Fans, Co-creation and the Social Media – the Case of 'Tibi atya'[1]

Rita Glózer
University of Pécs, Hungary

THE AIMS OF THE PAPER

By presenting a brief empirical analysis the main aim of this paper is to reveal new online-offline dynamics of fan communities in the social media. Apparently, there are yet unexploited opportunities in the integration of scientific approaches of media studies and consumer behaviour research, especially regarding the participation of brand fans in the value creation process. Adopting a complex multidisciplinary approach a current case of the collaborative online media produsage was examined as a manifestation of media fandom on one hand, and a precedent of the co-creation on the other hand.

METHODOLOGY

Inasmuch as the previous phenomenon can be elaborated by explaining symptomatic examples, the qualitative inquiry and the case study method were used. In the course of the investigation multiple sources of evidence were applied such as related blogs and social media sites, the web-shop, the official homepage and the book of the initiators, and some articles discussing the investigated phenomenon in the mainstream online media and public blogs.

MOST IMPORTANT RESULTS

The study unfolds in great detail the course of the 'Tibi atya' case where a fictitious character was created and by humorous content promoted on social media sites. Creators fostered the shaping of an extensive fan community in a short time and founded a start-up and by selling other branded products and services they started to extend their agency to offline spaces as well. The 'Tibi atya' case brings to light that online communities based merely on enjoyment of media content can be extended to offline places as well, while their media consumption could be expanded and transformed into product or service consumption as well.

RECOMMENDATIONS

To utilize potentials of co-creation leaders need more detailed insight in the current functioning of online fan communities. Providing intense qualitative analyses the media and cultural studies might support and inspire these efforts.

Keywords: media consumption, fandom, brand community, collaborative value creation

---

[1] The name 'Tibi atya' refers to the widespread Hungarian forename Tibor in their short form where Tibi is a popular nickname with some allusion of being a plain man. The title 'atya' matches the usual salutation of a priest in English.

INTRODUCTION

Various manifestations of fandom have long been in the centre of *media studies*, and also a growing body of studies on *consumer behaviour* investigates brands connected fan communities. Concerning the latest media consumption habits, these inquiries can be fruitfully interconnected inasmuch as the newest forms of media consumption often go hand-in-hand with the concrete forms of consumption. The consumers' participation in production of goods, services on one hand, and the users' participation in creation of media content on the other hand play central roles in the current investigations in both scientific fields. Likewise, collaboration between the fans and companies, and their co-creation of values or development strategies are eminently discussed. Analysing an actual issue, in this study I focus on this complex blended phenomenon.

By integrating theoretical backgrounds of the above mentioned approaches an interdisciplinary framework can be applied which offers mutual advantages for the investigation of media consumption and fandom in the social media. The main objective of this paper is to synthesize the particular approaches, and by taking a complex multidisciplinary approach to develop a detailed *case study* as well. The phenomenon to be investigated is called 'Tibi atya' who is an actual and remarkably popular, however fictional character in the Hungarian social media. Scrutinizing 'his' social media presence and activities, and reconstructing the innovative ways of combining business strategies and communication methods, efforts will be made to explain complex practices promoting the transformation of media fandom and media consumption into brand admiration and brand consumption.

The audience research in which scholars have been facing various phenomena of fandom as an active and productive form of consumption has been a traditional and crucial part of the empirical media research. The main interpreting framework of the audience research has been shifting repeatedly since the 1920s from the concept of the *direct and complete media effects* (Morley 1992, 4; Lazarsfeld and Merton [1948] 1999) to the theories of *indirect and limited media effects* and towards highlighting the roles of opinion leaders (Katz & Lazarsfeld 1955). In the light of the theories of the *selective perception* and the *cultivation* the audience has appeared more and more autonomous and independent, and media scholars have increasingly preferred the concept of the *media usage* instead of the *media effect theories*. According to

the *uses and gratifications model* the starting point of media researches should not be the expression of the media but the media consumption, and this suggests the notability of the audience. Media usage or media consumption are thereafter investigated in the media research as particular forms of consumption which is strongly connected to the active efforts of the audience such as interpretation and sense making or producing creative fan content. In the examination of these fan contributions traditional audience research and fan studies are merging, because secondary media texts produced by fans are based on a primary, professional media content consumed by the audience. Fan meta-texts (rewritten or remixed primary media texts, Jenkins 1992) play thus fundamental roles in the vivid experiences of fan communities. The consumption of cultic media texts or other media contents is central in building these communities, and establishes other, more productive activities, such as producing fan fiction or other fan contributions (fan discourses, fanzines, parodies, remixes etc.).

