

**FACTORS AFFECTING THAI CONSUMERS' SUPPORT OF POPULAR
MUSIC ARTISTS:
A CASE STUDY OF LOVEiS RECORD COMPANY**

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Abstract

The objective of this research was to study the influence of integrated marketing communication on Thai consumers' support of famous music artists; and the indirect influence of the fanaticism driven by artists' supporters. A total of 414 sets of Google form questionnaires were distributed online to the target sample having purchased the relevant products such as concert tickets of LOVEiS artists within a six-month period. Simple Regression Analysis and Multiple Regression Analysis were used to interpret the statistics. The following results of this research were found: (1) Most samples are females aged between 25-31, held a bachelor's degree, and were employed in private companies with an average monthly income of 15,001-30,000 Baht. Their most favorite band is "MEAN." They are willing to spend not more than 1,000 baht for support 1-2 times per year. (2) There is a high level of artist support in terms of attitudes and behaviors, intense passion, commitment, and curiosity for entertainment and society. (3) The perception level of LOVEiS' integrated marketing communication is high. Public relations is a tool that the sample has perceived the most. According to the data, the high responding tools are advertising, promotion, and organizing of activities. (4) Integrated marketing communication can predict artist supportiveness by 26.4%. (5) Consumer fanaticism can predict artist supportiveness by 28.7%. (6) Integrated marketing communication and the consumers' fanaticism can predict artist supportiveness by 32.4%. Meanwhile, integrated marketing communication indirectly affects artist supportiveness through consumer fanaticism, which equals 0.2415. (7) As a result, it is recommended that the record label and the artists should use integrated marketing communication tools and various formats of social media to allow music fans to get closer to the artists and show their concrete support to them.

Keywords: Artist supportiveness; popular music; Thai consumer

Introduction

Popular music artists become recognized as an individual or a group of people through their contemporary image. As leaders in the spreading of culture and values in today's society, popular artists can create in a group of fans significant fanaticism or loyalty together.

These loyal fanatics prepare themselves for spending money supporting their artist, as well as spend time tracking and buying the work of their favorite artists. Also, the so-called "Fan Club", a popular group meeting, is set up to exchange news or information about the artists, and to create a culture for the positive attitude towards the artists (Atiwatpimyo et al., 2019).

Nowadays, being an "artist or idol" in the music industry is much easier than before. It is easier to use media in different ways such as live streaming on Facebook, advertisement, public relations, or the production of online video content whose creators and site maintainers are typically called "Youtubers." To attract the mass of artist supporters and a new group of people, the artists must show them their unusual different styles to maintain a fan base. Therefore, it is necessary to plan ahead public relations, marketing activities, and systematic marketing communications in order to make themselves well known and memorable. Searching for up-to-date news or activities leads to the spread of news quickly; for example, the marathon fund raising project of Toon Bodyslam, "Kao Kon La Kao," brought in a large number of fans. These marketing activities initiated engagement among people having received the news. From the review literature, the researcher found that the most important factor affecting the artists' support is Integrated Market Communication (IMC), which was systematically planned. However, there are some steps to make the audience aware and willingly and firmly wish to become a fan base.

Fan support is very important to artists and record labels. According to a research study by Meethip (2018), fans are a solid support base even if an artist's popularity among the general population has decreased. The more fans support an artist, the more it reflects the quality and the career progress trends of the artist. The loyal fans are ready to spend their time and money on products related to their admiration of music artists such as watching concerts, buying, downloading and streaming music albums, or purchasing other products related to the artists; such behavior may be called "Crazy Behavior" (Kliengkloaw and Yenjabok, 2013). The purchase of artist-related products will affect the minds of artist enthusiasts (Tantiwitidpong, 2008); the products here refer

to both tangible and intangible products. For example, products that are a source of income in the music industry can be classified as physical or tangible products in the music category such as CDs, music tapes, and also T-shirts, figures and posters; and the intangible products such as Showbiz, concerts, performances and digital products such as MP3, WWA and audiovisual media.

