



The Influence of YouTube "Mukbang" Content Characteristics on Viewers' Satisfaction and Word-of-Mouth Intentions

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Abstract

Purpose: This study examines the impact of YouTube mukbang content characteristics on viewer satisfaction and word-of-mouth behavior. Drawing from theories in media psychology, consumer behavior, and communication studies, we investigate five key content characteristics: credibility, entertainment value, informativeness, visual appeal, and auditory quality. **Research design, data and methodology:** Using structural equation modeling with data from 206 mukbang viewers, we test hypothesized relationships between these characteristics, viewer satisfaction, and word-of-mouth behavior. **Results:** Research reveal that credibility and informativeness significantly and positively influence viewer satisfaction, while entertainment value, visual appeal, and auditory quality show no significant effect. Viewer satisfaction positively impacts word-of-mouth behavior. These findings challenge conventional assumptions about video content consumption and highlight the unique nature of mukbang viewing. **Conclusions:** The study contributes to digital content consumption literature by providing empirical evidence of factors influencing viewer engagement in the mukbang context. It offers practical insights for content creators, marketers, and platform developers, emphasizing the importance of informative and credible content in driving viewer satisfaction and promoting positive word-of-mouth. By extending established media theories to this emerging form of digital entertainment, our research paves the way for future studies. The study's limitations, including its cross-sectional nature and specific cultural context, suggest directions for future research.

Keywords : Mukbang, Viewer satisfaction, Word-of-mouth behavior, Content characteristics, YouTube consumption

JEL Classification Code: L82, M31, D83, L86, O33

1. Introduction

The rise of digital media platforms has ushered in novel forms of content consumption, with YouTube's "mukbang" phenomenon emerging as a particularly intriguing subject for research in the field of media studies and consumer behavior. Mukbang, a portmanteau of the Korean words for "eating" and "broadcast," involves content creators

consuming large quantities of food while interacting with viewers in real-time. This unique form of content has gained global popularity, transcending cultural boundaries and attracting millions of viewers worldwide. As the mukbang phenomenon continues to evolve and expand, it becomes increasingly crucial to understand the underlying factors that contribute to viewer satisfaction and subsequent word-of-mouth (WOM) behavior.

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This study aims to investigate the impact of various mukbang content characteristics on viewer satisfaction and its consequent effect on WOM, utilizing a comprehensive structural equation modeling (SEM) approach. Drawing from established theories in media psychology, consumer behavior, and communication studies, we propose a conceptual framework that examines five key content characteristics: credibility, entertainment value, informativeness, visual appeal, and auditory quality. These constructs have been identified in previous literature as significant factors in influencing user engagement and satisfaction across various digital media contexts (e.g., Ohanian, 1990; Ducoffe, 1996; Lin et al., 2012).

However, their specific roles and interactions within the unique context of mukbang content remain underexplored. Our research posits that these five characteristics serve as antecedents to viewer satisfaction, which in turn acts as a mediator influencing WOM behavior. This hierarchical structure aligns with the Stimulus-Organism-Response (S-O-R) paradigm (Mehrabian & Russell, 1974), where content characteristics serve as stimuli, satisfaction as the organism's internal state, and WOM as the response. By employing SEM, we aim to not only test these hypothesized relationships but also to uncover the complex interplay between these variables. This methodology allows for the simultaneous examination of multiple dependent relationships and the ability to represent unobserved concepts in these relationships while accounting for measurement error (Hair et al., 1998).

The findings of this study hold significant implications for both theory and practice. From a theoretical perspective, it contributes to the growing body of literature on digital content consumption by providing a nuanced understanding of viewer engagement with mukbang content. It also extends the application of established media theories to this emerging form of digital entertainment. Practically, content creators, marketers, and platform developers can leverage these insights to enhance viewer satisfaction and promote positive WOM, thereby potentially increasing viewer retention and attraction. Furthermore, as the line between entertainment and advertising continues to blur, understanding the drivers of viewer satisfaction in mukbang content could inform more effective and engaging branded content strategies. In the following sections, we present a comprehensive literature review, detailing the theoretical underpinnings of our conceptual model, followed by our research methodology, analysis of results, and a discussion of the implications and future research directions.

