The development of VOD services in Egypt: examining their effect on traditional TV and their possible future scenarios
Qualitative research

Mrs. Sara Mahmoud Kandeel[*]

Prof. Dr. Shaimaa Zolfakar Zoghaib[**]

Abstract

This study seeks to explore the development of video-on-demand platforms in the evolving Egyptian market and its effect upon exposure to traditional television. Based on in-depth interviews with twenty experts of Media and VOD streaming industry, the study investigates experts' vision for the future of VOD platforms and traditional television in Egypt. Findings deliver valuable insights into some factors that may enhance the development of VOD services and other factors that would dictate their diffusion in Egypt. The results highlighted the importance of deterrent laws that prevent piracy of video content and the need for lower pricing strategies for the diffusion of VOD services. Experts suggested three different scenarios for the future of VOD platforms and TV.

Keywords: video on demand, VOD, SVOD, video platforms, streaming, linear television, Technology Acceptance Model, Netflix, future television

[*] Assistant lecturer at Radio & Television Department, Faculty of Mass Communication – Beni Suef University .

[**] Professor in Radio and TV Department, Faculty of Mass Communication - Cairo University .

تطور خدمات الفيديو تحت الطلب فى مصر: دراسة تأثيرها على التليفزيون التقليدي والسيناريوهات المستقبلية المحتملة

سارة محمود قنديل*

إشراف: أ.د. شيماء ذوالفقار زغيب**

ملخص البحث:

أصبحت منصات الفيديو تحت الطلب الرقمية المدفوعة VOD platforms أحد اهم وسائل جذب جمهور التليفزيون عربيا وعالميا، وهى منصات بث رقمى على الإنترنت توفر محتوى درامي وترفيهي تشارك فى إنتاجه وتعرضه بشكل حصرى عبر تطبيقاتها أو مواقعها الإلكترونية فى مقابل إشتراك شهري. يتزايد الإقبال على هذه المنصات خاصة بين الأجيال الشابة التى تفضل متابعة المحتوى الدرامي والترفيهي على الإنترنت هربا من فواصل الإعلانات الطويلة أثناء مشاهدة التليفزيون التقليدي؛ إذ توفر إمكانية الاختيار ما بين مئات من الأفلام السينمائية والمسلسلات ومشاهدتها بجودة عالية فى أى وقت بدون إعلانات وفى أى مكان، كما تتميز هذه المنصات بمحتوى ترفيهى ودرامى حصرى غير متوفر بأى وسيلة اخرى. ومن أشهر هذه المنصات منصة شاهد بلس Shahid.net التابعة لمجموعة قنوات إم بى سى ، نتفليكسNetflix، واتشWATCH it . يهتم البحث بدراسة القائم بالإتصال والخبراء بالمجال الاعلامى وإستطلاع آرائهم حول إستخدام الجمهور لهذه المنصات وعلاقتها وتأثيرها على مستقبل التليفزيون التقليدي والسيناريوهات المستقبلية المتوقعه لكل من التلفزيون التقليدي ومنصات الفيديو تحت الطلب.

إعتمدت الدراسة على أداة المقابلة المتعمقة مع عينة عمدية قوامها ٢٠ خبيرا من القائمين بالإتصال بالمنصات الرقمية المدفوعة، ومنتجى المحتوى الدرامى والترفيهى بهذه المنصات، والمهتمين بهذا المجال من الخبراء وذلك بتصميم دليل للمقابلة المتعمقة تضمنت مجموعة من الأسئلة حول خدمات المنصات الرقمية المدفوعة وتأثيرها المتوقع على مستقبل التليفزيون التقليدى والسيناريوهات المستقبلية المتوقعة. خلصت نتائج المقابلات المتعمقة إلى أن التلفزيون التقليدي يواجه تحديًا هائلاً. وأكدت المقابلات أهمية بعض الإجراءات التي من شأنها أن تساعد التلفزيون التقليدي على البقاء في مواجهة خدمات البث حسب الطلب. وإقترح المشاركون تقديم

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* مدرس بقسم الاذاعة والتليفزيون بكلية الإعلام– جامعة بني سويف

** الأستاذ بقسم الإذاعة والتلفزيون بكلية الإعلام– جامعة القاهرة.

محتوى فريد وحصري بالقنوات التلفزيونية غير متوفر على منصات الفيديو تحت الطلب بما في ذلك البرامج أو الأفلام التي قد تجذب المشاهدين الباحثين عن محتوى مميز وفريد، الى جانب تقليل وقت الفواصل الإعلانية والرقابة على المحتوى.

وأظهرت نتائج المقابلات المتعمقة أن المحتوى الأصلي هو أهم عوامل جذب المستخدمين لمنصات الفيديو حسب الطلب، إلى جانب بعض العوامل التي شملت سهولة الاستخدام، والمشاهدة بدون فواصل إعلانية، والمشاهدة في أي وقت وعبر العديد من الوسائط، والمكانة الاجتماعية، وغياب الرقابة التي جذبت المستخدمين إلى هذه المنصات. أوضحت المقابلات بعض العقبات التي تعترض إنتشار خدمات الفيديو حسب الطلب في مصر، بما في ذلك المحتوى المقرصن على مواقع الويب والتطبيقات، ورسوم الاشتراك المرتفعة، والوضع الاقتصادي، والمحتوى الحساس ثقافيًا، والبنية التحتية للإنترنت. أبرزت النتائج أهمية القوانين الرادعة التي تمنع قرصنة محتوى الفيديو والحاجة إلى إستراتيجيات تسعير أقل لنشر خدمات الفيديو حسب الطلب. إقترح الخبراء ثلاثة سيناريوهات مختلفة لمستقبل منصات الفيديو حسب الطلب والتلفزيون.

الكلمات المفتاحية: الفيديو تحت الطلب -التلفزيون التقليدي - منصات الفيديو- مستقبل التلفزيون- القنوات التلفزيونية

Introduction:

The rise of streaming services worldwide has altered the way of viewing television. VOD (Video-on-demand) services are online video streaming platforms that offers a wide variety of shows, movies, documentaries through its applications or websites on the internet all for a paid fee. The market for video-on-demand is growing worldwide at an increasing rate. With some of the leading giants such as Amazon, Prime, Netflix, Hulu, etc. providing their own original content besides some of the famous movies and television series. In Egypt, the number of users in the subscription Video-on-Demand (SVOD) market is expected to amount to 18.5m users by 2027 (Statista, 2021). The study seeks to explore the extent of development of VOD streaming platforms in Egypt which is highly connected and characterized by young audience (54 percent of population are under the age of 25) (Statista ,2022), whether the culture of the Egyptian viewer that tends to free service will change to digital platforms, turning

linear television from a primary medium to a secondary medium, or these platforms will complement the traditional media and not be a substitute for it.

