Netflix and the Future of TV

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Abstract

The rapid expansion of Over-the-Top (OTT) platforms has significantly transformed the media landscape in the Middle East and North Africa (MENA) region, reshaping audience behaviors, content production strategies, and industry dynamics. This study explores the impact of streaming services—particularly Netflix and Shahid—on television consumption in the MENA region, examining user preferences, device usage, and geographic distribution patterns. Drawing on social media data, market reports, and secondary sources, the analysis reveals a strong mobile-first viewing culture dominated by Android devices, with major audiences concentrated in Saudi Arabia, the Gulf Cooperation Council (GCC) countries, and Egypt. Shahid's emphasis on culturally localized content and user accessibility has enabled it to compete with global giants like Netflix, whose strategy revolves around high-budget original programming and global market diversification. By comparing these findings with existing literature, the study highlights how both platforms reflect broader shifts in global television trends, such as audience fragmentation, personalized recommendations, and binge-watching habits. However, this study is limited by the absence of direct content analysis and lacks user-centered qualitative data. Future research should include content-based comparisons of Netflix and Shahid to identify specific factors driving user engagement, such as genre, language, and cultural representation. Additionally, conducting surveys and interviews would provide deeper insights into user motivations and satisfaction, enabling a more nuanced understanding of the digital viewing experience in MENA. Ultimately, this study contributes to the growing body of knowledge on digital media convergence and the localization of global platforms in diverse cultural contexts.

Keywords: Netflix, TV industry, Saudi Arabia, Over-the-Top platform

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Introduction

The revolution of digital technology has played a significant role in the transformation of many industries, particularly the TV industry, over the years. Emerging the Over-the-Top service has impacted the scene of the transformation and shift in many consumption patterns and content decisions. Besides, the techniques that OTT services use in media content and production are considered innovative ways that provide new and exciting ways to create, distribute, and consume media content such as films, television shows, and music. On the other hand, the integration of telecommunications, broadcast, and Internet networks has made the television business a strategic battleground for national and international stakeholders, including public, private, and commercial organizations. Throughout history, the state has consistently recognized the television industry for its significance in public service, culture, politics, commerce, and industry. Consequently, it has established regulatory frameworks to govern the national television industry. However, the emergence of new structures facilitating the multiplatform global distribution of television content introduces various questions regarding the cultural and political significance of television and its evolving nature. Governments now confront regulatory hurdles, while the emergence of diverse business models within a television landscape no longer dominated solely by traditional institutions and organizations poses implications for public service content (Boyle, 2019).

Many studies have argued about the relationship between streaming TV and the TV industry as it is considered complex and multifaceted. Van Esler (2020) mentioned that:

> The rise of VOD platforms weakened the power of film studios and expanded the influence of television networks and producers to bestow media prestige by giving consumers greater choice in the type of content they watch, as well as the ways in which they watch it, a role similar to the one played by VCRs and DVRs. (p. 947)

However, he mentioned that the relationship between emerging technologies and established industry powers is still ambiguous rather than inherently disruptive in the media field. In addition, the new socio-technological paradigms must be understood as evolutionary rather than revolutionary in television canon discourses. While subscription video-on-demand platforms alter the TV canon formation equation by promoting platform-specific original programming and offering algorithmically derived personalized recommendations and interfaces, they also "largely reinscribe preexisting canons through well-worn discursive practices and content acquisition decisions" (p. 948). However, in terms of Netflix, many articles have explored Netflix's multifaceted role in the media landscape, highlighting its unique ability to blend television, cinema, and digital distribution (Brennan, 2018). This hybrid approach, coupled with a global focus on original international content, has fueled Netflix's subscriber growth and international revenue streams (Brennan, 2018). By tailoring content to specific regions, Netflix ensures its continued relevance in diverse markets (Kim, 2021; Park et al., 2022).

