



## **The moderating role of gender between perceived value of foreign products and customer switching behaviour: A case of an Egyptian TV drama**

**Dr. Ali Ahmed Abdelkader,**  
Kafrelsheikh University,  
Faculty of Commerce, Kafrelsheikh, Egypt.  
alihossin6176@gmail.com

**Dr. Hossam El Din Fathy**  
International Academy of  
Engineering and media Sciences,  
Egypt.  
dr-hossamfathi@iams.edu.eg

مجلة الدراسات التجارية المعاصرة  
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**Abstract:**

The growing popularity of foreign drama has led Egyptian viewer's to switch to foreign drama, which has affected the rates of viewing local drama. This study is based on the qualitative and quantitative inputs, which were used in the research; this method is known as triangulation or trigonometric. The analytical study used (33 articles) from the press in order to obtain data through an analytical form whose category included all the questions of the analytical study. A quantitative survey conducted among 450 viewers of drama in Egypt. The responses were tabulated on a five-point Likert scale. Data analysis used SPSS and SmartPLS statistical software packages. The study findings revealed that, overall, Indian and Turkish dramas have an impact on Egyptian drama; there are many factors which affect the determinants of perceived value of foreign drama, which have somewhat negatively affected the switching behaviour of the viewers from Egyptian drama. There is a relationship between determinants of perceived value, and Viewer switching behaviour. Finally, gender as a modified variable affects the switching behaviour of the viewers. This study has improved our understanding of the factors affecting viewers' attractiveness to foreign drama. The study presents important implications for both theory and practice.

**Keywords:** perceived value, perceived service quality, perceived risk, relationship quality, customer switching behaviour, foreign products, TV drama.

**Introduction**

Recently, the intensity of competition in the services sector between organizations increased as a result of globalization and modern technology (Leonnard, 2018). The number of available products for customers increased and services became more complex, as a result of that the customer became the strongest party in the customer-seller relationship, and his role has become important and pivotal, necessitating that the service providers adopt a strategy that enables them to retain existing customers more than they focus on attracting new customers, up to a point in which the company achieves their competitive advantages (Montesinos et al., 2018). Accordingly, companies realized the necessity of caring for the customer, which guarantees the spread of some concepts, such as customer orientation, consumer life cycle, relationship marketing, and customer value.

Consumer-perceived value is a construct that is a very vital component in the literature on consumer value and has been described as one of the most significant competitive advantages (Hadiansah et al., 2018). Therefore, the current research attempts through investigation and analysis to characterize and analyze the attitude of foreign drama viewers towards the perceived value

determinants of the viewer according to their demographic characteristics, and seeks to explore the extent and strength of influence between the viewer's perceived value determinants (perceived service quality, perceived risk, and relationship quality).

Thus, when the research objective is achieved, it can improve the perceived value of the viewer, and thus increase the satisfaction and loyalty of the Egyptian drama (Lu & Cheng 2019). It is hoped that this study will provide the Egyptian TV drama production companies a better understanding of viewer's behavior, and assist them in mapping out their distinctive marketing strategies in order to achieve and maintain a superior competitive position in the TV drama production companies.

Consequently, the purpose of this study is to explore the relationship between the perceived value of foreign drama from the viewpoint of viewers and its impact on the behavior of the switching behavior from watching Egyptian drama. With regard to the first, we focus on three factors (perceived value, confidence, and perceived risks), and we continue to investigate whether the gender moderates the relationship between the perceived value of foreign drama and the switching behavior of watching Egyptian drama. In addition to helping us in terms of understanding why viewers are watching specific types of drama.

To fill this gap, the study's objectives are the following: 1) Defining and analyzing the determinants of the perceived value of foreign drama in light of viewers' attitudes. 2) Disclosing the relationship between the determinants of perceived value of foreign drama, and the viewer's switching behavior. ;3) Identifying the moderating role of gender between perceived value of foreign products (foreign drama from the viewpoint of viewers) and customer switching behaviour of watching Egyptian drama

## **Conceptual background and hypotheses**

### **TV Drama.**

Watching international TV dramas in Egypt is not only a significant way of learning about the outside world, but also a fashionable lifestyle. International TV dramas please the Egyptians who yearn for wealth, luxury, fashion, and hedonism with the images of modern life and exotic flavors (Lu & Cheng 2019). The success of international television dramas represents the cultural logic of media globalization formed by two opposing processes — globalized media industry demand and regional indigenous cultures demand. The consumption of international TV dramas by Egyptian viewers is therefore simultaneously global and regional. American, Indian, and Turkish dramas are characterized by global and regional features and are the most common on the Egyptian market, respectively (Köksal& Gjana 2015).

