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**MASTER'S THESIS**

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**The Channel of Influence? Youtube  
Advertising and the Hipster  
Phenomenon**

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## **Abstract**

This research seeks to address the topic of the influence of the YouTube advertising on society as seen by the members of hipster subculture. This work aims to explore the attitude of hipsters towards the YouTube thanks to an analysis of the interviews and also with the help of a theoretical framework of core concepts such as subculture, hipster, lifestyle or advertising practices. The reason I address hipster attitudes is the fact, that hipster phenomenon has become widespread nowadays. Moreover, those individuals are associated with skeptical stance towards the mainstream trends. Therefore, I have decided to confront the ostensibly distrustful view of hipsters towards YouTube as a representative of modern mainstream and then analyze self-proclaimed attitudes of hipsters as such.

## **Abstrakt**

Výzkum se zaměřuje na téma vlivu inzerce na YouTube na společnost z pohledu subkultury hipsterů. Cílem této práce je prozkoumat postoj hipsterů vůči YouTube díky analýze rozhovorů a také za pomoci teoretického ukotvení základních konceptů jako je subkultura, hipster, životní styl nebo reklama. Důvodem, proč jsem se zaměřila na postoje jedinců hipster je fakt, že fenomén hipster se stává čím dál rozšířenějším. Kromě toho jsou tito jedinci spojováni se skeptickým postojem vůči hlavním trendům. Proto jsem se rozhodla konfrontovat zdánlivě nedůvěřivý pohled hipsterů na YouTube, jakožto zástupce moderního hlavního proudu, se skutečnými postoji hipsterů.

## **Keywords**

mainstream, subculture, hipster phenomenon, advertising, YouTube, advertising on YouTube, product placement, youth and advertising, influencer

## **Klíčová slova**

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# Introduction

Although there is a growing body of academic literature on hipsters, and related phenomena, my research area is far from being fully examined. Authors who try to map this area are for instance Schiemer Bjørn with the text *Late-Modern Hipsters: New Tendencies in Popular Culture* or Scott Michael with the text *Hipster Capitalism' in the Age of Austerity?* In such literature, term hipster usually refers to a group of people which is cool and rare. On the other hand, there are also the negative connotations of the term hipster itself which tend to be associated with a shallow attitude towards lifestyle with the striving attempt to be authentic while feeling superior. On the contrary, YouTube is related to modern consumer society with rather a neutral connotation. Exploration in this thesis is based on advertising models and processes which are used to produce the effective ad. Afterwards, I adopt those models in YouTube advertising. The thesis is based on views of people with relation to hipster phenomenon as a predominantly skeptical individuals concerning the mainstream. In other words, in my thesis, I am confronting hipsters and their opinions and poses concerning YouTube and Youtube Advertising with their acts of identity formation.

Nevertheless, the subculture I have chosen for my study, i.e. hipster subculture, is not generally accepted as an identifiable "subculture" of members whom one might subsume under unambiguous categories or characteristics. As most recent phenomena are very often elusive, my intention is not to provide a strictly scientific account of my topic. Rather, I wish to examine some relations that can reveal some surprising insights into recent happenings within society. To achieve my goals, I opted for a more essayistic style of writing that, to my mind, is more apt for my topic than a rigorously scientific language.

This paper is divided into five sections. The first section concerns the definition of the term subculture. In the second section, the term hipster is also addressed relating to historical facts and development of the hipster subculture. During the conceptualization of the core concepts, I set several research questions. The third section outlines the definition of advertising, and it goes deep into the topics of avoidance models or factors which do influence the effectivity of an advertisement. In the fourth section, the paper defines the term YouTube and then seeks to explore the advertising on YouTube. In the fifth section, research objectives and method itself is presented and then. As for the research method I have conducted 10 semi-structured interviews with the individuals which have the common features with the hipster individuals. Respondents were mainly the foreign students aged 20 - 25 years studying design and graphics, IT, Sociology,



Economics or working as a shop assistants of bartenders abroad.

The main effort of this research is to find out what do contemporary hipsters think about YouTubers and YouTube advertising and whether they realize they are consuming advertisements in some contents of Youtube videos. The reason I want to explore hipsters' opinion on YouTube is the fact I want to confront hipster as a skeptical opponent of the mainstream and YouTube as a representative of contemporary mainstream. With the help of several texts, I focus on what is actually advertising, what tricks are used, and my exploration is focused on how do hipsters feel about the YouTube advertising and whether do hipsters can identify these tricks in YouTube ads.

# 1. The theoretical framework of subculture

A subculture can be understood as a group of people which has specific cultural features that distinguish it from the mainstream majority culture. And, although subculture carries elements which are different regarding behavior, values lifestyle and other standards, it is still an integral part of the whole majority culture. Even though, subculture wants to be seen as a group of people which stays outside of the mainstream society, mainly because of their different cultural identity.

As cultural identity is concerned, Hall in his book *Cultural Identity and Diaspora: Identity: Community, Culture, Difference* says: "There are at least two different ways of thinking about cultural identity. The first position defines cultural identity in terms of one, shared culture, a sort of collective One true self, hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common." [HALL 1990] It is often claimed that cultural identity is shared by nations in terms of heritage, but people also tend to create a cultural identity by themselves in terms of a lifestyle. It means people create specific taste in fashion, music, architecture and endorse certain values and afterward, they tend to make friends among people with the same approach to living. On the other hand, we are aware of those differences. As Muggleton states: "This is not to claim that there are no differences between individual members of a subculture in terms of style, tastes, and values." [MUGGLETON 2000: 102] Therefore, we can say people living in one subculture can be very similar but still they can have little different tastes and lifestyles within one subculture.

Heath describes this fact in the article *The Structure of Hip Consumerism*: "Rebel consumers, in so far as they strive to be cool, do have comparative preferences, and so their purchasing decisions are likely to generate the type of overall pattern that was initially identified as consumerist." [HEATH 2001: 16] This also indicates that subculture can be and is consumerist as people in subculture consume very similar or even same things, brands and music style as other people within the subculture and they also have to create their individuality through the resources they have available in the mainstream society.

## 1.1 The concept of subculture as I understand it

The subculture concept in my perception is a group of people who have some different values or tastes in comparison with the mainstream society<sup>1</sup> but also similar to values or tastes of some other group of people outside the mainstream. Subculture means part of the society which could not be explained or understood as a mainstream. In other words, a subculture is a group of individuals which is very different in comparison to the core group.

Individuals who are part of a subculture generally do not like putting themselves into any labels. They feel different from the mainstream, but at the same time, they feel a certain level of connection with some part of the society with which they have a lot of values and opinions in common. For example, they also share the taste for fashion, music or other significant motives repeated in the group which then create a subculture base. On the other hand, a lot of people join some subculture to be a part of something. Most of those people search for their place in the society while they are young. In other words, the strong need for acceptance by peers is the most essential motive during the adolescence period. At that time, adolescents are trying to find their place in the society and they want to be accepted by some group of people as it is crucial for their growth and individuality.

They choose their place according to the music they listen to, clothes they wear on, values they are faithful to or activities they are performing or realizing. But what is a subculture in a general point of view? Who can be considered as a member of some subculture? Are those only the 'traditional subcultures' as punk, hipsters, ska or skate?

## 1.2 Urban tribes living in our society

We all know we are not living alone in the city. But not only there are people *like us* but there are also people who are *different*. Mainly people, who feel different and individuals who want to differ, but they still need some approval and acceptance by the majority or by the minority. So they look for the people who are same as them but different in comparison to mainstream society. They start meeting the similar people in groups which we can call urban tribes or subcultures. Many subcultures are living in our society and their urban tribes' appearance and lifestyles are very different. The most traditional ones are punk, ska, hippies or

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<sup>1</sup>I am aware that the concept of mainstream society is now contested with the decline of the nation-state and the decomposition of shared values. Therefore I employ this concept not in a broad sociological perspective but only in its relation to the discourse on subcultures in which "majority" is envisioned by the subculture members as "the others".

for instance skate subculture. But we can also say hipster, as some of its features and even the term hipster itself were described in the 1940s.

## 2. Hipster framework: From jazz times till now

What is the origin of the word *hipster*? Who can be considered as a hipster and are those people somehow connected in a such a way that they could create a specific group which can be perceived as a subculture afterward? The fundamental characteristics of a subculture is a group of people who have different values and tastes in comparison to the what is popular in mainstream society. Apparently, the whole effort of hipster people is to be different in comparison with the mainstream.

The term hipster began to appear in the last century and the beginnings of the whole community around this word are connected mostly with the forties of the twentieth century. At that time as Hebdige states in the chapter *Hipsters, beats and teddy boys* of the book *Subculture: The Meaning of Style*: "Many white musicians have 'jammed' with black artists while others have borrowed (some would say stolen) the music, translated and transferred it to a different context." [HEBDIGE 1979: 46] The origin of the word hipster itself has two possible explanations. The first one is that the term hipster has developed from the word hepcat which means someone who is very stylish and knows a lot about the jazz music. The second interpretation is a connection of hip and -ster which lexicologically makes a noun, more precisely a noun of a person. Hip is explained in any dictionary as something which is cool, fashionable, stylish and it is also an adjective used while speaking about someone who knows more about the specific subject. The content of the word is also changes in time because the meaning of fashionable and cool is not stable but it has to be adapted to the situation and time. The verb to be hip means when someone has a special attitude, opinion or a stance which is contradictory to what is mainstream or to what is tied to the popular culture.

Nevertheless, the whole process of development of hipster people was rather complicated. Firstly, some white musicians just loved the way the black musicians played and they did not find what they wanted in the white scene of musicians. Therefore, they were taking over the music of the black and changing and modifying the whole process of creating jazz music. Afterward or within this process, they were developing their own specific style around the jazz scene, which was different in comparison to the very beginning. It was also connected with the specific stance which supposed to be contradictory towards the popular culture but at the same time, it meant someone who was very cool, fashionable and who

knew more than the others. And who was the first to use the word hipster? According to Bjørn Schiermer: "Originally, it was a term for the decadent connoisseurism and over-refinement of late black jazz culture captured in a famous essay by American literary critic Anatole Broyard (1948). Later the term was used in Norman Mailor's *The White Negro* from 1957." [SCHIEMER 2013:3]

According to the Goldman hipster then was an individual, who wanted to distinguish himself from the other people and who had a specific interest in fine things: "(...)the hipster was ... [a] typical lower-class dandy, dressed up like a pimp, affecting a very cool, cerebral tone – to distinguish him from the gross, impulsive types that surrounded him in the ghetto – and aspiring to the finer things in life, like very good 'tea', the finest of sounds – jazz or Afro-Cuban (...)" [GOLDMAN 1974] Typical hipster then (but also now) would read books of Beat Generation, precisely Jack Kerouac and his other novels, and would also be fascinated by the black culture and black jazz. Moreover, according to the Hebdige, Kerouac was really very important for those hipsters as he "(...) carried the idealization of Negro culture to almost ludicrous extremes in his novels." [HEBDIGE 1979: 48] That is why his books were so favorite among hipsters in the last century as hipsters then were amazed by the black scene of musicians and it is also the reason why contemporary hipsters also read those books nowadays while searching for inspiration and understanding as well as those from the last century.

## 2.1 Classification of hipster nowadays

We understand that hipsters then were taken as a group of people who were special, who knew more and who had a fashionable taste and cool lifestyle in general. But what is the meaning term *hipster* has nowadays? Hipster forms undoubtedly a very significant phenomenon which has many features that are similar to the individuals within the subculture but which can change in time. The unifying feature is their effort to prove their extraordinariness and incompatibility with the mainstream society to each other and to the mainstream and *outstanding people* as well.

As for the periodization, collective of authors from the book *What Was the Hipster?: A Sociological Investigation* framed it by the year 2003 in which hipsters started to take over the lead: "When we talk about the contemporary hipster, we are talking about a cross-subcultural figure who emerges by 1999 and enjoys a fairly narrow but robust first phase of existence from 1999 to 2003. At which point the category of hipster seemed about to dissipate and return to the primordial subcultural soup, for something else to take over. Instead what we witnessed

was an increasing spread and durability of the term, in an ongoing second phase from 2003 to the present.”[GREIF et al., 2010] To conclude, the hipsters nowadays has developed from a youth subcultures traditions, and their effort is to be independent regarding mainstream culture.

