The Effect of Instatoon Service Quality on Diffusion Intention through Satisfaction and Dissatisfaction Coexistence

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Abstract

Instatoon is a type of webtoons distributed through Instagram, but in the process of advancement of the webtoon industry, it shows the possibility of diversifying into a new genre that meets creativity, and diversity beyond uniform commercial webtoons. Since it does not go through a large platform, the content is freely composed. In addition, it is differentiated from other types of webtoons because in many cases artists create instatoon by adding entertaining elements into their real-life stories rather than drawing fictional ones. Furthermore, instatoons are free to enjoy, satisfaction level is high, but in most cases, even if there is a complaint, readers just enjoy webtoons without expressing it. We aimed to find out how the service quality characteristics of these instatoons affect behavioral intentions through the coexistence of satisfaction and dissatisfaction of readers, and meaninful results were found through empirical analysis. We discusses factors affecting the spread of Instatoons, including readers' satisfaction and dissatisfaction, the importance of relatability, good directing, and informativeness. The study emphasizes the need to approach maintaining existing readers and attracting new ones separately, and to manage readers effectively in the future.

Keywords: Webtoon, Instatoon, Service Quality, Satisfaction, Dissatisfaction

1. Introduction

In the past, people bought comic books and read them, or went to comic book stores and borrowed them to read. However, due to the development of information technology, it is possible to watch cartoons on smartphones and digital cartoons are published in a series on platform Naver.com or Kakao.com, which are called webtoon in South Korea. Webtoon is a compound word created by combining the terms 'web' and 'cartoon'. There are existing terms such as 'digital comics' and 'web comics' that are similar to webtoons, but webtoons are differentiated from simply digitalizing existing printed comics [34]. In addition to the fact that the screen composition method is a vertical scrolling and is composed of all colors, the surprisingly fast

publication cycle and attempts to utilize various new technologies are mentioned as major characteristics. Webtoons started on Korean portals in the 2000s, and a number of webtoon specialized platforms appeared in the 2010s, and full-fledged overseas expansion began in the 2010s. After achieving market size of KRW 1 trillion in 2017, Naver Webtoon achieved first place in revenue in the cartoon section of Google Play App Store in 103 countries in 2019 [18]. In 2022, Kakao's Piccoma ranked first in monthly sales in the Japanese app market, including games [30]. Webtoons also have a great ripple effect in that they can become original content as intellectual properties (IP) for such as TV series, movies, and games, etc. Indeed, Netflix, Disney Plus, Tving, etc., are providing streaming services of TV series created based on webtoons such as Hellbound, D.P., Sweet Home, All of Us Are Dead, etc., which are gaining popularity globally. Thus, the value of webtoons as IP is becoming more prominent. This is because the screen composition in webtoons serves as a directing blueprint for video products, making it easier to switch to video products. Thanks to these achievements, investment in the webtoon industry is increasing, and the production method of webtoons is becoming increasingly sophisticated. The webtoon production system, which was done in the form of domestic handicrafts like the past production system of cartoons, changed to an indirect planning system through an agency, and then evolved into a studio production system, gradually dividing labor and facilitating the production and utilization of content IP. It is transforming itself into a good form to maximize profits. However, there are various opinions about whether change in webtoon production system is desirable. There was also a report that webtoon artists are exposed to harsh labor conditions because they have to meet the fast webtoon publication cycle [33]. As more and more cases of webtoon IP belong to companies rather than artists, and investment in webtoon production is concentrated on popular illustrations and stories favorable to box office success, rather than reflecting the artist's intention, thoughts, and artistry, there are growing concerns that the unique characteristics of webtoons and the artistry are disappearing. However, South Korea is not alone in this regard. If you look at the development process of the cartoon industry in major countries such as Japan and the United States, which are called the origins of cartoons today, they went through a similar process and seem to have achieved today's feat after various trials and errors. Indeed, looking at the development process of the cartoon industry in major compared countries, this phenomenon is not unique to South Korea. In the past cartoon development process in the United States, the bullpen, considered the predecessor of the current studio production system, started in the 1930s and continued until the 1980s, but disappeared because it damaged the value of creators. Afterwards, it evolved into a slightly more flexible method called the Marvel Method, and developed and differentiated into a new market as demand for artistic cartoons, such as graphic novels, increased in the 1990s [9]. Even in Japan's cartoon production system where high-level editors continuously manage artists, but there are cases where artists who have not been selected by editors gain popularity by posting their cartoons on their personal social media account.