TV drama can be used as an effective form of mass communication that can creep into the lives of people and alter their attitudes, behaviors and preferences. Today, globalization has come to promote the way consumers are exposed to a multitude of foreign goods, and countries of origin and identity appear as significant clues in the assessment of such goods. International TV programs, which become common in a region, are known to contribute to the identity of the goods involved in the country of origin (Köksal & Gjana 2015).

Köksal, Y., & Gjana, N. I. (2015) study aims to research how television audiences in Albania, where Turkish soap operas are popular, interpret products of Turkish origin and whether Turkish television programs have any effect on Albanians' purchase decisions. The study provided positive results suggesting that consumer product tastes are affected by TV serials. When Turkish soap operas were first broadcasted on Arab TV they proved to be an almost immediate success. One factor in their popularity is the fact that they are dubbed into the regionally accessible Syrian dialect. Viewers have already known the dubbing artists through their work on imported telenovelas from Latin America in standard Arabic. The Turkish dramas are often heavily censored by broadcasters to put them in line with local cultural norms (Elouardaoui, 2014).

Al Helal (2013). Indicated that Indian drama series are becoming our country's most successful entertainment and it is becoming more successful as time goes by. A large percentage of Egyptians are watching Indian drama series now. It is hard to locate the house where such series are not regularly viewed. Anthony (2011) found a much more strict culture portrayed in the Indian drama series in a vibrant way that was highly appropriate and also admirable. Majority of women reacted to the attraction to dress and dished hair style posed and worn by Indian models.

In China, Kang (2014) found that higher-education viewers favor American actors and comedies, low-education viewers favor Korean soap opera, and higher-education viewers prefer Korean and Japanese romance. The study indicated that American dramas are perceived by China's intellectuals, who have high educational and income levels. Jiang and Leung (2012) indicated that American dramas are heterogeneous, emphasizing action / crime, fantasy / adventure, and horror / crux, whereas Korean dramas are homogeneous and concentrate on romance and family. Their inherent unity was separately ignored by review of society and genre.

Lu & Cheng (2019) study explored a cycle of transnational watching, in which Chinese viewers watch American and Korean television dramas. Cultural similarity and similarity to genres were adopted to predict interaction and satisfaction with the media. Cultural proximity was found to have failed to predict enjoyment but was effective in describing commitment. This also

showed two separate routes of enjoyment — to appreciate Korean dramas through interaction with characters and American dramas through plot participation.

### **Perceived value:**

Perceived value is characterized as the consumer's overall assessments of the usefulness of a product or services based on expectations of what is obtained and what is offered (Zeithaml, 1988). Customer delivered value can be expressed as the total value given to a customer less the total cost to the customer (Grönroos, 1997; Oliver, 1999). Zeithaml (1988) defines value as the overall evaluation of a product's utility by the customer based on expectations of what is obtained and what is offered. Holbrook (1999) likewise defines interest as a "trade-off" between benefits and sacrifices. In reality, value is a special, satisfaction and quality construct (Oliver, 1999). Marketers have to work hard to retain added value which might attract reward customers. The perceived value of the customer can be defined from monetary, price, profit and sociology perspectives. Usually it is said that monetary value is produced when less is paid for the goods (Yeh, 2013). (Sheth, et al., 1991) believed that the option behavior of consumers was conditioned by five consumption values: functional value; social value; emotional value; epistemic value; and conditional value.

The definition of value reflects the understanding of the usefulness, which the establishment relationship brings. For example, enriching customer relationships increases their attitudinal loyalty; consumer's intentions to continue shopping, and a positive effect on the length and strength of the relationship (Rubio et al., 2013, p. 496). Higher consumer satisfaction levels contribute to higher customer engagement rates, post-consumption behaviors such as word of mouth reviews, and in the long run this influences the performance of the company (Koller et al., 2011. p. 1159).

The study of (Sun et al., 2013) proposed and demonstrated that cultural and perceived values are significant antecedents for the formation of types of consumer decision-making. Results showed substantial differences in cultural value, perceived value and style of consumer decision-making between regions with varying degrees of urbanization and revealed context and decision-making formation. The (Montesinos et al., 2018) aim of this study was to assess participants' perceived quality, perceived value, and satisfaction and future intentions at swimming crossings. The findings revealed that the future intentions can be clarified with the satisfaction variable having the largest weight in prediction followed by the perceived value and personnel.

Accordingly, (Demirgünescedil & Banu, 2015) supports the notion that the perceived value of the customer may be correlated with satisfaction,

contributing to behavioral intent such as willingness to pay a higher price. Perceived risk in the case of potentially undesirable and dangerous situations regarding the consumer's views of value and risk on a particular sector. This study thus posits a model direction of fulfillment, perceived value, risk and willingness to pay a higher price. The findings indicate a correlation between perceived dimensions between value and user satisfaction.