Studying the future of television, particularly the impact of Over-the-Top (OTT) platforms like Netflix, is critical due to their considerable impact on viewer behaviors, industry dynamics, and regulatory frameworks. Understanding how OTT services are changing content consumption patterns, disrupting traditional TV models, and influencing content generation and distribution strategies is critical for stakeholders throughout the media landscape. In essence, investigating the impact of OTT platforms on shaping the TV landscape promotes informed decision-making and innovation in a rapidly changing media

environment. It has been observed that most of the studies focus on audience consumption and behavioral change. However, a lack of studies highlights how the OTT impacted on the TV industry. So, this study is going to analyze how Netflix impacted the TV industry through asking the research question which is: how has the original content of Netflix and OTT impacted the TV industry in MENA region?

This study aims to highlight the impact of Netflix on the TV industry by focusing on the TV industry, the challenges that face the industry, the Netflix industry, and its impact.

Literature Review

Netflix's strategic pivot towards the production and distribution of original series has upended conventional television standards (Vettoretto & Moore, 2023). By making substantial investments in original content, Netflix has not only redefined the concept of "television" but has also shaped content creation and consumption practices (Vettoretto & Moore, 2023). This shift has prompted a reassessment of television norms by both viewers and established television companies (Lotz, 2019). Furthermore, the global reach of Netflix has not only affected the global television scene but also the local film and television industries. As an example, Netflix's significant investment in Korean dramas, demonstrated by their spending of $700 million on more than 80 original series between 2015 and 2020 highlights the company's dedication to varying its content offerings. Although original content has always been a priority for traditional TV networks, their global reach and investment in original content are not comparable to Netflix's (Kim, 2021; Park et al., 2022). Additionally, the industry's value chain has changed as a result of the platform's unique approach to content creation, which is defined by giving showrunners creative autonomy and placing a premium on high-quality content (Gong, 2022). Besides, Netflix's strategy for expanding into Europe has been shaped by its investment in original programming that is tailored to a variety of markets (Afilipoaie et al., 2021). Furthermore, Sanz and Crosbie (2016) highlights how the cultural and material openness of the Internet has caused a shift in television consumption. "Yet, Netflix seems to signal a move away from the medium, its branding strategies, associated viewing patterns, technologies, industry structures or programming" (p. 259). Also, Netflix's approach to content creation has reshaped the dynamics of global media distribution and the variety of content available on streaming platforms (Lobato, 2019). Unlike conventional broadcasters, Netflix has tailored its content to appeal to a worldwide audience from the inception of production, which has significantly contributed to the platform's widespread popularity and influence (Asmar et al., 2023). The platform's ability to maintain a delicate equilibrium between the volume and caliber of its content has emerged as a crucial determinant of its significance in the television industry (Gong, 2022).

The original programming produced by Netflix has had a profound influence on the television industry, notably in terms of viewing behaviours and content creation. Netflix's on-demand approach has popularized binge-watching, prompting a surge in the production of content targeting diverse demographics (Matrix, 2014). The introduction of original serialized drama by Netflix has established its position as a significant player in the contemporary media landscape, disrupting traditional TV networks and cable channels (Jenner, 2016).

The research conducted by Bouziane Zaid et al. (2023) delves into the changing media consumption habits among young adults in the Gulf region, specifically focusing on their adoption of Netflix over conventional television. By engaging in interviews with young

adults from the Gulf, the study sought to gauge the degree of Netflix adoption within this demographic. Their findings revealed a significant trend wherein numerous young adults in the Gulf have embraced Netflix as their primary source of entertainment, leading some to completely forego traditional TV and transition into what industry experts' term "cord cutters." This trend highlights the concept of technological "de-domestication," where newer, more efficient technologies supplant older ones as individuals migrate towards solutions that better align with their needs.

Furthermore, the research sheds light on the evolution and reconceptualization of the relationship between television and its viewers, as audiences shift from passive spectators to active participants who wield greater control over their viewing experiences. Netflix's features play a crucial role in this transformation, offering viewers the ability to tailor their leisure time and personalize their content consumption. Elements such as user profiles and tailored recommendations empower viewers with a sense of ownership over their viewing habits, fostering a deeper connection with the platform. However, the study also identifies challenges associated with Netflix's recommendation system, including frustrations stemming from opaque algorithms and the intricacies of deciphering user preferences in a shared viewing environment.

