

The Effect of the Characteristics of the Drama based on the Webtoon on the Attitude and Behavior of the Viewer

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Abstracts: Recently, dramas based on webtoons are gaining popularity. The reason is that dramas which are based on webtoons is not only highly recognized but also have a strong story, so there is a high probability that they can succeed as a masterpiece drama. In this study, based on previous studies on the characteristics of the dramas which are based on webtoons, we tried to investigate how the attitude of drama viewers and the behavior of drama viewers can change, by confirming the characteristics of the dramas based on the webtoons. For our study, we distributed and collected 252 questionnaires filled out from September 1 to September 14, 2022 to adult men and women in their 20s and 30s. The results of this study are summarized as follows. First, among the characteristics of the dramas which were based on webtoons, the reputation of the original work, or webtoons, had a positive effect on the satisfaction of drama viewers, but it had no effect on flow of the drama viewers. Second, among the characteristics of the drama in which the webtoon is the original work, the suitability of original work and drama image and the suitability of actor casting were found to have a positive effect on both satisfaction and flow of drama users. Third, among the characteristics of the dramas which were based on webtoons, it was found that the platform characteristics had no effect on both satisfaction and flow of drama viewers. Finally, it was found that the satisfaction and flow of drama viewers had a positive effect on all behaviors of the drama viewers.

Keywords: Drama, Webtoon, Satisfaction, Flow, Stickiness Behavior.

1. INTRODUCTION

Currently, the drama images produced in Korea are enjoying unprecedented popularity in the global market [21]. For the growth engine of Korean drama images, the emergence of global over-the-tops (OTTs) media service such as Netflix and Disney Plus, which are popular in the world these days, have been playing a major role [24]. Until now, Korean producers of content for drama images have to submit their images at international exhibitions or worry about the distribution environment of various local countries in order to enter the foreign countries. However, now that global OTTs that have entered Korea are distributing Korean drama images to the consumers around the world, distributing drama images to global OTTs means that they are distributed to global markets. Here, Watcha, Tving, and Wave, stimulated by the achievements of global OTTs, have joined OTTs, and more competitive and high quality content images are being created and produced [27].

And the special situation of Coronavirus disease (COVID-19) also played a role among the causes that the content produced in Korea became highly competitive [26]. The reason is that as OTTs media services increase, competition between platforms is intensifying, and investment in original content production costs is increasing in order not to lose service subscribers. Therefore, due to the occurrence of COVID-19, movie theaters, which are offline facilities, have been unable to be used, and many manpower and producers have participated in the production of OTT content for movies. Due to these changes, the boundary between the genres of drama and film has been disappeared.

Until recently, the distinction between genres in movies and dramas produced in Korea was fairly clear, but now this distinction seems to have weakened considerably. In the future, it is expected that video content, with sufficient volume to express the ideas desired by the drama director will become the mainstream, without distinguishing between the genres of drama and film. The reason is that even if the running time of the drama video is rather long, there will be no problem for drama viewers to consume it if it is supported by a compelling story [6].

For this reason, it is very important to secure a good original work that can be used as a source of production for drama images. As a result, the fields of webtoons and web novels are emerging as the new industry in Korea, and the number of images developed based on the webtoons has been increasing.

In particular, since webtoons have a solid story and the composition of drama screen often plays a role of script for the drama image, it is often advantageous to convert the webtoons into a drama image. In particular, the advantage of videoizing webtoons to drama image is that the background of the story is solid and the interest of webtoon fans can be expanded. In addition, if the video image is successful, then there are advantages such as the so-called 'doubled consumption', which increases the consumption of webtoons [16]. On the other hand, since the original work, or webtoons, is already known, drama viewers can predict the flow of the story in advance and distribute the contents (these people are called spoilers). If the actor casting of the drama video does not match the image that readers of the original work want, they may be rather opposed, which is also proof of the fact that the role of content consumers is significantly greater than in the past.

However, despite this situation, there have been relatively few studies on the use of one source multiuse (OSMU) of original content in the academic field.

Most of the studies are case studies, and it seems that most of them are qualitatively approached. In some cases, there have been studies conducted in terms of perceived fit [7, 23]. These studies are based on studies of perspectives in order to examine the positive and negative effects of various brand extensions on original brand equity in the marketing field [33].