2. Literature Review

This study synthesizes diverse academic disciplines to

explore the intricate relationships between mukbang content characteristics, viewer satisfaction, and word-of-mouth behavior. To comprehend this multifaceted phenomenon, we have drawn upon various theoretical frameworks from media psychology, consumer behavior, and communication studies.

First, we shall elucidate the latent variables constituting mukbang content characteristics. 'Credibility,' based on Ohanian's (1990) work, encompasses the source's expertise, trustworthiness, and attractiveness. In the mukbang context, credibility reflects the content creator's food-related knowledge, authenticity, and ability to form connections with viewers. 'Entertainment value,' borrowed from Ducoffe's (1996) web advertising value model, signifies the pleasure, amusement, and positive emotional experiences derived from mukbang viewing. 'Informativeness,' grounded in Lin et al.'s (2012) research, represents the degree of useful and timely information provided by mukbang content, which may include recipes, food facts, and cultural context. 'Visual appeal,' adapted from Cyr et al.'s (2006) study, encompasses the aesthetic elements, food presentation, and overall video quality of mukbang content. Lastly, 'Auditory quality,' based on Sundar and Kalyanaraman's (2004) research, pertains to the crucial elements of eating sounds, background music, and overall audio quality in mukbang.

To explicate how these content characteristics influence viewer satisfaction, we have applied Mehrabian and Russell's (1974) Stimulus-Organism-Response (S-O-R) paradigm. In this model, content characteristics act as stimuli (S) affecting the viewer's internal state of satisfaction (O), which subsequently leads to word-of-mouth behavior (R). 'Satisfaction' is conceptualized based on Oliver's (1980) expectation-disconfirmation theory, representing the extent to which the mukbang viewing experience meets or exceeds viewer expectations. Word-of-mouth behavior, grounded in Harrison-Walker's (2001) research, denotes the viewer's intention to recommend or share mukbang content with others. This plays a crucial role in content dissemination and influence amplification in the social media era.

While these theoretical frameworks have been applied extensively in various digital media contexts, there is a notable gap in their application to the unique phenomenon of mukbang content. This gap is particularly significant given the rapid rise and global popularity of mukbang, which represents a distinct form of digital content consumption that blends elements of entertainment, information, and social interaction in ways not fully captured by existing models.

Furthermore, previous studies have largely focused on traditional forms of digital content such as online advertisements, e-commerce platforms, and general social media content. The specific dynamics of mukbang viewing,

including the role of vicarious eating experiences and the potential for parasocial interactions with content creators, have not been adequately addressed in the existing literature. This study aims to bridge this gap by applying and extending established theories to the novel context of mukbang content consumption.

By integrating these theoretical frameworks, we propose a comprehensive model illustrating how various mukbang content characteristics shape viewer satisfaction, which in turn leads to word-of-mouth behavior (Cha, 2019). This model contributes to understanding consumer behavior in the evolving media landscape by applying existing media consumption theories to the novel digital content format of mukbang. Furthermore, this study is expected to provide new insights at the intersection of digital media research and cultural studies by systematically analyzing the unique cultural phenomenon of mukbang from an academic perspective.

Another significant gap in the existing literature is the lack of empirical studies that simultaneously examine multiple content characteristics and their relative impacts on viewer satisfaction and behavior in the context of mukbang. While previous research has explored individual factors such as entertainment value or informativeness in other digital media contexts, the interplay of these factors in mukbang content remains unexplored. Our study addresses this gap by proposing and testing a comprehensive model that incorporates multiple content characteristics, providing a more holistic understanding of mukbang content consumption.