Even though, fan experiences and fans' contributions have been rated for long to the territory of popular culture opposed to the so-called "high culture", the estimation of fan cultures and fan communities has changed significantly in the last decades, partly in connection with the rise of the popular mass media and later the Internet. Investigations in cultural studies have been playing a decisive role in this change through reevaluating fans' contributions.

THE FANS FROM A CULTURAL STUDIES PERSPECTIVE

Focusing on the political dynamics and power relations of contemporary culture, Cultural Studies as a field of cultural analysis have been evolving since the mid-1950s. In the course of its history the focuses and central issues kept transforming continually. From the investigations of class structures, ideology, gender and ethnicity, it has been turning increasingly towards popular culture and media culture (Hall et al. 1980, Fiske 1987, During 2001). Also the roots of fan studies can be traced back to the Cultural Studies investigations on media audience.

At the age before the World Wide Web varied fan contributions emerged connected to special literary genres, such as romantic novels consumed by American housewives (Radway 1991), or in connection with TV series and popular Hollywood

movies (such as Star Trek in the 1970s or the Star Wars Saga), comics, celebrities, or rock bands.

The American literary and cultural studies scholar Janice Radway in her *Reading the Romance* (Radway 1991) elaborated the ethnography of middle class American housewives' romantic novel reading habits. According to her book, these women were regular and passionate readers of the low-priced and easily accessible romance novels narrated with characteristic story patterns. These women were embedded in a patriarchal society. Radway found the significance of these specific media usage habits in their cathartic possibilities of canalizing the real needs repressed by unexciting everyday life experiences: tender love in an imaginative world full of romance. The reception of these specific media texts, said Radway, fulfilled a similar function in the lives of these women with similar social status and roles. Radway referred to them as an 'interpretive community' (Fish 1980) emphasizing that the reception of these novels is not a private and lone exercise, but through collective social discourses. Radway's book could be regarded as an early description of a consumption community conducted by practices of media consumption.

Furthermore, in his early work *Textual poachers* the media scholar Henry Jenkins (1992) examined fan cultures as complex praxes of collective sense making and interpreting related to popular media texts (television series, movies, books). The reception of a media content was considered by him a community performance, and the scholar paid special attention to the meta-texts produced by fans called 'textual poachers'. The core of this phenomenon is the lack of fans' opportunities to produce commercially valuable cultural products and to influence the professional production processes of the admired media content. However, by using elements of old texts in a free manner they could produce new texts, so called meta-texts. According to Jenkins members of fan communities produced media texts to share and exchange among each other, while creating special opportunities for this purpose (meetings, clubs). The creative exercises of sense making were some exciting examples that started among fans of the television series Star Trek which was very popular in its day (Jenkins 1992). Since then, a growing body of popular cultural elements has become objects of such appropriation, from Star Wars to the Harry Potter books or reality television series.

Jenkins found that these activities were alternate forms of resistance against the unequal power relations between media producers and fans. Fan activities such as reshaping or rewriting primary, professional media texts can therefore be interpreted as acts of negotiation over the meaning of these texts and the terms of fans' relations to media producers.

In the subtitle of the already mentioned Textual Poachers appears the notion of *participatory culture* which points to the recent position of the audience inside the media system (Jenkins 2006, Burgess & Green 2009, Hinton & Hjorth 2013). Jenkins's concept expands the former notion of media production to include the contributions of the fans to the creative praxis of the media as well. He formulated the participatory culture as a very complex set of relations between producers and consumers where the consumers tend to participate not only in media consumption but also in media production by actively claiming greater access to the processes of cultural production and circulation. This idea is well illustrated in his other work *Convergence culture* (Jenkins 2006), in the case study of the Harry Potter fan community established by passionate teenage readers of J. K. Rowling's novels. The scholar unfolded and explored the story of the Web-based fanzine Daily Prophet including the collaborative practices among teens where the older, more experienced writers were able to help the new contributors by correcting their writing and giving them instructions or feedback via informal peer-to-peer teaching.