Nevertheless, what are the other primary features of hipster phenomenon? With ironic and sarcastic attitude as concerning the opinion about the mainstream society, the typical hipster would live in the city, visiting newly open cafes, sharing photos of cafes or photos of new fashion trends. Those fashion trends are not known among the mainstream society typical hipster lives in, but which are the trends somewhere outside of the mainstream society) on social media, mainly Instagram, Tumblr or VSCO, where hashtag #ootd (outfit of the day) cannot be missed. As his job is concerned Alice Pfeiffer from the Guardian says: ”The hipster lifestyle is fertile ground for alternative businesses, and most manage to hold on to their start-up ideals while embracing the fundamentals of the free-market economy.” [PFEIFFER 2015] Concerning other values, typical hipster would be also probably vegetarian or vegan and listen to indie rock or to bands, which are unknown to mainstream society and which are maybe listened to just within the group of other hipsters. His all effort is just put into the appearance he is unique and very different in comparison to the majority and he uses many features how to prove it.

The very basic features of hipsters are for instance: very alternative fashion style with a few fashionable and trendy features, dioptric glasses, and vintage lifestyle. Common are also tattoos, shopping in second hands, listening to vinyls, unknown music and following fashion brands and at the same time return to what was fashionable many years ago with the sense of sarcasm or irony in it. Authors of the book *What Was the Hipster?: A Sociological Investigation* also uses the term hipsterism and they emphasize the real importance of fashion within the hipster phenomenon: ”Hipsterism as an identifiable phenomenon also very clearly has to do with particular fashions, and fashion micro-trends, which are notoriously hard to explain. (...) Thus fashion details may be more explicable than they seem.”[GREIF et al., 2010] Common is also the interest in literature, arts, and politics and intellectual mediation for which they have been criticized quite often. Not only for their apparent superiority in terms of knowledge but also for their apparent superiority in spirit and the behavior like they are superior regarding wealth of lifestyle spirit and at the same time working as clerks or bartenders. Greif says about it: ”(...) old-clothes-wearing hipsters who seem most authentic but are also often the most socially precarious — the lower-middle-class young, moving up through style, but with no backstop of parental culture or family capital. They are the bartenders and boutique clerks who wait on their well-to-

do peers and wealthy tourists. Only on the basis of their cool clothes can they be "superior": hipster knowledge compensates for economic immobility." [GREIF 2010] Although, the superiority can be connected with the alternative. Pfeiffer also says about hipsters that: "They're urban bohemians who help each other out, who have this desire to produce and consume in an alternative way." [PFEIFFER 2015]

## 2.2 The quest for hidden superiority

The phenomenon of alternativivity regarding hipsters is visible when something (music brand, fashion brand, cafés, etc) becomes too popular among people; then hipster is no longer interested in it. Therefore, attributes which are connected with hipsters can differ in time as well as the prejudices connected with hipster phenomenon. With this, the research of Císař and Koubek can be associated even though their concept is predominantly connected with punk subculture as those authors were exploring Czech punk scene. In the text *Include 'em all?: Culture, politics and a local hardcore/punk scene in the Czech Republic* they describe the situation when subculture trends become familiar with the mainstream. Even though Císař and Koubek connected it with punk we can easily connect that with any other subculture and hipster would be one of the most fitting into this claim as they want to be unique and *different*: "(...)When music and style they (subcultures) believe to be 'underground' is commercialized and becomes available to a mass market, they experience a sense of alienation because they no longer own or control the culture they have produced and their expressions of rebellion are now consumed by the 'mainstream' audience they define themselves against." [CÍSAŘ, KOUBEK 2012: 3]

Significant in this field is the masterpiece by Pierre Bourdieu *Distinction: A Social Critique of the Judgement of Taste* which is about the tastes in different social groups. Even the work with the term habitus [BOURDIEU 1996: 88] can be associated with the creation of different subcultures nowadays. As habitus by his explanation means connection of values, stances and even tastes of fashion, music or even food. It is also a cultural capital and specific knowledge in specific subjects. As we know now, tastes can be different but hipsters tend to prevent the situation in which they have similar or even same tastes as the mass market. Therefore they have to control their tastes and, if necessary, change them.

Mark Greif in his article *Hipster in the Mirror* which appeared in New York Times in 2010 also quotes this Pierre Bourdieu's masterwork about this topic of changing the taste of trends: "Taste is not stable and peaceful, but a means of a strategy and competition. *Those superior in wealth use it to pretend they*



*are superior in spirit.*” [GREIF 2010, BOURDIEU 1996] This statement could be associated with many people, but with hipster phenomenon is very closely related. ”Groups closer in social class who yet draw their status from different sources use taste and its attainments to disdain one another and get a leg up. These conflicts for social dominance through culture are specifically what drive the dynamics within communities whose members are regarded as hipsters.” [GREIF 2010]

One of those thoughts is very crucial in the whole perception of hipsters and that is Those superior in wealth use it to pretend they are superior in spirit. This strong claim which is directed towards hipsters means that hipsters are not seen as a very authentic subculture even though they are trying to make that appearance they are authentic without any specific effort. Moreover, hipsters are not only one urban tribe but term *hipster* covers all of the subcultures in one. The thing is, hipsters are sometimes accused of being shallow and superficial as they are told they do not have anything which is their own.

Definition of hipster as Vladimir 518 claims in the book Kmeny is also associated with someone, who is shallow. He says hipster ”surfs on the surface of things” [VLADIMIR 518 2016]. It is an individual who picks up a lot of different tastes of music or fashion from many different cultures and subcultures and combines it in one. About hipsters’ tendency of mixing of styles of other subcultures also speaks Michael Scott in the article *Hipster Capitalism’ in the Age of Austerity? Polanyi Meets Bourdieu’s New Petite Bourgeoisie*: ”While ‘hipster’ and ‘hipsterism’ are notoriously difficult to define, they are often presented as an iconic millennial figure blending historical subcultural styles – from bohemians to hippies to emos – and who hold counter-mainstream tastes.” [SCOTT 2017: 63] Nevertheless, hipster individuals can be the target of contempt probably also because of that style combination from other subcultures and at the same time the effort to be above others. The fact, they condemn consumerism and want to stay outside of mainstream society and then picking up parts of lifestyles of other subcultures and also from the mainstream can be seen as a hypocritical attitude which ”steals” from other subcultures and even mainstream in order to be unique.

Therefore, there is a conflict in the word interpretation itself and reality. Hipster individuals world do live in the mainstream world as well as other people. Moreover, they tend to look like they ignore trends in the mainstream but in fact, they watch it very carefully. They pick some attributes from that pretending they do not care. And that is where we can see the conflict. Ostensible contempt of mainstream can be taken as a pose as hipsters live in the same society as people who are taken as a mainstream and they have to visit the same shops and other places in general. This was also topic of the article The Structure of Hip

Consumerism by Joseph Heath: "The central figure in modern consumerism, in Frank's view, is the 'hip consumer' or the 'rebel consumer', the one who attempts to express his or her individuality through consumer choice." [HEATH 2001: 2] Therefore, no matter how much "hipster" do feel special. He or she still have to find what he or she needs within the major and mainstream range of goods and consumer choice.

### 2.2.1 Hipster label as an insult?

The term itself has sometimes a negative connotation is associated with the word *hipster* itself and the meaning it has nowadays. Therefore, hipsters do not necessarily include themselves in hipster subculture or describe themselves as hipsters. The situation is described in the book *What Was the Hipster?: A Sociological Investigation*. "(...) The reason the attribution of hipsterness is always pejorative is that "hipster" is actually identifying today a subculture of people who are already dominant. The hipster is that person, overlapping with declassing or disaffiliating groupings, (...) who in fact aligns himself both with rebel subculture and with the dominant class, and opens up a poisonous conduit between the two." [GREIF et al., 2010] That seems very logical because such a person who lives on the border of both - subculture and mainstream, does not have very much chance to get accepted by either of those.

About this problem also Greif writes in his article *Hipster in the Mirror* that: "No one, it seemed, thought of himself as a hipster, and when someone called you a hipster, the term was an insult." [GREIF 2010]. Grief also says that for hipsters it is essential to reinvent what is stylish and cool in advance of the mainstream world and to be insulted. In this respect, Lisa Wade, a professor at Occidental College makes a reaction to the article of Mark Grief from *New York Times* in the article *Bourdieu, the "Hipster," and the Authenticity of Taste* which appeared on The Society Pages. She says: "This, Grief concludes, is why everyone, especially hipsters, hates to be called a hipster. The whole idea is to have authentically superior tastes." [WADE 2010] and authenticity is the most wanted thing while being a hipster. Wade then continues: "Once you are revealed as someone who cares about having the right tastes, you are disqualified as a person who has good taste effortlessly. Likewise, if you are suddenly one who has the same tastes as everyone else, you are just one of the masses. Being a hipster, it turns out, is a perilous identity that must be constantly re-worked and re-authenticated." [WADE 2010]

The problematics of authenticity and re-inventions of their lifestyle is indisputable. "All hipsters play at being the inventors or first adopters of novelties:

pride comes from knowing, and deciding, what's cool in advance of the rest of the world." [GREIF 2010] Interesting is also their knowing that each person's position may change in time according to what the people's preferences and tastes and values are. Therefore, they may be careful in their opinions on other people. "Yet the habits of hatred and accusation are endemic to hipsters because they feel the weakness of everyone's position — including their own. Proving that someone is trying desperately to boost himself instantly undoes him as an opponent. He's a fake, while you are a natural aristocrat of taste. That's why "He's not for real, he's just a hipster" is a potent insult among all the people identifiable as hipsters themselves." [GREIF 2010] Also Schiemer from the Copenhagen University mentions the fact, hipsters do not call themselves hipsters: "(...)even the hipsters themselves dismiss their proper belonging to the category, hurt by all categorizations implying the existence of imitative behavior [SCHIEMER :170]

## 2.3 Call for the authenticity

After all these literary definitions we can conclude hipster strives to be still cool and to catch the trends in advance of the mainstream society. Their complicated story to re-authenticate their lifestyle whenever it is too close to mainstream. Hipsters are not only perceived as the individuals with distinctive ironic stance and fashionable taste and lifestyle which is striving to be different in comparison with mainstream and mass market.

Furthermore, according to Vladimir 518, hipsters do not only feel as they stay outside of the consumerism and mainstream. They can even have a feeling they stand above the mainstream society thus that matter of fact can be provocative for other subcultures. "They feel at home in the digital chaos of today's accelerated culture, but their technological superiority is used only to obtain the (questionable) social status of elites who stands above the consumer society." [VLADIMIR 518 2011: 496/497]<sup>1</sup> As we know now, hipsters are associated with a questionable reputation in contemporary society as the term itself can be understood as an insult. The editor of the Guardian Alice Pfeiffer thinks the problems is when hipsters fail to be different and then there are no longer individuals with an extraordinary special lifestyle. She says people even make fun of those "hipsters" because of their hypocritical and ridiculous effort to be unique. On the other hand, according to Pfeiffer, they have still the place in the society: "Now that everyone is making fun of their checked shirts, their fixed-gear bikes, their kale chips and full beards, you would think that hipsters are on their way out. Yet they seem more ubiquitous than ever." [PFEIFFER 2015]

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<sup>1</sup>All quotations from book Kmeny have been translated into English from Czech original

Another article from the Guardian *Have we reached peak hipster?* is a reflection of the place contemporary hipster has in the society. The article is a connection of experiences of people with subcultures and the fact whether they want or do not want to admit they are a part of the certain subculture. James Walsh in this article speaks about hipsterism, and he describes the fact that even people who can be classified as hipster do not want to admit it. That fact potential members of the subculture do not want to admit they are hipsters is not very good review for the hipster phenomenon in general. Walsh says: "(...) The first step to recovering from hipsterism is admitting you're a hipster. But, in fact, only one person was willing to put themselves on the record, which doesn't say much for the enduring strength of this movement. The mods, skaters, and emos of days of yore were more than happy to admit to their allegiances." [WALSH 2014]

In this respect, we can see how hipsters are somehow hiding their true self. Because for them the self-image is very significant. Their behavior can be compared to what Erving Goffman describes in his book *The Presentation of Self in Everyday Life*. He speaks about performances, *Front Region*, *Back Region*, *Outside and Border Region* [GOFFMAN 1975: 13]. The Front means a situation in which the individual is exposed to the audience. Important to mention, that Front changes in dependency of the case and the audience. For instance, while teenage hipster is with parents he or she can behave in a certain way which would be unacceptable for he or she while communicating for instance with other hipster friends. The Back region is something in which an individual can be himself and behave in the way he or she feels it is comfortable. This concept can be also compared to the situation when people are using social media. For instance Instagram, which is believed to be very cool and trendy among hipsters. But the thing (not only with Instagram but with the whole social media in general) is the fact that people share extremes of their life and they predominantly use it as their Front region. They share things they want other people to see. And they rather keep those boring or normal photos for themselves. The question is whether the effort of hipsters is still authentic and they even show something from the Back region on the social media, or they just striving for the attention, uniqueness or even feigned authenticity by sharing only the most fitting pictures.