The definition of relationship quality starts with research in the field of relationship marketing (Rauyruen, , and Miller, 2007) in which the basic view is to validate already solid relationships and to turn indifferent customers into regular customers. The relationship marketing has been used in a wide range of trade to sustain long-term repurchase customer relationships, including promotional practices that attract, retain, develop and encourage customer relationships. While most researchers agree that satisfaction and trust are the main quality sub-constructs of relationships. Earlier research has disputed that only when customers feel happy and have trust in their relationship with the vendor does a successful relationship grow (Hsu, et al. 2013). Following this logic, two types of variables are commonly regarded as antecedents of quality of relationships: perceived quality of service and perceived value.

Study of (Leonnard, 2018) investigated the private university customers' perception of quality and value for money and its effect on satisfaction and students' repurchase intention. The study result signified that there was a direct positive impact of perceived value for money on satisfaction, perceived service quality on perceived value for money, and perceived service quality on satisfaction and repurchase intention. By an indirect impact on satisfaction, the overall effect of perceived service efficiency on intention to repurchase was greater. On the contrary, no confirmation was given to a direct impact of perceived value for money on the purpose of repurchase.

Therefore, different viewers' attitudes diverse their respective values and this diversity should lead to different perceived values.

H1.: There is no statistically significant difference between viewers' attitudes towards perceived value determinants according to the country of foreign drama.

### **Customer switching behavior:**

Customer switching behavior occurs when customers leave their original service provider for service from another, with the original service provider losing future profits and bearing the cost of acquiring new customers (Keaveney, 1995). Customer retention benefits and switching behavior damage are factors that drive scholars to investigate this area. Since Keaveney (1995) established the eight functional explanations for customer switching using the vital event process, several studies in the literature on consumer switching

behavior have addressed the service provider-switching model (Bansal and Taylor, 1999, Roos, 1999, Eshghi et al., 2007). The main aim of this research is to determine when a consumer wants to switch service providers in order to recognize and prevent the root triggers of the switching behavior, thus reducing this behavior.

Bansal and Taylor (1999) described switching behavior as a customer replacing or swapping existing service providers with others, and Bansal et al. (2005) established a structure for investigating the behavior of migration. The system discussed the application of the push-pull-mooring (PPM) model to the swapping of services. All of the 12 variables correlated with PPM results are important (low quality, low satisfaction, low value, low trust, low commitment, high price perceptions, alternative attractiveness, unfavorable subjective norms, high switching costs, infrequent prior switching behavior, and low variety seeking). While several empirical work in this area has been undertaken to explore switching purpose and actions (Han et al., 2011; Hellier et al. , 2003; Liu, 2015), only a few independent recent studies have sought to discuss the perceived value and switching intention and behavior. Hashim et al. (2015) and Bedi (2015), for example, have shown that the perceived value has a positive influence on switching intention.

The (Chun & Hsiu 2017) study shows that the epistemic value component of the perceived value may not have a significant impact on switching intentions, and that the results of the moderating effects of habit are also a useful confirmation that users usually evaluate perceived values and risks before switching. Zulfitri & Rohman. (2018) study is to determine the influence of price perception, service quality and variation in the search for behavior against customer switching behavior with duration of relationship as a variable moderation. The researchers showed that the understanding of size, service quality, and action for variability had a major impact on customers' switching behavior. The length of the relationship as a moderating variable reflects the effect of demand estimation, level of service, and actions finding variance on consumer switching behavior. Based on these previous studies, we came up with four factors for measuring the perceived value construct (perceived quality of service, perceived risks, and quality of relationship) and proposed the following hypothesis:

H2. : There is no statistically significant effect of the determinants of perceived value of foreign drama on Egyptian drama viewer's switching behavior.

H3. : Gender negatively moderates the influence of perceived value of foreign drama on viewer's switching behavior.