In the process of converting webtoons or web novels into drama images, how well it fits with the existing original works can be an important factor, which is part that can be linked with the academic field. In addition, in previous studies, factors such as the reputation of the original work and the characteristics of the platform seem to have not been considered much.

For this reason, in this study we try to figure out how the attitude and behavior of drama viewers are affected by the characteristics of these images at a time when the number of images produced based on original works such as webtoons and web novels is increasing. Therefore, the specific purpose of the research we present in this paper is as follows. First, we are going to present various characteristics of the drama which were based on the webtoons. Second, we try to figure out which of these characteristics lead to the flow and the satisfaction of drama viewers. Third, we want to figure out what are the factors that make drama viewers continue to watch a specific drama. By achieving the purpose of this research, we intend to contribute to the production of more images from diverse original works effectively.

2. THEORETICAL BACKGROUND

1) Characteristics of Dramas based on Webtoons

1.1) Reputation of Original Works

If the webtoon as an original work is already known, it often attracts the attention of drama viewers when it is produced as a drama image [22]. In addition, most webtoons that have been selected by the public often have a certain system of stories to some extent. If the original work, or webtoons, has been released to the public already, the freshness of the new drama images produced based on this original work may be somewhat reduced, but on the contrary, it is expected to be highly anticipated based on the popularity of the original work. If there is an original webtoon and it is known to some extent, viewers may compare the differences between the original webtoon and the video, which can affect viewing. Reputation in a dictionary sense refers to "the opinion that people have about what someone or something is like, based on what has happened in the past" [4]. Reputation is generally the result of a process of coordinating various public opinions in the process of evaluating a particular person, organization, or thing and what has been done in the past [11]. A reputation is an evaluation made by continuously being accumulated from a long-term perspective rather than being formed temporarily [12]. In this way, in order to carry out the cumulative evaluation that the public has for the original work, or webtoon, it can be approached from the point of view for the reputation of the original work.

1.2) Origin-Movie Fit and Character-Actor Fit

In the case of there is an original work that is the basis for the production of the drama images, there has already been a set of events that take place between certain settings and characters, or the relationship between characters. Therefore, it is important for drama viewers how well the original work and the drama image match each other [2]. In particular, in case the original work is famous and in case the fan base is large, if the produced drama video undermines the essence of the original work or the actor's acting cast is greatly different from the expectation of the viewers, then there are many situations where it can be criticized. In order to produce the drama image, the director or PD uses an actor whose image matches the original work of the video, however, if the expressions of an actor appearing in the video does not give sympathy to the drama viewers, this is called miss casting and can be criticized in some cases. As such, the relationship between the original work and the image produced based on the original work seems to be closely related to the previous studies on brand extension. Studies in this field suggest that the origin-movie fit (or the compatibility of drama image with the parent brand) is a major factor in determining whether or not an extended product or an extended brand can be successful [33, 35]. In addition, if the extended product reflects the characteristics of the parent brand well, it is considered that the attitude of drama viewers toward the parent brand is transferred to the extended products and services [1].

1.3) Characteristics of Platforms

People's video viewing environment is changing over the years. While technology has been continuously developing, the expectations of drama viewers are also continuously increasing [17]. When a technology is introduced in the early stages, it has a great impact on consumers, but when many competitors adopt the technology, it will soon create an environment called upward leveling. Due to corporate activities by global companies such as Google and Apple, quite a few people knew about the importance of the platform, however, it was not the technology itself that changed the audiovisual industry, but a new business model called the subscription economy that global OTTs introduced as they entered Korea [3]. The characteristics of these platforms have widened the range of choices for drama viewers at low cost, and they seem to have a great influence on the existing environment where they can watch images.

2) Effect of the Characteristics of Dramas Based on the Webtoons on the Attitude of Drama Viewers

2.1) Flow

Flow is the overall feeling that people get when they are fully absorbed in something (Csikszentmihalyi, 1990), and has been dealt with in various fields regardless of online and offline environments, organizational and personal environments. Csikszentmihalyi (1975) developed a four-channel model that people enter into flow if both the challenge and the skill are appropriately high, and the channel was also suggested as an eight-channel model later. As the proportion of online services increases in our daily lives today, and recently many studies have been dealing with flow in the process of using online services. If a drama viewer falls into a flow state in an online environment, the viewer regards the use of an online service as a very enjoyable activity, so the viewer enjoys the action itself and provides intrinsic motivation to continue using the services without receiving any compensation [38]. If viewers of drama know there are webtoon that became the original of the drama, and think that the drama has a high degree of suitability with the original work, origin-movie fit, and if the image of the drama is provided through an easy-to-use platform, then the viewers will be more likely to immerse themselves in watching the drama. Therefore, we are going to set up the following hypothesis.

