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A Study on the Viewing Motivation, Satisfaction, and Continuance Behavior of Taiwanese Audiences toward Female Growth–Themed Dramas

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ABSTRACT: *In the era of rapidly emerging digital media and OTT platforms, audiovisual content has become an essential part of modern daily life, with Taiwanese dramas centered on female growth themes gradually attracting increasing attention. This study focuses on Taiwanese audiences, examining the relationships among viewing motivation, satisfaction, and continuance behavior toward such dramas. A questionnaire survey was conducted with purposive sampling, targeting Taiwanese viewers who had watched female growth–themed dramas such as Mother to Be, The Making of an Ordinary Woman, and My Dear Boy. A total of 409 valid responses were collected. The study incorporates Expectation Confirmation Theory (ECT), the Post-Acceptance Model of IS Continuance (PAM), and the Theory of Planned Behavior (TPB) to construct a comprehensive framework that traces audience experiences from expectation and evaluation to behavioral extension. The findings indicate that viewing motivation has a significant positive effect on satisfaction, satisfaction has a significant positive effect on continuance behavior, and viewing motivation also significantly affects continuance behavior. Moreover, satisfaction mediates the relationship between viewing motivation and continuance behavior. These results suggest that female growth–themed Taiwanese dramas not only evoke emotional resonance among audiences but also hold strong potential to sustain long-term viewer engagement. This research provides empirical insights for future audiovisual content creation and marketing strategies, while further highlighting the cultural importance and developmental potential of female-centered narratives in the Taiwanese drama ecosystem.*

Key words*: Continuance behavior, female growth themes, satisfaction, Taiwanese drama, viewing motivation.*

1. Introduction

In the context of increasing life pressures and the heavy demands of work and family responsibilities, leisure and entertainment have become crucial means for stress relief, enhancing quality of life, and fostering social connections. With the widespread adoption of digital media and OTT platforms, audiences now have access to diverse audiovisual content anytime and anywhere, reshaping traditional viewing habits and entertainment patterns. Taiwanese dramas (C-dramas) serve as important representations of local culture. While once dominated by popular romantic love stories, they have in recent years shifted focus toward themes of female growth, portraying women's challenges and awakenings in work, family, and relationships. This evolution reflects a growing social emphasis on gender issues and female autonomy in Mandarin-speaking societies. Such female growth–themed dramas not only evoke strong emotional resonance and identification through nuanced character portrayals and realistic issues but also stimulate extensive discussions and real-time interactions on social media, further influencing audience satisfaction and continuance behavior. Given the relative scarcity of research on specific genres or themes of Taiwanese dramas, narratives of female growth go

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beyond being plot devices; they reflect broader societal concerns with gender equality, female autonomy, and the pursuit of diverse values.

This study seeks to examine how Taiwanese audiences form stable viewing tendencies and subsequent behavioral responses to female growth–themed dramas, based on cultural familiarity and content resonance. By focusing on the variables of viewing motivation, satisfaction, and continuance behavior, the research aims to deepen understanding of audience behavior toward Taiwanese dramas and address how audiovisual content, in the OTT era, shapes cultural and psychological impacts on viewers. The study specifically targets audiences who have watched such dramas, using survey questionnaires to explore the relationships among viewing motivation, satisfaction, and continuance behavior. Through this, the study intends to analyze the dynamics between audiovisual content and emotional audience engagement, and to highlight how Mandarin-language dramas shape cultural consumption behaviors in the digital age. The findings are expected to provide both theoretical and empirical insights for future drama production and marketing strategies.

The objectives of this study are as follows:

1. To examine whether higher viewing motivation leads to higher satisfaction among Taiwanese audiences of female growth–themed dramas.
2. To examine whether higher satisfaction leads to stronger continuance behavior.
3. To examine whether higher viewing motivation directly leads to stronger continuance behavior.
4. To investigate whether satisfaction mediates the relationship between viewing motivation and continuance behavior.

