

**CONSUMERS' EXPOSURE TO FACEBOOK FANPAGE,
AND THEIR MOTIVATION, AND LOYALTY TO "LOVE
AND PRODUCER" MOBILE GAME**

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การเปิดรับสื่อของผู้บริโภคต่อเฟซบุ๊กแฟนเพจ แรงจูงใจ และความภักดีที่มีต่อเกมส์มือถือ Love
and Producer



สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาโทศาสตรมหาบัณฑิต
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By	Miss Bhichamon Manomaiphikul
Field of Study	Strategic Communication Management
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พินิจนุญษ์ มโนมัยพิบูลย์ : การเปิดรับสื่อของผู้บริโภคต่อเฟซบุ๊กแฟนเพจ แรงจูงใจ และความภักดีที่มีต่อเกมส้อมือถือ Love and Producer. (CONSUMERS' EXPOSURE TO FACEBOOK FANPAGE, AND THEIR MOTIVATION, AND LOYALTY TO "LOVE AND PRODUCER" MOBILE GAME) อ.ที่ปรึกษาหลัก : รศ. ดร.วรวรรณ องค์กรุทธรักษา

การวิจัยนี้มีวัตถุประสงค์เพื่อวิเคราะห์การเปิดรับสื่อของผู้บริโภคต่อเฟซบุ๊กแฟนเพจ แรงจูงใจ และความภักดีที่มีต่อเกมส้อมือถือ Love and Producer และศึกษาความสัมพันธ์ระหว่างการเปิดรับสื่อของผู้บริโภคต่อเฟซบุ๊กแฟนเพจของเกมส้อมือถือ Love and Producer กับแรงจูงใจ รวมถึงความสัมพันธ์ระหว่างแรงจูงใจและความภักดีของผู้บริโภคที่มีต่อเกมส้อมือถือ Love and Producer ซึ่งการวิจัยเชิงปริมาณในครั้งนี้ดำเนินการผ่านการจัดทำแบบสอบถามออนไลน์ โดยการเก็บข้อมูลรวม 200 ชุดจากกลุ่มตัวอย่างหญิงทั่วโลกอายุระหว่าง 18 ถึง 50 ปี ซึ่ง 49% ของกลุ่มตัวอย่างนั้นเป็นชาวอเมริกัน

ผลของการวิจัยนำเสนอให้เห็นว่า จากเฟซบุ๊กแฟนเพจของเกมส้อมือถือ Love and Producer กลุ่มตัวอย่างเห็นโพสต์ประเภทภาพมากที่สุด ($M = 4.45$) ตามด้วยโพสต์ประเภทข้อความ ($M = 3.95$) นอกจากนี้ กลุ่มตัวอย่างมีความเห็นร่วมกันว่าแรงจูงใจที่ทำให้เล่นเกมส้อมือถือ Love and Producer ได้แก่ความเสมือนจริง ($M = 3.80$) โดยแรงจูงใจหลักนั้นคือการที่ “ได้ตกหลุมรักกับตัวละครที่ชื่นชอบ” ($M = 4.01$) ในส่วนของความภักดีของผู้บริโภคที่มีต่อเกมส้อมือถือ Love and Producer กลุ่มตัวอย่างมีแนวโน้มที่จะเล่นเกมต่ออย่างต่อเนื่อง ($M = 4.29$) ใกล้เคียงกับแนวโน้มที่จะแนะนำเกมให้แกผู้อื่น ($M = 4.23$) และการวิจัยนี้ได้ยืนยันความสัมพันธ์ระหว่างการเปิดรับสื่อของผู้บริโภคต่อเฟซบุ๊กแฟนเพจของเกมส้อมือถือ Love and Producer กับแรงจูงใจ ($r = 0.285$) รวมถึงความสัมพันธ์ระหว่างแรงจูงใจกับความภักดีของผู้บริโภคที่มีต่อเกมส้อมือถือ Love and Producer ($r = 0.340$)



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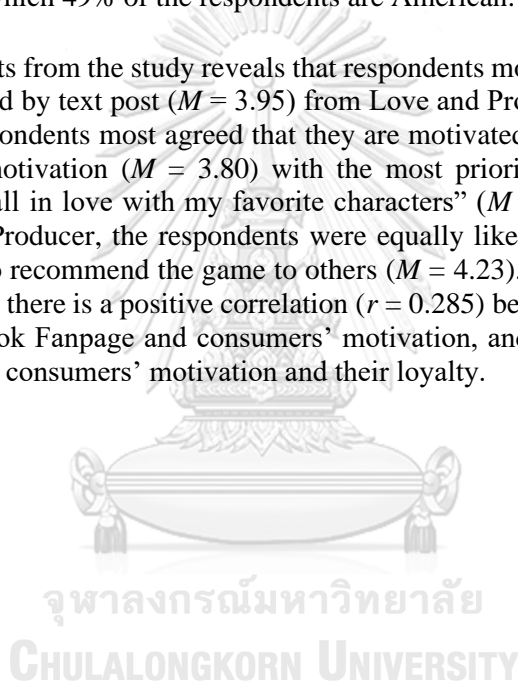
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Bhichamon Manomaiphikul : CONSUMERS' EXPOSURE TO FACEBOOK
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This research aims to analyze the exposure to "Love and Producer" mobile game's Facebook Fanpage, consumers' motivation, and loyalty. The research explores the relationship between the exposure to Love and Producer's Facebook Fanpage and consumers' motivation, as well as the relationship between consumers' motivation and their loyalty. This quantitative research was conducted through an online survey which collected data from 200 female respondents, aged between 18 and 50 years old from all over the world in which 49% of the respondents are American.

The results from the study reveals that respondents most frequently see photo post ($M = 4.45$) followed by text post ($M = 3.95$) from Love and Producer's Facebook Fanpage. Moreover, the respondents most agreed that they are motivated to play Love and Producer due to Realistic motivation ($M = 3.80$) with the most prioritized individual motivation being "I want to fall in love with my favorite characters" ($M = 4.01$). In terms of loyalty toward Love and Producer, the respondents were equally likely to continue to play ($M = 4.29$) as they are to recommend the game to others ($M = 4.23$). The results of this research also confirmed that there is a positive correlation ($r = 0.285$) between exposure to Love and Producer's Facebook Fanpage and consumers' motivation, and a positive correlation ($r = 0.340$) between the consumers' motivation and their loyalty.



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Student's Signature
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CHAPTER 1

INTRODUCTION

1.1 Significance of the Study

As technology expands in the world today, so does the gaming industry. In 2016, the world wide video gaming revenues amount to \$99.3 billion which exceed the approximate global film box industry revenues of \$38 billion in 2015 (Voigt & Hinz, 2017). Furthermore, it has been estimated that by the end of the year 2018, the video game industry could be worth \$138 billion given the expansion in new products and technology, thus becoming a \$180 billion industry by 2021 (Wijman, 2018).

The most interesting takeaway from the statistics is the fact that most of the revenues came from mobile gaming. As of now, Wijman (2018) have stated that mobile games are currently the primary driver of the gaming industry both in terms of revenues and number of players, expectedly generating 61% of the industry revenues in 2018, and this number is estimated to increase to 70% by 2021. In the segment of gaming, revenues to the company are not only made through the sales of the game itself, but other various products and services also contribute to the company's revenue. Associating with mobile games are in-game items, character goods, various merchandise, sequels, and special events which are also a source of revenue for companies within the industry with the use of a recurring revenue model by monetizing on the increased demand from consumers (Pan European Game Information [PEGI], 2017; Techopedia, 2019; Zenn, 2018).

With the way technology has developed, the gaming industry has reached a potential that would not have been seen has possible in the past. Introduced to

consumers are platforms such as mobile (tablet and smartphone), PC (web-browser and boxed/downloaded), and console which allowed for ease of access in terms of when, where, and how a player could initiate gameplay (Wijman, 2018). As the human creative mind projects itself onto the accommodating technology now available, consumers are given access to a broader genre of games such as, but not limited to, action games, action-adventure games, adventure games, role-playing games, simulation games, strategy games, sports games, puzzle games, idle games, etc (Matthews, 2018). The list of genres of games available nowadays could be referred to as endless due to the limitless possibilities of the human mind and technology combined.

If we take a look into the target of this market, the most extraordinary thing is the fact that women constitute 52% of the whole gaming audience as shown on the findings from the Internet Advertising Bureau that was published in an article back in 2014 by The Guardian, a British daily newspaper (Jayanth, 2014). Historical data also supported the fact that women have always been playing games and the recent growth among the mobile gaming industry had been significantly driven by this consumer base. As a majority of female mobile gamers are financially independent, a third of those who play regularly are willing to spend on the game (Zenn, 2018).

Given how females are heavy spenders it is crucial for marketers to pay attention to this demographic group. These spendings are on in-game items which are a common source of income as developers expand on their existing assets to engage current and new consumers to make additional purchases which grants the consumer benefits that would otherwise be impossible to attain without making a purchase (Alha, Hamari, Järvelä, & Kivikangas, 2017). Benefits that consumers may obtain

from the in-game purchases varies depending on the type of game the consumer is playing; it ranges from additional storyline, access to special characters, enhanced skills and ability that would support gameplay, to cosmetic goods that contribute to a better looking avatar whether it is with or without other gameplay benefits, special illustrations or voice messages, and many more.

Focusing on the female demographic of the gaming industry, there is a development of a category of gameplay which directly target female players. This category of gameplay is widely known in today's society as an Otome game. Kim (2009) have defined Otome games as a category most established in Japan where the term is coined (the word Otome game literally translates to "maiden game"); it refers to a story-based gameplay targeted toward female audiences. Otome games are a subcategory of "jyoseimuke game" which means women's games; it is a term used in the gaming industry (especially in Japan), to refer to the category of games which are exclusively developed and marketed for the consumption by female target audiences. It is crucial to note that "women's games" refers to a category as it is not a genre definition, it can encompass a broad variety of genres within the category itself. These games are gender-specific in nature and it acts as a medium for female players to obtain a specific type of pleasure from identification and gratification as women (Kim, 2009; Tanikawa & Asahi, 2013; Yen, n.d).

