

# The Effect of New Media Broadcasting Content Production Support and Production Process and Interim Evaluation on Content Production Performance

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## Abstract

**Background/Objectives:** This study is to prepare measures to improve the production of broadcasting contents and process by analyzing the effectiveness of the interim evaluation of production support funds and production companies.

**Methods/Statistical analysis:** The analysis period was from Jan 1, 2017 to June 30, 2018, and held from the date of the respective production company agreement to March 2018. The field of support was limited to web dramas, with a total funding range of around 650 million KRW, up to 120 million KRW per piece, and new production companies, including independent broadcasting and video production companies.

**Findings:** Production support projects for broadcasting contents need to be provided with basic financial support and step-by-step support methods and scope that can provide self-sustaining power through the production of broadcasting contents by domestic media operators. Thereby reducing their own viability. To do this, the following policy systems need to be improved: First, we need to secure autonomy in the business methods of companies selected for web drama support projects. Second, it is necessary to draw up a standard for follow-up support for web drama transactions. Third, the concept of transaction type for web drama and support policy for market scalability should be improved.

**Improvements/Applications:** However, improvements are needed to enable more effective production and management through the preparation of administrative simplification, as well as timely settlement of production costs.

**Keywords:** Web drama, Production support fund, Interim evaluation of production support fund, New-media content.

## 1. Introduction

Due to the recent COVID-19 outbreak, not only the culture and arts sector, but also the media market, the recession and consumption decline, are shrinking. The amount of video content used per individual or household of video content is rather increasing. However, the size of the broadcasting content market did not increase as the usage increased. This is because the use of OTT (Over The Top) services such as Netflix and YouTube has increased rather than the increase in the amount of broadcasting content. In other words, a variety of monetization services were increased with one broadcasting content, or only diversification of the use of broadcasting contents was activated by linking with a technological convergence platform. This is because the way viewers use content is expanding and moving from traditional TV media to smartphones and tablet PCs, and broadcasting content is also changing into a form suitable for smart media. Video contents that can be consumed anytime and anywhere through the web, such as web dramas, web entertainment, and short videos, have increased. Social media providers are changing to preoccupy the web drama production and distribution market. As companies and entertainment companies produce web dramas as a tool for indirect advertising and promotion, or broadcasters directly produce web dramas, the overall web drama market is expected to grow[1]. It is because they know for themselves that it is a difficult task for the growth of the broadcasting content market that broadcasting content production companies and operators are fiercely competing for securing diversity in monetization. Already, portal operators and OTT providers are generating revenue by providing various services such as video services for broadcasting contents. Therefore, it does not use the profits of operators as a source of money, and although it is making profits through its own competitiveness with cost, capability, and business model, it is in a difficult environment to prepare production costs[2]. Most of the

content production companies that received production support from the government were found to have a lot of difficulties in the performance of broadcasting for reporting results other than the production part. This reason is a factor that increases the burden on production companies as it has a condition that it must be transmitted to the existing portal site, IPTV, and OTT platform. If performance is restricted on the condition of the results of the production support project, the production companies can focus on the results rather than the qualitative performance of the contents, creating unnecessary conditions. However, at a time when more and more companies, such as zombie companies, are seeking government production subsidies or subsisting through government subsidies, the standard for preparing institutional conditions is a factor that are based on institutional conditions. However, it is necessary to supplement the pre-selection process through a sufficient screening process in advance from the perspective of companies receiving actual effective production funding.

The purpose of this study is to prepare measures to improve the production of broadcasting contents and process by analyzing the effectiveness of the interim evaluation of production support funds and the realistic situation of production companies by predicting the difficulties of the production process and the possibility of securing actual profitability in the production environment of these poor production companies. It is also hoped that by looking at the realistic production status of manufacturing companies, it will be cited as a reference to the development of effective government production support policies on the possibility of continuous development.