### **2.3.1 Normcore: From hipsters to revolting individuals**

To still keep up with the need of being authentic hipsters create a new individuality and lifestyle now and then. The very significant effort of those people in a reaction to the dubious status which can be associated with hipsters they always

try to define themselves against the mass market. The defining myself against as was described by the Čísař and Koubek is also typical of normcore subculture - the lifestyle which is closely linked to hipster phenomenon. The definition of normcore lifestyle is behaving in a way which is contradictory towards hipster. It is the lifestyle which has been formed as a refusal of hipster and has been adopted by some former hipsters. The purpose is to define themselves against the hipster subculture because hipsters have started to be popular, fake, and most importantly, some of the hipster features have been more and more adopted by the mainstream.

Therefore, people have started to find a new way to extraordinariness and uniqueness. Normcore is represented by wearing functional and also normal-looking clothes. It is also coming back to the very old basics and fashion trends which are not trends for the mainstream anymore. Normcore can be easily explained as an effort to behave normally without the urge of trying to be unique or special, mainly represented by the clothing style. Normcore is also the refusal of brand labels and their apparent positioning on the clothes. The fashion style of normcore individuals is clothing without any logos or other significant features or colors.

Another editor of the Guardian, Morwenna Ferrier, also writes about the development of the new subculture which is hidden under the term normcore. In her article *The end of the hipster: how flat caps and beards stopped being so cool* she thinks the negative connotations associated with hipsters can be the reason why hipsters shift to another subculture - normcore. "Though widely derided by the fashion world, this plain, super-normal style is arguably a reaction to the commodification of individuality, the idea that you can buy uniqueness off the peg in Topshop. Normcore doesn't want the freedom to become someone, they say. Normcore moves away from a coolness that relies on difference to a post-authenticity that opts into sameness." [FERRIER 2014] In other words, it is an opposite towards what is a hipster.

### **2.3.2 Hipster in capitalism: Is he taking over the market?**

The hipster features appear more and more in the popular culture and that is one of the reasons core hipsters have the urge to define themselves against the hipster subculture for instance by normcore. If the hipster is becoming popular, we have to count also with the change of the market because hipster typically works in industries which are typical of being creative or alternative. Michael Scott in the article 'Hipster Capitalism' in the Age of Austerity? Polanyi Meets Bourdieu's New Petite Bourgeoisie lists the industries as follows: "Advertising

and architecture, the arts, computer software, film, music and new digital media are the exalted archetypes of this new cultural economy.” [SCOTT 2017: 61] Even Bourdieu was writing about this cultural production in the work *Distinction: A Social Critique of the judgment of Taste*. He brought the term *petite bourgeoisie* [BOURDIEU 1996: 366] and described a special group of people, predominantly youth and depicted them as individuals who “(...) play a vanguard role in the struggles over everything concerned with the art of living, in particular, domestic life and consumption.” [BOURDIEU 1996: 366]

But how is it possible that the hipster community is growing so fast that some of its features becoming an inevitable part of the mainstream industries? It has a very easy answer: “Mobility. People can travel more and even quicker than ever and they going to the same places which are popular right now. As Kyle Chayka from the Guardian in the article *Same old, same old. How the hipster aesthetic is taking over the world* says people passing through the same urban hotspots (London, New York, Los Angeles, Hong Kong), and carrying their sense of style with them. It’s globalization, but intensified, made more accessible to a wider economic spectrum of people, more of the time. Mobility is not just for the rich anymore: working remotely is increasingly common; you can take a sabbatical to work from Bali and not miss a beat.” [CHAYKA 2016]

The typical industries which can be “hipster” includes many professions, mainly connected with the art industry. The unifying feature is that those jobs are somehow creative and many of them are even striving to be alternative and also flexible. That means that employees can work for instance from home or any other place in the world. Scott names those most popular cultural producers: “(...) custom-made jewellers, artisanal bakers, independent fashion designers, Instagram models, unfettered ceramicists, food-truck entrepreneurs, makers of bespoke perfume and beauty products, niche microbrewers, boutique tea blenders, producers of ethical hair products, vintners and sommeliers, tattoo artists, purveyors of recycled fashions and retro-furnishings, independent vinyl record pressers, interior design consultants and decorators, fashion stylists and merchants, baristas and coffee culture impresarios, foodies (some serving niche tastes such as paleo and vegan), body therapists and wellness gurus.” And so on. [SCOTT 2017: 61] Scott with this respect speaks about *Hipster capitalism*: “I remark that ‘hipster capitalism’ can be understood as a method of micro-cultural production sustained by differing combinations of material resources. This method co-exists with, and undergirds, the growth of the urban cultural economy.” [SCOTT 2017: 63]

The thing is that all the hipster places have the similar concept of what is cool even in work environment. Kyle Chayka thinks about the whole hipster concept

very deeply and calls it monotony. He asks himself whether it is even necessary to visit those unique but same places with "industrial furniture, stripped floors and Edison bulbs." He wonders whether this sameness is still cool: "It's not just coffee shops, either. Everywhere you go, seemingly hip, unique spaces have a way of looking the same, whether it's bars or restaurants, fashion boutiques or shared office spaces. A coffee roaster resembles a WeWork office space. How can all that homogeneity possibly be cool?" [CHAYKA 2016] The truth is that those "trendy" places or spots are very similar to each other. The whole thing is in the circle as people tend to visit places which are popular. Also, thanks to people who share pictures of trendy places on social media, those places then become more and more popular thanks to the reach of the social websites. Taste is also becoming globalized, as more people around the world share their aesthetic aspirations on the same massive social media platforms, whether it's Facebook, Instagram, Pinterest or Foursquare, with their hundreds of millions or billions of users." [CHAYKA 2016] But let me introduce the second topic of my thesis, with which I will later connect the whole hipster phenomenon. Advertising and its influence on the society.

# 3. Advertising and commercialization

Advertising and commercialization are both inevitable parts of the economic market. People use many different tactics and tools to make a profit and produce money. We can have a feeling we are buying things we want but is that the truth? Why do we want some advertised things? Because we need them? Or because we just saw an advertisement and we think we need them?

Brands are trying to catch our attention and they use different ways and tools how to get their product to the target paying group of people. Some people are more prone to the advertisements than the others. Furthermore, the most likely group to prone advertising is children. Let me speak first about which tools brands use in order to be influential and how do they shape their politics in order to be better than the competitors.

## 3.1 The future of advertising or new channels of promotion

Don Schultz in the Journal of Advertising in the text *The Future of Advertising or Whatever We're Going to Call It* describes three possible scenarios which will accompany the future of new advertising. The first scenario is Creeping incrementalism. By this scenario, Schultz understands the slow change, which has to be done to keep up with other competing brands. He says: 'Technology, consumers, and the entire marketplace are racing forward, and marketers, advertisers, and educators are struggling today just to keep up with those changes. And the future will only become more intense' [Schultz 2016: 283].

However, not all of the companies and brands are willing to change their marketing habits. The problem arises when those brands want to keep traditional approaches common in the marketplace. As the marketplace is changing, brands will have to adopt new ways of presenting their goods and their brand in general if they want to succeed in this fast-changing world of brands. In other words, employer branding will be very crucial in future as well as new channels of advertising.



## 3.2 Will sellers interact more with buyers?

The second scenario is *Reversal of buyer/seller roles*. This scenario is hypothetical with a lot of unproven concepts. Schultz describes that in this scenario, the consumer will be very active in posting their own needs and preferences of their desired product or goods and sellers will have to respond on to those needs. In other words, the functioning of the marketplace will be very interactive with consumer's vision and seller's realization of this vision. 'The key ingredient here would be the negotiation. There would be no set prices, nor would there be consistent demand. It would be a continuous, rolling exchange system between suppliers and consumers.

Even though this scenario is hypothetical, in some respect it already works in common marketplace. We have plenty of shopping portals with price comparators where people evaluate goods or services. Therefore, if we think about it, this scenario is already changing the common marketplace.

## 3.3 New channels of promotion

The third scenario is *Reinvention of the field*. Schultz in this chapter speaks mainly about the technical aspect of reinvention. But if we shift the meaning little bit, we can also interpret it metaphorically. A reinvention of the field can be also understood as a change of the main communication channels while using different technologies.

Advertising is still under the pressure of searching new ways how to get to the target group. If brands want to affect their target group they have to have not only strong employer branding. But they also have to invent new ways of presenting their product. Nowadays, a lot of brands use endorsement because they know which effect endorser can have on buying habits and behavior of the customers. As Schultz says in his text: 'Advertising, as viewed from the practitioner's perch now appears to be a moving set of interlocking pieces and parts involving multiple players/promoters who are constantly and continuously evolving, emerging, and adapting so that the field is being reinvented on almost a daily basis' [Schultz 2016: 277].

### 3.3.1 The medium used for advertising

Advertising uses many mediums in order to reach and create a potential network of the target group. The most traditional one is the newspaper and also posters which can be found throughout the city but also in smaller towns and even in villages. Television, which has become a part of our homes from the thirties of

the twentieth century and has made a great change and boom in consuming of the advertisement. Another medium which can be used for the advertising is radio which can be taken as a little old-fashioned way of advertising, but it can be useful in some specific cases. For instance, when a consumer listens to the radio in the car, he cannot escape from the car. Therefore, he can not use the Physical avoidance. He still can use the Cognitive one or Mechanical one, but still, he can forget or does not have to have time (as he drives) to switch it, so he will consume the content of the advertising.

Then the invention of Internet has completely changed the whole process of advertising. The commercialization and promotion have much clearer ways to attract and influence their target group because of the great impact Internet can have on spreading the news and most importantly spreading the advertisements. The online environment in general has the biggest value for the sellers and advertisers.

### 3.4 Avoidance models in advertising

Advertising is an inseparable part of our everyday lives. We can bump into advertising almost everywhere; While we watch television, when we walk through the city or when we wait for a train at the train station. Maybe we do not recognize we are reading an ad every time, but that does not mean they are not there. In other words, ads are trying to catch our attention wherever possible.

Collective of authors Steven Bellman, Anika Schweds, and Duane Varan have published a paper concerning advertising but mainly, avoidance models of advertising. In the article *The Residual Impact of Avoided Television Advertising* they introduced three - Physical avoidance, Mechanical avoidance and Cognitive avoidance [Bellman, Schweda, Varan 2010: 68]. Although they developed those models originally for television, we can adopt them for online environment as well.

First of the avoidance model is *Physical avoidance*. They described this model as a situation "(...) when viewers leave the room so there is no audience in front of the television even when it is on (40% of the commercial time (...))". The second one is Mechanical avoidance. By this avoidance authors mean situation "(...) when viewers switch channels or fast-forward through recorded advertisements (10% of the commercial time.)". The last one mentioned is Cognitive avoidance. It is described as a situation, when the individual is "'present, not viewing' or 'viewing and active'(...)" [Bellman, Schweda, Varan 2010: 68].

When we think about all these ad avoidance models, we can conclude; The first one (Physical avoidance) is the worst for the advertiser as the individual

leaves the room and cannot be exposed to the advertisement at all. The second one and the third one (Mechanical avoidance and Cognitive avoidance) permit at least partial exposure of an ad and that is very important for the advertiser.

### 3.4.1 Avoidance models on YouTube

As we know, there are three most common avoidance models as advertising is concerned. Are those models used efficiently also within the online environment, more precisely, on YouTube? If we think about the Physical avoidance, we can say it is possible to avoid the advertisement in YouTube by leaving the room and probably, a lot of viewers do that. On the other hand, on YouTube, every ad can be skipped after the first 5 seconds. It means the viewer can just wait 5 seconds and then the ad can be skipped.

Mechanical avoidance is also possible while watching YouTube content. For instance, when a viewer opens the new window and waits unless the ad ends at the one window while reading an article at another window of the search engine.

The last ad avoidance mentioned was the Cognitive one. This one, in my opinion, is the most used one. When someone wants to see the YouTube video, he can wait 5 seconds, thinking about any different subject and then the video starts. Nevertheless, those first 5 seconds are very vital. If the advertisement is really good, it should catch viewer's attention instantly and then the viewer can completely forget to skip the advertisement. And ad agencies know it. They need to fulfill key parts of effective advertising which are listed below.

