Target the untargetable

How to attract Hipsters through advertising?

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Abstract: The Hipsters seem to be outright allergic to traditional advertising. Their longing for authenticity, uniqueness and individuality causes their consumption behaviour to depart from the general population. The Hipster culture is a unique social phenomenon because Hipsters do not dare to admit the affiliation to the culture while simultaneously the overt behaviour and outer appearance of the majority of them clearly signals otherwise. And although individuality characterizes the culture, all the Hipsters possess similar characteristics and are therefore considered a social collective. This idiosyncratic behaviour frequently receives criticism in the media and journals. Despite the constant public mocking, the popularity of the Hipster culture is increasing continuously and it has spread itself beyond its urban roots. However, companies lack the knowledge on how to attract Hipsters through advertising, which has led to countless of failed marketing campaigns. Successfully attracting Hipsters can substantially boost the performance of certain companies. The aim of this research is to discover advertising strategies to attract Hipsters by comparing the attitude of Hipsters and ordinary consumers towards different types of advertisements. An experiment is conducted to compare differences in evaluations. Small alterations were made to the advertisements to challenge core values of the Hipster culture. Any difference in evaluations indicate what is valued by Hipsters and should be respected when targeting them. The results of the experiment indicate that contradicting the desire to be authentic and ignoring the refusal of Hipsters to be part of a social collective will significantly lead to a lower attitude of Hipsters toward advertisements. It is advised not to make a connection, either visually or verbally, with the Hipster culture in advertisements.

Key words: Advertising, Hipsters, targeting, advertisements, social collective, subculture, authenticity, uniqueness, individualism, trendsetters, deviating behaviour, distinctive preferences

Statement of Originality

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I declare that the text and the work presented in this document is original and that no sources other than those mentioned in the text and its references have been used in creating it.

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1. Introduction

"I'm sitting in a craft beer microbrewery-slash-bar-slash-warehouse. You know the scene – stainless steel bar, exposed light fittings, trendily grungy brickwork visible in painstaking patches on the otherwise white walls. (…) A splash of colour comes in the form of some street art-like graffiti; the waiters all sport achingly cool facial hair and tattoos. (…) I down my porter, feeling vaguely sickened by its hipness. It would be alright if I was in Brooklyn (…) but I'm not. I'm in Vietnam."

(Coffey, 2017)

The Hipster culture might seem innocuous, but it is taking over the world. Hipsters are a well-known figure in today's society worldwide and often easily recognizable by their outer appearance (Waller, 2016). They avoid chain coffee shops, boycott anything from mainstream cultures and prefer the hidden gems in cities like the one perfectly exemplified in the quote above (Schiermer, 2014; Victoriano, 2014). The culture created by Hipsters is characterized by independent thinking and individuality (Ferrier, 2014). However, the culture is faced with continuously public mocking due to its peculiarity (Haddow, 2008). Hipsters are criticized for being hypocritical posers (Lanham, 2008) and superficial creatures (Schmitz, 2015). Although the Hipsters form a social collective, nobody dares to admit the affiliation to the culture partly due to the cynical depiction of Hipsters in the media (Haddow, 2008). This idiosyncratic behaviour makes the Hipster culture unique. Against all odds, the Hipster movement has become a global phenomenon and its popularity is still increasing (Pfeiffer, 2015). The lack of attention for the Hipster culture in consumer and marketing research (Greif, Ross & Tortorici, 2010; Schiermer, 2014) is leading to numerous failed marketing campaigns worldwide (Just, 2016).

1.1. General introduction

The Hipsters are easy to recognize, especially in urban areas. And although it contradicts their individualistic perspective on society, Hipsters do have homogeneous characteristics and are therefore considered a social collective (Just, 2016; Schiermer, 2014). The Hipsters are young, well-educated professionals born between the late '70s and mid-90s (Dall'Aglio, 2012). They not only tend to reject the attitudes held by ordinary consumers, they take an uncaring stance towards society and have a rebellion against what they establish as being mainstream (Lanham, 2002). Conforming to the mainstream is considered to be too easy, boring and polished (Crewe, Gregson & Brooks, 2003). Hipsters are continuously searching for authenticity (Schiermer, 2014) and this quest leads to distinctive preferences in, for example, music, art and fashion (Maly & Varis, 2016). Their preference for generic and authentic brands communicates their desire to be different than the masses (Lanham,

2002) and to express themselves in a unique way (Ehrlich & Bartz, 2010). According to Hipsters, it is impossible to achieve a unique aesthetic when mainstream cultures are being pursuit (Nordy, 2013). The hunt of Hipsters for undiscovered brands takes place in underground environments and the exploration in such environments frequently leads to new trends. Therefore, the Hipsters are considered to be trendsetters (Hendlin, Anderson & Glantz, 2010). The performance of numerous brands (e.g. American Apparel and Hershel) is substantially boosted because of the involvement of Hipsters (Henke, 2013). They tend to attract a lot of followers and a business can quickly catch on in the mainstream once Hipsters promote the brand (Marketing to today's Hipsters, 2017). However, Hipsters will abandon a trend once it is pick-up by the mainstream and start looking for new ones (Lanham, 2008). The longing for non-conformity continuously leads to abnormal and inconsistent behaviour compared to the general public (Greif, 2010).

The Hipster movement has become a global phenomenon and it is likely to keep growing in the upcoming years (Pfeiffer, 2015). The growth in popularity is mainly due to the fact that the Hipster culture offers a refreshing and empowering way for Hipsters to experience and create their own identity (Nordby, 2013). The process of finding your own style and developing yourself is grounded in the continuous growth of the phenomenon since it gives people feelings of identity investment, self-discovery and personal enrichment (Arsel & Thompson, 2010). The current state of the Hipster culture parallels the view of modern Western society, both are marked by individualism and egocentrism. And the social trend indicates that the majority of Western civilization will soon possess characteristics similar to that of Hipsters (Rasmussen et al., 2012). The generation of the Hipsters is considered to be the most individualistic generation to this date (Schmitz, 2015). The Hipster culture in Western societies indicates a remarkable trend among young urban consumers, namely the antagonism of individuality and social belonging. People conspicuously yearn for a unique individuality, while the overt behaviour at the same time shows a united group of individualists (Schiermer, 2015).

Although the Hipster culture offers personal benefits, the search for an authentic lifestyle frequently leads to new trends and the number of people with traits of a Hipster grows continuously, the Hipster culture is constantly faced with public mocking and receives a lot of criticism in popular media. Lanham (2002) criticizes Hipsters for being non-conformist posers while simultaneously performing acts of conformity. The term *Hipster* is frequently used as an insult (Greif, 2010). Several books (Ehrlich & Bartz, 2010; Greif, 2010; Mande, 2010) and articles (Maly & Varis, 2016; Rasmussen et al., 2012; Schiermer, 2014) are criticizing the culture and, therefore, creating a despised image of a typical Hipster. Hipsters do put much effort in being recognizable as a specific type of culture while simultaneously refuse the affiliation to the culture. Paradoxically, Hipsters are often insulted by people who resemble the typical Hipster (Greif, 2010), which is also stated by Tim Heidecker: "*Nobody hates Hipsters more than Hipsters*." (Moore, 2013). White and Dahl (2007) investigated this paradoxical

behaviour and concluded that Hipsters resist the label of a Hipster because the label is negatively perceived and stigmatized in society. Hipsters tend to protect their social identity by avoiding social collectives (White & Argo, 2009). The idiosyncratic behaviour of Hipsters of denying being part of the Hipster culture, while obviously the outer appearance and overt behaviour signals otherwise (Haddow, 2008) makes the Hipster phenomenon unique. According to Nordby (2013): "*An integral part of being a Hipster is a denial of Hipsterism*". However, all the Hipsters have certain identity markets and they all share similar characteristics (Maly & Varis, 2016). The phenomenon is best described as a group of individualists, a collective phenomenon of looking alike trying to look different (Just, 2016).

1.2. Problem statement

Hipsters are trendsetters (Hendlin et al., 2010) and their influence on a variety of industries (e.g. fashion, art, music, etc.) can no longer be ignored by companies (Cassar, 2016). The Hipster culture has led to homogenized cities all over the world as well, urban areas have changed due to the influence of Hipsters. Big chains like Starbucks and McDonalds no longer rule major cities in the world. Independent, yet similar looking hip businesses, are taking over the typical street view in these cities (Coffey, 2017). And not only has the culture spread itself beyond its urban roots (Maly & Varis, 2016), the whole Western civilization moves towards a more individualistic and egocentric society. The social trend indicates that the majority of Western societies will possess similar characteristics as the Hipsters (Rasmussen et al., 2012). Surprisingly, the consumption- and community behaviour illustrated by the Hipster is neglected by academics, especially in consumer and marketing research (Greif et al., 2010). Even though the value of Hipsters is recognized and acknowledged by companies (Schiermer, 2014).

Although a substantial amount of research regarding the social and ethnographic aspect of the Hipster culture is conducted, marketing practitioners still lack the knowledge on how to attract Hipsters through advertising (Just, 2016). The idiosyncratic behaviour of Hipsters is challenging for marketers and companies constantly are losing the battle when it comes to targeting them (Mind the gap when targeting Hipsters, 2014). Major global companies (e.g. eBay and Amazon) tried to create attractive marketing campaigns aimed at Hipsters, however, they continuously fail to do so (Just, 2016). The ambiguous and oppositional behaviour of Hipster should receive more attention in the academic world. The aim of this research is to discover strategies to attract Hipsters through advertising by comparing the attitudes of Hipsters and ordinary consumer towards different types of advertisements. The main research question of this research is formulated as follows:

"How does the attitude of Hipsters towards advertisements differ from the attitude of ordinary consumers?"

Hipsters seem to be outright allergic to traditional advertising. Advertisements aimed for Hipsters are even frequently evaluated as uninviting and unappealing by Hipsters (Just, 2016). Common targeting strategies do not seem to attract Hipsters. Advertisements are a powerful communication tool and is considered to be one of the most crucial decisions of a marketer in the targeting process (Iyer, Soberman & Villas-Boas, 2005). The attitude towards an advertisement is an important indicator of the effectiveness of the advertisement (Spears & Singh, 2004). A positive attitude can ultimately influence people's behaviour (Petty, Cacioppo & Schumann, 1983), it is therefore important that an advertisement is designed with caution in order to successfully attract the target audience. This research focuses on the difference between Hipsters and ordinary consumers. So, what type of advertisements are likely to attract Hipsters? What do Hipsters value in advertisements? What moral principles should be respected when designing advertisements? These questions will be covered in this research.

1.3. Managerial implications

Marketing practitioners could benefit from the results of this research since the nature of the research is rather practical. A specific target group is thoroughly investigated and different strategies to attract that target group are tested in an experiment. Results of comparable experiments will indicate what the target audience values and therefore, what should be considered when designing a marketing campaign. Denying or opposing a principle of the target group could seriously hurt the performance of a firm. Uninviting advertisements could lead to a lower attitude towards the brand and hurt its performance (Spears & Singh, 2004). Minor alterations could have a big influence.

It is recognized that the behaviour of Hipsters towards marketing activities depart from usual marketing theories and this deviation is one of the underlying reasons why this research is conducted. This research is particularly relevant for companies in creative industries (e.g. movie, fashion, art, music, etc.) since Hipsters are active in such industries and they use visual markers of their preferences to communicate their identity (Maly & Varis, 2016; Schiermer, 2014). But an increasing number of companies will have to deal with consumers similar to today's Hipster because the society moves towards an egocentric and individualistic society (Rasmussen et al., 2012).

1.4. Theoretical contributions

The existing literature regarding the Hipster culture is dated and it is even recognized that a workable definition of a Hipster is missing in the available literature (Bogovic, n.d.; Greif, 2010; Lorentzen, 2010) mainly due to the translocal and complex nature of the culture (Arsel & Thompson, 2011; Maly & Varis,

2016). The Hipster culture is continuously changing (Nordby, 2013) and as a consequence, Hipsters from a few years ago are already different than the Hipsters of today (Meyer & May, n.d.). Besides that, the Hipster culture has spread beyond its original roots (Pfeiffer, 2015). The focus has shifted from genuinely trying to be unique to a greater importance on the overt appearance (Wartena, 2013). The recent developments of the Hipster culture require new theoretical insights. A workable definition should be developed which represents the contemporary Hipsters and incorporates global indices.

Existing literature have mainly focused on the social and ethnographic aspect of the Hipster culture (Greif, 2010; Maly & Varis, 2016; Rasmussen et al., 2012; Schiermer, 2014). Investigating the Hipster culture from an economical perspective could lead to new insights on how to target a group of individualists. Well-established marketing theories do not seem to be effective and efficient when the consumers possess the characteristics of a Hipster. As mentioned before, the social trend indicates that the majority of the society soon will possess these characteristics (Rasmussen et al., 2012).

1.5. Delimitations of this research

Several delimitations will be discussed to set the boundaries of the research and to create reliable expectations. Advertisements are used in this research due to the high visibility of advertisements in the target marketing process (Smith, 1956) and ease to manipulate a single advertisement component. Although marketing involves a variety of activities ranging from distribution to the development of new products (Kotler & Levy, 1969), advertising is considered to be one of the most crucial decisions of marketing practitioners (Iyer et al., 2005).

This research is not a sociological investigation. A social phenomenon is investigated which as implications on a variety of fields, such as consumer research, advertising and marketing. The nature of this research is economical and it is not so much ethnographical.

1.6. Outline of this research

The research is structured in the following chapters. Chapter two thoroughly investigates the Hipster culture and includes sections regarding the origin of the culture, the personality traits of the Hipster and the current state of the culture. Chapter three describes target marketing theories and the role of advertisements in this process. In the next chapter, hypotheses will be developed based existing literature. The conceptual framework of the research will be presented as well in this chapter. Chapter five is dedicated to the methodology of this research. The development of the stimuli, as well as the procedure of the experiment and measurements of the constructs will be explained. The results of the experiment will be presented in chapter six. The interpretation of the results and the explanation of the findings will be explained in final chapter of this research.

2. Who are the Hipsters?

The first step in the process is to discover who the Hipsters are and why they are a unique group of consumers in modern society. This chapter will describe the globalized indices of a Hipster as well as the current state of the culture. However, in order to understand the contemporary Hipster, it is essential to look at its past and trace its origins. Therefore, the first part of this chapter will describe the origin of the culture.

2.1. The origin of the Hipster

The Hipster has been around for several decades. Although the Hipster reappeared in the 21st century, the origin of the Hipster is to be found in the post-World War II period (Maly & Varis, 2016). According to several sources in the existing literature, an explicit description of a Hipster was first mentioned somewhere between the late 1940s and 1960s (Greif, 2010; Mailer, Malaquais & Polsky, 1957; Maly & Varis, 2016; Radu, 2014; Rasmussen et al., 2012). Nearly at the same time, there are two authors who, independently of one another, describe the phenomenon. Jack Kerouac (1957) portrays the Hipster as a young vagabond, inspired by jazz, poetry, recreational drugs and sex in his novel *On the road*. In the same year, Mailer published an essay called *The White Negro* (Mailer et al., 1957) where he addressed the history and ethos behind the Hipster. He had collected data throughout the 1920s and 1950s about the development of this movement (Rasmussen et al., 2012). Mailer objectively describes the Hipster as being a white man drawn towards the black community and its distinctive lifestyle.

The period after World War II is characterized by economic growth, materialism, consumerism and conformity (Rasmussen et al., 2012). The majority of the United States of America, especially the elderly people, wanted to take up life where it had left off before the war years with security and safety. The younger generation who grew up in cities, such as New York, Chicago and San Francisco, felt that this security and safety were a façade that could be destroyed at any moment (Huddleston, 2012). As a reaction, these people began to reject commercialism and turned towards the articulation of the self in terms of non-conformity to mainstream culture (Greif, 2010; Reeve, 2013). This group of non-conformists, currently known as Hipsters, felt misunderstood and believed in a more authentic lifestyle compared to the newfound affluence and quest for materialism (Huddleston, 2012).

Parallel to this development, the Black culture began to emerge in the United States (Arsel & Thompson, 2010). Kerouac (1957) and Mailer et al. (1957) both agree on the major influence of jazz on the development of the Hipster culture. In the 1930s and 1940s, Black jazz musicians had an unencumbered, free lifestyle attitude. In general, they had a more authentic live while there was a constant danger of being imprisoned or killed by racists. This paralleled the view of the young non-

conformists in the metropolitan areas in the United States. They were afraid of the possibility of a new war and the creation of a homogeneous society (Huddleston, 2012; Maly & Varis, 2016). Jazz played a pivotal role in the creation of the Hipster culture.

The term '*Hipster*' originates from the jazz scene as well. The word is a development of the word '*hepcats*'. In the 1920s, the jazz scene was vibrant and attracted many young people. A '*hep*' was somebody who liked, practiced or listened to jazz. A '*cat*' is a common name for an African-American youth gang. So, Hepcats were young gangs of jazz followers (Radu, 2015; Rasmussen et al., 2012). The term '*Hipster*' was considered to be more suitable when more white people had entered the jazz scene. The music genre itself evolved and the front man of this new wave was Charlie Parker, an American jazz saxophonist. He is recognized as the world's first Hipster (Rasmussen et al., 2012).

2.2. The contemporary Hipster

The Hipsters reappeared in the United States in the 1990s and have since then spread themselves over the different continents (Maly & Varis, 2016). An article from 1994 in the *Time*, a popular American magazine, criticized the commercial mainstreaming of hipness by baby boomer consumers. It posed the question: '*If everyone is hip, is anyone hip?*' (Arsel & Thompson, 2016). This simple question, what would become central in subsequent dialogues about the Hipster, has started a discussion. By the end of the 1990s, leading business media such as *Fortune* and the *Wall Street Journal* were discussing the phenomenon (Kinsella, 1999; Lee, 1996; Miller, 1996; Munk, 1999; Pope, 1998). In the articles, the Hipster is circumscribed as a hip consumer, living an alternative lifestyle and manifesting itself in gentrifying neighbourhoods (Greif, 2010). Often, their preferences in music, art and fashion are used to describe them (Schiermer, 2014) as well as their involvement in politics and social movements (Victoriano, 2014). They tend to have an uncaring attitude towards society and a rebellion against what they establish as being mainstream (Lanham, 2002).

