

Previous Satisfaction and Positive Word-of-Mouth Communication as Antecedents to Purchase Intention in Transmedia Storytelling

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ABSTRACT

As the reuse of content becomes a strategy for the entertainment industry, managerial insight on customers is needed to be cultivated in order to run a successful business. This study analyzes the impact of previous satisfaction on consumption intention for content in another medium. To do this, two data sets are collected: cases of movie-to-TV series and TV series-to-movie and analyze them using a structural equation modeling approach. The results of our analysis show that satisfied viewers of a movie tend to communicate their positive feelings via word-of-mouth communication and demonstrate repurchase intention of another medium afterward. However, satisfaction does not automatically lead to repurchase intention in another medium. While satisfied viewers of a TV series show a statistically positive repurchase intention for a movie, satisfied viewers of a movie do not show a direct repurchase intention for a TV series. This result demonstrates an asymmetric relationship between satisfaction and repurchase intention across media, and its strategic implications are further discussed.

Keywords: Transmedia storytelling; Customer satisfaction, Word-of-mouth communication, Repurchase intention.

1. INTRODUCTION

The development of entertainment content requires creativity in production. Additionally, successful development of content requires substantial financial resources to translate an initial creative concept to the medium of choice. In the film industry, for example, an average production and distribution cost of each movie in six major USA studios was about \$100 million in 2005 [1]. Some blockbuster movies require even greater resources, but at the same time realize a great return if successful. According to the movie portal Box Office Mojo (www.boxofficemojo.com), the movie *The Dark Knight*, released in 2008 with a \$185 million production budget, has earned about \$1 billion gross worldwide. The movie *Transformers: Revenge of the Fallen*, released in 2009 with a cost of \$200 million for production, has made about \$833 million gross worldwide. These two movies serve as exceptional examples of ones that have been hugely successful. However, most of the movies released fail to meet financial expectations. De Vany [2] estimated that the percentage of movies that break even was about 22% in the 1980s. The

breakeven percentage is expected to be lower now due to increased production costs. The same situation is also true in a major Asian movie market, South Korea. According to a report from the Korean Film Council, only 11% of movies produced in 2007 were profitable [3].

In order to minimize this great financial risk, some studios adopt co-financing strategies, whereby more than one firm shares in the costs of production, as well as the generated revenues. The movie *Titanic* is such an example; it is owned by two production studios, Fox and Paramount [4]. Additionally, entertainment insurances and movie funds are also used as other financial strategies.

Besides the financial approach, risk can be minimized through better utilization of content. In case of movie production, moviegoers want a new, exciting, and memorable experience when watching movies, but stories suitable for movie are always needed. To address this problem, some screenwriters seek new ideas from sources such as comic books and novels. Based on these resources, producers make movies and then these movies are also produced in the form of TV. The concept of transmedia storytelling, in which one can produce entertainment content in another medium based upon the storyline of previously released content, is at the heart of this reuse of content across different forms of media.

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According to Jenkins [5], [6], transmedia storytelling is “a new aesthetic that has emerged in response to media convergence—one that places new demands on consumers and depends on the active participation of knowledge communities,” and in the ideal form of transmedia storytelling, “each medium does what it does best—so that a story might be introduced in a film, expanded through television, novels, and comics, and its world might be explored and experienced through game play.” In the global marketplace, *The Matrix*, *Harry Potter*, *Lord of the Rings*, *Pirates of the Caribbean*, and *Pocket Monster* are the examples of transmedia storytelling. In Korea, examples of transmedia storytelling can be also easily found, as well. *Doolly*, the story of a baby dragon named Doolly who is searching for his lost mother, is considered to be the best example. Doolly was introduced as a comic book character in 1983 and its story was adapted for TV animation, movie and a musical on stage.

Transmedia storytelling reduces a financial risk in several ways: through the halo effect of the story’s previous market success; through the adoption of new, exciting, and memorable stories. Moreover, in addition to risk reduction, it can also increase the revenue potential through market expansion. Transmedia storytelling practices can expand the potential market for a property by creating different points of entry for different audience segments. The Spiderman tale by Marvel Comics, for example, can be made attractive to female audiences with a romance storyline comic (“Spider-Man Loves Mary Jane”) and to younger readers with a picture book version, or delivered in the form of movies, TV series, souvenirs, clothing, foods, and so forth [6].