The research problem:

The research problem seeks to explore the extent of development of VOD platforms in Egypt according to experts opinions, The study is concerned with investigating experts opinions about the relationship between using VOD platforms and exposure to traditional television, the effect of VOD services upon exposure to traditional television, experts' vision for future of VOD platforms and traditional television.

The research objectives:

- To explore experts' opinions about the variables affecting the usage of VOD platforms, the factors of using these platforms (personal factors/ factors related to the nature of using platforms / factors related to the content of the platforms), obstacles of the diffusion of VOD services in Egypt.

- To explore experts' views for the effect of using video on demand platforms upon exposure to traditional television.

- To investigate experts' views for the future scenarios for Video-on-demand services and traditional television.

Significance of the study:

- Few studies were concerned with studying paid Video-on-demand platforms in Egypt and its proposed effect on watching traditional television. This research project attempts to address this gap in the literature.

- The lack of studies concerned with analyzing the factors affecting the choice of users between VOD services and traditional television.

-The study can help traditional television media companies to tailor business objectives to meet the needs and wants of the customers, help Egyptian TV channels to survive in competence with video on demand services.

-Study can help the current market players to consider and adopt their future strategies accordingly.

Review of the literature:

-Studies related to the future of traditional television:

Study of Abdel-Hamid (2019) investigated the future of the visual content industry in Egypt during the decade (2019-2029), the research focused on analyzing the factors affecting the future of the visual content industry presented on traditional TV or through online platforms and social networks. Interviewed experts concluded that the future is for the digital platforms, which are preferred by advertisers, as they can identify the number of viewers and determine the target group. Experts predicted that the closest scenario to happen for traditional TV channels is the stability of the current situation and its survival in light of the Egyptian state's current political circumstances. Experts predicted that the massive change will be in the digital content, especially for companies and platforms that produce high quality content.

Study of Reda, A. (2022) showed the agreement of experts that VOD platforms represent a huge threat to traditional television, it threaten the viewers' segment of traditional TV because of the possibilities offered by these platforms in terms of viewer control over the viewing experience with no advertisements break.

Study of Wayne (2020) offered a view of Netflix's VOD service global expansion in Israel and its effect on the Israeli pay-TV market. Israeli pay TV executives expect the global platform to have marginal effect on the national market. According to Israeli multichannel executives "Netflix is not "killing" the local pay-TV business", Netflix will have little impact due

to language presented as Israeli TV viewers prefer Hebrew-language for viewing content which is different from the language presented on the NETFLIX platform. Also, the multichannel local broadcasters had the ability to respond to new market dynamics effectively which is a competitive advantage over the Netflix platform.

Study of Allam (2021) addressed the market environment affecting the subscription to video streaming services in Egypt, as well as the business model factors influencing their performance. Utilizing personal interviews with 17 digital media executives, the study highlighted the significance of cultural and economic variables for the growth of video platforms in Egypt, the need for flexibility in pricing and partnership.

Studies related to the factors affecting the adoption of VOD services and using traditional TV:

Study of Tefertiller (2018), showed that perceived advantages of streaming applications over traditional television predicted intentions to cut the cord on cable television and adopt Web streaming. These perceptions mediated the relation between user frustrations when interactivity is not available with using older television technology and intentions to cut the cord. Entertainment needs were not significant predictors of cord-cutting intentions.

Study of Gupta et.al (2019) intended to measure the influence of variables such as content library, infrastructure, demographics, language preference and subscription price on the viewership of online video streaming services as well as television. Findings showed the demographic background of individuals plays an important role. In case of people owning a subscription to only online video streaming services, the content library is the most important influencer for the individuals to choose between platforms. A robust content library is key in order to impact the viewership of the traditional television services.

Study of Chatterjee & Purohit (2020) focused on viewers' preference for OTT (OverThe-Top) platform and traditional television. It investigated whether there is any difference in viewer's preference for OTT platform and Traditional Television with reference to age group, devices (Smartphone and T.V.) and viewing content (Web series, movies, sports) on OTT platform. Study proven that there are significant differences in preference for online platforms with reference to age group. Respondents from the age group of 25 to 40 years are the ones who have shown most preference for OTT platforms. There is no significant difference in preference for devices with reference to viewing content on OTT platform.

This result is compatible with study of (Lee et. al 2018). Age showed marginal impact in choosing online streaming over cable television while gender played no clear role. Study of cha (2013) showed that the relative advantage, compatibility, perceived ease of using online video platforms were proven statistically significant predictors for the intention of using online platforms.

In Khanna (2016) study, the researcher aimed to assess the factors affecting low subscription rate of Netflix in India. Findings confirmed the importance of regional content and good pricing model factors for the adoption of online platforms. Study showed that Indian consumers are more inclined to watch free content online rather than pay a fee for the same, nonavailability of regional and local TV shows and movies. Study suggested that Netflix would come up with better pricing model, more of regional content and more Indian language content so that people can resonate with it more and thus it can compete with other competitors.

Study of Sami, R. (2020) aimed to investigate how generation Z use online streaming platforms. Findings showed youth satisfaction with these services, video streaming platforms satisfy the needs of the youth in terms of entertainment and social needs. Moreover, findings revealed youth

satisfaction with these platforms correlates positively with the gained gratifications and their behavioral control that they had over these platforms.

Comments on literature review:

Majority of previous studies focused on online streaming platforms. As online platforms coexist with traditional media, this study attempts to compare usage of paid online platforms with traditional television.

- The review of literature helped the researcher to deepen the research topic, to define the research topic preciously, Drafting hypotheses and research questions for the study.

- There is a lack of Arabic studies concerned with VOD platforms. This lack may be related to the lack of Arabic VOD that produces origin Arabic movies and drama. With the rise of watching global platforms like Netflix, Amazon and other platforms in the Arab world, the rise of Shahid.net platform, WATCHIT platforms as they started to produce original content. It became necessary to study these platforms and its effect on viewing traditional television. So current study attempts to address this gap in the literature and shed light on exposure to VOD platform, its effect on viewing traditional media and make it an attempt to add in this field.

Methodology

Study approach:

The study relies on the qualitative approach, which relies on the qualitative method in observing and interpreting for views and suggestions of the research problem through the in-depth interview tool. The researcher relied on this type of studies to find out the views and suggestions of experts and specialists in the field of media for the development of VOD streaming services, advantages and obstacles to its spread in Egypt, in addition to assess the opinions of experts about the future of this type of services and its impact on the future of traditional television.

Study tool:

The study relied on an in-depth interview tool, The data is primarily drawn from open ended qualitative interviews that were directed to a sample of twenty experts and specialists in the field of media and VOD services to explore their views and suggestions about the future of video on demand streaming services and traditional television.

