



The Attitudes of Loyal Fans towards Y Drama Series Performers

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Abstract

The purpose of this research is to investigate the factors capable of driving the market growth of the Y performers by understanding the attitudes of the loyal fans toward the Y series performers. The attitudes and perspectives can be used to imply and identify the trends and consumer needs in the market. In order to accomplish the objectives, the research is conducted through collecting primary data by observation and the interview questionnaires handing to the group of 24 fans in total. This research is a qualitative research using consumer behaviors as an analytical framework and related published research papers to explore and clarify the results. The findings show that the loyal fans do not have much different attitudes toward the performers because the results are going in similar directions where they are giving interests in the looks of the performers followed by personalities and skills of acting. Most of the loyal fans have the same influence factors, perception, and motivations of which leads them to buying decisions. The shared values (e.g. the impression in the performers from both direct and indirect experiences) that were created among the group hence become one of the significant elements to drive the market growth including keeping and expanding consumer bases. The trends of Y performers market are forecasted to go within the predicted direction, although the result has not yet been able to specify the clear image of the Y performers who would absolutely meet the consumer needs.

Keywords: *YAOI, Boys love series, Japanese Manga, Entertainment, Gender diversity*

1. Introduction

The entertainment industry now is awakened by the growth of boys love drama series, “Y Drama Series”. It is not the usual drama series that most people are familiar with, since the two main actors of the show are boys, originated from boy’s love online novels. These novels have a specific target group called “YAOI” or “YURI”. The word has a root from Japanese language used to call any girls who love reading them. The novels usually pick some existed characters from general cartoons and rewrite them based on imagination of boy’s love and complicated relationship. Then, there has been a development in this field from picking the existed cartoon characters into picking some artists from K-POP artists. These Y online novels have been popular for years before it comes to drama series in Thailand.

The history of boys love stories has started since the Edo period spans from 1603 to 1868, the inception of popular Japanese culture mentioned homosexuality. During the period, the word used in the era for this culture was ‘Wakashudo’ “spanning from the middle ages up to the Meiji Restoration. However, in order to understand wakashudo, we must take a step back and make a little detour to a concept born from Chinese Buddhism and then imported to Japan”, published by All About Japan, 2017. Buddhism and Christianity have projected different views on homosexuality. It was unaccepted to both of them considering it as a sin. They had a strong perspective on sex which was viewed only as a mean of reproduction. Meanwhile, Japan originated its own first religion (Shintonism) regenerating the idea of homosexuality by seeing it positively than Buddhism and Christianity (All About Japan, 2017). Wakashudo suddenly used samurai as a life situation in order to adapt homosexual stories into their world.

The stories of Wakashudo were mostly about samurai with the setting in castle cities where female was rare to sight. The contents included a concept of samurai life where younger members were forced to strictly follow on hierarchical level by obeying elders. Relationship started by the exchange of education with basic daily support between senior samurai members and younger members. Finally, “the Edo Period thus became the golden era of wakashudo, with many famous literary works dedicated to it,” said by All About Japan 2017. The stories at that time was mostly focusing on relationship of males with some gaps of



age, older and younger where it was divided into two categories of male love story between monks and warriors. This is obviously indicating the point where those homosexual literatures started.

Then, Wakashudo was widespread going to Kabuki as the next step. “Kabuki” is a traditional Japanese theater in Edo period where there were dance-drama performing shows (Japan Guide, 2019). Even though the Kabuki show presented male loves on stage but it did not intentionally start from that. All About Japan 2017, claimed that, “actually, the creator of kabuki was a woman, Izumo no Okuni, who started performing in a unique style that mixed dance, drama and intriguing stories. However, female kabuki was banned in 1629 on the grounds of being “too erotic;” from then on, all parts were covered by men”. Then, women's roles were replaced by young males in order to look as much similar alike women as possible, “less masculine and high-pitched voice” (All About Japan, 2017).

