

# The Influence Of Core And Peripheral Attributes And Social Interaction On Intention To Subscribe Music Videos On The You Tube Page Mediated By Viewing Experience, Brand Relationship Quality, Fanatism With Idolatry Moderation In The Band, Study On Slank Band Fans

Danet Aria Patria<sup>1</sup>, Hendra Achmadi<sup>2</sup>  
, Innocentius Bernarto<sup>3</sup>, Yohana.meilani<sup>4</sup>

[Danat.patria@uph.edu](mailto:Danat.patria@uph.edu)<sup>1</sup>, [Hendra.achmadi@uph](mailto:Hendra.achmadi@uph)<sup>2</sup>,  
[Innocentius.bernarto@uph.edu](mailto:Innocentius.bernarto@uph.edu)<sup>3</sup>, [Yohana.meilani@uph.edu](mailto:Yohana.meilani@uph.edu)<sup>4</sup>

## ABSTRACT

The digital era has changed strategies in doing business, especially in carrying out promotions. The widespread use of Arabic media among consumers has created opportunities but also threats for business people. More in-depth study is needed in trying to obtain opportunities in the digital form of the economy. This also happens in ariable aria. Where more and more new musicians are competing to utilize Ariab media to help increase their popularity. You Tube, as the music media that is most often chosen by consumers, both to record entertainment, information and even to support their business, is the music media that is also chosen by musicians not only in Indonesia but also in the world to increase their popularity. This research aims to determine the antecedents of intention to subscribe as a whole and its impact on interest behavior by using quantitative research methods with an analysis unit of members of the SLANK band fans known as Slanker. Data were analyzed using the PLS-SEM method to test 8 hypotheses with the dependent ariable being Intention to subscribe The novelty from this research are, firstly the fanaticism has positively influenced and significant to intention to subscribe with coefficient determinant is 51 %, and secondly the relationship between viewing experience and the behavior relationship quality has

through the idolatry, because the is higher than when the viewing experience to brand experience qualities, with value is 0,396.

Key words: Intention to subscribe, Idolatry, Brand Relationship Quality, Fanaticism.

## 1. Introduction

The digital revolution has significantly impacted the music industry by lowering the barrier of entry in the industry. These changes are generally described as threatening the big players who dominate the industry such as – Universal, Sony, Warner Music (Guichardaz et al., 2019). Traditionally the music industry has an oligopolistic market structure where the structure is divided into large record companies which often referred to as “Majors”, who control most of the market share and Independent record companies (Gander et al., 2007). The traditional market structure in the music industry is undergoing quite dramatic and significant changes through the introduction of new entrants who use the internet as a tool to distribute their music (Alexander, 2002; Casabesar-Masanell & Hervas-Drane, 2010; Rupp & Estier, 2002). Digital technology has meant that supply and demand in the music industry can now meet without restrictions as a result of record company policies (Sen, 2010). Artists, singers and musicians can create their music at home at very low costs and at the same time can promote and distribute their products online, and on the other hand their listeners and music fans benefit from millions of songs, interacting with the artists whom they admire, and sometimes can even help finance their music projects through social media services (Bernardo, 2013; Hracs, 2012; Winter, 2012).

Digitalization in the music industry and the emergence of technology and the popularity of social media have given marketers, especially in the music industry, greater ability to reach potential consumers through social networks (Salo et al., 2013). At a time when several other types of social media are starting to fade, You Tube continues to experience quite rapid development and has become the number two most visited website in the world. Thus, it has succeeded in playing a unique role as a "storehouse" of popular culture (Arthur J et al., 2018).

Advances in technology have facilitated the music industry to distribute their products and YouTube has become one of the distribution channels to introduce these music products to the target audience (Broxton et al., 2013). The main function of YouTube social media is to apply an object that can be seen by users of the media. The role of YouTube has proven that exposure through social media has a huge influence on the community and also the popularity of the community (Kusumawati et al., 2018).

You Tube is the social media with the largest number of users in Indonesia aged 16-64 years with users reaching 94% of total social users as explained in figure 1.1. And music with 13.6% is the second most frequently accessed You Tube content by You Tube users as explained in Figure 1.2. This makes music industry players globally and also in Indonesia use YouTube as a medium to promote their music products in the form of music videos to reach consumers (Broxton et al., 2013; Kusumawati et al., 2015), but referring to figure 1.3 . which describes the 10 You Tubers with the highest number of subscribers, not a single Indonesian music industry player is included in the list.

As expressed by vocalist KaKa (Ramadhoni B.A, 2021) SLANK will create a digital-based "SLANK Fans Club" to adapt to the times. Like it or not, artists have to change to digital. Founded on December 26 1983, SLANK is considered not only to have provided change and impact on the development of the music industry in Indonesia, but also to have made a contribution in the context of education in a broader sense, especially in terms of character development. SLANK is a Rock and Roll Band but very Indonesian, as stated by Hilmar Farid, Director General of Culture, Ministry of Education and Culture (Annisa D.T., 2020). Furthermore, Hilman Farid in Tribunnews.com also said that SLANK was considered capable of elevating and boosting Indonesian culture. In fact, SLANK is considered capable of becoming its own icon for the development and progress of Indonesian culture in international eyes. Apart from these things, SLANK was also the highest paid Indonesian Rock Band in 2008 and 2009 with an honorarium of 500 million rupiah per gig (Bramantoro T, 2020), with a total of 4,000,000 fans throughout Indonesia. (Suryani, 2018) and has released 24 albums to date (5 Indonesian Bands with the Most Expensive Fees, n.d., 2022).

The achievements of the SLANK Band are also supported by the achievements of each member of the Band, such as the Band member named Abdi Negara Nurdin or known as Abdee Slank who received an award from Erick Tohir - Minister of BUMN of the Republic of Indonesia through the Annual General Meeting of Shareholders (AGMS) of PT . Telkom Indonesia on Friday, 28 May 2021 (Personal, 2021) and personnel named Akhadi Wira Satriaji or better known as Kaka SLANK were appointed as ambassadors for the socialization of Covid-19 Vaccination (Realita.co, 2021).

Intention to subscribe to music videos from many Indonesian music groups/bands which have been uploaded on You Tube as the social media most widely used by internet users in Indonesia with an age range of 16-64 years is a phenomenon and the main problem in current research. . Research on consumer behavior as a multidisciplinary science, relies heavily on the attention given by psychology to the limitations of conscious/cognitive information processing and shifts to factors that are more non-cognitive or what are more commonly referred to as non-conscious factors. as a determinant in making a decision (Kassarjian, 1982) focusing on emotions or behavior is nothing new in consumer research. Research that studies motivation emphasizes subconscious emotions as the basis of behavior (Dichter, 1964). Furthermore, Triandis (1977) in the Theory of Interpersonal Behavior (TIB) which he developed stated that emotions, mediated by affect, are predictors of intention which in turn Intention is a predictor of the existence of a behavior (behavior/action).

By considering the facts stated above, the researcher chose a topic that examines the antecedents of fanaticism which in turn influences the intention to subscribe to videos from one of the legendary bands in Indonesia with the topic THE INFLUENCE OF CORE AND PERIPHERAL ATTRIBUTES AND SOCIAL INTERACTION ON INTENTION TO SUBSCRIBE MUSIC VIDEOS ON THE YOU TUBE PAGE MEDIATED BY VIEWING EXPERIENCE, BRAND RELATIONSHIP QUALITY, FANATISM WITH IDOLATRY MODERATION IN BANDS, STUDY ON SLANK BAND FANS.

## **2. Literature Review**

There are several constructs in the current research which include three independent variables, namely, core attribute, peripheral attribute, social interaction, three mediating variables, namely, Viewingexperience, BRQ (Brand Relationship Quality), and Fanaticism, and 1 (one) Dependent variable ; Intention to Subscript to Music Video on You Tube.

### **2.1. Core Attribute**

The attributes of a film are the basic characteristics which then become the characters of a film (Gazley et al., 2011a; Hennig-Thurau et al., 2001). The attributes most often used in literature about films are: story, direction. / direction, casting / cast, and acting from the actors (Eliashberg et al., 2000; Ladhari, 2007; Neelamegham & Jain, 1999) intrinsic clues are used to provide guidance signals for the main theme / character and also the quality of a film and not can be replaced by other products. It was further explained that storyline, cast, and acting are classified as core attributes which describe intrinsic clues that can help determine the quality of a film that is selected and evaluated (Neelamegham & Jain, 1999b; Zeithaml, 1988)

Core attributes are intrinsic factors in the form of the story, the actors, and also the acting of the actors in a film and are often used to assess the quality of a film.