As explained by Tanikawa and Asahi (2013), in general, one of the main goals of Otome games, in addition to its main plot, is for the female player (main character) to develop a romantic relationship with a cast full of several male characters. The player usually is either given a choice of selection at the start of gameplay to select who they want as their love interest, or they may encounter their potential partner

throughout the game where their relationship develops with the storyline (Yen, n.d). Kim (2009) further described that plots of Otome games varies greatly in the same way that books, movies, or other entertainment mediums differ in terms of genre and storyline. However, in most cases there would be a single female heroine with several good-looking males of various types. In some cases, romance could be a subplot.

Otome games are usually made up of the interactive game genre known as “visual novels” (which also originates from Japan) and simulation games (Kim, 2009). Elements commonly found in Otome games are CG stills (Computer Graphic images featuring the love interest and sometimes the main character in a certain pose drawn by illustrators to help in the visualization of gameplay and imagination as well as viewing pleasure), voice acting (to make the experience more realistic, usually done by well-known voice actors), and epilogues (or special stories published to enrich the player’s experience with the storyline) (Tanikawa & Asahi, 2013; Yen, n.d). Shown in Figure 1.1 is an example of the commonly found Otome game elements which is incorporated into Love and Producer with the voice acting part being highlighted.

Figure 1.1: Common Otome games elements incorporated into *Love and Producer*

Voice Acting

Deepen your connection with your love interest by hearing his voice in English or Japanese. What type of voice do you prefer from a guy? Will it be soft, husky, lazy, sexy, pure, or deep? Mr. Love provides an immersive romance experience by allowing you to hear your love interest's voice on your phone.



Voice Acting

Japanese and English languages can be switched at your command, with famous voice actors providing voices in Japanese. The cast includes popular anime voice actors, including Daisuke Hirakawa (*Free!* - Iwatobi Swim Club, Rei Ryugazaki), Tomokazu Sugita (*Gintama*, Gintoki Sakata), Yūki Ono (*Kuroko's Basketball*, Taiga Kagami), and Tetsuya Kakahara (*Fairy Tail*, Natsu Dragneel).

Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

In terms of motivation, Otome games provide players with the emotional attachment and closeness between the characters (male love interest) and themselves (Kim, 2009; Tanikawa & Asahi, 2013; Yen, n. d). As such, this falls into the category of intrinsic and psychogenic needs. In which, according to a research from Shizuoka University by Tanikawa (2013), the reasoning behind the motivation of women who plays Otome games can be categorized into the following three main categories: (1) realistic, (2) escape, (3) wishes.

As consumers are motivated to play, their loyalty toward the game is also a crucial factor to consider as Reichheld and Schefter (2000) have stated that a business can make more profit from the fact that loyalty can retain existing customers and save the cost of acquiring new ones. Loyal consumers also tend to purchase more and are less sensitive to price (Reichheld, 2003). Cheung, Shen, Lee, and Chan (2015) explained how loyalty is an essential key to the sustainability of a game as continuous intention have a direct effect on generating the sales revenue for the game providers. In other words, it can be inferred from Cheun et al. (2015) that loyalty in terms of gaming is the player's intention to repeatedly play a game. The willingness to recommend is also an important indicator of loyalty since when a person decides to recommend something, they are not only indicating the satisfaction they got from the product but also putting their reputation at risk (Okveja & Ongkrutraksa, 2019).

According to a gaming news website, GameLook, Love and Producer, an insanely popular game which became a national phenomenon within the first month of its launch (Feng, 2018; Kingdom, 2018; Zhuoran, 2018) have made roughly 3.1 million USD on its peak day with an overall monthly revenue of 31 million USD and a total daily active users of over 4 million (Feng, 2018). Within just the first month of

its release, the game was downloaded over 7 million times and statistics have shown that 94% of all users are female with over 70% being those under 24 years of age (Global Times, 2018). Although the app is free to play, users are given the option to pay in order to speed up the advancement of the plot and earn limited contents. Moreover, the game is widely popular to the point where a phenomenon occurred on the 13th of January 2018 when a fan in Shenzhen, China, have bought a 39,000 USD billboard ad on the side of a skyscraper to wish one of the characters, Li Zeyan (Victor) a birthday message (Feng, 2018; The Atlantic, 2019).

Love and Producer is an Otome game which was developed by Paper Games and published by NIKKI and first published in China on December 20, 2017 (Papegames Inc, 2017). In an effort to reach an even broader market which is the whole world, Love and Producer have also been localized in English (Papegames & ELEX Technology Holdings, 2019), Japanese (Papegames(Japan), 2019), and Korean (Papegames, 2018) with the addition of voice acting in all localized languages. The game let players text, chat, and even call the main characters and deepen the relationship with them while following the main story as a media producer in a fantasy world filled with superpowers (Mr Love: Queen's Choice, 2019).

Figure 1.2: Love and Producer (Mr Love: Queen's Choice) Official App Description



Mr Love: Queen's Choice

MR LOVE: QUEEN'S CHOICE · TUESDAY, MAY 14, 2019

Who will be your soul mate? Mr Love: Queen's Choice is a romance simulation game that gives you the opportunity to text, chat and even call the main characters while developing your own career as a media producer.

In a world filled with superpowers, fantasy, and surprise, you will experience a girl's whole life and get deeply involved with 4 male characters, feeling their romance, love, mystery and conflict in a deep story spanning dozens of episodes.



Mr Love: Queen's Choice

Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

In order to reach out to their consumer base, social media is a very important aspect in terms of marketing. Love and Producer have various social media channels in which they utilized as a means of communicating the consumers; however, each localized version has its own channel and are promoted independently of the others.

Nonetheless, with the English localization, Love and Producer is able to reach out on a more global level as English is a commonly shared language across the world (Lane, 2019), especially when non-native speakers are accounted for (Julian; 2019). The English localization version has a Facebook Official Fanpage with more than 66,700 likes (Mr Love: Queen's Choice, 2019), Official Instagram account with more than 25,800 followers (Mr Love: Queen's Choice, 2019), Official Twitter account with more than 14,100 followers (Mr Love: Queen's Choice, 2019), and an Official Youtube Channel with more than 3,800 subscribers (Mr Love: Queen's Choice, 2019). With that said, through its Facebook Official Fanpage, Love and Producer is able to reach out to consumers most widely compared to the other channels. In addition, Facebook is also a very important factor which contributes to the popularity of the game and global exposure as according to Lua (2019), Facebook is the most popular social media site with the most monthly active users in the world.

Facebook Official Fanpage are owned media (BigCommerce Essentials, 2019; Campbell, 2019) and its content comes in many forms due to the fact that Facebook accommodates various types of media. Owned media are channels in which the brand themselves have created and have full control over. When it comes to owned media, effectively improving, managing, and leveraging it can result in the increased effectiveness of the earned and paid media company are utilizing as well. With the use of owned media, brands can fully control when, where, and how they would like their content to be released to their target audience and in what forms. Owned media are long lasting and versatile as brands can post a variety of content and these social media content never truly disappear (BigCommerce Essentials, 2019; Garman, 2019).

Given the popularity in the game and huge spendings from their consumer base (Feng, 2018; Kingdom, 2018; Zhuoran, 2018), Love and Producer shows potential growth and opportunities among the Otome gaming segment which targets the female consumers. This then brings forth the question of how they have succeeded with their promotions since the world is full with much more stimuli than the brain can process, thus the process of perceptual selection occurs as the brain selectively choose what to pay attention to. As consumers adapt to the stimuli they are exposed to, they eventually reach the point where they developed familiarity with the stimuli. Or in other words, too many repetitive exposures to an advertisement or promotional material causes it to become ineffective as consumers selectively receive information which are relevant to their needs and screen out unwanted information. One of the methods to combat the over familiarity with the promotional material is by creating a contrast or stimuli which differentiate from other existing stimuli (Solomon, 2015). The frequent updates and the five types of content (text, photo, video, link sharing, and GIF) is how the English localization version of Love and Producer, or Mr Love: Queen's Choice, combats the over familiarity of their promotional material on their Facebook Official Fanpage. As such, this research aims to study how consumers are exposed to the promotional material on Love and Producer's Facebook Fanpage and delves into their motivation and loyalty.

1.2 Research Objectives

1. To study the consumers' exposure to Love and Producer's Facebook Fanpage
2. To study the consumers' motivation to play Love and Producer
3. To study consumers' loyalty to Love and Producer

4. To find the relationship between exposure to Love and Producer's Facebook Fanpage, and consumers' motivation
5. To find the relationship between consumer's motivation and their loyalty toward Love and Producer

1.3 Research Questions

1. How are consumers exposed to Love and Producer's Facebook Fanpage?
2. What are the consumers' motivations for playing Love and Producer?
3. How loyal are consumers to Love and Producer?
4. What is the relationship between exposure to Facebook Fanpage and consumers' motivation?
5. What is the relationship between consumers' motivation and their loyalty?

1.4 Scope of the Study

The purpose of this study is to obtain information on how exposure to Facebook Fanpage correlates with consumers' motivation and loyalty. By focusing on Love and Producer, this study mainly focused on the opinions of female respondents who are members of Otome mobile games fanbase communities across Facebook groups, are currently playing or have played the English localization of Love and Producer also known as "Mr Love: Queen's Choice" and have been exposed to its Facebook Fanpage during the span of July 1 to September 30, 2019. This research applied the quantitative survey approach with a sample size of 200 participants between 18 to 50 years of age through the use of online questionnaires.

1.5 Operational Definitions

Consumer refers to females aged between 18 to 50 years old who are currently playing or have played the English localization of Love and Producer also known as “Mr Love: Queen's Choice” and have been exposed to its Facebook Fanpage during the span of July 1 to September 30, 2019.

Exposure to Facebook Official Fanpage constitutes the frequency and type of posts in which consumers obtain information about the game (Facebook, 2019; Finn, 2019; Hutchinson, 2017; Iakovleva, 2017; Pahwa, 2017; Solomon, 2015; Wishpond, 2014). The five types of content presented in this study are text, photo, video, link sharing, and GIF as used by Love and Producer’s official English localization fanpage “Mr Love: Queen's Choice” (@MrLoveGame <https://www.facebook.com/MrLoveGame/>) to deliver messages to the targeted audience.

Motivation can be defined as the driving force which attract players to play a game. According to Tanikawa and Asahi (2013) and Yen (n. d), women engage in Otome gaming for the following three main reasons: (1) Realistic, (2) Escape, and (3) Wishes. The definition for the three categories is as follows:

1) Realistic - Players who seek out relaxation as they would like to fall in love with a character of their interest, or to experience the realistic kind of love they never had before, such as falling in love with a senior in high school.