2.3. Global indices of the Hipster

The Hipster culture have spread itself across the globe and the movement has led to homogenized cities all over the world (Coffey, 2017). However, it would be wrong to assume that the culture is a homogeneous globalized subculture. Hipsters do look different depending on where you are (Clayton, 2010). So, the Hipster culture is thus best been seen as a translocal and polycentric phenomenon (Varis & Wang, 2011). However, there are certain identity markers that are truly global (Maly & Varis, 2016; Just, 2016).

2.3.1. Demographic variables

The existing literature all agree on the following characteristics. The Hipsters, both men and women, are typically between 20 and 35 years old (Greif, 2010). They are manifesting themselves in urban and cosmopolitan areas in cities all around the world (Maly & Varis, 2016). Often, they contribute to the gentrification of former shabby neighbourhoods. The Hipster culture is known for the renovation of the neighbourhood Williamsburg in New York (Schiermer, 2014). Similar developments can be detected in other big Western cities as well, such as Kreuzberg (Berlin), Vesterbro (Copenhagen) and Amsterdam North. Although the first Hipsters were young white people (Schiermer, 2014), ethnicity no longer plays a role (Maly & Varis, 2016).

2.3.2. Personality traits

There are three continuously returning personality traits that are fundamental for a Hipster. Globally, Hipsters claim to be authentic, unique and individualistic (Maly & Varis, 2016). The existing literature regarding Hipsters mentions at least one of these traits in one form or another (Henke, 2013; Michael, 2015; Rasmussen et al., 2012; Schiermer, 2014). The three traits are highly related, however, not interchangeable. Each of these traits and their underlying concepts will be explained in more detail.

2.3.2.1. Quest for authenticity

Authenticity has been broadly defined as something real, true, genuine or original as opposed to fake and pretentious (Harter, 2002; Peterson, 2013). According to Maly and Varis (2016), being a Hipster is about being real and true. Schiermer (2014) mentioned authenticity as well as one of the two main characteristics of a Hipster. Although the outer appearance is frequently used to communicate the quest for authenticity (Maly & Varis, 2016), being authentic is about something more personal and emotional. It is about getting closer to the self (Michael, 2015). The search for authenticity can be traced back to the origin of the Hipster. In the 1940s, they were searching for an authentic lifestyle and they were afraid of a homogeneous society (Huddleston, 2012). A frequently mentioned characteristic of Hipsters is their urge to reject commercialism (Maly & Varis, 2016). However, according to Wartena (2013), Hipsters do not reject commercialism because it is mainstream, but because it is not authentic in their opinion. Distinction and timing are two important underlying concepts of authenticity.

Distinction is an essential element in the Hipster culture. Many of the authors who investigated the Hipster culture (Arsel & Thompson, 2010; Greif, 2010; Maly & Varis 2016; Rasmussen et al., 2012; Stahl, 2010) referred to the concept of distinction published by Bourdieu (1979). Greif, who is seen as the first author who seriously investigated the Hipster culture (Rasmussen et al., 2012), even describes

the work of Bourdieu as an undisputed masterwork (Greif, 2010). Bourdieu (1979) argues that people of different social classes distinguish themselves and find structure through the perception of taste in, for example, music, art and fashion. Hipster fashion is one of the major markers of Hipsterism (Maly & Varis, 2016). There are visual markers (e.g. vintage clothes, skinny jeans, big classes, etc.) that seem to be typical for a Hipster. It is about liking things that the average person would not like. Especially re-using old styles and trends seems to occur frequently (Rasmussen et al., 2012). While the importance of fashion cannot be ignored, it is merely a way for people to communicate a certain attitude and to express their true self. Being part of the fashion movement does not automatically make you a Hipster. A real Hipster uses fashion and other forms of self-expression as a communication tool to distinguish themselves from other social classes (Bourdieu, 1979; Greif, 2010). The fashion movement makes it difficult to distinguish real Hipsters from hip people, known as Hipster fashionistas.

Timing is therefore extremely important in the Hipster authenticity claim (Maly & Varis, 2016). A well-known slang for Hipsters is: ´*I am a fan of…before it was cool.*' (Wartena, 2013). In order to be authentic, Hipsters distinguish themselves from Hipster fashionistas by purchasing from a specific brand or wearing certain clothes before this brand or style becomes popular in mainstream cultures (Maly & Varis, 2016). A distinctive behaviour of Hipsters is the avoidance of global brands to uphold an authentic identity (Cronin, McCarthy & Collins, 2014; Roos, 2017). Brands can lose their authenticity when they become too popular or mainstream and Hipsters will most likely avoid them (Holt, 2002). According to Lanham (2002), Hipsters tend to prefer generic brands which lack a recognizable name or logo. This preference influences the infrastructure in Western cities as well. Globally, franchise chains have been replaced by independent stores (Hubbard, 2016). Paradoxically, although Hipsters have the desire to express themselves in terms of non-conformity to the mainstream, they do identify themselves with a few big corporate brands such as Apple and Adidas (Greif, 2010; Maly & Varis, 2016). There seem to be no clear reason why certain brands are rejected while other brands are embraced.

2.3.2.2. Craving for uniqueness

Uniqueness is a keyword for Hipsters (Rasmussen et al. 2012). Uniqueness is the state or quality of being one-of-a-kind. The Hipsters thrives on being quirky and unique (Ehrlich & Bartz, 2010). The ideal of the Hipster is to avoid being mainstream. They have a strong desire to differentiate from the masses. Everything from the mainstream is looked down upon simply because it is liked by the masses (Lanham, 2002). The mainstream is too easy, boring and polished (Crewe et al., 2003). The Hipsters are constantly seeking new trends and are therefore considered to be trendsetters (Hendlin et al., 2010). They customize or create their own possessions to achieve a unique appearance (Nordby, 2013).

2.3.2.3. Longing for individuality

The concepts of being unique and being individualistic are closely related. However, the longing for individuality is related to the refusal of being part of a collective. Expressions of individuality is usually in relation to others and reinvent accordingly (Alfrey, 2010). In the existing literature, the terms individuality and independently are often used interchangeable (Rasmussen et al., 2012). An important aspect of individuality is the rejection of the label '*Hipster*' (Touboul, 2014). Nobody would dare to admit the affiliation to the culture (Haddow, 2008). The label is resisted because the image of a Hipster is stigmatized in society (White & Dahl, 2007). However, it is remarkable how many trends are shared and adopted by people within the Hipster culture, despite the importance of signaling creativity and individualism (Rasmussen et al., 2012). This idiosyncratic behaviour will be explained later in this chapter (see section *2.5.2. The Hipster paradox*).

2.4. Definition of a Hipster

The next step is to define the Hipster. However, according to Rasmussen et al. (2012), defining a Hipster could be the end of them. Putting a label on the phenomenon contradicts the desire to be authentic, unique and individualistic. Maly & Varis (2016) describe this as the '*Hipster dilemma*'. The complex and translocal nature of the Hipster is the reason why the existing literature lacks a workable definition of the phenomenon (Arsel & Thompson, 2011; Maly & Varis, 2016). The Urban Dictionary (2012) defines Hipsters as follow: '*Hipsters are a subculture of men and women typically in their 20s and 30s that value independent thinking, counter-culture, progressive politics, an appreciation of art and indie-rock, creativity, intelligence, and witty banter.*'. This definition and comparable versions of this definition are frequently used in the academic world when describing Hipsters (Roos, 2017; Schiermer, 2014). However, it ignores the fact that Hipsters reject the label as a category for self-identification (Bogovic, n.d.; Greif, 2010; Lorentzen, 2010). Besides that, it might be too specific for the contemporary Hipster and it disregards the global indices. A definition of the Hipster will be developed based on the existing literature, the existing definition and the global indices of a Hipster. For the remainder of this research, the following definition will be used:

"Hipsters are a subculture of men and women typically in their 20s and 30s living in urban areas who have a strong desire to be authentic, unique and individualistic. They want to be true and genuine to their self, value independent thinking and like to stand out in the crowd by being different than the masses. They want to be an individual within society without being affiliated with a certain group."

2.5. *The current state of the contemporary Hipster culture*

The current state of the Hipster culture is marked by increasing levels of consumption (Rasmussen et al., 2012). Hipsters customize or create their own possessions to achieve a unique aesthetic (Nordby, 2013). The state of the culture parallels the trend of the current society, which is marked by individualism and egocentrism (Rasmussen et al., 2012). The exploration of Hipsters in underground environments frequently leads to new trends (Hendlin et al., 2010) and these trends are exchanged with other people within the social group (Arsel & Thompson, 2010). However, the Hipster trend has spread beyond its urban roots (Pfeiffer, 2015). A large amount of the contemporary Hipsters is different than its predecessors (Meyer & May, n.d.). The focus has shifted from genuinely trying to be different to a greater value on the overt appearance. The culture has to some degree evolved into a fashion statement (Wartena, 2013). Hipsters are trying to distinguish themselves from the fashionistas.

The Hipster culture is growing in popularity mainly due to the fact that it offers a new, refreshing and empowering way for followers to experience their identity. The trend has been around for approximately two decades and it will not stop anytime soon (Nordby, 2013). Hipsters continuously trying to remain original by avoiding stagnancy, therefore, the culture is constantly changing. Once a trend is adopted by the mainstream society, Hipsters will abandon it and will search for new, unknown trends (Lanham, 2008). However, the overall trend is and will remain extremely popular due to its advantages. Hipsterism offers an easily maintained and fashionable way of life, regardless of one's financial situation. The Hipster aesthetic is affordable, which fits the characteristics of the Hipster lifestyle, namely the rejection of commercialism (Maly & Varis, 2016; Nordby, 2013). Besides that, the process of finding your own style and developing yourself gives people feelings of identity investment, personal enrichment and self-discovery (Arsel & Thompson, 2010).

The spread of the Hipster culture beyond its roots has led to a noteworthy distinction between '*real*' Hipsters and '*fake*' Hipsters (Maly & Varis, 2016). As mentioned before, the culture has evolved into a fashion statement (Wartena, 2013), which highly dissatisfies and infuriates the real Hipsters. A real Hipster wears certain type of clothing because it ideologically defines him- or herself and not because it is hip at the moment (Maly & Varis, 2016). The current development of the culture is considered a threat to the real culture. The growth in popularity makes it more difficult to present oneself as authentic and one-of-a-kind (Arsel & Thompson, 2010). As mentioned before in this chapter (see section *2.3.2. Personality traits*), there are certain characteristics which distinguishes the true Hipster from Hipster fashionistas. Especially the concept of timing is crucial in the Hipster authenticity claim (Maly & Varis, 2016). Contrary to popular belief, the Hipster culture is not a homogenous culture. It is constantly evolving and there are major differences between Hipsters. The heterogenous nature of the culture has a major consequence, people do not dare to admit the affiliation to the group (Haddow, 2008). Arguably, there are two underlying reasons why nobody admits the affiliation to the

group. Hipsters will never admit being a Hipster because by admitting the affiliation to the culture, you cannot consider yourself to be different (Nordby, 2013) and nobody wants to be part of a despised culture (Schiermer, 2014; White & Dahl, 2007).

2.5.1. Hipster bashing

The Hipster is not a well-liked figure and receives a large amount of criticism in journals, even Hipster handbooks mention the despised image of a typical Hipster (Schiermer, 2014). The satirical description of the Hipster by Lanham (2002) could be seen as the starting point. Hipsters are criticized for being non-conformist posers and they are accused of judging other people and products of mass culture while simultaneously performing acts of conformity. According to the media, the Hipster is a superficial creature due to the fact that they are only visible through consumption (Schmitz, 2015). Furthermore, although some authors consider the Hipsters as trendsetters (Hendlin et al., 2010), it has been emphasized that they only recycle past trends instead of creating new ones (Fletcher, 2009).

The term '*Hipster*' is frequently used as an insult (Greif, 2010). Mande (2010) describes the culture as an endless joke in his book *Look at this f*cking Hipster*. He describes the Hipster as a shallow, materialistic and directionless human being. Ehrlich and Bartz (2010) display the Hipster as some sort of creature and describe humorously how Hipsters behave in everyday situations and how you should behave around them in their book *Stuff Hipsters hate*. There are tons of articles available online which ironically describe the Hipster culture, it therefore makes sense that nobody wants to be part of this culture. Paradoxically, those who insult the culture often resembles the typical Hipster (Greif, 2010).

2.5.2. The Hipster paradox

Hipsters are trying hard to be different and one-of-a-kind, however, this search for authenticity, uniqueness and individuality often ends up in Hipsters consistently taking the same decisions (Touboul, 2014). By doing so, they all look alike, act the same and conform in their non-conformity (Plevin, 2008). Contrary to the importance of signaling creativity and individualism, Hipsters follow many of the same trends (Rasmussen et al., 2012). It is recognized that true Hipsters do search for trends which they then expose to the mainstream society. However, the majority of the Hipsters adopt trends and merely adopt Hipster styles without adopting any of the underlying values of Hipsterism (Nordby, 2013). This development is labelled as the Hipster-effect, a non-concerted collective phenomenon of looking alike trying to look different (Touboul, 2014). The Hipster culture is a social phenomenon which can best be described as a group of individualists (Just, 2016). This idiosyncrasy is recognized in the existing literature (Fletcher, 2009; Giechel, 2014; Kiefer, 2009; Lorentzen; 2007) and this behaviour makes the Hipster culture unique.

3. Targeting the Hipsters

Rule number one of marketing is that you have to know your target audience in order to develop an effective campaign (Ryan, 2016). The previous chapter has proved that we do have a clear understanding of the Hipster culture and the characteristics and traits of the people. However, it seems like Hipsters are immune or even outright allergic to traditional advertising. Academics have not yet investigated this topic thoroughly. This chapter consists of two sections. First, generic targeting strategies will be explained, then the role of advertisements in this process is described. At the end of each section, the Hipster is brought into the picture. Their response to traditional advertising is deviating from ordinary behaviour.

3.1. Market targeting

The general practice in marketing is to divide a heterogeneous market into homogeneous segments and to choose one or more segments to enter (Smith, 1956). When selecting segments, organizations have to make choices regarding the scale and scope of their marketing activities. It must decide how many and which segments to target (Kotler & Keller, 2009).

3.1.1.   The four generic target marketing strategies

According to Kotler and Keller (2009), there are four generic target marketing strategies, which are thoroughly described in their market-leading book *Marketing Management*. The four strategies differ in their level of segmentation. On the left of the spectrum lies full market coverage and on the right of the spectrum lies treating individuals as segments. Each of the four generic marketing strategies will be briefly explained stepwise from the left of the spectrum to the right.

- *Undifferentiated target marketing*. Applying an undifferentiated target marketing strategy means that the organization pays no attention to differences between segments and targets the whole market with a single offer. The marketing program of a product or service is aimed to be sold to the broadest number of buyers via mass communications and mass distributions. This targeting approach is considered to be appropriate strategy when all the consumers have roughly the same preferences and the market shows no natural segments (Kotler, 1967; Kotler & Keller, 2009).

- *Differentiated target marketing*. Differentiated marketing is a more effective strategy when the market consists of different groups of consumers who have different needs and wants. Companies applying this strategy still cover the entire market, however, they design separate marketing strategies for each segment. Therefore, this strategy typically creates more total sales compared

to the undifferentiated marketing. However, designing separate marketing strategies to be appealing to all segments is expensive (Kotler, 1967).

- *Concentrated target marketing*. When implementing the concentrated target marketing strategy, also known as niche marketing, an organization markets to only one particular segment. By doing so, the firm gains deep knowledge of the segment's needs. This approach is typically interesting for firms with limited resources. Instead of going after a small market share of a large market, firms who implement niche marketing go after a large market share in a small market (Kotler, 1967).

- *Customized target marketing*. The target strategy on the right of the spectrum is customized target marketing. Customized marketing is difficult to implement especially in a brick-and-mortar environment. Customers are taking more individual initiative in determining what and how to buy. Customized marketing seeks to target individual customers with tailored offers (Kotler & Keller, 2009). This approach gained popularity in, for example, the retailing industry (Petrison, Blattberg & Wang, 1997). However, it either requires an excessive knowledge of the customer group (Chen, Narasimhan & Zhang, 2001) or it requires a platform where customers can design their own products (Kotler & Keller, 2009).

3.1.2. Targeting strategies and the Hipster culture

In evaluating and selecting segments, an organization must look at its own objectives, resources and the segment's overall attractiveness (Kotler & Keller, 2009). The preferences and behaviour of the target group should be considered as well when deciding on the target strategy (Solomon, Dahl, White, Zaichkowsky & Polegato, 2014) especially when the target group does not respond in a typical way to marketing activities. It is known that Hipsters have a strong desire to be authentic, unique and individualistic (Ehrlich & Bartz, 2010; Maly & Varis, 2016; Rasmussen et al., 2012; Schiermer, 2014) Ignoring differences between segments arguably will not be a suitable target strategy when targeting the Hipster. A Hipster would like to stand out in the crowd and differentiate from the masses (Lanham, 2008). The implemented strategy should take this desire into account. Based on the characteristics of the Hipster, it makes sense to treat individuals as segments. In other words, use a strategy from the right side of the aforementioned spectrum (i.e. concentrated and customized target marketing). For example, Hershel, a Canadian brand selling backpacks, successfully targeted the Hipsters with advertisements. They remained authentic and unique by avoiding mass marketing (Lee, 2016).