This theoretical foundation not only provides a robust framework for our empirical investigation but also serves to bridge the gap between traditional media theories and emerging digital content consumption patterns. By examining mukbang through this multidisciplinary lens, we aim to contribute to the broader discourse on how digital platforms are reshaping media consumption, social interaction, and cultural practices in the contemporary era. Moreover, our theoretical approach acknowledges the unique cultural context of mukbang, which originated in South Korea but has since gained global popularity. This cross-cultural element adds another layer of complexity to our analysis, potentially offering insights into how cultural factors mediate the relationships between content characteristics, viewer satisfaction, and word-of-mouth behavior.

Lastly, there is a dearth of research examining the potential negative or unexpected effects of mukbang content characteristics on viewer satisfaction and behavior. Our study addresses this gap by including a comprehensive set of hypotheses that allow for the possibility of non-significant or even negative relationships between certain content characteristics and viewer satisfaction. This

approach enables us to challenge existing assumptions and provide a more nuanced understanding of mukbang content consumption.

In conclusion, this comprehensive theoretical framework provides a solid foundation for exploring the nuanced dynamics of mukbang content consumption. By synthesizing established theories and adapting them to this novel context, we aim to advance our understanding of digital media consumption in the 21st century, while also shedding light on the broader sociocultural implications of this fascinating phenomenon. Based on the theoretical background presented, the following hypotheses can be formulated for this study:

H1: Credibility of mukbang content will have a positive effect on viewer satisfaction.

Based on Ducoffe's (1996) web advertising value model, we hypothesize that the pleasure and amusement derived from mukbang viewing will contribute to higher viewer satisfaction.

H2: Entertainment value of mukbang content will have a positive effect on viewer satisfaction.

Following Lin et al.'s (2012) research, we propose that the useful and timely information provided in mukbang content will positively influence viewer satisfaction.

H3: Informativeness of mukbang content will have a positive effect on viewer satisfaction.

Drawing from Cyr et al.'s (2006) study, we hypothesize that the aesthetic quality and food presentation in mukbang videos will enhance viewer satisfaction.

H4: Visual appeal of mukbang content will have a positive effect on viewer satisfaction.

Based on Sundar and Kalyanaraman's (2004) research, we posit that the quality of eating sounds and overall audio in mukbang content will positively impact viewer satisfaction.

H5: Auditory quality of mukbang content will have a positive effect on viewer satisfaction.

Drawing from Harrison-Walker's (2001) work and the S-O-R paradigm (Mehrabian & Russell, 1974), we hypothesize that satisfied viewers are more likely to engage in positive word-of-mouth behavior regarding mukbang content.

H6: Viewer satisfaction will have a positive effect on word-of-mouth behavior.

These hypotheses collectively form a comprehensive model that examines the relationships between mukbang content characteristics, viewer satisfaction, and word-of-mouth behavior, grounded in the theoretical framework discussed earlier.

Based on the above hypotheses, we constructed a research model as shown in Figure 1.