2) Escape - Players of this category seek out comfort as they want to become another person or to fall in love as a means of escapism.

3) Wishes - Unlike realistic players, wishes players would focus more on indulging in experiences which are totally impossible under real world circumstances

such as falling in love with a vampire, historical figure, or other mythical beings. Players of this category seek out the sensation of developing intimacy without anything to worry about or to seek out a wild intimate experience.

Loyalty in this study focuses on behavioral loyalty and allude to the continuity in the player's intention to play the game and their willingness in recommending the game to others (Okveja & Ongkrutraksa, 2019).

Love and Producer in this research paper refers to the English localization of the game developed by Paper Games. While "Love and Producer" is the common name, the game title is officially localized in English as "Mr Love: Queen's Choice" (Papergames & ELEX Technology Holdings, 2019).

1.6 Benefits of the Study

1. To provide marketers with information on how exposure to Facebook Fanpage affects consumers' motivation and their loyalty.
2. Suggest Facebook Fanpage strategies for game businesses based on the research findings to increase consumers' loyalty.

CHAPTER 2

LITERATURE REVIEW

This chapter will be focusing on the variables applied in the framework of this study which are exposure to Facebook Fanpage, motivation, and loyalty. Additionally, Otome games and Love and Producer's Facebook Fanpage will also be reviewed.

The chapter will begin by giving the definition of exposure to Facebook Fanpage and the detail on content found on Love and Producer's English localization official Facebook Fanpage under the name "Mr Love: Queen's Choice". The next part will include details on each type of motivation (realistic, escape, and wishes) following with loyalty. Lastly, details regarding the characteristics of Otome games will be touched upon.

2.1 Exposure to Facebook Official Fanpage

2.1.1 Media Exposure

Exposure can be described as the initial process of perception in which a stimulus is detected by the sensory receptors. According to Esmailpour and Zakipour (2016), each of the traditional five senses, composing of sight, sound, smell, taste, and touch, contains receptors which can respond to stimuli. When a stimulus is detected, a person could either focus on the sensation or ignore the input.

Solomon (2015) described exposure as the frequency, or the number of times, in which a person comes into contact with a message during the media-planning process and continues to notice the stimulus. According to Shimp and Andrews (2013), for a message to be effective, at least three exposures are required as it

initiates the initial response of “what is it?” (which have the strongest effect on sales), followed by “what of it?” on the subsequent exposure, then a final trigger which reminds the consumer about what they have learnt from prior exposures. Based on Potter (2012), these exposure from media can influence the ability to acquire, trigger, alter, or reinforce information as it affects consumers on a variety of dimensions be it attitude, behavior, beliefs, cognition, or psychology.

Due to the fact that the world is full with much more stimuli than the brain can process, the process of perceptual selection occurs as the brain selectively choose what to pay attention to. As consumers adapt to the stimuli they are exposed to, they eventually reach the point where they developed familiarity with the stimuli. Or in other words, too many repetitive exposures to an advertisement or promotional material causes it to become ineffective as consumers selectively receive information which are relevant to their needs and screen out unwanted information. One of the methods to combat the over familiarity with the promotional material is by creating a contrast or stimuli which differentiate from other existing stimuli (Solomon, 2015).

As exposure is the first stage of the Consumer Processing Model, it is a crucial preliminary step since consumers can invoke various messages from a promotional material. Exposure to promotional materials can affect consumer’s preferences, create brand awareness, develop emotional bonds, encourage repeat purchase, increase information about the brand, or even influences attitudes and beliefs relevant to purchase. Thus, it is very important to deliver to the target consumers the right messages at the right time. The Elaboration Likelihood Model states how a consumer’s motivation and likeliness to perceive the message increases in correlation with how significant or interesting the message is to them. In addition, compared to a

brand with lower market share or lower level of customer loyalty, brands which does well in these aspects often requires less exposure to attain the bare minimum in terms of effectivity (Shimp & Andrews, 2013).

When it comes to media exposure, consumers can be exposed to a brand's marketing effort through three different types of media which are owned, earned, and paid (Campbell, 2019). Owned media are channels in which the brand themselves have created and have full control over. These channels are such as but not limited to the company's blog, website, Facebook page, or YouTube channel. Earned media are obtained when someone else other than the brand themselves (such as consumers, the press, or the public), share content about the brand on their own voluntarily. Paid media are as its name implied or channels which are obtained when the brand paid a third-party channel to sponsor or advertise the brand.

Focusing on owned media, effectively improving, managing, and leveraging it can result in the increased effectiveness of the earned and paid media company are utilizing as well. With the use of owned media, brands can fully control when, where, and how they would like their content to be released to their target audience and in what forms. Owned media are long lasting and versatile as brands can post a variety of content and these social media content never truly disappear (BigCommerce Essentials, 2019; Garman, 2019).

2.1.2 Facebook Official Fanpage

With more than 2.23 billion monthly active users, Facebook has become the largest and most popular social media site in the world with almost a third of the world's population using it (Lua, 2019). In addition, more than 65 million businesses around the world are making use of Facebook Pages to reach out to their consumers

and there are over six million businesses who are actively promoting their product or service on the platform (Agius, 2017). Thus, Facebook is now a widely used medium when it comes to gaining presence on social media be it on a local level or a global scale.

Facebook Official Fanpage are owned media (BigCommerce Essentials, 2019; Campbell, 2019) and its content comes in many forms due to the fact that Facebook accommodates various types of media. With the base form of text (posts which relies on text to deliver the message), images (posts which includes visual still images or graphic), and videos (post which includes video) (Wishpond, 2014), marketers incorporate these formats into the delivery of their content both through the company or product's official page. In addition, as Facebook developed further with each update, more features became available for companies to use, including link sharing (post which includes a link to an external source) (Iakovleva, 2017; Pahwa, 2017), and posting in GIF format (post which includes GIF file that viewers can interact with) (Facebook, 2019; Finn, 2019; Hutchinson, 2017). Due to the nature of posting on Facebook, text and link sharing may also be incorporated into photo, video, or GIF posts in order to better communicate the message to target audiences.

2.1.3 Love and Producer's Facebook Fanpage

The English localization of Love and Producer have established an official Facebook page (Figure 2.1) under its localized name "Mr Love: Queen's Choice" to reach and promote the content of the game to English-speaking players around the world. To further analyze the exposure to the game's Facebook Fanpage, five types of post were identified from the page during July 1 to September 30, 2019. These posts are: text, photo, video, link sharing, and GIF (Mr Love: Queen's Choice, 2019).

Figure 2.1: Mr Love: Queen's Choice Official Facebook Page

The image shows a screenshot of the official Facebook page for the game 'Mr Love: Queen's Choice'. The page layout includes a top navigation bar with the Facebook logo and search bar. On the left, there is a profile section with the page name 'Mr Love: Queen's Choice' and handle '@MrLoveGame'. Below this is a menu with options like Home, Posts, Videos, Photos, About, Community, and Groups. The main content area features a post from the page, dated 19 hours ago, announcing a 'FREE SSR Event' titled 'Beginning to Bloom'. The post includes details about the event's duration (12 days), rewards (SSR Karma, Galaxy Wish Coupon, VIP Trial, Karma Promise, R Karma, Stardust), and instructions on how to play (7-day quests). It also lists event time and specific rewards for likes and comments. The post has 4.8K likes, 3.5K comments, and 414 shares. On the right sidebar, there is a 'Community' section showing 65,020 likes and 88,542 followers, an 'About' section with page creation date (November 15, 2018), and a 'Related Pages' section listing 'Mystic Messenger', 'Love Nikki Dress Up Q...', and 'The Arcana'.

Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 23, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

Mr Love: Queen's Choice Official Facebook Page updates on a daily basis as a way to promote the game. Through the content on their Facebook Fanpage, Love and Producer promotes the game content, encourage consumers to obtain new items, interact with their audiences, make updates on the game status, and giveaways. As explained earlier how the types of post found on Mr Love: Queen's Choice official Facebook page are: text, photo, video, link sharing, and GIF, Figure 2.2-2.6 will be demonstrating the example of these posts.

Figure 2.2: Text Post on Mr Love: Queen's Choice Official Page



Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

Figure 2.3: Photo Post on Mr Love: Queen's Choice Official Page

Mr Love: Queen's Choice
August 5 · 🌐

🌊 Stone Locket 🌊 Limited SSR [Lucien: Polar Night] Releases on Aug 7th
I will protect you from all danger and strife 💜

- Obtain Karma to get Lucien's phone [Postcard Feedback] and Lucien's Rumors&Secrets [Rainbow Luck]
- Star Up to get Lucien's Moments [Kite Making]
- Evolve to get Lucien's Phone [Nightmare]


*Stay tuned for details of [Rumors&Secrets].
#Lucien #MrLoveMobile #ComingSoon

LUCIEN: POLAR NIGHT
I will protect you from all danger and strife.
SSR* Evolve Limited

👍❤️😱 1.2K 208 Comments 114 Shares

Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

Figure 2.4: Video Post on Mr Love: Queen's Choice Official Page


Mr Love: Queen's Choice
⋮
 September 10 at 9:00 PM · 🌐

4 New SSR in Wish Tree ❌ Time-Limited Odds UP COMING SOON
 🎰 Lucky Draw: 10 producers to win 10 PULL each
 Across the SPRING 🌸 SUMMER ☀️ AUTUMN 🍁 WINTER ❄️

Will you take this journey with him?
 ENTER the 🎰 lucky draw 🎰:

- 1 Like our page
- 2 Like & Comment this post


※ 10 producers drawn randomly to win 🎁 Galaxy Wish Coupon*10 before Sep 17th.

★ 4 Brand-new SSR with time-limited odds up meet you at Wish Tree & its Redeem Store on Sep 13th.

★ What's on: Login&claim rich gifts including Golds, Gems, Stamina and EXP items at Seaside Amusement Park.