Interview guide: questions of the interview included two topics:

-The advantages of video-on-demand services and obstacles of their diffusion in Egypt:

1- What is your evaluation for the development of VOD streaming services in Egypt?

2- What is the advantages of Video-on-demand streaming ?

   - Binge watching.

   - Viewing with no advertisements' breaks.

   - Viewing content anytime, anywhere.

   - Diversity of the content.

   - Original productions.

3- What are the current obstacles for the diffusion of VOD streaming services in Egypt?

- Pirated content on the internet websites and applications.

- High pricing for VODs services.

- High Internet fees for telecommunication networks.

- Culturally sensitive content presented on VOD services.

- Evaluation of competence between VOD services and traditional TV and their future scenarios:

1- How does the communicator evaluate the competence between traditional TV and VOD platforms?

- They are two different mediums, with different roles.

- Platforms are a fierce competitor to television

- Platforms has become a substitute for television.

- Television still has its uniqueness, and video-on-demand platforms is a complementary service to TV watching.

2- How do you predict the future scenario of Video-on-demand streaming services and traditional television ?

-TV channels will be turned to video-on-demand service

-TV and VOD services will be integrated into one medium

-TV and VOD will co-exist, each has its uses.

3- How can traditional television survive in competence with VOD services?

Study sample:

The sample of interviewees included a number of experts specialized in the field of film production and directing, along with a sample of those in charge of content management in video-on-demand platforms, a sample of film critics, a sample of media professors. The sample included 20

interviewees, timetable for conducting in-depth interviews was from March-May 2023. The following is the distribution of the study' sample of experts according to their specialization and experience:

Interviewee	Title
Dr. Mohamed El-Adl	Film Producer- El-Adl Group production company
Ziad Srouji	SVP of Business and Content Development- Rise Studios Former general manager at OSN
Moustapha Bekheet	Former VP and managing director - WATCH IT
Hend Radwan	Head of Content Development -*Eagle* Films Productions.
Essam Zakaria	film critic, journalist and researcher
Ramy Abdelrazek	Film critic, writer
Ahmed Shawky	Film critic
Mohamed Tarek	Flm *critic*
Rami Elmetwaly	Film critic
Rania Youssef	Film critic
Mohamed Taimour	Film Producer and Director
Andrew Mohsen	Film critic
Nahed Nasr	*Film Director* and journalist for Al-Ahram Weekly
Amir ramsis	Film director
Prof. Dr. *Mona El Hadidy*	Medi professor, Cairo University *Member* of the Supreme *Council* for *Media* Regulation
Prof. Dr. Mervat Abou-Oaf	Media Professor - The American University in Cairo
Prof. Dr. Ashraf Galal	Medi professor, Cairo University
Asst. Prof. Basant Mourad	Assistant Media professor, Cairo university
Asst. Prof. Fatma Shaban	Assistant Media professor - El Shorouk Academy
DR.Sara fawzy	Media lecturer- Cairo University

Research questions:

- How do you evaluate the deveopment of VOD streaming services in Egypt according to experts' points of view?

- What is the advantages of VOD streaming services according to experts' points of view?

- What are the current obstacles for the diffusion of VOD streaming services in Egypt according to experts' points of view?

- How VOD streaming services affected watching traditional TV ? Did VOD services became complementary for traditional tv or substitute for it, according to experts' points of view?

- What is the future scenario for Video-on-demand streaming services and traditional television from experts' points of view?

- How can traditional television survive in competence with VOD services experts points of view?

Results of the study and answers to its questions:

The qualitative analysis protocol, which was adopted by the researcher in results monitoring:

1- Monitoring aspects of agreement and disagreement between the views of experts in the various aspects of the study.

2-Monitoring future proposals and directions presented by experts with regard to the future of the VOD platforms and traditional television.

First question: What is the extent of success of Video-on-demand streaming services in Egypt according to experts' points of view?

- Interviewees agreed on the widespread usage of video-on-demand services. Some interviewees confirmed on the development of VODs in Egypt especially after the corona virus pandemic, which let people know about the advantages of these platforms, other mentioned younger ages and especially Generation Z who are interested in viewing online media in general and specially SVODs more than watching traditional television.

- Corona virus pandemic

(Andrew Mohsen, film critic) explained that there is a wide spread usage especially for Netflix, Shahid, and WATCHIT platforms. **(Ahmed shawky, film critic)** confirmed that there is a widespread usage of video-on-demand services in Egypt and worldwide especially after the corona virus pandemic when people were encouraged, or even forced to spend more time at home, especially that the content presented is not limited to niche audience but all types of viewers.

(Ramy Abdelrazek, film critic) said that Video-on-demand platforms are successful in Egypt to some extent, and expects an increase in viewership to these platforms. the period of the Corona epidemic greatly accelerated the viewers' connection to these platforms,   , also the Corona period psychologically linked between sitting at home and watching VOD platforms. Many video-on-demand platforms like Shahid platform began to address the broad segments of users, and to forge alliances with telecommunication companies to reduce the value of subscription cost, Netflix platform reduced subscription fees to maintain its presence in Egypt, which is the largest market for Netflix in the Middle East besides Saudi Arabia. Since many viewers have stopped watching TV due to the large number of advertisements' breaks, and to view content at the suitable time for them.

(Mohamed taimour, producer and director)said that there is a widespread usage of VOD services in Egypt due to the exclusive and original content, also the COVID-19 pandemic raised the usage of video-on-demand services, the pandemic helped people to know about the advantages of these services when people stayed at home because of the isolation measures, the cinemas were closed, so VOD platforms were able to attract young people due to attractiveness of the content, streaming at any time, and the ease of using.

(Prof. Mervat Abou-Oaf, Media Professor): there is a widespread usage of VOD services, they have not only affected television, but also cinema, and film distribution. The platforms affected the film distribution system, many

film production companies started to sell the movies rights to VOD platforms to avoid piracy.

(**Ramy Elmetwaly, Film critic**) said that there is a great success of the VODs platforms that have spread during the safety measures of the Corona epidemic, and watching without advertisements' breaks with reasonable cost has attracted many users to use video-on-demand services.

- **Generation z, high and middle class turned to Online media :(Moustapha bekheet, Former VP and managing director - WATCH IT**) confirmed on the success of these platforms especially for younger ages, content preferred for generation z is different from content preferred for the ages born before the year 2000, they prefer global content, a big margin of the viewers turned to online content whether free like YouTube or paid platforms like Netflix or Shahid.

(**Mohamed Eladl, Film producer**) discussed that VOD platforms succeeded among high and middle class, who turned to these platforms and for online content in general. (**Hend Radwan, Head of Content Development - *Eagle* Films Productions**) said VOD platforms proved their success in providing distinctive content and creating competition throughout the year, not only during the Ramadan season.