3.2. The role of advertisements in marketing activities

Marketing is a societal activity that goes considerably beyond the mere selling of products and services. It involves activities ranging from distribution and pricing to the continuous attention to the changing

needs of (prospective) customers and the development of new products (Kotler & Levy, 1969). Although marketing is customer-focused, customers only see the tip of the iceberg. A customer usually sees what an organization communicates to the world. Advertisements are a highly visual and prominent communication tool and are substantially used in the segmentation and targeting process (Smith, 1956). It is considered to be one of the most crucial decisions of a marketer (Iyer et al., 2005). Advertising is defined as "*a paid persuasive communication that uses non-personal mass media, as well as other forms of interactive communication, to reach broad audiences to connect and identified sponsor with a target audience*" (Tucciarone, 2007). In general, advertisements have two functions, namely producing sales and building a strong brand (Keller, 1993; Keller 2003; Lavidge & Steiner, 2000).

The ultimate goal of advertising is to influence people's behaviour (Petty et al., 1983). However, the notion that immediate sales results can be achieved by an effective advertisement campaign is a deceptive belief (Lavidge & Steiner, 2000). Contrary to popular belief, the majority of the advertisements are not intended to stimulate immediate purchase. Advertisements are designed to give consumers knowledge about the company and create favourable attitudes towards the brand (Lavidge & Steiner, 2000). Advertisement management is recognized as a long-term process where the consumers move over time through several stages (Barry & Howard, 1990). The most cited model is developed by Lavidge and Steiner in 1961 and originally consists of seven stages ranging from merely awareness to actual purchase (Lavidge & Steiner, 2000). The model is based on several predecessors which all describe similar stages. Barry and Howard (1990) reviewed all the traditional models and conclude that the majority of the models prior to the Lavidge-Steiner model consists of the stages attention (cognition), interest and desire (affection) and action (conation). The goal of advertisements is to move people up a series of steps (Lavidge & Steiner, 2000; Tucciarone, 2007).

The second role of advertising is to create a strong brand. The field of branding is mainly developed by the professor Kevin L. Keller. According to him, the ultimate goal of building a brand is the creation of brand equity and financial value (Keller et al. ,2003). A brand is defined as a name, term, sign, symbol or design, or combination of them which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors (Kotler, Saliba & Wrenn, 1991). A brand is considered strong when a consumer prefers the branded products or services above all other products or services that are able to fulfill the same need solely by the fact that it is branded (Keller, 1993). In advertising, a brand element is used for differentiation purposes (Romaniuk, Sharp & Ehrenberg, 2007).

The level of involvement is inextricably connected with processing advertisements. The concept is first formulated by Lavidge and Steiner (2000) but further developed by Petty et al. (1983). The level of involvement influences the process of moving consumers up the ladder of the Lavidge-Steiner model. It affects the size and the pace of the steps taken by the consumer (Barry & Howard,

1990). A consumer can follow two mental routes when exposed to advertisements. When consumers are both able and motivated to process an advertisement, they follow the central route. When consumers lack either the ability or motivation or even both, they follow the peripheral route (Petty et al., 1983). However, regardless of the level of involvement, a positive attitude towards the advertisement stimulate consumers to move up the aforementioned ladder. Advertisements should be designed so that the consumer creates a favourable attitude towards the brand. In order to achieve this, the consumers must have a positive attitude towards the advertisement (Zhang & Zinkhan, 2006).

3.2.1. The effect of different components of advertisements on brand attitudes

It is important that consumers like an advertisement in order for them to move up the ladder described in the previous section. Liking advertisements of a certain brand enhances the attitude towards the brand and strengthen the brand equity (Zhang & Zinkhan, 2006). The next step is to break down advertisements into several components and describe which elements of an advertisement a company could change to improve the effectiveness of the advertisement. Literature regarding the components of advertisements frequently make a distinction between verbal and visual components (Childers, 1986; Mitchell, 1986). Pieters et al. (2002) added a third key element, namely brand elements.

3.2.1.1. Brand elements in advertisements

Brand elements are often the centerpiece of marketing communication activities and advertisements (Keller, Heckler & Houston, 1998). A brand element is defined as trademarkable visual or verbal information that identifies and differentiates a product or service. The most common brand elements are name, logo, symbols, characters, slogans and packaging. These elements are uniquely associated with a brand and are therefore commonly referred to as primary brand elements (Keller, 2005).

Brand elements in advertisements are mainly used to influences people's behaviour by communicating information about the brand and its point of differences from competing brands (Farhana, 2012). At least one brand element should appear in the advertisement for brand identification purposes (Keller, 1998). Three elements frequently used in advertisements are the name, logo and slogan. The brand name is arguably the strongest brand element and is highly distinctive and easily recalled (Robertson, 1989). The brand logo is a visual trademark which is especially important for generating brand awareness (Keller, 2005). Another brand element which is often displayed in advertisements is a slogan. They are efficient, flexible and often easily recalled (Dahlén & Rosengren, 2005; Keller, 2005). Symbols and characters are often even less distinctive, but they do complete the image of the brand.

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3.2.1.2. The visual components of advertisements

The visual imagery in advertising is considered to be essential in marketing communication and the effect of visual elements on the attitude towards the advertisement is robust (McQuarrie & Mick, 1999). The pictorial illustration is supposed to capture consumers' attention (Assael, Kofron & Burgi 1967; Rossiter 1981; Singh, Lessig & Kim, 2000). Subtle alterations to the visual elements of an advertisement can already have a substantial effect on the consumer response (Meyers-Levy & Peracchio, 1992). The visual elements of advertisements include all photographs, illustrations, graphics and pictures, but exclude visual brand elements (e.g. the logo) (Pieters et al., 2002).

The overall evaluation of the photographs used in an advertisement affects the attitude towards the advertisements and towards the brand. Positively evaluated photographs produce favourable attitudes independent of product attributes, however, negative attitudes towards the brand are produced as well when a customer does not like the advertisement (Mitchell, 1986). And besides that, a more positive attitude towards the advertisement is formed when the advertisement contains an assumed positively valenced photographs (e.g. sunset) compared to when it contains an assumed negatively or neutral valenced image (Mitchell & Olson, 2000).

Another visual component of advertisement that could influence the overall evaluation is the visual portrayal of the typical user of the brand. In order to appeal to the target audience, organizations often decide to display the typical user in the advertisement (Mitchell, 1986). Unfamiliarity and unrelatedness of visual advertisement elements (e.g. the portrayal of the typical user) can have a negative impact on the attitude towards the advertisement (Lee, Motion & Conroy, 2009).

3.2.1.3. The verbal components of advertisements

Verbal components of an advertisement influence brand attitudes as well (Mitchell, 1986). They include all the textual elements, such as headlines, sublines and body text but exclude verbal brand elements (e.g. the name) (Pieters et al., 2002). A positive attitude towards an advertisement is created when a textual element produces a positive feeling (Mick, 1992). Verbal components are used as well to capture consumers' attention (Pieters & Wedel, 2004). Agreement and relatedness to the verbal message of an advertisement positively influences advertisement attitude (Lord, Lee & Sauer, 1995).

Three common verbal components are product attributes, headlines and price elements. Product attributes is an important determinant of purchase intentions (Pieters et al., 2002), therefore, the majority of advertisements display product characteristics (Mitchell & Olson, 1981). Another vital element of advertisements is the headline. According to Belch and Belch (2001), most advertisers belief that the headline is the most important textual advertisement element. Some advertisements contain information of the price (e.g. discount) of the product or service (Pieters, Wedel & Zhang, 2007).

3.2.2. Advertising and the Hipster culture

Academics have not yet thoroughly investigated on how the attract Hipsters through advertising (Just, 2016). Advertisers and marketers do not yet know how to be appealing to Hipsters. They lack the knowledge on what to do or maybe even more important, what not to do when targeting Hipsters. However, the characteristics and personality traits of the Hipster do indicate several things that should be considered when designing advertisements.

A marketing campaign should appeal to the emotional needs of Hipsters, as well as their likes and dislikes. Being a Hipster is about being real and true (Maly & Varis, 2016) and about being unique and quirky (Ehrlich & Bartz, 2010). A marketing campaign should be unique, and the content should be genuine. A company should seek to do something that no other company has done before. One unique method to achieve authenticity, is by interacting with the customers on a more personal level (McCoy, 2015). Singha, a Thai beer brand, developed a campaign to target the Hipster. They recognized the importance of making a connection with the target group on a more personal level. They developed a campaign where several culinary, fashion and music influencers told personal stories involving Singha beer on several social media platforms (Bradley, 2015). The use of contemporary artist is an effective method to drive brand differentiation and is used to attract Hipsters (Hendlin et al., 2010).

Another important characteristic of a Hipster is the refusal of being part of a collective (Alfrey, 2010) and especially the refusal to admit the affiliation to the culture (Haddow, 2008). Several elements of advertisements can substantially influence the effectiveness of an advertisement when designed carefully. It makes sense to avoid words like *Hipster* and words related to being part of a collective in advertisements simply because of the rejection of the Hipster culture. Headlines focusing on being unique and standing out of the crowd could be an effective way to attract Hipsters. As mentioned before, relatedness to a verbal message of an advertisement positively influences the attitude towards the advertisement (Lord et al., 1995). Amazon launched an advertising campaign featuring kids dressed as Hipsters (Mind the gap when targeting Hipsters, 2014). Based on the existing literature, this might not be an effective approach to attract Hipsters. Again, the refusal to admit the affiliation to the culture (Haddow, 2008), indicates that the obvious portrayal of a Hipster in an advertisement could have a negative effect on the attitude towards the advertisement (Lee et al., 2009).

Each element of an advertisement should be designed with extreme caution. The Hipsters do not react in a typical way to traditional advertising. The characteristics of the Hipsters do indicate several crucial factors that should be considered when designing a marketing campaign and advertisements. It is important to attract Hipsters because they are trendsetters with a lot of followers (Hendlin et al., 2010). A brand can quickly catch on in the mainstream once they successfully targeted the Hipsters.

4. Hypotheses Development

The Hipster phenomenon has become a well-established subculture in society. The ease and affordability of the Hipster lifestyle as well as the personal development of finding one's own style is the foundation of the popularity and growth of the movement (Arsel & Thompson, 2010; Nordby, 2013). Unfortunately, the comprehensive knowledge of the culture has not yet led to knowledge on how to attract them (Just, 2016). In this chapter, expectations regarding ways to attract Hipsters through advertising will be formulated based on the existing knowledge of Hipsters and their usual response to advertising. The chapter ends with a conceptual framework to visualize the research.

4.1. The overall attitude towards advertisements of Hipsters

Strategies to be appealing to Hipsters remain a mystery for most companies. Not only do companies continuously fail to attract Hipsters, the advertisements aimed for Hipsters are frequently considered as uninviting and unappealing (Just, 2016). Therefore, Hipsters do not react to traditional advertising in a usual manner. Hipsters consistently show deviating behaviour and their personal characteristics play a key role in the attitude formation process (Zaichkowsky, 1994).

It seems like Hipsters are immune to traditional advertising. The Hipsters' tendency to reject commercialism (Maly & Varis, 2016) and to look down upon the mainstream (Lanham, 2003) results in aversion to traditional advertising. Hipsters believe the mainstream culture is too easy, boring and polished (Crewe et al., 2003) and it is impossible to achieve a unique aesthetic when these cultures are pursuit (Nordby, 2013). Hipsters even have rebellion against what they consider to be mainstream. They have an uncaring attitude towards society and they prefer generic and authentic brands to differentiate themselves from the general public (Lanham, 2002). Advertisements in mainstream environments contradict a Hipsters' desire to be authentic and makes it impossible for them to express themselves in a unique way (Ehrlich & Bartz, 2010). Therefore, it is expected that Hipsters have a lower attitude towards advertisements, regardless of the type of advertisement. These expectations have led to the first hypothesis of this research:

H_1: *Hipsters have a lower attitude towards any type of advertisements compared to ordinary consumers.*

4.2. The effect of the type of advertisement on the attitude towards an advertisement

Individuals form an attitude towards an advertisement based on what is visible on the advertisement. In general, an advertisement consists of brand, visual and verbal elements (Childers, 1986; Mitchell,

1986; Pieters et al., 2002). Brand elements communicate information about the brand and they are often used to differentiate the advertised brand from competitors (Farhana, 2012). The evaluation of the visual imagery influences the attitude formation process (Lee et al., 2009; Mitchell, 1986; Mitchell & Olson, 2000;). All the verbal components (e.g. product attributes, headlines and price elements) have the ability as well to change the attitude towards an advertisement (Mick, 1992). Agreement and relatedness to both the verbal and visual elements of an advertisement could have a positive effect on overall evaluation of an advertisement. However, when consumers perceive these elements as uninviting, a negative attitude towards the advertisements is formed (Lord et al., 1995).

The type of advertisement depends on the displayed components. Brand elements are excluded from this research because they are highly brand specific. Brand attitude play a key role when an individual is exposed to an advertisement of a certain brand (Percy & Rossiter, 1992). In this research, a distinction is made between Hipster-advertisements and neutral advertisements. The Hipster-advertisement displays a Hipster-element (i.e. either a visual or verbal component) which is an element that is related to the Hipster culture. This component either enhances the image of Hipsters or challenges a core value. The neutral advertisement is the same apart from the component of interest. This component will be replaced by a neutral component which is expected to have no substantial effect on the attitude formation process based on existing knowledge.

The expected level of acceptance of Hipster-advertisements by any consumer is twofold. On the one hand, the culture is continuously growing in popularity due to its many advantages (Nordby, 2013). The enormous spread of the culture indicates that a certain percentage of the population feels some kind of attraction to the culture (Pfeiffer, 2015). This group of customers will most likely have a positive attitude towards an advertisement when it displays Hipster-elements. On the other hand, due to the spread of the culture, a distinction needs to be made between Hipsters and Hipster fashionistas (Maly & Varis, 2016). The true Hipster is searching for authenticity, uniqueness and individuality, while the Hipster fashionista solely uses visual elements to communicate the Hipster identity (Wartena, 2013). In general, the Hipster is not a well-liked figure in popular journals and in online environments. It receives large amounts of negative publicity and therefore, nobody dares to admit an affiliation to the culture (Schiermer, 2014; Victoriano, 2014). Therefore, the portrayal of Hipster-elements in advertisements could have a counterproductive effect and repel consumers, especially the true Hipsters. Examples from practices have provided evidence for such events (Just, 2016).

However, the growth in popularity of the Hipster culture indicates that the negative image of a typical Hipster is diminished (Nordby, 2013). The increased popularity shows a certain demand for Hipster-related products (Maly & Varis, 2016). It should be kept in mind that, although the Hipster culture is becoming more popular, the original Hipsters still refuse to admit that they belong to the culture. However, regardless of the type of consumer, it is expected that the majority of the consumers

feel attracted to Hipster-advertisements. These expectations are formulated in the following hypothesis:

H_2: *Advertisements displaying a Hipster-component will lead to a more positive attitude towards the advertisement compared to similar neutral advertisements.*

4.3. The differences in attitude towards advertisements between types of consumers

The aim of this study is to discover what kind of components, and therefore what type of advertisements, are more appealing to Hipsters and whether Hipsters differ from ordinary consumers in consumer attitudes. Thus far, either the type of advertisement (i.e. Hipster-advertisement or neutral advertisement) or the type of customers (i.e. Hipsters or ordinary consumers) is disregarded. The final two sets of hypotheses include both factors. A distinction will be made between attractive and unappealing advertisement components.

4.3.1.   Components that should be avoided when targeting Hipsters

The little research that is available regarding targeting Hipsters mainly focuses on components which should be avoided when targeting Hipsters. Especially the refusal to admit the affiliation to the culture is an important characteristic of the Hipster culture that should be considered when designing advertisements (Haddow, 2008). An obvious portrayal of a Hipster in an advertisement is expected to have a negative impact on the overall attitude towards the advertisement (Lee at al., 2009; Lord et al., 1995). Verbal components like *Hipster* and *Hipsterism* should be avoided as well for the same logical thought. The strong urge to maintain an authentic and unique identity while at the same time refuse to be part of a collective should be considered when deciding on the type of advertisements used in a marketing campaign. Unappealing components are the Hipster-related components that should be avoided when targeting Hipsters. These expectations are formulated in the following two hypotheses:

H_{3a}: *Hipsters have a more negative attitude towards an advertisement when it displays an unappealing visual Hipster-related component compared to ordinary consumers.*

H_{3b}: *Hipsters have a more negative attitude towards an advertisement when it displays an unappealing verbal Hipster-related component compared to ordinary consumers.*

4.3.2. Components that should be persuasive when targeting Hipsters

A few authors and journalists have focused on what not to do when targeting Hipsters, however, little is known on what a company should do when targeting this group of consumers. Appealing to the emotional needs of Hipsters and considering their likes and dislikes seems to be crucial. Traditional advertising is not effective (Just, 2016), so a company should seek to do something that no other company has done before (McCoy, 2015). In other words, an advertisement should be unique. Besides that, the content of an advertisement should be authentic as well to enhance the authenticity claim of Hipsters (Ehrlich & Bartz, 2010). One proven effective method in practice, which is supported by scientific evidence (Hendlin et al., 2010), is the use of contemporary artists (Bradley, 2015). However, the use of artists in advertisements is risky. The selection of the artists, potential future scandals (Till & Shimp, 1998) and unrelatedness with the artist (Lord et al., 1995) could all harm the effectiveness of the advertisement.