2. Literature Review and Hypotheses

2.1. Female Growth Themes

The portrayal of female characters should not be limited to love and family but should encompass women's exploration and growth in their multiple social roles. Creative perspectives should focus on the diverse aspects of female growth, revealing that marriage is no longer the only destiny for women but rather a matter of choice (Butler, 1990). Dramas centered on female characters highlight the process of constructing female subjectivity by depicting their psychological development and self-exploration across different life stages, while also illustrating the dilemmas and struggles they face in navigating multiple social roles. Such dramatic texts often integrate real social issues, presenting authentic situations that deepen the representation of women's autonomy and diverse values, thereby responding to contemporary concerns and discussions on gender issues. Li (2020) points out that the development of gender narratives in Mandarin-language dramas increasingly emphasizes the multifaceted experiences of female growth and expresses deep concern for gender issues through dramatic storytelling. This narrative strategy not only endows female characters with greater psychological depth but also enables audiences to understand women's challenges and possibilities within the social structure from multiple perspectives.

2.2. Taiwanese Drama

Taiwanese drama (Huaju) is a new type of drama introduced in Taiwan in 2011, combining local language and cultural elements with innovative narrative forms, while using Mandarin as the main medium to reach the Mandarin-speaking market. Its themes cover family and emotional values, and through corporate collaboration, government subsidies, and overseas marketing, it demonstrates the characteristics of cultural export and industrial innovation (Yeh, E. Y., 2017). The development of Mandarin-language dramas has become increasingly diverse, particularly in the portrayal of female characters, which are no longer confined to traditional family roles but extend to multiple dimensions such as the workplace, marriage, family, and personal growth. This study focuses on the narrative strategies of female growth in recent Taiwanese dramas, exploring how these works shape women's independence and diversity. Accordingly, this research defines "female growth–themed Taiwanese dramas" as works that center on female characters, depict their psychological growth and self-exploration across different life stages, and emphasize women's autonomy and diverse values by engaging with real social issues. Such dramas play an important role in the Mandarin audiovisual market and continue to influence audiences' understanding and recognition of female growth.

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2.3. Viewing Motivation

The motivation or behavior of audiences to watch a program for satisfaction is defined in this study as the driving force that leads viewers to watch Taiwanese dramas with female growth themes in order to meet personal needs or expectations. The construct is divided into four dimensions: "information seeking," "entertainment," "social interaction," and "program attributes" (Rubin, A. M., 1983). Conway & Rubin (1991) further pointed out that when audiences are motivated by "learning and acquiring information," they tend to have higher satisfaction with programs that are more educational or issue-oriented. Conversely, when the motivation leans toward "entertainment," satisfaction depends more on program enjoyment and emotional regulation. In the context of Mandarin-language dramas, studies also show that viewing motivation influences satisfaction. For instance, motivations arising from "plot intensity" or "character development" often positively affect viewing satisfaction and subsequent binge-watching intentions. Gan & Li (2018) found that on streaming platforms, viewers' "entertainment" and "social interaction" motivations significantly affect post-viewing satisfaction, which in turn influences repeat viewing and platform stickiness.

Hypothesis 1: The higher the viewing motivation of Taiwanese audiences for female growth-themed dramas, the higher their satisfaction.

2.4. Satisfaction

Oliver (1980) proposed the “expectation-disconfirmation theory,” which suggests that satisfaction arises from users’ comparison between "prior expectations" and "actual experience," further influencing their subsequent behavioral intentions. When satisfaction increases, users are more likely to continue using or repurchase. In media studies, satisfaction has been proven to be a key factor in explaining whether audiences are willing to rewatch, follow subsequent works, or participate in related community activities (Palmgreen & Rayburn, 1985). In research on digital streaming platforms (e.g., Netflix, iQIYI), satisfaction has also been shown to positively affect subscription renewal intentions, repeat viewing, and platform stickiness (Shin, 2009; Gan & Li, 2018). Based on the literature review, satisfaction in this study refers to the outcome perceived by viewers after watching, derived from their cognitive evaluation. Therefore, this study defines satisfaction as the overall evaluation of the content, characteristics, and quality of Taiwanese dramas with female growth themes, aligned with the four dimensions of viewing motivation: “information seeking,” “entertainment,” “social interaction,” and “relaxation and release.” It indicates whether the viewing experience brings positive outcomes, which in turn influences continuous viewing intention (Katz, Blumler, & Gurevitch, 1974).