The phenomenon where Instatoon is recently gaining popularity in South Korea seems to appear in this context. Instatoon is a form of webtoon that appeared when artists who could not publish cartoons in series on a large platform or were not satisfied with the studio production system uploaded cartoons on Instagram, an image-oriented social media. Since it does not go through a large platform, the content is freely composed. In addition, it is differentiated from other types of webtoons because in many cases artists create instatoon by adding entertaining elements into their real-life stories rather than drawing fictional ones. The significance of Instatoon in the diversification process of the Korean webtoon industry is very great, but there is still a lack of related academic research. Existing studies are mainly focused on the flow of single-person social media webtoons [23], a study on the characteristics of social media brand webtoons [31], and a study on the changing aspect of webtoon genres [16]. However, Research on the actual Instatoon service has not been conducted. Therefore, this study aims to find out what characteristics of Instatoon service readers are satisfied with or

dissatisfied with, or make Instatoons spread. Through this, this study is aimed to find a way to contribute to diversity of the webtoon industry.

2. Theoretical Background

1) Instatoon Service Quality (Instatoon SERVQUAL)

Recently, webtoons based on social networking services in the form of posting webtoons on social media such as Facebook and Instagram are attracting attention, and in particular, many Instatoons are being posted on Instagram, which uses images as main content [20]. This is because Instatoon is attracting readers' attention by showing a lot of autobiographical and self-confessional content that usually contains true stories or artists' thoughts [23]. In addition, the aspect that Instatoon creators can quickly respond to social issues is also one of the reasons for the popularity. From the reader's point of view, what factors differentiates Instatoon's service from other existing services is service quality.

Service quality (SERVQUAL) has become a measure of consumers' expectations that service companies must provide and consumers' perception on performance of the service companies [21, 22]. Studies on service quality have been expansively applied in a variety of ways, from measuring the quality of offline services in existing methods to measuring the service quality of information systems. In a study on webtoon services, Ahn(2015) divided the service quality of webtoons by system (compatibility, accessibility, ease of use), contents (enjoyment, quality of work, comprehensibility, immersion, story, artist, drawing style), service (personalization, responsiveness, assurance, channel, communication). However, it is difficult to feel a big difference in the quality of systems and services as the averaged quality of online services has recently been increased. On the other hand, factors of content may differ between webtoons provided by existing portal sites and Instatoons. Instatoon can be seen as a trend that focuses on the artist's quality of work and creativity, as opposed to the existing studio-centered uniform planning and production system. As seen in the development of the American comics industry in the past, the trend to break away from the studio bullpen system and abandon excessive commercialism to create more free and artistic works can emerge naturally. However, in order for these attempts to become mainstream and recognized as one field rather than just one example, there should be advantages that stand out compared to webtoons provided by existing platforms. This study presents the differentiated characteristics of Instatoon as quality of work, relatability, directing, and informativeness.

2. Coexistence of Satisfaction and Dissatisfaction

The possibility that conflicting factors such as satisfaction and dissatisfaction can exist at the same time is called the coexistence of satisfaction and dissatisfaction [19]. The coexistence of satisfaction and dissatisfaction with Instatoon means that people are satisfied with and enjoy using Instatoons, but feel dissatisfied at the same time. Since webtoons are a unique creative area, there is a possibility that switching to other types of webtoons is not so simple [29]. The dualistic attitude of these readers can be approached from a dualistic point of view, and a two-factor theory can be also applied. The two-factor theory was introduced when Herzberg argued that people's different attitudes toward jobs could exist simultaneously (Gojun et al., 2013). Herzberg's argument is that job satisfaction and dissatisfaction are judged as two-dimensional, rather than one-dimensional, and can be recognized in different dimensions [1]. In other words, by applying the two-factor theory, satisfaction and dissatisfaction should not be viewed one-dimensionally, but two-dimensionally perceiving them as two factors. Webtoons have been provided with all colored content for free at a very fast

speed. Satisfaction with webtoons is almost perfect in most cases. However, readers express dissatisfaction when the story does not meet the expected level, the story changes, or the quality of the illustration decreases. However, in such cases, there are many cases in which you often face reactions such as "why you are complaining about free content?" Most readers are satisfied, but they are bound to be dissatisfied because of this, not able to raise such complaints because it is free. However, there is a high possibility that such unexpressed dissatisfaction is inherent. In case of Naver and Kakao platforms, most of their content becomes charging one after a certain period of time, but in the case of Instatoons, since they are uploaded by individuals, there is a high possibility that they continue to be provided for free unless the artist deletes it from Instagram, which makes the characteristic of Instatoons is further highlighted. Therefore, this study establishes hypothesis as follows.