(**Mohamed Tarek, Film critic**): evaluating the success of any platform in Egypt, whether it be Netflix, Shahid, or Watch It, must be measured through numbers for two things: the number of subscribers and the rate of retention (the platforms keeps its subscribers and they renew regularly, not subscribing at a specific time only and cancel the subscription after that). However, what is noticeable in general about the platforms is that their spread is increasing day by day (people know them and trust them), like most electronic services. platforms are developing at a good pace, whether in terms of application, payment methods (Watch It offers various payment services suitable for the Egyptian market and integrates two models of platforms, AVODs and SVODs, in order to be able to offer a good price to the Egyptian user), or in terms of

the quality of the original content provided (Original productions), all of this has developed in the platforms significantly over a few years.

(Nahed nassr, Film director) said that Watching Internet content in general has spread very widely, and it has also lead to the spread of VOD platforms, which greatly affected traditional television and cinema, due to the diversity of content and offering good price offers such as the Netflix platform and SHAHID, and the platforms were able to acquire a large segment of the traditional segment that relied on watching linear TV.

(Dr. Sara Fawzy, Media lecturer) explained that there is a widespread usage of video-on-demand services ,many users tend to subscribe to these platforms during RAMADAN holy month, especially after the campaigns carried out by the Ministries of Interior and Communications to close websites that pirate Arabic content.

(Dr. Mona Elhadidi, Media professor) clarified that there is a widespread usage of VOD platforms, especially these platforms produce its original content, which prove their success in generating profits. **(Rania Youssef, Film critic) confirmed that** VOD platforms were able to achieve great success, such as the Netflix platform, which achieved great success in the Arab world, and Shahid platform.

Second question-How does the interviewees evaluate the factors for the diffusion of VOD services in Egypt?

-Interviewees agreed on certain factors that attracted users to SVODs. These factors included the original content of VOD services, Ease of using, watching with no advertisements' breaks, watching anytime and through many mediums.

(Prof. Mona Elhadidiy,) said that the original unique content of these platforms attracted many users and the exclusivity of the content made many viewers subscribe to them, platforms allow users to watch anytime anywhere and they can binge watch. **(Prof. Fatma Shaaban, Media professor)**

explained that Excellence and diversity of content and viewing without advertisements' breaks are the main advantages of SVODs. **(Critic, Andrew Mohsen)** confirmed that watching with no advertisements attracted users especially during Ramadan drama season which is the highest time of viewing drama during the year.

(Mr. Moustafa bekheet) said that ease of using these platforms and choosing the content they want at the time they want with no advertisements' breaks that interrupts viewing attracted many users to SVODs. **(Critic, Andrew Mohsen)** clarified that the availability of the content, users previously have found difficulty to search and view content. Platforms made it easy to find the content they want to watch, offering creative content that attracted users.

(Critic, Mohamed tarek) explained that SVODs are appealing to the younger generations (Gene Z and Alpha) because they have been used to the idea of rapid availability (that you can watch at any time and anywhere), and these generations are not connected to traditional TV, they are highly connected to internet.

- **The lack of censorship**

Some interviewees pointed to the lack of censorship on the content. **(Prof. Mervat Abou-Oaf, Media professor)**, **(Critic, Andrew Mohsen, critic)**, **(Critic, Essam Zakaria) . (Prof. Mervat Abou-ouf)** said that the lack of censorship and different content ideas attracted users to VOD platforms. **(Essam Zakaria, Film critic)** explained that lack of censorship on VOD content attracted many users to VOD services and the classification of content make it easier to select the content they want at the time they want.

The uniqueness and diversity of content:

- Interviewees pointed to "uniqueness of content" as a significant factor for subscribing to SVODs. **(Content developer, Hend Radwan)** said that not adhering to a certain number of episodes and platforms' competition in presenting creative content created a good spirit of competition. **(A.Prof.**

Bassant Mourad, Media professor) explained that VODs are based on short form productions, they present unique productions' ideas that have a distinctive character, different from the content presented on traditional TV. (**Dr.Sara fawzy, Media lecturer**) explained that diversity of content from many countries like the Scandinavian, Korean, Turkish, Indian, etc.. attracted viewers who were not aware before of the excellence of these productions, the content is translated to many languages and users can select the language they want to use.

(**Critic, Ahmed shawky**) said that VODs succeeded in presenting flagship content that is different from traditional templates presented before, not adhering to a certain number of episodes or templates. (**Critic, Ramy Elmetwaly**) confirmed on creating content that appeals to the target audience of VODs like 'BALTO' series presented on WATCHIT which succeeded and attracted youth to WATCHIT platform.

(**Critic, Rania Youssef**) pointed to creativity of content especially the foreign content on VOD platforms (American, European and Turkish). She clarified that Turkish content is highly viewed on VOD platforms like Netflix and Disney, Netflix presents monthly Turkish original content to attract users. (**Prof. Mervat Abou-Oaf**) explained that the different ideas and the diverse content from all countries of the world, not only Egyptian or Arabic but Korean, Iranian and Spanish movies attracted users to VOD platforms.

- Binge watching

Some of the experts interviewed pointed to binge watching as a growing trend attracted users to SVODs, (**Producer, Mohamed Eladl**), (**Critic, Ramy Elmetwaly**) , (**Critic Ahmed Shawky**). They agreed that binge watching attracted users for watching all episodes of the series instead of watching them separately on traditional TV, many viewers get bored by watching separate episodes of series, and prefer to binge watch all episodes at the suitable time for them.

(Director, Mohamed Taimour,) explained that users find it's easy to binge watch, select and pause as they want, they could even watch on their mobile phones. **(Dr.Sara fawzy)** said that binge watching had become the preferred method of consuming video content, which attracted users to subscribe to SVOD services, besides diversity of content from many countries.

- Social prestige:

Some of the interviewees explained that subscribing to SVODs became a kind of social prestige, to some users it may be perceived as a luxury or a status symbol. **(Critic, Ramy Abdelrazek)** explained that subscribing to these platforms has become to some users as a kind of social prestige, class and cultural distinction. **(Critic, Mohamed tarek)** said that subscribing to SVODs has become a kind of viewer's identity, like clothes, food and drink brands, watching Netflix for youth means greater communication with your generation and greater belonging to it. **(Prof. Ashraf Galal, Media professor)** said that platforms have evolved into a type of social class, and class distinction. **(Critic, Andrew Mohsen)** said that Social media drove many users to use video-on-demand to watch series because many people talked about them on social media, they want to go with the flow.