It is expected that, when the components in an advertisement appeal to the emotional needs of Hipsters, components can have a positive effect on the effectiveness of an advertisements (Mitchell & Olson, 2000). The visual and verbal components used in an advertisement should enhance the image of a Hipster, since their image is of great value and importance (Maly & Varis, 2016). Components that enhances key values of the Hipster culture is expected to lead to a more favourable attitude towards an advertisement and a higher overall evaluation. These expectations are summarized in the following two hypotheses:

H_{4a}: *Hipsters have a more positive attitude towards an advertisement when it displays a Hipster-image enhancing visual component compared to ordinary consumers.*

H_{4b}: *Hipsters have a more positive attitude towards an advertisement when it displays a Hipster-image enhancing verbal component compared to ordinary consumers.*

4.4. The conceptual framework

The aim of this research is to discover strategies to attract Hipsters by comparing the attitude of Hipsters and ordinary consumers towards different types of advertisements. Individuals form an attitude towards an advertisement when he or she is exposed to a particular advertisement. This overall attitude completely depends on the type of advertisements. Individuals form an opinion based on what is visible on the advertisement. Both verbal and visual components have the ability to influence the overall effectiveness of an advertisement and influences the formation of an attitude towards the advertisement (Mitchell & Olson, 2000). Therefore, the type of advertisements fulfils a mediating role in this research.

However, certain personal characteristics could influence this effect (Zaichkowsky, 1994). Not everybody reacts to advertisements in the same manner. One group of customers might like certain elements of an advertisement while another group of customers, with other characteristics, might despise these same elements. The majority of a population might all love certain advertisements, when the specific target group of a company differs from the masses, the company will still fail to attract these people. It is known that Hipsters do not react in the same way to typical advertisements compared to ordinary consumers (Just, 2016).

The conceptual framework of this research builds on two existing frameworks from famous articles regarding the effectiveness of advertisements. Mitchell (1986) investigated the effect of verbal and visual components on the overall attitude towards an advertisement and ultimately on the attitude towards a brand. Mitchell and Olson (2000) researched the effect of exposure to advertisements on the attitude towards the advertisement and eventually on behavioural intention. A combination of these two frameworks plus the additional effect of the consumer type has led to the following conceptual framework:
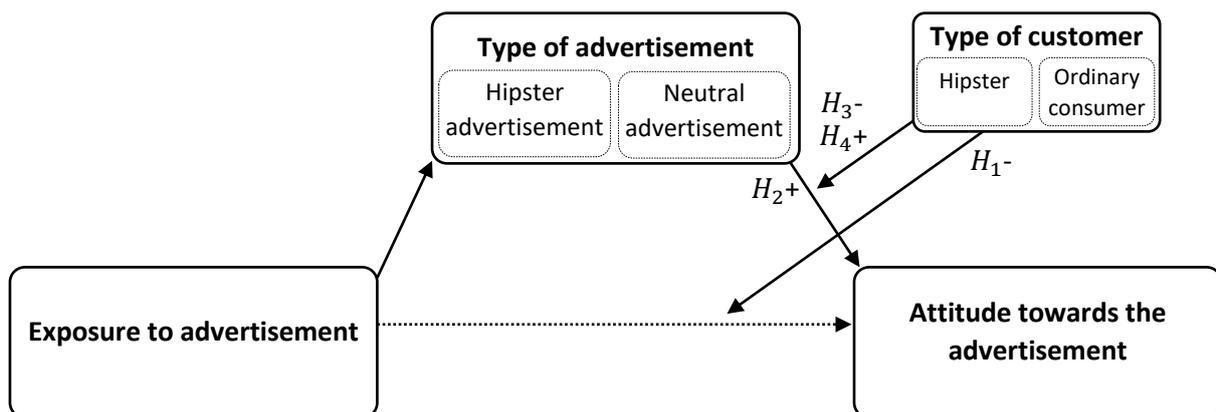
Figure 1 *The conceptual framework*

5. Methodology

This chapter will thoroughly explain the methods applied in this research. The main methods to compare the evaluations of different types of consumers on different types of advertisements will be explained. Information is given regarding the minimal sample size as well as the data collection method. Later, the selection of the stimuli and the thought behind the selection process will be clarified. And finally, the procedure of the survey and their measurements will be described.

5.1. Research design

The aim of this study is to observe the effect of different types of advertisements on Hipsters' and ordinary consumers' attitudes towards the advertisement. The known fact that Hipsters do not react according expectations to traditional advertising has led to numerous failed marketing campaigns despite the existing knowledge of the Hipster culture (Just, 2016). By manipulating advertisement components, core values of the Hipster culture are challenged. Any differences in consumer attitudes between Hipsters and ordinary consumers will indicate effective strategies when targeting Hipsters. In addition, differences between consumer attitudes due to a particular component change indicates which values should be respected when designing advertisements and developing a campaign.

An experiment is a suitable method to test the effect of visual and verbal component changes on the attitude towards the advertisements of both Hipsters and ordinary consumers (Malhotra, Birks & Wills, 2012). Dividing respondents into treatments ensures control over stimuli and external effects (Field & Hole, 2008; Sekaran & Bougie, 2010). The control group is represented by respondents who are exposed to neutral advertisements. The treatment group is represented by respondents who are exposed to practically identical advertisements except one minor alteration. In other words, the difference between the treatment groups is the first factor of this study, namely the type of advertisement. The second factor of the experiment is the type of customer which is based on personality traits and characteristics. A distinction will be made between Hipsters and ordinary consumers. Both factors have led to a 2 × 2 between subjects design, as shown in Table 1.

Table 1 The 2 × 2 between-subjects research design

		Type of advertisement	
		Hipster-advertisement	Neutral advertisement
Type of customer	Hipster	Treatment group A	Control group A
	Ordinary consumer	Treatment group B	Control group B

The research design satisfies to some extent the applicable precepts developed by Smith (1982) required for a controlled economic experiment. Due to the nature of the research, respondents cannot outperform one another and therefore, it is impossible to implement a task-related reward structure. The loss in power is a known limitation of this study. However, to stimulate people to participate in the experiment, respondents have the possibility to win gift-cards. It is believed that this incentive controls to some extent for subjective costs associated with participation. A single-blind procedure is implemented to ensure privacy. Besides that, no deception takes place. The instructions state the goal of the study. However, certain information, which might lead to biases, is held back.

The research design has several disadvantages. A general disadvantages of a between-subjects design is the need of a greater sample of subjects to generate reliable data (Field, 2009). Another disadvantage is the necessary distinction between Hipsters and ordinary consumers. The distinction is based on self-reporting. Even though these personality traits are backed up by substantial scientific evidence, it remains unclear if it is possible to rely on the honesty of the respondents (Hoskin, 2012).

5.2. Research sample

The research focuses on the differences between Hipsters and ordinary consumers. In general, Hipsters are between 20 and 35, live in urban areas and have certain personality traits (Greif, 2012; Maly & Varis, 2016; Lanham, 2008; Rasmussen et al., 2012; Schiermer, 2014). In order to make a credible and reliable comparison with ordinary consumers, it makes sense to compare Hipsters with similar people who either lack certain personality traits or differ slightly in demographic factors.

It is important to understand how many subjects is sufficient to use for the experiment (Saunders & Thornhill, 2012). Available software developed by the University of Kiel is used to conduct power analysis to determine the minimum sample size. This software, known as G*Power, requires statistical input to calculate the sample size. In order to achieve adequate statistical power, the conventional and frequently used power of the test (i.e. $1 - \beta$) of .80 and a significance level (i.e. α) of .05 is used. An average effect size of .5 is used, which is recommended by Bausell and Li (2002). The relationship between the variables is either negative or positive. Due to this one-directional relationship, the test is one-tailed. There is no reason to assume difference in variance between treatments, therefore, the allocation between the groups is equal to 1. Based on this information, a minimum sample size of 51 respondents per treatment is recommended.

5.3. Data collection

The software of the website Qualtrics is used to collect the data. The popularity of this program among students is mainly due to the convenience of the program, the ease to distribute the experimental

survey online as well as the costless use of the software. It is recognized that distributing the experimental survey online leads to self-selection (Wright, 2005).

5.4. Stimuli development: The selection of the advertisements and their components

The aim of this study is to discover strategies to attract Hipsters through advertisements. Advertisements are crucial in the targeting process (Smith, 1956) and advertisement management is to a certain extent responsible for brand attitudes and actual sales figures (Lavidge & Steiner, 2000; Tucciarone, 2007). Designing advertisements and thereby choosing the displayed components is of great importance. Advertisements should comply with the emotional needs of the target group and simultaneously not disobey core values. Two advertisements will focus on components that should be avoided when targeting Hipsters and two advertisements focus on components that enhances the image of the Hipster. Either a visual or a verbal component will be modified to challenge a core value.

5.4.1. Selecting the advertisements

Prior to designing and modifying advertisements, a pre-selection of tens of different advertisements was made. The search process consisted of scanning through articles related to targeting strategies aimed at Hipsters and examining existing marketing campaigns. Eventually, four advertisements are selected, and each advertisement focused on a core value of the Hipster culture or could skillfully be modified to challenge a core value.

The four advertisements are selected because the centerpiece of the advertisement could be persuasively manipulated. Two advertisements pivot around a verbal component and this specific verbal element will be manipulated to discover the effect of this change. The visual components of the other two advertisements are the most prominent components as well and these visual components will also be modified to challenge a core value of the Hipster culture.

The advertised brands, especially well-known brands, could influence the overall evaluation of the advertisement. The effectiveness of an advertising strategy partly depends on existing brand attitudes (Percy & Rossiter, 1992). However, brand elements are excluded from this research due to these brand specific attitudes. The influence of existing brand attitudes is minimalized by clear instructions stating to ignore established attitudes. The goal of this study is not to discover which advertisements are liked because the advertised brand is an attractive and lovable brand.

Advertisements usually consists of visual, verbal and brand elements (Childers, 1986; Mitchell, 1986; Pieters et al., 2002). To convincingly test the differences in consumer attitudes, the advertisements should be as realistic as possible. To achieve this, the advertisements used in this research consists of these elements. The advertisements can be found in the Appendix (see section 1).

5.4.2. Selecting the visual advertisement components

Half of the advertisements used in this study is selected because a visual component of the advertisement challenges a core value of the Hipster culture. This component is the centerpiece of the advertisement and can be manipulated. One of the advertisements focuses on a component that should be avoided when targeting Hipster due to the expected counterproductive effect. The other advertisement communicates a certain lifestyle which parallels the lifestyle of Hipsters.

The first advertisement used in this research is a customized advertisement of a relatively unknown, yet worldwide, coffeehouse company named Gloria Jean's Coffees. The visual portrayal of the user of the brand is at the heart of the advertisement. It is a frequently used approach to appeal to the target audience to display the typical user in the advertisement (Mitchell, 1986). However, unrelatedness to the displayed customer can negatively impact the attitude towards the advertisement (Lee et al., 2009). Therefore, the character displayed in the advertisement differs between the control- and treatment group. The man in both advertisements is wearing sunglasses and is holding a cup of coffee in his one hand and a phone in his other. The man in the neutral advertisements is arguably an ordinary man. However, the character displayed in the Hipster-advertisement is known as the '*Hipster Santa*' in a marketing campaign of an Australian Shopping Center. So, this advertisement obviously portrays a Hipster. One of the three main personality traits of a Hipster is the strong desire to be an individual within society (Alfrey, 2010). The rejection of the Hipster-label (Touboul, 2014) and the instant negative reactions against anything that has to do with the Hipster culture (Haddow, 2008) indicates that Hipsters do not want to be associated with other Hipsters. The comparison between these two advertisements will indicate whether Hipsters truly dislike advertisement that clearly connects the brand with the Hipster culture.

The second advertisement focuses on an image-enhancing element that is expected to attract Hipsters. The advertisement is an existing advertisement of the clothing brand American Eagle Outfitters. The advertisement in the control group shows a group of comparable, young people and a woman slightly at the front. Both brand elements and verbal elements are displayed in the middle of the advertisement. The position of these elements stays the same in the advertisement of the treatment group. However, instead of a group of people, a single woman is displayed in the center of the advertisement. This advertisement challenges the desire to be unique as well as the longing for individuality. The advertisement in the control group clearly focuses on group cohesion where nobody stands out of the crowd. Hipsters have a strong desire to differentiate from the masses (Lanham, 2008) and tend to stand out in the crowd by signaling creativity and individualism (Rasmussen et al., 2012). Conforming to people from the same social group, as displayed in the original advertisement, is considered to be too easy, boring and polished by Hipsters (Crewe et al., 2003).

5.4.3. Selecting the verbal advertisement components

The other half of the advertisements used in this research is selected because the verbal component can be used to test a core value of the Hipster culture and the advertisements pivot around this component. Again, one advertisement is expected to lead to a lower attitude towards the advertisements and the other advertisement is expected to enhance the valuable image of a Hipster.

The unappealing Hipster-advertisement is a customized advertisement of the sneaker and clothing brand Converse. The advertisement in the control group displays Converse sneakers, the brand logo and the headline '*The Original.*'. This textual element is displayed on a plain background and is therefore highly noticeable. The practically identical advertisement in the treatment group displays '*The Original Hipster.*'. Although originality enhances the authenticity claim of Hipsters, the displayed connection between the brand and the Hipster culture attacks a core value of the Hipster culture, namely the refusal to be part of the culture (Haddow, 2008). No Hipster wants to be labelled as a Hipster because then they cannot consider themselves to be different anymore (Nordby, 2013).

The other advertisement, which enhances the image of a Hipster, is an existing advertisement of the clothing brand Levi's which is slightly modified for research purposes. Originally the sentence '*Strike up for the new world*' was displayed in the advertisement. The letters of this sentence are used to create the sentences '*Follow the trend*' and '*Set the trend*'. The advertisement of the control group displays the first sentence and the advertisement of the treatment group displays the second sentence. Authenticity is at the heart of the Hipster culture. The two underlying concepts of authenticity, distinction and especially timing, play an important role in the authenticity claim of Hipsters. Authentic Hipsters distinguishes themselves from other people by being trendsetters instead of trend-followers (Maly & Varis, 2016). The preference for generic brands that have not been picked up by the mainstream enhance the image of Hipsters (Holt, 2002; Lanham, 2002). The continuous search for new trends makes Hipsters trendsetters (Greif, 2010; Hendlin et al. 2010). The advertisement that focuses on following trends is likely to be despised by Hipsters, while advertisements that corresponds with the view of the Hipster lifestyle is likely to be appealing to them.

5.5. Procedure

The experimental survey consists of two main parts. The first part focuses on the categorization of the respondents. The answers given in this part determines who is categorized as a Hipsters and who is categorized as an ordinary consumer. The second part is the experimental section of the survey. After branching respondents into treatments, they have to evaluate the four advertisements. The survey flow be found in the Appendix (see section 1).

5.5.1. Categorization of the respondents

The respondents will be categorized based on self-reported answers. The categorization consists of two subparts. The first part is aimed to conceptualize the personality of the respondents. According to the existing literature, there are three main personality traits of a typical Hipster. They have a strong desire to be authentic, unique and individualistic (Greif, 2010; Maly & Varis 2015; Rasmussen et al., 2012; Schiermer, 2014). Well-established scales will be used to measure the personality traits (see section *5.6. Measures*). The second part is focusing on demographic factors, such as *age* and *living area*. A score will be formed based on the results of these two parts.

The formed score will determine whether a respondent can be categorized as a Hipster or not. There are twenty-four statements used to determine the personality of the respondents. Respondents will receive the highest score when their answers are completely in line with the expectations based on the literature. A lower score will be given when the answers of the respondents are to some extent in line with the expectations. Fitting the demographic factors will lead as well to additional scores. No score will be given when the respondent neither agrees or disagrees with the statement or when the answer contradicts expectations. The sum of all scores will lead to a final score. When this number exceeds the threshold, the respondents will be categorized as a Hipster. Exceeding the threshold indicates that the answers of the respondents are to some extent in line with the expectations on every single scale of authenticity, uniqueness and individuality and the respondents share similar demographic variables with the typical Hipster as well. An overview of the scoring procedure can be found in the Appendix (see section 1).

Following the first part, a distinction will already be made between Hipsters and ordinary consumers before the respondents continue to the experimental section. Half of the ordinary consumers will be randomly assigned to the control group and the other half will be assigned to the treatment group. An identical procedure will take place for the Hipsters. Half of the Hipsters will be exposed to neutral advertisements and the other half will be exposed to Hipster-advertisements.

5.5.2. The evaluation of the advertisements

The second part of the survey starts with an introduction as well as the orders to ignore established brand attitudes. After the instructions, the respondents will indicate their attitude towards the advertisements of their treatment. Besides their own attitude, a question is formulated as well that asks how the respondents think other people will grade the advertisement. The differences between the respondents' attitude towards the advertisement and the expected attitude of other people will indicate whether the respondent thinks he or she shows deviating behaviour compared to the masses.

Although the level of involvement diminishes the effect (Percy & Rossiter, 1982), the size of advertisements influences the effectiveness of advertisements (Silk & Geiger, 1972). Smaller advertisements tend to be overlooked, especially when the consumer is low involved (Bogart, 1962). Although it is believed that the respondents are highly involved when evaluating the advertisement, all the advertisements are of the same dimensions to cancel out the effect of advertisement size.

5.6. Measures

The next section of the methodology will explain the measurements of the different variables of this research. An overview of the scales used in this research can be found in the Appendix (see section 1).

5.6.1. Authenticity

The first personality trait of a Hipster is the desire to be authentic (Maly & Varis, 2016; Schiermer, 2014). The construct of authenticity has shown to be a reliable predictor of several psychological phenomena (e.g. personality) and has therefore been broadly researched by many academics in a variety of fields (De Carvalho Chinelato, Ferreira, Valentini & Van den Bosch, 2015). The broad interest in the construct of authenticity has led to the development of several measurements, such as the Authenticity Inventory (Goldman & Kernis, 2004), the Authenticity Scale (Wood, Linley, Maltby, Baliousis, & Joseph, 2008) and the Authenticity in Relationship Scale (Lopez & Rice, 2006). The scale developed by Wood et al. (2008) receives empirical support and is therefore used in this research.