H1 The more positive service characteristics of Instatoon are, the more satisfied readers will be.
H1-1 The more positive work quality of the Instatoon is, the more satisfied readers will be.
H1-2 The more positive relatability of the Instatoon is, the more satisfied readers will be.
H1-3 The more positive directing of the Instatoon is, the more satisfied readers will be.
H1-4 The more positive informativeness of the Instatoon is, the more satisfied readers will be.

H2 The more negative service characteristics of Instatoon are, the more dissatisfied readers will be.
H2-1 The more negative work quality of the Instatoon is, the more dissatisfied readers will be.
H2-2 The more negative relatability of the Instatoon is, the more dissatisfied readers will be.
H2-3 The more negative directing of the Instatoon is, the more dissatisfied readers will be.
H2-4 The more negative informativeness of the Instatoon is, the more dissatisfied readers will be.

3. Behavioral Intention (Intentions of Recommendation or Resubscription)

The dualistic attitude (satisfaction and dissatisfaction) of Instatoon readers seems to influence the intention to spread the service. In general, customers express their negative opinions by leaving the unsatisfactory service. However, since many webtoons are provided free of charge on online portals, and it does not cost much for readers to access Instatoons, they may not necessarily leave, and this dual psychology of readers may not stand out too much. The problem is that most of the Instatoon artists do not have a paid system, and the coexistence of satisfaction and dissatisfaction felt by readers is likely to affect readers' activities to spread it. Instatoon has a very convenient form to be consumed, delivered or spreaded online. Therefore, the experience of satisfaction or dissatisfaction with the Instatoon of the readers is highly likely to be related to the intention to recommend to others or resubscribe to the Instatoon

Existing studies related to repurchase intention can be referred to for intention of resubscription. Garbariono & Johnson [10] stated that repurchase intention is the possibility that a consumer will repeatedly use a related service provider or service product in the future. Jang [13] explained that repurchase intention is closely related to actual repurchase behavior and customer retention. Zeithaml et al. [35] suggested repurchase intention as a key factor in determining performance of relationship marketing because it is very useful to measure consumers' future behavioral intentions in evaluating the potential for consumers to continue a relationship.

In addition, readers' intentions of recommendation can be identified through Word of Mouth (WOM). Existing WOM focused on communication between face-to-face who experienced a specific service, but the recent accessibility and transparency of the Internet are considered to have a much greater influence than the existing WOM method [7].

It is quite known through existing studies that high satisfaction has a positive effect on repurchase and

recommendation intentions [36, 38, 39]. In addition, this satisfactory experience has a positive effect on subsequent purchase or use [37] . In cases where the profit model is not clear, like Instatoon, it is very important whether or not to be spread by subscribers. Therefore, this study establishes the hypothesis as follows.

H3: The more satisfied the readers are with Instatoon, the more likely they to have recommendation intention.

H4: The less dissatisfied the readers are with Instatoon, the more likely they to have recommendation intention.

H5: The more satisfied the readers are with Instatoon, the more likely they to have subscription intention.

H6: The less dissatisfied the readers are with Instatoon, the more likely they to have subscription intention.

3. Research Method

1) Data Collection

This study was conducted on subscribers who had experience using Instatoon in order to identify the correlation of the influence of Instatoon service quality on the intention to spread through the coexistence of satisfaction and dissatisfaction. The data was collected from November 1 to November 30, 2022, and the researcher explained the purpose and content of the study through an online survey, obtained their consent, and received a questionnaire from 270 users. A total of 260 copies of questionnaires were collected, and among the collected questionnaires, 2 copies had missing records or a prominent central tendency were judged to have no statistical value, so a total of 258 copies were used for the final analysis.

As reviewed above, this study organized measurement items based on previous studies related to Instatoon service quality, coexistence of readers, and behavioral intention. In accordance with the purpose of the study, the items presented in previous studies were modified according to the situation to constitute evaluation items, and the following items were constructed using a 5-point Likert scale.