As the transmedia storytelling strategy has been developed and adapted in the marketplace, many movies, TV series, and games have borrowed stories from popular comics, original novels, and animation. The financial rewards derived from them, however, have not always been positive. For example, some movies, such as *Harry Potter*, *The Matrix*, and *Lord of the Rings*, were successful, while others, such as *Dragonball Evolution* and *Punisher: War Zone*, were not as successful as they had been in their original incarnations. The same is true for media produced in South Korea.

What, then, explains the difference between success and failure? One possible explanation is the ease or difficulty of production resulting from the inherent differences between media formats. For example, transmedia transfer between books and film happens relatively easily, but transmedia transfer between amusement park rides and games is difficult [7]. Another explanation is a lack of management capability resulting in a failure to manage integration and convergence, for example, in film and game development [8]. Therefore, to centrally manage transmedia storytelling, the use of a production committee system consisting of a close partnership among video distribution companies, consumer product companies, and advertising agencies is emphasized [9].

However, in-depth study of transmedia storytelling in the literature is scant. Available studies include the classification of current transmedia storytelling [10], case studies of transmedia storytelling [7], [11], integration management in transmedia storytelling and narrative architecture in game development [8], [12], and the need for ethnographic and sociological research to

understand transmedia-consuming users [13].

As the entertainment industry reuses content in a more strategic fashion, managerial insight on customers for transmedia storytelling needs to be developed. From our perspective, what is lacking in the current literature is an understanding of the drivers for success, especially what compels customers who have consumed content in one medium to want to consume the same content in other media. Along the line of our interest, this paper addresses the following questions. First, when a TV series is first broadcast, and its storyline is based on that of an already-released movie, what factors will affect a customer’s intention to consume it? Second, when a movie is released based on that of an already-released TV series, what factors will affect a customer’s intention to consume it? Third, is there a difference in customer consumption intention between TV series and movies?

In the subsequent sections, related literature is reviewed, and research hypotheses are developed based on this literature. Then, the research model and results are presented. Finally, the conclusion, along with a discussion and further research agenda, is presented.

2. HYPOTHESIS DEVELOPMENT

In the context of transmedia storytelling, some customers who have watched a movie may watch a TV series in which the story is similar to that of the movie. Other customers who have watched a TV series may watch a movie in which the story is again similar to that of the TV series. This means that customers consume the same story or to use another word, *repurchase* it but in a different medium. Therefore, it is appropriate to view the consumer’s content consumption behavior from the repurchase intention perspective [14]-[17]. However, because the content is delivered via a different medium or format, it does not constitute the purchase of the exact same content but rather of the major storyline itself. Therefore, for our discussion, a term “trans-purchase intention” is used and defined as the degree of intention by customers to consume or experience similar content in another medium after having consumed or experienced content in a different medium.

When content in one medium is transformed for use in another medium, many variables must be adapted for the medium at hand, including casting, music, sets, and special effects. These variables are diverse and can influence the success or failure of the transformation. However, variation in the process of transformation is not our interest. Our focus is to understand how customer satisfaction in one medium influences their repurchase intention or customer loyalty.

Customer loyalty has long been a topic of interest in business [15], [18]-[25], and it can be measured in two ways [26]. The one-factor approach is one in which loyalty is considered to encompass repurchase (repatronage) intention and word-of-mouth (WOM) communication intention as a single construct. The two-factor approach is another in which loyalty is considered as two distinct constructs: repurchase intention and WOM communication intention. According to Söderlund [26], the two-factor approach is suitable to assess customer loyalty, because it can produce a more powerful explanation than the

one-factor approach.

Additionally, in the media industry, WOM communication is a critical variable to monitor and control. Therefore, the customer loyalty is measured with the two-factor model and the relationship among three variables is analyzed: customer satisfaction, trans-purchase intention, and positive WOM. Figure 1 shows three major hypotheses to test in the model and each hypothesis is derived on the following.

2.1 Customer Satisfaction and Trans-purchase Intention

Customer satisfaction is an on-going issue in marketing and can be measured using two different approaches. One approach is through the expectancy-disconfirmation model, which is widely accepted for measuring customer satisfaction [27]. In this model, the expectation is the baseline for evaluative judgment of products or services and is compared with the actual performance. The smaller the degree of dissonance, the more customers feel satisfied with products or services. The other approach is to use a holistic scale to measure customer satisfaction [16], [28], [29].

