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User Perceptions and Attitudes in Continued Use of Short-form Dramas

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Abstract

With the growing trend of online short-form content consumption, the creation and adoption of short-form dramas are similarly on the rise. The user base for these dramas has witnessed a notable increase, particularly in Asia and North America. Given this rapid expansion, their global market impact is anticipated to be substantial. Building upon an extended Technology Acceptance Model (TAM), this study conceptualized users' perceptions by integrating individual and social characteristics to construct a comprehensive research model predicting user attitudes and continuous usage intentions. Data were collected via an online survey administered to short-form drama users to assess their perceptions, attitudes, and intentions regarding the continued use of short-form dramas. The survey results revealed that Perceived Usefulness, Perceived Ease of Use, and Perceived Playfulness of short-form dramas positively influenced user attitudes. Furthermore, these attitudes were found to have a significant positive effect on continued use intentions. This study contributes to a more comprehensive understanding of short-form drama consumption, offering valuable insights into user behavior for drama production teams and related marketers.

Keywords: *Short-Form Drama, Extended Technology Acceptance Model, User's Perception, Attitudes, Continued Use Intentions.*

Introduction

The ubiquitous availability of smart devices and significant advancements in wireless internet speeds have profoundly reshaped video content consumption, removing traditional time and space constraints. This transformation has particularly accelerated the rise of short-form video content, which is rapidly gaining global traction on platforms such as TikTok, Instagram Reels, and YouTube Shorts [1]. Projections indicate that the value of the short-form video content market is set to surpass that of the live-rights market by 2030 [2]. Currently, short-form videos constitute 57% of total viewing time on YouTube [3], and the introduction of Instagram Reels has driven an overall usage increase of 24% since its launch [4]. Particularly, younger demographics increasingly favor concise and readily consumable content on platforms like YouTube and TikTok over traditional lengthy broadcast formats [4]. This pronounced preference for abbreviated material among pivotal user groups has been a key driver in fostering the explosive growth observed within this content genre [5].

With the increasing user demand for short-form dramas, the global market (excluding China) was estimated at USD 2.00 billion in 2023, with forecasts suggesting it could double by 2025 [6]. Kakao Ventures further assesses the global market for short-form dramas at approximately 13 trillion won (USD 8.90 billion), while estimating the Korean segment at around 650 billion won (USD 0.45 billion) [7]. Despite this notable market expansion and burgeoning interest, academic research specifically focusing on short-form dramas remains sparse, particularly concerning user behaviors and intentions. Therefore, understanding user perceptions and attitudes is paramount for comprehending this rapidly evolving media landscape [8].

Accordingly, this study aims to investigate users' attitudes and their Continued Use Intentions regarding short-form drama content. By elucidating the distinctive characteristics and implications of this genre, this research endeavors to provide valuable insights for future academic pursuits. Furthermore, it seeks to identify key factors influencing users' behavioral intentions, thereby contributing

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to enhanced content development and the creation of additional revenue opportunities within the Korean short-form drama sector.

Literature Review

Theoretical Background

Short-form videos, typically lasting from seconds to a few minutes, have become a prevalent digital content format. This growing engagement has prompted scholars to investigate user behaviors, particularly focusing on factors influencing their engagement, adoption, and continued usage [9, 10]. For example, C. Zhang et al. [11] noted that incorporating recurring themes, specific musical genres, and strong emotional elements can boost user engagement and visibility. Similarly, L. Xiao et al. [12] proposed that combining Uses and Gratifications (U&G) theory with signal theory offers deeper insights into consumer engagement.

The Uses and Gratifications (U&G) theory, a foundational framework in communication studies [13], is highly effective for analyzing user behavior. This theory asserts that users' motivations profoundly influence their media choices and behavioral intentions, as individuals actively shape their media interactions to fulfill specific needs [14]. Its broad application across digital platforms, including the Internet and social media [15], makes U&G theory suitable for this study. Accordingly, we leverage U&G theory to explore user motivations and usage behaviors related to short-form drama content.