Table 1. List of measurement items

Variables	Measurement Items	References
Quality of Work	I tend to think that the creativity of Instatoon material is important. I tend to think that color expression of Instatoon is important. I tend to think that the world view and values of the Instatoon artist are important.	
Relatability	The content of the Instatoon I saw tend to be similar to my story. I tend to identify with the characters. I think there are many things I can relate to in Instatoon.	[25]
Directing	I tend to think that directing scenes in Instatoon is important. (scene composition, location and order of frames) I tend to enjoy Instatoons that have character directing that I like. (The size of the person placed in the screen) I tend to enjoy Instatoons with the text directing that I like. (speech, size of speech bubbles, effect of speech bubbles)	[24] [28]
Informativeness	I am provided with information on social trends through Instatoon. I am provided with information on experiences of Instatoon artists.	

	I tend to get various conversation topics through Instatoon.	
Satisfaction	I am generally satisfied with the Instatoon service.	[3]
	I felt good after using the Instatoon service.	
	I'm satisfied with my decision to use this site to watch Instatoons.	
Dissatisfaction	Overall, I am dissatisfied with Instatoon.	[26]
	I tend to have more negative thoughts than positive thoughts about Instatoon.	
	I often feel discomfort while watching Instatoon.	
Recommendation Intention	I am willing to tell people around me which Instatoons I have subscribed to.	[14]
	I want to recommend to people around me about the Instatoon I subscribed to.	
	I am willing to share the Instatoon I subscribed to with my acquaintances.	
Resubscription Intention	I want to re-subscribe to the Instatoon I subscribed to.	[12]
	I am willing to continue subscribing to the Instatoon I have subscribed to.	
	I will be looking for the Instatoon I am currently subscribed to again in the near future.	

2) Analysis Methods

In order to analyze the causal relationship between the variables presented in this study, covariance structure analysis designed to analyze the complex causal relationship was used instead of individually verifying each hypothesis. IBM's SPSS and Amos, which are structural equation modeling software, were used as tools for analysis.

4. The Results of Analysis

1) The Characteristics of Samples

The demographic characteristics of the samples used in the analysis of this study are as follows. First of all, the subjects were divided into 18 males (7.0%) and 240 females (93.0%) by gender, and into 117 under the age of 20 (45.3%), 113 in their 20s(43.8%) and 28 in their 30s (10.9%) by age. In terms of education, 121 (46.9%) were high school graduates, 86 (33.3%) were in junior college or graduates, 35 (13.6%) were in 4-year college or graduates, and 16 were graduates of graduate school or higher (6.2%).

2) Reliability and Validity of the Measurement Items

The validity of the measurement model was verified with the final collected data (n=258). The validation test of the measurement model includes a reliability test and a validity test of commonly used measurement items. Among these, the validity of the measurement items was tested through convergent validity and discriminant validity. The reliability test used Cronbach's α coefficient (more than 0.7), which is commonly used in social science research [11]. In addition, factor loading values among the results of confirmatory factor analysis using AMOS were used for the intensive validity test, and in general, factor loading values are judged to be significant if they are greater than ±0.4 [15]. Discriminant validity verifies the degree to which two similar concepts are distinctly distinguished, and for this purpose, the average variance extracted (AVE) and Pearson

correlation analysis method presented by Fornell and Larcker [8] were used. Discriminant validity is considered to exist if the square root value of AVE in each construct exceeds the value of the correlation coefficient between that construct and other constructs [4]. Table 2 shows the results of reliability and validity test on the variables used in this study. As a result of the reliability measurement, there was no item that hindered reliability, and the Cronbach's α value used for the reliability test was distributed from 0.723 to 0.916, exceeding the recommended value (0.7 or higher), indicating that the reliability of the measurement item was secured [11]. In addition, the factor loading value to verify validity was also higher than the standard value suggested in previous studies, indicating that there was no problem with the validity of the measurement item. Finally, it is judged that the discriminant validity using the mean variance extraction value has been secured because there is no problem [15]. These results statistically prove the internal consistency and validity of the questionnaire items. Table 2 shows the reliability and validity test results for the measurement model. Also, as shown in Table 3, the square root value of the variance extraction value marked on the diagonal line was larger than the correlation coefficient of each factor. Through this, discriminant validity between constructs was secured.