Watch HD version on Youtube👉 <https://youtu.be/WMEF3dXy7PI>

#mrlovemobile
 #LuckyDraw
 #Kiro #Victor #Lucien #Gavin



👍❤️😱 5.1K
4.8K Comments 257 Shares

Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

Figure 2.5: Link Sharing on Mr Love: Queen's Choice Official Page



Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

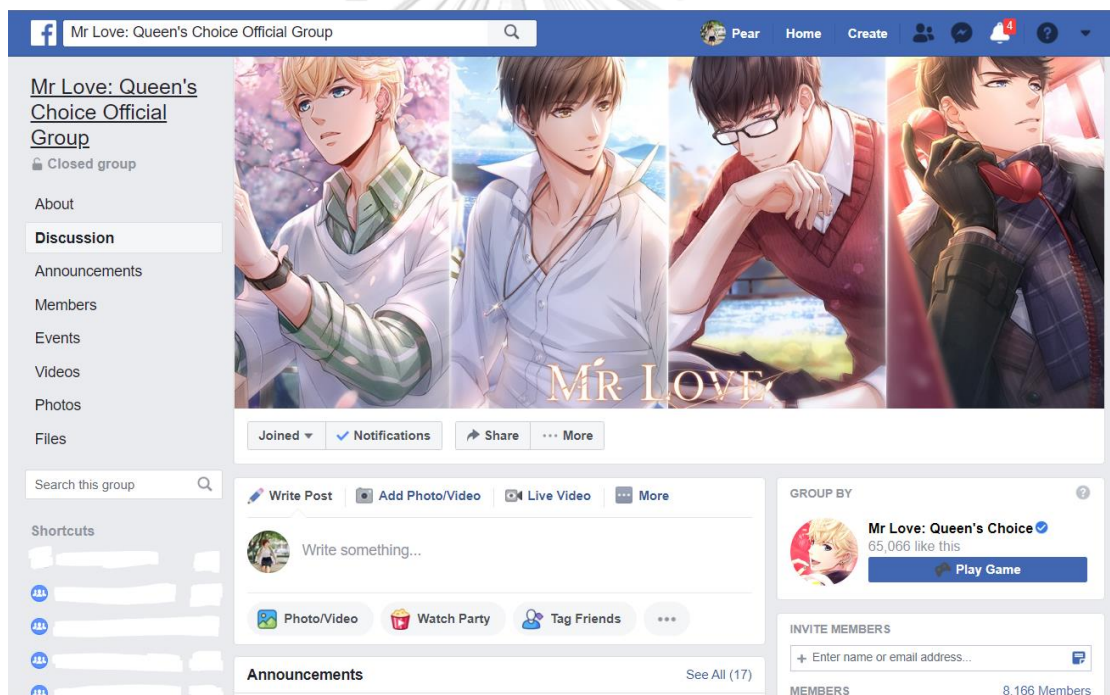
Figure 2.6: GIF Post on Mr Love: Queen's Choice Official Page



Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Page*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Page: <https://www.facebook.com/MrLoveGame/>

Mr Love: Queen's Choice official Facebook group as shown in Figure 2.7 is also another channel used to promote the game. The difference between the official page and the official group is that the page is a public space while the group is a closed community which requires players to confirm their in-game ID when requesting to join the group. Within the official group is a space for players to interact, discuss, and share their thoughts, experiences, and memes about the game. The same types of post can also be found in the official Facebook group.

Figure 2.7: Mr Love: Queen's Choice Official Facebook Group



Source: Mr Love: Queen's Choice. (2019). *Mr Love: Queen's Choice Official Facebook Group*. Retrieved September 19, 2019, from Mr Love: Queen's Choice Official Facebook Group: <https://www.facebook.com/groups/mrlovegame>

These ideas about Exposure to Love and Producer's Facebook Fanpage were used to create the questionnaire for this research study's survey.

2.2 Motivation

Based on the definition from Kotler (2002), motivation is a need which had been aroused to a sufficiently pressing degree. He explained how at any given time, a person experiences many sorts of needs which can be separated into two main categories: (1) biogenic, and (2) psychogenic.

1) Biogenic - Often comes in the form of hunger, thirst, or discomfort. These needs are the result of physiological tension.

2) Psychogenic - This type of needs is the result of psychological tension. Needs which fall into this category are such the need to be recognized, needs of esteem, and the need to belong.

Furthermore, motivation can be separated into extrinsic and intrinsic needs (Tranquillo & Stecker, 2016). Extrinsic motivation happens when a person becomes motivated to take action not because they enjoy it nor because they find it satisfying, but in order to receive something in response as a reward or simply to avoid the punishment which will result from not taking action. On the other hand, intrinsic motivation happens when a person finds the activity or behavior to be appealing to their own desires and does it for their own sake instead of doing it due to an external factor involved. When it comes to intrinsic motivation, it can be said that the action in itself is the reward (Tranquillo & Stecker, 2016; Lee, Reeve, Xue, & Xiong, 2012). To summarize, extrinsic motivation stems from the need to do something for its

reward or as a means of avoiding punishment whereas intrinsic motivation stems from the need to do something which is personally rewarding.

Otome games provide players with the emotional attachment and closeness between the characters (male love interest) and themselves (Kim, 2009; Tanikawa & Asahi, 2013; Yen, n. d). As such, this falls into the category of intrinsic and psychogenic needs. In which, according to a research from Shizuoka University by Tanikawa (2013), the reasoning behind the motivation of women who plays Otome games can be categorized into the following three main categories: (1) realistic, (2) escape, (3) wishes.

1) Realistic - Players of this category seek out relaxation as they would like to fall in love with a character of their interest, or to experience the kind of love they never had before, such as falling in love with a senior in high school.

2) Escape - Players of this category seek out comfort as they want to become another person or to fall in love as a means of escapism.

3) Wishes - Unlike realistic players, wishes players would focus more on indulging in experiences which are totally impossible under real world circumstances such as falling in love with a vampire, historical figure, or other mythical beings. Players of this category seek out the sensation of developing intimacy without anything to worry about or to seek out a wild intimate experience.

According to a study from the University of Michigan (Science Daily, 2009), it was identified that the feeling of emotional closeness increases the levels of progesterone within women and thus amplify their well-being while in turns reduces stress and anxiety. Progesterone is a sex hormone that fluctuates with the menstrual cycle and is often found in low levels among post-menopausal women and men.

Previous researches have established that high level of progesterone heighten the desire for bonding with others; however, this study has found that the action of bonding with others is also a cause for the increasing of progesterone level within the body. In addition, the study also relates these increases with the willingness to help others, even at their own expenses (Science Daily, 2009).

Further study suggested that experiencing an intimate relationship with characters within the game and developing their love life, albeit virtually, is a significant key aspect for women to pursue Otome games (Yen, n.d). Thus, it can be said that the bonding between female players and their male love interest within the game is a potential cause for the increase in progesterone level within one's body and thus resulting in the reduction of stress and anxiety while reinforcing their state of well-being physically and mentally. These ideas about motivation were used to create the questionnaire for this research study's survey.

2.3 Loyalty

Loyalty in marketing terms is defined by Oliver (1999) as the profound relationship between a brand and the consumer's commitment toward repurchasing or continued use despite the competitor's marketing efforts to persuade brand switching. Oliver (1999) further narrate the concept of loyalty as a step with four stages: (1) Cognitive (loyalty to information), (2) Affective (loyalty to favorability), (3) Contative (loyalty to intention), and (4) Action (loyalty to the tendency to take action).

According to Oliver (1999), cognitive loyalty which is the first stage of loyalty is the phase where consumers developed their expectations in terms of values and preferences toward a brand in relative to other alternatives available. At this stage,

consumers based their judgement on the brand image and how well the brand meets their expectations in accordance with the current information they held. At this stage, consumers' loyalty toward the brand are superficial since experience-based information does not stimulate satisfaction.

As consumers become more consistent in cognitively assessing their satisfaction at the cognitive stage, they start to develop a liking or favorability toward the brand based on this increasingly satisfying experience. Oliver (1999) described this as the affective loyalty or the second stage. In this stage, the loyalty to information transformed into an emotional loyalty. However, affective loyalty is not lasting as a previous study have found out that a huge percentage of consumers who switch brands said they were satisfied with the brand they defected from (Reichheld & Schefter, 2000).

The third stage of the loyalty concept, or the conative loyalty, involves the consumers' commitment to repurchase from a specific brand (Oliver, 1999). It is the behavioral intentions which resulted from the recurring series of positive sentiments toward the brand. Nonetheless, this commitment may not always result in actual purchase or other behaviors which signifies loyalty.

The final stage of the loyalty concept, action loyalty, is as explained by Oliver (1999), the phase where the desires and intentions from the prior stages become an actual action or behavior. When the consumers reached this stage of loyalty, they are prepared and determined to take action in accordance to the commitment they held and is willing to surpass any obstacle which may prevent them from obtaining the brand they preferred.

To summarize the stages of loyalty, cognitive loyalty emphasized the brand's characteristics as perceived by the consumers, affective loyalty emphasized on the brand's likeability, conative loyalty emphasized on the consumers' intention to repurchase from the same brand, and action loyalty is the commitment held deeply to the point where consumers take action of making a repurchase from the brand they have become loyal to. (Oliver, 1999).

As stated by Reichheld and Scheffer (2000), a business can make more profit from the fact that loyalty can retain existing customers and save the cost of acquiring new ones. Moreover, loyal customers also tend to purchase more, are more insensitive to price, and help the brand in attracting new customers (Reichheld, 2003). Cheung et al. (2015) explained how loyalty is an essential key to the sustainability of a game as the player's intention to play or continuous intention have a direct effect on generating the sales revenue for the game providers. In other words, it can be inferred from Cheung et al. (2015) that loyalty in terms of gaming is the player's intention to repeatedly play a game.

When it comes to loyalty in the realm of gaming, elements which lead to this loyalty includes customization (Teng, 2010), enjoyment (Yoon, Duff, & Ryu, 2013), flow (Hsu & Lu, 2004), interdependence (Teng, Chen, Chen, & Li, 2012), and satisfaction (Chandrashekar, Rotte, Tax, & Grewal, 2006). The willingness to recommend is also another important indicator of loyalty due to the fact that when a person decides to recommend something to someone, they are not only indicating the satisfaction they got from the product but also putting their reputation at risk (Okveja & Ongkrutraksa, 2019). However, Reichheld (2003) had stated that when a person is intensively loyal toward the subject, they would be willing to risk their reputation in

making the recommendation. These ideas about loyalty were used to create the questionnaire for this research study's survey.