## 2. Theoretical Background

### 2.1. Web Dramatic Studies

Web drama is a newly coined term that combines web and drama, and is a short drama that lasts from 10 minutes to 15 minutes, which can be watched on the web or mobile rather than on the existing broadcasting media[3]. And conceptually refers to video-based storytelling content that is implemented online[4]. Dramas are typical experiential products, which have a high risk of unpredictable profits before airing. Although it is possible to distribute risks to some extent through windowing, the performance of subsequent markets also has a direct impact on the ratings of broadcasting[5]. Therefore, it is expected that the limitations of existing dramas can be overcome at a time when the usage behavior of viewers or users from traditional broadcasting media to the Internet has become commonplace. The emergence of Korean web dramas has been intermittent since 2012. Through online networks and social media, Facebook and Twitter, 80% of sharing and diffusion methods based on web drama links have evolved into online networks and smartphone communication environments[6]. Studies on the status of broadcasting stations introduce the industrial status of viewing and web dramas as a new platform for organizing consumption and the emergence of devices from television-

specific content concepts. It also introduces ways to promote the globalization of TV and web content production and planning by U.S. producers as digital content[1, 7]. Most of the research on storytelling focuses on the validity of the work, focusing on structural or character analysis of the web drama content itself [8, 9, 10]. The studies on the audience position were conducted on the user attributes, characteristics, and genre preferences of web drama contents, and were introduced as the impact of motivation on the use of web dramas[11, 12]. Studies on interaction introduce the technical two-way connection of webtoons through the nature of web content and the combination and interaction of various genres in production and transformation process in traditional media interaction[13, 14, 15]. In the studies on educational utilization, the main focus is on the effectiveness of educational utilization value and immersion through web dramas, and most of the research is mainly focused on teenagers and education targets[16, 17, 18]. Other research on marketing areas focuses on web drama videos, concepts, user responses, and collaboration advertisements with companies, among web contents that are being used as platforms in changes in the media environment along with the spread of smartphones[19]. After all, if you look at the research scope of web dramas and the common attributes of thematic studies, one of the important factors is the importance of content by creation, the interest and entertainment of the story itself, and the business profitability combined with brand, image or use through web dramas.

### 2.2. Concepts and Features of Production Support Fund

Production support fund means the provision of cash or in kind that the government provides temporarily or continuously provided to individuals, enterprises and organizations engaged in or related to the industry for the purpose of industrial promotion and development. In other words, it is a public support fund to lay the foundation for the vigorous promotion of industry by injecting public funds into areas deemed necessary for the purpose of fostering and revitalizing industries under the control of the government and its subordinate agencies. In particular, in areas where profitability is weak, certain allocations are prepared and supported with public responsibility, and even if public funds are not injected, areas where profitability can naturally circulate according to market principles are supported up to 70 to 80 percent. In the case of broadcast content, it refers to the amount of money that an individual or company pays for the content to be produced on its own.

### 2.3. Representative Production Support Agency

There are two representative broadcasting contents production support organizations in Korea. First, the Korea Creative Content Agency (KOCCA) started its production support project in 2010, and as shown in Table 1, it is currently carrying out the support project by classifying 12 genres (function) and 3 stages of support.

**Table 1: Types of projects supporting the production of the Korea Creative Content Agency in 2020**

Division (KRW)	Support Items	Department
Planning/	Game/ Animation/ Ani/ Character·Licensing/ Music/	Game distribution supporting

<b>Incubating</b> <b>(20,234,000,000)</b>	Fashion/ R&D/ Broadcasting/ Area/ Story/ New Contents/ Commonness	team/ Game culture team/ Regional content strategy distribution team/ Industry policy team/ Game industry team
<b>Distribution</b> <b>(9,830,000,000)</b>	Game/ Animation/ Ani/ Character·Licensing/ Music/ Fashion/ R&D/ Broadcasting/ Area/ Story/ New Contents/ Commonness	Game distribution supporting team/ Regional content strategy team/ Game industry team
<b>Production</b> <b>(17,614,000,000)</b>	Game/ Animation/ Ani/ Character·Licensing/ Music/ Fashion/ R&D/ Broadcasting/ Area/ Story/ New Contents/ Commonness	Game industry team/ Regional content strategy team
<b>Total</b>		<b>47,678,000,000(KRW)</b>

Among the projects of the Korea Creative Content Agency, the planning and incubation sector supports corporate development, human resources development, research, white paper, fact-finding survey, and infrastructure, while the production sector supports broadcasting contents production support, R&D, financial support and distribution sectors support overseas advancement (exhibition, market), contests, awards ceremonies, forums, and conferences. In order to promote the growth of broadcasting contents and smart media industries, the Korea Broadcasting and Communications Agency (KCA) is providing policy tasks and policy establishment support for promoting related industries based on research and analysis on domestic and overseas market trends and system changes in broadcasting, content, and smart media industries by creating an ecosystem for broadcasting contents industries and supporting growth of small and medium-sized venture companies in smart media industries.