Table 2. Confirmatory factor analysis and reliability result

Variables	Measurement Items	Factor Loadings	Measurement Errors	Cronbach's α	C.R	AVE
Quality of Work	QOW1	0.921	0.152	0.916	0.926	0.807
	QOW2	0.872	0.207			
	QOW3	0.864	0.205			
Relatability	REL1	0.827	0.204	0.856	0.906	0.763
	REL2	0.826	0.171			
	REL3	0.797	0.246			
Directing	DIR1	0.872	0.133	0.913	0.946	0.853
	DIR2	0.892	0.145			
	DIR3	0.887	0.127			
Informativeness	INF1	0.859	0.339	0.869	0.849	0.652
	INF2	0.837	0.330			
	INF3	0.794	0.437			
Satisfaction	SAT1	0.713	0.296	0.761	0.860	0.672
	SAT2	0.778	0.165			
	SAT3	0.666	0.299			
Dissatisfaction	DIS1	0.819	0.278	0.723	0.753	0.509
	DIS2	0.678	0.346			
	DIS3	0.573	0.784			
Recommendation Intention	REC1	0.926	0.146	0.792	0.809	0.592
	REC2	0.702	0.535			
	REC3	0.624	0.518			
Resubscription Intention	RES1	0.779	0.264	0.872	0.910	0.772
	RES2	0.906	0.143			
	RES3	0.827	0.218			

3) The Fit Test of Measurement Model

After the reliability and validity test of the measurement model, a fit test was conducted using AMOS to

verify whether the collected data fits the research model. The appropriateness test of the initial measurement model was conducted with a total of 24 measurement items. The fit test used 0.9 or higher GFI (Goodness-of-fit Index), which is commonly used in previous studies, 0.9 or higher NFI (Normed Fit Index), 0.05 or lower RMSEA (Root Mean Square Error Approximation), more than 0.9 CFI (Comparative Fit Index) p value (>=0.05). As a result of testing the fit of the measurement model, x^2= 445.211 (df=224), p = 0.000, x^2/df = 1.988, GFI = 0.881, NFI = 0.882, CFI = 0.937, RMSEA = 0.062, indicating that the overall index was satisfactory. This can be interpreted that the data collected to verify this research model is suitable for the research model [11].

Table 3. Correlations among Constructs

Variables	Correlation coefficients between variables							
	1	2	3	4	5	6	7	8
(1) Quality of Work	**0.898**							
(2) Relatability	.416**	**0.873**						
(3) Directing	.449**	.502**	**0.924**					
(4) Informativeness	.452**	.132*	.176**	**0.807**				
(5) Satisfaction	.175**	.422**	.389**	-.007	**0.820**			
(6) Dissatisfaction	.047	.091	.033	-.100	.285**	**0.713**		
(7) Recommendation	.394**	.234**	.381**	.398**	.129*	-.053	**0.912**	
(8) Resubscription	.467**	.442**	.435**	.268**	.303**	.003	.214**	**0.879**
Average	3.854	4.161	3.895	2.673	4.401	3.549	3.291	3.866
Standard Deviation	0.875	0.695	0.728	0.974	0.594	0.756	0.832	0.758

** p<.01, * p<.05, number at the diagonal line is average variance extracted (AVE).

As shown in Table 3, the variance extracted index was larger than the square value of the correlation coefficient of each factor. Therefore, the discriminant validity between constituent concepts was secured [11, 15].

4) Research Hypothesis Verification Results

After the validity test of the measurement model, a structural equation modeling (SEM) was conducted to verify the effect between the variables presented in the research model. As for the goodness of fit of the research model, it was x^2= 600.805 (df=234), p = 0.000, x^2/df = 2.568, GFI = 0.845, TLI= 0.877, NFI = 0.841, CFI = 0.896, RMSEA = 0.078. When examining the fit indices centering on CFI, TLI, and RMSEA presented by Hong [11] it was confirmed that the fit indices of the research model was generally good.

The results of hypothesis testing are as follows. First, among the service quality of Instatoon, quality of the work was found to have no significant effect on satisfaction with β=0.009, and relatability was found to have a positive (+) effect on satisfaction with β=0.309. In addition, directing was found to have a positive (+) effect on satisfaction like relatability, with β=0.224, and informativeness was found to have no significant effect on satisfaction with β=-0.021, as well as just the same with the quality of work.

Second, among the service quality of Instatoon, quality of work was found to have no significant effect on dissatisfaction with β=0.032, and relatability had a positive (+) effect on dissatisfaction with β=0.221. In addition, directing was found to have no significant effect on dissatisfaction with β=-0.066, and informativeness was found to have a negative (-) effect on dissatisfaction with β=-0.141.

Third, satisfaction was shown to have a positive (+) effect on re-subscription intention with β=0.468, but

satisfaction had a negative (-) effect on recommendation intention with β = -0.222. Dissatisfaction was shown to have a Positive (+) effect on re-subscription intention with β = 0.743, and dissatisfaction had a negative (-) effect on recommendation intention with β = -0.129.