Extended Technology Acceptance Model (TAM)

The Technology Acceptance Model (TAM), developed by Davis [16] based on the Theory of Reasoned Action [17] and the Theory of Planned Behavior [18], is a foundational framework for explaining and predicting technology acceptance. TAM effectively forecasts users' attitudes towards technology, offering valuable insights into adoption behaviors [16]. It is widely applied across various contexts, including user-generated content platforms and mobile banking [10].

Scholars typically extend the original TAM using three approaches: applying it in novel contexts like emerging technologies [19, 20]; elaborating its theoretical mechanisms [19, 21]; or integrating new variables to broaden its explanatory and predictive power [19, 22]. While TAM traditionally focuses on Perceived Ease of Use and Perceived Usefulness, this study extends it by incorporating Perceived Playfulness, Personalization, Innovativeness, and Social Influence. This expanded model provides a more comprehensive understanding of short-form drama user behavior, offering actionable insights for content development and market strategies.

Perceived Usefulness and Attitude

Within the Technology Acceptance Model (TAM), Perceived Usefulness (PU) is defined as a user's belief that a technology enhances their performance [12], significantly influencing attitudes towards its adoption [16] and shaping subsequent intentions [23].

For this study, PU specifically refers to a user's evaluation of the utility derived from short-form drama content, encompassing perceived benefits compared to other similar technologies [10]. When users recognize distinct advantages in short-form drama platforms, they tend to develop more favorable attitudes. Based on this, we propose:

H1: Perceived Usefulness will positively predict attitudes toward using short-form drama content.

Perceived Ease of Use and Attitude

Perceived Ease of Use (PEOU) is defined as the extent to which a technology is perceived as effortless to employ [24], encompassing the user's assessment of operational effort [25]. It is also posited to influence both Perceived Usefulness and the intention to adopt technology [26]. As users favor intuitive technologies, PEOU is a pivotal TAM factor [10], with easier integration increasing adoption likelihood. Studies consistently demonstrate that PEOU significantly influences attitudes toward technology [27]. For this study, PEOU for short-form drama platforms refers to the degree of effortlessness experienced when interacting with these applications. Therefore, we propose:

H2: Perceived Ease of Use will positively predict attitudes toward using short-form drama content.

Perceived Playfulness and Attitude

Perceived Playfulness (PP) is conceptualized as the inherent enjoyability of engaging in an activity, independent of external outcomes [28]. It acts as a powerful intrinsic motivator, stemming from the

pleasure and gratification experienced during interaction [29]. Previous research consistently shows PP positively influences attitudes and intentions toward technology adoption [30]. Given its significance in shaping user attitudes, this study investigates PP within the context of short-form dramas. Thus, we propose:

H3: Perceived Playfulness will positively predict attitudes toward using short-form drama content.

Perceived Personalization and Attitude

Perceived Personalization (PPers) is defined as users' subjective evaluation of a platform's capacity to cater to individual needs and preferences [31]. In today's data-driven environment, effective personalization is crucial for enhancing user engagement through tailored experiences [32]. Distinct from mere customization, personalization anticipates user preferences for optimized service delivery [33]. Users highly value platforms that align with their viewing habits, which fosters cognitive ease and increased engagement. Such personalized content has significantly elevated user experiences across diverse digital domains, including social media [34] and short-form videos [35]. Thus, we propose:

H4: Perceived Personalization will positively predict attitudes toward using short-form drama content.

Personal Innovativeness and Attitude

Personal Innovativeness (PI) is conceptualized by Rogers [36] as an individual's propensity to adopt new ideas or technologies earlier than others in their social system. Agarwal et al. [37] empirically demonstrated PI's positive correlation with technology acceptance. Individuals with higher innovativeness typically hold more favorable perceptions of novel technologies and a greater propensity for their adoption [38]. Based on this understanding, we propose:

H5: Personal Innovativeness will positively predict attitudes toward using short-form drama content.

Social Influence and Attitude

Social Influence (SI) refers to how individuals' thoughts, feelings, or behaviors are impacted by others within their social environment [39]. This construct, encompassing subjective norms and visibility, illustrates how perceptions align with social beliefs regarding new technology adoption [40]. SI is a critical determinant in consumer behavior, directly affecting attitudes and subsequent usage intentions [41]. Furthermore, research suggests attitude mediates the relationship between social influence and behavioral intention [42]. Based on these theoretical considerations, we propose:

H6: Social influence will positively predict attitudes toward using short-form drama content.