- Low subscription fees:

Some of the interviewees pointed to the subscription fees as an "attractive factor" for subscription to SVODs, which was contrary to other experts opinions who see that fees are obstacle for the diffusion of SVODs. **(Nahed nassr, Film critic)** said that Low subscription prices attracts users to SVOD services, as many platforms provide a wide range of price points. It is available to many users to pay it for these platforms, it is characterized by diversity of content and openness to Egyptian, Arabic and international content, freedom of use, viewing at any time and without advertisements' breaks. **(Critic, Ramy Elmetwaly)** said that internet availability, reasonable cost of subscription, watching without advertisements' breaks attracted users to subscribe to SVODs.

Third question: What are the current obstacles for the diffusion of SVODs services in Egypt?

- The pirated content

Interviewees confirmed that the pirated content available at the internet piracy' websites and applications affects the diffusion of SVODs in Egypt. (**Amir ramsis, Film director**), (**Content developer, Hend Radwan**), (**Prof. Ashraf Galal**), (**Critic, Essam Zakaria**), (**Rania Youssef, film critic**), (**Content manager, Moustapha Bekheet**), (**Critic, Mohamed Tarek**).

(**Critic, Mohamed Tarek**) clarified that the idea that having pirated content that is easy to access on the Internet (on applications or websites) is a great obstacle. (**Amir ramsis, Film director**) said that the absence of deterrent laws that prevent piracy of content committed by illegal websites strongly affects VOD services. (**Content developer, Hend Radwan**) confirmed that Piracy is a major obstacle facing the spread of these platforms, and the lack of strict laws will lead to the exit of major platforms from the Egyptian market. (**Prof. Ashraf Galal**), (**Essam Zakaria, Film critic**) **and** (**Rania Youssef, Film critic**) agreed that Piracy is the first obstacle facing the spread of these platforms. (**Moustapha Bekheet**) said that piracy is the major obstacle, when viewers find the content of SVODs free online, they are going to watch it online instead of paying for it.

- Subscription fees (Economic status- psychological factor)

Interviewees argued that subscription fees strongly affects subscription to SVODs services: (**Mohamed El-Adl, Film producer), (Prof. Mona Elhadidi), (Prof.Mervat Abou-Oaf, Media professor), (Moustapha Bekheet, WATCH IT), (Ahmed shawky, Film critic), (Prof. Ashraf Galal, Media professor), (Prof.Fatma shaaban, Media professor**). Interviewees explained that the current economic circumstances in Egypt made it difficult to some users to pay monthly fees for these platforms, they do not have disposable income to pay for a VOD subscription, or may prioritize other expenses over entertainment.

Others explained that it is a psychological factor as Egyptians are not used for paying to watch TV, they are used to the free-to-air TV and reluctant to paying fee for watching content. They perceive that they can access similar content for free on traditional TV.

The economic circumstances:

(**Moustapha Bekheet**) and (**Critic, Andrew Mohsen**) **agreed** that the economic status is the major obstacle, especially during the current economic circumstances, that is why the current VOD platforms target high and middle income customers until they could make lower pricing strategies for a cross-section of users. It is important to attract different socio-economic classes through the alliance with telecommunications companies which helps to lower the cost of subscription.

(**Producer, Mohamed El-Adl**) **argued that paying SVODs fees** is not an available option to the low economic class and it needs smart TVs to use them, which is difficult to low class to afford. (**Prof. Fatma Shaaban**) said that economic factor is the first obstacle to the spread of VOD platforms, especially during the current economic crisis we are going through. (**Prof. Mervat Abou-Oaf**) said that many traditional TV viewers will tend to use these platforms if the subscription fees of these platforms are reduced.

The psychological factor of paying fees for SVODs:

(**Critic ,Ahmed Shawky**), (**Producer, Mohamed El-Adl**), (**Critic, Mohamed tarek**), (**Moustapha Bekheet**) , (**critic, Andrew Mohsen**) argued that the psychological factor of paying fees affects subscription to SVODs. Many users are not used to paying for viewing content and are reluctant to the idea, they prefer to watch pirated content like watching on Egybest, Egynet which are famous Egyptian websites that pirate contrent rather than paying fees for viewing. (**Content manager, Moustapha Bekheet**) argued that the lack of strict laws criminalizing piracy increases piracy of content. (**Ahmed Shawky, Film critic**) said that Egyptian society is unlike the American society who is familiar with the culture of cable tv and paying for viewing, Egyptian viewers

are not familiar with paying for content**. (Critic, Mohamed Tarek)** said that old generations are accustomed to the logic of free content, they are used to the fact that television is free, and this sometimes makes the idea of paying for similar service not easy for them, even if the subscription is not expensive.

Culturally sensitive content

(Prof. Bassant Mourad) and (Prof. Ashraf Galal) argued that culturally sensitive content of SVODs platforms and the lack of censorship affects some families' decision of subscription to SVODs platforms, this point of view is contrary to the views of **(Prof. Mervat Abou-Oaf)**, **(Critic, Andrew Mohsen)**, **(Critic, Essam Zakaria)** who agreed that lack of censorship attracts viewers to SVODs platforms .

(Prof. Bassant Mourad)   said that some platforms present content that is culturally sensitive, not suitable for our conservative society and conflict to our values and traditions, Prof. Bassant mentioned the controversy created by Netflix first original Arabic movie "*Perfect Strangers*", That the movie has been attacked because the film goes against Egyptian values and morals, some activists called to ban Netflix platform in Egypt. **(Prof. Ashraf Galal, Media professor)** confirmed that some users are conservative on culturally sensitive content presented especially on foreign drama, because there is no censorship on the content.

The internet infrastructure:

Interviewees argued that the internet infrastructure and speed in Egypt affects subscriptions to SVODs. **(Critic, Rania Youssef)** indicated that internet speed in Egypt ranked *84th* in the world for mobile speeds and 91st for fixed broadband speeds during April 2023, which affects streaming content in many areas.

(Prof.Fatma shaaban) said that there are technological problems related to the speed of the Internet in Egypt besides which is very limited in comparison to American, Europe and even in gulf countries, the limited packages of the

Internet that telecommunication companies offers make it difficult to stream content and affects viewing. **(Critic. Nahed nassr, critic)** explained that some of the obstacles are related to the availability and the speed of the Internet, some geographical areas in Egypt do not have a good internet speed, some social-economic segments do not have the privilege to use these services because they do not own devices to watch these platforms (Smart TVs) , or they do not have the financial ability to subscribe to high packages of the Internet**.**

(Dr.Sara fawzy, Media lecturer) clarified that the internet services and the cost of the internet packages are the obstacles for the diffusion of these services, not the fees of subscription. Many VOD platforms reduced their subscription fees, the alliances and partnerships of VODs platforms with telecommunication companyies reduced the fees of many platforms, but operating these platforms needs high packages of the internet, the internet packages are relatively high priced, so it affects the subscription to these platforms, many people cannot renew their subscription to internet packages or subscribe to high internet packages.