Table 4. The result of hypotheses verification

Hypothesis	Path	Path coefficients	Results
H1-1	Quality of Work -> Satisfaction	.009	Reject
H1-2	Relatability -> Satisfaction	.309***	Accept
H1-3	Directing -> Satisfaction	.224***	Accept
H1-4	Informativeness -> Satisfaction	-.021	Reject
H2-1	Quality of Work -> Dissatisfaction	.032	Reject
H2-2	Relatability -> Dissatisfaction	.221**	Accept
H2-3	Directing -> Dissatisfaction	-.066	Reject
H2-4	Informativeness -> Dissatisfaction	-.141**	Accept
H3	Satisfaction -> Recommendation Intention	-.222***	Inverse accept
H4	Satisfaction -> Resubscription Intention	.468***	Accept
H5	Dissatisfaction -> Recommendation Intention	-.129*	Inverse accept
H6	Dissatisfaction -> Resubscription Intention	.743***	Accept

*** p<0.01, ** p<0.05, * p<0.10

5. Conclusion

Recently the Korean webtoon industry is showing unprecedented remarkable growth. The production system seems to be in the process of gradually changing into an efficient way of division of labor as the method of production in the form of domestic handicrafts in the past has changed to agencies and studios. In the process, it is difficult to protect the artist's creativity, artistry, and freedom of expression because decision making is made from an organizational point of view rather than by the individual will of the artist. In this situation, Instatoon, where individual artists work freely outside of the distribution process led by large platforms, shows new possibilities and gives us the expectation that the era of personal creative activities will begin in the future. This study presents service quality factors related to Instatoon, which has recently become an issue, and examines whether they affect the coexistence of readers' satisfaction and dissatisfaction. In addition, this study explores how much the reader's dualistic attitude affects the will to spread Instatoons. The implications found in this study can be summarized as follows.

First, Instatoon readers have both satisfaction and dissatisfaction while using the service, which affects the spread of Instatoon. Webtoons, especially Instatoons, are provided for free, so readers enjoy using them but do not easily complain. The fact that satisfaction and dissatisfaction coexist in the use of webtoons does not have significant meaning in itself, but it is a useful model to explain the reason for the slow spread of Instatoon.

Second, the relatability of Instatoons increases readers' satisfaction and dissatisfaction at the same time. A good Instatoon is a work that shows artistry with the expression the artist wants, but also the readers can relate to. Currently, Korean content which is receiving good responses overseas is gaining popularity and also receiving good reviews from experts. Compared to webtoons, Instatoons are easier to express creativity and artistry of artists, but it is also necessary to carefully examine whether the public can identify itself with the Instatoons.

Third, good directing of Instatoon increases the reader's satisfaction. Traditionally, cartoons are a field

where the influence of authors is high, and this is similar to the field of movies in South Korea. Unlike movies, however, the artists's authority can be weakened in the process of transforming cartoons into webtoons and changing previous method into becoming studios. Instatoon can enhance artists's directing ability in that regard, and this aspect seems to give readers a sense of satisfaction.

Fourth, the informativeness of Instatoon lowers readers' dissatisfaction. Instatoon is not operated by a large platform company, so it is advantageous for beginners or artists of various genres to enter the market. Webtoons distributed by large platforms do not have a variety of genres, so readers sometimes feel bored. In contrast, Instatoons are diverse and can provide new information, which seems to lower the reader's dissatisfaction.

Fifth, to spread Instatoons needs to approach maintaining existing readers and attracting new readers separately. Readers who are satisfied and dissatisfied with Instatoon were found to have a high willingness to re-subscribe, but they did not recommend it. Instatoon is free, but when it becomes famous, it is often converted to paid, so it seems to have been a result of existing subscribers not recommending Instatoon. Instatoons do not have a paid model in many cases, so readers' voluntary spreading behavior is a very important. In addition, readers' willingness to voluntarily spread will be an important indicator to measure success when changing the service into charging one in the future. Readers don't often express their dissatisfaction because Instatoon is free. Because of this, it may be difficult for artists to receive honest feedbacks from readers, but readers do not spread Instatoons. Thus, it is required to come up with a plan to manage these readers in the future.

There are some limitations in this study. Various factors seem to be able to represent service quality due to Instatoon's service quality, and additional research using various factors will be needed. In addition, comparative research on Instatoon and general webtoon seems to be necessary in the future. Finally, this study is cross-sectional, and if a longitudinal study that tracks a series of processes is conducted in the future, it seems that the limitations of cross-sectional studies can be sufficiently overcome.

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