LOVEiS is a medium-sized record company with a specialized expertise that focuses on producing quality work, creating songs that inspire the mind. The special feature of "LOVEiS" record company is that each album is produced to suit wide-ranging customer groups such as family love songs or young love songs, for example. LOVEiS also has a strategy to build good relationships with various audiences through marketing activities such as concerts or artist publications (Suriyakaewneramit and Chokriensukchai, 2007). LOVEiS record company has a strong and growing fan base in Bangkok and many provinces, especially in the big cities. Therefore, LOVEiS is a music label company that has groups of fans willing to support artists continuously even at a high price, such as the concert tickets of "Boyd Kosiyabong", an artist of LOVEiS, whose tickets were relatively more expensive than concert tickets from other artists in the market but were quickly sold-out.

According to a review of past research, there has not yet been any serious research regarding artist support in Thailand. Most research has focused on the study of foreign artists, such as the Korean artists (e.g., Meethip, 2018; Sanguansinwatana, 2014), or has studied fandom as one kind of psychological symptom (e.g., Tantimeth and Tuicomepee, 2018). Study about how to promote the fanaticism and how it has affected the artist support remains a significant research interest.

What is artist support? Although the phrase "artist support" has not appeared as an official concept or in notable theories, it can be explained using the concept of brand loyalty, where the brand refers to artists and record labels. Brand loyalty, then, is when consumers have a positive attitude towards a particular brand, a product or service that has consistently satisfied them, resulting in repeated purchases.

For the purpose of better understanding, brand loyalty can be divided into two types (Odin et al., 2001; Gomez et al., 2006; Chaudhuri and Holbrook, 2001):

- 1) Attitudinal loyalty is the feeling of consumers who have a permanent relationship with the object or experience of product service. The fact that consumers have a good attitude towards the brand would lead to repeated purchasing behavior, which is considered true brand loyalty (Oliver, 1999).

2) Behavioral loyalty is an ongoing repurchase behavior. From the study of the role of loyalty programs in behavior and loyalty, consumers who participated in the program had changed their buying behavior; customers who were already loyal to the brand would continue to repeat the behavior (Gomez et al., 2006).

Bhasin (2018) explained customer loyalty in terms of a concept called the Loyalty Ladder, which can be divided into five levels:

1) The suspect is the group that the owner of the business or brand anticipates coming to see or buy concert tickets of artists and expects to be the buyer or the customer in the business, such as the group who listened to the artist's song through applications, YouTube, streaming.

2) The prospect is the group of customers who are expected to be potential customers who would buy products or use services in a business such as those who like the work of the artist.

3) The first-time customer group is the group of customers who had decided to purchase or receive services from the business for the first time, such as those who had seen the concert for the first time.

4) The client is the group of regular customers who have bought or used repeated services, customers who were satisfied or impressed with the products of the business, resulting in the purchase or re-use of the business, such as group of people who went to see more than one concert.

5) The advocate is the group of customers who are supporters, loyal and who like the products of the organization so much that they recommended the products of the organization to third parties without receiving compensation such as word of mouth or sharing products via social media, including those who took pictures of concert tickets then shared via Facebook.

In short, when it comes to the level of loyalty, loyal customers are considered to be very important. Because loyal customers are the most supportive of customers in the organization, in this case, first-time customers can be added to the group of the loyalty ladder that could count as the artist supporters.

Although it is well known that the customers would support the artist, the relevant factors remain still to be scrutinized. A study of Kozinets (2001) examined the subculture of fans of the movies and actors, and consumer fanaticism was studied in many aspects. One of the angles of fanaticism study was the concept of celebrity worship. As a kind of artist mania fanaticism refers to feelings that people have who are

passionate about an artist at a much higher level than normal fans, which may instigate behavioral manifestations, such as grouping, joint activities, following up on favorite artists, and being a person who has psychological absorption and addiction to the celebrities.

McCutcheon et al. (2002) explained the styles of artist mania according to their level of obsession from low to high level. From the few levels of obsession or addiction, such as a person who liked celebrity artists by recognizing that they were fond of entertainment and closely followed the news of celebrity artists. There were stories of artists as the center or issues that were discussed in a society of like-minded people, and with a low level of fanaticism. Examples include "people who liked to talk about the stories of their favorite artists", they could be called "entertainment-social celebrity worshippers". Those who became more addicted to the celebrities were called "intense-personal celebrity worshippers", which meant a passionate person, emulated a favorite celebrity artist and may have felt a psychological bond with that celebrity. For example, "If something bad happened to an artist that you liked, it would feel like that to yourself". And if anyone was seriously addicted to the celebrities that they liked they would exhibit threatening behavior such as stalking the artist and causing concern for the artist; these are widely referred to as stalkers. Fans of this type could not control their behavior, thoughts, and fantasies about their favorite artists. Examples of people with this level of fanaticism include, "If I have a chance, I would like to go into the house of my favorite artist".