The Authenticity Scale builds further on the three-factor model proposed by Barret-Lennard (1998) consisting of the factors *self-alienation*, *authentic living* and *accepting external influences*. The original item pool consisted of 25 items and they are expressed as statements. Each item was presented on a 1 (i.e. Does not describe met at all) to 7 (i.e. Describes me very well) scale. The number of items is reduced in the final Authenticity Scale based on the highest reliability and these items are proven to accurately cover the construct of authenticity. Two of the factors (i.e. *self-alienation* and *accepting external influences*) are reversed scales (Wood et al., 2008). This research uses the three most reliable items per factor, resulting in a total of nine items. The items in this research are measured on scales ranging from 1 (i.e. Not at all like me) to 7 (i.e. Just like me).

5.6.2. Uniqueness

Consumers purchase products and use visual signals for the purpose of feeling differentiated from other people and, thus, are targeted with a variety of marketing stimuli that attempt to enhance self-perceptions of uniqueness (Tian, Bearden & Hunter, 2001). Because the pursuit of differentness,

several authors have developed scales to measure uniqueness. Workman and Kidd (2000) developed the need for uniqueness scale based on items determined by Fromkin and Lipshitz (1976) and Fromkin and Snyder (1980). The consumers' need for uniqueness scale developed by Tian et al. (2001) was aimed at a broader group. The items of this scale relied also on research done by Snyder and Fromkin (1977) as well as on earlier published work of Bearden (Bearden, Netemeyer & Teel, 1998).

The initial item pool consisted of 93 items and reflected three facets of consumers' need for uniqueness (i.e. *creative choice*, *counter-conformity* and *unpopular choice counter-conformity*). After item refinement, the number of items was reduced to 31 items. Each item was formatted into a Likert scale ranging from 1 (i.e. strongly disagree) to 5 (i.e. strongly agree). Tian et al. (2001) conducted two surveys to measure the reliability of the items. This study uses the three most reliable items per factor, resulting in nine items. The range from the items is increased to a seven-point Likert scale to match the scales used to measure authenticity.

5.6.3. Individualism

The individualism and collectivism constructs (Dumont, 1992; Hofstede, 1980; Lukes, 1973) have been investigated in a variety of contexts in the social sciences (Hui, 1984; Hui, 1988; Kim, Triandis, Kagitcibasi, Choi, & Yoon, 1994; Triandis, 1995). Measurements of individualism generally make a distinction between horizontal and vertical individualism and collectivism. The vertical-horizontal dimension focuses on how you perceive yourself compared to others, whether equality (i.e. horizontal) or inequality (i.e. vertical) is stressed. The individualism-collectivism dimension plays the emphasize on an autonomous individual (i.e. individualism) or being part of a collective (i.e. collectivism). The concept of horizontal individualism, which includes the conception of an autonomous individual and emphasizes on equality (Singelis, Triandis, Bhawuk & Gelfand, 1995), is the most suitable concept regarding the Hipster culture. Singelis et al. (1995) developed a scale consisting of eight items measuring horizontal individualism. Triandis and Gelfand (1998) further developed the scale and decreased the number of items, this scale is often referred to as *self-reliance* (Triandis, McCusker & Hui, 1990). Another important part of the concept of individualism is the refusal to being part of the Hipster culture (Haddow, 2008). Triandis, Bontempo, Villareal, Asai & Lucca (1988) introduced an additional factor of individualism, called *distance from ingroups*, which to some extent measures the refusal to being part of a collective.

Both the concepts of *self-reliance* (Triandis et al. 1990) and *distance from ingroups* (Triandis et al., 1988) are used in this study to measure individualism. The three most reliable items per factor are used and each item is expressed as a statement. The scales are measured on a Likert-scale ranging

from 1 (i.e. strongly disagree) to 7 (i.e. strongly agree). The items of *distance of ingroups* are slightly modified to fit the nature of this research.

5.6.4. Attitude towards advertisements

Attitude towards advertisements is arguably the most frequently used measurement to measure the effectiveness of advertisements. Batra and Ahtola (1991) and Mitchell and Olson (2000) developed similar scales consisting of respectively thirteen and six items to measuring consumer attitudes. Both scales are using evaluative semantic differential scales which is proven to be the most effective method to measure consumer attitudes since consumer attitudes are inherently bidimensional (Hirschman & Holbrook, 1982; Millar & Tesser, 1986; Triandis, 1977). Okazaki, Meuller and Taylor (2010) confirmed the robustness and reliability of four of the same items of Batra and Ahtola (1991) and Mitchell and Olson (2000) by testing the scales on different types of advertisements. This research uses the same scales as Okazaki et al. (2010) due to the proven strength and robustness of the scales. Each item is measured on a scale ranging from 0 (i.e. the worst option) to 10 (i.e. the best option).

Besides measuring the attitude towards advertisements, respondents have to indicate as well how they think other people will grade the same advertisement on a scale from 0 to 10. In general, grading is frequently done on a scale ranging from 0 to 10. Therefore, both the attitude towards the advertisements and the estimate how other people will grade the advertisements are done on such a scale so they can be compared when analyzing the data.

5.6.5. Demographic variables

This study includes five demographic variables of which two are necessary to categorize respondents (i.e. *age* and *living area*). The other three demographic factors (i.e. *gender, education level and country of birth*) are included to describe the research sample. *Gender*, *living area* and *education level* are measured on a nominal scale. *Age* and *country of birth* are open questions using a drop-down menu.

6. Results

The results of the experimental survey will be discussed in the following chapter. First, the sample characteristics will be described. This part is followed by the data preparation process which consists of frequency checks, reliability analyses, computation of mean scales and correlation analyses. Then, the results of the survey and the appropriate methods will be explained. The chapter ends with statistics regarding the difference between a respondents' own attitude towards the advertisements and the respondents' prediction of how other consumers will evaluate the same advertisements.

6.1. Sample characteristics
It is important to know how many respondents an adequate number of respondents is to achieve a sufficient level of statistical power (Saunders & Thornhill, 2012). The survey was deactivated when 197 responses were recorded, however, 45 of these responses were still in progress. Respondents were excluded from the research when they stopped participating before they reached the main section of the survey, which is the experimental section. The final dataset consists of 152 respondents, which exceeds the minimum sample size determined by the power analysis. G*Power is used to conduct a post hoc analysis. The achieved power of the analysis based on the sample size of both groups (i.e. 91 ordinary consumers and 61 Hipsters), significance level, an average effect size of .50 and a one-directional relationship is .914. In other words, based on assumptions and the sample size, there is a 91.4% probability that this study will detect an effect when there is an effect there to be detected.

A description of the sample will help to become familiar with the respondents. Several demographic factors were included to portray the respondents. Slightly more females (i.e. 52%) compared to males (i.e. 48%) have participated in this research. The average age of the respondents is almost 26 years old ($M = 25.80$, $SD = 7.02$, Min. = 18, Max. = 61). Most of the respondents are studying at a University (i.e. 66.5%), either following a Bachelor (i.e. 28.3%) or a Master program (i.e. 38.2%). Besides that, 12.5% of the respondents are studying at a University of Applied Science and 11.2% are currently working. Almost three quarters of the respondents (i.e. 74.3 %) live in an urban area, which is substantially more than the number of people that live in a suburban (i.e. 21.7%) and rural (i.e. 3.9%) area. And last, the great majority of the respondents is born in the Netherlands (i.e. 84.2%). Other countries with a plural number of respondents are Germany (i.e. 4.6%), the United Kingdom (i.e. 2.6%) and the United States of America (i.e. 2.6%). Based on the results of a Chi-Square test, there were no significant differences between the respondents in the control- and treatment group in terms of *age* (χ^2 [23, $N = 152$] = 17.408, $p = .789$), *gender* (χ^2 [1, $N = 152$] = .237, $p = .626$), *level of education* (χ^2 [7, $N = 152$] = 4.712, $p = .695$), *living area* (χ^2 [2, $N = 152$] = .979, $p = .613$) and *country of birth* (χ^2 [12, N

= 152] = 12.286, *p* = .423). Tables regarding sample characteristics are in the Appendix (see section 2).

All the respondents received a score based on their answers in the first part of the survey. The maximum score a respondent could receive is 90. Then the respondent strongly agrees with every statement, the statements fully describe the personality of the respondent and he or she fits the demographic characteristics of a Hipster as well. The average score of the respondents is almost 39 (*M* = 38.87, *SD* = 8.72). To be categorized as a Hipster, the score of the respondent needs to exceed the threshold of 42. Exceeding this threshold means that the respondent fits the demographic characteristics and their personality is on average at least somewhat in line with the expectations on all the twenty-four personality scales. It is believed that this threshold is high enough to distinguish people with the characteristics of a Hipster from people who do not possess these characteristics.

6.2. Data preparation

The data preparation process consists of several statistical procedures which are needed prior testing the hypotheses. Frequency checks are conducted to check for missing data. Reliability analyses have been conducted to reduce the number of variables without losing valuable information and mean scales are computed based on the results of the reliability analyses. Last, correlation analyses are conducted as well to get a first impression of possible connections between the variables.

6.2.1. Frequency checks

The first step in the data preparation process is to run frequency tests to check for missing data. Due to the exclusion of the respondents who did not evaluate any advertisements, there are no missing data for both the type of advertisement and type of consumer. The treatment groups are evenly distributed, both the control- and treatment group consists of 76 respondents. As expected, the majority of the respondents (i.e. 59.9%) do not possess enough of the characteristics to be categorized as a Hipster. However, 40.1% of the respondents did exceed the threshold of 42 and are therefore considered to be Hipsters in this research. Of the 91 ordinary consumers, 46.15% of the respondents were assigned to the control group and 53.85% of the respondents to the treatment group. Of the 61 Hipsters, 55.74% of the respondents were assigned to the control group and 44.26% to the treatment group. An overview of the frequency tests can be found in the Appendix (see section 2).

6.2.2. Reliability analysis and computing mean scales

The next step is to test for internal consistency of the measurements. By doing this, the number of variables will be reduced without deleting valuable information. The attitude towards the

advertisement measurement is using four items, these four items can be combined into one variable when the items are internally consistent. Due to the fact that a well-established scale is used to measure consumer attitudes, the reliability of the measurement is highly reliable. The Cronbach's alpha is a measure of scale reliability and measures how closely related the different items are as a group (Field, 2009). The Cronbach's Alpha of the construct *attitude towards the advertisement*, regardless of the type of advertisement, is .917, which is considered to be excellent (George & Mallery, 2003; Kline, 2013). Eight separate reliability analyses are conducted to check whether the construct within the control- and treatment group per advertisement is reliable as well. The Cronbach's alphas of the eight variables are between .924 and .969. Eight mean scales were computed based on these results. Four variables are indicating the attitude of respondents of the control group towards the advertisements and four variables are indicating the attitudes of the respondents of the treatment group towards the advertisements.

Although it is not necessary for hypotheses testing, reliability analyses regarding the personality traits are conducted as well. The answers of the first part are solely used to categorize respondents. However, the personality traits might correlate with the consumer's attitude towards an advertisement. When looking at the underlying concepts of the three personality traits, it becomes clear that the reliability of only half of the scales reaches the generally accepted cut-off point of .70 (Field, 2009; Kline, 2013). Only the underlying concepts of uniqueness (i.e. *creative choice*, *unpopular choice* and *avoidance of similarity*) and one underlying concept of authenticity (i.e. *accepting external influences*) have a Cronbach's alpha of at least .70. The number of items per scale might be a reason for these results (Cortina, 1993).

However, another possibility is to look at the three personality traits in general. The results of the reliability analysis indicate that the aggregated scales of both authenticity and uniqueness are reliable, the Cronbach's alphas are respectively .736 and .903. And the aggregated scale of individualism is .697, which is close to the cut-off point. DeVellis (2016) even considers a Cronbach's alpha of .650 as acceptable. Mean scales are computed and the new variables will be used in the correlation analysis. An overview of the results of the reliability analyses is combined with the results of the correlation analyses and can be found in the Appendix (see section 3).

6.2.3. Correlation analysis

Correlation analysis is a frequently used method to establish if there are possible connections between variables. It is recognized that variables on a continuous scale are needed to conduct this type of analysis. And although the variables of this research are measured on ordinal scales consisting of seven values or more, such scales can be treated as continuous (Allen & Seaman 2007; Field, 2009). Since no

conclusions will be drawn based on the results of the correlation analysis, the variables will be treated as continuous in order to conduct correlation analyses. Studying the strength of the relationship between variables is valuable. An overview of the results can be found in the Appendix (see section 3).

The first correlation analysis conducted includes the three personality traits and the consumer attitudes towards the advertisements of the control group. The respondents of the treatment were excluded from this analysis. The relationship between authenticity and individualism is moderately positive ($r = .388$). The desire to be unique is weak, however, significantly negatively correlated with the attitude towards the third ($r = -.247$) and fourth advertisement ($r = -.244$) of the control group. Besides that, individualism is significantly negative correlated as well with the fourth advertisement ($r = -.252$). The third advertisement portrays a group of comparable people. The fourth advertisement challenges the claim to be authentic by displaying the sentence '*Follow the trend*'. The stronger the desire to be an individual and to be unique, the lower the attitude towards these two advertisements. All the relationships between the different consumer attitudes are significantly correlated, ranging from moderately positive correlation ($r = .340$) to a strong positive correlation ($r = .601$).

The second correlation analysis conducted includes the attitudes of the respondents of the treatment group instead of the attitudes of the respondents of the control group. Again, there is a significant positive correlation between authenticity and individualism ($r = .238$) and the relationships between the different consumers attitudes are significantly positive correlated as well. The desire to be unique is negatively correlated with the first ($r = -.331$) and second ($r = -.266$) advertisement. The first advertisement clearly connects the brand with the Hipster culture by displaying a Hipster in the advertisement. The second advertisement connects the brand as well with the Hipster culture by using the word '*Hipster*' in the headline of the advertisement. The results of the correlation analysis indicate that when a respondent has a strong desire to be unique, he or she will have a lower attitude towards an advertisement if the advertisement clearly links the brand with the Hipster culture.

6.3. Hypotheses testing

Each part of the following section is structured in the same manner. First, the theory behind the expectations will be briefly explained. This part is followed by an explanation why the used method is indeed the appropriate method. Then the results of the experimental survey will be illustrated in a figure. After that, the results of the tests will indicate if there is enough statistical evidence to support the hypotheses. An overview of the results can be found in the Appendix (see section 6).

6.3.1. The attitude of Hipsters and ordinary consumers towards advertisements

Hipsters have the tendency to reject commercialism (Maly & Varis, 2016) and they look down upon activities from mainstream cultures (Lanham, 2003). The known fact that Hipster behave deviating towards traditional advertisements and the numerous failed marketing campaigns of companies (Just, 2016) have led to the first hypothesis of this research which states that Hipsters have a lower attitude towards any type of advertisement compared to ordinary consumers.

Although the variables were treated as continuous during the correlation analysis, they are technically measured at an ordinal level and when testing for hypotheses, the level of measurement should be respected. The most suitable method to test for any differences in consumer attitudes between Hipsters and ordinary consumers is the Mann-Whitney U test (Field, 2009). The Mann-Whitney U test is a test for assessing whether two independent samples come from the same distribution. In order to verify the hypotheses, several assumptions need to be satisfied. First, the groups must be randomly drawn from the population. Second, there is independence within groups and mutual independence between groups. And third, the data is measured on an ordinal or a continuous scale (Mann & Whitney, 1947; Nachar, 2008). A variable is created which indicates the average attitude of the respondents towards the advertisements. This variable is the dependent variable and is measured on an eleven-point scale. The independent variable is the type of consumer which consists of two independent groups (i.e. Hipsters and ordinary consumers) which are randomly drawn from the population. The necessary conditions are met. In Figure 2, the attitude towards any type of advertisement of both groups is displayed. The mean is used to illustrate the results.
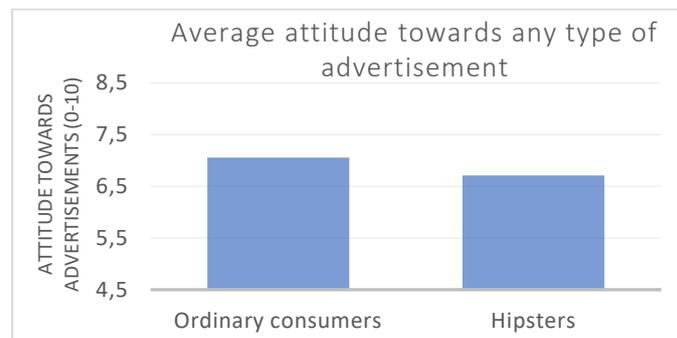
Figure 2 Average attitude towards any type of advertisement

Ordinary consumers seem to have a higher attitude towards any type of advertisement compared to Hipsters. The results of the Mann-Whitney U test indicate that the difference in consumer attitudes do differ significantly between ordinary consumers and Hipsters (p = .028, N_1 = 91, N_2 = 61). The effect size (r = -.178), which measures the magnitude of the observed effect, is relatively small (Cohen, 1988). Hipsters do have a lower attitude towards advertisements, regardless of the type of the advertisement, but this effect is relatively small. There is significant statistical evidence to support the

first hypothesis of this research. An overview of the results of the test can be found in the Appendix (see section 4).

6.3.2. The attitude towards Hipster-advertisements and neutral advertisements

Products that are popular in the Hipster culture are constantly picked up by mainstream cultures (Maly & Varis, 2016). The continuous growth in popularity of the Hipster culture worldwide and the fact that Hipsters are outnumbered in society by ordinary consumers (Nordby, 2013) has led to the expectation that advertisements that display a Hipster-element, either visual or verbal, result in a more positive consumer attitudes compared to similar neutral advertisements.