Attitude and Intention to Continue Using

Attitude represents an individual's overall evaluative judgment of a particular behavior [43] and is a robust precursor to behavioral intention [44]. A positive attitude typically leads to a higher propensity for technology adoption [45]. In this context, Continued Use Intention (CUI) refers to a user's deliberate choice to sustain the utilization of a product or service over time [46]. Empirical studies consistently affirm that favorable attitudes significantly influence the intention to continue using a specific technology [47]. Based on this, we propose:

H7: Attitude will positively predict Continued Use Intentions.

Methodology

Data Collection

To empirically validate the proposed research model on short-form drama user perceptions, attitudes, and Continued Use Intentions, an online survey was administered via Naver Form in January 2025. The survey targeted South Korean residents aged 16 to 45.

Initially, 380 responses were collected (252 short-form drama users, 128 non-users). After excluding 30 inaccurate responses, including those with missing values, a final sample of 222 valid responses from short-form drama users was used for analysis.

Measurement

All measurement items were adapted from established scales in previous research to fit the short-form drama context.

Perceived Usefulness (PU): User's evaluation of short-form drama utility and derived benefits [16], measured using items reconstructed from prior studies [23].

Perceived Ease of Use (PEOU): Perceived effortlessness in using the technology [24], adapted from TAM-related research [26].

Perceived Playfulness (PP): Inherent enjoyment during an activity regardless of performance outcomes [28], adapted from online social media use scales [30].

Perceived Personalization (PPers): Users' subjective assessments of a platform's capacity to meet individual needs and preferences [31]. Items were refined based on short-form video studies [35] and personalization literature [48].

Personal Innovativeness (PI): An individual's propensity to adopt new ideas or technologies early [36], measured using a scale adapted from previous research [37].

Social Influence (SI): Perceived impact of others in one's social context on behavioral choices [39], encompassing subjective norms [49] and visibility [42].

Attitude (ATT): Individual's evaluative response toward a specific action or behavior [43], derived from studies on its effect on behavioral intentions [45] and link to intention [44].

Continued Use Intentions (CUI): User's decision to sustain product or service utilization over time [46], measured based on previous research, including Nabavi et al. [50].

Data Analysis

All All constructs were measured using a 7-point Likert scale (1="strongly disagree/not at all" to 7="strongly agree/very much so"). Internal consistency was assessed by Cronbach's alpha.

For research model verification, data analysis utilized SPSS 26.0 and AMOS 24.0. SPSS 26.0 handled preliminary analyses, including exploratory factor analysis (EFA) and reliability assessments. AMOS 24.0 was then used for confirmatory factor analysis (CFA) to validate the measurement model. Finally, structural equation modeling (SEM) evaluated the overall fit of the structural model and tested the research hypotheses.

Results

Sample Characteristics

The survey, administered to 380 South Korean residents aged 16 to 45, yielded a sample of 161 males and 219 females. Age distribution was teenagers (63, 17%), 20s (202, 53%), 30s (83, 22%), and 40s (32, 8%). Gen Z comprised 70% of the sample, while Millennials accounted for 30%. Regarding short-form drama consumption, 252 participants (66%) were users, and 128 (34%) were non-users. Notably, the short-form drama genre in South Korea is currently in its nascent stage, characterized by limited diversity.

Exploratory Factor Analysis

Exploratory Factor Analysis (EFA) was performed using Principal Component Analysis with Varimax rotation to evaluate the suitability and dimensionality of survey items, with internal consistency assessed by Cronbach's alpha.

The initial EFA for the first set of constructs identified six distinct factors, cumulatively accounting for 80.058% of the total variance. The Kaiser-Meyer-Olkin (KMO) measure was 0.882, indicating excellent suitability. Bartlett's Test of Sphericity confirmed data appropriateness ($\chi^2 = 2323.752$, $p < 0.001$).

Identified factors and their statistics:

Perceived Personalization: Eigenvalue (EV) = 3.222, Explained Variance (EVAR) = 18.951%, Cronbach's α = 0.910.

Personal Innovativeness: EV = 3.012, EVAR = 17.719%, Cronbach's α = 0.873.