Fourth question-How does the communicator evaluate the competence between traditional television and VOD platforms?

Interviewees argued numerous views for the current competence between SVODs and TV. Some interviewees argued that viewers nowadays in Egypt are segmented as TV viewers and SVODs viewers, many TV viewers has shifted to SVODs or watching content online instead of watching TV, other confirmed that TV still has its uniqueness to many viewers especially low income class.

TV still has its uniqueness (curated programming, older age preferences):

(Director, Mohamed Taimour) said many TV viewers turned to VOD services, audience nowadays are segmented as tv viewers and SVODs viewers. SVODs viewers are preferring to select the content they want, and they are able to pay the monthly fees. TV viewers are loyal users of traditional TV,

they prefer watching free television either because they are not capable of paying monthly fees or they are lazy to search or choose content, they prefer to watch randomly what is shown without making the effort to search and choose the content, they think this is part of the pleasure of watching.

(Ziad Srouji, SVP of Business and Content Development- Rise Studios): There is still high viewing for TV, whether free-to-air television, paid television or news channels especially for older ages. Some People like to watch linear television especially older ages because of curated programming. They are lazy to search or choose content and prefer to watch TV randomly. Although VOD platforms got a portion of the TV market share, until this moment they have not been able to cancel traditional TV or replace it.

(Rania Youssef, Film critic): Audience of VOD platforms is different from the audience of traditional TV. The audience of the platforms is mostly young people because of the freedom of content that differs from the stereotypical topics on TV. Each of these mediums have its own style, themes, artistic form and freedom of topics.

(Prof. Fatma Shaaban) explained that TV and SVODs are playing different roles, has they own uses and gratifications. The selection of the medium depends on each user circumstances, like the availability of the medium, internet, costs, availability of time. Also age plays role for the selection of the medium, older ages tend to use traditional TV, while younger ages tend to use SVODs or the internet for viewing video content. **(Prof. Bassant Mourad)** confirmed that television still attracts viewers, but digital platforms have affected the viewing volume for TV channels. **(Critic**, *Ramy Abdelrazek*) commented that TV still had a competitive advantage over VODs because it is free.

Many viewers turned to SVODs

Other interviewed experts claimed that many TV viewers has shifted to SVODs or watching content online instead of watching TV. **(Critic, Andrew Mohsen)** said that SVODs had become a great competitor to TV. Many users

have shifted to use VOD platforms for using at the viewer' suitable time and for binge watching, watching TV only to view soccer matches. Some users even shifted to view live tv through channels on platform like watching MBC channels through SHAHID platform, so channels had become part of the platform. **(Ramy Abdelrazek, critic) agreed that** many TV viewers turned to watching video-on-demand platforms instead of watching traditional TV, or watching free content or pirated content online.

(Content developer, Hend Radwan) **explained that** VOD platforms has become a fierce competitor to traditional tv because of non-developing the content presented on TV. **(Dr.Sara fawzy)** confirmed that platforms had become a fierce competitors to TV, many viewers shifted to using VODs, the price of Smart TVs had been affordable to may users to watch video content rather than using tablets or mobile phones.

(Mohamed Eladl, Film producer) cleared that VOD service had become the first option for those who can afford using them. The overdrawn number of advertisements presented on TV are frustrating for viewers, negatively impact the overall viewing experience and discourages viewers from watching TV. the censorship over content presented on TV especially on TV programs led many viewers to turn for watching online programs rather than watching traditional TV. **(Prof. Ashraf Galal)** said that there is a great challenge for TV broadcasters because all distinctive drama, unique shows, and movie premiere have turned to be shown on platforms, TV had to work on this challenge and develop the content presented.

Fifth question- Will Video-on-demand services become an alternative for traditional TV or a complementary for it?

Some interviewees argued that SVODs can not be an alternative to traditional TV, "new medium cannot be an alternative to the medium that preceded it", other interviewees argued that SVODs had become an alternative to traditional TV for many users.

"New medium cannot be an alternative to the medium preceded it"

(**Content manager, Ziad Srouji**) said that VOD platforms will not become an alternative to traditional TV. Any new medium appeared appeared could not cancel any traditional media form that preceded it. In Arab countries. Although VOD platforms got a portion of the TV market share, until this moment they have not been able to cancel traditional TV or replace it. (**Prof. Mona Elhadidi,**) confirmed that new medium can not be alternative to the medium preceded it, especially platforms still depend on the content of traditional TV. (**Critic, Rania Youssef**) explained that the platforms are <u>not an alternative or complement</u> to television, each of them has its own uses and gratifications. (**Prof. Bassant Mourad**) said that although SVODs platforms have affected the viewing volume of TV channels, they will not become a substitute for traditional television, as television still attracts viewers. (**Critic, Ramy Elmetwaly**) commented that VOD platforms are not a substitute for TV, they are complementary to it. There still a segment of viewers who still watch tv, and no medium will cancel the medium preceded it.

(**Prof .Mervat abou-auf**) discussed that VPs can not be an alternative to traditional TV unless these platforms provide their own original content without relying on the content of TV channels. (**Prof. Fatma Shaaban**): platforms are not competitor or complementary for TV, as each of them play a different role, has its own uses and gratifications. No medium could cancel or play the role of other medium. (**Prof. Ashraf Galal, Media professor**) : platforms will <u>not be an alternative for TV</u>, as there is a huge number of viewers for linear TV especially of low socio-economic class, no medium could cancel the medium that preceded it. At the same time there is a great challenge for tv because all distinctive productions have turned to be shown on platforms, TV had to work on this challenge.

(**Ramy Abdulrazak, Film critic**) said that VOD platforms will not be an altervative to traditional TV. Despite the development witnessed by the new mediam technologies, it did not cancel the old means of communication like

TV, Radio or Cinema, but rather developed them and changed them, TV still had a Competitive advantage because it is free.

In contrast to the previous opinions, (Producer, Mohamed Eladl) said that video-on-demand had become an alternative for traditional TV for many of the high and middle class families who can afford using them. **(Director, Mohamed Taimour)** expressed that VODs had become an alternative to TV for many families, no one combines viewing platforms and TV, either he had turned to using platforms only without watching TV, or still the old school who prefers watching TV.

(Andrew Mohsen, Film critic) argued that VOD platforms had become an alternative for TV for many viewers, many viewers have shifted to use VOD platforms, using TV only to view soccer matches. Some users even shifted to view live tv through channels on platforms, so channels had become part of the platform.

Sixth question-How does the interviewees predict the future scenarios for traditional TV and VOD services?