These events in Edo period can be assumed as the starting point of the Y drama shows that people are investing their interest on. It changed from samurais, monks, and warriors to less masculine young boy representing roles of women. The concept of male loves and homosexuality have been growing through time. From, Japanese literature to Japanese theaters, it then widely extended to other countries around the world. However, these boys love were accepted in European countries before Asian countries around Japan. Especially, in Thailand, the concept of boy's love or homosexuality was not allowed to publish on digital media at all, not even on televisions or official online websites. Besides, artists and performers formerly were limited on sexual orientation in terms of expression. It has been developing through centuries until it reaches an allowance of online television publication in many countries and acceptance of diversity in genders.

This publication has evoked many attitudes toward sexual orientation in the society worldwide. Many people believe that the series can drive a social development in terms of sexual oriented diversity. And this belief has become an inspiration for many people to watch the show. On the other hand, there were some negative aspects toward the publication about the impact on teenager behaviors expression. The aspect mostly existed in countries where Buddhism is a core religion.

Even though most of the Y drama series are only published on online televisions, it can make a huge movement for the online drama series in the field of entertainment. The number of Y drama series fans is expected to grow bigger especially in Asian countries including Thailand, China, Indonesia, Malaysia, Japan, and South Korea. From the eyes of others, the Y drama series seems to be representing the group of Lesbian, Gay, Bisexual, and Transgender (LGBT) and also target this group of people only. However, the Y drama series are also widely enjoyed by people who are not LGBT as well. It is undeniable that many actors become more popular from those Y drama shows that they perform. In spite of the fact that the performers usually are not LGBT and was well perceived by the fans, they would still love to watch the two performers together. Eventually, it leaves some arguments that whether the growth of Y series is driven by the number of population in LGBT group or not. While, Phutaraksa, Chansorn, & Naewphaya (2014) claimed that, media can positively affect attitudes of people in LGBT, encouraging them to be more confident for whom they are. This research is aiming to understand the attitudes and perspectives of loyal fans towards performers of Y drama series.

a.) Cultural and legal reflects: through media publication

There are many researchers who published their work online about writing boy's love novel within many implied subjects related. Some mentioned the perspectives of boy's love novel toward cultures. Many of them stated the unequal rights of people who seem to be unsatisfied with their biological gender. Y drama series became a media which made these people satisfied by simulating a life situation where homosexual relationship is recognized by the society (Somyat, 2018). In this point, it shows that homosexual relationship has not yet recognized in reality in terms of both culture and law. According to Thai's law, there is no legal provision to support the LGBT marriage registration; although they seem to be accepted by the society (Sander, 2013). Therefore, creating a character in Y drama series needs some actors who have special characteristics to impress and express all emotions through dialogues. The characteristic of actors can convince audiences to believe that those relationships are recognized. In Somyat 2018 research, mentioned that Y series is “daydreamer depicted by characters”. Certainly, people will be impressed by the roles and the performers' characteristic.