Representatively, the broadcasting program production support project has found and fostered broadcasting contents suitable for various cross-media environments such as public service content production support, web and mobile, and provides support for smart media center operation and smart media service development by supporting start-up and commercialization of smart media. In case of a project to support production of broadcasting programs, the project was entrusted to the government from 2008. Those eligible for support are broadcasting service providers, outsourced producers, and one-person creators, and the conditions of support excluding the public sector are supported by matching support methods.

In this study wanted to find out the process of supporting production and exploring the results of web drama production contents by focusing on the Korea Creative Content Agency's support for the production of new media broadcasting contents and the interim evaluation of the production process.

### 3. Research Scope and Analysis Target

#### 3.1. Scope and method of research

The project period was from January 1, 2017 to June 30, 2018, and the agreement period was held from the date of the respective production company agreement to March 2018. The field of support was limited to web dramas, with a total

funding range of around 650 million KRW, up to 120 million KRW per piece, and new production companies, including independent broadcasting and video production companies, were eligible for the application. The case was also included in the case of overseas co-production. In terms of the amount and number of supports, the selection review committee decided to comply with the initial applicant's self-payment ratio if the amount of support was adjusted. However, the restriction was limited to works that were broadcast on all media, including SNS or online.

#### 3.2. Content and conditions of web drama support

The details and conditions of the support are as follows. First, it should be the production of web dramas by up-and-coming producers with creative ideas and popularity. Second, it should be a web drama production that combines various methods of production technologies such as VR, AR, and drones. Third, the selected business operator shall be obliged to pay more than 10% of the total project cost in cash. Fourth, the entire series shall be set up with one piece of work, and at least 50% of the subsidy shall be executed first with the labor costs of the staff and the supporting cast excluding the director, writer, leading actor, etc., and the balance after execution can be executed in other items. Fifth, the amount of work submitted for completion shall be the whole series. Sixth, the performance agency shall endeavor to fulfill its obligations for commercialization, such as domestic and overseas sales, broadcasting (streaming), contracts, and overseas shipments, within one year after the conclusion of the agreement, and if not, there shall be disadvantages in applying for support for the next work. Seventh, if the support completion work has not been commercialized for one year from the end of the agreement, it will be supported for commercialization of KTV and public channels by securing non-exclusive copyrights of the Korea Creative Content Agency. Eighth, supporting works are obliged to cooperate in public relations, such as providing data to the website of the Korea Creative Content Agency, the media and various events, for business guidance and publicity purposes. Finally, a report on the results of the finished work shall be submitted within 10 days after the conclusion of the agreement, and the agreement shall be concluded in accordance with the prescribed form if it is to be selected as a support task and receive support.

### 3.3. Selection procedures and criteria for research subjects

As shown in Table 2, the selection process and process were carried out through the initial stages of public announcement and receipt of support projects, the first written evaluation (proposal evaluation), the second presentation evaluation (pitching and question and answer evaluation), and the final selection. The results of the written evaluation (first) and

presentation evaluation (second) selected works that earned more than 80 points. During the second presentation evaluation, project-related work videos were made available and project managers or equivalent participants were required to participate in the project. The reason for this is to confirm the reliability and willingness of participation in the work.

**Table 2: Support Project Review and Evaluation Procedure**

Support project Publication and reception	⇒	Primary written evaluation (Proposal Evaluation)	⇒	Secondary Presentation evaluation (Pitching and Question and Answer Evaluation)	⇒	Final selection	⇒	Agreement on Supporting Companies
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In the written evaluation, it was selected through the sum of scores excluding the highest and lowest points as the work quality evaluation items, focusing on the storytelling and

cinematic quality of web dramas. The items of the selection criteria are shown in Table 3.

**Table 3: Evaluation Factors and Points for the 1st Selection of Support Projects**

Division (Score)	Major evaluation element	Score
<b>1st evaluation: written evaluation (production evaluation)</b>		
<b>Performance agency adequacy (10points)</b>	financial (sales, assets, liabilities, etc.) stability.	5
	Appropriateness of project management system and performance system, Support tasks over the past five years are biased.	5
<b>Appropriateness of task execution plan (30points)</b>	Purpose of this project, budget purpose.	5
	Standard Contract Utilization Plan.	5
	Appropriateness of project cost scale, calculation details, and execution plan including self-payment.	10
	Reality of production plans, such as production team composition, production schedule, etc.	10
<b>Quality of work (60points)</b>	Precision in the composition of topics, materials, planning novelty and originality, excellence in storytelling, trend reflection and popularity.	60
<b>Total</b>		<b>100</b>

The second evaluation was selected as the presentation evaluation items, as shown in Table 4. The production capability and performance plan evaluation were conducted

based on the works of the production company satisfied with the first evaluation, written evaluation item.