The Mann-Whitney U test is conducted to test whether the Hipster-advertisements indeed generate more positive consumer attitudes compared to similar neutral advertisements. The dependent variable is the average attitude towards all the advertisements used in this research. The independent variable is a categorical variable indicating the type of advertisement (i.e. Hipster-advertisement and neutral advertisement). Respondents either evaluated Hipster-advertisements or neutral advertisements, therefore, the observations are independent. And the groups are randomly drawn from the population. The assumptions are satisfied. Figure 3 illustrates the different consumer attitudes towards Hipster-advertisements and neutral advertisements.
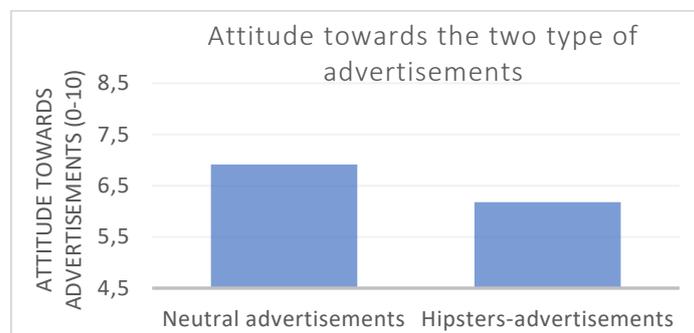
Figure 3 *Attitude towards the two types of advertisements*

There seems to be a difference between the consumer attitudes towards Hipster- and neutral advertisements. The results of the Mann-Whitney U test indicate that the attitude towards neutral advertisements does not differ significantly from the attitude towards Hipster-advertisements (p = .414, N_1 = 76, N_2 = 76, r = -.066). There is no statistical evidence to support the second hypothesis of this study. The results can be found in the Appendix (see section 4).

6.3.3. The effect of advertisement component changes on consumer attitudes

Thus far, no distinction was made either between the *type of consumer* or the *type of advertisement*. The next step in the process is to incorporate both independent variables and test whether there are

differences between the four possible groups. Both Hipsters and ordinary consumers have indicated their attitude towards either Hipster-advertisements or similar neutral advertisements.

The Kruskal-Wallis test is the most suitable technique to discover differences between several independent groups (Field, 2009). The theory behind this statistical method is similar to the theory behind the Mann-Whitney U test and the same three assumptions need to be satisfied in order to conduct the test. First, the independent variable of this study consists of four levels. Second, the dependent variable is measured on an ordinal scale. And third, the observations are independent. The output of the Kruskal-Wallis test will indicate whether there is a significant difference between the groups. If so, additional analysis is needed to discover between which groups there are significant differences. Automatically several Mann-Whitney U tests will follow up the Kruskal-Wallis test when there is at least one significant difference. A Bonferroni correction is made to adjust the significance levels to ensure the Type I error will not be inflated by the additional tests (Field, 2009).

Besides the adjusted significance level, it is recommended to be selective about the comparisons that need to be made (Field, 2009). In order to test the hypotheses, the Hipsters who are exposed to the Hipster-advertisements and the ordinary consumers who are exposed to the same advertisements are compared to each other to discover whether Hipsters react different to this type of advertisement. It makes sense as well to compare both groups of Hipsters to each other to discover whether the component change has on average a significant influence on their attitudes.

6.3.3.1. The effect of visual components that should repel Hipsters

The refusal to admit the affiliation to the culture is a personality trait of Hipsters that should be respected when designing advertisements (Haddow, 2008). Connecting the brand with the Hipster culture makes it difficult for Hipsters to differentiate themselves from the masses (Lanham, 2008). The first advertisement of this research challenges this core value of the Hipster culture by portraying an obvious Hipster in the advertisement of the treatment-group. This character is replaced by an ordinary man in the advertisement of the control group, which arguably will not lead to a repulsive reaction by Hipsters. According to Lee et al. (2009) and Lord et al. (1995), a feeling of unrelatedness with a character in an advertisement will negatively influence the attitude towards the advertisement. It is therefore expected that Hipsters will have a lower attitude towards an advertisement when the visual component of the advertisement is unappealing to them compared to the attitude of ordinary consumers towards the advertisement. Figure 4 illustrates the consumer attitudes of the four groups of this research.
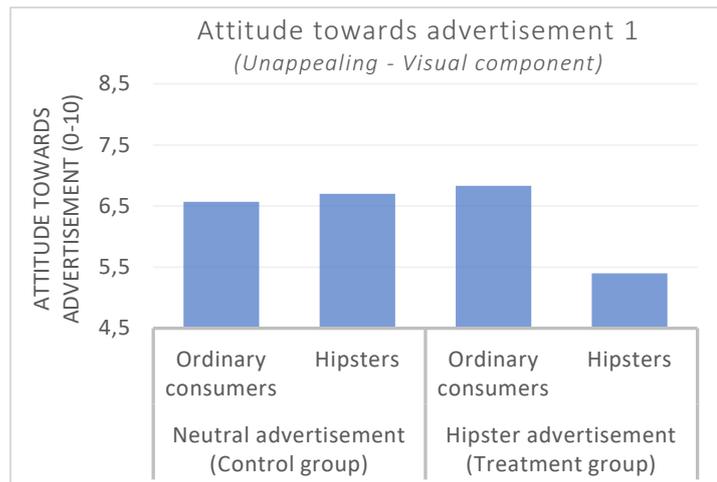
Figure 4 *The attitude towards advertisement 1*

There are significant differences in consumer attitudes between Hipsters and ordinary consumers towards an advertisement that displays a visual Hipster-element and a similar advertisement that displays a neutral visual component (H (3) = 13.310, *p* = .004, *N* = 152). Follow-up analysis indicate that there is a significant difference at a 5% significance level between Hipsters who are exposed to the Hipster-advertisement and ordinary consumers who are exposed to the same advertisement (*p* = .005, N_1 = 27, N_2 = 49, *r* = -.360) and between the same group of Hipsters and Hipsters who have evaluated the neutral advertisement (*p* = .030, N_1 = 27, N_2 = 34, *r* = -.452). The values have been adjusted by the Bonferroni correction. Hipsters who are exposed to an advertisement including a visual component that connects the brand with the Hipster culture has a negative effect on the attitude of Hipsters towards this advertisement. Results of the Kruskal Wallis tests and the pairwise comparisons results in significant statistical evidence to support hypothesis 3_a.

6.3.3.2. The effect of verbal components that should repel Hipsters

The verbal component of an advertisement is powerful enough as well to negatively influence the attitude towards an advertisement of a consumer when the consumer is not attracted by the verbal component (Lee et al., 2009; Lord et a., 1995). The second advertisement of this research challenges the authenticity claim of Hipsters (Maly & Varis, 2016) as well as the desire to be a unique individual within society (Haddow, 2008; Nordby, 2013) by displaying the headline '*The original Hipster.*' in the treatment group and the headline '*The original.*' in the control group. It is expected that Hipsters have a lower attitude towards an advertisement when the verbal component is unattractive to them. Figure 5 illustrates the attitude towards the advertisement of the four independent groups.
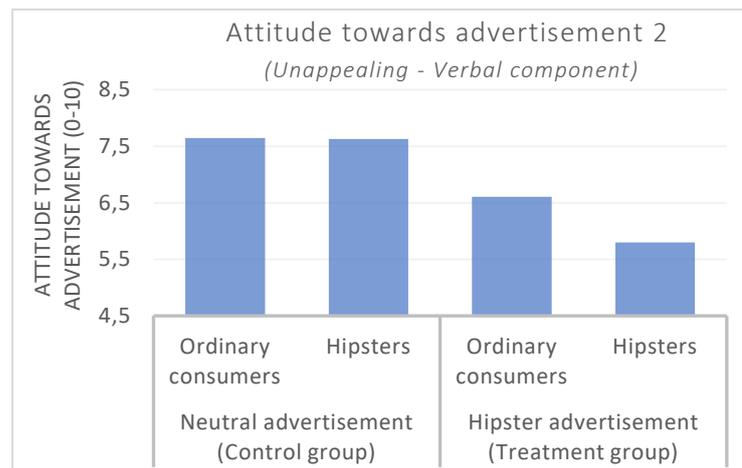
Figure 5 *The attitude towards advertisement 2*

There are significant differences at a 5% significance level in consumer attitudes between Hipsters and ordinary consumers who are either exposed to Hipster-advertisements or neutral advertisement (H (3) = 27,077, *p* = .000, *N* = 150). By comparing the groups pairwise and adjusting the significance levels by the Bonferonni correction, it becomes clear that there is no significant difference between Hipsters who are exposed to the Hipster-advertisement and ordinary consumers who are exposed to the same advertisement (*p* = .273). Therefore, there is no statistical evidence to support the hypothesis 3_b. Hipsters do not have a significant lower attitude towards advertisements when it displays an unappealing verbal component compared to ordinary consumers. However, when the verbal component of the Hipster-advertisement is changed to a neutral verbal component, Hipsters do have a significant higher attitude towards the advertisement (*p* = .000, N_1 = 27, N_2 = 33, *r* = -.572).

6.3.3.3. The effect of visual components that should attract Hipsters

Researchers and academics have not yet excessively covered the topic of how to be appealing to Hipsters. Appealing to the emotional needs and not contradicting core values seems to be crucial when targeting Hipsters. The third advertisement challenges the desire to be unique and individualistic by either displaying a group of comparable, young people or displaying a single woman who is traveling the world. Hipsters have the tendency to stand out in the crowd (Lanham, 2008) and they value individualism (Rasmussen et al., 2012). An advertisement that focuses on group cohesion is likely to be evaluated low by Hipsters. It is expected that an advertisement including a visual element that enhances the image of a Hipster will lead to a higher attitude of Hipsters towards the advertisement compared to the attitude of ordinary consumers towards the advertisement. The attitude of the four groups towards the third advertisement of this research is displayed in Figure 6.
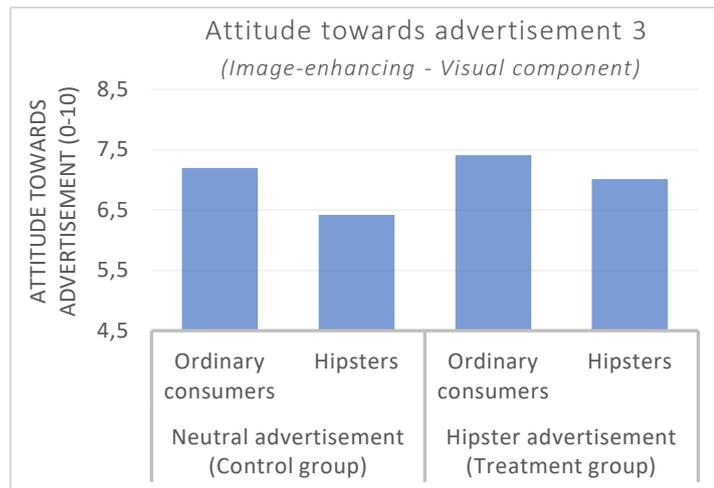
Figure 6 The attitude towards advertisement 3

At a 5% significance level, there are no significant differences between the four groups. However, there is a significant difference between the attitude of Hipsters and ordinary consumers towards Hipster-advertisements and neutral advertisements at a 10% significance level (H (3) = 7,772, *p* = .051, *N* = 149). According to additional statistical tests, the difference in consumer attitudes between Hipsters who are exposed to neutral advertisements and ordinary consumers who are exposed to Hipster-advertisements is significant (*p* = .062, N_1 = 33, N_2 = 48, *r* = -.262). Again, the significance level is adjusted by the Bonferroni correction. However, there is no statistical evidence to support hypothesis 4_a. There is not a significant difference between the attitude of Hipsters towards Hipster-advertisements and ordinary consumers towards the same advertisements (*p* = 1.000).

6.3.3.4. The effect of verbal components that should attract Hipsters

Authenticity is an important personality trait of Hipsters and a crucial underlying concept of authenticity is timing (Maly & Varis, 2016). Hipsters distinguish themselves from the masses by choosing generic brands that have not yet been picked up by the mainstream (Holt, 2002; Lanham, 2002). Therefore, Hipsters are considered trendsetters (Greif, 2010; Hendlin et al., 2010). The final advertisement of the experiment either shows the headline '*Follow the trend*' or '*Set the trend*'. It is expected that Hipsters have a higher attitude towards an advertisement when the headline enhances the image of a Hipster compared to the attitude of ordinary consumers. Figure 7 displays the attitude towards the final advertisement of this experiment per group.
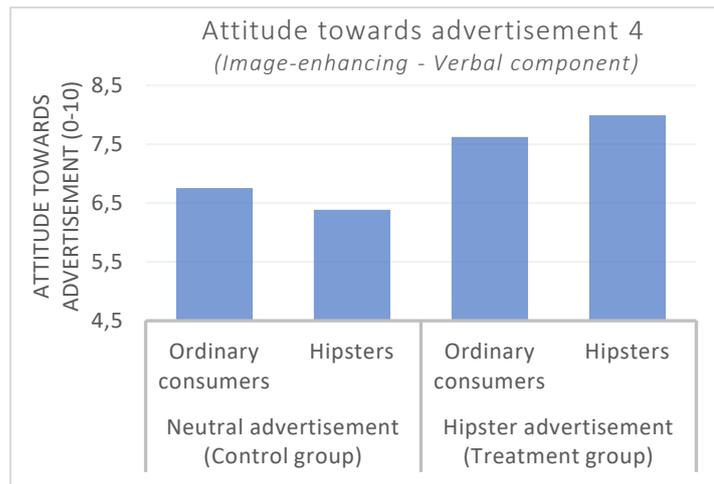
Figure 7 *The attitude towards advertisement 4*

Results of the Kruskal Wallis test indicate that there are differences in consumer attitudes between the two types of advertisements and consumers (H (3) = 13,049, *p* = .005, *N* = 149). As usual, the significance levels are adjusted by the Bonferroni correction. There is no statistical evidence to support the final hypothesis of this research. The difference in attitude towards the Hipster-advertisements between Hipsters and ordinary consumers is not significant (*p* = 1.000). However, Hipsters do significantly have a higher attitude towards the advertisement when it displays an image-enhancing verbal component compared to an advertisement when it does not display this component (*p* = .025, N_1 = 33, N_2 = 27, *r* = -.440). The manipulation of the verbal component does have the preferred effect.

6.4. Prediction of the attitude of other consumers towards the same advertisements
Besides indicating their own attitude towards the four advertisements, the respondents were asked as well how they think other consumers will evaluate the same advertisements. The difference between their own attitude and their prediction of the attitude of other consumers indicates how the respondent thinks the majority of the population reacts to the advertisements and if their behaviour deviates from that. The two sets of scores come from the same participant, therefore, the most suitable method to compare the two scores is the Wilcoxon signed-rank test (Field, 2009). The theory behind this method is similar to the theory behind the Mann-Whitney U test. The paired observations are randomly drawn, and the measurements are at an ordinal scale. The scores of the same type of consumers who evaluated the same type of advertisement will be compared to each other. The results of the tests will indicate whether Hipsters and ordinary consumer believe their attitude towards an advertisement is different compared to their prediction of the consumer attitudes of other consumers. An overview of the results can be found in the Appendix (see section 5).

The Hipsters who were exposed to the neutral advertisements predict that the first (p = .010, N = 34, r = -.403) and second (p = .001, N = 33, r = -.564) advertisement will be evaluated significantly lower by other customers compared to their own attitude towards these advertisements. It was expected that these two advertisements do not generate a repulsive reaction by Hipsters and it seems like this is true. Hipsters even think other consumers have a lower attitude towards these two neutral advertisements. However, the results for the Hipster in the treatment group are different. The Hipsters who were exposed to the Hipster-advertisements indicated that they think other customers will evaluate the third (p = .001, N = 27, r = -.620) and fourth (p = .000, N = 27, r = -.765) advertisement significantly lower compared to their own attitude. These advertisements were designed to enhance the image of the Hipster. Arguably, the Hipsters do feel a certain connection with the advertisement because it enhances their lifestyle. Therefore, they might think that other consumers will evaluate the advertisements lower since they do not value the image of Hipsters as much as them. They might think that other consumers do not have such a strong desire to be authentic, unique and individualistic and therefore, they are not attracted by advertisements who communicate these concepts.

Ordinary consumers from the control group indicated that they expect that other customers will have a significantly lower attitude towards the second (p = .002, N = 42, r = -.489), third (p = .025, N = 41, r = -.350) and fourth (p = .040, N = 41, r = .319) advertisement compared to their own attitudes. The results are somewhat similar of the ordinary consumers who were assigned to the treatment group. Their own attitude towards all the advertisements was significantly higher compared to their prediction of how other customers will evaluate the advertisements. It seems like ordinary consumers believe that their attitude towards the advertisements is in general higher compared to the attitude of other consumers towards the advertisements, regardless of the type of advertisement. In general, ordinary consumers might be somewhat easier to attract since it is less likely that a certain advertisement component will generate a repulsive reaction.

Results of additional analysis shows that there is no significant difference between type of consumer and how they think other consumers will evaluate the same advertisements. A new variable was created that indicates the difference between a respondents' own attitude and their prediction of the attitude of other consumers. A negative value means that the attitude of the respondent is lower than their prediction of other consumers. And when their own attitude towards an advertisement is higher than their made prediction, the value of this new variable is positive. A Mann-Whitney U test is performed for each advertisement to compare the difference in own attitude and the prediction of the attitude of others differs between ordinary consumers and Hipsters. There is no significant statistical evidence to assume that there is difference between ordinary consumers and Hipsters in how they evaluated the four advertisements and how they think other consumers will evaluate the same advertisements. The results of the four conducted tests can be found in the Appendix (see section 5).