Before the Y series published, it was developed from the Y online novels that were not allowed to be published. However, the novels were extremely popular before the period of Y series publication. Japanese call them “Manga Anime”, the publication of boys or girls love stories. The writing is focusing on only homosexuality including some inappropriate scenes in the work (Amornsriwong and Swanyavisuth, 2019). This can be one of the reasons that Thai digital media takes some times considering on the Y drama shows publication, especially the series which made from novels. As claimed by Kaewprasert (n.d.), “It took more than half a century after motion pictures were introduced into Thailand for a Thai to produce a film that directly dealt with a queer character as a person”. For instance, “Love Sick The Series” made from a boys love novel, considered as the first boys love series in Thailand. The show was published on Youtube.com and other online channels. This was a big move for the entertainment industry producing Y drama series. Certainly, Love Sick The Series, at that time, caught many attentions from YAOIs in Thailand. The protagonists in the show became really famous from the performance in the series. Although it did not only catch attention from YAOI, it also had some argument on the publishing of the series in terms of media imitation behaviors. Phutaraksa, Chansorn, & Naewphaya (2014) said that, “the media has a great influence on behavior of the adolescents”. On the other hand, there is no evidence which exactly affirm the effects on sexual orientation from watching boys love shows on any media. Per contra, the research has confirmed that Y series only positively encourage a confidence of the audiences regarding gender diversity (Phutaraksa, Chansorn, & Naewphaya (2014). This is an argument revealing that Y series do not negatively impact sexual thoughts on audiences, it is only a confidence booster to those who are not satisfied with their biological genders since the series can show the other sides of them. However, there are many researchers published their work about the effects of television on behaviors. Humans naturally and easily imitate from television than live actions since they were young (Barr, Muentener, Garcia, Fujimoto, and Chávez, 2007). Moreover, there were several former researches published to claim that sex of the model and sex of the child can be influenced by the films as a media (Bandura, Ross D., and Ross, S., 1963). These are some arguments which could possibly be used to consider when the series will be publishing. It definitely took time for the entertainment industry to make a decision on the publication since it’s actually projecting different aspects of sexual identities free from stereotypes and social norms. In this perspective, Pagliassotti, Nagaike, and McHarry (2013), clearly stated that, “It seems that animated versions of BL works naturalize the inevitable patterns of eliminating the sexually explicit descriptions of the original manga due to overwhelming concerns over censorship issues and specific marketing strategies to attract diverse audiences”. It hence needed to do the same in versions of television publishing.

b.) Development of the characters leads to YAOI industry growth

According to where the Y shows started, the concept on looks of performers in terms of having men performed instead of women has remained the same. The character of protagonists in the show will remain one masculine and another one being less masculine as he performs a female role. The performers with less masculinity were mostly represented by younger boys. Those novels were prohibited on publishing due to Western countries made claim on the ground of “child-abuse publications legislation” (McLelland, 2016). From Edo period mentioned earlier, the creator of Kabuki was female. It can be linked together with the romantic novel industry or boys love manga where women are the creators of male images in order to satisfy their own imagination of two pretty people are better than one. And the manga also open up creative aspects on sexual exploration where they cannot find in heterosexuality (Camper, 2006). It is an imagination of having two boys running the role of main characters in the stories, but in this manga novel industry, the less masculine boy is not created to replace a female role anymore. The creator wrote manga novels with an intention to specifically reveal the other sides of the sexual imagination. Moreover, Ishikawa (2010) stated that, “Yaoi is generally classified into two genres: original work and fan work. The former is commercial or self-published work, which focuses on romantic and/or erotic relationships between males”. This can be an explanation of Thai entertainment industry that has decided to pick up the romantic side of Y series to publish on media. Actually, in Thai Y series, they do include some scenes in which can lead the audiences’ imagination to the erotic relationship. However, the scenes need to be within the limitation of norms and conservative boundaries.



Thus, an assumption of growth in the Y series market and performer of Y series is that the Y drama shows make the stories, emotions, and feelings more visible of which easier than reading and imagining them. Fortunately, the published Y series got attention from people in different countries. Many Y drama performers then get more opportunities in the entertainment field which turns out to be contributing growth for the industry. According to Amornsriwong and Swanyavisuth (2019), the market of Yaoi has a high purchasing power where they are willing to pay for products from the series and performers they like. The income of the Y novels industry starts from publishers who seek out opportunities to gain benefits from Yaois' market and decided to buy and publish those underground novels leading to the development in the entertainment industry. The entertainment industry then takes the opportunity, turning those novels into drama shows on television. Thai entertainment industry also make a move by choosing some of the published novels and turn them into series open for watching on digital television and online television. Although the publication on digital television was not very successful, the publication through online television seemed to be a better channel to publish Y series due to the number of people watching the show. On LineTV (online television in Thailand), it has shown a big number of audiences watching Y series of approximately about twenty-million people in 2017, both domestically and internationally. Hence, it is foreseeable that this Y market in Thailand can grow further according to the media consumer behaviors at that time. In spite of the fact that there are few researches published about the Yaoi in terms of consumer behaviors. Online television is assumed to make growth as social media has become one of the most important configurations in daily life. Additionally, growth of Thai drama has been driven by chinese and vietnamese consumers because these countries have high demand on television contents. Fortunately, the price of export is low and the popularity of Korean series had positively affect Thai television industry by slightly driving the growth of cable television network and increasing the growth of Thai television dramas in China. Moreover, the new generation of Chinese audiences for Thai television industry is the fans of Y series (Jirattikorn, 2018).