**Table 4: Secondary Selection Evaluation Factors and Points for Support Projects**

Division	Major evaluation element	Score
<b>2nd evaluation: Presentation evaluation (production capacity and performance plan evaluation)</b>		
<b>Quality of work (40points)</b>	Topics, materials, planning novelty and originality Configuration density, storytelling excellence, trend reflection and popularity.	40
<b>Production Capacity (30 points)</b>	Reliability of task performance compared to similar program production experience over the past 5 years.	10
	the excellence of the production team and cast (producers, producers, writers, actors, etc.)	10
	Utilization plan and effect of new personnel.	10

Create Performance (20 points)	Appropriateness of expected sales volume and practicality of commercialization plans.	10
	Production know-how and network excellence	10
Licenses (10 points)	Reality of Licenses Securing Plan	10
Total		100

### 3.4. Analysis target

The results of the selection were announced by the Korea Creative Content Agency's website and by posting the results of the selection of e-Naradom(Public Procurement Service),

and only the companies that were confirmed to be selected were notified individually. Six final selected web drama supporting works were analyzed and shown in Table 5.

**Table 5: Status of support works for final selection of support projects**



Genre (case)		Title	Production	Production Support Fund
Web drama (6cases)	Fantasy	Mangwon-dong vampire dressing room	Saiyan Pictures Co., Ltd.	120,000,000
	Romance	Your brain is a romantic lucky girl	Sundance Co., Ltd.	119,800,000
	Romance	Omok girl	Indistory Co., Ltd.	120,000,000
	Romance	All the love of the world	Media Bom	50,200,000
	Drama	Today the brothers are peaceful	Why not media co., ltd.	120,000,000
	Fantasy	My dog wears Prada	Hyungmedia Co., Ltd.	120,000,000
	<b>Total</b>			<b>650,000,000</b>

### 4. Analysis Result

According to the study as Table6, romance (Lucky Girl, Omok girl, All the love of the world), fantasy (Mangwon-dong vampire dressing room, My dog wears Prada) and drama (Today the brothers are peaceful) were found in the web drama genre, and four out of 650 million won (66.7%),

one 119.8 million won (16.7%) and one 52.2 million won (16.7%). When it comes to applying for production costs, 66.7% applied for the maximum amount and received support. In terms of the amount of support, there are some positive or negative opinions from each production company, but generally positive opinions.

**Table 6: Current state of Web drama works for support**

Image	Contents of work
	<ul style="list-style-type: none"> <li>· Title: &lt;Beautiful Vampire&gt; (Original: Mangwon-dong vampire dressing room)</li> <li>· Broadcasting: KBS1 independent cinema</li> <li>· Date &amp; Time: April 3, 2020 12:50 a.m. (Release: October 8, 2018, Korea)</li> <li>· Duration: 1 hour and 13 minutes</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Jung Eunkyung</li> <li>· Cast: Song Gang, Kim Jaekyung, Ko Soohee, Lee Yongnyeo, Park Junmyeon</li> </ul>
	<ul style="list-style-type: none"> <li>· Title: &lt;Your brain is a romantic lucky girl&gt;</li> <li>· Broadcasting: oksusu TV, Naver TV</li> <li>· Date &amp; Time: July 29, 2017 to August 27, 2017 (Release: July 29, 2017, Korea)</li> <li>· Duration: 1 hour and 20 minutes (8 episodes × 10 minutes)</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Lee Jaejin</li> <li>· Cast: Kong Myeong, Kim Jaeyeong, Lee Jeongmin, Hong Gyeong</li> </ul>