The results using the two different approaches show that satisfied customers have a higher tendency to repurchase compared with unsatisfied customers. The relationship between customer satisfaction and repurchase intention is biphasic, indicating that repurchase intention increases with customer satisfaction up to a certain point, followed by a decline. Despite this nonlinear nature, customer satisfaction is a critical parameter for measuring the association between buyers and sellers [30], [31]. After all, it is an overall evaluation of purchased products or experienced services [32].

In transmedia storytelling, customers experience the same story via different media. Therefore, our understanding of the relationship between customer satisfaction and repurchase intention could be quite different in this context. Therefore the questions that can be asked are: "Will the satisfied customer of one medium have the intention to experience the same content through a different medium in the future?" From the observations, the following hypotheses were derived:

H1a. Consumer satisfaction of a movie is positively related to trans-purchase intention of a TV series.

H1b. Consumer satisfaction of a TV series is positively related to trans-purchase intention of a movie.

2.2 Customer Satisfaction and Positive WOM Communication

Because new movies or TV series have the characteristics of an experience good, one cannot predict the level of satisfaction before they have been consumed. Therefore, customers often seek information about a new product or service from their friends or neighbors [33], [34]. The Internet makes information and opinion widely available, and customers can post and share their experiences or feelings about products and services on their blogs or Internet portal sites. Therefore, the online product

review has evolved into one of the major information sources for choosing products that carry a relatively high risk, such as products on online auction markets [35]. As many customers access Internet blogs and portal sites, WOM communication on the Internet becomes increasingly more important and powerful than in the past. Satisfied customers tend to tell their neighbors about purchased products or services with a positive review [15], [20], [36]. This type of WOM communication is defined as "recommending the firm and the service to others" [37] or "relating pleasant, vivid, or novel experiences, recommendations to others" [38]. Based on these definitions, the positive WOM communication in the transmedia storytelling context is defined as offering positive recommendations to others as regards the experience of content.

In this context, a (dis)satisfied customer tells friends or neighbors the (negative) positive aspects about a movie/TV series. In general, a customer's choice of movie is influenced by this WOM communication [39], [40], and its impact is effective even after movies have been released. This phenomenon is different from the advertisement effect in which the impact of the advertisement is most immediate at the time of the movie's release time, but diminishes over time [41].

H2a. Positive customer satisfaction of a movie is positively related to positive WOM communication of a movie.

H2b. Positive customer satisfaction of a TV series is positively related to positive WOM communication of a TV series.

2.3 WOM Communication and Trans-purchase Intention

A (dis)satisfied customer might tell neighbors about products or services bought or experienced. This activity leads a customer to behave the same as the WOM valence [42]. Studies show that there is internal pressure to behave consistently with what a customer tells other people [43], [44]. A customer may show more affection and repurchase intention for the products or services that s/he has communicated about with other people than those s/he has not. For example, in a B2B freight service in the United States, WOM communication positively links to repurchase intention [45]. According to the post-satisfaction processes by Oliver [15], WOM communication has a positive relationship to repurchase intention.

In transmedia storytelling, when a person tells others positive things about a movie or series, it is more likely that s/he may trans-purchase it in a different media.

H3a. Positive WOM communication of a movie is positively related to trans-purchase intention of a TV series.

H3b. Positive WOM communication of a TV series is positively related to trans-purchase intention of a movie.

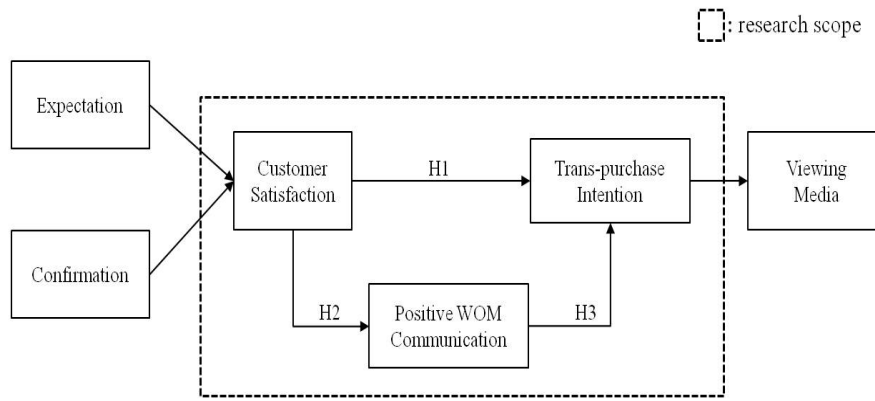


Fig. 1. Research Model

3. RESEACH MODEL

3.1 Research Cases

There are many possible cases for transmedia storytelling analysis. Because TV series and movies are one of the most popular types of media, many people have experienced them. Therefore, for our analysis, cases of movies and TV series were collected especially in Korean market. Korean movies and TV series have become popular in Asia and have created a Korean wave called “Hanryu” in many Asian entertainment markets, including China, Japan, Hong Kong, and Vietnam [46]-[49].