The motivation of consuming Y series on other channel of un/official publications are stated by Zsila, Pagliaiotti, Urbán, Orosz, Király, and Demetrovics (2018) as following: "A female-oriented romantic/erotic genre dimension refers to a motive to consume yaoi because it caters to women's narrative preferences. Pure escapism/lack of reality reflects a motive to escape a daily life. Art and aesthetics represents a motive to view/read Yaoi for its distinctive graphic style. The Pure entertainment dimension refers to a motive of seeking relaxation and entertainment. Finally, Arousing/sexually titillating reflects a motive of seeking sexually arousing content".

Although the motivations have been revealed, it is hard to explore incentives for these motivations of consumption. While, there is some research of which reveal some aspects on motives of consuming Yaoi that, in usual male-oriented pornography, "women are displayed as an object to satisfy men's lust" and Yaoi has eliminated that old pattern of media (Noh, 1998-2001).

Since, most of the performers are not in the LGBT group but people still love watching them perform the show together. Those perspectives of the loyal fans can help identifying the reasons and expanding the target group in order to predict the growth of the market. Most of the time that the characters in the Y drama were described to be sophisticated as Peele (2007) mentioned that, in the *Queer as Folks* (the first gay TV drama in England) reflected other sides of being gay rather than tragedy by involving good and bad behaviors when the homosexual desire was just a part of the story. This can be one of the reasons that people give more attention of Y drama series because a gay character formerly was interpreted mostly in tragedy or being bullied. The story was presenting the problems of being a gay. When it turns to another side of men relationships with good, bad, and love, the Y drama shows can make a really big development to the entertainment industry and to the performers.

The clarification in factors of decision to become loyal fans can directly reveal the perspectives of them. As there were some cultural reasons in the past that these shows and novels are prohibited in public media, although the number of fans is big enough to finally bring it up on televisions. Bringing the online novels to the online shows was considered as a huge movement of the LGBT society. However, studying those fans attitudes provides higher potential of bigger development for LGBT and the entertainment industry.



2. Objectives

The objectives of this study are:

1. To find out significant reasons that drive the growth of Y drama-series performers' fans market perspectives
2. To clarify the different factors in being loyal fans to Y drama performers
3. To identify the market trends of Y performers and consumer needs

3. Materials and Methods

To understand the attitudes and perspectives of male and female loyal fan of the Y drama series performers, the methods are conducted through primary data including in-depth interviews. These performers are only objects in this observation in order to analyze the trends and point out the possible perspectives of the fans toward the performers. Then the answers and analysis from the observations can draw the questions for the interview. The research was mainly focusing on interview questions targeting the existing Thai loyal fans of Y performers, domestically and internationally. However, there will be 24 interviewees, from the group of the fans who have experienced with the Y performers picking off as finding a purposive sampling. The purpose of the interview is to get a deeper attitudes and opinions from the performers' loyal fans. Then, the result will point out the differences in attitudes toward the performers of Y drama series. Hence, all the collected data will be used to analyze and summarize in form of qualitative research. Some questions will be skipped, if the interviewee has answered with explanation that can be implied to other questions. The interview questions are as shown in the table below.

Table 1 A set of interviewing questions

Part	Questions
1. General information	<ol style="list-style-type: none"> 1. Do you mind telling me your age please? 2. What do you do?
2. Experience Sharing	<ol style="list-style-type: none"> 1. Which Y series and performers do you like the most? 2. Is there any motivation of watching these series? 3. What do you think about the publication of Y series since it wasn't allowed to be published before? 4. How is your opinion on the Y drama performers? 5. Have you ever had an expectation on performers' personalities to be similar with the series characters? Please give some explanation. 6. Do you think the characters in the series have a tendency to affect the performers' sexual orientation? How?
3. Opinion on Performer Casting	<ol style="list-style-type: none"> 1. How did you hear about Y drama series? 2. Which one catch your attention first between the performers' personality and the character they played, please give some explanation. 3. In your opinion, is there any potential advantage/disadvantage to the performers when they perform Y series? 4. In your opinion, how the entertainment industry can develop the Y drama performer's casting? 5. Please give some personal reasons, why do you love the Y performers.