Although the consumer's habits may become problematic if they had exceeding level of artist mania, they still supported the artists in many ways, such as shared symbolic activities by buying physical product, downloading the music, or contributing to the artist's work, shared activities such as joining the concerts, meeting with artists at various press conferences or fan meetings and also sharing their emotions on multi-channel outlets.

From concepts and theories about artist mania, it could be concluded that in the culture of being a boyfriend-girlfriend, there was a characteristic of self-liberation based on being close to the artist. Using the effective marketing communications of the organization would allow fans to easily access marketing activities such as watching concerts or buying artist-related products, which meant supporting artists.

Regardless of fans' level of enthusiasm and artist support, the music label companies or publishers always use many means to acquire the consumers and let them

be fans of the artists in many ways, but the easiest tool that they could choose to communicate with their customers was IMC. It was a concept of communication that was planned by incorporating a variety of marketing communication tools including advertising, public relations, personal selling, sales promotions, direct marketing, event and digital media to deliver accurate and clear messages to the target group (Kotler and Keller, 2009).

In the case of LOVEiS, online and offline advertising would be used to promote concerts or marketing activities, also engage public relations for the launch of a press release before a big concert or publicity of the artist if the artist released new works, offer pre-sale concert tickets or special privileges for customers who first registered, and set a link to inform or provide physical products of artists such as T-shirts, CDs, and souvenirs to be sent to fans via applications such as LINE or other social media. LOVEiS held the concerts or special events annually, such as the concert "BOYd50th # 3 MILLION WAYS TO LOVE - LIVE 2019" or the booth to sell products related to artists and also used a mobile ads on parked vehicles to publicize, in order to know which artists were performing.

It could be concluded that integrated marketing communication tools were very important to the artist and the artist's support. Because if the artists produced good work but lack good marketing communication, consumers might not be able to access the work of the artist and the artist using the right communication tools would lead to the artist's support.

Although there has been no specific study of the relationship between IMC and artist supportiveness, a lot of research has appeared to support this concept, such as a research paper from Meethip (2018), who found the relationship between media exposure and Korean artists' fan loyalty, while the marketing communication activities enhanced the possibility for success of entertainment projects because it could gain the attention from the audiences quite well (Saeheng, 2015). Meanwhile, a study of Suwannapisit (2008) showed the relationship between IMC and consumer fanaticism. The result of the research revealed that with a good plan of marketing communication, Korean pop-culture spread out in the country and abroad and made Thai consumers to be a big fan of K-pop as well. Similarly, Singhton (2009) found the effects of communication from the internet on how Thai teenagers got the information from South Korean artists. The information about South Korea's modern music culture that appeared online allowed teenagers to be able to recognize all aspects enormously, making the

teenager fan clubs easy to reach and want to be close to them. Klongwatanakij (2005) found the first reason that consumers bought tickets to a concert was because of the liking of the artist or band. No doubt about the power of fan clubs to their intention to support the artist, they were willing to consume objects and any commercial products that the favorite artist used or be a presenter, profound fan clubs could made the subculture of consumption to show their love to the artist (Kozinet, 2001).

Therefore, the researchers wished to study the factors affecting Thai consumers' support of popular music artists, using the LOVEiS Music Company as a case study, in order to study the influence of IMC that affected Thai consumers' support of the artists. Moreover, the researchers wish to study the influence of integrated marketing communication, which indirectly affected the support of popular music artists of Thai consumers through the consumer fanaticism. This research could be used as an example and source of information for music labels, which would be useful in developing an effective marketing communication strategy of music labels and artists. Upon understanding the influence of consumer fanaticism on artist support, it would be possible to take the benefits from the consumer fanaticism to support the artists over the long run.

Research Objectives

- 1) To study the influence of IMC and the Consumer Fanaticism affect to the Artist Support by Thai consumers.
- 2) To study the indirect effect of IMC on the Artist Support by Thai consumers through the Consumer Fanaticism.