Hypothesis 1: The more positive the characteristics of the dramas based on the webtoons, the higher the flow of the drama viewers will be.

Hypothesis 1-1: The more positive the reputation of webtoon as an original work, the higher the flow of the drama viewers will be.

Hypothesis 1-2: The higher the suitability of the original webtoon and the video, the higher the flow of the viewers will be.

Hypothesis 1-3: The higher the suitability of the original webtoon and the drama casting, the higher the flow of the drama viewers will be.

Hypothesis 1-4: The more positive the characteristics of platform that provide the drama, which is the original webtoon, the higher the flow of the drama viewers will be.

2.2) Characteristics and Satisfaction of Dramas Based on Webtoons

Satisfaction is defined as actual experience compared to expectations that consumers had before purchasing or using a product or service, or is defined as actual difference after using a product or service [8, 30]. If consumers watch the drama while thinking positively about webtoon that becomes the source of the drama, the expectation for the drama will be high, and the satisfaction with the drama that satisfies the expectation will also be high. If people feel that the original webtoon and the drama, produced from the original webtoon, match well and fit well for the setting, character, and story, then the likelihood that viewers will be satisfied with the drama will also be high. In addition, if people watch the drama provided in a platform environment that is convenient for people to watch, they can also have a high satisfaction with the drama. Therefore, we are going to establish the following hypothesis.

Hypothesis 2: The more positive the characteristics of the drama based on the webtoon, the higher the satisfaction of the drama viewers will be.

Hypothesis 2-1: The more positive the reputation of webtoon as an original work, the higher the satisfaction of the drama viewers will be.

Hypothesis 2-2: The higher the suitability of the original webtoon and the video, the higher the satisfaction of the drama viewers will be.

Hypothesis 2-3: The higher the suitability of the original webtoon and the drama casting, the higher the satisfaction of the drama viewers will be.

Hypothesis 2-4: The more positive the characteristics of platform that provide the drama, which is the original webtoon, the higher the satisfaction of the drama viewers will be.

3) Relationship Between Attitudes and Behaviors of Viewers

3.1) Anticipatory Behavior

The flow and satisfaction that drama viewers have for the drama which are based on webtoons are highly likely to lead to the anticipatory behavior of the viewers for the next drama. Anticipatory behavior is mentioned along with the Pygmalion effect [29]. Oh and Seo(2001) explained that the "Pygmalion effect is the process in which expectation that an event would happen increases the possibility of the event happening." In the field of education, anticipatory behavior is seen as a positive perception or behavior that a teacher has toward a student, which influences the positive growth of the student [36, 38, 41]. In addition, the behavior of the supervisor positively expecting subordinates in a social organization is also used in leadership research as a kind of expected behavior [25]. When people enjoy content, after watching content with flow and satisfaction, it is highly likely that they will show anticipatory behavior. Actions such as people expressing their expectations for the content in the online community or predicting the plot of the next episode with people around them could correspond to the expected behavior [31]. Therefore, we intend to establish the following hypothesis.

Hypothesis 3: The more positive the attitude of the viewers of the dramas which were based on webtoons, the more positive the anticipatory behavior of the viewers will be.

Hypothesis 3-1: The higher the flow of the viewers of the dramas which were based on webtoons, the more positive the anticipatory behavior for the next episode will be.

Hypothesis 3-2: The higher the flow of the viewers of the dramas which were based on webtoons, the more

positive the anticipatory behavior for the next episode will be.

3.2) Stickiness Behavior

The flow and the satisfaction of the viewers of dramas, which were based on webtoons, can be highly likely to lead to a binge-watching for the drama. In particular, recently, there are cases where several dramas are uploaded at once on global OTTs, so it seems that viewers often watch these dramas together for a long time. We can treat this aspect as a stickiness behavior of drama viewers. Stickiness generally consists of three sub-dimensions such as persistence, frequency, and depth for visiting online services. From the perspective of viewers watching drama, if the satisfaction of viewers is high and the flow of viewers is high, it can be seen that the viewers watches the drama more frequently, by spending longer time than the average usage time, and when they watch drama more deeply, they will take actions of stickiness [32]. Therefore, we intend to establish the following hypothesis.