4. Results and Discussion

Results

The results from the interviews can be grouped into 3 categories: motivations of watching series, market trends of Y performers, and consumer needs. From in-depth interview with 24 loyal fans, 15 of them are female and only 9 of them are male. Since the interview only focused on the loyal fans group, it obviously revealed that most of the fans of Y series performers and Y drama are female. The results were

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surprisingly matched with the existing context about motivations of writing and consuming of Yaoi in which Y novels and series were created to satisfy girls' imagination (Zsila, Pagliaiotti, Urbán, Orosz, Király, and Demetrovic, 2018).

4.1 Motivations/Expectations

To analyze motivations of watching Y series performers, the motivations can work collaboratively with expectations. Both factors are related not only to motivate them to watch, but it also motivates them to keep watching. The second part of the interview consisted of questions which help defining the motivation of watching and expectations of those loyal fans toward Y performers' personalities. The motivation of watching here can be regarded as the first factor which pursued them to watch the shows. Many of them had similar persuasive motivation to watch the series. Their watching behaviors were caused by the performers, Y novel readers, influenced by social media, and influenced by peers. These causes of watching can be grouped together as the cause by performers and the cause by social media influence. These two factors were working together because the interviewees answered the motivations question that they saw those Y performers through teasers published on social media and the performers' looks impressed them, and then motivated them to start watching the series.

The second group to define motivation was those Y novel readers. These groups focused on the plot of the series before deciding to watch. They gave the same reasons of watching that the plot of the stories needed to be able to match or link to their current life-situation. If the series were made from the existing novels or comics, the series needed to interpret the context in the writing into visual action as close as possible. The last factor of motivation was those whom influenced by peers.

The results have shown that majority of the interviewees had some expectations on the performers in terms of personalities. These expectations were the factors that keep them watching; while some of them had expectations toward the performers because they were taken by the show. "It was usual for audiences to have expectations toward the performers because they performed as if it was their natural manner and personality," said Amm.

Most of the interviewees stated that they had expectations on the performers' personality but it was not related to their sexual orientation. The expectations were about their gestures, body language, and natural habits. They loved when two performers (protagonists) were closed or being together which was called a "chemical couple". This referred to moments that create feeling for audiences, driving them to feel deeper on the characters and performers from the series. Then the chemical here led to the expectation for the same couple of performers to perform a show together again. There was an interesting answer on expectation question from Petch, said, "I have an expectation on the performers personality because their real personality is not attractive enough, and I start losing some motivations to watch the show". This was totally implied that the fans still needed the performers to be in the character they played because it can keep the chemical couple image and audience's motivation to keep following.

For the minority group of fans who had no expectations on the Y performers, they loved their favorite performers for who they really are even though it's nothing similar to the role they played in the series. This type of fan was close to performers as much as other types of fan which takes up to 60% of total fan do. See-nam was one of a good example of the fans without expectation, following Y performers for 3 years knowing their personalities were completely different from the show. See-nam loved the performers as who they are and does not mind their personalities at all. However, the interesting point for See-nam was the chemical couple image from the performers. Although she did not expect anything, she still needs to enjoy some couple moments as a fan-serviced from the performers. For others who watch the shows without expectations, their answers were likely almost similar that they watched because of the performers, regardless of what was their roles in the shows.

4.2 Market trends of Y performers

The market trends here were analyzed by the answers to the questions on the third part of the interview questions asking about their personal reasons for supporting the performers. In this part, one

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interviewee can answer more than one reason. However, some interviewees gave the similar answers. Most of the loyal fans, 13 of them, gave exactly the same reason of supporting based on the performers' look, followed by a good performance skill and personalities which was mentioned by nine interviewees. Five of them loved performers in their natural manners. Fan-serviced was mentioned by four people, followed by self-confidence and lifestyle of the performers which were mentioned by three interviewees. The last reason that only two interviewees have mentioned was the performer's variety of skills.