Research Hypotheses

In this study, the researchers have made the following four hypotheses:

H1: Integrated marketing communication has a direct effect on artist support.

H2: Integrated marketing communication has a direct effect on consumer fanaticism.

H3: Consumer fanaticism has a direct effect on artist support.

H4: Integrated marketing communication has an indirect effect on artist support through consumer fanaticism.

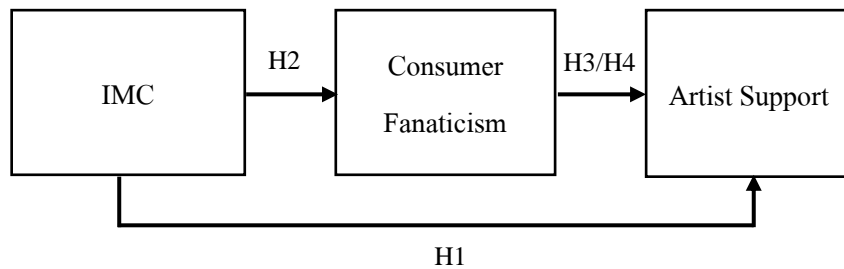


Figure 1: Conceptual Model

Research Methods

Population and Samples

The population in this study was Thai consumers, male and female, aged between 18-45 years old, who were willing to support the LOVEiS artists, whose the exact number was unknown.

Samples came from the population who had characteristics as follows:

- Thai consumers, male and female
- Aged between 18-45 years
- Customers who had bought or subsidized the products, including concert tickets related to the artists from LOVEiS Company within the past six months.
- Willing to volunteer to answer the questionnaire

By using Convenience Sampling of 385 samples, the number of samples was obtained from the formula of an unknown population size of Cochran (1977) by determining the 95% confidence level and the 5% tolerance level. The researcher had distributed the questionnaire online via Google Forms and also coordinated with the artist managers to access the network of fans on Facebook Fan page, such as LOVEiS Fan page, in order to reach the specified target group.

Research Instrument

The instrument used in this research was a questionnaire consisting of questions in five parts. The first part asked questions on general information about respondents, such as gender, age, education level, occupation, and average income (per month). The second part included questions on the consumers' buying behavior on the products of LOVEiS Company. The third part had questions on the artist support, IMC and consumer

fanaticism. For the third part, the questions relied on a 6-point Likert scale for the responses where 6 means strongly agree and 1 means strongly disagree.

The questionnaire's quality was validated as well as the accuracy of contents from the examination by three academic professionals in order to get IOC (Index of Consistency) not less than 0.5. After revising the questionnaire according to the comments from the experts, the questionnaire was on trial with 30 samples for testing the reliability of the instrument, and found the Cronbach's alpha coefficient (α - Coefficient) was between 0.820-0.971, which is considered highly valid.

Data Collection

The following steps were taken regarding data collection:

1) Permission was requested to collect research data from the LOVEiS Company.

2) With permission from the music label, the researchers proceeded to coordinate with the managers, artists, and curators of the LOVEiS fan page to provide a link for the music fans to respond to the questionnaire.

3) Data was collected from the Google Form until reaching at least 385 samples, and having checked the completeness for further analysis. Finally, the total number of completed online questionnaires was 414 samples collected and analyzed in this study.

Data Analysis

The researchers set the statistics for data analysis to explain the variables of this study as follows:

1) Descriptive statistics, the researchers used descriptive statistics such as frequency, percentage, and standard deviation.

2) Inferential statistics, which using Simple Regression Analysis, Multiple Regression Analysis, and Pearson's Correlation for test the hypotheses.

Research Results

General Information of Respondents

The results revealed that most of the respondents were female, aged between 25-31 years, had a bachelor's degree, were employed in private companies and had average monthly income of 15,001-30,000 Baht.

Shopping Habits or Music Consumption

The most favorite band of the samples is “MEAN”, and the respondents are willing to pay for support the artists not over 1,000 baht on average, 1-2 times per year.