One noteworthy issue highlighted in the study is the absence of oversight by legal or media regulations regarding Netflix, particularly concerning censorship in accordance with cultural and religious norms prevalent in the Gulf region. Many users grapple with dilemmas when content conflicts with societal values, emphasizing the necessity for increased transparency and accountability in content moderation. With the continued expansion of SVoD (Subscription Video on Demand) services like Netflix, the study suggests that traditional television broadcasters in the Gulf must adapt by offering personalized content formats to cater to evolving audience preferences. This adaptive approach will be crucial for traditional TV to maintain relevance in an increasingly digital and personalized media landscape.

Netflix has been instrumental in redefining the notion of "global TV," as illuminated in Lobato's (2019) study. Unlike platforms such as YouTube and Facebook, Netflix distinguishes itself by prioritizing professionally curated content over user-generated material. Additionally, Netflix has made significant strides in penetrating international markets, with more than half of its subscriber base now located outside the United States. To cater to diverse audience tastes, Netflix has secured licenses for numerous non-US titles and has invested substantially in producing original content across 30 different national markets. This strategic approach has led to greater geographical diversity and localization, underscoring Netflix's commitment to engaging a broader international audience.

The emergence of internet-distributed TV through on-demand services has catalyzed a transformation in viewing habits that were once marginalized during the analog and physical media era. Practices such as time shifting, self-curation, and selective access have now assumed central importance within the industry, becoming standardized and integrated into everyday viewing behaviors, as observed by Lotz (2014), as referenced in Lobato's research (2019). In contrast to traditional linear television, Netflix has pioneered innovative filtering, aggregation, and recommendation systems, which have garnered widespread adoption. This transition toward non-linear TV exemplifies Netflix's role in revolutionizing the television landscape and adapting to the changing preferences of contemporary audiences.

Uricchio, as highlighted in Lobato's (2019) text, emphasizes the necessity of looking to the past to forecast the future of television. By examining its historical development alongside related media like video games and broadcasting, a clearer understanding emerges of how the current TV landscape has been shaped by factors such as content diversity, information dissemination, and media exposure. This retrospective analysis offers valuable insights into the potential trajectory of television in the coming years. Within the industry, there is an ongoing discourse regarding the vitality of television. For example, Wolf (2015), cited in Lobato's research (2019), posits that Netflix represents television more than the internet due to its adherence to traditional storytelling techniques, visual styles, and passive viewing experiences. Wolf argues that Netflix's transition from a DVD rental service to a digital content producer has effectively transplanted television norms and values onto interactive digital platforms, thus shaping the future direction of digital media. Additionally, while audiences may still seek professionally crafted content reminiscent of traditional TV, the mode of consumption has expanded beyond traditional television sets to encompass a myriad of digital platforms accessible from any location. This underscores television's transformative impact on digital media consumption habits and suggests an ongoing evolution in how audiences engage with and consume content in the digital era.

Enli and Syvertsen (2016) contend that the future trajectory of television is not solely determined by technological and economic factors; rather, it is influenced by a complex interplay of local contextual elements such as historical legacies, regulatory frameworks, user behaviors, and strategic responses from key institutions within each national context. Moreover, the evolution of technology and market dynamics, coupled with the advent of new business models, poses not only a challenge but also prompts a reevaluation of the traditional understanding of television.

Furthermore, scholars argue that digital platforms like Netflix, Amazon, and HBO exert significant pressure on the television industry, intensifying both economic and technological pressures. These platforms accelerate audience fragmentation by providing personalized viewing experiences, liberating viewers from rigid schedules and enabling them to tailor content consumption across diverse devices and platforms. Additionally, the competition between Netflix and traditional television extends beyond content delivery to fee-paying subscribers; it encompasses the production of compelling original content tailored to specific audience demographics.

Moreover, Netflix's multifaceted strategies, spanning marketing endeavours, content creation, and rhetorical maneuvers, foster innovation, cost efficiency, and heightened customer satisfaction. Consequently, this poses a substantial challenge to the advertising industry, which traditionally relies on linear TV platforms for revenue generation. Furthermore, the growing inclination among younger demographics towards digital intermediaries such as OTT platforms and "cord-cutting" – the abandonment of traditional cable or satellite TV subscriptions in favour of online alternatives – underscores a fundamental shift in consumer preferences and viewing patterns.