The efforts of the fans are important component of the so called *transmedia storytelling* which 'represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience' (Jenkins 2007). The circulations of stories, characters and motifs as parts of complex fictional worlds between different media platforms are important elements of the economics of media.

Although because of their tendency to several forms of resistance and opposition, fans were formerly often judged and handled as fanatic, pathological, destructive or harmful individuals. In the transformation of their assessment investigations in cultural studies and fan studies have been playing decisive roles. The practices of fandom and the fans themselves have become mainstream and common.

Jenkins's concept on the 'participatory culture' has been provoking many controversies as well among media scholars and media economists because of its one-sided and naïve understanding of which role the free labour of fans and other amateur content creators in the media economy

could play. Fuchs (2014), van Dijck (2009, 2013) and others criticize the theory of the participatory culture and emphasise the unpaid work of the audience creating value through curation, commentary or simply sharing as well as other complex forms of agency in the digital media. The idea of the commercial exploitation of media audience is not new but criticisms increase in light of the recent forms of participation in the digital and social media. Recognising conflicting interests of the corporate owners and the users in his recent co-authored book Jenkins (Jenkins et al. 2013) tried 'to put commercial and academic agendas into meaningful dialogue' (Moor 2017, 176) by presenting several ways of value creation of users and fans in the 'spreadable media', and by suggesting a new 'moral economy' based on agreed terms of doing business (Moor 2017). According to the argumentation of the above mentioned authors media-cultural and economic commentaries are interconnected indicating the common interest of these disciplines concerning the users' participation in the value creation processes.

THE FANS IN THE LIGHT OF MARKETING RESEARCH

In the last decades, fan contributions and activities have attracted the attention of marketing researchers and experts as well. According to the studies of Prahalad and Ramaswamy (2004), Schau et al. (2009) and others more emphasis has been placed on the customers' participation in value creation and innovation processes. The customer is not treated as a passive recipient of the active value creation efforts of a company anymore, but as an endogenous entity who can co-create these values and innovation strategies. The central concepts of this approach are co-creation, participation and collaboration similarly to the theories of the "new media" in the field of media studies.

A growing body of literature has investigated a host of cooproductive activities by referring to the relevant consumer collectives. According to Schau et al. (2009, 30) these consumer collectives are organized around market-mediated cultural products including (1) various experiences, (2) lifestyles, (3) opposing ideologies, (4) brands or (5) web communities. The authors point out that all these collectives exhibit community-like qualities (as understood in sociology). Using a meta-analytical approach Schau and colleagues made efforts to identify and categorize co-creational practices from a consumer-centric perspective, and found

that impression management, social networking activities, community engagement and brand usage are crucial in the collaborative value-creation. According to their findings, consumption opportunities are generated through these conversations, therefore interpersonal and mediated communication is essential in the collaborative value creation processes.

While investigating brand communities, Muniz and O'Guinn (2001, 413) defined them as largely imagined communities within a consumption context which are formed around one good or service. Through their ethnographic study of such brand communities (for example in connection with Saab, Mac and Michelin) their promotion was found to be bound especially to the rise of mass media. Authors emphasise their liberation from geography in opposed to traditional types of communities, nevertheless being linked to several forms of computer mediated communication. These communities are created and maintained particularly by online discourses including several kinds of storytelling. "Stories based on common experiences with the brand – they said – serve to invest the brand with meaning, and meaningfully link community member to community member" (Muniz & O'Guinn 2001, 423). Because of sharing interpreting strategies by the community members, these represent interpretive communities in the sense explained by Fish (1980). At creating the stories, texts and symbols are often borrowed from the collective cultural knowledge, stated Muniz and O'Guinn. In summary they revealed that brand communities represent a form of consumer agency as well as an important information resource for consumers. In their opinion, brand communities represent a response to the postindustrial age by underlying the social nature of brands being socially constructed social objects (Muniz & O'Guinn 2001).