2.4 Otome Games

A category of story-based gameplay targeted toward female audiences usually made up of the interactive game genre known as “visual novels” and simulation games. An Otome game as defined by Kim (2009), is a category most established in Japan where the term is coined (the word Otome game literally translates to “maiden game”), it refers to a story-based gameplay targeted toward female audiences. Otome games are a subcategory of “jyoseimuke game” which means women’s games; it is a term used in the gaming industry (especially in Japan), to refer to the category of games which are exclusively developed and marketed for the consumption by female target audiences. It is crucial to note that “women’s games” refers to a category as it is not a genre definition, it can encompass a broad variety of genres within the category itself. These games are gender-specific in nature and it acts as a medium for female players to obtain a specific type of pleasure from identification and gratification as women (Kim, 2009; Tanikawa & Asahi, 2013; Yen, n.d).

As explained by Tanikawa and Asahi (2013), in general, one of the main goals of Otome games, in addition to its main plot, is for the female player (main character) to develop a romantic relationship with a cast full of several male characters. The player usually is either given a choice of selection at the start of gameplay to select who they want as their love interest, or they may encounter their potential partner throughout the game where their relationship develops with the storyline (Yen, n.d). Kim (2009) further describe that plots of Otome games varies greatly in the same way

that books, movies, or other entertainment mediums differ in terms of genre and storyline. However, in most cases there would be a single female heroine with several good-looking males of various types. In some cases, romance could be a subplot.

Otome games are usually made up of the interactive game genre known as “visual novels” (which also originates from Japan) and simulation games (Kim, 2009). Elements commonly found in Otome games are CG stills (Computer Graphic images featuring the love interest and sometimes the main character in a certain pose drawn by illustrators to help in the visualization of gameplay and imagination as well as viewing pleasure), voice acting (to make the experience more realistic, usually done by well-known voice actors), and epilogues (or special stories published to enrich the player’s experience with the storyline) (Tanikawa & Asahi, 2013; Yen, n.d). These ideas about Otome games were used to create the questionnaire for this research study’s survey.

2.5 Related Research

In 2009, a study was done on gender-specific games which delved into the relationship and development of games exclusively marketed for the consumption of women and girls in Japan (Kim, 2009). Kim (2009) have also found from the study that gender-specific games contribute to women’s culture development and diversification within the gaming industry. Furthermore, the enclosed nature of the demographic segment potentially empowered the relationship between the publisher and the target audience thus factors such as fan loyalty and networking, especially word of mouth, becomes very significant elements which directly affect the sales and market acceptance of the game.

Tanikawa and Asahi (2013) have clarified in their study the type of Otome game players due to the variety of liking and desire which makes it difficult for publishers to come up with a product which suits the tastes and demands of the users. From the study, Tanikawa and Asahi (2013) were able to identify the motivations which drive female to seek out and play otome games which can be summarized into the following three main categories: (1) realistic, (2) escape, (3) wishes. This supports Kim (2009) earlier study which also found that identifying with the main female protagonist and socializing with the love interest within the game serves to empower the player to enact various fantasies and identities through gaming as a medium.

On the topic of gaming, Okveja and Ongkrutraksa (2019) have done a study on the exposure of Garena online games' marketing communications and its relationship to the consumer's motivation and loyalty toward the game. The research has concluded that there is indeed a positive relationship between the three factors as consumers who are more exposed to Garena online games' marketing communications are more motivated to play the game and thus developed a stronger loyalty toward the game as well.

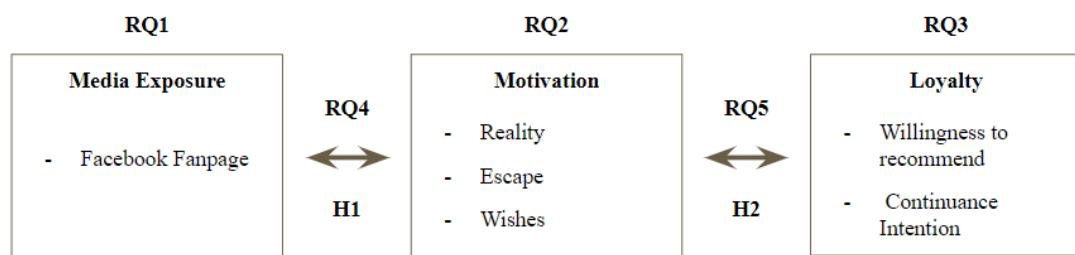
As such, by applying the concepts from the previously mentioned researches, this study sought to find out whether the same relationship applies to the exposure to Facebook Fanpage of Love and Producer, a currently popular otome game (Feng, 2018; Kingdom, 2018; Zhuoran, 2018) which focuses solely on female consumers, and the consumers' motivation and loyalty to the game. The two hypotheses as depicted in Figure 2.8 suggest that exposure to Facebook Fanpage and motivation are correlated, and motivation and loyalty are correlated.

2.6 Research Hypothesis

H1: Exposure to Facebook Fanpage and motivation are correlated.

H2: Motivation and loyalty are correlated.

Figure 2.8: Research Framework



CHAPTER 3

METHODOLOGY

This chapter entails the methodology for conducting this research. It will be touching upon the population and sample size, followed by the sampling technique and measurement of variable to be applied before concluding with the procedures which will be used for data analysis and presentation. The details on the collection of the data are as follows:

3.1 Research Methodology

This study had taken a quantitative approach through the use of an online questionnaire for 200 female participants between 18 and 50 years of age who are currently playing or have played the English localization of Love and Producer (also known as Mr Love: Queen's Choice) during July 1 to September 30, 2019. Additionally, all participants are those who have also been exposed to the game's Facebook Fanpage during the same time span.

3.2 Population and Sample

The data were collected from 200 female mobile gamers of various nationalities as according to Jayanth (2014), female constitutes half of the mobile gaming audience and the English localization of Love and Producer targets a global audience group. In addition, statistics have shown that 94% of all Love and Producer players are female (Global Times, 2018). According to the Casual Games Association, the majority of mobile gamers around the world are between 10 to 50 years of age

(Proelios, 2013), thus the study will focus on the age group of 18-50 years old. In addition, the countries listed as choices in the survey in addition to “others” are the top 7 countries with most Facebook users according to statista which are India, United States, Indonesia, Brazil, Mexico, Philippines, and Vietnam (Clement, 2019).

3.3 Sampling Techniques

This research made use of the non-probability method, purposive sampling, and convenience sampling. In terms of purposive sampling, the questionnaires were given to female players of the English localization of Love and Producer (referred to in the survey as “Mr Love: Queen’s Choice”) who are between 18 and 50 years of age and have been exposed to its Facebook Fanpage during July 1 to September 30, 2019. In regard to convenience sampling, the questionnaires were distributed on Otome mobile games fan base communities across Facebook groups. With the use of a preliminary question, those who did not meet the requirements were eliminated.

3.4 Research Instruments

The data collected in this research was done online through the use of Google Forms. The questionnaire was available in English, and contained 29 questions. Including the screening questions, there was a total of three sections to the questionnaire. Samples were requested to choose the answers which best identify with their attitudes and behavior on a likert scale from strongly disagree to strongly agree. The frequency in which samples were exposed to Facebook Fanpage from “Mr Love: Queen’s Choice” was also collected on a scale from 5 (Always) to 1 (Never).

The three sections of the questionnaire are as follows:

Section 1. Preliminary Questions

The set of preliminary questions was used to screen for qualified participants who are female aged 18 to 50 years old and are currently playing or have played the “Mr Love: Queen’s Choice” and have been exposed to its Facebook Fanpage during July 1 to September 30, 2019. Only those qualified were allowed to complete the remaining questions.

Section 2. Exposure to Facebook Fanpage of Mr Love: Queen’s Choice, and their motivation, and loyalty

This section was further separated into 3 parts.

Part 1: Exposure to Mr Love: Queen’s Choice Official Facebook Fanpage

Part 1 of section 2 measured the frequency of exposure to Love and Producer’s Facebook Fanpage from the game’s official Facebook fanpage “Mr Love: Queen’s Choice” (<https://www.facebook.com/MrLoveGame/>).

Part 2: Motivation for Playing Mr Love: Queen’s Choice

Part 2 of section 2 delved deeper into identifying the underlying reasons behind the players’ motivation where the three reasons (realistic, escape, and wishes) were measured according to Tanikawa and Asahi (2013).

Part 3: Loyalty to Mr Love: Queen’s Choice

Part 3 of section 2 focused on understanding the consumer’s loyalty, questions regarding their willingness to recommend the game and their continuance intention were asked and measured (Okveja & Ongkrutraksa, 2019).

Section 3. Demographic

As gender was already identified during the preliminary questions phase, collected in this section is information in regard to other general demographic data

which are as follows: age, country, relationship status, education level, occupation, monthly spending, and gaming experience.

The following information collected from the questionnaire were to be used for further analysis: Screening, Exposure to Facebook Fanpage, Motivation, Loyalty, and Demographic.

3.5 Measurement of Variables

There is a total of three variables in this study.

Variable 1: Exposure to Facebook Fanpage

Variable 2: Motivation

Variable 3: Loyalty

Exposure was measured as a frequency in which mean and standard deviation were calculated. Motivation and Loyalty were measured using the 5-point Likert Scale based on the coding by Owusu-Manu, Torku, Pärn, Addy, and Edwards (2017)

Two correlation tests were conducted in order to analyze the three variables. The first is to gain understanding on the relationship between exposure to Facebook Fanpage and motivation. The second is to gain understanding on the relationship between motivation and loyalty.

3.5.1 Checks for Reliability and Validity

Cronbach's Alpha was used to ensure the reliability of the scale from the data collected. The pre-test from 30 samples indicated the reliability score as follows: 0.838 for exposure to Facebook Fanpage, 0.846 for motivation and 0.852 for loyalty. As the general level of acceptance is 0.7 (Hair, Black, Babin, Anderson, & Tatham, 2009), these scores indicated that the three variables are consistent.

3.6 Procedures of Analyzing Data and Data Presentation

SPSS (Statistics Package for Social Science) was used to analyze the findings from the survey after 200 samples collected. The descriptive statistics consisting of mean, frequency and standard deviation of each question were calculated in order to come up with an analysis on each variable. The information gained from analyzing the calculation for inferential statistics were in regard to the consumer's exposure to Facebook Fanpage of Love and Producer, their motivation, and their loyalty to the game. Furthermore, Pearson's Product Moment Correlation was applied to identify the relationships between the variables: Facebook Fanpage exposure and motivation, and motivation and loyalty. An α of 0.01 was accepted as an indicator that a correlation is present.