## 3.5 Process of Advertising

Gergely Nyilasy & Leonard N.Reid in their text *Agency Practitioner Theories of How Advertising Works* point out to the process of the advertising, and they describe four key parts - *Attention to Advertising, Brand Awareness, Rational and Emotional Attitudes and Behavioral Response* [Nyilasy & Reid 2016: 86]. The first one is Attention. Attention is apparently the first level of advertising which is desired by every advertiser. If you get attention to your product you are on the right track. If you catch the attention of the right target group then you can dream big. And if the target group (or whoever else) start buying your item, you are the winner. In other words, attention is the key to working purchases.

In chapter *Attention to Advertising*, Nyilasy and Reid say: "The first effect is making consumers stop and look at the ad: Advertising generates attention." And then, they quote one of their respondents, creative director number 8: "Well, I believe that you, number one, you have to break through what somebody would

call the boredom barrier. I mean, because unless you get the consumer's attention, then, of course, nothing's going to happen." [Nyilasy & Reid 2016: 86]

Advertising generates the right attention only at the time when done well. I mean, sure advertising can and very often generates attention, but it has to generate the right attention also with buying intentions, to be effective. It has to be focused mainly on the target group which is most probable to buy the product, but also it has to answer the basic question: What is more important, to keep stable paying customers or to also catch eyes of new ones? The truth is, the "right" advertising approach is the combination of both which means - keep a stable network of paying customers but also to reach as many eyeballs as possible to bring new customers. But we cannot forget one thing. The need to reach as many eyeballs as possible does not have to be the most effective advertising approach, as you want to reach preferably paying customers. That means not to reach as many eyeballs of whoever but as many eyeballs of the potentially paying customer.

The second part of advertising process is *Brand Awareness*. If you possibly gain the attention to your product you possibly gain the attention to your brand in general. Moreover, you want to develop brand awareness. You wish people to know your brand and to connect certain (possibly good one) associations with that. You want your label, brand or however we are going to call it, to be known among the society. Because well-known brand can make sense of credibility which is very desired at those times of advertising age where you are not sure which product is good and which one is not.

The third part concerns *Rational and Emotional Attitudes*. In this chapter, attitudes are described as some labels which are connected with attitudes towards advertising as following: opinions, judgments, perceptions, persuasion, brand image, interest in the brand [Nyilasy & Reid 2016: 86]. One of the practitioners from the study said about those attitude labels: "The way I look at it is, there are two components to good advertising. One is a rational sell, and one is an emotional sell. I think the way that advertising works is that it hits on both of those successfully". A few of those advertising practitioners also say the emotional sell is the more important one. "I think it can be more effective if it's emotional. If there's an emotional connection, then it's probably better. I'm not talking about weeping women, but you know, emotional — just in touching an emotional chord". [Nyilasy & Reid 2016: 86]. Paper in this part says that authors also mention rationalization of emotional behavior. It means when someone buys thing which is not a necessary purchase and then tries to rationalize that purchase.

Last but not least, the fourth part is *Behavioral Response*. Although all of the other parts are very important, the most important is the buying intentions

of the customer. That means, the advertiser can manage three first parts very well but the most important is the real purchases which can come from *Emotional Attitudes*. Furthermore, as we speak about the buying behavior and more precisely about *Rational and Emotional Attitudes*, the emotional one is also more important for people advertising on YouTube. They need to influence and engage their viewers and make them to respond in buying behavior.

YouTubers are for many young people more important than *traditional celebrities*. They are in the position where they can advertise almost whatever and their followers would possibly intend to buy that product. But the number or type of products they can advertise surely has limits. A lot of followers of certain YouTubers follow each of their steps. It means, when a YouTuber said in a video he does not like juices and that he does not drink them at all and then a few weeks later, he agrees with a commercial of juice company and he drinks juice in his videos, he has definitely problem with authenticity. And his followers will tell him so in the comment section. Therefore, authenticity plays a big role in the whole marketing and advertising strategy and if YouTuber wants his advertising to be effective, he clearly should think about the authenticity first.

## 3.6 Effective advertising and marketing

”Good advertising would be advertising that is noticed, provocative, engages the consumer, and communicates what you would like to have communicated in your ad.” [Nyilasy & Reid 2016: 87] As it is concluded by Nyilasy and Reid: ”(...) the ad first needs to draw some level of attention and create some level of brand awareness before it can impact brand attitude or behavior.” In other words, you have to follow specific steps inside of the marketing tactics in order to have paying customers and renowned brand. But it is necessary to go through all the steps. Firstly, attract attention, then create brand awareness and continue to influence attitudes of the consumer and finally consumer’s response to your product, which is desired to be surely positive with buying intentions.

### 3.6.1 Creativity as a way to the customer

According to the text *Agency Practitioner Theories of How Advertising Works* the most essential rule is to use creativity while creating a new advertisement. But not only the creativity of visual effects or words used in the advertisement. Sellers have to come up with new and very fresh ideas which can attract consumer’s attention and they have to be innovative in the whole process. ”(...) Creativity is described as something unexpected. (...) The best advertising out there is

making you think about a product or brand, and a little bit different.” [Nyilasy & Reid 2016: 88]

Creativity is also about a ”big idea” or a ”good concept.” ”The big idea is the translation of this strategy into an unexpected, fresh, attention-getting way of communicating it.”[Nyilasy & Reid 2016: 88] Also strategy of the advertising should not be predictable and transparent. Otherwise, the consumer can see through the seller’s strategy and will not buy your product.

The truth is that consumers get used to advertising over the years. It means companies and agencies have to try new ways how to attract consumer’s attention and how to engage him in action preferably towards buying certain product or service. Furthermore, creativity for a lot of agency practitioners or brand managers means breaking the rules. There is no specific set of any rules if you work in a creative part of a brand building-team. ”(. . .) the only rule in advertising is that there are no rules.” [Nyilasy & Reid 2016: 88]

Authors of the text *Agency Practitioner Theories of How Advertising Works* also speak about the creativity and about new unexpected ways how to promote or advertise to catch the attention of buying customers. Are not videos on YouTube the best new mediums for unexpected advertisement which can look pretty natural for the follower or viewer?

YouTube as a promotional tool is very powerful and it is sure that the approaches and ideas of the text *Agency Practitioner Theories of How Advertising Works* can be used while describing commercialization and advertising on YouTube. In every field of consumerism and business, we just need money to flow into our bank accounts. How can we possibly do that? Certainly, by a good advertisement which is followed by brand awareness of the potential consumer, then some attitude towards the brand and last and surely the most important - behavioral response. For the brand, the needed one is, of course, positive response to the product which will hopefully result in the buying intentions and then in real purchases.

### **3.6.2 Role of humor in the advertising**

Whether the seller wants to make a potential customer buy his product he has to play with the unexpectedness and emotions. And then he has to choose - does he want to play with negative emotions like sadness or pity, or with positive emotions like love, friendship or happiness? The truth is, that negative emotions can be used in some commercials in order to attract the attention of the society for example to a serious problem. Nevertheless, more useful emotions in commercials seem to be the positive one. As it is said in original empirical research

*A Meta-Analysis of Humor in Advertising* by Martin Eisend: "(...) humor in advertising significantly enhances attention attitude towards the ad and positive effect." [Eisend 2009: 191]

There is also mentioned that not only positive effect is enhanced, but also the purchase intentions. However, there is still a little ambiguity in it. The thing is that humor can also reduce some sources of credibility, which is not any surprise. Some advertising is good with humor but for some commercials, humor can be even harmful. Therefore, it is necessary to think about "when humor in advertising is effective, rather than if humor is effective." [Eisend 2009: 191] He also speaks about that fact that no matter how funny the advertising will be it can distract the consumer. Therefore the transfer of the information may encounter a problem. The other ambiguous finding is found in comprehension. In this aspect, there is also no clarity that humor helps enhancing or reducing the comprehension.

Although, it is not very clear how much and if humor has an impact on recognition or recall of the ad, and also how much humor affects the credibility of the ad, some of the conclusions are clear. Eisend says: "Humor in the advertising creates attention and awareness, enhances source liking, attitude towards the ad, positive cognitions, and reduces negative cognitions." [Eisend 2009: 192]

As we explore Youtube and commercialization, humor can be and it is a very crucial tool for attracting attention and lot of people who create YouTube videos know it. YouTubers have to create their content funny, interesting or shocking. Or all of this together. Nevertheless, humor is one of the major tools on YouTube. If we look closer to the numbers, viewers apparently want to watch funny videos. The problem of distracting does not have to be such big in those funny YouTube videos though. Because advertising on YouTube is often hidden - for example product placement.

### **3.6.3 Music in advertising: What is the real effect?**

A few words have to be said about the role of music in the advertising. According to the text *The Effects of Music in Advertising On Choice Behavior: A Classical Conditioning Approach* says that: "The results (...) suggest that hearing liked or disliked music while being exposed to a product can directly affect product preferences." [Gorn 1982: 94]. It is clear that pleasant music in the advertisement can increase likeability of the ad and therefore even increase the sales of the advertised product. Moreover, Gorn says that nowadays, commercials use many specific features to increase the success of the advertisement. The most important three are pleasant music, humor, and attractive colors. All of these features have

been already spoken about and it is very clear that those features can improve the attitude of the consumer.

### **3.6.4 Perception of colors in advertisements**

Consumers sometimes associate specific brands with specific colors. "(...) Marlboro with red, Guinness with black, and Cadbury with purple." [Bottomley & Doyle 2006: 63] Moreover, people in general also associate certain colors with specific feelings. We can take into account the paper *Product Color Choice and Meanings of Color: A Case of Germany* by Okan Akcay, as he was exploring the perception of color among the German customers. In his research, he found out probably very highly expected results.

Akcay claims that: "The understanding of consumers color responses for various products has been very complicated because consumers have developed a wide range of color associations for various products." [Akcay 2013: 5] Nevertheless, Akcay found that some colors have very strong associations. For instance, the red color is associated with love (97.7%), danger (81.8%) or sexuality (81.8%). Green is connected with nature (90.7%), Good Luck (70.5%) or Earth (56.8%). Blue is associated with masculinity (45.5%) or Trust (36.6%) and white with Cleanness: 86.4% or Elegance (40.9%). [Akcay 2013: 5]

Marketers should be aware of the fact that color matters and that different colors can create different but same associations. Therefore, color is very significant in order to catch the attention of the consumer and to make him focus on the specific ad. Also, it is important to think about the possible meaning of the color and also relevance to the product.

Authors of the study *Product Color Choice and Meanings of Color: A Case of Germany* found out that there are many variables which are important while observing colors in advertisements. The most important finding is that color has a meaning to consumers and that it differs according to the type of product or even culture or country in which the advertisement is advertised. They also found out that color is not very important in the situations when consumers make purchasing decisions about the utilitarian products.

### **3.6.5 Endorsement effect on buying behavior**

The marketing strategy of almost every company is using endorsers to make their product sexier. In old times, it was well-known persons - actors, experts in the field or any other professional or authority and when sellers want to attract buyers, they have to try many different ways how to do that. One of them is definitely the inclusion of endorsers in the advertisement. The golden rule of



advertising by endorsers is described in the text *Advertising communications & promotion management* by Rossiter & Percy. VisCAP [Rossiter & Percy 1997] hides four rules for effective advertising which is done by endorsers. The first one is visibility. Visibility is something which is clearly the most significant thing as concerns the choice of an endorser.

The second condition is credibility. The credibility can take many different appearances. Credibility of the product or brand is very important and can be achieved by approval of the very known person (actor, singer, etc) or an expert. For instance, It could be well-known dentist approving the new toothpaste but it could be also a very known YouTuber, speaking about the advantages of a new drink. Additionally, there is a wide range of possibilities of what is good to advertise on YouTube because there are many different YouTubers with a different content and target group. And because their follower base can be enormous, companies can often go for a YouTuber as an endorser of their product.

The third rule is the attraction. In other words, endorser has to be someone who is attractive to the people. Someone who is trendy and who is sexy for the target group. Someone who has many followers and fans and therefore can influence many people. Then the advertisement can have a bigger impact and even make the followers and viewers buy the product.

Last but not least, every endorser has to have the power to be able to attract people. Therefore, power is the last rule which should be present while working on an advertisement with endorsers. This rule is similar to the previous one as the attractiveness can be also power.