	<ul style="list-style-type: none"> <li>· Title: &lt;Omok Girl&gt;</li> <li>· Broadcasting: KBS (Year-end special)</li> <li>· Date &amp; Time: May 24, 2018 (Release: May 24, 2018, Korea)</li> <li>· Duration: 57minutes</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Back Seunghwa</li> <li>· Cast: Park Sewan, Ahn Wooyeon, Lee Jeewon, Chang Haetsal</li> </ul>
	<ul style="list-style-type: none"> <li>· Title: &lt;All the love of the world&gt;</li> <li>· Broadcasting: Naver TV</li> <li>· Date &amp; Time: 2018</li> <li>· Duration: 2 hour and 30 minutes</li> <li>· Release: December 8, 2017 (Korea)</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Kim Jeongsik</li> <li>· Cast: Yang Jinseong, Sin Wonho</li> </ul>
	<ul style="list-style-type: none"> <li>· Title: &lt;Today the brothers are peaceful&gt;</li> <li>· Broadcasting: Naver TV, VLIVE</li> <li>· Date &amp; Time: December 8th, 2017 at 7 p.m. (Release: October 8, 2018, Korea)</li> <li>· Duration: 1 hour and 20 minutes</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Son Sunghee</li> <li>· Cast: Steve, Kim Mingyu, Kim Dayae</li> </ul>
	<ul style="list-style-type: none"> <li>· Title: &lt;My dog wears Prada&gt;</li> <li>· Broadcasting: oksusu TV</li> <li>· Date &amp; Time: December 8, 2017 (Release: undetermined)</li> <li>· Duration: 2 hour and 20 minutes</li> <li>· Grade: 12 years of age or older</li> <li>· Director: Kim Hyungsup</li> <li>· Cast: Undetermined</li> </ul>

*"The maximum funding for production support is not enough for the entire production cost, but it is a very significant amount of support, so there is a utilization of production support. We know that the competitiveness of support manufacturers is very important, but we need support from production companies that are more difficult to produce."*  
 - Task Execution Officer, Kim Jaehong

<Mangwon-dong vampire dressing room> was executed by dividing the total project cost into government subsidies and self-payment. First of all, 27.5 million won (22.9%) of the 120 million won budget was executed until the interim evaluation of the project period, and about 52.8 million won

(37.7%) of the 14 million won in self-payment was executed in Table 7. Until the interim evaluation, the execution of project costs could confirm that there was an environment in which the administrative work on the production schedule was immature and the transaction flow at the actual production site did not match.

*"I think it's a great opportunity for companies to get production funding. But in terms of production, there are some shortcomings because it's not an administrative area or and the production staff and equipment rental don't fall in line with this production environment because all schedules can be changed depending on the cast."*  
 - Director, Jung Eunkyung

**Table 7: Project cost execution status of <Mangwon-dong vampire dressing room>**

Tax item	Government grant	Self-payment
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	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total	120,000,000	27,500,000	22.90%	14,000,000	5,275,760	37.7%
Pay	0	0		12,000,000	1,000,000	8.33%
General expropriation cost	103,000,000	27,500,000	26.70%	1,000,000	1,000,000	100%
Rent fee	7,500,000	0	0%	0	0	
The material cost	4,000,000	0	0%	0	0	
General Service Cost	5,000,000	0	0%	1,000,000	0	0.00%
Business operating expenses	500,000	0	0%	0	0	
Total	120,000,000	27,500,000	22.92%	14,000,000	5,275,760	37.68%

※100% of the final project cost has been used, but this research has been analyzed for interim reports.

The method of calculating the execution rate is as follows:  
[Execution rate = Budget / Execution amount × 100]

In the commercialization plan, broadcasting (KBS N), online (SK corn), and sponsorship (sponsored by beauty-related companies) were conducted, while broadcasting (MBC Plus Drama) and online (KT Olleh Mobile) were changed in the interim evaluation, and only the sponsored parts were analyzed to be the same. The production schedule is set to be two months for production planning, three months for scenario and scripting, two months for contract with actors, two months for organizing production staff, two months for broadcasting channels (SK Broadband, Oksusu TV), two months for leading and pre-working actors, three months for casting the filming location, one month for editing and general work. However, it was found that the editing CG mixing schedule was extended to delay the general programming work for corn TV, and that the editing and mixing work for Naver TVcasts was changed in three areas, including budget changes according to the detailed usage plan, due to the change in the sequence of episodes.

"<Lucky Gir> was the most demanding part of the show. It was originally planned to be aired on SK Broadband and Oksusu TV, but the situation was not favorable, so I had to change the other channels urgently. First of all, the contracts and conditions for broadcasting are useful in a place where consultation with us is smooth, and in this regard, Naver TV Cast actively showed a favor and revised it, and in fact, there was no difficulty in changing it because there were matters that could be smoothly connected through the human network of related acquaintances. It's true that there are many variables due to the nature of the support project, but we regret that the difficulties at the site are not reflected and the situation at the site has to be met by the agency's standards."