Interviewees suggested three different scenarios for the future of VOD services and traditional TV. The first scenario is that there will be a gradual transformation to VOD services and linear TV is going to an end. The second scenario has been suggested that traditional TV and VOD services will continue to exist and they will be equally important. The third scenario is that the traditional TV and video-on-Demand services will be converged together into one medium as "Interactive TV".

First future scenario-A Gradual transformation to SVODs:

Interviewees suggested this scenario argued that there will be a gradual transformation to VOD services. (Prof. Mervat Abou-Oaf) expect that there will be a gradual transformation to SVODs. They are the natural development for TV, such as the development occurred for terrestrial television with the emergence of pay TV and satellite channels. VODs are differed by the rapid

development that is happening to these platforms and the distinctive video content that is produced in many languages, such as movies, series, and documentaries, which greatly contributed to the demand for these platforms and the speed of their spread. In the future, the development will be for both TV and platforms, they will be converged in the age of metaverse.

"TV will be limited to live matches and live political events"

(**Ahmed Shawky, Film critic**) said that there will be a gradual transformation to VOD services sooner or later, I think the future is directed to them. For the future of television, TV will not come to an end, it will be limited to live matches and live political events, all the content of drama that tv present will be available first by VOD services.

"Linear tv is going to an end"

(**Mustapha bekheet**) suggested that there will be a gradual transformation to SVODs sooner or later, especially among millennials and centennials who have grown up with online video content taking over traditional TV viewing habits. The future of TV will be linked to live content on television such as live matches and live political events. I think the TV set will be turned to a display screen, users will use it as an appliance for watching online content.

Bekheet added that linear tv is going to an end and the future is going towards online content, many channels worldwide stopped their linear broadcasting and distributed over the internet. On the other side, VOD platforms are directed towards curated channels, which played in a curated format with a guide, it resembles the traditional TV experience, where you would choose a channel and watch whatever is scheduled at the time of viewing.

(**Amir Ramsis, Film director**) suggested that platforms will gradually replace traditional TV. TV will be turned to "FAST channels", broadcasting online through the internet. Many channels have already turned to broadcast through online platforms and provide content for viewing on the Internet. The idea of having boxes that combine several platforms or channels broadcast online

instead of subscribing to one platform had begun. I believe that the future will be on the Internet and satellite broadcasting will end.

(**Content developer, Hend Radwan**) expected that there will be a gradual transformation to SVODs. Platforms will continue to attract new viewers as they have begun to offer low-cost subscription systems to the viewer, and plans will be developed to provide advertisements in the platforms at the lowest cost, TV will stand for decades.

(**Producer, Mohamed Eladl**) confirmed that the platforms are going to win the competition if TV channels continued to work by the same strategy of advertising and regulating content, most viewers of the high and middle class will turn to VOD services.(**Critic, Nahed Nassr**) **said** if TV broadcasters continues in managing content in the same way operated now, there will be gradual transformation to SVODs.

(**Critic, Ramy Elmetwaly**) suggested that VOD platforms will be the premium medium for viewing video content over traditional TV if TV broacasters could not minimize the number of advertisements broadcasted during viewership, or to afford a substitute as a revenue source. (**Prof. Fatma Shaaban**) commented that the economic factor will determine the future of VODs and traditional TV. If the financial capabilities of the traditional broadcasters could not allow them to linear broadcast , they may be turned to online broadcasting.

Second future scenario- Traditional TV and Video-on-demand platforms will continue to exist:

(**Prof. Mona Elhadidi, Media professor**) said that it will continue to be a competition between these mediums, but there will be a difference in the functions and roles that each medium plays. Adopting a new medium takes more time in developing countries, VODs has become a new way added to the means of entertainment like the emergence of VHS, CDs, a partner in the communication environment and entertainment, TV and cinema are

developing, taking new forms to meet viewer's needs and choosing topics that attract viewers.

(**Ziad Srouji**) suggested that Linear TV will be able to find its place in the future, and the evidence for this is the trend of many video-on-demand platforms to build channels for linear TV through the platform "curated channels" based on a particular theme, genre, or audience, such as Netflix, SHAHID which present curated programming that chooses the content broadcasted instead of the user.

(**Prof. Ashraf Galal**) confirmed the two mediums will continue to exist together, no medium will cancel the other, especially that TV is the formal communication medium that people turn to in times of crises and political events. SVODs are connected to entertainment while tv is connected to news coverage and political events.

(**Critic, Mohamed tarek**) **said that** the two mediums will remain present and the internet will be the thing that connects them. TV will continue to exist, but it will be broadcasted via the Internet (many channels allow live broadcasting on the Internet) instead of broadcasting linearly, but both will remain present, because TV is more comprehensive than the platforms, broadcasts different media materials.

(**Essam Zakaria, Film critic**) suggested that TV and SVODs will continue to exist, traditional TV will be specialized in news coverage and live events, VODs will be specialized in drama and movies.

Third future scenario- Convergence of SVODs and traditional TV

(**Critic, Andrew Mohsen**) expect that both VODs and traditional TV will continue to exist or they will be converged together. The current great number of satellite TV channels will be reduced or many channels will be integrated together. TV channels will continue to exist as many viewers still used to watch talk shows live on TV channels.

(**Dr. Sara fawzy**) suggested that the two mediums will be converged to one medium (interactive TV) which is operated through the internet, TV set will be turned to a display tool for the video-on-demand services.

Seventh question- How can traditional broadcaster in Egypt survive in face of VOD platforsm?

Interviewees confirmed on the importance of some procedures that would help traditional TV to survive in the face of VOD services. Interviewees suggested offering unique content that isn't available on VOD platforms, including original programmes or movies, this may draw viewers who are looking for distinctive and excellent content, managing time of advertisement breaks and censorship over content.

Developing content

(**Prof.Ashraf Galal, Media Professor**) confirmed that TV channels had to develop the content presented on tv. (**Mohamed Taimour**) said that TV channels need the purchasing power to buy the rights for content and produce original content to compete video-on-demands services. (**Prof. Bassant Mourad**) explained that TV channels should work on developing content to survive and attract viewers, this will happen by providing high financial and creative entertainment productions. Television relies on profit from entertainment production and cannot rely solely on sports coverage or news as a source of profit.

(**Hend Radwan**) said that the traditional broadcasters had to find ways to appeal to the new generations and reach them on the platforms they use. They had to develop the content presented on TV (sports- travel), develop special content for kids with high artistic levels. (**Critic, Ramy Abdelrazek,**) agreed that offering creative content including original programmes or movies transmitted only on traditional TV and isn't available on VOD platforms can attract viewers to watch and trigger competition with online platforms.