Perceived Usefulness: EV = 2.395, EVAR = 14.088%, Cronbach's α = 0.834.

Social Influence: EV = 1.870, EVAR = 11.001%, Cronbach's α = 0.882.

Perceived Ease of Use: EV = 1.736, EVAR = 10.214%, Cronbach's α = 0.757.

Perceived Playfulness: EV = 1.374, EVAR = 8.083%, Cronbach's α = 0.798.

Separately, EFA for the Attitude construct identified one factor with 86.036% cumulative explained variance (KMO = 0.853, χ^2 = 854.080, $p < 0.001$). Similarly, for Continued Use Intentions, one factor was extracted, reflecting 77.528% of explained variance (KMO = 0.806, χ^2 = 594.685, $p < 0.001$).

Confirmatory Factor Analysis

A Confirmatory Factor Analysis (CFA) was performed using data from 222 short-form drama users to evaluate the measurement model's fit and validity. Convergent validity was confirmed: all standardized factor loadings were at least 0.706, and Squared Multiple Correlations (SMC) were above 0.498. Internal consistency was established with Cronbach's alpha values ranging from 0.757 to 0.946 and Composite Reliability (CR) scores consistently above 0.712 (all exceeding 0.70). Discriminant validity was also confirmed, as all Average Variance Extracted (AVE) values ranged from 0.553 to 0.714, surpassing the 0.50 criterion.

Table 1. Correlation Matrix (N=222)

Construct	A	B	C	D	E	F	G	H
Usefulness	1							
Ease of Use	0.581**	1						
Playfulness	0.690**	0.582**	1					
Personalization	0.641**	0.360**	0.728**	1				
Innovativeness	0.332**	0.395**	0.384**	0.419**	1			
Social Influence	0.460**	0.400**	0.489**	0.514**	0.281**	1		
Attitude	0.756**	0.412**	0.683**	0.743**	0.352**	0.486**	1	
Continue Using	0.757**	0.461**	0.705**	0.737**	0.349**	0.532**	0.744**	1
* p<0.05 ** p<0.01 *** p<0.001								

Study Model Fit Results

The overall fit of the proposed research model was assessed using various fit indices: Chi-square (χ^2), Goodness of Fit Index (GFI), Adjusted Goodness of Fit Index (AGFI), Normed Fit Index (NFI), Non-Normed Fit Index (TLI), Comparative Fit Index (CFI), Root Mean Square Residual (RMR), and Root Mean Square Error of Approximation (RMSEA). The results indicated a good fit for the model:

χ^2 = 500.198 (df = 253, $p < 0.001$), GFI = 0.845, AGFI = 0.801, NFI = 0.896, TLI = 0.935

CFI = 0.945, RMR = 0.081, RMSEA = 0.066

Table 2. Measurement Model Fit

Model fit index	χ^2 (Chi-square)	Df	p-value	GFI	AGFI	NFI	TLI (NFI)	CFI	RMR	RMSEA

Research model	500.198	253	0.000***	1.977	0.845	0.801	0.896	0.935	0.945	0.081	0.066
* p<0.05 ** p<0.01 *** p<0.001											

Research Hypothesis Verification Results

The hypothesis testing results, derived from Structural Equation Modeling, are summarized below:

H1: Perceived Usefulness → Attitude (Supported)

Significant positive influence (β = 0.324, t = 3.140, p < 0.01).

H2: Perceived Ease of Use → Attitude (Supported)

Significant positive influence (β = 0.214, t = 2.862, p < 0.01).

H3: Perceived Playfulness → Attitude (Supported)

Significant positive influence (β = 0.690, t = 5.716, p < 0.001).

H4: Perceived Personalization → Attitude (Not Supported)

Insignificant effect (β = 0.039, t = 0.449, p > 0.05).

H5: Personal Innovativeness → Attitude (Not Supported)

Insignificant effect (β = 0.032, t = 0.660, p > 0.05).

H6: Social Influence → Attitude (Not Supported)

Insignificant effect (β = 0.075, t = 1.480, p > 0.05).

H7: Attitude → Continued Use Intentions (Supported)

Significant positive influence (β = 0.956, t = 19.122, p < 0.001).