Hypothesis 4: The more positive the attitude of viewer toward watching dramas which were based on webtoons, the more likely the stickiness behavior of the viewer will be.

Hypothesis 4-1: The higher the flow of viewer watching the dramas which were based on webtoons, the more likely the stickiness behavior of the viewer will be for the next episode.

Hypothesis 4-2: The higher the satisfaction of viewer watching the dramas which were based on webtoons, the more likely the stickiness behavior of the viewer will be for the next episode.

3. RESEARCH METHOD

1) Sample Design and Measurement Tools

In this study, we selected viewers who watched dramas which were based on webtoons as the study target, and we investigated the correlation between the effects of the characteristics of the drama on the anticipatory behavior and the stickiness behavior of drama viewers due to the satisfaction and flow of the viewers. The period of data collection for our study was from August 1 to August 30, 2022, and the researcher explained the purpose and the content of the study to the study subjects through an offline questionnaire in order to obtain their consent, and the researcher received 270 questionnaires from each study subject. The final 260 questionnaires were collected, and among the collected questionnaires, the eight questionnaires with omission of records or a prominent tendency toward centralization were judged to have no value as statistical data and were excluded, and a total of 252 questionnaires were used for the final analysis.

As previously discussed in this study, we have summarized the measurement items on the characteristics of the drama which were based on webtoons, by considering the previous studies related to the satisfaction, flow, anticipatory behavior, and stickiness behavior of drama viewers. In order to achieve the purpose our research, we have constructed the evaluation items by modifying the items presented in previous studies according to present situation, and we have organized the items using the 5-point Likert scale as follows.

Table 1. List of measurement items.

Variables	Measurement Items	References
Reputation. of original work	The webtoon, which is the origin of drama image I watch, is relatively well known.	[37, 38, 40]
	The webtoon, which is the origin of drama image I watch, have a tendency to have a good reputation.	
	People around me will recommend webtoons to other people that have develop the original work of the drama image I watch.	
Origin-movie fit	I have a tendency to think that the story of the original webtoon and the story of the drama	[23]

	<p>which was based on the webtoons are similar.</p> <p>I have a tendency to think that the story of the original webtoon and the setting of the drama based on the webtoon are similar.</p> <p>I have a tendency to think that the image of the original webtoon and the image of the drama based on the webtoon are similar.</p>	
Actor casting fit	<p>I tend to think that the characters of the original webtoon and the actor cast in the drama which was based on webtoon go well together.</p> <p>I tend to think that the character of the original webtoon and the actor cast in the drama which was based on webtoon are similar.</p> <p>I tend to think that the actor who was cast in the drama which was based on webtoons has good acting skills.</p>	[23]
Platform characteristic	<p>The platform I use to watch dramas provides good quality content.</p> <p>The platform I use to watch dramas provides high-quality services.</p> <p>The platform I use to watch dramas provides a variety of content.</p>	[5]
Satisfaction	<p>I am satisfied with watching a drama based on a webtoon.</p> <p>I think the webtoon-based drama I watched meets my expectations in general.</p> <p>I don't regret the decision to watch the dramas based on webtoons.</p>	[14]
Flow	<p>I did not feel bored while I was watching the drama.</p> <p>I think I get a feeling of flow while I was watching the drama.</p> <p>I think time goes fast while I was watching the drama.</p>	[14]
Anticipatory behavior	<p>I even waited for the next episode after watching dramas which were based on webtoons.</p> <p>I even imagined the content of the next episode of the dramas which were based on webtoons.</p> <p>I also talked to my acquaintances about the next episode of the dramas which were based on webtoons.</p>	[25]
Stickiness behavior	<p>When I watch a drama, which were based on webtoons,</p> <p>once I start watching it, it's hard to stop it.</p> <p>When I watched a drama, which were based on webtoons, I watched more of those dramas than other ones.</p>	[34, 42]

2) Analysis Method

In this study, we used the CB-SEM(covariance based-structural equation modelling) devised to analyze complex causality, instead of testing each hypothesis individually to analyze causality between the variables presented. As tools for analysis, SPSS and AMOS were used.