### **2.2. Pripheral Attribute**

Movie sets, music, special effects, and also costumes are considered peripheral attributes and are extrinsic clues to a film. (Neelamegham & Jain, 1999b; Zeithaml, 1988) extrinsic / peripheral attribute indicators of a film can act as an indication of the general quality of a film. Even though intrinsic clues are a more important factor in assessing the quality of a product than extrinsic clues, consumers often have difficulty assessing a product, especially products that are considered experiential products without any previous experience. Extrinsic clues can be more useful when consumers lack information, time, or interest in knowing Core Attributes (Zeithaml, 1988). Furthermore, Neelamegham and Jain (1999) found that peripheral attributes have a large influence on post-movie evaluation. Peripheral attributes in a film in the form of film sets, music, special effects, or costumes do not seem to be directly used in assessing the quality of a film. However, in certain conditions where consumers do not/don't have the

information, time or interest to know the core attributes/intrinsic factors of a film, peripheral attributes can be useful for assessing the quality of a film, especially in general. And peripheral attributes have a big influence, especially in giving an impression during the post film evaluation period, which is an assessment of the quality of a film given by the audience after they have finished watching the film.

### **2.3. Social Interaction**

According to Social Present Theory, social presence is a prerequisite for effective communication (Riedl et al., 2013). Social presence at a high level increases positive contributions to communication experiences and interpersonal involvement (Gooch & Watts, 2014). The impact of social presence during a communication episode is to influence the feelings of closeness of the people involved in the relationship and have a positive influence on the affective experiences of these individuals, such as; feelings of immersion and involvement. Because feelings of closeness can increase attentional processing and also facilitate the absorption of experiences from the surrounding environment (Gooch & Watts, 2014; Ou et al., 2014) Social and Communication Relations can be built between those who share interests and experiences (Shim et al. , 2015) Co-viewing has been stated as an additional motivation in using You Tube (Haridakis & Hanson, 2009)

The ability to share videos with others offers a social component to YouTube which ultimately gives rise to interpersonal motives such as; participation/inclusion, affection, and even control may have contributed to the use of You Tube (Barbato & Perse, 1992; Downs & Javidi, 1990; Rubin et al., 1988).

### **2.2.4. Viewing Experience**

Viewing Experience is something important for promotional videos (Chiara Valentini et al., 2018). Promotional videos with a good viewing experience can create a happy feeling for viewers. To create a good viewing experience, researchers in the film making industry have identified three aspects that must be improved; (1) logic flow, which talks about content settings/taking pictures that focus on the product and are clear,

(2) transition smoothness, where the "distance" between the camera and the product must run smoothly, (3) stimulus level, where it is suggested that experience depends on the sufficient degree of a stimulus (Bordwell, 2017; Monaco, 2009; Murch, 2001). A stimulus degree that is too low will cause boredom while a stimulus that is too high will cause feelings of discomfort (Chang Liu et al. , 2019; Berlyne, 1960; Bordwell, 2017).

Moreover, what is a challenge at the moment is the emergence of new media, creating a new environment. Namely internet / online media. Viewers/viewers of visual images in the media can also be or have the potential to be creators/creators of a visual image in the media, and also parties who distribute/disseminator. This is the case in user generated videos. Viewers of user generated online videos may also share similarities with lurkers in on-line communities. Based on studies conducted on online communities, most of which are text-based, those who frequently post in online media are referred to as posters and those who only witness these posts are referred to as lurkers (O'donnell et al., 2008) . A special note is made by Nonnecke and Preece (1999) that lurkers make up 90% of many on-line communities. and lurking is actually a very active activity, with a certain methodology, and also a process that is driven by a certain goal (Nonnecke & Preece, 2000). Furthermore, Takahashi, Fujimoto, and Yamasaki (2003) concluded that lurkers are active participants in an on-line community that contributes social capital to the off-line community of users.

## **2.5. BRQ (Brand Relationship Quality)**

Relationships are conceptualized in relationship theory as processes that are constantly changing, ongoing and consistent between 2 (two) individuals that produce experiences that have personal meaning (Duck & Sants, 1983). About two decades later Susan Fournier (1998) suggested that such a relationship could also occur between individuals (consumers) and brands.

Susan Fournier through her famous model, BRQ, underlines that there are 3 (three) types of relationships/attachments; 1. Affective and socioemotive (love/passion and self – connection), 2. Behavioral (interdependence and commitment), 3. Cognitive (intimacy and partner quality). (Fournier, 1998, 2009; Valta, 2013)

Since Fournier, BRQ has become a central construct in understanding consumers' long-term relationship evaluations of brands (Francisco-Maffezzolli et al., 2014). According to this model, consumers must be able to build long-term relationships with brands not only based on logical/cognitive thinking with dimensions of usefulness/benefits but also based on dimensions of effectiveness/feelings/emotions based on a collection of interactions they have experienced with a brand. Evaluation of BRQ must be based on evidence that there is an experience that a brand has provided to its consumers (Francisco-Maffezzolli et al., 2014). BRQ is formed through objective elements such as; perception of partner quality, punctual experience, long term association; passion and sense of interdependence, related to loyalty.

BRQ is a concept developed by Susan Fournier which originates from relationship theory. BRQ is a model that is often used to explain how consumers make long-term evaluations of brands that are connected to them. Furthermore, it was concluded by Susan Fournier (Fournier, 1998, 2009) through this model that basically there are three types of attachment; 1. Affective and socioemotive (love/passion and self – connection), 2. Behavioral (interdependence and commitment, 3. Cognitive (intimacy and partner quality)

## **2.6. Fanatism**

Fanatical loyalty is characterized by the existence of a relationship with a high level of intensity over a long period of time with an intense level of commitment, loyalty, devotion, passion, emotional attachment, enthusiasm and involvement (Chan & Wang, 2015). Fanaticism is often demonstrated through all types of expressions of loyalty and indicates a significant level of involvement (Decrop & Derbaix, 2010a), an enduring relationship with the object of loyalty, and high intensity (Fillis & Mackay, 2014). Therefore, fanatical customers are more emotionally attached and highly resistant to

competitors' aggressive behavior. They are also more willing to make ongoing investments of time, finances, emotional and physical resources into the object of their fanaticism (Chung et al., 2018).

Fanaticism is defined as the degree of investment a person makes in another person, group, trend, work of art, or idea (Thorne & Bruner, 2006). Thorne and Bruner (2006) further concluded that there are 4 (four) characteristics of fanaticism; 1. Internal involvement, where fans show a strong tendency towards self-identification as members of the fan subculture, 2. Desire for external involvement, where fans have the desire to be involved in activities related to a group of other fans, 3. A wish to acquire/desire to get something, where fans try to get something/objects related to their fanaticism about a particular object. such as, autographed collectibles and memorabilia, and finally 4. A desire for social interaction, where fans will set aside time (sometimes several hours a week) to discuss the objects of their fanaticism with each other fans, even non-fans in order to build a fanatical group identity.

At this time fanaticism has become something commonplace in the consumer area (Rudin, 1969 and Chung et al., 2017) and the behavior of fanatical individuals has played an important role in today's modern world (Smith et. al., 2007) . Fanaticism is described as a unique form of loyalty with intense and extreme levels of commitment, fidelity, devotion, passion, emotional attachment, enthusiasm, and involvement (Bristow & Richard J. Sebastian, 2001; Cova & Cova, 2002; Funk & James, 2001; McAlexander et al., 2002; Muñiz & Guinn, 2001; Oliver, 1999). Fanaticism is closely related to intense, extreme and emotional loyalty (Chung et al., 2005). Fanaticism is a condition where consumers have a strong emotional attachment to the object of their fanaticism, and this is related to feelings of passion, love and dedication (Ahuvia, 2005; Pichler & Hemetsberger, 2007). It was further concluded that fanaticism involves addiction and a compulsive element, where consumers feel they "have to buy".