The result of this part can definitely show the trends of the Y performers market that the most important factors now is the looks, acting skills, and personalities. It was really surprising that variety of skills was the least important in this market. Nevertheless, from the interviewees' answers, they seemed to concentrate on the looks of the performers, referred to their excitement when they were answering. Therefore, the trends are likely to go on with the interests on looks and personality of performers as core factors.

The other factors that had impacts on the trends were the opinion on publication when some of the interviewees revealed that visualizing the characters and emotions of the characters on television publication made them feel more into the stories that they have read. Gorn said, "It's really hard for the casting team to find the right performers whose personality and looks matched with the written character in novels because the written characters are too perfect and seem to exist only in imagination" which had some points that can be connected to the analysis of trends from other interviewees that they were totally focusing on the looks of performers because of the Y novels had already drawn a picture of the characters for audiences. Those novels readers would have had images of the personalities and looks of the protagonists in their head and when those images were matched with the real person or the performers, it will certainly create a big impression for the fans. Another implication from the opinion on publication of Y series on television is that there were many interviewees who liked the looks of the performers but some also mentioned certain points on acceptance of gender diversity. They were glad that the Y novels/comics/literatures were picked up to produce as a television production. The allowance of television publication was considered as a development of Thai community's perspective on gender differences. The publication then became a symbolic for acceptance of LGBT, projecting another side of them on media. Thus, the looks of Y performers became the most important in the market trends because it was the highest tangible consumer-perceived value, while it was actually driven by intangible perceived-value of social development in terms of acceptance of gender diversity.

Per contra, there were some of the fans that disagree with the publication regarding the cut scenes. Some series that was made from the novels had too many scenes cut and adjusted many lines from the novel dialogues (Yam and See-nam). These two interviewees actually gave the same reason for liking the performers by their looks, but they preferred to read instead of watch. This can be implied that some of the loyal fans only focus on the performers, even though the performers' performance, looks, and personalities were not quite similar to their imagination indicating that the market trends of Y performers will continue to focus on the looks of the performers and future performers.

4.3. Consumer needs

The results implied the consumer needs by showing the main interests of the consumers that the performers are more attractive than the roles given indicating that the casting team in the industry has done a really good job following consumer needs. However, from the interview question, there was a question asking about their preference in order to clarify the market needs in terms of Y performer casting development. The result was mystified because no one can give the image or idea and opinion on how the Y performers should look like. All of them (100%) had mutual consent that the Y performers' looks and personalities should fit with the roles that they were given. Moreover, the attitudes of the loyal fans towards the Y performers concerning the advantage and disadvantage on performing Y drama were added by the answers from the third part. The questions requested all the fans to give some opinions on whether it's good or bad entering the industry of entertainment with the Y shows. However, this question was not similar to other questions since it was not asking about their main Y performers. It was asking about Y performers



market as a whole. The finding shown that performing Y series can be beneficial to performers due to the wide range of consumer base in the market. The performer can gain more opportunity to be recognized. On the other hand, 8 of the overall thought that performing Y series as the first work in the entertainment field can cause some disadvantages. They thought that other people can become too attracted to the previous role that the performers played which is likely to decrease the chance of getting other job opportunities in the field.

Discussion

Factors analysis: Driving Y performers market growth

This research can help defining the attitudes and perspectives toward the Y drama performers, including the potential of expanding the target group of Y drama series and performers. The more understanding of loyal fans' perspectives, the bigger chance and revenue in the entertainment industry can be made in the competitive market situation. If they can understand the attitudes of the fans, they are able to produce more Y drama performers. It is working the same way as launching the right products at the right place and right time. Moreover, understanding the attitudes of fans toward Y series performer can make an argument to drive a further publication of Y series indicating an implied message that people are now allowed to choose their own gender and relationships. All the answer from the focused group have some potential to open people's minds to think positively on the performers and the publication of the series/novels. The attitudes from these loyal fans may be able to replace the negative aspects by influencing others to see equality in gender diversity especially in the homosexual relationships.