4. ANALYSIS RESULTS

1) Characteristics of Samples

The demographic characteristics of the sample used for the analysis in the study are as follows. First of all, in the gender aspect, 168 people (66.7%) were male and 84 people (33.3%) were female. In terms of marital status, 89 people (35.3%) were married and 163 people (64.7%) were unmarried. As services of OTTs which our study subjects mainly use, Netflix users accounted for the most with 124 people (49.2%), followed by Disney Plus users with 77 people (30.6%), Watcha users with 38 people (15.1%), and Tving users with 13 people (5.2%). In addition, as for the OTT services used by our research subjects, on average per day, 94 people (37.3%) spent less than 1~3 hours, 82 people (32.5%) spent within 1 hour, 53 people (21.0%) spent less than 3~5 hours, and 23 people (9.1%) spent more than 5 hours. Finally, the occupations of the subjects of the study were 28 students (11.1%), 54 freelancers (21.4%), 161 office workers (63.9%), and 9 others (3.6%).

2) Reliability and Validity of the Measurement Items

The validity of the measurement model was tested using the data (n=252) which was finally collected. Reliability test and validity test are commonly used measurement items for the validity test of the measurement model. Among them, the validity test of measurement items was conducted through the convergent validity and discriminant validity. For reliability verification, we used Cronbach's α coefficient (0.6 or more), which is most commonly used in the research of social science [15]. And among the results of confirmatory factor analysis, the factor loading was used to verify convergence validity. In general, if the factor loading is ± 0.4 or more, it is judged to be significant [18]. We used discriminant validity in order to verify the degree to which two similar concepts are clearly distinguished. For this purpose, we used the average variance extracted (AVE), proposed by Fornell and Larker (1981), and Pearson's correlation analysis method. In each construct, if the square value of AVE exceeds the value of the correlation coefficient, between the corresponding conceptual construct and other construct, it is considered that discriminant validity exists [19]. <Table 2> shows the results of testing the reliability and validity of the variables used in this study. As a result of measuring reliability, there were no items that hindered the reliability, and the Cronbach's α value used for our reliability verification was shown to be distributed from the value 0.630 to the value 0.900 and was higher than the recommended value (0.6 or higher), indicating that the reliability of the measurement item was secured [15]. In addition, the factor loading value to treat the validity was also higher than the reference value suggested in previous studies, indicating that there were no problems with the validity of the measurement items. Finally, discriminant validity using the AVE value is considered to be secured because it was found that there were no problems [18]. These results statistically prove the internal consistency and validity of the items in the questionnaire. <Table 2> shows the results of the reliability verification and validity verification of the measurement model. Also, as shown in <Table 3>, the square root value of the AVE indicated on the diagonal was larger than the correlation coefficient of each factor. Based on this, the discriminant validity among the constructs was secured.

Table 2. Confirmatory factor analysis and reliability test result.

Variables	Measurement Items	Factor Loadings	Measurement Errors	Cronbach's α	C.R	AVE
Reputation. of original work	REP1	0.741	0.225	0.801	0.879	0.709
	REP2	0.821	0.167			

	REP3	0.723	0.325			
Origin-movie fit	ORG1	0.649	0.675	0.757	0.776	0.537
	ORG2	0.769	0.374			
	ORG3	0.754	0.312			
Actor casting fit	CAS1	0.463	0.559	0.630	0.751	0.510
	CAS2	0.681	0.257			
	CAS3	0.724	0.341			
Platform characteristic	PLF1	0.718	0.259	0.721	0.814	0.594
	PLF2	0.643	0.399			
	PLF3	0.689	0.304			
Satisfaction	SAT1	0.717	0.393	0.747	0.805	0.581
	SAT2	0.767	0.290			
	SAT3	0.630	0.397			
Flow	FLO1	0.852	0.382	0.900	0.869	0.687
	FLO2	0.909	0.235			
	FLO3	0.836	0.409			
Anticipatory behavior	ANB1	0.720	0.296	0.825	0.877	0.705
	ANB2	0.764	0.279			
	ANB3	0.871	0.212			
Stickiness behavior	STI1	0.801	0.270	0.820	0.862	0.675
	STI2	0.772	0.301			
	STI3	0.756	0.301			

3) Verification of Measurement Model Fit

After verifying the reliability and the validity of our measurement model, we have performed the adequacy test in order to verify whether the collected data were suitable for the research model. In order to verify the suitability of the initial measurement model, a total of 24 measurement items were used.