Managing advertisments and censorship over content

(Producer, Mohamed Eladl) explained that TV channels must consciously manage the broadcast of advertisements and determine their percentage. **(Critic, Ramy Abdelrazek,)** confirmed that TV channels must consciously manage the broadcast of advertisements- the overdrawn number of advertisements breaks frustrates audience and discourages them from watching TV- ,determine the percentage of advertisements known as 'green percentage' at 10% of the total daily television broadcasting hours.

Abdelrazek said that TV channels could put age ratings of drama content and stop censorship over content presented on TV channels. A large segment of the audience are turning away from controlled media and going instead to online platforms because of freedom of content.

(Critic, Andrew Mohsen): Television channels must consciously manage the broadcast of advertisements, develop the content. **(Critic, Essam Zakaria):** Tv had to manage number of advertisements presented and stop controlling content on TV channels, because a large segment of the public turning away from controlled media and going instead to online platforms because of freedom of content.

(Nahed Nassr, Film director) said that television broadcasters must reconsider managing time of advertisements breaks in order to reduce the pace at which viewers are shifting to VOD platforms, reconsider the way it currently works to meet the needs of viewers. Any new media medium, of course, affects the old medium preceded it , but the old medium must develop itself to survive.

Discussion

- Interviewees agreed that VOD streaming services have become increasingly popular in Egypt especially after the corona virus pandemic, it let people know about the advantages of these platforms. Younger ages and especially Generation Z is interested in viewing online media in general and specially SVODs more than watching traditional television.

This result is consistent Sami, R. (2020) which showed that youth are satisfied with TV streaming services, it was found that it satisfies the needs of the youth specially; entertainment, habitual and social interactions need. Study of (Lee et. al 2018) as age showed impact in choosing online streaming over cable television, video-on-demand platforms succeeded among high and middle class, who turned to these platforms and for online content in general.

- Experts agreed on certain factors that attracted users to SVODs. These factors included the original content of SVODs services, Ease of using, watching with no advertisements' breaks, watching anytime and throughout many mediums, social prestige and lack of censorship attracted users for these platforms.

This result is consistent with cha (2013), it revealed that relative advantage, compatibility and perceived ease of use of online video platforms were proven statistically as significant predictors for the intention of using online platforms. Study of Gupta et.al (2019) showed that the robust content library of online services is key in order to impact the viewership of the traditional television services. Findings of Lee et. al (2018) showed that social trend and available options were significant for using online streaming platforms.

- Experts explained that there are many obstacles for diffusion of SVODs in Egypt. Obstacles included the pirated content available on websites and applications, high subscription feesthe economic status, The psychological factor of paying fees for SVODs, culturally sensitive content and internet infrastructure.

This finding is compatible with Sayed, R. (2019), study explained that Video piracy has a huge impact on several media industries in the Middle East, video

content was noticed to be the most prevalent piracy action in the Middle East, a large percentage in the region and the Arab world consume and watch illegal video content. Study of Pisharody (2013) cleared that Internet piracy via illegal streaming websites and downloads presents "a major conundrum" to television networks and online streaming platforms.

Findings also consistent with Allam & Chan-Olmsted (2020) study that dicussed some environmental factors act as barriers to VODs in Egypt, these factors include socio-cultural factors, producing content that challenges the Arab norms, piracy as it represents a challenge to the VODs and the economic factor. Dinana & Allam (2021) study argued that the low disposable income might be a serious challenge toward the growth of video streaming services in the Egyptian market. Study of Allam (2019) highlighted the importance of economic and culture factors for the growth of VPs in Egypt, confirmed the need for flexibility in pricing and partnership of VPs. Bhullar and Chaudhary (2020) suggested that price influences the adoption rates and engagement levels with on-demand streaming services. As per Khanna, V. (2016), Indian consumers prefer more to watch free content than paying for watching similar content available at vod serices, which is one of the factors led to low subscription rate of Netflix in India.

- Interviewees differed whether SVODs can be an alternative to traditional TV. Some intervewees argued that "new medium can not be an alternative to the medium preceded it", other experts see that SVODs had become an alternative to traditional TV for many users. They argued that VOD services had become a fierce competitor to traditional TV and many TV viewers has shifted to them or watching content online instead of watching TV.

This result is compatible with study of Reda, A. (2022) as some of the the study interviewees differed in their views for the topic of the study. Some agreed that VOD platforms are a threat to traditional TV, threaten the viewers segment of traditional TV because of the possibilities offered by these platforms in terms of viewer control over the viewing experience with no advertisement' breaks. other experts argued that VOD platforms are a

complement to traditional television, they increase the outlets for drama viewing, TV is still unique especially in covering live events. Study of Dinana & Allam (2021) discussed that traditional television in Egypt is not disappearing, yet it is facing a great challenge if TV broadcasters did not adapt to the new changes

- Experts draw three different scenarios for the future of SVODs and traditional TV. the first scenario that there will be a gradual transformation to SVODs services, Linear tv will be limited to live matches and live political events. The second scenario that competition will be increased between SVODs and TV, the two mediums will continue to exist together, no medium will cancel the other. Audience demand for live content will save traditional TV existence. The third expected scenario is that the two mediums will be converged to one medium (interactive TV).

The first scenario "a gradual transformation to SVODS services" is compatible with study of Allam & Chan-Olmsted (2020) which explained that consumption of online videos is growing in Egypt but at a slow rate, traditional TV might stay a bit longer until it is substituted by video platforms because it is still popular between the older generations and because of the Egyptians' low disposable income in general. Tefertiller (2018) study showed that perceived advantages of streaming applications over traditional television predicted intentions to cut the cord on cable television and adopt Web streaming. Mikos (2016) study said that the traditional TV started to be a secondary medium as technology and consumption culture have changed.

The second scenario is compatible with study of Sorensen (2015). It argued that live broadcasting of media events gives the TV networks a clear competitive edge over the streamed content and VOD services available from online providers such as YouTube, Netflix and Amazon Prime. Liveness is becoming one of the defining characteristics and unique selling points of television in a crowded multiplatform mediascape.

The result compatible also with study of Pisharody (2013). Study suggested that TV sets and cable boxes will continue to exist, however the purpose that they serve will change significantly. The demand for news telecasts, award

shows, election coverage and sports live events remains steady and will drive networks in the immediate and medium-term future. live content will preserve the high importance of traditional TV, audience demand for relevant content such as local talk shows, news coverage and live soccer matches saved their existence.

- Experts agreed that TV broadcasters should find ways to appeal to the new generations, consciously manage the broadcast of advertisements, put age ratings of drama content, stop censorship over content on TV and finally creating creative content transmitted only on traditional TV. All these procedures can attract viewers to watch traditional TV, trigger competition with online platforms.

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