Artist Support, Consumer Fanaticism and IMC

From the study, it was found that respondents had a high level of support for artists in general, and when considering support in each aspect, the respondents had a level of artist support in both attitude and behavior level as well, likewise the level of consumer fanatics and IMC perception. Furthermore, when considering the level of perception of integrated marketing communication in each aspect, it was found that the public relations dimension had a high level of perception. Considering other tools, such as advertising, sales promotion and events dimensions, the respondents had a relatively high level of perception. On the other hand, in the mobile media, it was found that respondents had a low level of perception of the said issue.

Before testing the hypotheses, applying Pearson's correlation proved the relationship between the variables, and all the variables correlated and were statistically significant at 0.05, as shown with full analysis in Table 1.

Table 1: Pearson's Correlation Coefficient Between IMC, Consumer Fanaticism and Artist Support

Variable	IMC	Consumer Fanaticism	Artist Support
IMC	1.000		
Consumer Fanaticism	0.700**	1.000	
Artist Support	0.514**	0.536**	1.000

** statistically significant at .01

Hypothesis Testing

Hypothesis 1: Integrated marketing communication has a direct effect on artist support.

From the analysis using Simple Regression Analysis to test the hypothesis, the integrated marketing communication could predict artist support by 26.4% ($R^2 = 0.264$);

the remaining 74.6% could be explained by other variables, with integrated marketing communication having a regression coefficient equal to 0.541.

The researcher conducted additional testing by analyzing all five aspects of integrated marketing communication tools by using multiple regression analysis by selecting independent variables into the regression equation using the Enter technique. It was found that all integrated marketing communication tools predicted artist support by 34.3% ($R^2 = 0.343$), with the remaining 65.7% being explained by other variables. The IMC tools that had a positive influence on the artist support were statistically significant at 0.05, namely sales promotion, which had a regression coefficient equal to 0.166, and public relations, which had a regression coefficient equal to 0.485. Furthermore, specific IMC tools that had a negative influence on artist support, and that were statistically significant at 0.05, were the mobile media, with a regression coefficient equal to -0.130. As for the IMC tools in advertising and events, it was found that there was no statistically significant effect on artist support at 0.05; the analysis results appear in Tables 2a and 2b.

Table 2a: Simple Regression Analysis Results for Artist Support Predicted by IMC

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.
	B	Std. Error	Beta		
(Constant)	2.991	0.133		22.453	0.000
IMC	0.381	0.031	0.541	12.149	0.000

$R^2 = 0.264$, Adjusted $R^2 = 0.262$, $F = 147.598$, $p = 0.000$

Table 2b: Multiple Regression Analysis Results for Artist Support Predicted by IMC in Individual Tools

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.	Collinearity	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	2.864	0.132		21.718	0.000		
Advertising	-.016	0.043	-0.023	-0.367	0.714	0.419	2.386
Sales Promotion	0.097	0.039	0.166	2.502	0.013	0.368	2.719
Public Relation	0.314	0.044	0.485	7.214	0.000	0.356	2.812
Event	0.031	0.045	0.051	0.697	0.486	0.306	3.263
Mobile Media	-.065	0.025	-0.130	-2.608	0.009	0.653	1.531
R ² = 0.343 Adjusted R ² = 0.335 F = 42.582 p = 0.000							

Hypothesis 2: Integrated marketing communication has a direct effect on consumer fanaticism.

When analyzing the results by Simple Regression Analysis to test the hypothesis, it was found that integrated marketing communications could predict consumer fanaticism up to 49% ($R^2 = 0.490$). The remaining 51% could be explained by variables, with integrated marketing communication having a regression coefficient equal to 0.700. The researchers conducted additional testing by analyzing all five aspects of integrated marketing communication tools by using multiple regression analysis by selecting independent variables into the regression equation using the Enter technique. It was found that all integrated marketing communication tools predicted the consumer fanaticism by 49.9% ($R^2 = 0.499$) and the remaining 50.1% being explained by other variables. Integrated marketing communication tools that had a positive influence on a consumer fanaticism with statistical significance at the .05 level were advertising, the regression coefficient being 0.171; sales promotion had a regression coefficient equal to 0.252; public relations had a regression coefficient equal to .189; and events had a regression coefficient equal to 0.196. Only one aspect of integrated marketing communication tools, mobile media, had no statistically significant effect on consumer fanaticism at the 0.05 level; the analysis results appear in Tables 3a and 3b.