To discuss about the result using consumer behavior framework, most of the interviewees had identical incentives on watching series which were influencing by social-media and look of the performers. They were obviously impacted by social factors within their community or people who they are affiliated with. More than sixty percent of the interviewees have known each other, meaning they are involved in the same community and consuming the same pattern of social media. Most of them who were influenced by social media by seeing teasers of the series popped up on their devices, then feel impressed by the looks of the performers. It actually indicated that they were convinced by similar incentive and having similar type of preferences, then they shared the perceived values among each other. The analyzed findings conform to Assael (2010) that humans interact and exchange perspective of their live as a usual behavior. This is considered as a significant factor to expand the market bases of Y performers when those loyal fans can share the values and turn them into motivations to other people outside the group. The group of interviewees whom were influenced by peers can be exemplified as a psychological factor influence consumption behavior. The psychological factor literally worked on them step by step. First, they were convinced to see the series advertisement/teasers by peers (perceptions), when they perceived values (the performer looks), motivation was automatically created. This motivation turned into learning when this group started giving some interests in Y performers or Y series. Afterward, the attitudes toward the products (Y performer and Y series) occurred, it finally reflected the consumers' personality where the working process corresponded to Foxall (1986). This process of psychological factors has potential to work on future consumers in order to drive the market growth.

Increment in product loyalty

Nevertheless, there was an extremely interesting point found in the interviews that some interviewees have been following the performers for a couple years in spite of the fact that one's needs could be changed over a period of time. The reason for this behavior had not yet been clearly specified. On the other hand, the reason for the fans who keep following the performers can be related to a degree of loyalty which is assumed to work similarly to the degree of brand/product loyalty mentioned in many published academic articles. The Y performers here are regarded as products in the market where the loyal fans (consumers) have experienced directly from the fan meeting and received the services from the performers. Yi and Suh (2006) suggested that "direct experience were indeed more accessible from memory



than those based on indirect experience”. When the services and perceived values reached out their level of satisfaction, it then creates loyalty.

The process of expanding Y market consumers in order to drive the market growth is illustrated as Figure 1 below.

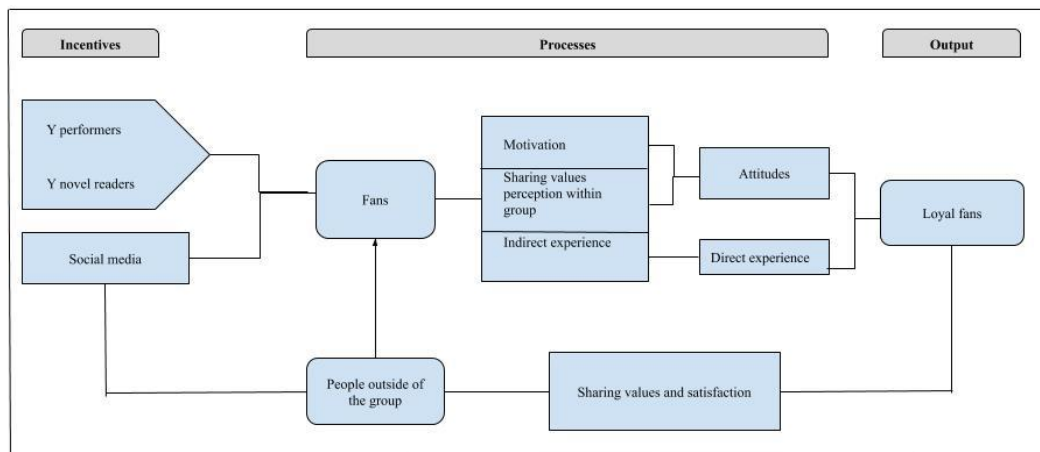


Figure 1 Process of expanding Y market consumers

Source: Author

The flowchart is showing a possible process of expanding market base for Y performer’s fans. The incentives here are considered as inputs for building product loyalty. Y performers are one of the most significant variables which can catch the attention of people whom influenced to watch by the teasers. Y novel readers are the people who give priority to the plot, but they watch the show because it can visualize their imagination. These two variables are clearly separated in the result Table2, section III. The last incentive is social media which is working as an intermediary to connect the two previous incentives, and then finally create value perception.