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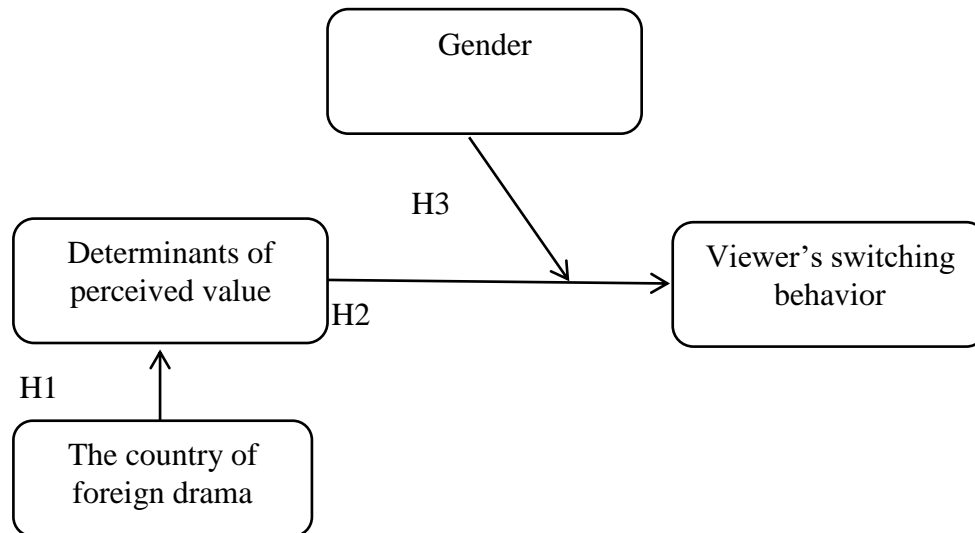
**Research Method:**

The qualitative and quantitative inputs were used in the research together. This method is known as the so-called triangulation or trigonometric method and in this context it is intended to study one phenomenon in more than one way. Triangulation can enrich analysis, as it provides a number of datasets to clarify different aspects of an important phenomenon.

Triangulation can enrich research as it offers many datasets to explain various aspects of a significant phenomenon. (Carvalho, 1997). It also helps to refute where one collection of data invalidates a supposition created by another. It can help to validate a hypothesis in which one set of results contradicts another set. Lastly, triangulation can help in describing the results of a test. Important to triangulation is the belief that approaches leading to the same results offer the study findings greater confidence (Given, 2008).

This research part descriptive, analytical research aimed at describing, analyzing, and evaluating the determinants of the perceived value of foreign drama and its effect on satisfaction and loyalty to Egyptian drama, therefore the study includes two parts, The first part utilizes the descriptive, analytical method in collecting data because it is primarily concerned with describing the content of a sample of press articles on the internet that I dealt with, which are the opinions of specialists and critics in the field of television drama (Article 33) in order to fit the curriculum with the nature of the study, while the second part a questionnaire survey designed to collect data for assessing the suggested research model(Figure 1). This research wherever possible, used validated measures that had been previously applied ( Bansal and Taylor, 1999, Roos, 1999, Eshghi et al., 2007, Han et al., 2011; Hellier et al. , 2003; Liu, 2015, Sun et al., 2013, Demirgünescedil, & Banu. 2015, Montesinos et al., 2018)

Figure 1 conceptual framework



Collection of data on two parts for this study; The first Part the analytical study we use (El-Youm El Sabea, Al-Bawaba News, Masrawy, Sada Al Balad, Akhbar Al-Watan, Al-Masry Al-Youm, Al-Shorouk, Al-Ahram Newspaper, Al-Akhbar Newspaper, Al-Gomhoria Newspaper) in order to obtain data through an analytical form whose category included all the questions of the analytical study, and the study was applied on a number (33 article) from the press articles, during the period of 1/1/2015 to 12/31/2019.

The second part questionnaire survey was designed to collect data, A five-point Likert-scale ranging from strongly disagree (1) to strongly agree (5) was used to measure each attitude item, The data were collected via the E-Questioner method Using Google, models to apply the questionnaire via the internet . We collected 486 responses, 450 of which are retained for analysis. Data collection lasted approximately three months from December 2019 to February 2020. Data analysis used SPSS and SmartPLS statistical software packages.

## Results and analyses:

### Reliability and validity of the measures

An exploratory factor analysis (EFA), a reliability assessment, and a validity assessment of constructs is used to determine construct reliability and validity.

In this study, Cronbach's  $\alpha$  and composite reliability were used for the reliability test. As shown in Table (1), all composite reliabilities of construct were greater than 0.88, and Cronbach's  $\alpha$  were more than 0.85. It indicates that data had a high level of reliability. We also tested the convergent validity and discriminant validity. Convergent validity is based on two conditions: that path factor loading must be 0.7 or more, and that the average variance extracted (AVE) must be 0.5 or more (Hair et al., 2006). As shown in Tables 1.

**Table1: Item convergent validity measurement**

Variables	AVE	Communality	Cronbach's $\alpha$	Composite reliability
perceived value	0.765	0.765	0.882	0.913
perceived service quality	0.736	0.736	0.856	0.881
perceived risk	0.767	0.767	0.872	0.902
relationship quality	0.795	0.795	0.918	0.947
customer switching behaviour	0.912	0.912	0.956	0.971

In the light of the results of the previous table on the assessment of reliability and validity; 18 items for perceived service quality, 6 items for perceived risk, 5 items for relationship quality, and 7 items for customer switching behavior have been reliable and validated.