## **2.7. Intention to subscribe**

Intention to subscribe is similar to continuous usage. Which is defined as the user's intention to continue using a system or

technology. (K. Wang & Huang, 2014). Even though a system has been successful in the adoption process and accepted, this does not guarantee that success will last. It is quite difficult and expensive to acquire new users, and that is why it is very important to know what causes a user to intend to continue using a system/technology (Reichheld & Scheffer, 2000; van Riel et al., 2001). Through YouTube social media, viewers can highlight a video. As a social practice, highlighting a video is a fairly strong form of reciprocity.

## 2.8 Hypotesis Development

There are three aspects that must be considered in creating a good viewing experience, namely Logic Flow, which talks about content settings/taking pictures that focus on the product and are clear, Transition smoothness, where the "distance" between the camera and the product must run smoothly. , Stimulus level, where it is suggested that experience depends on the sufficient degree of a stimulus (Bordwell, 2017; Monaco, 2009; Murch, 2001), where too little stimuli will cause feelings of boredom and too many stimuli will cause feelings of discomfort (Chang Liu et al., 2019; Daniel E Berlyne, 1960; David Bordwell, 2017). Based on the previous study above, the following suggestions are proposed:

**Hipotesa 1: core attribution berpengaruh secara positif terhadap viewing experience video music band SLANK di Indonesia melalui kanal media sosial You Tube.**

**Hipotesa 2: Peripheral Attribution berpengaruh secara positive terhadap viewing experience video music band SLANK di Indonesia melalui kanal media sosial You Tube.**

According to Social Present Theory, social presence is a prerequisite for effective communication to take place (Riedl et al., 2013). Gooch and Watt (2014) further emphasize that high levels of social presence increase positive contributions to communication experiences and interpersonal involvement. The impact of social presence during a communication episode is to influence the feelings of closeness of the people involved in the relationship and have a positive influence on the affective experience of these individuals, namely, feelings of immersion and involvement. Because feelings of closeness can increase attentional processing and also facilitate the absorption of experiences from the surrounding environment (Gooch &

Watts, 2014; Ou et al., 2014) Social and Communication Relations can be built between those who share interests and experiences (Shim et al. , 2015) and in addition, Co-viewing has been stated as an additional motivation in using You Tube (Haridakis & Hanson, 2009). Taking into account the previous study above, the following hypothesis is proposed: Hypothesis 3: Social Interaction has a positive effect on the viewing experience of music videos SLANK band in Indonesia via the You Tube social media channel.

The sharing of visual content related to a brand has become an integrated part of social media activity and this dramatic shift in interest in visual content can be said to have changed people's perceptions of themselves and the world around them (Svensson & Russmann, 2017) communication through visual content is a very strong means of growing a brand's presence on Social Networking Sites because it provides more influence than messages via text (P. J. Brubaker & C. Wilson, 2018) visual messages provide a clear and concrete presentation of information and it will be easier to access someone's memory, which will make processing and remembering information easier and faster (Jakus, 2018). This will be an advantage for a brand in terms of building deeper relationships, increasing trust in a business marketing and developing communications (Neher, 2014). Manic (2015) explains that visual communication is divided into three main types, namely, illustrations, in the form of static visualizations, including pictures, photos, and most recently introduced, memes, comics which are a collection of images and text arranged in the right order so that they depict clear story sequence. Video is a collection of moving images in the form of clips or short films with a clear story and conveying a short message. Video is a very powerful tool for communicating human emotions. However, many studies have concluded that only two components are often used in visual communication; Image in the form of photos, graphics and also videos (Pavel, 2014; Svensson & Russmann, 2017; Pandey & Sang, 2015; Brubaker & Wilson, 2018) and viewing experience are important things for promotional videos. Because a good viewing experience will create feelings of joy for the viewers of a promotional video. (Chiara Valentini et al., 2018) based on the previous study above, the following hypothesis is proposed.

Hypothesis 4: viewing experience of the SLANK band's music videos via the You Tube social media channel has a positive effect on the brand relationship quality (BRQ) of the SLANK band in Indonesia. Fanatisme adalah suatu bentuk dari loyalitas akan suatu obyek dengan derajat di atas rata-rata (Samra & Wos, 2014). Loyalty is a function of social relationships, which occurs when someone insists on maintaining close relationships, and this is usually the result of successful experiences both tangible and intangible over a period of time (Quach et al., 2016). The characteristics of the fanatic stage are characterized by strong and intense emotional attachment, enthusiasm, and deep involvement (Chan & Wang, 2015). In order for loyalty to turn into fanaticism, a maintenance/nurturing process must occur where this process triggers the desire of consumers to have above average levels of commitment and dedication (Quach et al., 2019). Individuals who develop deep relationships with other objects are considered very likely to show fanaticism (Dwyer et al., 2018a).

As social media develops, visual content related to a brand has become an integrated part of social media activity and this dramatic shift in interest in visual content can be said to have changed people's perceptions of themselves and the world around them (Svensson & Russmann, 2017). Communication through visual content is a very strong means of growing a brand's presence on Social Networking Sites because it provides more influence than messages via text (Brubaker & Wilson, 2018). Visual messages provide a clear and concrete presentation of information and will make it easier to access someone's memory, which will make processing and remembering information easier and faster (Jakus, 2018). This will be an advantage for a brand in terms of building deeper relationships, increasing trust in a marketing effort and developing communications (Neher, 2014) and causing viewing experience to become important for a promotional video (Valentini et al., 2018).

BRQ has become a central construct in understanding consumers' long-term evaluation of brands (Francisco-Maffezzoli et al., 2014). From the description above, a conclusion can be drawn that fanaticism is a form of extreme loyalty that occurs through the existence of a deep relationship. In order for fanaticism to occur, there must be a nurturing process. With the increasing development of social media,

visual content has been chosen by many companies to always present the brand they own in the hearts of their consumers, so that ultimately a deep connection occurs. However, there are not many studies that can explain with certainty how consumers/viewers actually react to visual content. It can be known for certain that the audience does not always react according to the wishes of the content creator. And that BRQ can be used as a construct for long-term evaluation between consumers of brands. By considering the above study, the following hypothesis is proposed. Communication:

**Hypothesis 5: viewing experience of the SLANK band's music video has a positive effect on fanaticism from SLANK band fans mediated by the SLANK band's brand Relationship Quality (BRQ) in Indonesia.**

Fanaticism is a special form of loyalty with characteristics; strong, intense and has an extreme degree of commitment, loyalty, devotion, passion, emotional connection, enthusiasm and involvement (Bristow & Sebastian, 2001; Cova & Cova, 2002; McAlexander et al., 2003). The concept of attachment to an idol refers to strong emotions such as excessive admiration and also attachment to an idol figure, so that his personal attributes are seen as excessively ideal (Silvera & Austad, 2004; Vlachos et al., 2010). Attachment theory has identified that there are two dimensions of attachment style, namely anxiety and avoidance. This is based on the individual's view of himself and of others (Cheah et al., 2019). Individuals with anxiety in an attachment relationship usually experience excessive anxiety or fear of rejection or separation from an idol with whom they have a strong attachment (Hazan & Shaver, 1994; Vlachos et al., 2010). Following attachment theory, consumers who are high in anxiety usually have a negative view of self-concept (i.e., low self-conformity), which results in a fear of being abandoned by a beloved idol, which ultimately leads them to imitate their idol's appearance and achievements. (Silvera & Austad, 2004; Swaminathan et al., 2009). Individuals like this tend to have an obsession with the details of a celebrity's life, and believe that they can communicate with their favorite celebrity through a shared secret code (McCutcheon et al., 2002; Seno & Lukas, 2007) Popularity Korean television series have shown the increasing "obsession" of consumers with everything Korean (products/brands) and

the desire to relate to the perfection of the soap opera stars they are watching (Cheng, 2014; Hong & Kim, 2013)

Consumers are known to build strong relationships with brands that have values and personality associations that are in line with their self-concept (Sirgy, 1982). Through this perspective, brand relationships can be interpreted as an expression of the consumer's identity (Escalas et al., 2005; Reed, 2004) connection with self concept, which is a dimension of consumer brand relationship indicating how much a brand contributes to the identity, values and goals of an individual consumer (Fornier, 1998). Another branch of research suggests that brand relationships can provide/ equipping consumers with a social identity (Weiss, 1974; Wright, 1974) is **Hypothesis 6: SLANK band brand relationship quality (BRQ) has a positive effect on the fanaticism of SLANK Band fans in Indonesia, moderated by idolatry**