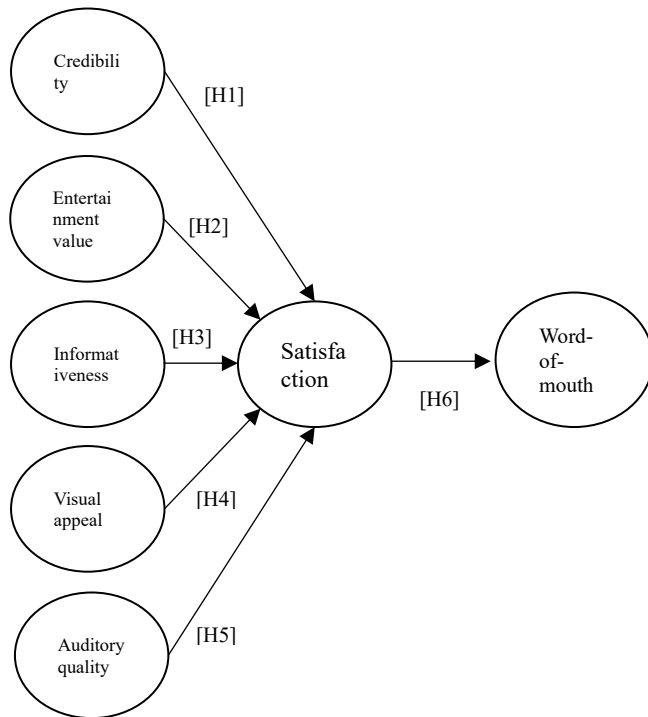


Figure 1: Research Model

3. Research Method

To investigate the impact of YouTube mukbang content characteristics on viewer satisfaction and word-of-mouth behavior, we employed a quantitative research design utilizing structural equation modeling (SEM). This approach allows for the simultaneous examination of multiple hypothesized relationships and the ability to account for measurement error in our constructs (Hair et al., 1998).

3.1. Sample and Data Collection

Data was collected through an online survey distributed to YouTube users who regularly watch mukbang content. A total of 206 valid responses were obtained. The sample demographics are presented in Table 1, showing a relatively balanced gender distribution (44.7% male, 55.3% female) and a concentration in the 20-30 age range (66% combined).

3.2. Measures

All constructs were measured using multi-item scales adapted from previous literature and modified to fit the mukbang context. The scales used a 7-point Likert format ranging from 1 (strongly disagree) to 7 (strongly agree).

Credibility was measured using three items adapted from Ohanian (1990). Entertainment value was assessed with two items based on Ducoffe (1996). Informativeness was measured using four items derived from Lin et al. (2012). Visual appeal was evaluated using three items adapted from Cyr et al. (2006). Auditory quality was measured with two items based on Sundar and Kalyanaraman (2004). Satisfaction was assessed using four items adapted from Oliver (1980). Word-of-mouth (WOM) was measured using three items based on Harrison-Walker (2001).

3.3. Data Analysis

The data analysis proceeded in two stages: (1) assessment of the measurement model and (2) evaluation of the structural model.

3.3.1. Measurement Model Assessment

We conducted a confirmatory factor analysis (CFA) to assess the reliability and validity of our measures. The measurement model showed good fit with the data: $\chi^2 = 319.071$ ($df = 168$, $p < 0.001$), NFI = 0.914, IFI = 0.954, TLI = 0.942, CFI = 0.953, and RMSEA = 0.073.

Reliability was assessed using Composite Reliability (CR), with all constructs exceeding the recommended threshold of 0.70 (Fornell & Larcker, 1981). Convergent validity was established through Average Variance Extracted (AVE), with all constructs surpassing the 0.50 benchmark (Bagozzi & Yi, 1988). Discriminant validity was confirmed by comparing the square root of AVE for each construct with its correlations with other constructs (Fornell & Larcker, 1981).

3.3.2. Structural Model Assessment

After confirming the adequacy of the measurement model, we proceeded to test our hypothesized relationships using structural equation modeling. The structural model was evaluated using maximum likelihood estimation in AMOS 26.0. Model fit was assessed using multiple indices as recommended by Hu and Bentler (1999).

3.4. Common Method Variance

To address potential common method bias, we employed both procedural and statistical remedies. Procedurally, we assured respondents of their anonymity and that there were no right or wrong answers to reduce evaluation apprehension and social desirability bias (Podsakoff et al., 2003). Statistically, we conducted Harman's single-factor test, which showed that no single factor accounted for the majority of the variance, suggesting that common method bias was not a significant concern in our study. This comprehensive methodological approach

allows for a rigorous examination of the relationships between mukbang content characteristics, viewer satisfaction, and word-of-mouth behavior, contributing to a deeper understanding of this emerging digital media phenomenon.