#### **Analytical study:**

The researcher relied on the content analysis method, on a limited sample of newspaper articles, by analyzing the content of a number (33 article) from the press articles that dealt with the opinions of specialists and critics in the field of television drama. Several aspects of this study could be demonstrated through the following presentation:

Egyptian dramas dominated Arab societies from the beginning of Egyptian television in the 1960s to the early 1990s. Egyptian dramas were truly the soft power that gently penetrated these societies and represented a true Egyptian cultural invasion, so the Arab citizen became surrounded by all the details of social life in Egypt, The creative elements of the work were complete; from script, acting, photography and directing, but they did not depart from this market and tended to not translate their works and open new markets outside of the Arab world for them.

The Arab market has used alternatives to Egyptian dramas, represented in Syrian dramas, which had proved itself and found resonance in the Arab world and the Egyptian viewer, but even though Syrian dramas did not lack quality, they lacked quantity and which meant that they cannot cover the many hours of

open broadcasts; therefore the use of foreign dramas was a necessity to entertain the viewer and cover the broadcasting hours of TV channels.

Foreign dramas were presented as a variety, and were limited to broadcasting one episode per day, often an American and sometimes an English drama, and even Egyptian TV was keen on broadcasting American dramas. Some satellite channels sought in the early nineties to put Mexican dubbed dramas as a competitor to Egyptian dramas, then It directed the audience's taste towards Turkish dramas, and it won high viewership, and was able to attract even Egyptian viewers who primarily consumed Egyptian dramas, then Turkish dramas became dubbed in the Syrian dialect of Arabic, so it was able to attract many viewers, Turkish dramas were characterized by the beauty of actors and landscapes, and the complex relationships within the story, they stood in the middle between Latin and Egyptian dramas ; and gave a beautiful picture for the viewer while maintaining a safe distance from real life problems, it is so close to the Egyptian mindset yet so far.

Then the viewer turned to another direction towards Indian dramas, which received a large level of popularity from the Arab audience, which led to the emergence of channels for Indian dramas, and in the meantime, a new form of drama had crept into the Egyptian TV screen itself a new type of drama, which is the Korean drama broadcast on Egyptian TV which was dubbed with a Syrian accent and met with great public success, which led to the dumping of Egyptian dramas, which contributed to discussing the internal problems of Egyptian society, as well as excessive scenes of violence and criminal activity, and discussing political matters, in the viewer's departure from it, as the viewer would much prefer to entertain the plot of a romantic Turkish drama, the softness and carefree nature of a Korean one, or the attractiveness of the music and the richness of Indian colors.

And in recent years, especially with the openness of the world and the presence of the Internet, which enabled everyone to watch a plethora of dramas produced by the whole world in different languages, production possibilities and ideas. The global seriestic diversity of drama has a distinguished place in the viewing schedule for almost all people, and Egyptian housewives still give great attention to daily series. The taste of housewives differs from the tastes of other viewers. Although the drama are no longer limited to the morning periods or to a large number of women who are housewives, one of the most important rituals of the Egyptian House is still represented in the drama that the mother watches on time on television. Despite the spread of the Internet and the possibility of watching everything through it, TV drama still occupies a special sanctity, and the proof of this is that the satellite channels specialized in drama and series are increasing steadily.

The main question remains why the production quality of Egyptian drama does not rise to foreign drama in general, and what are the reasons for attracting the Egyptian viewer to these drama, compared to the Egyptian drama that some viewers are satisfied with only during Ramadan or with one or two series, the reason is always attributed to the weakness of Egyptian production compared to foreign production. There is a permanent and continuous belief that the crisis is a crisis of cost, but is this really the only reason? It is worth noting that the majority of the announced figures relate to the cost of the series as a whole and the main star's pay for this series only, while there are no details on the director's or writer's wages, or even the elements of artistic production. Hence this lack of information circulation will increase the area of personal prediction that may be right or wrong.

The steady expansion of production factors, whether by relying on costly technologies, or the trend towards the construction of large-scale filming locations, has been linked to all of these production-related inflation budgets, with Hollywood and cinema alike. But despite this fact, there are, in return, some series that have achieved high successes and are characterized by modest production costs, yet they are at the same time a huge production compared to Egyptian figures?