Method

The primary objective of this study is to examine the influence of Netflix's original content on the television (TV) industry. The research will employ qualitative research methods, focusing on the analysis of statistical reports pertaining to various aspects of original content, including viewership, investments, and advertising revenues. Additionally, the study will

conduct comparisons between top over-the-top (OTT) platforms such as Netflix and Shahid, alongside prominent local TV networks like MBC, to discern trends and patterns within the industry. The analysis will be guided by a media economic analysis model, emphasizing metrics such as subscriber numbers, revenue generation, and viewership statistics. Given the challenges associated with obtaining accurate data in the Middle East region and the time-consuming nature of analyzing individual Arab countries, this study will primarily concentrate on assessing and comparing OTT platforms across the MENA region. Furthermore, the research will incorporate a comparative analysis between OTT platforms and traditional television, with a particular focus on Saudi Arabia as a case study.

Table 1

Key Industry Reports on Streaming Platforms and Television Markets

Report	Year	Analysis Used	Platforms Focus
Data EQ report MENA OTT	2023	Data collected from online posts on Social media	Netflix MENA, Shahid, Starzplay, and Disney+ MENA
Saudi Arabia television and streaming market share analysis	Q1 2023	TV channel and platforms	Netfl ix,HBO, MBC,Shahid andCBS
The rise and rise of streaming video in the mena market	2020	analysis the STARZPLAY platform	STARZPLAY
Saudi Arabia's dynamic television & video market	2022	collecting secondry data from previous studies	TV MBC and OTT Shahid
MBC Group Prospectus			MBC and Shahid
Omdia Research Reveals Middle East and North Africa Online Video Advertising Revenue will More than Double to $2.3bn in 2027	2023	Online video advertising revenue in MENA	SVOD
Netflix Statistics: User, Subscriber & Content Data	N/A	Netflix user, subscriber, and content data	Wall Street Zen
Netflix SEC Filings	N/A	Netflix's financial reports	Netflix Investor Relations
Netflix Search Results	N/A	Netflix subscriber statistics	Netflix Investor Relations

Analysis

After reviewing data from various reports, several key themes have emerged. The primary focus of statistical analyses tends to revolve around comparing SVOD platforms, notably Netflix and Shahid. However, there is a noticeable lack of reports that contrast these platforms with traditional TV networks in the Arab MENA region. One exception is the MBC Group report, which offers valuable insights into the comparison between Netflix, Shahid, and local TV networks. Furthermore, there is a scarcity of reports that specifically address individual Arab countries such as the UAE. Therefore, this analysis concentrates on evaluating the competition among Netflix, Shahid, and major local TV networks in KSA and the wider MENA region, particularly focusing on MBC. Overall, the streaming services market in the MENA region is witnessing intensified competition, with global giants like Netflix and Disney+ competing alongside regional players like Shahid and Starzplay. These platforms are consistently expanding their content offerings, investing in exclusive and original productions, and enhancing user experience to attract and retain subscribers.

Subscription Trends

The expansion of SVOD services in the MENA region signals a rapidly evolving digital video market. Industry analyses by Omdia (2023) indicate strong growth across the sector, alongside rising online video advertising revenues, reflecting increased platform adoption and monetization. which signifies a significant shift in consumer behavior towards on-demand streaming platforms. Leading the charge is Shahid VIP, boasting 2.7 million subscriptions, followed closely by STARZPLAY Arabia with 2.1 million, and Netflix trailing slightly with less than 2 million subscriptions. This proliferation of regional and global SVOD platforms reflects the evolving preferences of audiences, who are increasingly gravitating towards personalized and flexible content experiences over traditional TV viewing.

Shahid, the streaming platform owned by the MBC Group, has emerged as a leading player in the MENA streaming market, demonstrating significant subscriber growth over recent years. Subscriber numbers increased from a relatively limited base in 2019 to a peak during the Ramadan period in 2023, reflecting the platform's rapid expansion and strong regional appeal. In contrast, Netflix has exhibited more moderate growth in the MENA region, with subscriber figures reported at approximately 2.2 million in the first quarter of 2023, according to MBC Group industry reporting. This comparison highlights Shahid's accelerated growth trajectory relative to global competitors within key regional markets.