Moreover, another important factor is an endorsement effect itself. According to Rossiter and Percy, endorsement effect is the situation when the product presented by well-known endorser has higher sales and it has been sold much more easily than a product which has no endorser or which has artificial character as an endorser. For instance, the artificial endorser is the rabbit on Nesquik cereals. It has been found out by Rossiter and Percy, that even this artificial endorser is better for sales than no endorser.

The one thing is for sure - right now, actors still cooperate with brands, but their position has been changing a little bit. Their privileged place has been slowly replaced by the new type of 'celebrities'. Celebrities who have risen from 'ordinary people' by doing 'ordinary things' on YouTube. Meet them - YouTubers.

## 4. YouTubers: Celebrities who are "ordinary" people

Celebrities from the "ordinary" people. The enormous trend of sharing and watching videos on YouTube. Sharing of interesting, informative or even educational videos have attracted millions of followers. Who are those individuals who create the YouTube content? How come they are so successful? We can see very millennial trend nowadays. It is the fact that ordinary people can become famous in a very short period. Thanks to the Internet and social media, we have many celebrities, who became famous thanks to their home videos as they are cooking or doing something funny or even something which can be described as a normal activity.

The reason why have YouTube become so successful is the fact that they create so diverse content that everyone can find its own programme. The other thing is that advertisers need the channels of promotion in order to keep updated with the market changes and YouTube could be the perfect tool for promotion and advertising in general. On the other hand, advertising has to be more and more advanced in order to attract the attention of the people. But how do people react when they see an advertisement? According to the research of Eisend consumers change the way they see advertising in general: "Consumers have become more experienced and at the same time more skeptical about influences from marketers." [Eisend 2009: 192] Therefore, marketers have to become more sophisticated in order to have an impact on consumers and mainly in order to attract their attention and influence their buying intentions.

"I think they're (*consumers*) more used to it (*advertising techniques*) and they can see through things...I think a lot of ads try to use tricks that have been used in the past that consumers are already seeing through. And I just don't...I think consumers realize that you know, there are certain ads that try to enforce certain tricks that they can see right through and they are turned off by them". [NYILASY, REID: 2013]

This part quoted from *Agency Practitioner Theories of How Advertising Works* by the practitioner signed as AP6 can be definitely true, but it depends also on the target group which is being exposed to an ad. While are young children watching an ad are they aware of the fact they are watching promoted product or service? And what impact does the advertising have on them?

## 4.1 Background of children and advertising

Advertising influences us all, either consciously or unconsciously. Some individuals in the society are more prone to succumb to the ad and to buy the advertised product. However, the ones who could be affected by the advertising the most are surely the children. I chose the paper *Commercials vs. Advergames. Persuasion form age 5 - 15* by Tim Smits and Evy Neyens from KU Leuven, to illustrate the problematics of the advertising and children. Paper deals with three developmental stages - middle childhood (5-8 years), late childhood (9-11 years), and early adolescence (12-14 years).

In this research, there is described how big impact does the advertising has on children and whether they are aware of the fact that they are watching hidden advertisements on television or while playing advergame. The paper surely says, the older the children are the less influence does the advertising have on them. In other words - everything really depends on the developmental stage of each child. The older the children are the more likely they are to recognize and understand the purpose of advertising.

It is clear that while children are watching the advertisement in TV, the persuasion is made through the words and knowledge of the sellers how to do a good persuasion whereas while children are playing an advergame, the success of the whole advertising politics in it is motivated by the attitude children have towards the advergame. Moreover, it is harder for all children to realize they are exposed to advergame (and therefore exposed to advertising) than to realize they are watching advertising in TV and also: "All children found the advergame more fun than the TV ad (...)" [Smits & Neyens 2016: 14] which is not surprising at all.

The other thing which is, according to the Smits and Neyens, also very important is the level of advertising literacy of the children and of course their cognitive skills with which they then process the advertisement. And those different factors clearly matter. For example, the youngest group of children mentioned in the research (5-9 years) is said to be: "(...) very unlikely to utilize their limited advertising literacy as a coping tactic, particularly when advertising is hidden within entertaining media content." [Smits & Neyens 2016: 4] The problem (or for the sellers - the advantage) is the fact that those young children do not distinguish between rationality and emotionality. They just have clear affective reactions to the advertisement. That means they do not use rationality but they rely on emotions and affective behavior thanks to their advertising illiteracy.

Interestingly, children have a bigger problem to realize they play advergame than to recognize they are watching an ad on the TV. For instance, children

while are in their middle childhood tend to be more aware of the fact they are being exposed to advertising. Also, advergames seem to be more effective than watching TV concerning the increase of brand attitudes.

The paper also found that with higher age the level of recognition also rises. It means that the advertising illiteracy is much smaller among the older children than among the younger ones. The paper also shows that: "Children's attitudes towards the advergame were significantly more positive compared to the TV ad." [Smits & Neyens 2016: 12] That is not very surprising because children use their emotions and while playing the advergame they can be much more pulled into the whole thing.

Moreover, the advergame can play the role of advertising on a more unconscious level which can then hit the sense of the children even more.

Nevertheless, if we think about the people, in general, can they be more benevolent to advertising which is unconscious, not conscious? Which emotions would be stronger in either of the type? For me as an adult, I think it is not very fair to consume some content and then realize it is the advertisement. I am not pleased by the hidden advertisements as I feel somehow cheated. And that is what brought me to the exploration of YouTube. Are people (and mostly young children and teenagers aware of the fact they are consuming advertising while watching YouTube?

As Smits and Neyens claim in their research: "(...) early adolescents are expected to have more mature cognitive literacy for both types of advertising." [Smits & Neyens 2016: 5] However, this is quite questionable for a YouTube content. While young adolescents are watching YouTube videos they do not have to be aware of the fact they are watching advertisements in it. They just consume the content and do not have to realize, the bottle of Coca-Cola YouTuber is drinking is paid the partnership with Coca-Cola company.

Nevertheless, the conclusion of the text is not any surprise. When children just watch an ad, the persuasion to buy the product does not have to be enough effective. But while the children play a game in which there is somehow 'hidden' the product (as a product placement) it can be very effective if the game is funny, catchy or interesting. The outcome of the research of Smits and Neyens is that: "(...) the advergame was indirectly more persuasive than the TV ad for all ages, operating through children's attitudes towards the specific advergame." [Smits & Neyens 2016: 1]

## 4.2 YouTubers and advertising

As we already know, humor, attractive and creative content, attractive colors and pleasant music can improve the attitudes of the customers. YouTubers create appealing funny content with pleasant music and the content can be seen by millions of people. Are not YouTubers perfect for the advertising campaigns? The answer would be: Definitely yes because sellers need to use new channels of promotion in order to attract the consumers.

### 4.2.1 Youtube advertising formats

While advertising on YouTube, we can find several types of advertisement which can be seen in the YouTube videos. There are Display ads which are next to the main video and also above the suggested video content. The second one is Overlay ads which appear on the video content and the third one is the Skippable ads which can be probably the most important as they can be skipped after five seconds of playing but sellers rely on the situation when the consumer does not skip the ad after all because he found the ad interesting. Also, the first five seconds are the most important in all of the advertisements because at that time consumer can think about whether the ad is helpful or interesting or not. The fourth ad type is Non-skippable video ads. Those videos are of six seconds duration and viewer has to watch this ad before the selected video will play. The last type of ad is Sponsored cards. Those are shown in the video and they have relation to the video content. Sponsored cards are small banners in which for instance products which are featured in the YouTube video can be. In terms of Monetization of YouTube videos, there are several specific rules which must have been followed if anyone wants to advertise on YouTube. First of all, YouTuber has to have advertiser-friendly content and permission to use it commercially and of course, the owner of the video has to have all the necessary rights to publish the video.<sup>1</sup>

### 4.2.2 Key factors of YouTube advertising

We will explore this topic more deeply. As it was mentioned before, the important is model and implementation of VisCAP [Rossiter & Percy 1997]. Those are the four key terms - visibility, credibility, attraction, and power. There is no doubt that all of those poems are very important while advertising on YouTube. Advertisers just have to look for someone who is visible, who has certain credibility,

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<sup>1</sup>Information from [support.google.com/youtube](https://support.google.com/youtube)

attraction and most of all - power. Those factors have to be definitely part of a YouTuber's strengths as a promoter.

Nevertheless, not only the VisCAP model but also other factors are important. With respect to the what works in advertising, I want to explore more about whether those factors I mentioned earlier in the chapter Advertising are also connected with the advertising on YouTube. Those factors which are important for the advertising to be successful are humor, attractive colors, appealing music, endorsement effect, and creativity.

If we analyze the videos of the most viewed and followed YouTube content creators we can find there is a pattern. For instance, the YouTuber with the biggest amount of subscribers - Swedish guy PewDiePie films funny content and game playing rather for boys and he uses same models for attracting of the audience of the viewers in his videos. He uses humor and attractive colors, but he also uses quick cuts which can prevent viewers from boredom. The fact is that even his well-known nickname and YouTube channel means that he could be and is an endorser of any product. Other very known YouTuber - British girl Zoella is filming her life and the pattern she uses is very pleasant music and also humor which is different from the PewDiePie's one but it can be still attractive for another target group mostly girl audience.

The pattern of successful videos is a combination of all of the factors which make advertising successful and effective in general. It means, we can find humor, attractive colors, appealing music, creativity and this all is just connected by the strong endorsement effect of the YouTuber itself. YouTubers just use colors in order to make some feeling in the audience, humor to make their content funny and interesting, appealing music to show the viewer how he should feel and creativity in order to show that he still has new ideas to offer.

### **4.2.3 Youtubers as a netculture: The new subculture or modern mainstream?**

If a subculture is a group of people who have different values and tastes in comparison to the mainstream society but at the same time they have same or similar values or tastes as some other group in the society, we can claim subculture can be also bloggers (as people who express their opinion on the Internet by writing about it) or YouTubers (as people who express their opinion on the Internet, precisely YouTube, by filming videos about it). Anyhow, bloggers and YouTubers can be considered as a subculture because they share some common values together (time spent on filming and creating videos (blogs), using modern technologies to do the best video editing (article editing) and spending a lot of time on

social media or Internet in general, learning how to code new webpages for their business) which are important values for their individuality but not necessarily important values which would be shared by the mainstream society.

On the other hand, YouTubers are also very closely connected with the mainstream as the mainstream society consumes its content. Therefore, YouTube we know nowadays surely exists just thanks to YouTube consumers who can be and are also representatives of the mainstream. In consequence, the line between sub-culture and mainstream is also very thin in this case and we can use YouTube and YouTubers as a representative of modern mainstream

# 5. Research

## 5.1 Research problem

I set the research problem as follows: What is the attitude of hipsters towards YouTube and what is the influence of YouTube on them?

## 5.2 Hypotheses for the research

During the exploration of the field, I have set several hypotheses.

1. Hipsters tend to think people from the mainstream can be influenced more easily by the advertising on YouTube than hipsters themselves.
2. Advertising in YouTube video of a particular YouTuber influences more the buying behavior of its regular viewers than of people who saw some of its videos randomly.
3. Even though hipsters are skeptical towards YouTube there is a positive relationship between their knowledge of YouTubers and purchases on a recommendation by YouTuber.

## 5.3 Objectives of the research

The aim of the thesis is to describe the impact of YouTube advertising on mainstream society. This is solved through the hipster's attitude towards society. Hipsters are chosen because of the matter of fact they are a very dominant group among young people while trying to stay out of the mainstream. That is why I want to confront their responses to the very reality which is the analysis of their answers.

## 5.4 Thematic areas

I decided to focus on four thematic areas in practical part as follows: Use of social media, Motives to watch YouTube, Avoiding the trends versus Inspiration online, Trust in the recommendation of a product from the influencer, Influence on myself versus Influence on mainstream society. Therefore, I conducted interviews with regard to this arrangement.



## 5.5 Research questions

Depending on that, I have identified several research questions:

1. When hipster watches YouTube does he realize there is an advertisement?
2. What type of a YouTube content do hipsters consume?
3. What are the motives to follow the influencers (YouTubers, Instagramers, bloggers, etc.)
4. Can a YouTuber have an impact on a buying behavior of his viewers according to the hipster audience?
5. Do members of hipster subculture perceive themselves as beings who can not be influenced by the advertising?
6. Do have YouTube advertising influence on hipsters even though they think it has not?

## 5.6 Data Collection Method

For my research, I use a qualitative approach, precisely semi-structured interviews. I use the qualitative approach as I wanted to capture more specific answers of the respondents which I then analyze. I want to explore the relation between the responses and compare it to the responses of other respondents. Semi-structured interviews were used in order to obtain answers for a set of open-ended questions and in order to answer the research questions. As the interviews were semi-structured it was possible to obtain the answers on the predetermined questions but also to change the questions during the interview, change the order of questions or to add other more specific questions while they were emerging during the interview.