Hypothesis 2: The higher the satisfaction of Taiwanese audiences with female growth-themed dramas, the stronger their continuance behavior.

2.5. Continuance Behavior

Before watching a drama, audiences often hold certain expectations, and after viewing, they compare these expectations with their actual experiences. This comparison influences whether they are willing to rewatch, follow subsequent productions, continue discussions with others on social media platforms, or search for related information (Oliver, R. L., 1980; Bhattacherjee, A., 2001; Rubin, A. M., 2009). Gan & Li (2018), using a study on WeChat in China, found that “social interaction and entertainment” motivations significantly affect users’ continuance intentions, showing that the link between viewing motivation and continuance behavior still holds in new media contexts. Ruggiero (2000) further pointed out that in digital media environments, viewing motivations are more diverse—such as “convenience, interactivity, and self-expression”—and these new motivations also influence continuance intentions. In addition, Bhattacherjee (2001) verified through the information systems continuance model that satisfaction serves as a mediator between “motivation/expectation” and “continuance intention.” Similarly, Shin (2009) found in digital media research that satisfaction significantly mediates the relationship between motivations such as “entertainment and information” and continuance intention.

Hypothesis 3: The higher the viewing motivation of Taiwanese audiences for female growth-themed dramas, the higher their continuance behavior.

Hypothesis 4: The satisfaction of Taiwanese audiences with female growth-themed dramas mediates the relationship between viewing motivation and continuance behavior.

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3. Research Methodology

3.1. Research Subjects and Data Collection

This study targeted audiences who had previously watched Taiwanese dramas with female growth themes. Using purposive sampling, 429 questionnaires were distributed, and 409 valid responses were collected, yielding a response rate of approximately 95%. Among the respondents, 88 were male (21.5%) and 321 were female (78.5%). All participants were aged 18 and above, with the largest group falling between 25 and 29 years old. In terms of education, the majority had a university or college degree, accounting for 55% of the total sample. Occupational distribution was mainly concentrated in three categories: public sector employees (131, 32.0%), students (89, 21.8%), and service industry workers (53, 13.0%), together representing 66.8% of the total sample.

3.2. Measurement of Variables

The measurement instrument in this study adopted a five-point Likert scale. Reliability refers to the consistency and stability of the items in the questionnaire scale. Wortzel (1979) suggested that when the reliability coefficient α is greater than 0.7, it indicates high reliability; between 0.7 and 0.35, it is acceptable; and below 0.35, it indicates low reliability. In this study, Cronbach's α coefficient was used to examine the consistency and stability of items within each construct. A higher α value indicates stronger inter-item correlations and greater internal consistency.

For viewing motivation, a scale was developed to measure audiences' motivations for watching Taiwanese dramas with female growth themes. The construct was divided into four dimensions: "information seeking" (α = .803), "entertainment" (α = .826), "social interaction" (α = .869), and "program attributes" (α = .803), based on Katz et al. (1974) and Rubin (1983). The scale was refined to 20 items, with an overall Cronbach's α of .927.

The satisfaction scale was designed with reference to Katz et al. (1974), incorporating the four dimensions of viewing motivation: "information seeking" (α = .823), "entertainment" (α = .760), "social interaction" (α = .852), and "relaxation/release" (α = .922). This scale was used to assess whether viewing experiences provide positive outcomes, further influencing continuance intention. The overall Cronbach's α was .941.

The continuance behavior scale was developed based on Bhattacherjee's (2001) operational definition of continuance behavior, which suggests that audiences form expectations prior to viewing, compare them with their actual experiences afterward, and consequently decide whether to rewatch, follow subsequent productions, continue discussing with others on social platforms, or search for related information. This was used to measure audiences' continuance behavior, with an overall Cronbach's α of .889.