Table 3a: Simple Regression Analysis Results for Consumer Fanaticism Predicted by IMC

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.
	B	Std. Error	Beta		
(Constant)	0.545	0.173		3.153	0.002
IMC	0.809	0.041	0.700	19.912	0.000

$R^2 = 0.490$, Adjusted $R^2 = 0.489$, $F = 396.491$, $p = 0.000$

Table 3b: Multiple Regression Analysis Results for Consumer Fanaticism Predicted by IMC in Individual Tools

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.	Collinearity	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	0.605	0.180		3.370	0.001		
Advertising	0.184	0.058	0.171	3.161	0.002	0.419	2.386
Sales Promotion	0.231	0.053	0.252	4.365	0.000	0.368	2.719
Public Relation	0.191	0.059	0.189	3.211	0.001	0.356	2.812
Event	0.188	0.061	0.196	3.103	0.002	0.306	3.263
Mobile Media	-.002	0.034	-0.003	-.073	0.942	0.653	1.531

$R^2 = 0.499$ Adjusted $R^2 = 0.493$ $F = 81.343$ $p = 0.000$

Hypothesis 3: Consumer fanaticism has a direct effect on artist support.

The result was analyzed using Simple Regression Analysis to test the hypothesis, and it was found that consumer fanaticism was able to predict artist support up to 28.7% ($R^2 = 0.287$). The remaining 71.3% could be explained by other variables, with the consumer fanaticism having a regression coefficient equal to 0.536 at the 0.05 level; the analysis results appear in Table 4.

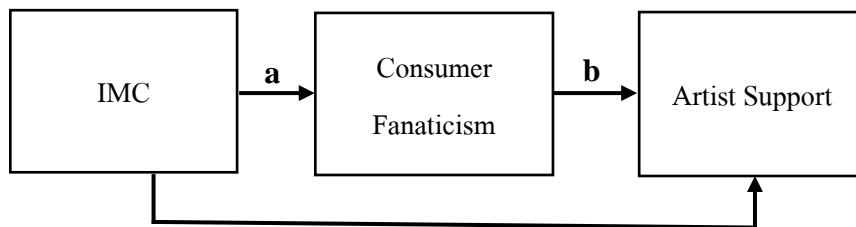
Table 4: Simple Regression Analysis Results for Artist Support Predicted by Consumer Fanaticism

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.
	B	Std. Error	Beta		
(Constant)	3.226	0.109		29.683	0.000
Consumer Fanaticism	0.343	0.027	0.536	12.873	0.000

$R^2 = 0.287$ Adjusted $R^2 = 0.285$ $F = 165.712$ $p = 0.000$

Hypothesis 4: Integrated Marketing Communication has an indirect effect on artist support through consumer fanaticism.

The researchers used the mediator concept of Baron and Kenny (1986) by analyzing the combined influence between the initial variable and the mediator variable on the dependent variable before analyzing the indirect influence of the mediator variable, presenting the steps for calculation as a-relation path and b-relation path, as shown in Figure 2.

**Figure 2:** Steps for Calculation the Indirect Effect from IMC on Artist Support

Step 1: Calculate the direct effect of IMC on Consumer Fanaticism.

As the result shows in Table 3a, a regression coefficient (β) of IMC to Consumer Fanaticism is 0.70 - (a).

Step 2: Calculate the effects from both independent variables on Artist Support.

By using Multiple Regression with the Enter technique, integrated marketing communication and the consumer fanaticism could together predict the artist support by up to 32.4% ($R^2 = 0.324$). The remaining 67.6% could be explained by other variables, with integrated marketing communication having a regression coefficient equal to 0.272,

and the consumer fanaticism having a regression coefficient equal to 0.345, so that was the (b)-relationship path of this analysis; the result details appear in Table 5.

Table 5: Multiple Regression Analysis Results for Artist Support Predicted by IMC and Consumer Fanaticism

Variable	Unstandardized Coefficients		Standardized Coefficients	t-test	Sig.	Collinearity	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	2.871	0.129		22.202	0.000		
IMC	0.201	0.042	0.272	4.786	0.000	0.510	1.962
Consumer fanaticism	0.221	0.036	0.345	6.079	0.000	0.510	1.962

$R^2 = 0.324$ Adjusted $R^2 = 0.321$ $F = 98.715$ $p = 0.000$

Step 3: Calculate the indirect effect path coefficient from IMC on Artist Support.