The cases can be grouped into two sets: cases of movie-to-TV series and TV series-to-movie. In the cases of movie-to-TV series, it is investigated how a customer who has watched a movie would behave when the movie is remade in the future as a TV series. In the cases of TV series-to-movie, the study here investigates how a customer who has watched a TV series would behave when the TV series is remade in the future as a movie.

To analyze these cases, three Korean movies (*Pounds Beauty*: 6,241,750 viewers, *Babo*: 975,299 viewers, and *Crush on You*: 742,418 viewers) for the cases of movie-to-TV series and three TV series (*Gung*: 22.6% average rating, *Flower 4*: 28.5% average rating, and *War of Money*: 31% average rating) for the cases of TV series-to-movie were chosen. Because it is difficult to generalize results of this study with single movie or TV series, we chose three movies and TV series.

To collect the sample of movie-to-TV series cases, survey respondents were recruited and each was assigned one movie randomly to any of the three movies. For those who had watched a movie, they were asked whether they were satisfied

with the assigned movies and then asked if they are willing to watch a TV dramas based on the same stories of the movie. For those who had not watched a movie, they were exempted from further question. In the same way, to collect the sample of TV series-to-movie cases, other independent survey respondents were recruited and each was assigned to any of the three TV series. For those who had watched a TV series, the same questionnaire was used to judge the satisfaction with the TV series and the intention to watch the movies. For those who had not watched a TV series, they were exempted from further question. Because three cases are focused for each data set, the effect of the genre and sources of stories cannot be fully controlled. Rather than controlling for those factors, the cases of romantic content and cases of content in which stories were based on comic books, which are typical sources for media production in South Korea, are focused on.

3.2 Sample

Because People in their late teens and early twenties generally have time for leisure pursuits and show a strong interest in the entertainment forms of movies and TV series. To analyze consumer behavior in transmedia storytelling, South Korean university students are surveyed. In return for their participation, a coupon which can buy virtual items was given to the respondents.

3.3 Measurement of Variables

For the model analysis and hypothesis testing, three variables were defined. Table 1 shows the construct for each variable and measurement items. Each measurement item in the construct is measured using a seven-point Likert scale.

Table 1: Variables used in the survey

Construct	Description of measurement items	Source
Customer satisfaction	- I am satisfied with this TV series (movie). - I think that this TV series (movie) is very good.	Bodet [18] Hellier et al. [19] Macintosh and Lockshin, [21] Ping [23]
Positive word-of-mouth communication	- I recommended this TV series (movie) to friends. - I said positive things about this TV series (movie) to other people.	Oliver [15] Neelamegham and Jain [22] Srinivasan et al. [24] Zeithaml et al. [25]
Trans-purchase intention	(when the content is shown in a different medium), - I plan to see this TV series (movie). - The likelihood that I would see this TV series (movie) is high.	Oliver [15] Dodds et al. [50] Yen and Lu [51] Zboja and Voorhees [52]

Note: Only some of variables for each construct are explained.

4. RESULT OF THE ANALYSIS

The study analyzes the two sets of data—movie-to-TV series and TV series-to-movie—separately and compared the results. To explore these hypotheses in each case, this study use a structural equation modeling (SEM) approach, which is a well-accepted modeling and analysis approach in the literature on customer satisfaction and media use [19], [23], [53], [54], [55]. A structural equation model consists of two components: a measurement model and a structural model. The measurement model relates observed variables to latent variables, and then relationships among latent variables are specified by the structural model. SEM estimates these relationships among observable and latent variables simultaneously [56].

4.1 Cases of Movie-to-TV Series

4.1.1 Sample Statistics: In this analysis, 110 students who had seen one of three movies are surveyed (from April 14, 2009 to May 7, 2009) and the relationships among customer satisfaction, positive WOM communication of a movie, and trans-purchase intention of a TV series were analyzed. Table 2 shows the description of the respondents.