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Table 1. Correlation Matrix of Viewing Motivation, Satisfaction, and Continuance Behavior.

Scale	Viewing Motivation	Information Seeking	Entertainment	Social Interaction	Program Attributes	Satisfaction	Information Seeking	Entertainment	Social Interaction	Program Attributes	Continuance Behavior
Viewing Motivation	1										
Information Seeking	0.804**	1									
Entertainment	0.799**	0.514**	1								
Social Interaction	0.882**	0.575**	0.609**	1							
Program Attributes	0.875**	0.691**	0.582**	0.693**	1						
Satisfaction	0.875**	0.743**	0.678**	0.733**	0.799**	1					
Information Seeking	0.750**	0.758**	0.525**	0.597**	0.677**	0.839**	1				
Entertainment	0.739**	0.516**	0.718**	0.613**	0.640**	0.825**	0.580**	1			
Social Interaction	0.733**	0.535**	0.521**	0.741**	0.632**	0.810**	0.603**	0.658**	1		
Program Attributes	0.776**	0.694**	0.596**	0.602**	0.750**	0.924**	0.707**	0.688**	0.606**	1	
Continuance Behavior	0.681**	0.456**	0.480**	0.702**	0.608**	0.687**	0.541**	0.533**	0.682**	0.562**	1

Note: ** $p < .01$ (N=409).

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4. Research Results

4.1. Analysis of the Relationship Between Social Media Participation and Donation Motivation

A regression analysis was conducted with "satisfaction" as the dependent variable and "viewing motivation" as the independent variable. According to the results shown in Table 2, the F-value of 1312.839 reached a significant level ($p < .001$), and $R^2 = .763$ indicates that viewing motivation explains 76.3% of the variance in satisfaction. Moreover, $\beta = .874$, $p < .001$, demonstrates a significant positive correlation, meaning that the stronger the audience's viewing motivation, the higher their satisfaction. This indicates that viewing motivation has a significant positive effect on satisfaction.

Table 2. Regression Analysis of Viewing Motivation on Satisfaction.

Dependent Variable	**Satisfaction**				
	B	*S.E.*	*β*	*t*	*p*
Constant	0.645	0.095		6.789	0.000
Viewing Motivation (Independent Variable)	0.867	0.024	0.874	36.233	0.000
R^2	0.763				
Adj. R^2	0.763				
F	1312.839***				

Note: *$p < .05$ · ** $p < .01$ · *** $p < .001$ (N = 409).

4.2. Analysis of the Relationship Between Satisfaction and Continuance Behavior

A regression analysis was conducted with "continuance behavior" as the dependent variable and "satisfaction" as the independent variable. According to the results in Table 3, the F-value of 330.630 reached a significant level ($p < .001$), and $R^2 = .448$ indicates that satisfaction explains 44.8% of the variance in continuance behavior. Moreover, $\beta = .670$, $p < .001$, demonstrates a significant positive correlation, meaning that the higher the audience's satisfaction, the stronger their continuance behavior. This indicates that satisfaction has a significant positive effect on continuance behavior.

Table 3. Regression Analysis of Satisfaction on Continuance Behavior.

Dependent Variable	**Continuance Behavior**				
	B	*S.E.*	*β*	*t*	*p*
Constant	-1.126	0.239		-4.721	0.000
Satisfaction (Independent Variable)	1.061	0.058	.670	18.183	0.000
R^2	0.448				
Adj. R^2	0.447				
F	330.630***				

Note: *$p < .05$ · ** $p < .01$ · *** $p < .001$ (N = 409).

4.3. Analysis of the Relationship Between Viewing Motivation and Continuance Behavior

A regression analysis was conducted with "continuance behavior" as the dependent variable and "viewing motivation" as the independent variable. According to the results in Table 4, the F-value of 351.498 reached a significant level ($p < .001$), and $R^2 = .462$ indicates that viewing motivation explains 46.2% of the variance in continuance behavior. Moreover, $\beta = .681$, $p < .001$, demonstrates a significant positive correlation, meaning that the stronger the audience's viewing motivation, the stronger their continuance behavior. This indicates that viewing motivation has a significant positive effect on continuance behavior.