To verify the model fit, value of p (≥ 0.05) was used with a goodness-of-fit Index (GFI) 0.9 or higher, a Normed Fit Index (NFI) 0.9 or higher, a Root Mean Square Residual (RMR) 0.05 or less, and a comparative fit index (CFI) 0.9 or higher. As a result of testing the fitness for the measurement model, $\chi^2 = 297.214$ ($df = 224$), $p = 0.001$, GFI = 0.908, NFI = 0.890, CFI = 0.970, RMR = 0.044, and the values of all indices were larger than the recommended values, so it turned out that there were no problems with the measurement model fitness. This can be interpreted that the data collected to validate this research model is appropriate [15].

Table 3. Correlations among Constructs.

Variables	Correlation coefficients between variables							
	1	2	3	4	5	6	7	8
(1) Reputation	0.842							
(2) Origin-movie fit	0.003	0.733						
(3) Actor fit	0.289	0.383	0.714					
(4) Platform C	0.506	0.199	0.427	0.771				
(5) Satisfaction	0.285	0.343	0.379	0.320	0.762			
(6) Flow	0.071	0.543	0.353	0.096	0.426	0.829		
(7) Anticipatory B	0.189	0.223	0.306	0.361	0.312	0.297	0.840	
(8) Stickiness B	0.069	0.308	0.318	0.214	0.280	0.341	0.428	0.822
Average	4.172	3.238	3.803	3.923	3.701	2.942	3.511	3.497
Standard Deviation	0.636	0.794	0.606	0.620	0.694	1.069	0.729	0.736

** $p < .01$, * $p < .05$, number at the diagonal line is the square root value of the average variance extracted(AVE).

4) Verification Results of Research Model

After testing the validity of the measurement model for a total of 252 data, structural equation modeling (SEM) was performed in order to verify the effect between the variables presented in the research model. By analyzing structural equation modeling, two important results can be derived.

The first result is the degrees of fit indices for the structural model. When looking at the fit indices for the research model, $\chi^2 = 368.892$ ($df = 234$), $p = 0.000$, CMIN/ $df = 1.576$, RMR = 0.057, NFI = 0.864, CFI = 0.945, GFI = 0.889, AGFI = 0.858, TLI = 0.935, and IFI(Delta2) = 0.946, therefore, when we examine the indices of fit centering on CFI, TLI, and RMR suggested as indices for the model of fit presented by Kim (2006), it was confirmed that the fit indices of the structural model was found to be generally good.

The results of testing the hypothesis are as follows. First, among the characteristics of the dramas which were based on webtoons, it was found that the reputation of webtoons which were the original works for the dramas, had a positive (+) effect on the satisfaction of drama viewers with $\beta=0.256$, and did not have a significant effect on flow of drama viewers with $\beta=0.134$. Second, it was found that the origin-movie fit in the drama had a positive (+) effect on the satisfaction of viewer with $\beta=0.256$, and had a positive (+) effect on the flow of viewer with $\beta=0.832$. Third, it was found that actor casting fit in the drama had a positive (+) effect on the satisfaction of dramas viewer with $\beta=0.256$, and had a positive (+) effect on the flow of viewer with $\beta=0.832$. Fourth, it was found that the platform characteristics did not have a significant effect on the satisfaction of drama viewers with $\beta=0.03$, and flow of drama viewers with $\beta=0.36$. Fifth, it was found that the satisfaction of drama viewers had a positive (+) effect on the anticipatory behavior of the viewers with $\beta=0.595$. And it was found that the satisfaction of drama viewers had a positive (+) effect on the stickiness behavior of the viewers with $\beta=0.379$. Fifth, it was found that the flow of drama viewers had a positive (+) effect on the anticipatory behavior of the viewers with $\beta=0.151$. And it was found that the flow of drama viewers had a positive (+) effect on the stickiness behavior of the viewers with $\beta=0.173$.

Table 4. The result of research model.