3.7 Data Analysis

The data collected were analysed in SPSS (Statistics Package for Social Science) to present significant findings which can offer insights on how Facebook Fanpage exposure affects consumer's motivation and loyalty.

For descriptive statistics, the following were demonstrated from the questionnaire: mean, frequency and standard deviation.

For inferential statistics, questions which uses the 5-point Likert Scale were applied based on the coding by Owusu-Manu, Torku, Pärn, Addy, and Edwards (2017) and the correlation between the variables had applied the use of Pearson's Product-Moment Correlation based on the model by Okveja and Ongkrutraksa (2019).

Table 3.1

Likert Scale Interpretation and Calculation

5-Point Likert Scale		Scoring Scale with Interval for Inferential	
Level of Agreement	Score	Definition	Scoring Range
5 / Strongly agree	5.00	5 / Strongly agree	5.00 - 4.50
4 / Agree	4.00	4 / Agree	4.49 - 3.50
3 / Somewhat agree	3.00	3 / Somewhat agree	3.49 - 2.50
2 / Disagree	2.00	2 / Disagree	2.49 - 1.50
1 / Strongly disagree	1.00	1 / Strongly disagree	1.49 - 1.00

To find the correlation between the variables, a model by Okveja and Ongkrutraksa (2019) was applied with the use of Pearson's Product-Moment Correlation.

Table 3.2

Pearson Product Moment Correlation Coefficient Measurement (r)

Scoring Scale	Meaning
1.00	Perfect positive association
1 - 0.76	Very strong positive association
0.75 - 0.51	Moderate positive association
0.50 - 0.26	Weak positive association
0.25 - 0.01	Negligible positive association
0.00	No positive association

CHAPTER 4

FINDINGS

This chapter will be discussing the results and findings from the questionnaire which was completed by 200 female respondents aged between 18 and 50 years old. The data were collected during October 2019. The findings from this study are separated into four parts:

4.1 Findings from Descriptive Analysis

Part 1: Demographics

Part 2: Exposure to Mr Love: Queen's Choice Official Facebook Fanpage

Part 3: Motivation for Playing Mr Love: Queen's Choice

Part 4: Loyalty to Mr Love: Queen's Choice

Part 1: Demographics

This part illustrates the demographic data of the samples collected. These data included the sample's age, highest level of education attained, occupation, relationship status, country of residence, monthly spending on Mr Love: Queen's Choice, hours play per day, and how long the sample have been playing Mr Love: Queen's Choice.

Table 4.1

Age Range of the Samples

Age	n.	%
18-26 years old	125	62.5
27-34 years old	53	26.5
35-42 years old	17	8.5
43-50 years old	5	2.5
Total	200	100

Table 4.1 demonstrates the age range of the samples which was separated into four groups. The majority of the respondents (125 people) are 18-26 years old and constitutes 62.5% of the samples. This range was followed by 53 people aged between 27-34 years old (26.5%), 17 people aged between 35-53 years old (8.5%), and 5 people aged between 43-50 years old (2.5%).

Table 4.2

Highest Level of Education of the Samples

Education	n.	%
Lower than secondary school	2	1
Secondary school or equivalent	87	43.5
Bachelor's degree or equivalent	93	46.5
Higher than bachelor's degree	18	9
Total	200	100

Table 4.2 demonstrates the highest education level of the samples which was separated into four groups. The majority of the respondents (93 people) holds a

bachelor's degree or equivalent and constitutes 46.5% of the samples. This group was followed by 87 people who had completed secondary school or equivalent (43.5%), 18 people with a degree higher than a bachelor's (9%), and 2 people whose highest completed education is lower than secondary school (1%).

Table 4.3

Occupation of the Samples

Occupation	<i>n.</i>	%
Student	81	40.5
Employee	76	38
Business owner	27	13.5
Work in the government service/state enterprise	10	5
Other	6	3
Total	200	100

Table 4.3 demonstrates the occupation of the samples which was separated into six groups. The majority of the respondents (81 people) are students and constitutes 40.5% of the samples. This group was followed by 76 people who employees (38%), 27 people who are business owners (13.5%), 10 people who work in the government service/state enterprise (5%), and 6 people whose profession were not in the listed categories (3%). In this survey, there was no unemployed respondent.

Table 4.4

Relationship Status of the Samples

Relationship Status	<i>n.</i>	%
Single	114	57
In a relationship (not married)	41	20.5
Married	41	20.5
Widowed	4	2
Total	200	100

Table 4.4 demonstrates the relationship status of the samples which was separated into five groups. The majority of the respondents (114 people) are single and constitutes 57% of the samples. This group was followed by 82 people who are in a relationship which was further categorized into two groups: 41 people who are not married (20.5%), and 41 people who are married (20.5%). The remaining 4 people are those who are widowed (2%). In this survey, there was no divorced respondent.

Table 4.5

Country of Residence of the Samples

Country	n.	%
Brazil	1	0.5
India	2	1
Indonesia	8	4
Mexico	5	2.5
Philippines	8	4
United States	99	49.5
Vietnam	1	0.5
Other	76	38
Total	200	100

Table 4.5 demonstrates the country of residence of the samples which was separated into eight groups. The majority of the respondents (99 people) are from the United States and constitutes 49.5% of the samples. This group was followed by 76 people who are from other countries which were not in the listed categories (38%), 8 people who are from Indonesia (4%), 8 people who are from the Philippines (4%), 5 people who are from Mexico (2.5%), 2 people who are from India (1%), 1 person who is from Brazil (0.5%), and 1 person who is from Vietnam (0.5%).

Table 4.6

Monthly Spending on Mr Love: Queen's Choice of the Samples

Monthly Spend (USD)	<i>n.</i>	%
Below 15 USD	119	59.5
15-40 USD	53	26.5
More than 40 USD	28	14
Total	200	100

Table 4.6 demonstrates the monthly spending of the samples on Mr Love: Queen's Choice which was separated into three groups. The majority of the respondents (119 people) spend below 15 USD per month and constitutes 59.5% of the samples. This group was followed by 53 people who spend between 15-40 USD per month (26.5%), and 28 people who spend more than 40 USD per month (14%).

Table 4.7

Hours Play per Day on Mr Love: Queen's Choice of the Samples

Hours Play per Day	<i>n.</i>	%
Less than 1 hour	29	14.5
1 - 2 hours	99	49.5
2 - 3 hours	41	20.5
More than 3 hours	31	15.5
Total	200	100

Table 4.7 demonstrates the number of hours per day spent playing Mr Love: Queen's Choice of the samples which was separated into four groups. The majority of the respondents (99 people) play between 1 - 2 hours per day and constitutes 49.5% of

the samples. This group was followed by 41 people who play between 2 - 3 hours per day (20.5%), 31 people who play for more than 3 hours per day (15.5%), and 29 people who play for less than 1 hour per day (14.5%).

Table 4.8

Duration of Play on Mr Love: Queen's Choice of the Samples

Months	<i>n.</i>	%
Less than 3 months	22	11
3 - 6 months	152	76
More than 6 months	26	13
Total	200	100

Table 4.8 demonstrates the duration of playing Mr Love: Queen's Choice of the samples which was separated into three groups. It is worth noting that although Love and Producer was first published in December 2017, the English localization began in March 2019, or 7 months before the research was conducted. The majority of the respondents (152 people) are those who have been playing for 3 - 6 months and constitutes 76% of the samples. This group was followed by 26 people who have been playing for more than 6 months (13%), and 22 people who have been playing for less than 3 months (11%).

Part 2: Exposure to Mr Love: Queen's Choice Official Facebook Fanpage

The second part of the survey aims to measure how often consumers were exposed to content from Mr Love: Queen's Choice Facebook Fanpage and the types of post in which they are most frequently exposed to.

Table 4.9

Samples' Frequency of Exposure to Mr Love: Queen's Choice Official Facebook Fanpage

Facebook Official Fanpage Exposure	Mean	S.D.
Photo Post	4.45	0.77
Text Post	3.95	1.11
Video Post	3.39	1.19
Post with Link	3.31	1.20
GIF Post	2.69	1.40
Total	3.56	0.86

With a reliability score of 0.838, Table 4.9 demonstrates how frequent the respondents were posts from Mr Love: Queen's Choice Official Facebook Fanpage. Samples were most frequently exposed to photo post (Mean = 4.45, S.D. = 0.77), following by text post (Mean = 3.95, S.D. = 1.11), video post (Mean = 3.39, S.D. = 1.19), post with link sharing (Mean = 3.31, S.D. = 1.20), and GIF post (Mean = 2.69, S.D. = 1.40).

Part 3: Motivation for Playing Mr Love: Queen's Choice

The third part of the survey reveals the importance of each type of motivation to the consumers. The questions were divided into three categories, each category represents each motivation which are realistic, escape, and wishes.

Table 4.10

Samples' Motivation for Playing Mr Love: Queen's Choice

Motivation	Mean	S.D.
I play Mr Love: Queen's Choice because I want to fall in love with my favorite characters.	4.01 (Agree)	1.09
I play Mr Love: Queen's Choice because I want to try the crazy (fantasy) love experience.	3.70 (Agree)	1.27
I play Mr Love: Queen's Choice because I want to try a particular love experience.	3.60 (Agree)	1.12
I play Mr Love: Queen's Choice because I want to fall in love without any burdens.	3.59 (Agree)	1.39
I play Mr Love: Queen's Choice because it is nice to fall in love by myself.	3.38 (Somewhat Agree)	1.34
I play Mr Love: Queen's Choice because I want to try to become another person.	2.60 (Somewhat Agree)	1.47
Total	3.48 (Somewhat Agree)	0.88

With a reliability score of 0.846, Table 4.10 demonstrate the underlying motivation behind why respondents play Mr Love: Queen's Choice. Respondents were mostly motivated to play Mr Love: Queen's Choice by Realistic (Mean = 3.80, S.D. = 0.96), followed by Wishes (Mean = 3.64, S.D. = 1.12), and Escape (Mean = 2.99, S.D. = 1.16). For individual motivations, the respondents prioritized "I want to

fall in love with my favorite characters" (Mean = 4.01, S.D. = 1.09) as their reason for playing Mr Love: Queen's Choice.