The rise of SVOD subscriptions shows a broader trend away from conventional television viewing, as audiences seek content that aligns with their cultural and linguistic preferences. Shahid VIP's commanding presence, representing approximately 24.3% of total SVOD subscriptions, demonstrates the appeal of regional platforms offering content tailored to local audiences.

Despite Shahid's strong performance in the MENA region, **Data EQ (2023)** identifies Netflix as the leading platform in terms of online visibility and audience engagement. Netflix accounted for the largest share of industry conversation and recorded the highest net sentiment during the reporting period, indicating sustained audience interest and favorable public perception. This prominence suggests that Netflix's ability to deliver a positive user experience and generate widespread digital attention continues to reinforce its popularity within the regional streaming landscape.

Moreover, subscription trends in the MENA region, particularly in KSA, highlight the significance of sports coverage in driving viewer interest. Shahid's coverage of the Saudi League garnered considerable attention, while Starzplay's focus on Lega Serie A emerged as a key draw for subscribers. This emphasis on sports content reflects the diverse preferences of audiences in the region and underlines the importance of catering to specific viewer interests to remain competitive in the SVOD landscape.

Market Share and Competition

Shahid's dominant position in the MENA streaming market, with a leading share as of late 2022, reflects the platform's strong strategic positioning and competitive content portfolio. Its emphasis on localized programming, including Arabic-language originals and regionally relevant narratives, has enabled the platform to consolidate its presence despite increasing competition from global streaming services. This performance highlights the growing importance of culturally resonant content in shaping platform competitiveness within the MENA digital entertainment landscape (MBC Group, 2023).

The parity in customer satisfaction between Shahid and Netflix, with both platforms earning 28% of the MENA region's votes as favourite streaming services, highlights the growing preference for regionally relevant content. Particularly noteworthy is Shahid's popularity surpassing that of Netflix in key markets like Egypt, underscoring the importance of cultural resonance and language accessibility in fostering audience loyalty.

The MBC Group's leadership in the MENA region is particularly evident in key markets such as Saudi Arabia, the Gulf region, and Egypt. According to data reported in the MBC Group Prospectus, Shahid SVOD held the largest market share among competing OTT platforms in the region based on late-2022 figures, accounting for approximately 23% of the market. This leadership reflects Shahid's strong regional positioning and its ability to compete effectively with global streaming services through localized content strategies and high brand recognition (MBC Group, 2023). Moreover, Shahid's proactive measures to compete with global SOVD platforms like Netflix, particularly in original content creation, reflect its commitment to maintaining its competitive edge in the rapidly evolving digital entertainment landscape. The platform's strategic initiatives align with broader government efforts in the KSA to combat piracy and support the expansion of legal digital entertainment options, emphasizing its pivotal role in shaping the future of streaming in the MENA region.

Content Demand

The substantial demand for original content from Shahid in Saudi Arabia, constituting a noteworthy 4.3% of total viewership, underscores the platform's significant influence in shaping viewing habits and preferences across the region. As audiences increasingly gravitate towards locally produced content, traditional TV networks find themselves facing heightened competition in retaining their share of viewership.

This shift in content consumption patterns reflects a broader cultural transition towards embracing homegrown narratives and storytelling, challenging the dominance of global entertainment conglomerates in the MENA region. MBC Group's strategic investment in original programming serves as a proactive response to evolving viewer demands and preferences, positioning Shahid as a formidable contender in the competitive MENA streaming landscape.

In Saudi Arabia, MBC stands out as one of the top channels in terms of demand for its original content, capturing 6.2% of total demand and ranking third behind Netflix and HBO. Shahid's original content alone accounts for a significant 4.3% of demand for shows in the Saudi Arabian market, highlighting the substantial impact of MBC Group's content offerings in this region.

Regarding content quality, Netflix leads among the four platforms, including Netflix, Shahid, STARZPLAY, and Disney+, with approximately 60% of consumers expressing satisfaction with the high quality of content. Shahid follows closely behind, securing the second position with a satisfaction rate of 30.9%.