7. Discussion

The interpretation of the results will be discussed in the following chapter. This final chapter uses existing literature to explain the findings of the experiment. Separate sections will describe the managerial implications of this research as well as the theoretical contributions. These sections are followed by the limitations of this research. The identified and acknowledged limitations might have influenced the results. The final section of this chapter describes potential topics for future research.

7.1. General discussion

The Hipsters are a well-known figure in today's society and they are known for their independent perspective on society and strong urge to reject commercialism (Ferrier, 2014). What many people do not realize is, is that the origin of the Hipsters culture dates back to the post-World War II period (Rasmussen et al., 2012). And the current state of the Hipster culture still parallels to a certain extent the view on society of the original Hipsters (Greif, 2010). Like the original Hipster, the contemporary Hipster has a strong desire to be authentic, unique and individualistic (Maly & Varis, 2016; Schiermer, 2014). In order to achieve a non-conformist lifestyle, Hipsters frequently explore underground environments looking for ways to express themselves in unique ways (Ehrlich & Bartz, 2010). This exploration frequently leads to new trends (Hendlin et al., 2010) and therefore, attracting Hipsters can substantially boost the performance of a company (Henke, 2013; Reynolds, 1995). Besides that, the social trend indicates that the majority of Western society will soon possess similar characteristics as the contemporary Hipsters (Rasmussen et al., 2012). Civilization moves towards a more egocentric and individualistic group of consumers. However, companies lack the knowledge on how to appeal to such a group of consumers (Just, 2016) and academics have neglected the abnormal and inconsistent behaviour of Hipsters in consumer and marketing research (Greif, 2010). Nobody dares to admit the affiliation to the Hipster culture (Haddow, 2008), which makes the culture unique and challenging to research. The aim of this research is to discover strategies to attract Hipsters through advertising by comparing the attitudes of Hipsters and ordinary consumer towards different types of advertisements.

It is known that Hipsters have the tendency to reject commercialism (Maly & Varis, 2016) and to look down upon the mainstream (Lanham, 2002) since it contradicts their longing for individuality (Lanham, 2008). The mainstream is considered to be too easy, boring and polished (Crewe et al., 2003). The hunt of Hipsters for generic and authentic ways to express themselves (Greif, 2010) becomes nearly impossible when advertisements are shown to a broader audience in mainstream cultures. Popular media even claim that it is not worth the hassle to target Hipsters because they continuously shift their affiliations and interest depending on what they hear and see in the mainstream (Mind the

gap when targeting Hipsters, 2014). The past indeed shows that Hipsters will abandon trends once they are being adopted by the mainstream (Lanham, 2008). Results of this research hint at the direction of the claim of popular media and indicate that it might be more difficult to attract Hipsters through advertising since they do have a lower attitude towards any type of advertisement compared to ordinary consumers. Therefore, it might be more difficult for a company to create a brand that they feel attached to (Keller, 1993) and it is more difficult to persuade Hipsters into purchasing when it is challenging to design attractive advertisements (Spears & Singh, 2004). One explanation why Hipsters might have in general a lower attitude towards advertisements is the effect of corporate credibility (i.e. reputation of a company for honesty and expertise) on the attitude formation process (Davis, 1994; Fombrun, 1995; Goldsmith, Laffertry & Newell, 2000). Hipsters prefer genuine and real brands instead of advertised and recognizable brands (Holt, 2002; Lanham, 2008).

An advertisement that portrays a Hipster-element is evaluated not significantly different from a neutral advertisement. The Hipster culture has spread beyond its roots (Pfeiffer, 2015) and it does attract a substantial number of consumers. The negative image and continuously bashing on the Hipster culture have diminished (Nordby, 2013). Regardless of the type of consumers, advertisements with or without components related to the Hipster culture will lead to a similar overall evaluation.

Existing literature has mainly focused on advertising techniques that should be avoided when targeting Hipsters (Just, 2016). Although advertisements with or without components related to the Hipster culture will lead to similar evaluations, results of this research indicate that connecting the brand with the Hipster culture is not an effective strategy when targeting Hipsters. Both Lanham (2008) and Haddow (2008) describe the longing of Hipsters for individuality and that they no longer can consider themselves different from the masses when they admit being part of a social collective (Nordby, 2013). The attitude of Hipsters towards an advertisement will significantly improve when none of the advertisement components connect the brand clearly with the Hipster culture. The results partly contradict existing literature. According to Mitchell (1986), it is common practice in marketing to, for example, portray the typical user in order to attract the target audience. Global companies frequently implement this strategy, because the familiarity with the displayed consumers in the advertisements increases the effectiveness of the advertisement (Petty & Cacioppo, 1983; Lee et al., 2009). However, Hipsters seem to evaluate an advertisement with a more neutral character instead of a Hipster-character more favourable. Ordinary consumers do not have a similar repulsive reaction by the Hipster-character in the advertisement. It seems like the aversion to the Hipster culture affects the attitude formation process of Hipsters towards advertisements (Haddow, 2008). And the effect is similar for a verbal component that connects the brand with the Hipster culture. A small alteration, like the removal of the word '*Hipster*', already significantly improves the overall evaluation of an advertisement. Arguably, showing affection towards an advertisement that connects the brand with

the Hipster culture contradicts the longing for individuality. Exploitation of the Hipster culture has a counterproductive effect on the attitude formation process. Unfamiliarity is a known reason for disliking advertisements (Lee et al., 2009). Perhaps over-familiarity, and consequently feeling offended by the stereotype, negatively influences the attitude formation process as well. Although the use of such stereotypes in advertising have not yet been investigated, academics have investigated the use of gender stereotypes in advertising (Grau & Zotos, 2016). Van Hellemont and Van de Bulck (2012) have investigated potentially offensive advertisements due to their stereotypical depictions of both men and women. The results indicate that the attitude of consumers towards an advertisement is negatively influenced by inappropriate use of stereotypes.

It is challenging to create advertisements that are appealing to Hipsters and common marketing strategies seem to have the opposite effect, nonetheless it is still urgent to discover strategies that do attract this group of consumers. Hipsters tend to attract followers which could positively influence the acceptance of new products and brands (Mahajan, Muller & Wind, 2000). And the society moves towards a more individualistic and egocentric society and therefore parallels the perspective of today's Hipsters (Rasmussen et al., 2012). Therefore, this research focused on strategies that should attract Hipsters as well. Although Hipsters value uniqueness (Lanham, 2008) and individualism (Rasmussen et al., 2008), results indicate that an advertisement that contradicts these values is not immediately disliked by Hipsters compared to a similar advertisement that support the values. Focusing on group cohesion is not directly frowned upon by Hipsters even though Hipsters reject collectivism (Lanham, 2008). It is true that Hipsters often end up taking the same decisions (Touboul, 2014), perhaps being part of a group is not disapproved when an individual can still express themselves in a unique way and at the same time reject commercialism (Maly & Varis, 2016). Based on the results of this research, focusing on the authenticity claim of Hipsters seems to be valued by Hipsters. The results clearly indicate that Hipsters want to be trendsetters. Being ahead of the mainstream is a core value of the Hipster culture (Holt, 2002; Lanham, 2002) and contradicting this value will be disfavoured by Hipsters. In order to attract Hipsters, companies should promote authenticity in their advertisements, especially the timing aspect of authenticity. However, ordinary consumers are attracted as well by this strategy.

The results of additional analyses indicate that Hipsters believe other consumers will have a lower attitude towards an advertisement when the advertisement communicates either authenticity, uniqueness or individualism. These three concepts are at the core of the Hipster culture and enhance the image of Hipsters (Greif, 2010; Maly & Varis, 2016; Rasmussen et al., 2012; Schiermer, 2014). Arguably, Hipsters do feel more connected towards an advertisement when it conforms to their personality traits and they might believe other consumers will have a lower feeling of congruence with these concepts. They might convince themselves that their longing for authenticity, uniqueness and

individualism is stronger compared to that of other consumers who do not possess similar traits and craving for the distinctive image. The results of the additional analyses indicate as well that ordinary consumers might somewhat be easier to attract since they practically always admit that their attitude towards any advertisement is higher compared that of other consumers. It seems like ordinary consumers are not easily repelled by certain advertisements components.

In conclusion, Hipsters are attracted by different advertisements compared to ordinary consumers. First of all, it is more difficult to target Hipster compared to ordinary consumers since they have a lower attitude towards any advertisement regardless of the type of advertisement. Hipsters evaluate advertisements lower when it includes a component that connects the brand with the Hipster culture and therefore ignores the refusal of Hipsters to be part of a social collective. Ordinary consumers are not automatically repelled by an advertisement when it connects the brand with the Hipster culture. In order to attract Hipsters, it is important to signal and communicate authenticity in the advertisement. The search for authenticity traces back to the roots of the Hipster culture (Huddleston, 2012). Hipsters can distinguish themselves from the majority of the population by expressing themselves in authentic ways and avoiding brands that have been picked-up by the mainstream (Cronin et al., 2014; Roos, 2017).

7.2. Managerial implications

Marketing practitioners in a variety of fields could benefit from the empirical results of the experiment. Numerous companies are missing out on potential profits since they fail to successfully attract Hipsters (Just, 2016). Successfully attracting Hipsters can boost the performance of a company (Henke, 2013; Reynolds, 1996) and it positively influences the acceptance of new products and brands (Mahajan et al., 2000). It is recognized that the consumption behaviour of Hipsters depart from the general population and it is therefore a challenging group to target. Common marketing strategies do not seem to work on Hipsters. However, the findings of the experiment are not only beneficial for companies who are trying to target Hipsters, but in the near future every company is likely to deal with the struggle of targeting consumers with the personality traits of today's Hipsters (Rasmussen et al., 2012).

Hipsters seem to dislike a strong connection with the Hipster culture. The refusal of being part of a collective and therefore the acknowledgement of the consumer that he or she is similar to other consumers should be kept in mind when designing advertisements (Alfrey, 2010; Haddow, 2008). Ignoring the longing for individuality will be disapproved by Hipsters. A company should try to make every consumer valued and unique (McCoy, 2015). Besides that, authenticity is at the heart of the Hipster culture as well and failing to recognize this will hurt the performance of a company (Maly & Varis, 2016). Especially focusing on the desire to be ahead of the mainstream is appealing to Hipsters.

7.3. Theoretical contributions

Although the research mainly focuses on managerial implications, several theoretical contributions have been made as well. The existing literature and popular media have primarily focused on advertising strategies that should be avoided when targeting Hipsters and neglected the deviating behaviour of Hipsters in academic research (Greif, 2010; Schiermer, 2014). It is known that traditional advertising strategies are not effective (Just, 2016), however, potential effective strategies have not been excessively researched yet despite the potential financial gain of successfully targeting Hipsters (Henke, 2013). This research is a first attempt to discover advertising strategies which are likely to be appealing to Hipsters based on the core values of the Hipster culture.

There is a certain amount of literature available regarding the Hipster community, however, the definition which was most frequently used is considered incomplete (Bogovic, n.d.; Greif, 2010; Lorentzen, 2010). The translocal and complex nature of the Hipster culture is the reason for the absence of a workable definition (Arsel & Thompson, 2011; Maly & Varis, 2016). The existing definition disregards global indices and ignores the longing for individuality. Besides that, the state of the Hipster culture is continuously changing (Nordby, 2013) and it has spread itself beyond its original roots since recent years (Pfeiffer, 2015). The prior existing definition was therefore no longer representative for the contemporary Hipster. This research incorporated all the known global characteristics of a Hipster, categorized the characteristics into three personality traits and incorporated these traits as well as the general demographic characteristics of the contemporary Hipster into a more complete definition.

The research connects the Hipster culture as well with the field of economics, which has not been done frequently before. The majority of the existing literature primarily focused on the social and ethnographic aspect of the Hipster culture. (Greif, 2010; Maly & Varis, 2016; Rasmussen et al., 2012; Schiermer, 2014). Valuable knowledge can be gained by looking at the Hipster culture from an economical perspective. The consumption behaviour of Hipsters depart from general public. Guiding principles of marketing theories do not work on individualistic consumers who value authenticity.

7.4. Limitations of this research

Several limitations of the research should be acknowledged and identified in order to better understand the findings. The majority of the limitations are related to methodological issues. First, a small sample size is a well-known weakness of experiments (Field, 2009). A large sample size is preferred in order to make powerful conclusions. The results of the post hoc power analysis should be kept in mind because they indicate the true power of the performed statistical tests. Second, the categorization of the respondents is subjective and is based on self-reported answers, therefore, it remains unclear whether this research made an accurate distinction between Hipsters and ordinary

consumers. Although exceeding the threshold indicates that the respondent reported that he or she to some extent shares the characteristics of a typical Hipster, it is still unclear whether the respondent truly is a Hipster. However, from the perspective of a company, it does not matter whether a consumer truly is a Hipster, he or she will be targeted anyways when he or she possess characteristics of a Hipster. But a more accurate distinction could have been made when the sample size was larger. The threshold could then have been increased and only respondents who score relatively high on the well-established scales will be categorized as Hipsters. A third limitation is the fact that the respondents might not have experienced the stimuli the way they were intended. Every manipulation made in the experiment was done with a reason, namely to challenge core values of the Hipster culture. Having a lower (or higher) attitude towards an advertisement might not automatically mean that contradicting (or supporting) the core value is indeed the underlying reason for the formed attitude. However, it is always unclear whether an advertisement clearly communicates the underlying thought behind the design.

The experiment did not fulfill all the precepts developed by Smith (1982) which are required for a controlled economic experiment. Respondents were stimulated to participate in the experiment by the small probability of winning a gift-card. However, a task-related reward structure was impossible to implement due to the nature of the experiment. Besides that, the respondents might not have been motivated throughout the entire experiment to read and think about the questions since the answer did not affect in any way the probability of winning the reward. The majority of the respondents have most likely participated in the experiment because of intrinsic motivation and for the inherent satisfaction of participating in an experiment (Camerer & Hogarth, 1999).

7.5. Directions for future research

Future research should continue investigating the Hipster culture from an economical perspective. The shift towards a more egocentric and individualistic society (Rasmussen et al., 2012) indicates the importance of knowing how to target individualistic groups of consumers. Another reason why it is important to know how to target Hipsters, is the fact that the Hipster culture has spread beyond its urban roots (Pfeiffer, 2015). The social collective is continuously growing due to several reasons (e.g. personal enrichment and self-discovery (Arsel & Thompson, 2010)) and therefore more companies will discover the struggle of targeting consumers with the personality traits of the contemporary Hipster.

Academics should investigate the use of stereotypes in advertising apart from gender stereotypes (Grau & Zotos, 2016). However, empirical results of existing research (Chu, Lee & Kim, 2016; Gentry & Harrison, 2010) indicate that the use of gender stereotypes in advertising could negatively impact the effectiveness of the advertisement when done inappropriately. Arguably, misapplying other types of stereotypes have similar effects on the attitude formation process.

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Appendix

Section 1: Methodology

Table 1: The advertisements used in the experiment

	Control group	Treatment group
Advertisement	Unappealing Hipster advertisement	
Visual component		
Verbal component		
	Image-enhancing Hipster advertisement	
Visual component		

I
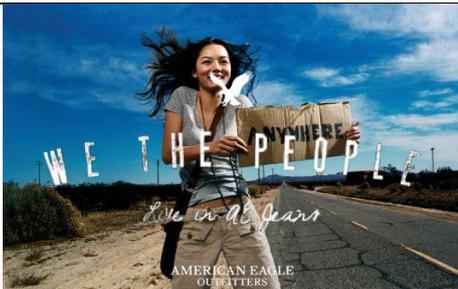
| Verbal component | | |

Figure 1: An overview of the survey flow
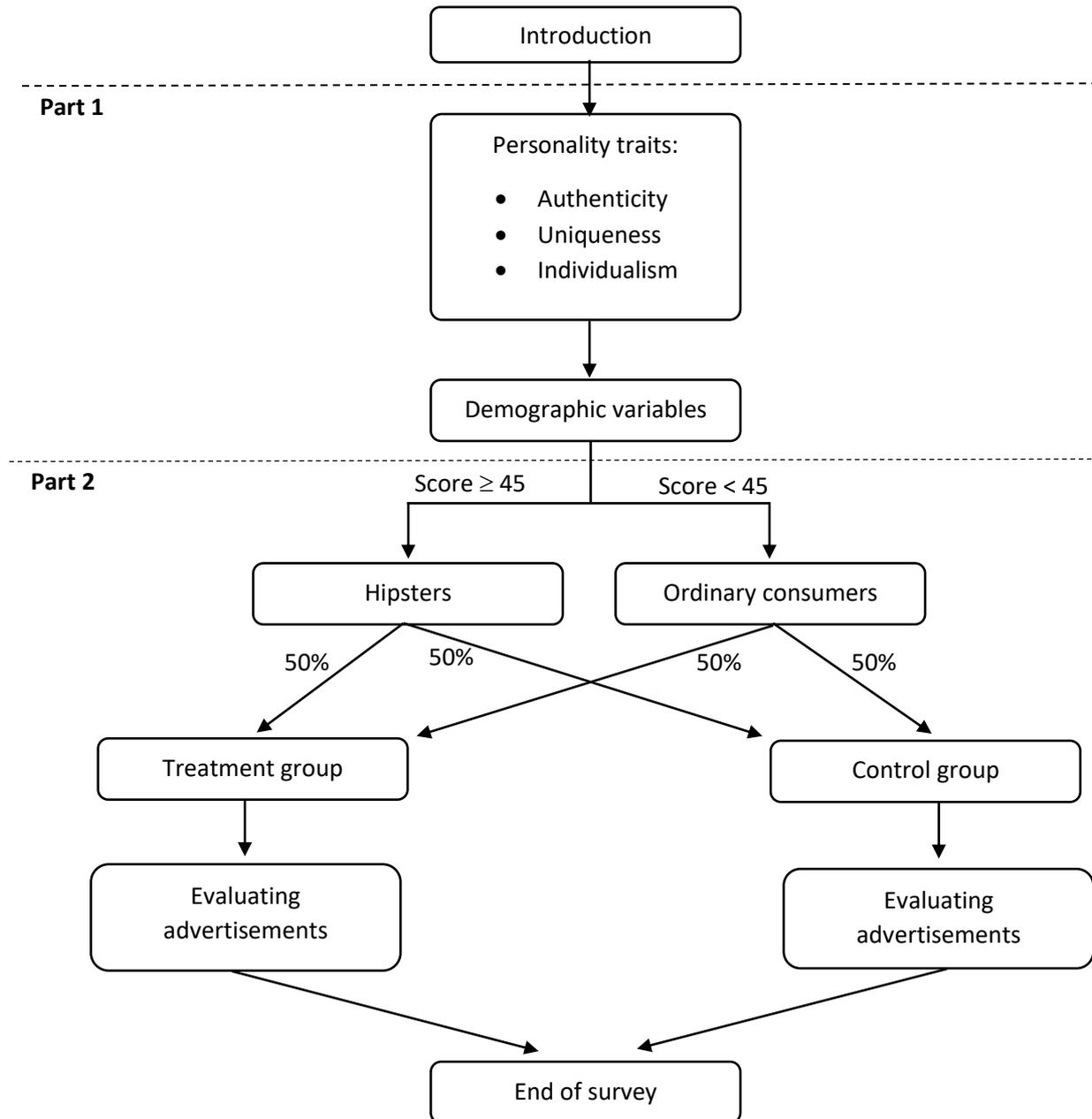
Table 2: An overview of the used items in the experiment