### 5.6.1 A qualitative approach to research

The qualitative approach to research in sociology is used while there is a need for a quality data and different attitudes from several respondents. Hendl [2016] describes basic qualitative approach methods as following: Observation, texts, and documents, interviews, audio/video recording. All of those methods are used in order to obtain an overall view of study subject by the respondents. [Hendl 2016: 46]

### **5.6.2 Semi-structured interview**

When approaching the topic of a perception of an advertising on YouTube and thinking about the most appropriate method of data collection I chose the semi-structured interviews as the best method for my research problem. Semi-structured interviews allow obtaining answers on the specific topic but this method of data collection also allows to open other topics which are connected with the research and which can emerge during the interviews. As Hendl says in his book *Qualitative research: Basic theories, methods and application:* " (...) questions of the researcher/interviewer and the respondent/respondent answer (are made) in order to obtain a wide range of information on the topic, (where) direct interaction between the researcher and the respondent (is needed)."[Hendl 2016: 46] On the other hand, it was important for me to hold the topics and carefully formulated questions while asking the respondents to prevent the information from the respondents being structurally different.

### **5.6.3 Selection of the Research Sample**

For a selection of the respondents, I used a combination of two methods. Firstly, I used the purposive sampling and afterward I used the snowball sampling. Purposive sampling is a method when a researcher chooses the respondents by himself and he or she relies just on his or her judgment. I choose this technique because I am in contact with hipster subculture. Therefore, this technique seemed to me the most satisfactory because I believe I can reach the needed research sample very easily thanks to my acquaintances. After this sampling technique, I used the snowball sampling which means the existing respondents of the study recruit other potential respondents for the study from their friends or acquaintances. This method helped me to find other suitable respondents for the interviews. The advantage of the use of this method in my study is the fact that respondents I chose can refer me to other possible subjects who can be also very close to hipster subculture or who are hipsters themselves. I have conducted interviews with 10 respondents, mainly foreign students aged 20 - 25 years.

### **5.6.4 Criteria for choosing of respondents**

As criteria for choice of respondents are concerned, the first condition was the definition of hipster subculture and mainstream subculture. This was done through the scientific literature and specific articles from news which was related to the topic. Thanks to the theoretical part of my thesis those respondents could be then found very easily because of my social capital because I have an approach

to many people who can be considered hipsters according to the theories I have described in this thesis.

**Criteria have been set as:**

A suitable individual for the interview was a potential member of the hipster subculture (where the respondent was not named hipster but "alternative" on purpose). The reason I specified the needed respondent "alternative" and not hipster when speaking with potential respondent was the fact that people usually do not have a pleasant attitude towards the word hipster itself. I think it was a means which prevented respondents from rejecting my interviews. After meeting respondents who were recruited by snowball sampling, one of them was not suitable as the original respondent recruited and recommended an individual who would be rather identified as a member of skate subculture. On the other hand, the mixing of subcultures in one person can be a very common obstacle while trying to reach the hipster individual as hipster means, in fact, a cool combination of other subcultures, tastes, and lifestyle.

## 6. Results and data analysis

In this chapter, I want to analyze obtained data from the interviews. Firstly, I will briefly describe the course of the research and then I will switch to the specific areas of the interviews. The main focus will be on the attitude hipsters have towards advertising online (mainly on YouTube) and whether the respondents from the hipster subculture tend to be under the influence of those influencers even though the common claim, they can not be influenced easily.

Secondly, I will categorize all of the answers through the coding system and then I will analyze all of the stances and attitudes which are either explicitly or implicitly mentioned in the interviews. During the analysis of the interviews I will answer the research questions and in the conclusion paragraph I will confirm or disprove the hypotheses that I have identified at the very beginning.

### 6.1 The course of the research

Each interview took from 20 - 40 minutes and all of the interviews were conducted in English. Half of the interviews were done face to face while five were done through the Skype call application. The reason for using Skype app was the fact, I wanted to include hipster individuals also from different countries and we did not have the possibility to meet in person. The interviews which lasted less time were mostly with those, who were not very open to speak about the topic of advertising, YouTube and mainstream just for the sake of it. They probably want to keep their skeptical stance connected with the refusal of mainstream society. In general, 10 interviews with hipsters were done. It was mainly thanks to the fact several respondents recommend another individual who could be also suitable respondent for my research concerning YouTube and advertising from the hipster point of view.

#### 6.1.1 Obstacles during the interviews

While I was doing those interviews some of them went well but I had a general feeling that hipsters sometimes do not like to talk about the topic of mainstream and advertising. Some of the respondents were more open and shared their opinions and ideas but few say that they cannot be influenced by advertising on such a media and if they were asked to say, how can YouTube possibly have an influence on its viewers they just said they do not know. On the other hand, that is the matter of fact which I expected on the very beginning. I expected few of such respondents because, as I already mentioned in the theoretical part, hipsters

sometimes tend to be intellectually above everyone and just have the feeling they do not have the duty to share their opinions. Another form of obstacle was the fact that some of the hipsters even did not use YouTube and Instagram. On the other hand, that was something with which I counted in connection with hipsters. I speak about this more in the chapter Influence on myself versus *Influence on the mainstream*.

## 6.2 Analysis of specific discourses

In my research, I divide the answers of the respondents using motives I have set in the very beginning. The first part is devoted to the use of social media.

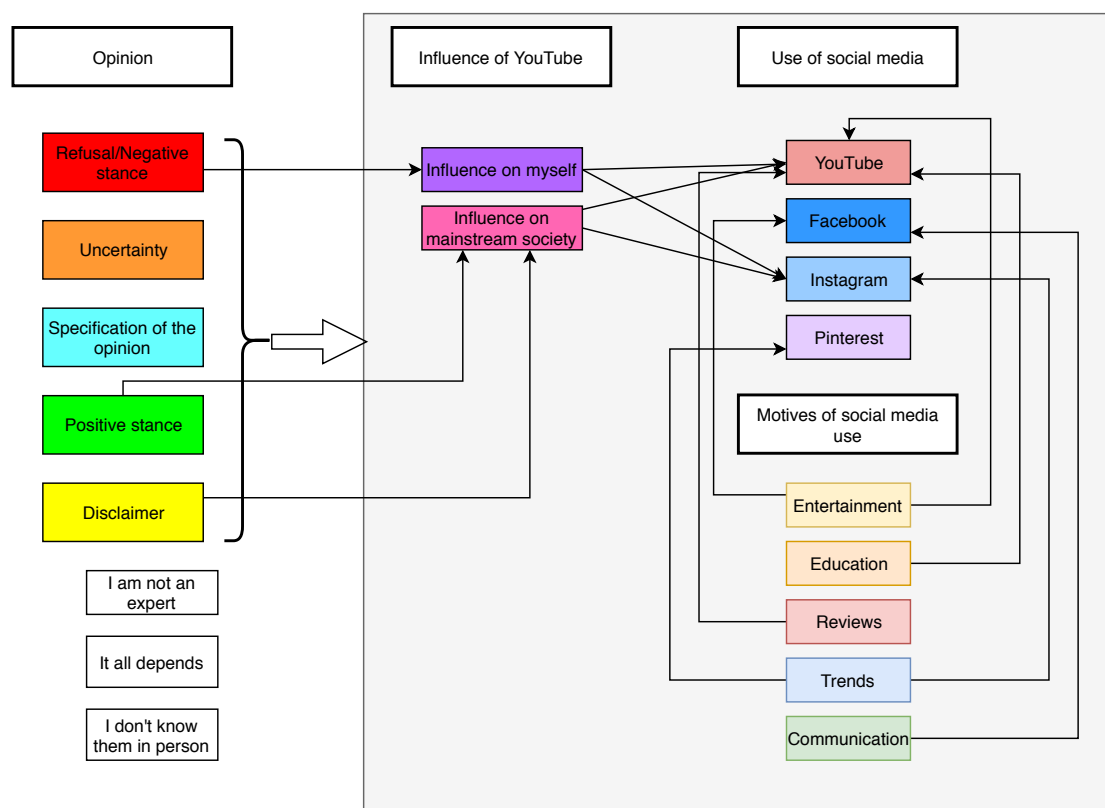


Figure 6.1: Code system

### 6.2.1 Use of social media

I asked respondents several questions concerning the use of new media, precisely - social media. From ten respondents, five of them said they recognize commercial during the YouTube videos, four said they recognize advertising in the video sometimes and even one said he does not recognize ad during the YouTube video. This feedback and self-reflection of the last respondent were very interesting to me.

Do you think you can recognize commercials during YouTube/Instagram videos?

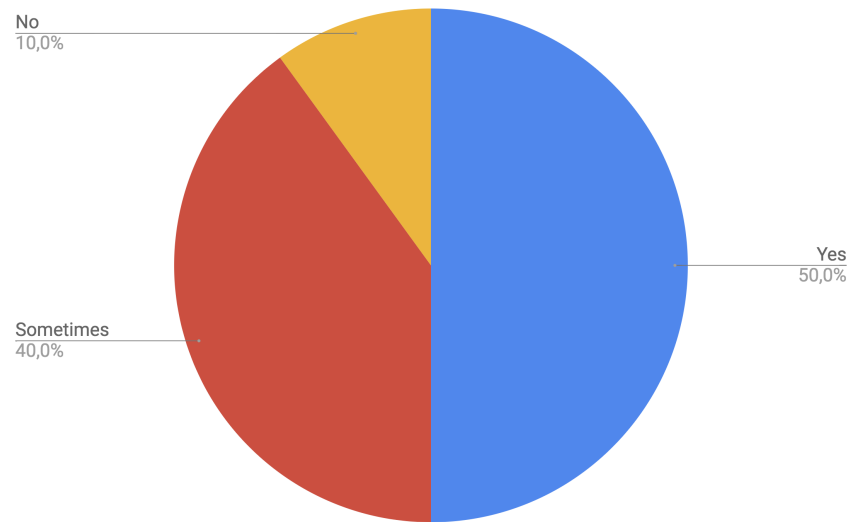


Figure 6.2: Do you think you can recognize commercials during YouTube/Instagram videos?

## 6.2.2 Motives to watch YouTube videos

In the interviews, respondents were asked after a few introductory questions, and then questions connected with social media, whether they watch YouTube videos and why. Respondents have different motives but several respondents have mentioned the same motives to watch YouTube video. The motives were mainly - educational, entertainment and inspiration about the trends.

### The educational motive

Educational motive to watch YouTube was very strong among the hipster sub-culture. For instance, respondent JŽ said: *"(. . .) I am very surprised how many clever and interesting people are on YouTube nowadays and I am very happy for that."* When respondent was asked to say more about those clever and interesting people he said he follows specific YouTube channels which are focused on the explanation of physics to the society. *"For me, I would say very nice YouTube channel is Minute Physics. The boy from the channel draws so beautiful things thanks to which he explains physics to the mainstream society by the simplest way he can. Even though I am not every time 100% sure what is he talking about (laughter), I just really like to watch his videos. Although, I am aware of the fact that this content does not have to be for everybody maybe because it is not the very mainstream type of content."* (grin)

The concept mainstream was a very common motive when hipsters want to differentiate themselves from other people. Another respondent, KN spoke about

educational content in the form of following of a chess-playing YouTuber: *"I follow Agadmator's Chess channel. He analyzes chess games (pause). And he posts 1-2 videos a day and his analyses are easy to follow and his chosen games are great. And well, because I am a chess player, I love learning chess."*

### **The motive of learning a language**

Few respondents also mentioned educational motive, more precisely concerning a motive of learning a language. For instance, JŽ said: *"Before I have went to the United States to study abroad, I used to watch YouTubers mainly in order to learn the American accent (laughter)."* Respondent GZ mentioned the motive of learning a language as well: *"(...) I love watching videos in English so that's the main reason why I follow them.. (...)".* Respondent EH also uses YouTube for educational purposes. She says for her it is very important to use YouTube videos for school purposes as she sometimes needs more knowledge concerning the subjects in school: *"(...) now I am trying to focus on math videos as I need it for school purposes and politics and those probably more important things. So, I use YouTube videos mainly for an educational purposes."* Respondent SL mentioned she watches a lot of videos, mainly funny ones but also educational ones. She also thinks educational videos are watched by other people: *"I watch there funny videos, cooking, and educational videos. I think mainly the educational videos are popular also among the whole society."*

### **Fun and entertainment motive**

The motive of fun and entertainment was also very strong among respondents. They mostly use YouTube for fun when they want to "kill the time" (MJ) or to procrastinate (EH). Others also use it in order to "lift up the mood" (GZ and JŽ) or as a "part of everyday routine" (MH). Respondent MH says: *"I think, I spend only a few hours per week on YouTube so I often go there just to entertain myself quickly after a long working day."* The same motive was also visible in the utterance of JŽ: *"I use YouTube quite often (pause), hmmm ok, very often (laughter). For me, the main reason I watch YouTube is mainly the entertainment which goes from it."*

## **6.2.3 Avoiding the trends versus Inspiration on the internet**

The second motive in which I wanted to explore the influence of a YouTube was consuming of the trends and motive of an inspiration from the Internet. I was

expecting hipsters to be skeptical towards YouTube and online trends influence, but I wanted to explore their consistency of opinions. Some respondents were mentioning they do not try to find inspiration online on purpose. They just go there when they need to buy a product and they need the reviews of it.