Some people may think that the cost of producing Egyptian series is low, but the announced numbers prove the opposite. These numbers by international standards are not weak numbers, they are medium-cost series numbers, but some are higher than the costs of many American drama. Due to the high wages of the main actors, there is an interest in the wages of the main heroes, and sometimes we even find that the star of the drama alone takes a high percentage of the total production cost. Thus, we can say that the Egyptian drama relies to a large extent on marketing in the name of the star and not by the idea, scenario or quality of production, in other words that the producer invests his money in the name of a star, not interested in the rest of the details of the literary work as part of the marketing process. Add to that the custom imposed on all Ramadan drama. The necessity of completing 30 episodes to cover the whole month of Ramadan; which leads to a significant lack of productivity of the episode. As for the major problem, it remains always the lack of interest in the story, production and technical details, even in light of the existence of huge production budgets, writers still rely on usual and repeated scripts.

Therefore it is necessary to reconsider how production is pumped, relying on directing costs for artistic production, story and directing, versus the stars, there have been several experiences in which some producers have relied on young unknown stars who have achieved great success at the lowest cost, in other words, despite the guaranteed viewing ratios of the big star drama, But

relying on script quality and output will remain a source of success at the lowest cost.

In the light of analyzing the content of newspaper articles (the analytical study), the researcher reached a set of results as follows:

The proliferation of specialized drama channels that display foreign artworks, confirms that there is a demand for this type of art, and that these channels are searching for ways to attract viewers. Contrary to the Egyptian drama, which did not attempt to translate its works and market them to the public outside the framework of the Arab market.

The viewer in general is always searching for the new, in line with his taste, filling his spare time in the process, and the Egyptian viewer has accepted the American, Turkish and Indian dramas, which spread widely in Arab societies, and appeared in a position of fierce competition with the Egyptian drama. seriestic channels dedicated to showcasing this type of artwork helped its followers.

- And some believe that the spread of Turkish and Indian series in Egypt; confirms that the viewer liked this type of series, which has diversity and difference in form and series. As the viewers are always searching for the different and what matches their tastes.
- Some writers and critics argue that the understanding Hindi and Turkish drama gave to their viewers and interacting with them is easier for them than interacting with American drama, and they prefer the way in which the Indian and Turkish drama focus on romance, compared to what is described by the seriestic exaggeration produced by Hollywood, which it believes carries many sexual implications.
- Some also see similarities between Indian and Turkish culture and Arab culture, as the Indian and Turkish production has a high level, and it is free of stereotypes and repeated phrases. In addition to the lack of scenes of violence and sex , as in the American drama.
- The rich production of Indian and Turkish drama and the humanitarian subjects that deal with it and its distinctive exposure helped the artwork to spread
- Some also see the quality of the seriestic plot in these series, and the directing. In addition to the actors enjoyed fair and handsome traits.

- Some see that the dramas that focus on female stories and their lives have achieved the greatest success when it comes to the Indian and Turkish series.
- Some assert that viewers have a passion for pursuing Indian and Turkish dramas, especially the romantic ones.
- The nature of the Indian and Turkish drama, which covers long days during the year, has created a large base for the housewives' audience, who do not mind following up one artistic work for months in a row.
- What attracted the attention of viewers in those artworks the most is the realism in presenting the story, and dealing with it, follow- it up, where the suspense within those artworks increases the connection with it, which has caused some reluctance to follow the Egyptian works.
- In addition, some have indicated that viewers are not afraid for their family and children to follow through on these works; due to the lack of inappropriate scenes or profanity and that they discuss social issues in an interesting way.
- Some believe that the spread of foreign drama in Egypt, especially Hindi and Turkish, is in the interest of the Egyptian viewer.
- While some denied that the spread of Turkish and Indian drama has an impact on its Egyptian counterpart, which has the largest share of viewers.
- Some people also pointed out that the Egyptian public has previously accepted the American drama significantly, explaining that the history of the Egyptian drama confirms that it is not affected negatively by the foreign drama that is shown.
- Some have raised fears that drama makers will be affected by Indian and Turkish drama products, and imitation is only surface-level and the seriestic core will not be developed.
- But it is possible that the demand of viewers for foreign drama will cause Egyptian directors to take an interest in the image and movement within Egyptian artwork.

In light of this, it can be said that there are many factors affecting viewers' attitudes towards the determinants of perceived value of foreign drama, which have somewhat negatively affected the degree of viewers' satisfaction and their loyalty to Egyptian drama.

Therefore, the researcher believes that the fundamental changes in the TV drama market will lead to weak dramas that are not competitive, and thus the production companies will find that there is no way to continue except with strong competition by providing a distinct product that satisfies the needs of different tastes from the viewers of these drama, and thus the need to build a culture of quality that focuses on the desires of viewers and gain their satisfaction with the drama presented to them. The viewer determines at his fingertips the fate of and survival of these products or their exit from the competition, and also determines their ability to survive through the continuation of their funding through the intensity of viewing, which can be confirmed or denied through the results of the following field study.