To foster relationships and communication between the consumers and the companies fan pages can be created on social networking sites. Dr Vries and others (de Vries et al. 2012) point out that liking, posting and commenting are recent ways how brand fans interact with companies. The results of several studies state that consumers becoming fans on these pages tend to be more loyal and committed to the company and are more open not merely to receiving information about the brand, but 'to visit the store more, generate more positive "word-of-mouth", and are more emotionally attached to the brand than non-brand fans (de Vries et al. 2012). According to their study the importance of the fan pages is that they

reflect of brand-customer relationship, and provide a source of information and social benefits to the members. Authors investigated empirically which factors influence the popularity of brand posts at a social networking site (de Vries et al. 2012) where popularity was regarded as being indicated by the number of likes and the number of comments on a brand post. The authors ascertain that the investigated factors – among others the vividness of the posts, the interactivity and the nature of the content – have a complex and differentiated effect on the posts' popularity. Posting pictures or animations and interactive elements as well as the informative or entertaining characteristics of the content proved to increase the popularity to varying extents. Their research further unfolded that brand fans are influenced by each other (de Vries et al. 2012). With some limitations[2] the above mentioned observations and considerations provide a fruitful framework to explain and interpret the success story of the brand 'Tibi atya' and their fan community which is one of the largest Hungarian social media communities.

THE RESEARCH METHOD

To unfold the inherent connections of the 'Tibi atya' phenomenon as well as to follow their temporal evolving a case study as a qualitative research method was applied. According to Yin's summary it is especially appropriate when 'how' or 'why' questions are being posed and when the focus is on a contemporary phenomenon within some real-life context (Yin 1994). It enables researcher in-depth longitudinal explanations and to understand complex issues including the exploration of its social context. As the 'Tibi atya phenomenon

can be judged as being unique in the Hungarian social media a single-case design was chosen. In the course of my investigation multiple sources of evidence were applied such as the official blog of 'Tibi atya'[3], its social media sites on Facebook[4] and Instagram[5], furthermore the web-shop[6] operated by 'him', the official homepage[7] of the firm funded by owners of the 'Tibi atya' brand as well as the books published in the name of 'Tibi atya' as the author[8] and some articles discussing the 'Tibi atya' phenomenon in the mainstream online media and public blogs[9]. Data were collected in the period between January to June 2017.

THE CASE OF 'TIBI ATYA'

The story

The case is fairly complex: though his face is well known among Hungarian Internet users, 'Tibi atya' is not a real person but a fictitious character in the social media (Figure 1).

Figure 1: Portrait of 'Tibi atya'

Source: Internet

---

[2] De Vries and colleagues analysed editorial posts on fan pages of eleven brands from six product categories. These posts aim to intensify fans' admiration and loyalty to the brand while the online discourses and interactions are not parts of the brands themselves rather they discuss the features of the brands
[3] http://tibiatya.blogstar.hu/ [last download 2018.01.10.]
[4] https://www.facebook.com/tibiatya [last download 2018.01.10.]
[5] https://www.instagram.com/tibiatya_szeszmester/ [last download 2018.01.10.]
[6] http://shop.humbakmuvek.hu/ [last download 2018.01.10.]
[7] http://www.humbakmuvek.hu/ [last download 2018.01.10.]
[8] http://shop.humbakmuvek.hu/termekek/37-minden-napra-egy-feles-tibi-atya-fuves-konyve.html, http://tibiatya.blogstar.hu/2016/11/08/megjelent-masodik-konyvem-a-humbakfoldi-legenda/31573/ [last download 2018.01.10.]
[9] http://hvg.hu/elet/20170416_Ahogy_Tibi_atya_megvedi_Bayer_Zsoltot_nem_vedi_ugy_senki, https://444.hu/2015/10/19/tibi-atya-extremsuttyohumor-startupja-95-szazalek-veres-prolisag-es-5-szazalek-intelligencia, http://szelsokozep.com/cikk/966-tibi-atya-feloldozasa, http://bouvet.cafeblog.hu/2016/10/17/tibi-atya-leleplezve/, http://www.blikk.hu/aktualis/menekul-a-feljelentett-tibi-atya-mariakalnokrol/94lz3nh, http://www.kisalfold.hu/szorakozas/tibi_atya_kiverte_a_biztositekot_mariakalnokon_koltozik_-_videos_riport/2334870/ [last download 2018.01.10.]