### **Offline or online inspiration?**

Respondent EH said she got inspiration rather from "offline" environment. *"I do like creativity in fashion and I hate the mainstream things so I am focused on strange unusual people. But probably some of classmates or friends can be influencers. Also, I inspire myself from my sister but she gets it from Instagram and YouTube I think" (laughter)*. When she was asked whether she gets ideas from the Internet when she wants to know more about the product, she said: *"Sure. When I want to buy electronics I watch reviews of products I am interested in."* And when she was asked where does she watch those reviews she said without any hesitation: *"On YouTube. I search the whole internet but when I have the top list I watch the videos on YouTube to make the final decision."* Another respondent, AK, says: *"I do not really follow YouTube Influencers, when I need something specific I put it in a search engine and then search through the first results. (...) I think they are influencers in the sense that they often find something new, but it does not mean I would follow them and copy them."* Respondent NK was very also sceptical towards the motive of inspiration online or copying style of online influencers. She had the same opinion about trends as EH: *"Maybe, I get inspiration just from the people on the streets. For example, if I like some woman's dress I would like to find it and buy similar one. (...)"* IS respondent also mentioned the motivation of watching someone grow during time: *"Well, I follow them, because I liked them in the beginning and now it's just nice to see what they create and how they grow through time. But I also get the inspiration from my friends. In fact, they are the biggest inspiration to me."*



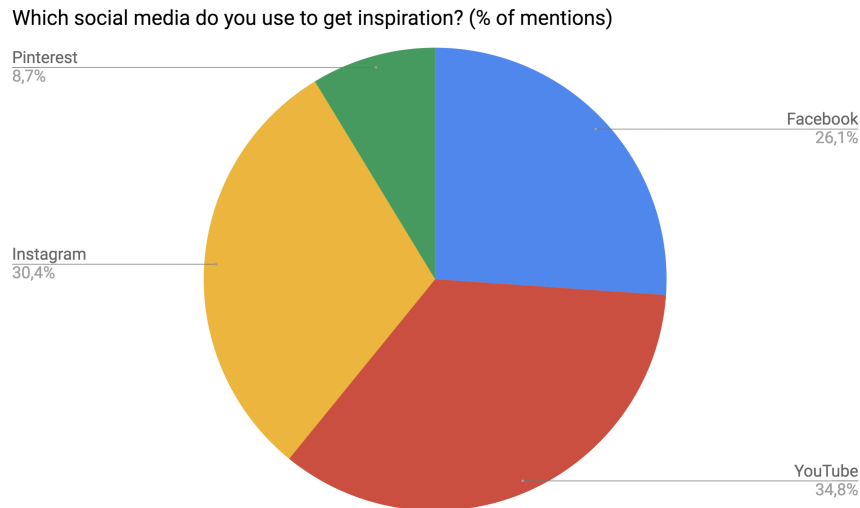


Figure 6.3: Do have YouTube advertising influence on hipsters even though they think it has not?

#### 6.2.4 Advertising: Product placement in videos

The third motive was the perception of advertising in the YouTube videos. Respondents were asked whether they can recognize the commercial during the YouTube video and what do they know about product placement. The common presumption was that people from mainstream and also hipsters do not want to see an advertisement for the product unless they look for the particular product.

##### Product placement as a part of an optimal advertising?

Respondent KN said: *"I think it is (product placement) the optimal way to do advertising these days. (...) They want to actively know about the product. But, I think when the ad is present in some content, for example, YouTube video, it is not bad if the presenter of the product really believes the product is good and he uses it."* JŽ thinks about the product placement that it does not have to be an advertisement all the time. He thinks that sometimes it can be just unintentional: *"I hope, It is not always intentional. For example MKBHD is using only one type of cameras and it is not because they are sponsored by them but just because of the fact they like the cameras. It's also because it's cool to have this brand camera."*

Nevertheless, respondent JŽ is aware of the fact that those tech videos which he follows can be sponsored. *"MKBHD or Mr. Mobile which are in my opinion consumer tech videos, sometimes do sponsored content because it is something they do for a living. But they always explicitly say it when it is sponsored content."* Respondent MJ also admitted the existence of sponsored content and product placement: *"Some or maybe most videos that YouTubers make are sponsored by some entity. Depends what is their channel focused on."*

## **Criticism of the product placement exists**

Two of the respondents were strictly against the product placement on YouTube. Some of them even say this an advertisement should be illegal, because it can influence the subconsciousness of the audience. And that consumer has the right to know he is exposed to an ad. Respondent NV said: *"Well, I think it is boring and I do not think anything positive about this (product placement). But to be honest, although it's boring it has to happen to bring money."* And respondent EH is even more strict: *"I think it should be illegal because it had a huge influence, of course. Moreover, you do not have to really recognize it but somewhere deep in your brain, the information will stay and then it can immerse and influence you. So I think every commercial should be visible or admitted."*

## **Consumer goods in product placement**

When respondents were asked what product do they associate with product placement, they mentioned mainly electronics, fashion, and food but also cosmetics or services. Respondent SL said: *"I associate products that everyone can use every day with product placement. Clothes, music, cosmetics, food, drinks, (...)"* and respondent EH confirms the same: *"Hmm, it (product placement) can be food, electronics, clothes, games. When I imagine some classic video of a YouTuber I can see he holds the bottle of specific drink or something like that."* The question how to recognize whether it is a paid collaboration or an authentic endorsement based on experience has arisen during some interviews. Respondents think the paid partnership with a company should be labeled or put in some subgroups of videos on the YouTube.

### **6.2.5 Effectivity of an advertisement from the hipster point of view**

When respondents were asked to say what catches their attention when seeing an advertisement on YouTube, most important was fun in the advertisement (31%) and also a well-known face/known endorser (27,6%). Then it was nice music (17,2%), interesting colors (13,8%) and crazy cuts during the video (10,3%).

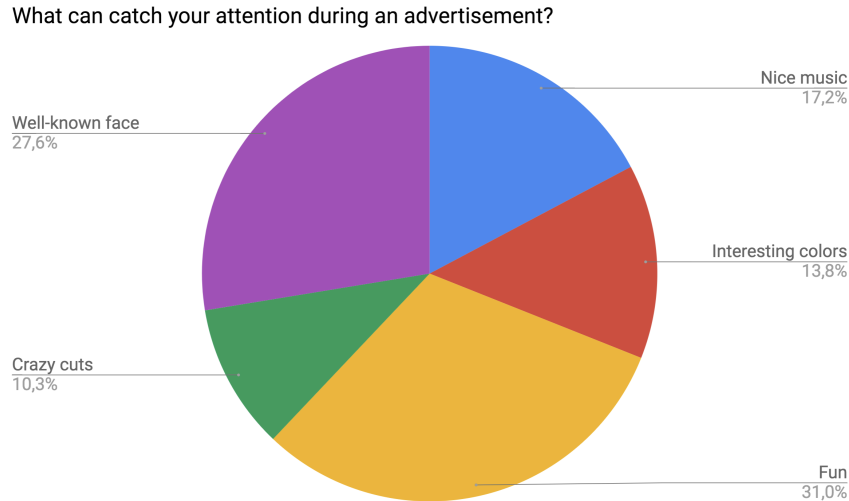


Figure 6.4: What can catch your attention during an advertisement?

## 6.2.6 Trust in the recommendation of a product from the influencer

The fourth motive was connected with trust concerning the recommendation of an endorser. In this part of an interview, I wanted to find out whether hipsters trust in the recommendation from an influencer. In general, I want to find out what is their attitude towards the recommendation from influencer and whether they buy something on the recommendation.

### Reviews on YouTube

In the utterance of respondent JŽ there is visible trust into to recommendation of an influencer. When he was asked whether he bought something on a recommendation he said: *"Yes, many times (laughter) because they know what they are talking about. When I want to buy something, I check some keywords on Google and reviews on Amazon and then quite often check Instagram tags and YouTube videos mentioning the particular item."* The tech YouTube videos were influencing mainly male respondents. KN also admitted that reviews on YouTube are very important for him: *"(...) As I said, Vinh Vat Va makes reviews of tech stuff and I trust his reviews. I believe it is a good reference source, so I followed his advice. In fact, I like his style, I followed his channel for so long because I love to know new things about smartphones. And when I wanted to buy a new phone, I searched on his channel the review about a few phones on my shortlist and made a decision."* Respondent EH thinks she will not buy any product if she will feel pressure. *"I am stubborn. I want to make my decision. When I feel the pressure I won't buy it" (laughter).*

### 6.2.7 Influence on myself versus Influence on the mainstream

Another motive and maybe the most important motive I was exploring, was the motive of influence on myself versus influence on the mainstream. I was asking respondent many questions in order to find out, whether they feel influenced by the YouTube and influencers in general. I also wanted to find out if they think YouTube has an overall influence on the whole society.

During the interviews, I came to a very interesting phenomenon. In general, hipster respondents tend to think they can not be influenced easily by any influencer on YouTube. On the other hand, they claimed that other people can be influenced easily. In this, we can see a certain motive of the superiority of the hipsters. Therefore we can confirm the hypothesis that hipsters tend to think that people from the mainstream can be influenced more easily by the advertising than hipsters themselves.

Also, the other phenomenon in hipster's utterances was the fact, that they said they can not be influenced by the YouTube endorsers and influencers and in later verification questions they said the opposite. MH respondent said while speaking about the advertising on YouTube a claim he cannot be influenced by the opinions and advertisement of YouTuber at all: *"I follow YouTubers every day because I think it is funny. But, I don't think that some YouTuber could affect my opinions."* But in the later question concerning the influencers on YouTube, MH says YouTubers maybe do not want to affect their audience but MH explains certainty that they clearly do influence their audience: *"(. . .) For example, I liked SINAI's haul so I started to be interested in his style of clothing and I have learned something about brands I didn't know before I found SINAI's channel."* Therefore, we can confirm the third hypothesis - Even though hipsters are skeptical towards YouTube there is a positive relationship between their YouTube watching and their purchases on a recommendation by a YouTuber.

#### Terms of an influence

In those two answers of the same person, we can see a mismatch. Thanks to this mismatch there is clearly visible how much the advertising on YouTube is influential even though its consumers think the opposite. This phenomenon is the same with the answers of GZ concerning the influence of the YouTube advertising. On the question if she thinks YouTube can affect ideas or opinions of its viewers, GZ thinks, YouTube does not influence his/her ideas: *"Not mine (pause) I'm very tough person to make an effect on.. (laughter) but I think that some people might get affected by that person (. . .)"* when GZ was asked to specify what type

of person can get more affected he/she said: *"I mean, it all depends on how the person is "mentally built". If he is strong or not. Because when he is not and he buys everything that is advertised then he should get many jobs because he will need money for those advertised products (laughter)."* Also, NK respondent thinks her opinions cannot be influenced. But then she said in the later verification question: *"Yes, I bought my earphones, but I know about them a long time before and the recommendation of someone on the Internet just recall it to me."* It shows also another phenomenon which is the recall of a product. About this was also speaking respondent JŽ: *"If there is the same product mentioned in like ten videos in a row you will start to think hmm it is not that bad (laughter) and you will probably think about buying it."*

### **Others are influenced more than me**

Respondent KN says that he can be influenced sometimes but that other people are more prone to be influenced: *"I think I am influenced by someone from the Internet but some people can be influenced even more. For example my girlfriend. She follows many YouTubers and also people on Instagram and I bought the Adidas shoes because my girlfriend likes adidas and she convinced me that Adidas is a good brand. So she gets influenced more easily than me."* The question is if KN realizes he was influenced by his girlfriend who follows YouTubers and Instagramers.