### Hypothesis tests:

H1. : There is no statistically significant difference between the viewers' attitudes, according to the determinants of perceived value of foreign drama.

Table (2) indicates the results of analyzing the difference between the perceived value determinants according to the country of foreign drama. The results indicate that there is a significant difference between viewers' attitudes towards perceived value determinants according to the country of foreign drama, where F-value is significant ( $P = 0.06$ )

**Table (2) ANOVA**

	<b>Sum of Squares</b>	<b>df</b>	<b>Mean Square</b>	<b>F</b>	<b>Sig.</b>
<b>Between Groups</b>	<b>5.712</b>	<b>2</b>	<b>2.856</b>	<b>5.111</b>	<b>.006</b>
<b>Within Groups</b>	<b>225.747</b>	<b>404</b>	<b>.559</b>		
<b>Total</b>	<b>231.459</b>	<b>406</b>			

It is noted from Table No. (2) the previous variance analysis that the value of P.value (zero) is less than the level of significance (1%), and therefore we reject the null hypothesis, and we accept the alternative hypothesis that there is a difference between the viewers in their attitudes towards the perceived value according to the country of origin And, to determine the source of the difference between the types of drama, the multiple comparison method (Post Hoc) was used in the SPSS program to determine the source of the difference and based on the results of the Scheffe test for the dimensional comparisons, the results were as in the following table No. (3).



**Table (3) Post Hoc Tests**  
**Multiple Comparisons Dependent Variable: Scheffe**

Drama		Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
American	Indian	.06883	.12763	.865	-.2447-	.3824
	Turkish	.24032	.11842	.029	-.0506-	.5313
Indian	American	-.06883-	.12763	.865	-.3824-	.2447
	Turkish	.17149	.13851	.045	-.1688-	.5118
Turkish	American	-.24032-	.11842	.029	-.5313-	.0506
	Indian	-.17149-	.13851	.045	-.5118-	.1688

It is clear from Table No. (3) That there is a significant difference between Turkish drama and American drama, as the value of P.value is equal to (0.029), and also between Turkish drama and Indian drama, where the value of P.value is equal to (0.045), While the difference between other types of drama was not significant, as the value of P. Value was greater than (5%).

The reason may be due from the researchers 'point of view to the political differences between Egypt and Turkey, which affected the Egyptian viewer's attitudes towards Turkish drama.

H2. : There is no statistically significant effect between the determinants of perceived value of foreign drama and Egyptian drama viewer's switching behavior.

To determine the type and degree of relationship between perceived value and Viewer switching behavior, the Multiple Regression Analysis method was used in this analysis (Aaker et al., 2014; Malhotra, 2011). The researchers applied the method of Multiple regression analysis on the relationship between perceived value as an independent variable and the Viewer switching behavior of a dependent variable, as shown table (4), :

**Table 4: outputs of multiple regression analysis**

determinants of perceived value	Beta	R	R2	Sig.
relationship quality	0.236	0.210	0.044	0.000
perceived risk	0.289	0.237	0.056	0.000
service quality	0.225	0.183	0.047	0.026
R	0.322			
R2	0.264			
F -Test value	15.588			
Sig. F	0.000			

There is a positive correlation between the variables. The correlation between the selected variables as follows was tested with the impact of perceived value on switching behavior at of.05 (or.01). According to F test, this relationship has strength of about 32 percent, according to the correlation coefficient R in the regression analysis model. In addition, these dimensions have the ability to explain variance up to about (26 percent) according to the R Square parameter in the regression analysis model. This means that the independent variable (perceived value) interprets (26 per cent) of the changes in the behavior of the dependent variable (Viewer switching behavior). That is, 24 percent of the change in Viewer switching behavior is due to perceived value.

These variables are ranked according to their importance and they reflect that most of drama viewers have positive attitudes toward the following determinants of perceived value (see table. 4): perceived risk (0.289), relationship quality (0.236), and service quality (0.225).

According to the above-mentioned findings with respect to the relationship between determinants of perceived value, and Viewer switching behavior, the second null hypothesis is rejected. More specifically, there is a significant relationship (P-value = 0.05 according to F-test) between determinants of perceived value, and Viewer switching behavior. This finding is consistent with (Hashim et al. (2015) and Bedi (2015), Chun & Hsiu (2017) Zulfitri & Rohman. (2018). Hence, the null hypothesis is rejected and the alternative hypothesis is accepted which states that there is a significant relationship between determinants of perceived value, and Viewer switching behavior.