Part 4: Loyalty to Mr Love: Queen's Choice

The last part of the survey reveals how loyal consumers are toward Mr Love: Queen's Choice. The questions were divided into two categories, each category represents indicators of loyalty including continuance intention and willingness to recommend the game.

Table 4.11

Samples' Loyalty Toward Mr Love: Queen's Choice

Loyalty	Mean	S.D.
I will continue to play Mr Love: Queen's Choice as much as possible.	4.47 (Agree)	0.85
If others want to play an Otome game, I will recommend Mr Love: Queen's Choice.	4.43 (Agree)	0.88
I am willing to say positive things about Mr Love: Queen's Choice to others.	4.39 (Agree)	0.91
When I want to play an Otome game, I will play Mr Love: Queen's Choice.	4.25 (Agree)	0.91
Mr Love: Queen's Choice is my favorite game, and I will continue to play it.	4.14 (Agree)	1.00
I will encourage friends and relatives to play Mr Love: Queen's Choice.	3.86 (Agree)	1.23
Total	4.26 (Agree)	0.70

With a reliability score of 0.852, Table 4.11 demonstrates the loyalty of the samples toward Mr Love: Queen's Choice. Respondents were almost equally likely to

continue to play (Mean = 4.29, S.D. = 0.73) as they are to recommend the game (Mean = 4.23, S.D. = 0.82). The majority of the respondents agreed with the statement "I will continue to play Mr Love: Queen's Choice as much as possible" (Mean = 4.47, S.D. = 0.85), and "If others want to play an Otome game, I will recommend Mr Love: Queen's Choice" (Mean = 4.43, S.D. = 0.88).

4.2 Findings from Inferential Analysis - Hypothesis Testing

As mentioned in Chapter 2, this study aimed to test two hypotheses in regard to the relationship between consumers' exposure to Mr Love: Queen's Choice Facebook Fanpage and their motivation, as well as the relationship between their motivation and loyalty toward Mr Love: Queen's Choice.

H1: Exposure to Facebook Fanpage and motivation are correlated.

Table 4.17

Pearson's Correlation between Exposure to Mr Love: Queen's Choice Facebook Fanpage and Motivation

	Motivation
Exposure to Mr Love: Queen's Choice Facebook Fanpage	0.285**

** Correlation is significant at a level of 0.01 (2-tailed)

By applying Pearson's Correlation, the results in Table 4.17 demonstrates that there is a weak positive relationship between consumers' exposure to Mr Love: Queen's Choice Facebook Fanpage and their motivation to play the game ($r = 0.285$)

at a significant level of 0.01. This implies that the more consumers are exposed to Mr Love: Queen's Choice Facebook Fanpage, the more motivated they are to play the game, and vice versa.

H2: Motivation and loyalty are correlated.

Table 4.18

Pearson's Correlation between Motivation and Loyalty Toward Mr Love: Queen's Choice

	Loyalty Toward Mr Love: Queen's Choice
Motivation	0.340**

** Correlation is significant at a level of 0.01 (2-tailed)

By applying Pearson's Correlation, the results in Table 4.18 demonstrates that there is a weak positive relationship between consumers' motivation and their loyalty toward Mr Love: Queen's Choice ($r = 0.340$) at a significant level of 0.01. This implies that the more consumers are motivated to play Mr Love: Queen's Choice, the more likely they are to be loyal, and vice versa.

CHAPTER 5

SUMMARY AND DISCUSSION

5.1 Summary

The objective of this research is to study the consumers' exposure to Love and Producer's Facebook Fanpage, their motivation, and loyalty toward Love and Producer. In addition, this research was also conducted to find the relationship between exposure to Love and Producer's Facebook Fanpage, and the consumer's motivation and loyalty to the game. As such, this study will provide answers to the following research questions:

1. How frequently are consumers exposed to content from Love and Producer's Facebook Fanpage?
2. What are the consumers' motivations for playing Love and Producer?
3. How loyal are consumers to Love and Producer?
4. What is the relationship between exposure to Facebook Fanpage and consumers' motivation?
5. What is the relationship between consumers' motivation and their loyalty?

This quantitative research applied the quantitative survey approach with a sample size of 200 participants through the use of an online questionnaire for 200 female participants between 18 and 50 years of age who are currently playing or have played the English localization of Love and Producer (also known as Mr Love: Queen's Choice) during July 1 to September 30, 2019. Additionally, all participants are those who have also been exposed to the game's Facebook Fanpage during the

same time span. With the use of a preliminary question, those who did not meet the requirements were eliminated. There was a total of five parts to the questionnaire which are screening questions, demographics, exposure to Mr Love: Queen's Choice Official Facebook Fanpage, motivation for playing Mr Love: Queen's Choice, and loyalty to Mr Love: Queen's Choice.

The collected data were analysed in SPSS (Statistics Package for Social Science) to provide calculations based on descriptive statistics (mean, percentage, and standard deviation) and inferential statistics in order to confirm the relationship between the variables. With the use of Pearson's Product-Moment Correlation, the following two hypotheses were tested:

H1: Exposure to Facebook Fanpage and motivation are correlated.

H2: Motivation and loyalty are correlated.

This chapter provides a summary of the data, an analysis of the collected data, discussion, practical implications, limitations of the study, and directions for future research.

Demographics

Of the 200 samples, 62.5% of the samples were aged between 18-26 years. For highest level of education, 46.5% of the respondents holds a bachelor's degree or equivalent and 43.5% had completed secondary school or equivalent. In terms of occupation, 40.5% are students and 38% are employees. As for relationship status, 57% of the samples are single and 41% are in a relationship. Although 49.5% of the samples are from the United States, the remaining 51.5% are from a diverse list of

countries. 59.5% of the respondents spend below 15 USD per month while 49.5% play between 1 - 2 hours per day. Of all those who have responded, 76% had been playing Mr Love: Queen's Choice for 3 - 6 months.

Exposure to Mr Love: Queen's Choice Official Facebook Fanpage

The samples agreed that during July 1 - September 30, 2019, they were most frequently exposed to photo post (Mean = 4.45, S.D. = 0.77) and text post (Mean = 3.95, S.D. = 1.11) from Mr Love: Queen's Choice Official Facebook Fanpage.

Motivation for Playing Mr Love: Queen's Choice

The respondents were mostly motivated to play Mr Love: Queen's Choice by Realistic (Mean = 3.80, S.D. = 0.96), followed by Wishes (Mean = 3.64, S.D. = 1.12), and Escape (Mean = 2.99, S.D. = 1.16). For individual motivations, the respondents prioritized "I want to fall in love with my favorite characters" (Mean = 4.01, S.D. = 1.09) as their reason for playing Mr Love: Queen's Choice.

Loyalty to Mr Love: Queen's Choice

Despite the fact that the English localization began in March 2019, or 7 months before the research was conducted, the respondents have shown very high loyalty. The respondents were almost equally likely to continue to play (Mean = 4.29, S.D. = 0.73) as they are to recommend the game (Mean = 4.23, S.D. = 0.82). The majority of the respondents agreed with the statement "I will continue to play Mr Love: Queen's Choice as much as possible" (Mean = 4.47, S.D. = 0.85), and "If others want to play an Otome game, I will recommend Mr Love: Queen's Choice" (Mean = 4.43, S.D. = 0.88).

Inferential Statistics Analysis

The data collected and the calculation which applied Pearson's Product-Moment Correlation have shown that there is a weak positive relationship between consumers' exposure to Mr Love: Queen's Choice Facebook Fanpage and their motivation to play the game ($r = 0.285$) at a significant level of 0.01. There is also a weak positive relationship between consumers' motivation and their loyalty toward Mr Love: Queen's Choice ($r = 0.340$) at a significant level of 0.01.

5.2 Discussion

The findings and analysis from the study on "Consumers' exposure to Facebook Fanpage, and their motivation, and loyalty to "Love and Producer" mobile game" have provided useful information which shows the effect of exposure to Facebook Fanpage on players' motivation and loyalty toward Love and Producer. The research also shows the consumers' specific motivation for playing and how loyal they are to Love and Producer. Findings have been separated into five parts which consist of the following:

1. Exposure to Mr Love: Queen's Choice Official Facebook Fanpage
2. Motivation for Playing Mr Love: Queen's Choice
3. Loyalty to Mr Love: Queen's Choice
4. Relationship between Exposure to Mr Love: Queen's Choice Facebook Fanpage and Motivation
5. Relationship between Motivation and Loyalty Toward Mr Love: Queen's Choice

Exposure to Mr Love: Queen's Choice Official Facebook Fanpage

According to the results from this research, it was shown that samples are most frequently exposed to photo posts (Mean = 4.45, S.D. = 0.77). Therefore, it is possible to assume that photo posts are the main type of post utilized by Mr Love: Queen's Choice Facebook Official Fanpage. This links to prior discoveries that photo posts and text posts are the most commonly used type of posts by businesses on Facebook Official Fanpage in order to reach out to consumers (Agius, 2017; Iakovleva, 2017; Pahwa, 2017). Since photo speak louder than words, visual posts are likely to appeal more to consumers who focuses on emotions.

Motivation for Playing Mr Love: Queen's Choice

According to the results from this research, it was shown that the samples agreed that they were mostly motivated to play Mr Love: Queen's Choice by "Realistic" (Mean = 3.80, S.D. = 0.96) as the respondents prioritized "I want to fall in love with my favorite characters" (Mean = 4.01, S.D. = 1.09) as their reason for playing. This finding aligns with the motivations Tanikawa and Asahi (2013) had identified which drives females to seek out and play Otome games since the realisticness in experiencing an intimate relationship with characters within the game and developing their love life, albeit virtually, is a significant key aspect for women to pursue Otome games. This assumption can further be supported by previous findings from the University of Michigan (Science Daily, 2009) which had identified that the feeling of emotional closeness increases the levels of progesterone within women and thus amplify their well-being while in turns reduces stress and anxiety. Thus, it can be said that the bonding between female players and their love interest within the game

and the realisticness of the experience is a potential cause for the increase in progesterone level within one's body and thus resulting in the reduction of stress and anxiety while reinforcing their state of well-being physically and mentally. A significant reason for this finding is likely due to the fact that more than half of the respondents are single which is why their motivation is to fall in love.