BRQ is a model developed by Susan Fournier (1998). By referring to relationship theory, Susan Fournier said that relationships can not only occur between individual humans but also between consumers and a brand. It was further explained that a brand can create a relationship with its consumers with characteristics, namely, (1) it is reciprocal where an exchange occurs between consumers and a brand, (2) it provides meaning for both parties involved in the relationship, (3) can take various forms, and (4) can change/adapt over time. (Fournier, 1998) with reference to the previous study above, the following hypothesis is proposed: **Hypothesis 7: the SLANK band's brand relationship quality (BRQ) has a positive effect on the intention to subscribe to SLANK band music videos in Indonesia via the You Tube social media channel, mediated by the fanaticism of SLANK band fans in Indonesia.** Fanaticism is described as extreme loyalty which is characterized by the existence of a relationship with a high level of intensity over a long period of time with an intense level of commitment, loyalty, devotion, passion, emotional attachment, enthusiasm and involvement (Chan & Wang, 2015). Fanaticism is often demonstrated through all types of expressions of loyalty and shows a significant level of involvement (Decrop & Derbaix, 2010). Enduring relationships with the object of loyalty, and high intensity (Fillis & Mackay, 2014). Therefore, fanatical customers are more emotionally

attached and highly resistant to competitors' aggressive behavior. They are also more willing to make ongoing investments of time, finances, emotional and physical resources into the object of their fanaticism (Chung et al., 2018). Fans / enthusiasts choose which YouTubers they should watch, are given a "Like", "Dislike" sign, and also subscribe and also make themselves known through exchanging their thoughts publicly by providing comments publicly (Cronin & Cocker, 2019). Building long-term relationships between brands and consumers is important. Because this relationship will lead to the emergence of an intention to positive referral (intention to provide a positive referral) in a consumer who is influenced by emotional attachment to a brand (Juhee Kang et al., 2020). Furthermore, a study conducted on organic food in Indonesia and Thailand concluded that fanaticism towards environmental friendliness influenced the intention to purchase organic food in both countries (Kamilah et al., 2021). A study regarding the influence of online celebrity performance concluded that online celebrity performance can stimulate the emotional state of consumers which ultimately increases purchase intention of recommended goods/products (Meng et al., 2021). A study conducted on the music industry in Thailand concluded that the passion that an artist has for his fans influences intention to purchase and intention to download digital music products, which in turn can reduce piracy (Sanitnarathorn, 2018). By referring to the previous study above, the following hypothesis is proposed: **Hypothesis 8: The fanaticism of SLANK band fans has a positive effect on the intention to subscribe to SLANK band music videos via the YouTube social media channel in Indonesia.**



Figure 2.1 Conceptual Framework

### 3. Methodology

#### 3.1 Types of Research

The type of research chosen in this research is quantitative research by conducting surveys of the population, conducting hypothesis and correlational tests. The results of hypothesis testing can be generalized to the population according to the time of data collection. Data is collected at a certain time, in one period only. Therefore, this research is a cross-sectional study. Where this is based on the consideration that research using data collection at one time can be declared sufficient (Sekaran & Bougie, 2016). Research is carried out by conducting surveys, with explanatory aims by testing causal relationships between variables.

#### 3.2 Research Object

The object of this research is intention theory, namely intention to subscribe. There are also several other variables that influence the conceptual framework that predicts intention to subscribe, such as: core attribute (main attribute), peripheral attribute (supporting attribute), social interaction (social interaction), viewing experience (experience watching), Brand Relationship Quality (BRQ), fanaticism.

#### 3.3 Unit Analysis

The unit of analysis used in this research is individuals who are members of the fan organization of the music group/band SLANK which is commonly referred to as Slanker throughout Indonesia who have been members of Slanker for at least three years. Data from each individual is taken and then collected to serve as a data source. These Slanker members will be reached by visiting the SLANK band headquarters which is located on Jl. Potlot, Kalibata, South Jakarta, then coordinate with the person in charge at the location to then distribute the questionnaire in the form of a Google form or question sheet.

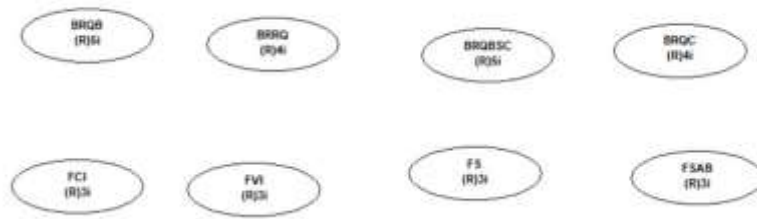
#### 3.4 Analysis using PLS-SEM

This research applies the PLS-SEM analysis method using WarpPLS 7.0. This calculation using PLS-SEM produces two

types of models, namely outer model and inner model. The outer model describes the relationship between indicators and their latent variables (Hair et al., 2019a). The outer model is used to measure the reliability and validity of each indicator of the variable being measured. Meanwhile, the inner model is a structural model that is needed to assess the quality of the research model by testing the significance of the influence between constructs, such as path coefficient analysis. PLS-SEM was used in this research. This method allows researchers to estimate complex models with many constructs, variable indicators, and structural paths without imposing distribution assumptions on the data (Hair et al., 2019b). PLS - SEM is a predictive approach to SEM (Structural Equation Modeling) which emphasizes predictions in estimating statistical models, the structure of which is designed to provide causal explanations (Sarstedt M et al., 2107; Wold HOA, 1982) so that this technique can overcome the dichotomy between explaining, which is the emphasis in academic research, and predictions, become the basis for building managerial implications (Hair et al., 2019). And finally, PLS-SEM was chosen because it has software that is easy to use/user friendly so only a little technical knowledge is needed regarding the method (Hair et al., 2019b). The software includes; WarpPLS, PLS-Graph (Chin WW, 2003; Solimun, A. A. R. Fernandes, and Nurjannah. 2017)

This research applies second order analysis. According to the description by Vinci, Chin and Wang (2010), the application of PLS-SEM is possible if a study has a latent construct which is a multidimensional construct. An example that is often used is the service construct, service quality is often measured by looking at dimensions including responsiveness, reliability, assurance, empathy, physical evidence. This means that the five dimensions mentioned are constructs that require indicators in measurement. The approach that can be taken is through the second order factor. Namely using the indicator on the first order factor as an indicator for measuring the second order factor.

#### **4. Result**



Gambar 4.1 Hasil uji Dimensi Penelitian

Tabel 4.1 Nilai Outer Loading

| Indikator | BRQBI | BRQIW | BRQSC | BRQC  | FCI   | FVI   | FS    | FSAB  | Kesimpulan |
|-----------|-------|-------|-------|-------|-------|-------|-------|-------|------------|
| BRQBI 1   | 0.651 |       |       |       |       |       |       |       | Reliable   |
| BRQBI2    | 0.820 |       |       |       |       |       |       |       | Reliable   |
| BRQBI3    | 0.873 |       |       |       |       |       |       |       | Reliable   |
| BRQBI4    | 0.884 |       |       |       |       |       |       |       | Reliable   |
| BRQBI 5   | 0.736 |       |       |       |       |       |       |       | Reliable   |
| BRQIW1    |       | 0.887 |       |       |       |       |       |       | Reliable   |
| BRQIW 2   |       | 0.861 |       |       |       |       |       |       | Reliable   |
| BRQIW3    |       | 0.943 |       |       |       |       |       |       | Reliable   |
| BRQIW4    |       | 0.923 |       |       |       |       |       |       | Reliable   |
| BRQBSC1   |       |       | 0.857 |       |       |       |       |       | Reliable   |
| BRQBSC2   |       |       | 0.899 |       |       |       |       |       | Reliable   |
| BRQBSC3   |       |       | 0.923 |       |       |       |       |       | Reliable   |
| BRQBSC4   |       |       | 0.910 |       |       |       |       |       | Reliable   |
| BRQBSC5   |       |       | 0.846 |       |       |       |       |       | Reliable   |
| BRQC1     |       |       |       | 0.844 |       |       |       |       | Reliable   |
| BRQC2     |       |       |       | 0.931 |       |       |       |       | Reliable   |
| BRQC3     |       |       |       | 0.930 |       |       |       |       | Reliable   |
| BRQC 4    |       |       |       | 0.740 |       |       |       |       | Reliable   |
| FCI1      |       |       |       |       | 0.887 |       |       |       | Reliable   |
| FCI2      |       |       |       |       | 0.877 |       |       |       | Reliable   |
| FCI3      |       |       |       |       | 0.858 |       |       |       | Reliable   |
| FVI1      |       |       |       |       |       | 0.864 |       |       | Reliable   |
| FVI2      |       |       |       |       |       | 0.903 |       |       | Reliable   |
| FVI3      |       |       |       |       |       | 0.863 |       |       | Reliable   |
| FS1       |       |       |       |       |       |       | 0.884 |       | Reliable   |
| FS2       |       |       |       |       |       |       | 0.900 |       | Reliable   |
| FS3       |       |       |       |       |       |       | 0.911 |       | Reliable   |
| FSAB1     |       |       |       |       |       |       |       | 0.876 | Reliable   |
| FSAB2     |       |       |       |       |       |       |       | 0.944 | Reliable   |
| FSAB3     |       |       |       |       |       |       |       | 0.953 | Reliable   |