In terms of content diversity within the MENA region, Netflix emerges as the frontrunner, offering a diverse range of content encompassing 87% of viewers' preferences, while Shahid follows with a 52% reach. These findings show the significance of original content offerings in catering to diverse audience preferences and solidifying platforms' positions in the evolving streaming landscape.

Viewer Demographics and Consumption Patterns

The demographic profile of Shahid viewers in Saudi Arabia, where over 70% fall below the age of 35, highlights the platform's strong affinity with younger audiences. This segment, characterized by their digital fluency and preference for mobile-centric lifestyles, plays a pivotal role in shaping the evolving landscape of OTT consumption across the MENA region.

With a significant 77% accessing content via smartphones, the prevalence of mobile device usage among Shahid viewers underscores the paramount importance of platform accessibility and user experience in driving engagement and cultivating viewer loyalty. As smartphone penetration rates continue to climb across the MENA region, OTT platforms must prioritize mobile optimization to effectively tap into this burgeoning market segment.

While traditional television remains a cornerstone of entertainment, providing communal viewing experiences and a diverse array of content options, Saudi media consumers are increasingly drawn to OTT VOD platforms for their flexibility, personalized experiences, and content variety. This shift signals a burgeoning OTT landscape in Saudi Arabia, outpacing regional forecasts, with projections indicating robust growth in OTT revenues.

The expanding audience for OTT video in Saudi Arabia mirrors consumers' growing preference for personalized and on-demand content consumption habits. OTT platforms, both international and regional players like Netflix, Starzplay, Shahid, and Jawwi, are well-positioned to meet this escalating demand, offering options like advertising-based video on demand (AVOD) and subscription-based video on demand (SVOD).

For example, MBC Group's Shahid platform has witnessed substantial growth, boasting 9.5 million unique users in the MENA region. The average monthly number of unique viewers for Saudi Shahid AVOD increased significantly over the preceding two years, reaching approximately 3.4 million viewers in 2021. This growth reflects a sustained upward trajectory in AVOD consumption in Saudi Arabia and highlights the platform's expanding reach within the local digital video market (MBC Group, 2023).

In comparison to MBC1 TV viewership demographics, Shahid viewers in Saudi Arabia exhibit a more pronounced skew towards younger age groups. While MBC1 TV captures 31% of viewers aged 15–24 years old, Shahid surpasses this with 37% in the same age bracket. Similarly, among viewers aged 25–34, MBC1 TV retains 27% of its audience, whereas Shahid boasts a slightly higher share at 35%. However, Shahid's viewership begins to taper off among older demographics, with 17% of viewers falling in the 35–44 age group compared to MBC1 TV's 20%. Moreover, Shahid's appeal diminishes further among viewers over the age of 45, capturing only 11% of this demographic, while MBC1 TV maintains a higher share at 22%. This comparison highlights Shahid's pronounced attractiveness to younger audiences, particularly those between the ages of 15 and 34, reflecting the platform's success in catering to the preferences of digitally savvy and mobile-oriented viewers.

Device Preference and Geographic Distribution

The geographic distribution of Shahid's user base across the MENA region,especially its significant presence in Saudi Arabia, and the GCC, underlines the platform's wide-ranging regional appeal. By offering content that caters to various linguistic and cultural preferences, Shahid has effectively built a loyal subscriber base that transcends national borders and demographic segments.

The prevalence of mobile devices, particularly Android smartphones, as the primary method for accessing Shahid's content highlights the platform's adaptability to evolving technological trends. With a substantial 62% of users accessing Shahid through mobile devices, the platform's mobile-centric approach seamlessly aligns with broader digital media consumption patterns, emphasizing convenience and accessibility for users on the move.

In essence, the rise of original content on platforms like Netflix and other OTT services such as Shahid has fundamentally reshaped the MENA region's television industry. This transformation has brought about an era characterized by unprecedented choice and personalization for viewers, compelling traditional TV networks to adapt to shifting consumer preferences to remain relevant. MBC Group's establishment of the Shahid platform exemplifies this adaptation strategy, aimed at retaining their audience amidst the ongoing digital revolution.