The social media phenomenon is based on an origin story whose main character is a depraved priest with a special sense of humor and drinking habits. Fictional is not merely the character but also the location: the name of Humbákfalva refers to stereotypes of a rural location whose inhabitants tend to drink too much alcohol, think simply and speak rudely. They are thus able to formulate and reveal the truth. 'Tibi atya' exists on several social media platforms where he makes humorous, satirical statements often concerning actual affairs or topics. The visual representation (portrait) of the priest and the memes[10] generated by the operators of the social media sites have become its trademark. The social media accounts and statements of 'Tibi atya' are followed, liked and commented by a large group of Hungarian youngsters.

The 'Tibi atya' phenomenon has evolved from a blog written by a couple of friends just for fun as a free time activity. They have been publishing ironic and satirical posts, obscene jokes on the Exszakasz blog between 2008 and 2012, while at the end of 2012 one of their offensive posts shocked the audience. As a consequence of the scandal some of the bloggers decided to mark out of the blog and start a new one in the name of the fictional priest. Shortly they had some trouble with the firstly chosen place Máriakálnok which is a real village in Győr-Moson-Sopron county in Hungary. Having seen the popularity of 'Tibi atya'-s jokes the mayor of the village objected to using the name of Máriakálnok thus the bloggers had to change it. By this time the new fictitious name Humbákfalva was chosen embedding in the fictional story of the priest's enforced migration. At first the photo of an unknown but real person was downloaded from a website and used as a profile picture, later the authors exchanged it for a graphic to avoid violation of privacy and rights relating to personality. Because of their humorous statement the social media character became popular in a short time by collecting many followers and fans. According to recent statistics[11] the Facebook account of 'Tibi atya' received the most (34.5 million) liking and sharing amongst the Hungarian Facebook pages in 2016.

By detecting the increasing popularity of the fictional social media personality the authors of the blog and the social media accounts published two books (Tibi atya 2015 and Tibi atya 2017) with similar style. Meanwhile in 2014 they founded the company Humbák Művek Kft. whose field of activity includes advertising, web hosting service, beverage and clothing retailing, food and beverage service, mail-order service, publishing and book marketing which indicate pursuing a conscious business strategy. Since then the company has sold branded clothing products through its web-shop (Figure 2).

Figure 2: The web-shop of 'Tibi atya'.

Source: Internet

[10] According to recent theories in media studies memes are complex sets of information spreading from person to person by forwarding, duplication or mimicry. On the analogy of the genes being elements of the organism they can be considered as the components of the culture (Shifman 2014). An Internet meme is an activity, a concept or piece of media. A prevalent type of memes merges a humorous picture and a short text.
[11] http://mte.hu/wp-content/uploads/2017/05/MTE-LyZR_Elemz%C3%A9s.pdf
[last download 2018.01.10.]

Figure 3: Branded wine in supermarkets

Source: Instagram

The vignette of the branded wine, promoted in an Instagram-post. (Figure 3) and in summer festivals, and last but not least the owners established a pub chain where they provide high quality wine and spirits on a lower price especially for young adults.

Social media presence

'Tibi atya' and its business interests are present in the social media through several accounts and sites. On its official blog[12] longer posts can be read in serious issues but in satirical style once or twice a week. They usually reach some thousand or ten thousand followers. Among the discussed topics certain problems of the Hungarian system of health care come up as well as actual issues of the internal politics or particular questions of the environment protection. On the social media site Facebook, it has more than 1.3 million followers who tend to like and comment the somewhat shorter and more satirical posts of 'Tibi atya' (Figure 4) mostly concerning ordinary issues connected to visiting pubs and drinking alcohol or the everyday life of the Hungarian students. A separate Facebook account with more than 150 thousand followers is operated for the company Humbákmüvek. On this site some practical information is published regarding the pubs in the regular humorous and ironic style.