Hypothesis	Path	Path coefficients	Results
H1-1	Reputation -> Flow	0.134	Rejection
H1-2	Origin-movie fit -> Flow	0.832***	Adoption
H1-3	Suitability -> Flow	0.750**	Adoption
H1-4	Platform C -> Flow	0.36	Rejection
H2-1	Reputation -> Satisfaction	0.256**	Adoption
H2-2	Origin-movie fit -> Satisfaction	0.261***	Adoption
H2-3	Suitability -> Satisfaction	0.437**	Adoption
H2-4	Platform C-> Satisfaction	0.03	Rejection
H3-1	Satisfaction -> Anticipatory behavior	0.595***	Adoption
H3-2	Satisfaction -> Stickiness behavior	0.379***	Adoption
H4-1	Flow -> Anticipatory behavior	0.151**	Rejection
H4-2	Flow -> Stickiness behavior	0.173***	Rejection

5. CONCLUSION

At the present time, the need to secure a good content Intellectual Property (content IP) is still very important but it is expected to grow at a future time. In the past, the value of Korean content IP was mainly recognized in Asia, but recently, Netflix and Disney+ have begun to invest in the content production of Korea, and there is an atmosphere in which the value of the content IP is being recognized worldwide. Since a good content IP can be utilized as one

source multiuse (OSMU), it can be seen that it is also valuable as a good resource of content. Therefore, there is a need to change the format of transferring the entire rights of content IP as in the current situation, with respect to the method of transacting content drama using global OTTs. In this study, by noting the characteristics of these contents, we tried to investigate which factors have the greatest influence in the process of transfer and consumption of original content into other types of content. The implications of this study can be summarized as follows.

First, among the characteristics of the dramas which were based on webtoons, the reputation of the original work was found to have a positive effect on the satisfaction of the drama viewers. This shows that if the original work has been well known or has been familiar to the public, drama viewers are more likely to take the drama content positively during watching it. There are examples of dramas which were based on successful webtoons in Korea, which include such as 'Cheese in the Trap', 'Cells of Yumi', and 'My ID is Gangnam Beauty'.

Second, among the characteristics of the dramas which were based on webtoons, the suitability of the original work and the drama was found to have a positive effect on the satisfaction and the flow of the drama viewers. If viewers of drama think that the story, setting, and overall image of the drama based on the webtoon are similar to the original work, webtoon, it will be found out that drama viewers feel the sense of flow in watching the drama and they feel satisfied. As can be seen in previous studies, these results show the possibility that a transfer phenomenon may occur and show that dramas, which was produced by reflecting well the characteristics of webtoon IP, are related to brand extension.

Third, among the characteristics of the dramas which were based on webtoons, the suitability of the actor casting was also found to have a positive effect on the satisfaction and the flow of the drama viewers. This is interpreted as a result similar to but different from the result that showed that the suitability of original work and drama had a significant effect on the satisfaction and the flow of drama viewers among the characteristics of the drama based on the webtoon. It was found that the influence of the suitability of the actor casting on the satisfaction of the drama viewers was almost 1.67 times greater than the effect of the suitability of the original work and the drama image on the satisfaction of the drama viewers. Therefore, this is the result of knowing that the drama viewers will be more satisfied if the cast actor performs well or gives a feeling similar to a character shown in the webtoon.

Fourth, it was found that the satisfaction of drama viewers had a positive effect on both the anticipatory behavior and the stickiness behavior of the viewers. This allows drama viewers with high satisfaction will be motivated to wait for the next episode of the drama or watch it to the end. These results are the ones of giving implications for how to catch the dropout viewers of drama if the story continues over several episodes, such as the Netflix TV series.

Finally, it was found that the flow of drama viewers also had a positive effect on both the anticipatory behavior and the stickiness behavior of the drama viewers, just like the satisfaction of the drama viewers. However, the influence of the flow of drama viewers on the dependent variable is somewhat smaller than the satisfaction level, therefore, it is predicted that drama viewers will watch the next episode when they have a satisfactory experience after watching the drama, rather than directly leading the viewers to the action of continuing to watch the next episode just because the viewers are highly immersed while watching the drama.

The limitations of this study can be summarized as follows. We tried to derive logically reasonable results by examining various previous studies in this study. However, the following limitations should be kept in mind in interpreting the conclusion. First, factors such as the characteristics of the drama based on the webtoon, the attitude and the behavior of drama users were selected using the existing literature, but there may be some limitations in saying that these factors reflect all the characteristics of the drama that was based on the webtoon. There is room for new factors to be added in the future. Second, this study is a cross-sectional survey, and it selects and investigates adult men and women in their 20s and 30s as subjects of the study and contains their opinions. However, attention is needed to expand and interpret these findings to the research results of any others. Therefore, it is expected that the follow-up research will be conducted more systematically by selecting the research subjects more broadly.

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