Table 3. Influence Relationship Between Variables (N=222)

Hypotheses and Path		Estimate	SE	t	p	Result
H1	Usefulness → Attitude	0.324	0.114	3.14	0.002**	Supported
H2	Ease of Use → Attitude	0.214	0.084	2.862	0.004**	Supported
H3	Playfulness → Attitude	0.69	0.151	5.716	0.000***	Supported
H4	Personalization → Attitude	0.039	0.079	0.449	0.653	Rejected
H5	Innovativeness → Attitude	0.032	0.054	0.66	0.509	Rejected
H6	Social Influence → Attitude	0.075	0.043	1.48	0.139	Rejected
H7	Attitude → Continue Using	0.956	0.053	19.122	0.000***	Supported
* p<0.05 ** p<0.01 *** p<0.001						

Discussion

This study utilized an extended Technology Acceptance Model (TAM) and other frameworks to investigate key acceptance factors for short-form dramas, especially as this content expands globally. Antecedent variables were categorized into service (Perceived Usefulness, Perceived Ease of Use, Perceived Playfulness, Perceived Personalization), personal (Personal Innovativeness), and social (Social Influence) factors. The research examined their impact on Attitude and its subsequent influence on Continued Use Intentions.

Empirical findings showed that Perceived Usefulness (H1), Perceived Ease of Use (H2), and Perceived Playfulness (H3) significantly and positively influenced user attitudes, which in turn

significantly predicted Continued Use Intentions (H7). Conversely, Perceived Personalization (H4), Personal Innovativeness (H5), and Social Influence (H6) did not significantly affect user attitudes.

The non-support for H4 (Perceived Personalization) suggests that short-form drama users prioritize practical utility and intrinsic enjoyment over personalized recommendations, possibly due to the current lack of sophisticated recommendation systems or incidental discovery on broader platforms like YouTube and TikTok. Similarly, H5 (Personal Innovativeness) was unsupported, potentially due to intense competition from diverse existing short-form content on platforms like YouTube and TikTok, diluting the perceived innovativeness of dedicated short-form dramas. The non-support for H6 (Social Influence) indicates its limited impact in South Korea, possibly stemming from the nascent stage of dedicated short-form drama applications and a relative lack of varied content. Finally, the strong support for H7 unequivocally underscores the critical importance of fostering positive user experiences for sustained content consumption in the short-form drama ecosystem.

Theoretical and Practical Implications

This research significantly contributes to the nascent field of short-form drama studies by providing empirical insights into user attitudes and Continued Use Intentions, particularly given the genre's early developmental stage. Unlike prior short-form video content research that focused on advertising and user motivation for established platforms, this study deepens academic understanding by rigorously examining factors influencing user perceptions and sustained engagement, highlighting the critical need for diverse, genre-appropriate content.

Practically, findings offer actionable recommendations for short-form drama producers and marketers. To foster positive attitudes, focus on creating high-quality, engaging content. The finding that 34% of younger demographic surveyed had no prior short-form drama experience underscores the need for captivating productions to enhance awareness and attract new audiences. Given their significantly lower average production cost compared to traditional TV dramas, there is ample opportunity for increased content diversity, enhancing market representation and penetration. Furthermore, emerging dedicated short-form drama sections on major OTT services present new avenues for job creation and intellectual property expansion via One Source Multi-Use (OSMU) strategies.

Limitations and Future Research

This study acknowledges several limitations, offering valuable directions for future research. Firstly, targeting a younger demographic with 34% non-viewers suggests future studies should integrate innovation diffusion theory with TAM to compare active users and non-users. Secondly, the confined demographic scope warrants broader investigations across diverse age groups for enhanced generalizability. Thirdly, limiting the theoretical framework to extended TAM variables indicates a need for wider variable incorporation from other relevant models in future endeavors.

Finally, the exclusive focus on South Korea restricts direct applicability to broader global markets. Future research should critically examine short-form drama users in genre-leading countries like China, the U.S., and Japan. Such cross-cultural investigations should also consider demographic variations (age, gender, occupation, education, income). This comprehensive approach will be instrumental in informing culturally resonant short-form drama production and facilitating successful international market entry by addressing unique cultural preferences and diverse genre demands.

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