4. Results of the Research

The table 1. presents the demographic characteristics of the study participants. The sample consists of 206 respondents, with a slight majority of females (55.3%) compared to males (44.7%). The age distribution shows that the majority of participants are in their 20s (35.9%) and 30s (30.1%), with smaller representations from other age groups. In terms of occupation, office workers constitute the largest group (35.0%), followed by students (28.2%). The income distribution indicates that the majority of participants (33.0%) have a monthly income between 150-250 ten thousand KRW, followed by those earning 250-350 ten thousand KRW (25.2%). This demographic breakdown provides a comprehensive overview of the study sample, allowing for a better understanding of the population represented in the research on YouTube mukbang content

Table 1: Characteristics of the participants (N = 206)

	Demographic traits	No. of sample(per)	Percentage (%)
Gender	Male	92	44.7
	Female	114	55.3
Age	10's	18	8.7
	20's	74	35.9
	30's	62	30.1
	40's	32	15.5
	50's	16	7.8
	Over 60	4	1.9
Occupancy	Student	58	28.2
	Office worker	72	35
	administrative position	24	11.7
	Professional	20	9.7
	Service/Sales Position	18	8.7
	Housewife	10	4.9
	etc.	4	1.9
Income per month (10 thousand KRW)	<150	42	20.4
	150-250	68	33
	250-350	52	25.2
	350-450	28	13.6

The table 2. presents the results of the confirmatory factor analysis (CFA), which assesses the measurement model's validity and reliability. The analysis includes standardized regression coefficients for each measure, as well as Composite Reliability (CR) and Average Variance Extracted (AVE) for each construct. All standardized regression coefficients are above 0.6, indicating good factor

loadings. The CR values for all constructs exceed 0.8, demonstrating high internal consistency. AVE values are all above the recommended threshold of 0.5, suggesting good convergent validity.

The model fit indices at the bottom of the table indicate a good fit between the model and the observed data. The Chi-square value is significant ($p = 0.001$), which is common in large samples. Other fit indices (NFI, IFI, TLI, CFI) are all above 0.9, indicating good fit. The RMSEA value of 0.073 is within the acceptable range, further supporting the model's fit. These results provide strong evidence for the reliability and validity of the measurement model, supporting its use in further structural equation modeling analysis.

Table 2: Confirmatory factor analysis result

Variables	Measure	Standardized Regression Coefficient	CR	AVE
Credibility	CRE01	0.666	0.885	0.724
	CRE02	0.936		
	CRE03	0.923		
Entertainment value	ENT01	0.829	0.844	0.730
	ENT02	0.879		
Informativeness	INF01	0.855	0.913	0.725
	INF02	0.847		
	INF03	0.868		
	INF04	0.835		
Visual appeal	VIS01	0.961	0.927	0.809
	VIS02	0.854		
	VIS03	0.880		
Auditory quality	AUD01	0.942	0.903	0.823
	AUD02	0.871		
Satisfaction	SAT01	0.963	0.968	0.883
	SAT02	0.943		
	SAT03	0.948		
	SAT04	0.904		
WOM (Word of Mouth)	WOM01	0.922	0.907	0.766
	WOM02	0.864		
	WOM03	0.837		

Chi-square = 319.071 ($p = 0.001$, $df=168$), NFI=0.914, IFI=0.954, TLI=0.942, CFI=0.953, RMSEA=0.73

Table 3 presents the results of the correlation analysis used to assess discriminant validity among the constructs in this study. The table is structured as a correlation matrix, with the diagonal values representing the square root of the Average Variance Extracted (AVE) for each construct. The analysis reveals that the square root of AVE values for all constructs range from 0.851 to 0.940, indicating high internal consistency within each construct. Importantly, all off-diagonal values (correlation coefficients between constructs) are lower than the diagonal values in their

respective rows and columns. This demonstrates that each construct is distinct from others, thus confirming the discriminant validity of the research model.