As Baron and Kenny (1986) noted to find the outcome of $a \times b$, the product of (0.70) (0.345) equaled 0.2415, which showed the indirect effect path coefficient between the integrated marketing communication toward the artist support through the consumer fanaticism.

Step 4: Prove all the effects, direct and indirect effects, by comparing with the total effect.

If Direct effect + Indirect effect = Total effect, 0.272 (β of IMC from Table 5) + 0.2415 = 0.5135 or 0.514.

The total effect that came from the calculation matched with the correlation coefficient between IMC and Artist Support as presented in Table 1.

Discussion

From the study, it was found that LOVEiS IMC, in general, had a positive influence on artist support, which could explain how much of the target audience who had perceived the integrated marketing communications would support the artist as well. In the case of LOVEiS, the public relations were perceived by consumers at a high level, while regarding other tools including advertising, events and sales promotion, the

consumers perceived at a quite high level as well, so although the price for a concert ticket by LOVEiS could be high, it could still be sold out. Consistent with the research of Sakuna and Sripoomtanawong (2019) it was found that the most effective marketing tool influencing a consumer is online advertising. According to the research of Vongthongkum et al. (2017), it was found that the marketing communication of the football club had a positive influence on the behavior of the viewers of the Thai Football League with a significance level at 0.05.

Furthermore, when testing the hypotheses it was found that LOVEiS' integrated marketing communication overall had a positive influence on the artist support and also consumer fanaticism, which could explain how much of the target audience who perceived the integrated marketing communications from the company would increase the level of fanaticism and artist support. In the case of LOVEiS company, artists would have to produce video content including Live Streaming on their Facebook fan page, so music fans could receive news about artists at all times, resulting in a feeling of acquaintance as if being part of a group of music fans. The research results are consistent with the research of Tantiwitidpong (2008) who found that Thai teenagers were crazy about Korean singer artists by looking for information and following news about Korean singers by using online media and collecting various souvenirs, including going to concerts and following artists and singers in different ways.

Although many tools of IMC had a positive influence on consumers' support of the artists, mobile media had a negative effect, which showed that some tools might not match consumer perceptions. While advertising and event tools did not have a statistically significant effect, maybe the response to marketing tools varied among groups. Following some research articles, it was found that the effects of IMC tools differed in different businesses, and on target customers such as those in the study of Sirimongkol (2011) and Reanmanee (2016), who found that some IMC tools had no relationship or could not predict the buying decision. Although the respondents in both research studies had the same characteristics, when they were in a different business, the response to the marketing communication tool would be different.

According to the study, it was found that the consumer fanaticism had a positive influence on artist support, which explained that the level of fanaticism would increase the artist support as well as adhere to the concept of Sandvoss (2005) who explained the behavior of fan clubs to support the artists in various ways. It also corresponded to the

research results of Tantimeth and Tuicomepee (2018) who found that the fan clubs would follow the news of favorite artists every day and buy souvenirs of favorite artists frequently.

Consumer fanaticism took role as a mediator between IMC and Artist Support. According to this hypothesis testing, if the organization used only integrated marketing communication, only 26.4% of consumers' support of artists could be predicted. Nevertheless, when able to create a group of customers who were crazy about artists as well, then it could be combined to predict artist support increasing to 32.4%. In the case of LOVEiS, the artists would provide live streaming via the Facebook fan page to get closer to the fans and introduce themselves in person. It was not only merely communicating the information to the consumers, but planned communication that enhanced the artist mania among the fans would allow consumers to support artists more than ever.

Recommendations

1) The use of consumer fanaticism resulted in consumers wanting to support artists, but in order to create them to be at a level of fandom, it is highly recommended to use integrated marketing communication tools. Therefore, music labels and artists should use such tools to create fanaticism, such as presenting news in the artists' trend, producing video content, live streaming, including marketing activities such as a fan meeting or charity events. These activities were the starting point for creating engagement in order to allow music fans to be closer to the artists and leading to receiving concrete and fanatical support for them.

2) For further study, it might be interesting to study the in-depth factors and the reasons why the consumers wanted to support the artists, not just only IMC, but also other marketing strategies.

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