Loyalty to Mr Love: Queen's Choice

According to the results from this research, it was shown that consumers have a high loyalty toward Mr Love: Queen's Choice as the samples agreed that they want to continue playing Mr Love: Queen's Choice (Mean = 4.29, S.D. = 0.73). The findings confirmed the suggestion by Reichheld and Scheffer (2000) which stated that loyalty can retain existing customers and save the cost of acquiring new ones.

Furthermore, the samples are as equally likely to be willing to recommend Mr Love: Queen's Choice to others (Mean = 4.23, S.D. = 0.82). These findings confirmed the statement by Cheung et al. (2015) which explained how loyalty in terms of gaming is the player's intention to repeatedly play a game. In addition, loyal customers also tend to help the brand in attracting new customers (Reichheld, 2003). Here we can see that Mr Love: Queen's Choice players are willing to recommend the game to others that want to play an Otome game. Okveja and Ongkrutraksa (2019) explained by citing by Reichheld (2003), willingness to recommend is an important indicator of loyalty since when a person decides to recommend something to someone, they are not only indicating the satisfaction they got but also putting their reputation at risk and as stated, when a person is intensively loyal toward something, they would be willing to risk their reputation in making the recommendation.

Despite the fact that the English localization began in March 2019, or 7 months before the research was conducted it was shown that consumers have a very high loyalty toward Mr Love: Queen's Choice. This could be because of the features the game provide and the good experience they have gained from playing Mr Love: Queen's Choice which met or may have even exceeded their expectation.

Relationship between Exposure to Mr Love: Queen's Choice Facebook Fanpage and Motivation

By using the inferential analysis, the results have shown that there is a positive but weak relationship between the exposure to Mr Love: Queen's Choice Facebook Fanpage and the player's motivation for playing the game. This verifies H1 by showing a correlation between exposure to Facebook Fanpage and motivation. This means that samples are exposed to Mr Love: Queen's Choice Facebook Fanpage and thus became motivated to play Mr Love: Queen's Choice. Moreover, this also verifies that samples are motivated to play Mr Love: Queen's Choice, therefore, have searched and been exposed to Mr Love: Queen's Choice Facebook Fanpage. This aligns with the fact that within the game there are prompts which initiate players to interact with the Facebook Fanpage and posts made on Mr Love: Queen's Choice Facebook Fanpage also persuade consumers to download and play the game (Mr Love: Queen's Choice, 2019). Despite H1 being verified, it is worth noting that the weak correlation could be due to consumers already having their own individual motivation for playing since a majority of the respondents were American and are quite individualistic. Thus, there are various possible reasons as to why the correlation between exposure to Facebook Fanpage and motivation turned out to be quite weak.

Relationship between Motivation and Loyalty Toward Mr Love: Queen's Choice

By using the inferential analysis, the results have shown that there is a positive but weak relationship between motivation and loyalty. This verifies H2 by showing a correlation between consumers' motivation to play Mr Love: Queen's Choice and their loyalty toward Mr Love: Queen's Choice. This means that samples are motivated to play Mr Love: Queen's Choice and thus are loyal toward Mr Love: Queen's Choice. Moreover, this also verifies that samples are loyal toward Mr Love: Queen's Choice, therefore, are motivated to play Mr Love: Queen's Choice. From the study, the results have shown that samples were equally likely to continue playing the game as they are willing to recommend it to others. This aligns with the findings from Chandrashekar et al (2007) as cited by Okveja and Ongkrutraksa (2019) which stated that motivation leads toward satisfaction and that satisfaction transform into loyalty. Thus, it can be concluded that motivation has an influence on the consumers' loyalty toward the game and the more loyal they are, the more they are motivated to play the game. However, similar to H1, despite H2 being verified, it is worth noting that the weak correlation could be due to various possible reasons given the characteristic of the respondents who participated in the survey.

5.3 Practical Implications

The findings from this research suggested that promotional efforts done on Facebook prompts consumers to check out the app and consumers who play the game also in turn check out the Facebook Official Fanpage for updates and promotional activities. What this implies is that marketers could align the content of their promotional material across platform to redirect consumers to interact and be exposed

to messages from multiple mediums. Just like how within Mr Love: Queen's Choice game there are prompts which initiate players to interact with the Facebook Fanpage and the posts made on Mr Love: Queen's Choice Facebook Fanpage also persuade consumers to download and play the game (Mr Love: Queen's Choice, 2019). Thus, it is recommended that this approach is to be continued as it has been shown to be effective. Furthermore, picture should be incorporated into posts as it creates the most emotional appeal toward consumers.

In addition, the research has also provided interesting key points regarding female consumers' motivation for playing Love and Producer. The results from the study have shown that respondents agreed on how they were mostly motivated to play Mr Love: Queen's Choice by Realistic (Mean = 3.80, S.D. = 0.96) while prioritizing "I want to fall in love with my favorite characters" (Mean = 4.01, S.D. = 1.09) as their reason for playing. For this reason, developers can attract consumers even better by creating a realistic game. For example, a game involving workplace romance or falling in love with a barista at a cafe near home. The study by Kim (2009) and Tanikawa and Asahi (2013) has supported that the realistic experience from Otome games provide players with the emotional attachment and closeness between their love interests and themselves. This realness in experiencing an intimate relationship with characters within the game from developing their love life leads to an emotional closeness. As stated in a study from the University of Michigan (Science Daily, 2009), emotional closeness increases the levels of progesterone within women and thus amplify their well-being while in turns reduces stress and anxiety and thus reinforces their state of well-being physically and mentally. In terms of marketing strategies, realistic motivations could also be included to appeal to consumers.

5.4 Limitations of the Study

Three limitations to this survey was the fact that 1) those who had played the game for less than three months should have had been screened out but they were not which may had affect questions regarding loyalty toward the game, 2) frequency of exposure was not clearly defined which may affect the respondents' judgement of the frequency, and 3) cultural factors may have significantly affected the result due to the broad scope of nationality of respondents. Had these three areas has been further expanded on, the results could have provided a more accurate view on the exposure to Facebook Fanpage, motivation of players, and their behavioral loyalty toward Love and Producer.

5.5 Directions for Future Research

The current study can be further improved by expanding on the areas mentioned in Section 5.4 and factoring in culture effects. Furthermore, this research only focused on the English localization version of Love and Producer thus it may also be interesting to study other version of the game such as the original Chinese version or the Korean and Japanese localization version as well. In addition, by expanding the topic to other Otome game titles, it may be interesting to see the similarities or differences among consumers who play other titles.

In the future, researchers could also apply the use of a qualitative approach in the form of an in-depth interview or focus group as it would allow them to receive a more in-depth understanding of the consumers' motivation and views toward the loyalty of the game and their exposure toward the Facebook Official Fanpage. By

doing so, it would also help the researchers to better understand the sample's interaction with both the game and the Facebook Fanpage.

Additionally, researchers could also expand on the study by delving into the behavior of consumers and their exposure to content on other social media platforms such as Instagram, Twitter, and Youtube as well since this research had only focused on Facebook Official Fanpage.



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APPENDIX

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

APPENDIX A

A survey on players' motivation, loyalty, and exposure to Mr Love: Queen's Choice (the English Localization of "Love and Producer") mobile game's Facebook Fanpage

*Note: This survey is part of a research **for educational purpose only***

What is your gender?

Female Male (Please do not answer the survey questions below.)

Are you between 18-50 years old?

Yes No (If not, please do not answer the survey questions below.)

Did you play Mr Love: Queen's Choice during July 1 - September 30, 2019?

Yes No (If not, please do not answer the survey questions below.)

Have you seen any posts from Mr Love: Queen's Choice Official Facebook Fanpage during July 1 - September 30, 2019?

Yes No (If not, please do not answer the survey questions below.)

How long have you been playing Mr Love: Queen's Choice?

Less than 3 months 3 - 6 months More than 6 months

Part 1 Motivation, loyalty, and exposure to Mr Love: Queen's Choice Official Facebook Fanpage

Please mark "X" on the choice that most matches your opinion

Facebook Official Fanpage Exposure	Frequency (5 - Always; 1 - Never)				
<i>Please rate how often you see the following:</i>	5	4	3	2	1
1. Text post from Mr Love: Queen's Choice					
2. Photo post from Mr Love: Queen's Choice					
3. Video post from Mr Love: Queen's Choice					
4. Post with link from Mr Love: Queen's Choice					
5. GIF post from Mr Love: Queen's Choice					
Motivation	Strongly Agree	Agree	Somewhat agree	Somewhat disagree	Strongly disagree
6. I play Mr Love: Queen's Choice because I want to fall in love with my favorite characters.					
7. I play Mr Love: Queen's Choice because I want to try a particular love experience.					

8. I play Mr Love: Queen’s Choice because I want to try the crazy (fantasy) love experience.					
9. I play Mr Love: Queen’s Choice because I want to fall in love without any burdens.					
10. I play Mr Love: Queen’s Choice because I want to try to become another person.					
11. I play Mr Love: Queen’s Choice because it is nice to fall in love by myself.					
Loyalty	Strongly Agree	Agree	Somewhat agree	Somewhat disagree	Strongly disagree
12. When I want to play an Otome game, I will play Mr Love: Queen’s Choice.					
13. I will continue to play Mr Love: Queen’s Choice as much as possible.					
14. Mr Love: Queen’s Choice is my favorite game, and I will continue to play it.					
15. I am willing to say positive things about Mr Love: Queen’s Choice to others.					
16. If others want to play an Otome game, I will recommend Mr Love: Queen’s Choice.					
17. I will encourage friends and relatives to play Mr Love: Queen’s Choice.					

Part 2 General demographic information

1. Age 18-26 years old 27-34 years old 35-42 years old 43-50 years old
2. Highest level of education attained Lower than secondary school Secondary school or equivalent Bachelor’s degree or equivalent Higher than bachelor’s degree
3. Occupation Student Employee Work in the government service/state enterprise Business owner Unemployed Other.....
4. Relationship status Single In a relationship (not married) Married Widowed Divorced
5. Country Brazil India Indonesia Mexico Philippines United States Vietnam Other.....
6. Monthly spending on Mr Love: Queen’s Choice Below 15 USD 15-40 USD More than 40 USD
7. Hours play per day Less than 1 hour 1 - 2 hours 2 - 3 hours More than 3 hours

.....Thank you for your time and participation on this survey.....

VITA

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