H3. : Gender negatively moderates the influence of perceived value of foreign drama on viewer's switching behavior.

We applied SmartPLS to measure path coefficients. As recommended by Goodhue et al. (2007), and the results are presented in Figure 2. H3 investigated the moderation effect of gender on the relation between perceived value of foreign drama and customer switching behavior. This path was significant. The variance of 51.1 percent in perceived value of foreign drama was explained, and the variance of 59.4 percent in customer switching behavior. The validation results for all paths are shown in Table 5.

Figure 2 Result of research model

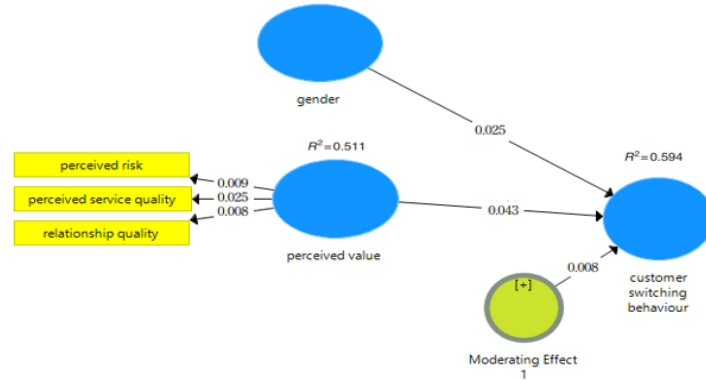


Table (5) Path coefficients

Path	t-value	p-value	Result
Moderating Effect 1 → Consumer Switching Behavior	7.13	0.008*	Hypothesis accepted
Gender → Consumer Switching Behavior	6.22	0.025**	
perceived value → Consumer Switching Behavior	5.73	0.043**	
Notes: *p≤0.05; **p≤0.01			

Thus, it appears through the results that the gender as a modified variable affects the switching behavior of the viewers, as the results showed that the percentage of females is greater than males in relation to the switching behavior, where females became the most watched for foreign drama, compared to males.

**Discussion**

The Egyptian viewer is always searching for the new, in line with his general taste and filling his spare time, and he has accepted extensively on Turkish and Indian drama, which has been widely spread in Arab societies, and appeared in a position of fierce competition with Egyptian drama. Dramatic channels dedicated to showcasing this type of artwork helped her followers. The follow-up to the Indian and Turkish series due to its focus on romantic drama, compared to the dramatic exaggeration produced by Hollywood, which it believes holds many sexual implications.

The results showed that what attracted the attention of females in those works of art is the realism in presenting the story, its treatment, and the suspense within those works of art that increases the connection with it and is reluctant to follow Egyptian works. The results also showed that viewers were not afraid for her families and children to pursue these actions; because there

are no inappropriate scenes or profanity, and they discuss social issues in an interesting way. On the contrary, the results of critics showed that the spread of Turkish and Indian drama has an impact on its Egyptian counterpart, which has the largest share of the audience. The results indicated that the rich production of Indian and Turkish drama and the human subjects that deal with it, and its distinctive exposure helped Indian artworks to "conquer the world".

The results indicate that there is a significant difference between viewers' attitudes towards perceived value determinants according to the country of foreign drama. From the point of view of the researchers, the political differences between Egypt and Turkey affected the attitudes of the Egyptian viewer's towards Turkish drama.

There is a significant relationship between determinants of perceived value, and Viewer switching behavior. These variables are ranked according to their importance and they reflect that most of drama viewers have positive attitudes toward the following determinants of perceived value): perceived risk, relationship quality, and service quality. As the results indicate, the gender play a modified variable affects the switching behavior of the viewers, as the results showed that the percentage of females is greater than males in relation to the switching behavior, where females were the most watched for foreign drama than males.

## Conclusion

There is a significant difference between viewers' attitudes towards perceived value determinants according to the country of foreign drama; there is a relationship between determinants of perceived value, and Viewer switching behavior. These determinants are ranked according to their importance and they reflect that most of drama viewers have positive attitudes toward the following: perceived risk, relationship quality, and service quality. In addition, our results regarding the moderating effects of gender are a useful confirmation, in the drama industry context, gender as a modified variable affects the switching behavior of the viewers, where females became the most watchers for foreign drama, compared to males.

Briefly, the findings suggest that the Egyptian TV drama production companies should take different initiatives to develop drama series according to the viewers' attitudes. Especially viewers' attitudes towards the determinants of perceived value of foreign drama; which had somewhat negatively affected the degree of viewers' satisfaction and their loyalty to Egyptian drama.

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