Examining the correlations between constructs, we observe that Credibility shows moderate positive correlations with Entertainment value, Informativeness, and Visual appeal. Entertainment value exhibits strong positive correlations with both Informativeness and Visual appeal. Similarly, a strong positive correlation is observed between Informativeness and Visual appeal.

Interestingly, Auditory quality demonstrates very weak or negligible correlations with most other constructs. Satisfaction and Word of Mouth (WOM) show weak correlations with most other constructs but display a small positive correlation (0.187) with each other. It is worth noting that some unexpected weak negative correlations are observed between certain constructs (e.g., Satisfaction and WOM) and some content characteristics.

This finding may warrant further investigation and interpretation in the context of mukbang viewership. Overall, this correlation analysis provides strong evidence for the discriminant validity of the constructs used in the study. Each construct relates more strongly to its own measures than to other constructs, which is crucial for the reliability of the subsequent structural equation modeling analysis.

The observed correlation patterns offer valuable insights into the relationships between various aspects of mukbang content characteristics, viewer satisfaction, and word-of-mouth behavior. These insights will be instrumental in interpreting the results of the structural model and understanding the dynamics of mukbang content consumption and its effects on viewer behavior.

Table 3: Discriminant validity through correlation analysis

	CB	EV	IT	VA	AQ	SF	WOM
CB	0.851						
EV	0.687	0.854					
IT	0.537	0.777	0.851				
VA	0.555	0.706	0.738	0.899			
AQ	0.098	0.007	0.039	0.029	0.907		
SF	0.159	0.039	0.156	0.013	0.092	0.940	
WOM	0.029	0.040	0.092	0.079	0.038	0.187	0.875

The values presented at the diagonal are the square root of AVE
 Note: CB(Credibility), EV(Entertainment value), IT (Informativeness), VA(Visual appeal), AQ(Auditory quality), SF(Satisfaction), WOM

Table 4 presents the results of the structural equation modeling analysis, summarizing the findings of the hypotheses testing in this study. The table illustrates the relationships between various mukbang content

characteristics, viewer satisfaction, and word-of-mouth behavior.

The analysis reveals that among the mukbang content characteristics, Credibility ($\beta = .381, p < .05$) and Informativeness ($\beta = .673, p < .001$) have statistically significant positive effects on viewer Satisfaction. Notably, Informativeness demonstrates the strongest influence, suggesting that mukbang viewers highly value the informational aspects of the content. Contrary to expectations, Entertainment value ($\beta = .219, p > .05$), Visual appeal ($\beta = -.154, p > .05$), and Auditory quality ($\beta = .112, p > .05$) did not show statistically significant effects on viewer Satisfaction. This unexpected finding suggests that these elements may not directly influence viewer satisfaction in the context of mukbang content, warranting further investigation and interpretation.

Lastly, the results confirm that viewer Satisfaction has a significant positive effect on Word of Mouth (WOM) behavior ($\beta = .123, p < .05$). This indicates that satisfied viewers are more likely to recommend or share mukbang content with others. These findings offer important implications for mukbang content creators, marketers, and platform developers.

To enhance viewer satisfaction and generate positive word-of-mouth effects, particular attention should be paid to the credibility and informativeness of the content. The lack of direct influence from entertainment value, visual appeal, and auditory quality on satisfaction suggests a need for reconsideration of the role these elements play and calls for further research in this area.

This study contributes to a deeper understanding of the factors driving viewer satisfaction and subsequent word-of-mouth behavior in the context of mukbang content consumption. It provides valuable insights for optimizing content strategies and improving viewer engagement in this unique form of digital entertainment.