All the indicator has already reliabl, because its > 0.708  
 .(Hair et al., 2019)

**Tabel 4.2 Nilai Outer Loading**

| <i>Indicator</i> | <i>Emotional Value</i> | <i>Energizing Value</i> | <i>Epistemic Value</i> | <i>Functional Value</i> | <i>Intention To Enroll</i> | <i>Positive Emotion</i> | <i>Social Media Marketing</i> | <i>Social Value</i> | <i>WOM</i> | <i>Kesimpulan</i> |
|------------------|------------------------|-------------------------|------------------------|-------------------------|----------------------------|-------------------------|-------------------------------|---------------------|------------|-------------------|
| EP1              |                        |                         | 0,794                  |                         |                            |                         |                               |                     |            | Reliabel          |
| EP3              |                        |                         | 0,829                  |                         |                            |                         |                               |                     |            | Reliabel          |
| EP4              |                        |                         | 0,830                  |                         |                            |                         |                               |                     |            | Reliabel          |
| EV1              | 0,857                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |
| EV2              | 0,864                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |
| EV3              | 0,825                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |
| EV4              | 0,903                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |
| EV5              | 0,780                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |
| EV6              | 0,868                  |                         |                        |                         |                            |                         |                               |                     |            | Reliabel          |

**4.1.3. Construct Reliability dan Validity dimensi pada studi pendahuluan****Tabel 4.3 Nilai Construct Reliability dimensi**

|        | <b>Cronbach's Alpha</b> | <b>Composite Reliability</b> | <b>Hasil</b> |
|--------|-------------------------|------------------------------|--------------|
| BRQB   | 0.864                   | 0.908                        | Reliable     |
| BRRQ   | 0.925                   | 0.947                        | Reliable     |
| BRQBSC | 0.932                   | 0.949                        | Reliable     |
| BRQC   | 0.885                   | 0.922                        | Reliable     |
| FCI    | 0.845                   | 0.907                        | Reliable     |
| FVI    | 0.850                   | 0.909                        | Reliable     |
| FS     | 0.880                   | 0.926                        | Reliable     |
| FSAB   | 0.915                   | 0.947                        | Reliable     |

**Tabel 4.4 Nilai Average Variance Extracted (AVE) dimensi**

|        | <b>Average Variance Extracted (AVE)</b> | <b>Hasil</b> |
|--------|-----------------------------------------|--------------|
| BRQB   | 0.844                                   | Valid        |
| BRRQ   | 0.904                                   | Valid        |
| BRQBSC | 0.888                                   | Valid        |
| BRQC   | 0.865                                   | Valid        |
| FCI    | 0.874                                   | Valid        |
| FVI    | 0.877                                   | Valid        |
| FS     | 0.898                                   | Valid        |
| FSAB   | 0.925                                   | Valid        |

All the indicator has already reliable, because its Composite Reliability has > 0.7, and all the indicator has already valid, because its AVE is more than 0,5. (Hair et al., 2019)

**Tabel 4.5 Nilai Average Variance Extracted (AVE)**

|                         | <i>Average Variance Extracted (AVE)</i> | <b>Hasil</b> |
|-------------------------|-----------------------------------------|--------------|
| <i>Emotional Value</i>  | 0,725                                   | <b>Valid</b> |
| <i>Energizing Value</i> | 0,770                                   | <b>Valid</b> |
| <i>Epistemic Value</i>  | 0,669                                   | <b>Valid</b> |
| <i>Functional Value</i> | 0,620                                   | <b>Valid</b> |

**4.1.4. Hasil Uji Dimensi pada studi pendahuluan****Tabel 4.6 Uji Dimensi**

| <b>BRQB</b> | <b>BRRQ</b> | <b>BRQBC</b> | <b>BRQC</b> | <b>FCI</b> | <b>FVI</b> | <b>FS</b> | <b>FSAB</b> |
|-------------|-------------|--------------|-------------|------------|------------|-----------|-------------|
| -0.224      | -0.029      | -0.216       | -0.031      | 0.037      | -0.645     | -0.191    | -0.936      |
| -0.314      | -1.339      | -0.639       | -1.613      | -0.897     | -0.043     | -0.932    | -0.646      |
| -0.890      | -1.057      | -1.032       | -1.449      | -0.278     | -1.244     | -1.425    | -0.797      |
| -0.142      | -0.547      | -0.216       | -0.031      | 0.037      | 0.240      | -0.426    | -0.871      |
| 0.638       | 0.732       | 0.450        | 0.069       | -0.289     | 0.268      | -0.426    | 0.793       |
| -0.923      | -0.256      | -0.676       | -0.833      | 0.037      | -0.330     | -1.425    | -0.217      |
| -1.532      | -1.259      | -1.635       | -2.415      | -0.898     | -1.501     | -1.673    | 0.213       |
| -0.817      | -0.077      | -0.829       | -0.031      | 0.991      | -0.358     | -1.425    | 0.503       |
| -0.698      | -0.547      | -0.205       | -0.483      | 0.362      | -0.645     | -0.178    | 0.438       |
| 0.131       | 0.960       | 0.838        | 0.948       | 0.361      | 0.265      | 0.821     | 0.793       |
| 1.022       | 0.732       | 0.838        | 0.948       | 0.991      | 1.125      | 0.304     | 0.793       |
| -0.923      | -1.017      | -1.269       | -1.010      | -0.917     | -0.645     | -0.191    | -1.226      |
| -1.757      | -1.017      | -1.032       | -0.483      | -0.288     | -0.358     | -1.673    | -0.507      |
| -0.367      | -0.029      | -0.216       | -0.031      | -0.278     | -0.358     | 0.057     | 0.503       |
| 0.446       | 0.049       | 0.838        | 0.242       | -2.826     | -1.274     | -1.673    | -3.246      |
| 0.830       | 0.450       | 0.418        | 0.685       | 0.666      | 0.812      | 1.056     | 0.503       |
| -0.359      | 0.960       | 0.838        | 0.948       | 0.991      | 1.125      | 1.290     | 0.793       |
| -0.367      | -0.029      | -1.053       | -0.557      | -0.288     | -0.646     | -0.684    | -0.217      |
| -2.304      | -1.026      | -0.164       | -1.613      | -1.233     | -1.530     | -1.425    | -0.572      |
| 0.254       | 0.960       | 0.838        | 0.242       | -0.266     | -0.022     | -1.673    | 0.739       |
| -1.148      | -1.032      | -2.322       | -1.989      | -0.603     | 0.240      | 0.550     | -0.217      |
| -1.115      | -0.547      | -0.816       | -0.017      | -0.603     | 0.240      | 0.057     | -0.217      |
| -0.473      | -1.496      | -1.923       | -1.372      | -1.232     | -0.645     | 0.537     | -2.236      |
| -1.115      | -0.271      | -0.615       | -0.470      | -0.278     | -0.332     | -0.191    | -0.217      |
| -0.367      | -0.547      | 0.054        | -0.207      | -0.603     | -1.530     | -1.156    | -0.936      |
| -1.115      | -1.738      | -1.226       | -1.812      | -1.557     | -1.216     | -0.932    | -1.656      |

All the indicator has already normalized.