- Task Execution Officer, Lee Jaejin

**Table 8: Project cost execution status of <Your brain is a romantic lucky girl>**

Tax item	Government grant			Self-payment		
	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total	119,800,000	81,100,000	67.7%	21,500,000	7,396,104	34.40%
Pay	0	0	0.00%	0	0	0.00%
General expropriation cost	69,900,000	39,200,000	56.08%	21,019,480	7,396,104	35.19%
Rent fee	9,100,000	6,100,000	67.03%	0	0	0.00%
The material	0	0	0.00%	480,520	0	0.00%



cost						
General Service Cost	40,800,000	35,800,000	87.75%	0	0	0.00%
Business operating expenses	0	0	0.00%	0	0	0.00%
Total	119,800,000	81,100,000	67.70%	21,500,000	7,396,104	34.40%

<Lucky Gir> in Table 8 was executed 81,100,000 KRW out of 119,800,000 KRW in total project costs (government support and self-payment). The execution amount was 7,396,104 (34.4%) from the double self-payment of 21,500,000 KRW. The general expropriation cost was 39,200,000 (56.08%) out of 69,900,000 KRW, and the execution amount of the self-payment was 7,396,104 KRW (35.19%). A total of 24 cases were carried out in the use of broadcasting standard contracts, and in the case of performers, the standard contract for broadcasting appearances, which is a popular culture art, was applied to the production staff as standard contracts for broadcasting staff.

The progress of <Omok girl> compared to the plan is shown in Table 9. During the final script one month, casting one month, pre-production two months, production phase one-month, post-production three months and internal screening March, distribution began in April.

*"<Lucky Gir> was the most demanding part of the show. It was originally planned to be aired on SK*

*Broadband and Oksusu TV, but the situation was not favorable, so I had to change the other channels urgently. First of all, the contracts and conditions for broadcasting are useful in a place where consultation with us is smooth, and in this regard, Naver TV Cast actively showed a favor and revised it, and in fact, there was no difficulty in changing it because there were matters that could be smoothly connected through the human network of related acquaintances. It's true that there are many variables due to the nature of the support project, but we regret that the difficulties at the site are not reflected and the situation at the site has to be met by the agency's standards."*

*- Task Execution Officer, Lee Jaejin*

**Table 9: Project cost execution status of <Omok girl>**

Tax item	Government grant			Self-payment		
	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total	120,000,000	96,000,000	80%	12,000,000	7,500,000	62.5%
Pay	0	0		12,000,000	7,500,000	62.5%
General expropriation cost	80,583,831	62,100,000	77%	0	0	
Rent fee	2,621,454	2,621,454	100%	0	0	
Consigned project cost	36,794,715	31,278,546	85%	0	0	
Total	120,000,000	96,000,000	80%	12,000,000	7,500,000	62.5%

※100% of the final project cost has been used, but this research has been analyzed for interim reports.

Progress against the plan of <All the love of the world> as Table 10 was carried out in one month of provisional editing, color correction, CG/music mixing, OST for two months, and the first broadcast was made at the end of December. The OST was replaced by the use of music libraries, except for the completion of provisional editing and color correction and CG and music mixing.

*"The change in the number of participants was caused by the*

*difficulty of participating in the program due to personal reasons, which led to the re-entry of the existing internal production team. Due to the large number of 15 episodes, it was inevitable to hire more editing staff, and the failure of the OST work was due to budget reasons, and it was difficult to delay the homepage due to technical reasons of the new platform (minimon), which is scheduled to*



organize web contents, on YouTube, Facebook, and Naver TV. Considering the suitability of overseas markets and the cost of editing content changes, we have no choice but to withhold our overseas

distribution plans based on our box office performance since the platform was opened."