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Table 4. Regression Analysis of Viewing Motivation on Continuance Behavior.

Dependent Variable	**Continuance Behavior**				
	B	*S.E.*	*β*	*t*	*p*
Constant	-1.034	0.226		-4.566	0.000
Viewing Motivation (Independent Variable)	1.070	0.057	0.681	18.760	0.000
R^2	0.464				
Adj. R^2	0.462				
F	351.498***				

Note: *p< .05 · ** p< .01 · *** p< .001 (N = 409).

4.4. Hierarchical Regression Analysis

This study adopted hierarchical regression analysis to test whether "satisfaction" mediates the relationship between "viewing motivation" and "continuance behavior." Following the mediation effect criteria proposed by Baron & Kenny (1986), the results in Table 5 are as follows:

Model 1: Regression analysis of the independent variable "viewing motivation" on the mediating variable "satisfaction."

Model 2: Regression analyses of the independent variable "viewing motivation" on the dependent variable "continuance behavior," and the mediating variable "satisfaction" on the dependent variable "continuance behavior."

The results indicate that viewing motivation significantly affects satisfaction, viewing motivation significantly affects continuance behavior, and satisfaction significantly affects continuance behavior.

Model 3: After controlling for the mediating variable "satisfaction," both the independent variable and the mediating variable were entered into the regression analysis simultaneously. The results show that when satisfaction was included along with viewing motivation, the F-value decreased from 351.938 to 192.866 ($p < .001$), still reaching a significant level. The explanatory power for continuance behavior increased from 46.2% to 48.5%, an increase of 2.3%. Meanwhile, the β-value of viewing motivation decreased from .681 to .406 ($p < .001$), remaining significant. This indicates that the effect of viewing motivation on continuance behavior is mainly mediated through satisfaction, suggesting a partial mediation effect.

Table 5. Regression Analysis of the Effects of Satisfaction on Viewing Motivation and Continuance Behavior.

Analysis 1							
Mediator variable		Satisfaction					
Dependent Variable		*β*	t	*p*	adjusted R^2	F-value	Test Result
Viewing Motivation		0.874	36.233	0.000	0.763	1312.839***	Established
Analysis 2							
Independent Variable		Continuance Behavior					
Dependent Variable		*β*	t	*p*	adjusted R^2	F-value	Test Result
Viewing Motivation		0.681	18.760	0.000	0.462	351.938***	Established
Satisfaction		0.670	18.183	0.000	0.447	330.630***	Established
Analysis 3							
Independent Variable		Continuance Behavior					
Dependent Variable		*β*	t	*p*	adjusted R^2	F-value	Test Result
1	Viewing Motivation	0.681	18.760	0.000	0.462	351.938***	Established
2	Viewing Motivation	0.406	5.554	0.000	0.485	192.866***	
3	Satisfaction	0.315	4.311	0.000			

Note: *p< .05 · ** p< .01 · *** p< .001 (N=409).

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5. Conclusions and Recommendations

5.1. Research Conclusions

According to the findings of this study, significant gender differences were observed in the variable of "viewing motivation." Female viewers (M = 3.954) reported a higher mean score than male viewers (M = 3.802). This suggests that female viewers are more likely to develop stronger viewing motivation toward such Chinese dramas.

Regarding age differences, the results showed no significant variation in "viewing motivation" across different age groups. However, significant differences were found in both "satisfaction" and "continuance behavior." Post-hoc analyses using Tukey's HSD test revealed that, in terms of "satisfaction," the mean score of the 30–34 age group (M = 4.255) was significantly higher than that of the 45+ group (M = 3.853), suggesting that middle-aged viewers demonstrate higher satisfaction with female growth-themed Chinese dramas. In terms of "continuance behavior," both the 18–24 group (M = 3.328) and the 30–34 group (M = 3.432) scored significantly higher than the 45+ group (M = 2.861). This indicates that younger and middle-aged adults are more likely to engage in continuance behaviors such as recommending, re-watching, or actively seeking related content after viewing. In summary, compared to older viewers, those aged 30–34 are more likely to experience positive satisfaction, while viewers between 18 and 34 years are more inclined to extend their engagement through active continuance and interaction, reflecting stronger emotional connection and willingness to participate in female growth-themed dramas.