Table 4.12 Outer Loading

|        | CA    | PA    | SI    | VE    | BRQ   | FAN   | nolvname | IDOL | HASIL    |
|--------|-------|-------|-------|-------|-------|-------|----------|------|----------|
| CA1    | 0.783 |       |       |       |       |       |          |      | Reliable |
| CA2    | 0.799 |       |       |       |       |       |          |      | Reliable |
| CA3    | 0.865 |       |       |       |       |       |          |      | Reliable |
| CA4    | 0.844 |       |       |       |       |       |          |      | Reliable |
| CA5    | 0.746 |       |       |       |       |       |          |      | Reliable |
| PA1    |       | 0.856 |       |       |       |       |          |      | Reliable |
| PA2    |       | 0.813 |       |       |       |       |          |      | Reliable |
| PA3    |       | 0.872 |       |       |       |       |          |      | Reliable |
| PA4    |       | 0.799 |       |       |       |       |          |      | Reliable |
| SI1    |       |       | 0.940 |       |       |       |          |      | Reliable |
| SI2    |       |       | 0.937 |       |       |       |          |      | Reliable |
| SI3    |       |       | 0.921 |       |       |       |          |      | Reliable |
| SI4    |       |       | 0.871 |       |       |       |          |      | Reliable |
| VE1    |       |       |       | 0.877 |       |       |          |      | Reliable |
| VE2    |       |       |       | 0.904 |       |       |          |      | Reliable |
| VE3    |       |       |       | 0.855 |       |       |          |      | Reliable |
| VE4    |       |       |       | 0.916 |       |       |          |      | Reliable |
| BRQB   |       |       |       |       | 0.803 |       |          |      | Reliable |
| BRRQ   |       |       |       |       | 0.876 |       |          |      | Reliable |
| BRQBSC |       |       |       |       | 0.896 |       |          |      | Reliable |
| BRQC   |       |       |       |       | 0.915 |       |          |      | Reliable |
| FCI    |       |       |       |       |       | 0.834 |          |      | Reliable |

Tabel 4.8 Nilai Construct Reliability

|          | Cronbach's Alpha | Composite Reliability | Hasil    |
|----------|------------------|-----------------------|----------|
| CA       | 0.867            | 0.904                 | Reliable |
| PA       | 0.855            | 0.902                 | Reliable |
| SI       | 0.937            | 0.955                 | Reliable |
| VE       | 0.911            | 0.937                 | Reliable |
| BRQ      | 0.896            | 0.928                 | Reliable |
| FAN      | 0.830            | 0.887                 | Reliable |
| nolvname | 0.846            | 0.907                 | Reliable |
| IDOL     | 0.902            | 0.932                 | Reliable |

Sumber: Hasil Pengolahan data PLS-SEM penelitian (2023)

Tabel 4.9 Nilai Average Variance Extracted (AVE)

|          | Average Variance Extracted (AVE) | Hasil |
|----------|----------------------------------|-------|
| CA       | 0.808                            | Valid |
| PA       | 0.835                            | Valid |
| SI       | 0.918                            | Valid |
| VE       | 0.888                            | Valid |
| BRQ      | 0.874                            | Valid |
| FAN      | 0.814                            | Valid |
| nolvname | 0.875                            | Valid |
| IDOL     | 0.880                            | Valid |
| IDOL*BRQ | 1.000                            | Valid |

Sumber: Hasil Pengolahan Data PLS-SEM Penelitian (2023)

**Tabel 4.10 HTMT**

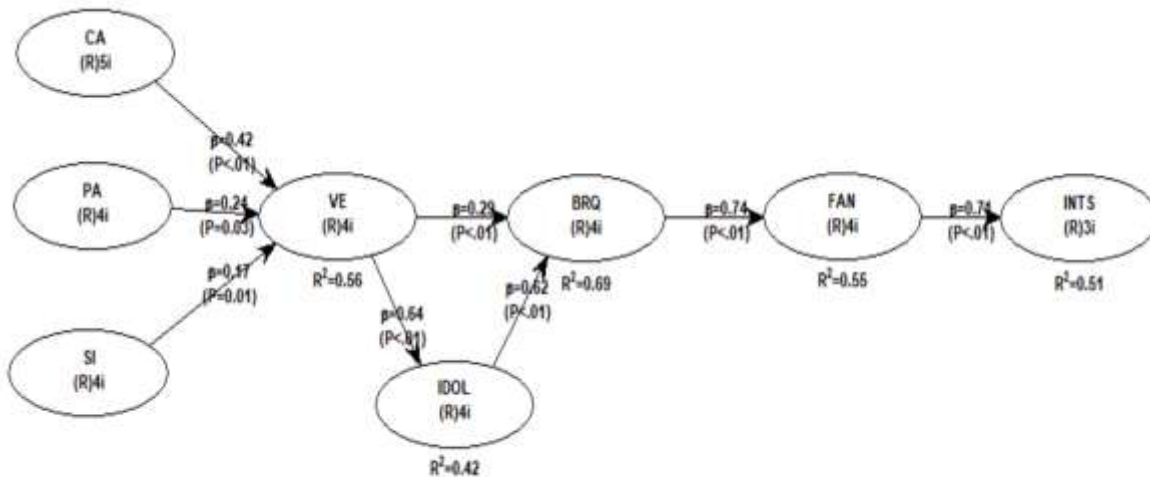
|      | CA    | PA    | SI    | VE    | BRQ   | FAN   | INTS  | IDOL |
|------|-------|-------|-------|-------|-------|-------|-------|------|
| CA   |       |       |       |       |       |       |       |      |
| PA   | 0.953 |       |       |       |       |       |       |      |
| SI   | 0.600 | 0.720 |       |       |       |       |       |      |
| VE   | 0.793 | 0.783 | 0.599 |       |       |       |       |      |
| BRQ  | 0.576 | 0.487 | 0.501 | 0.761 |       |       |       |      |
| FAN  | 0.616 | 0.573 | 0.517 | 0.594 | 0.853 |       |       |      |
| INTS | 0.562 | 0.582 | 0.546 | 0.716 | 0.722 | 0.839 |       |      |
| IDOL | 0.568 | 0.505 | 0.493 | 0.706 | 0.888 | 0.873 | 0.813 |      |

All the indicator has already valid, because its HTMT values has  $< 0.9$  .(Hair et al., 2019)

**Tabel 4.13 Coeficient of Determinant ( R-Square)**

|      | R-Square |
|------|----------|
| VE   | 0,46     |
| IDOL | 0,42     |
| BRQ  | 0,69     |
| FAN  | 0,55     |
| INTS | 0,51     |

Sumber: Hasil Pengolahan Data PLS-SEM Penelitian (2021)

**Figure 4.1 Conceptual Framework**

Tabel 4.14 Uji Hipotesis

| Hipotesis      | Path      | Standardized Path Coefficient | T Statistics | Signifikansi | Keputusan |
|----------------|-----------|-------------------------------|--------------|--------------|-----------|
| H <sub>1</sub> | CA-> VE   | 0.42                          | 4.203        | Signifikan   | Didukung  |
| H <sub>2</sub> | PA->VE    | 0.21                          | 1.941        | Signifikan   | Didukung  |
| H <sub>3</sub> | SI-> VE   | 0.17                          | 2.232        | Signifikan   | Didukung  |
| H <sub>4</sub> | VE->BRQ   | 0.29                          | 4.670        | Signifikan   | Didukung  |
| H <sub>5</sub> | VE->IDOL  | 0.64                          | 9.731        | Signifikan   | Didukung  |
| H <sub>6</sub> | IDOL->BRQ | 0.62                          | 11.022       | Signifikan   | Didukung  |
| H <sub>7</sub> | BRQ->FAN  | 0.74                          | 8.902        | Signifikan   | Didukung  |
| H <sub>8</sub> | FAN->INTS | 0.74                          | 16.253       | Signifikan   | Didukung  |

## 5. Discusstion

The result of this research are the fist fanatics has positively influenced and significant to Intention to subscribe with R Squared value 51 %. Secondly the Idolary as significantly has became as a mediating variable between Viewing Experience and Brand Relationship Quality 0,396 has more than the value of relationship between viewing experience and Brand Relationship Quality with R Squared 69% ( so the Coeficient of Determination ) From the CA, PA dan SI, the most influence to viewing experience is core analysis.

All hypothesis is positively influenced and significant to intention to subscribe. From the Resul, the Core Analysis will influence to viewing experience with 0,42 and than from viewing experience has influence to Idolatry with 0,64 and than from idolatry to BRQ is 0,62 and than from BRQ to Fan with 0,74 and finally fan has positively influence and significant with Intention ot Subscribe is 0,74.