Table 4: Results of research hypothesis

Hypot hesis	Paths	Path Coefficient	t value	p value
H1	Credibility → Satisfaction	.381	2.323	.020*
H2	Entertainment value → Satisfaction	.219	1.017	.309
H3	Informativeness → Satisfaction	.673	3.590	.000***
H4	Visual appeal → Satisfaction	-.154	-1.218	.223
H5	Auditory quality → Satisfaction	.112	1.369	.171
H6	Satisfaction → WOM	.123	2.544	.011*

* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

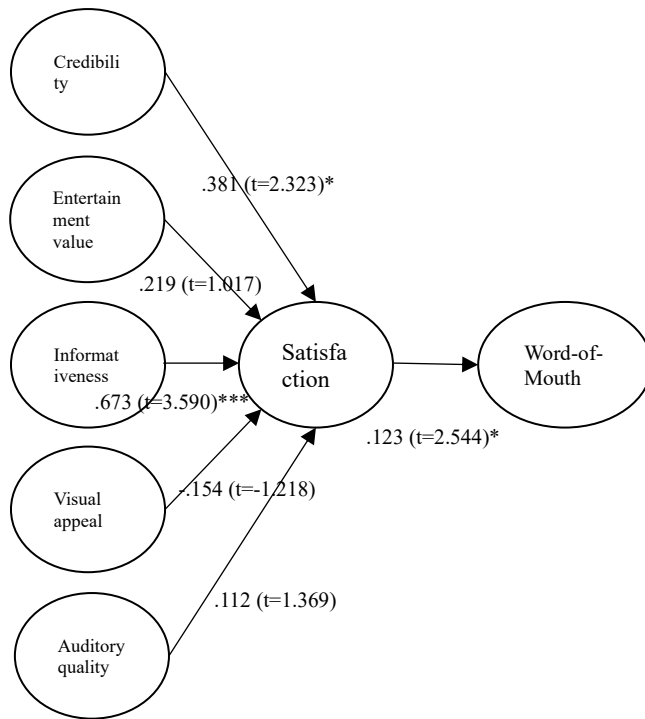


Figure 2: Results of research hypothesis

5. Conclusion

This study offers several important insights into the impact of YouTube mukbang content characteristics on viewer satisfaction and word-of-mouth behavior, differentiating itself from previous research on YouTube broadcasting. By focusing on the unique content format of mukbang, this study has uncovered distinct viewing motivations and satisfaction factors that have been overlooked in general YouTube content research.

One of the most striking findings is the paramount importance of informativeness in driving viewer satisfaction. This suggests that mukbang content, often perceived primarily as entertainment, serves a crucial informational role for viewers. From an academic perspective, this finding challenges the traditional categorization of mukbang as purely entertainment content, suggesting a more complex interplay between information-seeking and entertainment-seeking behaviors in digital media consumption. This opens up new avenues for research into the motivations behind mukbang viewership and its potential educational applications.

The study also reveals the significant impact of content credibility on viewer satisfaction. This factor differs from the influencer attractiveness or popularity often emphasized

in previous YouTube studies, highlighting the unique importance of authenticity and trustworthiness in the specific context of mukbang content. This finding extends our understanding of source credibility in the digital age, suggesting that the concept remains crucial even in non-traditional media formats.

Surprisingly, our study found that entertainment value, visual appeal, and auditory quality did not significantly impact viewer satisfaction. This unexpected result challenges conventional assumptions about the primacy of these factors in video content, which have been widely accepted in previous YouTube research. From an academic standpoint, this finding suggests the need for a reevaluation of existing models of digital content consumption when applied to novel formats like mukbang. It indicates that the relationship between content characteristics and viewer satisfaction may be more complex than previously thought, potentially mediated or moderated by factors unique to mukbang viewing.

These findings make significant contributions to the existing literature on digital content consumption. By providing empirical evidence of factors influencing viewer engagement in the specific content format of mukbang, this study extends the application of established media theories to novel forms of content. It highlights the need for more nuanced, context-specific models of digital media consumption that can account for the unique characteristics of diverse content types.