Table 2: Cases of movie-to-TV series

		Observations	Percentage
Gender	Male	72	65.5%
	Female	38	34.5%
Age	Under 19	24	21.8%
	20-24	73	66.4%
	25-29	12	10.9%
	Over 30	1	0.9%
Total		110	100%

4.1.2 Measurement Model Results: The chi-square statistic, the comparative fit index (CFI), and the goodness-of-fit index (GFI) were used to assess the adequacy of the model. The chi-square statistic (chi-square = 26.285, d.f. = 24, p = 0.339) and the other indices (GFI = 0.950 and CFI = 0.998) were significant [57]. The other assessment criterion, the root mean square approximation (RMSEA) was equal to 0.030, indicating a good fit [58].

Reliability and validity tests are performed. Tables 3 and 4 summarize the indices that show the adequate fit in both tests. In convergent validity, the standardized lambda should be larger than 0.7. The SMC (Squared Multiple Correlation) should be less than the AVE of each factor in discriminant validity. From Table 3, 4, it is confirmed that the measurement model is both reliable and valid [59], [60].

4.1.3 Structural Model Results: The model fits are considered statistically significant, because the p value is greater than 0.05 (chi-square = 26.285, d.f. = 24, p value = 0.339), the RMSEA is 0.030, and the other fit indices (GFI = 0.950, AGFI = 0.905, TLI = 0.996, CFI = 0.998) are greater than 0.90.

Given the model, each hypothesis is tested by examining the coefficient of the model. Figure 2 shows that hypotheses 2a and 3a are supported, and hypothesis 1a is rejected.

Table 3: Result of confirmatory factor analysis in the cases of movie-to-TV series

Latent variable	Observed variable	Standardized factor loading	St. Err.	t value
Customer satisfaction	m_satis1	0.89 ^a		
	m_satis3	0.95	0.07	16.30
	m_satis4	0.92	0.07	15.26
Positive word-of-mouth communication	m_wom2	0.79 ^a		
	m_wom3	0.96	0.09	11.88
	m_wom4	0.95	0.09	11.75
Trans-purchase intention	m_wisee1	0.90 ^a		
	m_wisee3	0.97	0.07	15.86
	m_wisee5	0.81	0.08	11.54

^aNote: First λ path was set to 1; therefore, no standard errors or t values are given

Table 4: Mean, construct reliability, AVE, and squared correlation between each construct

Latent variable	Mean	St. dev.	Construct reliability	Customer satisfaction (CS)	Positive word-of-mouth communication (WOM)	Trans-purchase intention (TPI)
CS	5.03	1.13	0.95	<u>0.85</u>		
Positive WOM	4.26	1.46	0.93	0.47	<u>0.81</u>	
TPI	3.98	1.40	0.92	0.08	0.21	<u>0.80</u>

Note: The numbers in the diagonal elements (underlined) represent the AVE and the numbers in the lower diagonal elements represent the squared correlation

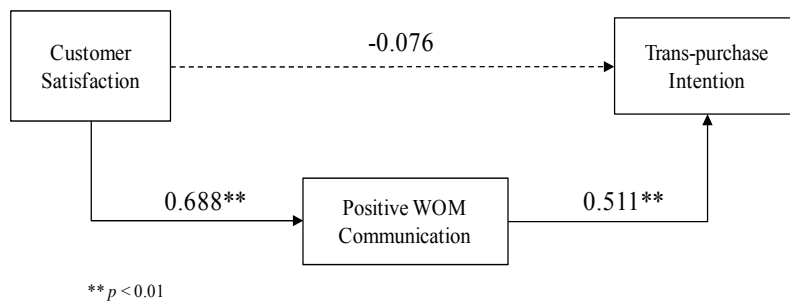


Fig. 2. The standard regression weights in the cases of movie-to-TV series

4.2 Cases of TV Series-to-Movie

4.2.1 Sample Statistics: For this data set, the same analysis procedure is reiterated. 154 students who had watched one of three TV series are surveyed (from April 14, 2009 to May 7, 2009) and the relationships among customer satisfaction, positive WOM communication in TV series, and trans-purchase intention of a movie are analyzed. Table 5 shows the description of the respondents.