## 6. Conclusion

The novelty from this research are, firstly the fanaticism has positively influenced and significant to intention to subscribe with coefficient determinant is 51 % , and secondly the relationship between viewing experience and the behavior relationship quality has through the idolatry, because the is higher than when the viewing experience to brand experience qualities, with value is 0,396.

## Reference

- A. Dovaliene, A., Masiulyte, & Z. Piligrimiene. (2015). The relations between customer engagement, perceived value and satisfaction: The case of mobile applications. *Procedia-Social and Behavioral Sciences*, 659–664.
- A. Grunig, J. E. Grunig, & W. P. Ehling. (1992). What is an effective organization? in *Excellence in Public relations and Communication Management* (J. E. Grunig, Ed). Lawrence Erlbaum Associates.
- A. M. Aladwani, & P. C. Palvia. (2002). Developing and validating an instrument for measuring user-perceived web quality. *Information Management*.
- Acosta, P. M., & Devasaga, R. (2010). Brand Cult: Extending the Notion of Brand Communities. *Marketing Management Journal*, 20(1), 165–176.
- Addis, M., & Holbrook, M. B. (2001). On the conceptual link between mass customisation and experiential consumption: An explosion of subjectivity. *Journal of Consumer Behaviour*, 1(1), 50–66.
- Agarwal, R., & Karahanna, E. (2000). Time flies when you're having fun: cognitive absorption and beliefs about information technology usage. *MIS Q*, 24(4), 665–694.
- Agrawal, N., & Durairaj Maheswaran. (2005). The Effects of Self-Constraint and Commitment on Persuasion. *Journal of Consumer Research*, 31, 841–849.
- Ahuvia, A. C. (2005). Beyond the Extended Self: Loved Objects and Consumers' Identity Narratives. *Journal of Consumer Research*, 32(1), 171–184.
- Alexander, P. J. (2002). "Peer-to-Peer File Sharing: The Case of the Music Recording Industry." *Review of Industrial Organization* 20, 151–161.
- Andrea Lidwina. (2021, February 17). 94% Orang Indonesia Akses YouTube dalam Satu Bulan Terakhir.  
<https://Databoks.Katadata.Co.Id/Datapublish/2021/02/17/94-Orang-Indonesia-Akses-Youtube-Dalam-Satu-Bulan-Terakhir>.
- Ang, T., Wei, S., & Anaza, N. A. (2018). Livestreaming vs pre-recorded: How social viewing strategies impact consumers' viewing experiences and behavioral intentions. *European Journal of Marketing*, 52(9–10), 2075–2104.  
<https://doi.org/10.1108/EJM-09-2017-0576>
- Arthur J, Drakopoulou S, & Gandini A. (2018). Researching YouTube. *The International Journal of Research into New Media Technologies*, 24(1), 3–15.
- Arto O. Salonen, & Tuula T. Helne. (2012). Vegetarian Diets: A Way towards a Sustainable Society. *Journal of Sustainable Development*, 5(6).

- Aufderheide, P., & Hanke, B. (n.d.). Music Videos: The Look of the Sound Cite this paper "Coming t o You Wherever You Are": Exploring t he Imagined Communit ies of MuchMusic (Cana... Kip Pegley Yo Quiero Mi MT V! Making Music Television for Lat in America.
- B. Schivinski, G. Christodoulides, & D. Dabrowski. (2015). A scale to measure consumer's engagement with social media brand-related content. The 14th International Conference on Research in Advertising - ICORIA, 1–8.
- Barbato, C. A., & Perse, E. M. (1992). Interpersonal communication motives and the life position. *Communication Research*, 19, 516–531.
- Bassi, F. (2010). Experiential goods and customer satisfaction: An application to films. *Quality Technology & Quantitative Management*, 7(1), 51–67.
- Batra, R., & Ahtola, O. T. (1991). Measuring the hedonic and utilitarian sources of consumer attributes. *Marketing Letters*, 2(2), 159–170.
- Bennett, A. (1997). Going down the pub! The pub rock scene as a resource for the consumption of popular music. *Popular Music*, 16, 97–108.
- Bernardo, F. 2013. (2013). "Disintermediation Effects in the Music Business – A Return to Old Times?" *Music Business Research* , Porto: Catholic University of Portugal-CITAR.
- Berry, L. L. (1983). "Relationship Marketing. In *Emerging Perspectives in Relationship Marketing* (pp. 25–34). American Marketing Association .
- Björnberg, A. , & Stockfelt, O. (1996). Kristen Klatvask fra Vejle: Danish pub music, mythscapes and 'local camp.' *Popular Music*, 15, 131–147.
- Brakus, J. J., B. H. Schmitt, & L. Zarantonello. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty?'. *Journal of Marketing*, 73, 52–68.
- Bristow, D. N., & Richard J. Sebastian. (2001). "Holy Cow! Wait 'til next year! A Closer Look at the Brand Loyalty of Chicago Cubs Baseball Fans,. *Journal of Consumer Marketing*, 18(3), 256–275.
- Bristow, D. N., & Sebastian, R. J. (2001). Holy cow! wait 'til next year! a closer look at the brand loyalty of Chicago Cubs baseball fans. *Journal of Consumer Marketing*, 18(3), 256–275.
- Brooks, J. M. (1997). Beyond Teaching and Learning Paradigms: Trekking into the Virtual University. *Teaching Sociology*, 25(1), 1–14.
- Broxton, T., Interian, Y., Vaver, J., & Wattenhoffer, M. (2013). Catchin a Viral Video. *Journal of Intelligent Information System* . , 40(20), 241–259.

- Bruno, A. (2009, October 24). Fully Loaded Clip: Major Labels Exert Greater Control over Monetizing Music Videos. *Billboard*.
- Burgess, J., & Joshua Green. (n.d.). *YouTube: Online from Cash Cow to Cachet Video and Participatory Culture*. Polity Press.
- C. DERBAIX, & P. VANDEN ABEELE. (1985a). Consumer inferences and consumer preferences. The status of cognition and consciousness in consumer behavior theory. *Journal of Research in Marketing*, 2, 157–174.
- C. DERBAIX, & P. VANDEN ABEELE. (1985b). Consumer inferences and consumer preferences. The status of cognition and consciousness in consumer behavior theory. *International Journal of Research in Marketing*, 2, 157–174.
- C. L. Hsu, & J. C. C. Lin. (2008). Acceptance of blog usage: The roles of technology acceptance, social influence and knowledge sharing motivation. *Inf. Manag.*
- C. Pavel. (2014). Using visual content in your marketing. *QUAESTUS Multidisciplinary Research Journal*.
- Cai, S., & Xu, Y. (2011). Designing not just for pleasure: Effects of Web site aesthetics on consumer shopping value. *International Journal of Electronic Commerce*, 15(4), 159–188.
- Casadesus-Masanell, R., & A. Hervas-Drane. (2010). "Peer-to-peer file sharing and the market for digital information goods." *Journal of Economics & Management Strategy*, 19(2), 333–373.
- Chan, K. K., & Wang, X. (2015). Exploring the antecedents and consequences of Míng Pái Kòng (brand-name fanaticism) among China's generation Y. *Journal of Global Marketing*, 28(2), 67–82.
- Chang Liu, Yi Dong, Han Yu, Zhiqi Shen, Zhanning Gao, Pan Wang, Changgong Zhang, Peiran Ren, Xuansong Xie, Lizhen Cui, & Chunyan Miao. (2019). Generating Persuasive Visual Storylines for Promotional Videos. *CIKM*, 901–910.
- Chang, V., Yang, Y., Jiaotong, an, Ariel Xu, Q., & Xiong, C. (n.d.). Factors Influencing Consumer Intention to Subscribe to the Premium Music Streaming Services in China. *Journal of Global Information Management*, 29(6).  
<https://doi.org/10.4018/JGIM.20211101.0a17>
- Cheah, I., Liang, J., & Phau, I. (2019). Idolizing "My Love from the Star": Idol attachment and fanaticism of luxury brands. *Psychology and Marketing*, 36(2), 120–137.  
<https://doi.org/10.1002/MAR.21163>
- Cheng, J. (2014). Chinese consumer demand in South Korea 'staggering,' analyst says.
- Chiara Valentini, Stefania Romenti, Grazia Murtarelli, & Marta Pizzetti. (2018). Digital visual engagement: influencing purchase intentions on instagram. *Journal of Communication Management*.