Regarding occupation, the analysis revealed that the F-value for "viewing motivation" did not reach a significant level, suggesting that occupational categories do not significantly affect viewing motivation. However, both "satisfaction" and "continuance behavior" showed significant differences. Further comparisons indicated that, in terms of "satisfaction," viewers working in mass communication (M = 4.485) scored significantly higher than those in public sector/government jobs (M = 3.862), implying that the former hold a more positive evaluation of female growth-themed dramas. In terms of "continuance behavior," mass communication professionals (M = 4.143) scored significantly higher than both public sector employees (M = 2.863) and those working in the finance industry (M = 3.694). This suggests that audiences in mass communication-related fields are more likely to engage in continuance behaviors. Overall, mass communication professionals demonstrated higher satisfaction and stronger willingness to continue engaging with such dramas compared to government employees and finance professionals, highlighting that occupational background may shape how audiences perceive and interact with media content.

For "weekly viewing time of female growth-themed Chinese dramas," significance was not found in the "satisfaction" variable but was observed in both "viewing motivation" and "continuance behavior." Post-hoc comparisons revealed that, for "viewing motivation," viewers who watched for "1–2 hours" (M = 3.988), "3–4 hours" (M = 4.168), or "7 hours or more" (M = 4.400) scored significantly higher than those who watched for "less than 1 hour" (M = 3.797). This suggests that longer viewing duration is associated with stronger viewing motivation and continuance behavior. Frequent viewers are likely driven by stronger intrinsic motivation, which in turn leads to more active media behaviors. In terms of "continuance behavior," viewers who watched at least one hour per week reported significantly higher scores than those who watched less.

As for education level, no significant differences were observed across any of the variables, suggesting that educational attainment does not substantially influence viewing motivation, satisfaction, or continuance behavior.

Overall, the findings highlight that viewing motivation is a key antecedent influencing both satisfaction and continuance behavior, exerting significant positive effects on both. When Taiwanese audiences perceive female growth-themed Chinese dramas as high in quality and as providing benefits such as information acquisition, entertainment, and social interaction, they are more willing to re-watch these dramas and recommend them to friends and family. Furthermore, satisfaction was found to mediate the relationship between viewing motivation and continuance behavior. Although viewing motivation directly predicts continuance behavior, the inclusion of satisfaction as a mediating variable further enhances the overall explanatory power. In other words, when audiences' motivations are fulfilled and lead to higher satisfaction, they are more likely to demonstrate extended media behaviors such as continuous viewing, active recommendations, and participation in social interactions related to the drama.

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5.2. Research Recommendations

(1) Target younger and middle-aged groups, and design diverse interactive mechanisms to enhance continuance behavior.

The study found that the 18–34 age group demonstrated higher satisfaction and continuance behavior. Therefore, program platforms and production teams should design extended interactive content specifically for this demographic, such as post-viewing discussion forums, behind-the-scenes footage, interactive theme song activities, character voting, and derivative short videos. These strategies can increase audience engagement time and foster behaviors such as re-watching and active recommendations.

(2) Strengthen the link between viewing motivation and satisfaction to build stable viewing loyalty. Since viewing motivation significantly affects both satisfaction and continuance behavior, with satisfaction playing a mediating role, future Chinese drama productions should start from audience motivations. Enhancing both the informational and entertainment aspects of storylines can provide viewers with a sense of being "understood" and "responded to," leading to deeper personal resonance. At the same time, audience loyalty can be strengthened through initiatives such as social media interactions, post-viewing essay contests, and discussion groups, which help sustain emotional connection and encourage active participation and promotion of the dramas.

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