When people perceive values, they are turning to a fan which is the starting point of the process. The reason that value perception becomes a beginning point of the process is because it is mostly mentioned by interviewees about the performers’ characters in the show and the performers’ characteristic outside of the show. They perceived values from the show they had seen on social media, and then they started to find information on the performer personalities. Moreover, motivation is created through the process of finding information; then leads them to the sharing values perception among the group (people they are affiliated with). These motivations and sharing value perception are counted as an indirect experience, but the difference in value perceived set vary attitudes toward the performers. The difference in attitudes from their own motivations and sharing perception is working together helping them to find out the direct experience which is the most significant factor to create the loyal fans. Jahanshahi, Gashti, Mirdamadi, Nawaser, and Khaksar referred to Mittal et al. (1999) that “the relationship between satisfaction and loyalty changes over time. However, the relationship between satisfaction and loyalty is expected to be dependent on the quality of the product and services” (2011). Therefore, the Y performers need to concentrate on every fan service activity in order to push those fans to the highest level of satisfaction. In addition, loyal fans are the key of expanding the market because they can share their highest level of satisfaction from direct experiences to people outside of the group and social media. When these two factors are working together simultaneously, it literally has a high potential for people outside of the group to become one of the fans.

The casting and production teams seem to gain benefit at this period, since Y drama shows have become well-known among Thai society. The prediction of market growth is likely to be increased according to the previous Y series that drove further the confidence on gender diversity. The number of LGBT in Thailand is big enough to target in order to expand the market of consumers. According to,

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Sabpaitoon (2018), 3,502 online surveys were handed out to potential consumers, only 1,200 are not LGBT. This statistic has shown a rough number of LGBT in Bangkok who has potential to be the consumers of Y performers market. This number excludes female potential consumers who also have high possibility to become target consumers. The results in market trends revealed that the casting team can still mainly focus on the looks of performers because it can respond best to the consumer needs which is also expected to grow bigger in the primary direction.

5. Conclusion

In conclusion, the study revealed several perspectives of loyal fans toward Y performers where the most significant and tangible perceived values is the looks of performers. It is considered as a core motivation combined with other factors such as social-media and peer influence. Another important motivation is Y novels that were convincing those readers to start watching the show in which can visualize their imagination into real life action, realistic emotions and dialogues. However, the performers still carry a higher potential to motivate the fans and drive the growth of the industry. The attitudes toward the Y performers in terms of expectation on personality can be summarized as they were emotionally taken along by the character in the show, believing that the performer were chosen for the role because of the similar characteristic with the show characters. These expectations are positively affecting the market trends by keeping the existing consumer base and expanding the consumer base by shared values. The market trends of Y performers are clearly defined by looks; personalities; and skills of acting and also predicted to grow bigger in this direction. Pagliassotti (2008), "Girls in manga are often annoying or overbearing, especially in romance manga where it's often lots of guys falling for one girl". Therefore, casting a Y performer needs to consider on chemical couple image and whether that performer can create it with his co-actor. The performers need to make those fans feel the chemical or regarded by the entertainment industry as a fan-service. When the expectations from the fans are working with the chemical couple image from the performers, it can emphasize deeper on the motivation that automatically delivers values to the consumers. The values delivered to customers then become one of the most important factors of being loyal fans which also indicate the buying decision. The values perceived from peers and social media are motivated by the looks of the performers, then they are led to the buying decision. In order to drive the market growth, the entertainment industry needs to complete the cycle by creating shared values to targeted consumers, choosing the right performers (products) and let them work with their charming characteristics.

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