From a practical standpoint, our research provides actionable insights for various stakeholders in the mukbang ecosystem. For content creators, it suggests a shift in focus towards creating more informative, credible content while maintaining entertainment value. For marketers, it offers guidance on selecting and working with mukbang creators, emphasizing the importance of authenticity and informational value. For platform developers, our findings could inform the refinement of content recommendation algorithms, potentially prioritizing factors like informativeness and credibility to enhance overall user satisfaction.

The confirmed positive relationship between viewer satisfaction and word-of-mouth behavior bridges the gap between viewer-centric and marketing-oriented approaches to content creation. It provides empirical support for the idea that focusing on viewer satisfaction can lead to organic growth and community building around mukbang channels, which is crucial in the current social media landscape. However, it is important to acknowledge the limitations of this study. The research was conducted in a specific cultural context, and the generalizability of the findings to other cultural settings should be tested. Additionally, the cross-sectional nature of the data limits our ability to infer causality definitively.

Future research could address these limitations by conducting longitudinal studies or cross-cultural comparisons. Exploring potential moderating variables, such as viewer characteristics or viewing context, could provide a more comprehensive understanding of mukbang consumption behavior. Additionally, qualitative studies could offer deeper insights into the unexpected findings regarding entertainment value, visual appeal, and auditory quality.

In conclusion, this study provides a valuable contribution to our understanding of mukbang content consumption, offering both theoretical advancements and practical implications. It challenges existing assumptions about digital content consumption and provides a more nuanced understanding of viewer behavior in this unique context. As mukbang and other novel forms of digital content continue to evolve and gain popularity worldwide, such research will be crucial in guiding content creation, platform development, and marketing strategies in the dynamic landscape of digital media.

6. Implications and Limitation

The findings of this study offer significant implications for various stakeholders in the mukbang content ecosystem while also revealing several limitations that pave the way for future research. From a practical perspective, our discoveries present content creators and marketers with novel strategic directions. Particularly noteworthy is the strong influence of informativeness and credibility on viewer satisfaction. This suggests that mukbang content is perceived not merely as entertainment but as a valuable source of information. Consequently, content creators should focus on enhancing the educational value of their content by incorporating in-depth explanations of cooking techniques, ingredients, and nutritional information.

Moreover, the importance of credibility underscores the need for authentic content creation, a factor that must be carefully considered in brand collaborations and sponsored content.

For platform developers, our results indicate potential improvements in content recommendation algorithms. Developing evaluation and recommendation systems centered on informativeness and credibility has the potential to increase user satisfaction and enhance the overall quality of the platform. Additionally, the significant relationship between satisfaction and word-of-mouth intention emphasizes the importance of strategic approaches to community building and organic growth. From an academic standpoint, this study extends existing theories of digital content consumption by applying them to the novel context of mukbang. The unexpected finding that entertainment

value, visual appeal, and auditory quality do not significantly impact satisfaction suggests new directions for future research. This implies that mukbang content consumption may possess unique characteristics not fully explained by existing media consumption theories, warranting deeper exploration.

However, this study is not without limitations. Firstly, the sample is confined to a specific cultural context, potentially limiting the generalizability of the results. Future research should conduct comparative studies across diverse cultural settings. Secondly, the cross-sectional research design limits our ability to definitively establish causal relationships between variables. To address this, longitudinal studies or experimental designs are necessary for additional validation. Thirdly, we cannot rule out the possibility of potential moderating or mediating variables not considered in this study. Exploring the influence of viewers' personal characteristics, viewing contexts, and cultural backgrounds on the results presents an important task for future research.

In conclusion, this study deepens our understanding of mukbang content consumption behavior, offering valuable insights for both practitioners and researchers. In the rapidly evolving digital media landscape, these findings provide crucial guidance for content creation, marketing strategy formulation, and platform development. Simultaneously, the limitations and future research directions outlined in this study lay the foundation for continued academic exploration of mukbang content. As this unique form of digital entertainment continues to gain global popularity, such research will be instrumental in shaping the future of content strategies and user engagement in the digital media sphere.

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