- Chin WW. (2003). PLS-Graph 3.0. Soft Modeling Inc.
- Chumady, & Ridya. (2021). FROM FREE TO PREMIUM USERS: ANALYZING THE INTENTION TO SUBSCRIBE MUSIC STREAMING SERVICES. President University .
- Chung, E., Beverland, M.B., Farrelly, F., Quester, P. (2008). Exploring Consumer Fanaticism: Extraordinary Devotion in the Consumption Context. *Advances in Consumer Research*, 35, 333–340.
- Chung, E., Farrelly, F., Beverland, M. B., & Karpen, I. O. (2018). Loyalty or liability: resolving the consumer fanaticism paradox. *Marketing Theory*, 18(1), 3–30.
- Chung, E., Farrelly, F., Beverland, M.B., Karpen, I. O. (2017). Loyalty or Liability: Resolving The Consumer Fanaticism Paradox. *Marketing Theory*, 1–28.
- Chung, Emily, Beverland, Michael M, Farrelly, Francis, & Quester. (2008). Exploring Consumer Fanaticism: Extraordinary Devotion in the Consumption Context. *Advances in Consumer Research*. North American Conference Proceedings Vol. 35, 333–340.
- Chung, Emily, Beverland, Michael, Quester, & Pacale. (2005). Exploring Consumer Fanaticism: A Fresh Perspective on the Concept! of Loyalty. ANZMAC 2005 Conference: Consumer! Behaviour.
- Clavio, G., & Walsh, P. (2014). Dimensions of social media utilization among college sport fans. *Communication & Sport*, 2, 261–281.
- Clift, S., & Hancox, G. (2001). The perceived benefits of singing. *The Journal of the Royal Society for the Promotion of Health*, 121, 248–256.
- Clift, S., Hancox, G., Morrison, I., Hess, B., Kreutz, G., & Stewart, D. (2010). Choral singing and psychological wellbeing: Quantitative and qualitative findings from English choirs in a cross-national survey. *Journal of Applied Arts and Health*, 1, 19–34.
- Cova, B., & Cova, V. (2002). Tribal marketing: The tribalisation of society and its influence on the conduct of marketing. *European Journal of Marketing*, 36(5), 595–620.
- Cova, B., & Véronique Cova. (2002). “Tribal Marketing: The tribalisation of society and its impact on the conduct of marketing. *European Journal of Marketing*, 36(5/6), 595–620.
- Cronin, J., & Cocker, H. L. (2019). Managing collective effervescence: ‘Zomsumption’ and postemotional fandom. *Marketing Theory*, 19(3), 281–299. <https://doi.org/10.1177/1470593118787589>
- Csikszentmihalyi, M. (1990). *Flow: The Psychology of Optimal Experience*. Harper and Row.
- Csikszentmihalyi, M. . (1975). *Beyond Boredom and Anxiety* . Josey-Bass.

- D. Jakus. (2018). Visual communication in public relations campaigns. *Marketing of Scientific and Research Organizations*, 27(1), 25–36.
- D. Vivek, S., E. Beatty, & R. M. Morgan. (2012). Customer engagement: Exploring customer relationships beyond purchase. *Journal of Marketing Theory and Practice*, 20(2), 122–146.
- Danhong Xie, & Vincent C.S. Heung. (2012). The effects of brand relationship on responses to service failure of hotel consumer. *International Journal of Hospitality Management*, 31, 735–744.
- Daniel E Berlyne. (1960). *Conflict, arousal, and curiosity*. McGraw- Hill Book Company.
- David Bordwell. (2017). *Film art: an introduction* (11th ed.). McGraw-Hill Education.
- Decrop, A., & Derbaix, C. (2010a). Pride in contemporary sport consumption: a marketing perspective. *Journal of the Academy of Marketing Science*, 38(5), 586–603.
- Decrop, A., & Derbaix, C. (2010b). Pride in contemporary sport consumption: a marketing perspective. *Journal of the Academy of Marketing Science*, 38(5), 586–603.
- Deng, L., Turner, D. E., Gehling, R., & Price, B. (2010). User experience, satisfaction, and continual usage intention of IT. *Eur. J. Inf. Syst.*, 19(1), 60–75.
- Denzin, N. K. (1992). *Symbolic Interactionism and Cultural Studies : The Politics of Interpretation*. Blackwell Publishers.
- Derbaix, C., & vanden Abeele, P. (1985). Consumer inferences and consumer preferences. The status of cognition and consciousness in consumer behavior theory. *International Journal of Research in Marketing*, 2(3), 157–174.  
[https://doi.org/10.1016/0167-8116\(85\)90009-6](https://doi.org/10.1016/0167-8116(85)90009-6)
- Derbaix, M., & Korchia, M. (2019). Individual celebration of pop music icons: A study of music fans relationships with their object of fandom and associated practices. *Journal of Consumer Behaviour*, 18(2), 109–119. <https://doi.org/10.1002/CB.1751>
- Derrick, J., Gabriel, S., & Tippin, B. (2008). Parasocial Relationships and Self-Discrepancies: Faux Relationships have Benefits for Low Self-Esteem Individuals. *Personal Relationships*, 15(2), 261–280.
- Dertouzos, M. (1997). *What Will Be*. Harper.
- Dichter E. (1964). *Handbook of consumer motivation*. McGraw-Hill.
- Dichter, E. (1964). *Handbook of consumer motivations*. McGraw-Hill.
- DiMaggio, P., Hargittai, E., Neuman, W. R., & Robinson, J. P. (2001). Social implications of the Internet. *Annual Review of Sociology*, 27, 307–336.
- Downs, V. C., & Javidi, M. (1990). Linking communication motives to loneliness in the lives of older adults: An empirical test of interpersonal needs and gratifications. *Journal of Applied Communication Research*, 18(1), 32–48.

- Duck, S. W., & Sants, H. (1983). On the origin of the specious: Are personal relationships really interpersonal states? *Journal of Social and Clinical Psychology*, 1, 27–41.
- Dunbar, R. (1996). *Grooming, gossip, and the evolution of language*. Harvard University Press.
- Dwyer, B., Greenhalgh, G. P., & LeCrom, C. W. (2015). Exploring fan behavior: Developing a scale to measure sport eFANgelism. *Journal of Sport Management*, 29, 642–656.
- Dwyer, B., LeCrom, C., & Greenhalgh, G. P. (2018a). Exploring and Measuring Spectator Sport Fanaticism. *Communication and Sport*, 6(1), 58–85.  
<https://doi.org/10.1177/2167479516679411>
- Dwyer, B., LeCrom, C., & Greenhalgh, G. P. (2018b). Exploring and Measuring Spectator Sport Fanaticism. *Communication and Sport*, 6(1), 58–85.  
<https://doi.org/10.1177/2167479516679411>
- E. Gummesson. (1999). Total relationship marketing: experimenting with a synthesis of research frontiers. *Australasian Marketing Journal*, 7(1), 72–85.
- Edmond, M. (2014). Here we go again: Music videos after youtube. *Television and New Media*, 15(4), 305–320.  
<https://doi.org/10.1177/1527476412465901>
- Eliashberg, J., Jonker, J. J., Sawhney, M. S., & Wierenga, B. (2000). MOVIEMOD: An implementable decision-support system for prerelease market evaluation of motion pictures. *Marketing Science*, 19(3), 226–243.
- Emily Chung, Francis Farrelly, Michael Beverland, & Pascale Quester. (2005). Exploring consumer fanaticism: a fresh perspective on the concept of loyalty. *ANZMAC*, 43–52.
- Emily Chung, Michael Beverland, Francis Farrelly, & Pascale Quester. (2008). Exploring Consumer Fanaticism: Extraordinary Devotion in the Consumption Context. *Advances in Consumer Research*, 35.
- Escalas, Jennifer Edson, & James R. Bettman. (2005). Self-Construal, Reference Groups, and Brand Meaning. *Journal of Consumer Research*, 32, 378–389.
- F. D. Davis, R. P. Bagozzi, & P. R. Warshaw. (2000). Extrinsic and intrinsic motivation to use computer in the work place. *Journal of Applied Social Psychology*, 22(4), 1111–1132.
- F. Kujur, & S. Singh. (2016). Social networking sites as a multimedia tool for brand popularity-an exploratory study. *Indian Journal of Science and Technology*, 9(45), 1–1.