- Director, Kim Jungsik

**Table 10: Project cost execution status of <All the love of the world>**

Tax item	Government grant			Self-payment		
	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total	50,200,000	40,035,000	79.7%	10,000,000	10,000,000	100%
Pay				10,000,000	10,000,000	100%
General expropriation cost	25,200,000	25,035,000	99.3%			
General Service Cost	25,000,000	15,000,000	60.0%			
Total	50,200,000	40,035,000	79.7%	10,000,000	10,000,000	100%

The commercialization plan was found to be carried out after applying for entry into Naver TV after the first airing of Minimon, and in the case of Oksusu, it was analyzed that the profit margin was low due to discrepancies in content targets. Instead, it was able to confirm that it was changed to commercialized through KT platform. <Today the brothers are peaceful> consists of three main actors: general production, planning/distribution, directing, original writer, screenplay, music director and main actor. The production/distribution business agreement was one month, planning and development one month, script completion and casting one month, production team composition and pre-production two months, main production and marketing strategy one-month, overseas distribution and TV network three months, season two production and script development one month, season one performance promotion and one month and one-month prior promotion and one month report as Table 11.

platforms such as Naver N Store to secure additional sales through the second sales plan, including the 60-minute Oh Hyeong-pyeong's board of directors, JTBC2, and KBSJOY channels, by pushing for the second sales of 1.1 million views and contents through the Naver TV's "Naver Webtoon" channel and VLIVE programming. The biggest achievement is to plan the planning and production of OTT version and organize it systematically through the planning of OTT version (300 pieces). We've been doing social promotion marketing through our channel, KOK TV, which has a total of 1.4 million subscribers, which has a viral effect of 14 million views and an average of 600,000 views per episode, so we've been able to do it in a stable manner with business expansion."

- Task Execution Officer, Lee Minseok

"In Korea, we have completed the compilation of <Today the brothers are peaceful> through Naver's video distribution channel. After completing the first broadcast, the company worked with paid

**Table 11: Project cost execution status of <Today the brothers are peaceful>**

Tax item	Government grant			Self-payment		
	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total	120,000,000	95,705,800	79.7%	13,600,000	9,171,180	67.4%
Pay				12,100,000	1,021,180	8.44%
General expropriation cost	118,200,000	95,240,000	80.58%			

Travel expenses	1,200,000		0%			
Business operating expenses						
Total	120,000,000	95,705,800	79.75%	13,600,000	9,171,180	67.4%

The execution rate was analyzed as 79.75% of government subsidy and 67.4% of self-payment. In the case of self-pay, 8.44% was spent as a remuneration item. It was shown that 80.58% of general accommodation expenses and 0% of travel expenses were executed, and 94.44 million won was executed as a contribution and production staff expenses in the case of general accommodation expenses. The commercialization plan was divided into market entry and promotion marketing. For entry into the domestic and overseas markets, the program was completed through Naver's video distribution channel. After completing the first airing with Naver TV's Naver Webtoon channel V LIVE and recording a total of 1.1 million views, and after completing the first airing with the second sale of content, Hyeong-pyeong Oh, a total of 60 minutes of director's board and content paid in cooperation with Naver N Store, etc. As a result, it secured secondary sales revenue through TV. In the case of overseas distribution, through overseas distribution promotion and marketing cooperation with KBS Media, overseas distribution was carried out through overseas distribution channels such as TV broadcasting rights and online transmission rights in packages such as North America, China, Japan, and Southeast Asia through KBS World and digital content distribution platform KEMII. In the case of promotion marketing, web and social promotion marketing was conducted through its own social channel, KOK TV, and was exposed on Daum Kakao Iboon blog-type posts. In addition, the publicity was conducted through an open audition for the new female protagonist 'Woo Hee-bi' in the web drama version. In addition, it was found that promotion and marketing were diversified by exposure to Naver webtoon banner advertisement and Naver portal main TV entertainment section.

Lastly, as shown in Table 12, <My Dog Wears Prada>, it was composed of directing, assistant director, writer, filming, editing, and one main actor. <My dog wears Prada> showed a completely different progress than other production companies. As shown in Table 12, there were difficulties in

the formation of the casting, and there was a setback in the plan because it was a situation that occurred simultaneously with the investment. Investment attraction and negotiations with investment institutions were in progress, and it was found that the focus was on securing funds rather than basic progress on production.

*"Honestly, it's been delayed for two months. The most important casting was difficult, and it was difficult to form a production step. I think it's because we focused on attracting investment, corporate PPL, guarantee fund, etc. to secure additional production costs. I only saw the possibility at the investment meeting, but I don't think it was a specific investment reason. Oksusu TV, Sidus HQ offered production sponsorship on the condition of IP sharing based on original works, and Kakao was in the process of reviewing production cooperation, so it was difficult to proceed with it. It was difficult to receive additional production cost or investment just because I received production support. So, contrary to what I expected, it was difficult to prepare for the mid-term evaluation"*

- Task Execution Officer, Kim Hyungsub

<My Dog Wears Prada> was postponed by two months for the entire schedule. In addition, the funding subject in the plan was changed, and the production process was delayed to June due to the delay in the lead actor schedule and the production of separate contents.