Table 5: Cases of TV series-to-movie

		Observations	Percentage
Gender	Male	88	57.1%
	Female	66	42.9%
Age	Under 19	59	38.3%
	20-24	79	51.3%
	25-29	15	9.7%
	Over 30	1	0.6%
Total		154	100%

4.2.2 Measurement Model Results: The overall fit of the model to the data resulted in acceptable statistics as follows: chi-square = 35.159, d.f. = 24, p value = 0.066, RMSEA = 0.055, TLI = 0.990 and CFI = 0.994. From these results, it was concluded that this model is adequate to analyze. Both reliability and validity tests were performed. In validity, the standard lambda is greater than 0.7 in Table 6 and AVE is greater than the SMC in Table 7. Therefore, the measurement model is both reliable and valid.

4.2.3 Structural Model Results: The overall fit of this model was estimated initially by examining statistics. An insignificant statistic could indicate an adequate fit. Other measures of fit are applied: RMSEA = 0.055, GFI = 0.953 AGFI = 0.911, TLI = 0.990 and CFI = 0.994. All of these indices show adequate fits.

Given the model, each hypothesis is tested by examining the coefficient of the model. Figure 3 shows that hypotheses 1b, 2b, and 3b are all supported.

Table 6: Result of confirmatory factor analysis in the cases of TV series-to-movie

Latent variable	Observed variable	Standardized factor loading	St. Err.	t value
Customer satisfaction	d_satis1	0.93 ^a		
	d_satis3	0.93	0.04	21.17
	d_satis4	0.98	0.04	25.50
Positive word-of-mouth communication	d_wom2	0.90 ^a		
	d_wom3	0.95	0.05	20.79
	d_wom4	0.97	0.05	21.96
Trans-purchase intention	d_wisee1	0.95 ^a		
	d_wisee3	0.98	0.04	27.73
	d_wisee5	0.85	0.05	17.30

^aNote: First λ path was set to 1; therefore, no standard errors or t values are given.

Table 7: Mean, construct reliability, AVE, and SMC between each construct

Latent variable	Mean	St. dev.	Construct reliability	Customer satisfaction (CS)	Positive word-of-mouth communication (WOM)	Trans-purchase intention (TPI)
CS	4.96	1.40	0.97	<u>0.86</u>		
Positive WOM	4.36	1.62	0.96	0.65	<u>0.89</u>	
TPI	4.19	1.64	0.95	0.31	0.34	<u>0.86</u>

Note: The numbers in the diagonal elements (underlined) represent the AVE and the numbers in the lower diagonal elements represent the SMC

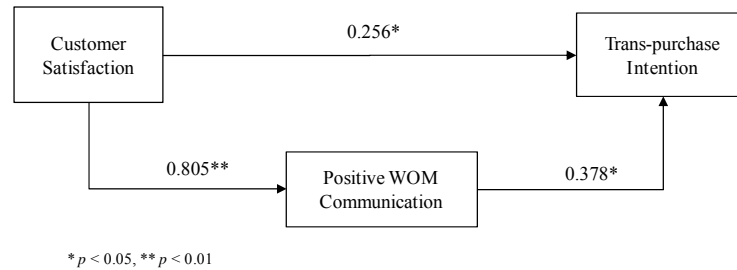


Fig. 3. The standard regression weights in the cases of TV series-to-movie

4.3 Analysis between Movie-to-TV Series and TV Series-to-Movie Cases

To analyze the directional effect in transmedia storytelling, the study includes comparing the results between movie-to-TV series and TV series-to-movie cases. In the cases of movie-to-TV series, consumer satisfaction has a statistically significant impact on positive WOM communication, and positive WOM communication affects the trans-purchase intention. However, consumer satisfaction does not have a statistically significant influence on trans-purchase intention. This means that there exists a full mediation by positive WOM communication.

In the cases of TV series-to-movie, consumer satisfaction has a significant impact on trans-purchase intention, and customer satisfaction has a significant impact on WOM communication. Further, positive WOM communication has a considerable influence on trans-purchase intention. This means that there exists a partial mediation by positive WOM communication. From the analysis of these two data sets, it can be concluded that an asymmetric relationship exists between satisfaction and trans-purchase intention across media.

5. DISCUSSION

The analysis shows that, in the transmedia storytelling context, satisfied customers tend to offer a positive WOM communication with their neighbors. This is the same result as that found in the traditional marketing literature [15], [20], [37], [38]. In addition, the more consumers expressed positive sentiments to their neighbors, the stronger the intention to trans-purchase content in another medium [42], [43], [44].