Personality trait	Underlying concept	#	Statement
Authenticity	Self-alienation	1	I feel as if I don't know myself very well. *
		2	I feel out of touch with the "real me". *
		3	I don't know how I really feel inside. *
	Authentic living	1	I always stand by what I believe in.
		2	I am true to myself in most situations.
		3	I think it is better to be yourself, than to be popular.
	Accepting external influence	1	I usually do what other people tell me to do. *
		2	Other people influence me greatly. *
		3	I always feel I need to do what others expect me to do. *
Uniqueness	Creative choice	1	I actively seek to develop my personal uniqueness by buying special products or brands.
		2	Often when buying merchandise, an important goal is to find something that communicates my uniqueness.
		3	I have sometimes purchased unusual products or brands as a way to create a more distinctive personal image.
	Unpopular choice	1	When it comes to the products I buy and the situations in which I use them, I have often broken customs and rules.
		2	I have often violated the understood rules of my social group regarding what to buy or own.
		3	When I dress differently, I'm often aware that others think I'm peculiar, but I don't care.
	Avoidance of similarity	1	I often try to avoid products or brands that I know are bought by the general population.
		2	As a rule, I dislike products or brands that are customarily purchased by everyone.
		3	I give up wearing fashions I've purchased once they become popular among the general public.

Individuality	Self-reliance	1	I would rather depend on myself than others.
		2	I rely on myself most of the time; I rarely rely on others.
		3	I often do "my own thing".
	Distance from ingroups	1	My happiness is unrelated to the well-being of my friends.
		2	I do not worry about what friends say about what I should do.
		3	My parents' opinions are not important in my daily choices.

∗ Reversed scale

Table 3: Categorization of the respondents

Personality trait	Underlying concept	Item	Scale point						
			1	2	3	4	5	6	7
Authenticity	Self-alienation	1	3	2	1	0	0	0	0
		2	3	2	1	0	0	0	0
		3	3	2	1	0	0	0	0
	Authentic living	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3
	Accepting external influence	1	3	2	1	0	0	0	0
		2	3	2	1	0	0	0	0
		3	3	2	1	0	0	0	0
Uniqueness	Creative choice	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3
	Unpopular choice	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3
	Avoidance of similarity	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3
Individualism	Self-reliance	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3
	Distance from ingroups	1	0	0	0	0	1	2	3
		2	0	0	0	0	1	2	3
		3	0	0	0	0	1	2	3

Demographic factor	Answer	Score	Answer	Score	Answer	Score
Age	< 20	0	20 - 35	9	< 35	0
Living area	Urban	9	Suburban	5	Rural	0

Section 2: Sample characteristics

Table 4: Descriptive statistics variables *Gender* and *Living area*

	Gender		Living area		
	Female	Male	Urban	Suburban	Rural
Frequency	79	73	113	33	6
Percentage	52.0	48.0	74.3	21.7	3.9

Table 5: Descriptive statistics variables *Type of consumer*, *Type of advertisement* and *Group*

	Type of consumer		Type of advertisement		Group*			
	Ordinary consumer	Hipster	Neutral advertisement	Hipster-advertisement	1	2	3	4
Frequency	91	61	76	76	42	49	34	27
Percentage	59.9	40.1	50.0	50.0	27.6	32.2	22.4	17.8

*   Group 1: Ordinary consumer (control group), Group 2: Ordinary consumer (treatment group), Group 3: Hipsters (control group) & Group 4: Hipsters (treatment group)

Table 6: Descriptive statistics variable *Country of birth*

	Country of birth						
	Netherlands	Germany	U.K.	U.S.A.	Afghanistan	Austria	Brazil
Frequency	128	7	4	4	1	1	1
Percentage	84.2	4.6	2.6	2.6	.7	.7	.7

	Country of birth					
	China	Greece	Hungary	Italy	Poland	Suriname
Frequency	1	1	1	1	1	1
Percentage	.7	.7	.7	.7	.7	.7

Table 7: Descriptive statistics variable *Level of education*

	High school	Community college	University of applied science	University - Bachelor	University - Master	PhD	I have a (full-time) job	Other
				Level of education				
Frequency	8	4	19	43	58	2	17	1
Percentage	5.3	2.6	12.5	28.3	38.2	1.3	11.2	.7

Table 8: Descriptive statistics variables *Age* and *Hipster score*

Variable	M	SD	Min.	Max.
Age	25.80	7.019	18	61
Hipster score	38.87	8.723	19	60

Table 9: The results of the Chi Square test

Variable	χ^2	df	p
Age	17.408	23	.789
Gender	.237	1	.626
Level of education	4.712	7	.695
Living area	.979	2	.613
Country of birth	12.286	12	.423

Section 3: Reliability analysis and Correlation analysis

Table 10: Reliability and Correlation Analysis of the personality traits

	M	SD	1	2	3
1. Authenticity	5.128	.694	(.736)		
2. Uniqueness	3.696	1.254	.140	(.903)	
3. Individualism	4.281	.809	.310**	.157	(.697)

**. Correlation is significant at the .01 level (2-tailed).

*. Correlation is significant at the .05 level (2-tailed).

Table 11: Reliability and Correlation Analysis of the control group

	M	SD	1	2	3	4	5	6	7
1. Authenticity	5.162	.721	(.750)						
2. Uniqueness	3.817	1.237	.180	(.898)					
3. Individualism	4.228	.797	.388**	.146	(.696)				
4. Advertisement 1	6.628	1.954	.125	-.047	-.112	(.942)			
5. Advertisement 2	7.637	1.638	.086	-.115	.064	.435**	(.948)		
6. Advertisement 3	6.848	2.346	-.175	-.247*	-.252*	.358**	.458**	(.960)	
7. Advertisement 4	6.591	2.161	-.010	-.244*	-.178	.340**	.382**	.601**	(.952)

**. Correlation is significant at the .01 level (2-tailed).

*. Correlation is significant at the .05 level (2-tailed).

Table 12: Reliability and Correlation Analysis of the treatment group

	M	SD	1	2	3	4	5	6	7
1. Authenticity	5.094	.668	(.723)						
2. Uniqueness	3.575	1.268	.090	(.905)					
3. Individualism	4.333	.822	.238*	.182	(.699)				
4. Advertisement 1	6.322	2.034	-.115	-.331**	-.047	(.924)			
5. Advertisement 2	6.313	1.833	-.093	-.266*	-.110	.372**	(.940)		
6. Advertisement 3	7.263	1.844	.059	-.004	-.115	.298**	.449**	(.938)	
7. Advertisement 4	7.757	1.971	.185	.009	.008	.363**	.306**	.468**	(.969)

**. Correlation is significant at the .01 level (2-tailed).

*. Correlation is significant at the .05 level (2-tailed).

Section 4: Hypotheses testing

Table 13: Results Mann-Whitney U test for hypotheses 1 and 2

Variable	Group	N	M	Mdn	SD	Mean Rank	MWU U	p*
Average attitude towards any advertisement	Ordinary consumer	91	7.055	7.000	1.667	82.92	2191.00	.028
	Hipster	61	6.709	6.313	1.203	66.92		
Average attitude towards any advertisement	Neutral advertisement	76	6.915	6.875	1.615	79.41	2666.500	.414
	Hipster-advertisement	76	6.178	6.750	1.393	73.59		

∗ Asymp. Sig. (2-tailed)

Table 14: Results Kruskal Wallis test for hypotheses 3 and 4

	N	Kruskal Wallis H	Df	p*
Attitude towards advertisement 1	152	13.310	3	.004
Attitude towards advertisement 2	150	27.077	3	.000
Attitude towards advertisement 3	149	7.772	3	.051
Attitude towards advertisement 4	149	13.049	3	.005

∗ Asymp. Sig. (2-tailed)

Table 15: Results additional analysis for the attitude towards advertisement 1

Variable	Type of consumer	Type of advertisement	N	M	Mdn	SD	MWU U	p*
Attitude towards advertisement	Hipster	Hipster-advertisement	27	5.398	5.000	1.438	31.841	.030
	Hipster	Neutral advertisement	34	6.699	6.375	1.522		
Attitude towards advertisement	Hipster	Hipster-advertisement	27	5.398	5.000	1.438	33.942	.011
	Ordinary consumer	Neutral advertisement	42	6.571	7.375	2.261		
Attitude towards advertisement	Hipster	Hipster-advertisement	27	5.398	5.000	1.438	35.268	.005
	Ordinary customer	Hipster-advertisement	49	6.832	7.000	2.145		

∗ Adj. Asymp. Sig. (2-tailed)

Table 16: Results additional analysis for the attitude towards advertisement 2

Variable	Type of consumer	Type of advertisement	N	M	Mdn	SD	MWU U	p*
Attitude towards advertisement	Hipster	Hipster-advertisement	27	5.796	5.500	1.409	44.966	.000
	Hipster	Neutral advertisement	33	7.629	7.500	1.311		
Attitude towards advertisement	Hipster	Hipster-advertisement	27	5.796	5.500	1.409	49.077	.000
	Ordinary consumer	Neutral advertisement	42	7.643	8.000	1.872		
Attitude towards advertisement	Ordinary consumer	Hipster-advertisement	48	6.604	6.250	1.988	28.199	.013
	Ordinary consumer	Neutral advertisement	42	7.643	8.000	1.872		

∗ Adj. Asymp. Sig. (2-tailed)

X

Table 17: Results additional analysis for the attitude towards advertisement 3

Variable	Type of consumer	Type of advertisement	N	M	Mdn	SD	MWU U	MWU p*
Attitude towards advertisement	Hipster	Neutral advertisement	33	6.417	6.000	2.057	24.977	.062
	Ordinary consumer	Hipster-advertisement	48	7.406	8.000	2.100		

∗ Adj. Asymp. Sig. (2-tailed)

Table 18: Results additional analysis for the attitude towards advertisement 4

Variable	Type of consumer	Type of advertisement	N	M	Mdn	SD	MWU U	MWU p*
Attitude towards advertisement	Hipster	Neutral advertisement	33	6.386	6.000	2.001	29.794	.013
	Ordinary consumer	Hipster-advertisement	48	7.625	8.000	2.276		
Attitude towards advertisement	Hipster	Neutral advertisement	33	6.386	6.000	2.001	-31.995	.025
	Hipster	Hipster-advertisement	27	7.991	7.750	1.266		

∗ Adj. Asymp. Sig. (2-tailed)

Table 19: Descriptive statistics of the advertisements of the control group

Advertisement	Ordinary consumers				Hipsters			
	N	M	Mdn	SD	N	M	Mdn	SD
1	42	6.571	7.375	2.261	34	6.699	6.375	1.522
2	42	7.643	8.000	1.872	33	7.629	7.500	1.311
3	41	7.195	7.500	2.526	33	6.417	6.000	2.057
4	41	6.756	7.000	2.292	33	6.386	6.000	2.001

Table 20: Descriptive statistics of the advertisements of the treatment group

Advertisement	Ordinary consumers				Hipsters			
	N	M	Mdn	SD	N	M	Mdn	SD
1	49	6.832	7.000	2.145	27	5.398	5.000	1.438
2	48	6.604	6.250	1.988	27	5.796	5.500	1.409
3	48	7.406	8.000	2.100	27	7.009	6.750	1.268
4	48	7.625	8.000	2.276	27	7.991	7.750	1.266

Section 5: Predicting other consumers' attitude towards advertisements

Table 21: Results Wilcoxon signed-rank Test for the ordinary consumers (control group)

Advertisement	Variable	N	M	Mdn	SD	Z	p*
Advertisement 1	Own attitude	42	6.57	7.38	2.26	-1.503	.133
	Prediction	42	6.33	7.00	1.22		
Advertisement 2	Own attitude	42	7.64	8.00	1.87	-3.171	.002
	Prediction	42	7.10	7.00	.96		
Advertisement 3	Own attitude	41	7.20	7.50	2.53	-2.244	.025
	Prediction	41	6.83	7.00	1.61		
Advertisement 4	Own attitude	41	6.76	7.00	2.29	-2.055	.040
	Prediction	41	6.37	7.00	1.46		

* Asymp. Sig. (2-tailed)

Table 22: Results Wilcoxon signed-rank Test for the ordinary consumers (treatment group)

Advertisement	Variable	N	M	Mdn	SD	Z	p*
Advertisement 1	Own attitude	49	6.83	7.00	2.14	-2.531	.011
	Prediction	49	6.14	6.00	1.15		
Advertisement 2	Own attitude	48	6.60	6.25	1.99	-2.287	.022
	Prediction	48	6.06	6.00	1.49		
Advertisement 3	Own attitude	48	7.41	8.00	2.10	-3.298	.011
	Prediction	48	6.48	7.00	1.57		
Advertisement 4	Own attitude	48	7.63	8.00	2.28	-3.873	.000
	Prediction	48	6.83	7.00	1.77		

* Asymp. Sig. (2-tailed)

Table 23: Results Wilcoxon signed-rank Test for Hipsters (control group)

Advertisement	Variable	N	M	Mdn	SD	Z	p*
Advertisement 1	Own attitude	34	6.70	6.38	1.52	-2.349	.010
	Prediction	34	6.09	6.00	.97		
Advertisement 2	Own attitude	33	7.63	7.50	1.31	-3.242	.001
	Prediction	33	6.91	7.00	.914		
Advertisement 3	Own attitude	33	6.42	6.00	2.06	-.796	.426
	Prediction	33	6.27	6.00	1.35		
Advertisement 4	Own attitude	33	6.39	6.00	2.00	-.076	.939
	Prediction	33	6.48	6.00	1.50		

* Asymp. Sig. (2-tailed)

Table 24: Results Wilcoxon signed-rank Test for Hipsters (treatment group)

Advertisement	Variable	N	M	Mdn	SD	Z	p*
Advertisement 1	Own attitude	27	5.40	5.00	1.44	-1.322	.186
	Prediction	27	5.07	5.00	1.39		
Advertisement 2	Own attitude	27	5.80	5.50	1.41	-.257	.797
	Prediction	26	5.88	5.50	1.28		
Advertisement 3	Own attitude	27	7.01	6.75	1.27	-3.222	.001
	Prediction	27	6.26	6.00	.90		
Advertisement 4	Own attitude	27	7.99	7.75	1.27	-3.975	.000
	Prediction	27	6.96	7.00	1.09		

* Asymp. Sig. (2-tailed)

Table 25: Results of the Mann-Whitney U test of the of difference between a respondents' own attitude and their prediction of how other consumers will evaluate the advertisement

Advertisement	Group	N	M	Mdn	SD	Mean Rank	MWU U	p*
Advertisement 1	Ordinary consumers	91	.481	.750	2.031	77.79	2658.500	.659
	Hipsters	61	.484	.500	1.331	74.58		
Advertisement 2	Ordinary consumers	90	.544	.875	1.701	78.87	2306.500	.174
	Hipsters	59	.369	.500	1.211	69.09		
Advertisement 3	Ordinary consumers	89	.669	.750	1.803	76.98	2493.500	.493
	Hipsters	60	.417	.500	1.584	72.06		
Advertisement 4	Ordinary consumers	89	.607	.750	1.619	77.80	2421.000	.333
	Hipsters	60	.408	.500	1.339	70.58		

* Asymp. Sig. (2-tailed)

Section 6: An overview of the results

Table 26: An overview of the hypotheses

H	Expectation	Result
H_1	Hipsters have a lower attitude towards any type of advertisements compared to ordinary consumers.	Supported
H_2	Advertisements displaying a Hipster-related component will lead to a more positive attitude towards the advertisement compared to similar neutral advertisements	Rejected
H_{3a}	Hipsters have a more negative attitude towards an advertisement when it displays an unappealing visual Hipster-component compared to ordinary consumers.	Supported
H_{3b}	Hipsters have a more negative attitude towards an advertisement when it displays an unappealing verbal Hipster-component compared to ordinary consumers.	Rejected
H_{4a}	Hipsters have a more positive attitude towards an advertisement when it displays a Hipster-image enhancing visual component compared to ordinary consumers.	Rejected
H_{4b}	Hipsters have a more positive attitude towards an advertisement when it displays a Hipster-image enhancing verbal component compared to ordinary consumers.	Rejected