**Table 12: Project cost execution status of <My Dog Wears Prada>**

Tax item	Government grant			Self-payment		
	Budge(a)	Execution amount (b)	Execution rate (c)	Budge(a)	Execution amount (b)	Execution rate (c)
Total						
Pay						
General expropriation cost	4,200,000	0				
Vehicle cost	37,800,000	0				

Material cost						
Consigned project cost	78,000,000	0				
Domestic travel expenses				12,000,000	0	
Overseas travel expenses						
Total	120,000,000	0		12,000,000	0	

<My dog wears Prada> was analyzed as 0% for both government subsidies and self-pays, which are the execution rates, and it was found that none of the tax items were executed. It could be predicted as a reason for considerable disqualification in the mid-production evaluation, which was shone by the aforementioned casting failure. Therefore, it was analyzed that overall progress such as the use of broadcasting standard contracts and consignment service contracts were not satisfied.

### 5. Conclusion

The content industry ecosystem based on creation should consider the support policy of the virtuous circle structure related to supporting content production through the value chain for creation, content, management, consumption and market circulation and the profit model of production companies. In particular, in the case of media creation, it is time to re-discuss the effectiveness of companies eligible for the support benefits of government-supported production projects required for post-corrosion or environment at a time when they have to confront fierce market competition that leads to commercialization in the stage of planning content and finding ideas.

For the efficiency of the government's production support, it was found that the government needs to provide sophisticated implementation of the support policy, simplification of the interim evaluation, and active support for sales and distribution that can be supported further after the production process so that many companies do not recognize the production support policies as being supported unilaterally without consideration. It depends on the revitalization of the market where competitive content and production can be sold due to distribution problems such as overseas export or post-production content distribution and vitalization of export market through support for production of web dramas. In addition, it was confirmed that the difference in the size of the content trading market between the country and the country, the size of the market, and the structure of the distribution and sales network were affected.

The conditions for boosting sales of web drama content need to develop strategic products for export and to develop profit diversification in the domestic market. Production support projects for broadcasting contents need to be provided with basic financial support and step-by-step support methods and scope that can provide self-sustaining power through the production of broadcasting contents by domestic media

operators. In addition, the companies of web drama production need to get out of the way of relying solely on funding for production funding. Otherwise, production support projects are feared to nurture many zombie companies with malformed production support structures. Therefore, it can worsen the profitability and soundness of the beneficiary businesses that receive production subsidies, thereby reducing their own viability. To do this, the following policy systems need to be improved:

First, we need to secure autonomy in the business methods of companies selected for web drama support projects. Small production support companies cannot continuously improve or expand their own contents. If production support tasks are carried out by considering production costs supported by the government as a major source of content revenue, it will be difficult for companies to secure their own revenue sources in the form of low performance and the existing method of selling content. This step-by-step fund and support further support for the period of change is needed. If the project continues in a disconnected form of support, which is limited to the government's annual report on the results of each project, it may be difficult for production support companies to prepare an environment to overcome the profitability of production support companies as they focus only on the operation and management of support projects rather than promoting production support projects. Therefore, it is necessary to realize the policy complement to subsequent support.

Second, it is necessary to draw up a standard for follow-up support for web drama transactions. Although production costs are paid as compensation for production contents of production companies, it is questionable whether production costs can be reasonably paid to meet the appropriate level. This is because production companies have to pay a low price to air their production with production support at prices already set by broadcasting companies. Therefore, it is necessary for production companies to institutionalize IP (Intellectual Property) protection and cost estimation methods for supported productions. The government needs to set standards so that they can be used as basic materials for negotiations between web drama operators by preparing standards for IP costs.

Third, the concept of transaction type for web drama and support policy for market scalability should be improved. Currently, the government is focusing on executing support funds only through the completion and progress of production support projects according to the interim evaluation of web dramas. However, improvements are needed to enable more

effective production and management through the preparation of administrative simplification, as well as timely settlement of production costs.

In addition, step-by-step follow-up support should be provided by providing a continuous support environment for the various subsequent sales and distribution of products produced through support.

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