Despite the prevailing trend of digitization, television continues to maintain its significance as a mass communication medium, particularly in Saudi Arabia. Despite the rapid growth of OTT platforms, television continues to play a central role in Saudi Arabia's media landscape, reaching a large majority of the population on a monthly basis in 2021, with serialized programming leading overall viewership (Sarkis et al., 2024).

Discussion

The analysis of themes regarding device preference and geographic distribution resonates with findings from previous studies, highlighting Shahid's regional appeal and user demographics. Zaid et al. (2023) explored changing media consumption habits among young adults in the Gulf region and found a significant trend towards Netflix adoption, particularly among younger demographics. This aligns with the demographic profile of Shahid viewers, with a significant proportion below the age of 35, reflecting a broader shift towards on-demand streaming platforms among younger audiences.

Similarly, the literature review on Netflix's influence on the television industry shed lights the platform's global reach and investment in original content production. Vettoretto and Moore (2023) emphasize Netflix's strategic pivot towards original series production, which has reshaped content creation and consumption practices worldwide. This parallels Shahid's emphasis on localized content and user experience to cater to diverse linguistic and cultural preferences, reflecting a broader trend in digital media consumption towards personalized content offerings.

Moreover, the comparison highlights similarities in platform strategies, with both Shahid and Netflix prioritizing original content to attract and retain subscribers. Afilipoaie et al. (2021) discuss Netflix's strategy for expanding into international markets through investment in original programming tailored to diverse audiences. This strategic approach mirrors Shahid's regional appeal and investment in localized content, underscoring a shared emphasis on content diversity and cultural relevance.

Furthermore, the prevalence of mobile devices as the primary mode of content consumption on both Shahid and Netflix reflects broader trends in digital media consumption towards mobile optimization. Lotz (2014), as referenced in Lobato's (2019) research, discusses the transformation of viewing habits with the rise of non-linear TV platforms like Netflix, which prioritize convenience and accessibility. This aligns with the mobile-first approach adopted by both Shahid and Netflix, emphasizing the importance of platform accessibility and user experience in driving engagement.

Overall, the comparison with previous studies highlights shared trends and dynamics in content consumption habits, platform strategies, and audience demographics between Shahid and Netflix. By contextualizing the analysis within existing research, this discussion provides a deeper understanding of the evolving media landscape and the influence of on-demand streaming platforms on television industry norms.

Conclusion

In conclusion, the evolution of digital technology and the emergence of OTT platforms like Netflix have significantly reshaped the landscape of the television industry, profoundly influencing audience behaviours, content consumption patterns, and industry dynamics. While traditional television has historically held sway over cultural and political realms, the convergence of telecommunications and Internet networks has transformed it into a strategic arena for global competition. The advent of VOD services has disrupted established power structures, affording consumers unprecedented options and flexibility in their content consumption choices. However, the interplay between new technologies and established industry players remains intricate, with Netflix's impact often perceived as evolutionary rather than revolutionary. Nevertheless, Netflix's hybrid approach, amalgamating elements of broadcast, cinema, and digital distribution, has propelled its rapid global expansion and sustained subscriber growth.

As for the limitations of this study, while it provides an overview of the overarching trends and dynamics in the television industry, it does not delve deeply into the specific content strategies and production approaches of platforms like Netflix and Shahid. Future research could benefit from a more granular analysis of the content offered by these platforms, exploring what makes them popular and attractive to viewers. Additionally, conducting surveys and interviews could provide more comprehensive insights into audience preferences

and behaviors, facilitating a deeper understanding of the topic. Such endeavors would contribute to a more nuanced understanding of the evolving media landscape and the factors driving the success of on-demand streaming platforms.

Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

The author declares that Grammarly, an AI-assisted writing software, was used in proofreading and refining the language used in the manuscript. The usage was limited to correcting grammatical and spelling errors and rephrasing statements for accuracy and clarity.The author further declares that, apart from Grammarly, no other AI or AI-assisted technologies have been used to generate content in writing the manuscript. The ideas, design, procedures, findings, analyses, and discussion are originally written and derived from careful and systematic conduct of the research.

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