However, customer satisfaction did not automatically lead to trans-purchase intention. Satisfaction with TV series did lead to trans-purchase intention in movies, but satisfaction with movies did not lead to the trans-purchase intention in TV series. The failure of the transition from satisfaction to trans-purchase intention raises questions why this is the case. First, one possible reason may be the technical difference between the delivery of the two media, namely, each one's impact on the consumer's experience. Movie theaters provide a big screen and some of them give three-dimensional graphic and sound system that enhances the experience and allows viewers to feel as though they are taking part in the movie itself. In contrast, a television monitor simply cannot compare with the screen of a movie theater.

Second, watching a movie in a theater is one of the most

popular leisure activities. Because some people go out for a movie with their friends and families just for fun and not necessarily for the movie itself, they may not demonstrate a strong intention to watch the same story on a TV screen. Third, making a TV series from a movie requires extending the plot and providing supplementary content. While the average running time for a movie is about two hours, a TV series requires a substantial commitment over a long period. These factors may result in less intent to watch a TV series, even though customers feel satisfied with the movie. On the other hand, it also implies that these factors need to be carefully considered for the successful implementation of transmedia storytelling strategy, especially transformation from a movie to a TV series.

Considering these observations, the transformation from a TV series to a movie seems to enjoy a relative advantage. Our analysis showed that TV watchers have a direct and statistically significant intention to see a movie based on the story of a TV series when they are satisfied with it. Many cases support our finding. For example, *The X-Files*, created by Chris Carter, was broadcast from 1993 to 2002 on Fox TV. It was a big hit for the network, and its characters and slogans became popular in the United States. In 1998, *The X-Files: Fight the Future* was released as a movie. It was a continuation of season five with new content included. Internationally, the movie was also successful. Other well-known examples are Batman, Spiderman, The Incredible Hulk, and Superman.

6. CONCLUSION

This paper addresses the issue of whether satisfaction with content in a particular medium impacts consumption intentions of the same content in another medium. The idea of investigating transmedia consumption is under-researched, and this paper provides key insights in this area.

To address the above issue, two data sets are collected: cases of movie-to-TV series and TV series-to-movie. Through the SEM approach, the two data sets were analyzed and the following results were derived. Satisfied customers tend to make positive WOM communications and are more likely to trans-purchase once they make a positive WOM communication. However, satisfaction does not automatically lead to trans-purchase intention. While satisfied customers of a TV series showed a positive trans-purchase intention for a movie, satisfied customers of a TV series did not show a direct trans-purchase intention for a movie. The asymmetric

relationship between satisfaction and trans-purchase intention across media is very interesting and meaningful for implementing a transmedia storytelling strategy.

Based on the result, producing a movie subsequent to airing a TV series seems to be a better strategy rather than the other way around. In that sequence, the story of the series is already known to the public and the awareness level is very high when the movie is released. Also, there are already satisfied loyal customers of the TV series who have been exposed to its storyline over an extensive period. On the other hand, when a TV series is released after a movie, it should be noted that, in this case, customer satisfaction does not lead to trans-purchase intention, but rather occurs via the mediated variable of positive WOM communication. Therefore, every effort should be made to provide an environment for positive WOM communication, such as supporting a social media platform in cyberspace for people to express their positive experiences and share them with others of like interests.

Future research may extend this study in several ways. First, the study focuses on the impact of the sequence of transmedia storytelling—from a movie to a TV series versus from a TV series to a movie. However, it would be interesting to analyze the impact of the different characteristics of a given media and changes made as to the content.

Second, in this study, transmedia storytelling is limited to the cases of TV series and movies, but much reused content is also found in the genre of musical theater, as exemplified by *The Lion King* and *Mamma Mia*. Therefore, it could prove enlightening to investigate which differences exist among TV series, movies, and musicals.

Third, recent research suggests that the positive relationship between consumer satisfaction and loyalty may be mediated by a more complex variable—brand attachment or love—which is also positively related to WOM communication. Thus, the link between consumer satisfaction and trans-purchase intentions may be mediated not only by WOM communication but also by other variables, such as directors or actors and actresses. The analysis of a mediation effect by other variables would no doubt be a fruitful area to explore in greater detail.

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