Another respondent, AK, says she does not understand the whole popularity of YouTubers and other influencers: *"Actually, (...) they do just hauls or Q&A (Questions and answers)."* She also admitted that their contributions seem to her rather superficial, without any deeper thought. *"Two of such profiles would be sufficient for us otherwise it seems to me to be overwhelming"*. On the other hand, she even admits she bought something on the recommendation of her friend who follows some influencers: *"I bought a Levis t-shirt on a recommendation of a friend who I believe is influenced by the influencers."* She then speaks about the fact that a lot of advertisements are hidden or indirect and that is not the problem of a few influencers. *"I have the impression that there is a strong pressure on the whole society which results in the fact that purchases of Daniell Wellington's watches have risen recently."* This utterance confirms the first of the hypotheses: Advertising in YouTube video of a particular YouTuber influences more the buying behavior of its regular viewers than of people who saw some of its videos randomly.

## **Influencers on YouTube and children**

When the question about which part of the society is the most prone to be influenced by something or someone, a lot of respondents have the feeling YouTube influences mainly children. They say children can be affected either way - good or bad. When they were asked to specify for instance respondent IS said: *"Since there are so many diverse contents on the internet, I think children can get easily caught into opinions which are maybe not right. (...)"* IS and other respondents also mentioned that children should not be in touch with Internet in general as much as they are now. *"(... ) hmm, they (children) should enjoy their life while they're young and they can play and I mean, they have mobile phones and notebooks in their six or seven years (...)"* She also thinks that children can get affected very easily, because they don't have their own opinion: *"(... ) they trust everyone and everything, but that's the modern approach of their parents."* When she was asked to specialize what she means by "modern parents" she said: *"Well, I am not an expert and I still do not have a baby myself, but I would say parents in general use too relaxed approach in raising their child. They often even do not care about their child at all."*

## **Living life with YouTubers**

Respondent EH speaks about the fact that children live the life with YouTubers: *"(... ) The scary thing is that they (teenagers and children) are concerned about lives of YouTubers and they are living it with them. For examples vlogs. Children are often waiting for the day new vlog should be out and they know almost everything about those YouTuber's lives. I was the same for me when I had time for following vlogs of my favorite YouTubers or Instagramers. (laughter)"* Respondent JŽ spoke about the phenomenon of a YouTuber as a hero. He thinks: *"(... ) For example, YouTube star Logan Paul who has about 17 millions of subscribers on YouTube is making himself a hero for the kids (... ) and whatever he says is instantly taken for granted by those young viewers as they are confirming all of his opinions in the comments under the video."* Another respondent reminds the case of Bubble Tea: *"Personally, I felt the biggest problem during the Bubble Tea advertising. They cooperated with YouTubers and those YouTubers then created their drink which was then advertised on their channel and also on the channel of Bubble Tea. That, of course, started a huge wave of interest and buying of the Bubble Tea. I really think it was bad and it had the biggest influence mainly on the young audience."* Interesting was also the attitude of respondent GZ who stated that YouTubers and Instagramers are mostly rather motivators than influencers. *"Well, I don't know them in person, but I think they*

*can influence somebody's life. (...) I think all the Instagramers want to motivate others... (pause) Mostly in a good way. (smile)"*

# Conclusion

My intention in this thesis was to show the contrast between the YouTube advertising and attitudes that hipsters have towards YouTube advertising and YouTube in general. I chose them as I believe they have an often dismissive attitude towards YouTube because it has been consumed by the mainstream society but at the same time, they are closely related to the mainstream as they have to create their style within the mainstream range of tastes.

Advertising on YouTube is widely considered to be an inevitable part of an advertising in the future in general, as well as the fact that hipsters are one of the most visible individuals nowadays. In this paper I found out what do hipsters think about the advertising on YouTube, how do they feel about the influence of YouTube on themselves and on the whole society and what is the real influence on themselves.

This paper has investigated that according to hipsters, YouTube advertising influences the mainstream society in general. According to the result of interviews, most of the hipsters were convicted YouTube advertising cannot influence them easily. On the other hand, they were also convicted that mainstream society or others can be definitely influenced by YouTube advertising. Thanks to this, we can confirm there is a certain level of a superior feeling in attitudes of the hipsters. Surprisingly, another interesting phenomenon in hipster's utterances was the fact, they said they can not be influenced by the YouTube advertising and its endorsers. Nevertheless, they were describing many products they have bought on a recommendation of a YouTube influencer in the later verification questions. Those findings are very important for understanding the impact YouTube advertising has on hipsters, as a main popular individuals nowadays as well as on the mainstream society in general.

Moreover, many respondents were speaking about the importance of nice music, interesting color and role of humor while describing how does an effective advertisement look like. And thanks to the reality that YouTubers use humor, creativity or unexpectedness in their videos, it is obviously a way, how to attract the attention of the people. If we combine that with the fact that a lot of YouTubers are in fact endorsers which influence other people (mainly children and teenagers according to the opinion of hipsters) it is clear that YouTube is a perfect place for advertising which has an effect on its viewers.

To conclude, both YouTube and hipsters are a huge phenomenon which deserves to be investigated more, nowadays. Hipsters are connected with the skeptical and dismissive attitude towards the mainstream society which has been con-



firmed also during the interviews in this research. These observations which were drawn from the interviews with hipsters showed, that a particular subculture can have very strong opinion on the specific subject. At the same time, this attitude was proven to be inconsistent as hipsters had criticized the YouTube advertising but then claimed they have bought a product thanks to the recommendation of someone on the internet. As far as I am concerned, I would suggest future work concerning the attitudes of hipsters towards another concept of the mainstream, because the inconsistency of their opinion was rather surprising. The reason, why I think it is necessary to explore this topic more is the fact, that hipsters become more and more popular in the mainstream society.

Nevertheless, the other possibility how to deepen this research would be in-depth interviews with other subcultures whether they watch and follow YouTubers and why. Possible hypothesis could be that YouTube affects attitudes of other subcultures more than attitudes of hipsters. Such research would show, whether other subcultures tend to be the subject of the influence of a YouTube advertising and how strong are their opinions towards mainstream advertising. This analysis could be done with help of big data thanks to which more information within the area of YouTube advertising could be conducted. Such research would show whether other subcultures are more influenced by the whole YouTube phenomenon.

# Závěr

V této diplomové práci popisují dva významné fenomény hipster a YouTube a pak zachycují a popisují postoj hipsterů vůči YouTube a reklamě na YouTube. Podle teoretického rámce hipster usiluje o autentičnost pomocí hlavního proudu. Toto je často považováno za pokrytectví ve snaze vypadat autenticky. Ve svém výzkumu chci konfrontovat tyto postoje a zjistit, zda je jejich postoj vůči hlavnímu proudu konzistentní. Provádím to pomocí teoretické rámce, který je spojen buď s fenoménem hipsteru, s reklamou nebo s jevem YouTube, a poté to propojuji s analýzami polo-strukturovaných rozhovorů s hipstery.

Tato práce přinesla zjištění, že reklamní spoty na YouTube ovlivňují běžnou společnost, ale také hipstery. Zjistila jsem, co si hipsteři myslí o reklamě na YouTube, jaký má na ně podle nich YouTube vliv a jaký má vliv na společnost celkově.

Podle výsledku rozhovorů byla většina hipsterů přesvědčena, že reklama na YouTube je nemůže snadno ovlivnit. Na druhou stranu byli také přesvědčeni o tom, že reklama na YouTube může ovlivnit hlavní společnost. Díky tomu můžeme potvrdit, že existuje určitá úroveň nadřazeného pocitu v postoji hipsterů. Překvapivý byl další zajímavý jev v hipster promluvách a to skutečnost kdy říkali, že nemohou být ovlivňováni reklamou YouTube. Nicméně v pozdějších ověřovacích otázkách popsali mnoho produktů, které si koupili na základě doporučení uživatele inzerující službu nebo produkt na YouTube.

Mnoho respondentů navíc hovořilo o významu hezké hudby, zajímavé barvy a role humoru, zatímco popisovali, jak vypadá efektivní reklama. A díky skutečnosti, že YouTubeři využívají v jejich videích humor, kreativitu nebo nečekanost, je to způsob, jak přitáhnout pozornost lidí. Díky této analýze se mi podařilo odpovědět na všechny výzkumné otázky a také potvrdit hypotézy. Zjistila jsem, co si hipsteři myslí o reklamě na YouTube, jak vnímají vliv YouTube na sebe, na celou společnost a jaký je skutečný vliv, který explicitně nebo implicitně přiznali v reakcích. Tato zjištění jsou velmi důležitá pro pochopení dopadu reklamy YouTube na hipstery, jako na hlavní populární jednotlivce v dnešní době, stejně jako na běžnou společnost obecně.

Konečně, jak YouTube, tak hipsteři jsou obrovským fenoménem, který si v dnešní době zaslouží větší pozornost. Hipsteři jsou spojeni se skeptickým a odmítavým postojem k mainstreamové společnosti, což bylo potvrzeno i během rozhovorů v tomto výzkumu. Současně se jejich postoj ukázal jako nekonzistentní, neboť hipsteři kritizovali reklamu na YouTube, ale vzápětí prozradili, že koupili produkt díky doporučení někoho na YouTube. Co se týče budoucího

výzkumu, navrhuji budoucí práci týkající se postojů hipsterů vůči celému pojetí hlavního proudu, protože nesoulad jejich názoru byl překvapující. Ve světle svých zjištění se domnívám, že příspěvkem mé práce je osvětlení fenoménu hipster a popsání postojů jeho jednotlivců, který byl ukázán pomocí konfrontace hipsterů s představitelem moderního mainstreamu - YouTube. Abychom shrnuli koncepty YouTube a hipster; existuje zde velký potenciál narazit v budoucnu na další výzkumné objevy týkající se těchto fenoménů.

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# A. Appendix

## A.1 Appendix 1.: List of questions

### Areas of conversation

#### Use of social media

1. Which new media (Facebook, Twitter, YouTube, Instagram, blogs, etc) do you use?
2. Why do you use those new (social) media?
3. Do you watch YouTube videos?
4. Which YouTubers, Instagramers, bloggers, etc do you know?

#### Motives to watch YouTube

5. What type of YouTube content is the most interesting for you?
6. What type of YouTube content is the most interesting for the mainstream society?

#### Avoiding the trends versus Inspiration online

7. From where do you get inspiration about trends?
8. Do you follow any influencer? Which ones?
9. Why do you consider them to be influencers?
10. Which social media do you use when you want to find out new trends?

#### Advertising: Product placement in videos

11. What pops up into your mind with connection of product placement?
12. Do you think you can recognize commercials during YouTube/Instagram videos?
13. Can you describe any commercial you remember?
14. How can advertisement catch your attention?
15. In your opinion, what kind of product do people advertise on YouTube?



### **Trust in the recommendation of a product from the influencer**

16. Have you bought anything thanks to the recommendation of any influencer?
17. Which product have you bought and who was advertising it?
18. Have you bought anything on recommendation of a friend or someone close recently?
19. What product was it?

### **Influence on myself versus Influence on mainstream society**

20. Do you think, YouTuber affects your opinion?
21. Do you think, YouTube affects opinions of other people?
22. Is there any group in the society, which is the most affected by the influencers?
23. What is the last thing you bought on the Internet?

## A.2 Appendix 2.: Sample of coding

Instagram - I can follow there my friends or famous people when they don't have Facebook account. So Instagram is the account they usually use.

Which YouTubers, Instagramers, bloggers do you know?

Well, I don't know them in person, but I think they can influence somebody's life.. It all depends on how the person act or how the person look or what does she/he talk about.. I'm not the person who is influenced by anything easily, but I like watching Instagramers and I also read blogs. There are many things that are discussed.. But I think all the Instagramers want to motivate others.. Mostly in a good way ;) That is why I follow them also.

Do you follow (watch) some of those YouTubers or bloggers? Which ones?

Yeah, I do.. I follow James Corden, Ellen show and so on.. I love watching videos in English so that's the main reason why I follow them.. I don't think that YouTubers are just those who upload there a video of themselves but those ones who try to make others laugh or even motivate them...

What type of YouTube content is the most interesting for you?

I don't know how it is called, but I'll try to explain it in detail.. when there is a film and it has funny bloopers at the end I like watching them, but what I really love is watching is "making of" or "behind the scenes" of any song or movie...I mean, I think there are many information that are mentioned in here.. (smile)

What type of YouTube content is probably the most interesting for the mainstream society? (besides music)