Figure 4: Facebook cover of 'Tibi atya'

Source: Facebook

---

[12] http://tibiatya.blogstar.hu/ [last download 2018.01.10.]
[13] http://shop.humbakmuvek.hu/ [last download 2018.01.10.]

Also in the photo sharing service Instagram there is an account of 'Tibi atya' publishing popular but often scandalous and obscene memes. Adapted to the features of the mobile application the memes contain more visual information and only a short text. Although their provocative style they often refer to social problems (Figure 5) or to life situations of the youngsters (Figure 6).

Figure 5: A post on Instagram

Source: Instagram

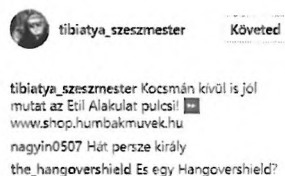Figure 6: A post on Instagram

Source: Instagram

The Instagram posts provide fruitful opportunities to promote the branded products available in the web-shop or in the branded pubs and in super-markets (Figure 7). Besides the self-published books in the web-shop[13] there are actually branded t-shirts, long-sleeve t-shirts and sunglasses on offer. The official website of the Humbákművek Kft. provides information concerning the pubs, such as the opening hours, menu and prices.

Figure 7: Promoting branded t-shirt

tibiatya_szeszmester   Követed

tibiatya_szeszmester Kocsmán kívül is jól
mutat az Etil Alakulat pulcsi!
www.shop.humbakmuvek.hu

nagyin0507 Hát persze király

the_hangovershield Es egy Hangovershield?

Source: Instagram

Community

On each platform and social media site the owners make great efforts to interact with the audience (customers, consumers, users, fans). The humorous and satirical manner, the provocative and obscene style and the funny memes all can be judged as efforts to motivate the audience to follow, like, comment, buy or order some of goods offered by 'Tibi atya'. There are excellent chances provided by the social media where users tend to express their opinion, make remarks or evaluate 'Tibi atya's jokes. Therefore vivid discourses evolve with many comments connected to the posted content between the fans and the company as well as amongst the fans. In this way the followers contribute to the formation of the online fan community which is supported through these social networking activities. In this special case the fan community is supported and formed not merely through online interactions, but by several kinds of storytelling and various forms of consumption. The fictional universe of 'Tibi atya' includes fictional places, personalities, stories, and the audience is participating actively in the sustaining of this fictional world. Reading the official posts, enjoying the jokes or memes are special form of consumption, namely media consumption. Other kinds of consumption are generated and promoted through these conversations as well, such as online shopping in the web-shop, purchasing branded wine in the supermarket or consuming branded drinks in the branded pub or at a festival. By these forms of consumption fans can express their loyalty and commitment to the brand and to the community around them. Shared rituals and traditions, such as the traditional greeting form (Dicsértessék! Praise!) serve the same purpose.

The users and followers of 'Tibi atya's social media accounts constitute a consumer collective organised around market-mediated cultural products: a brand and a web community. The most enthusiastic fans not merely read and discuss the posted contents or consume some goods offered by the company but by liking, sharing, commenting and consuming, they also cooperate with the firm in the branding process, and collaborate in value creation as well. Therefore interpersonal and mediated communication is essential in the branding and collaborative value creation processes. Through their communal online activities fans use the brand which could not exist without these contributions. While consuming these specific media contents fans contribute to the lively traffic on the page and thus they become media producers as well – so endogenous to the firm.

SUMMARY AND RECOMMENDATIONS

In the evolution of the 'Tibi atya' phenomenon branding efforts has had a central function. The starting point of this process was the creation of the fictitious personality as a brand in the social media. Utilizing its popularity the admiration was converted into consumption by establishing the

web-shop, selling the branded wine in supermarkets and building up the franchised pub chain. By using the brand image consequently the initiators have formed a large audience. The customers of the web-shop, the guests of the pubs and the followers of the Facebook-page or the Instagram-account are mostly the same people, and they probably tend to wear branded t-shirts and sunglasses as well. The self-published books, the web-shop and the pubs are often promoted on the Facebook-page or Instagram-account of 'Tibi atya', thus the branding went specifically effective.

As we have seen above, a particular way of storytelling became the main method of the branding. On the official Facebook-page of 'Tibi atya' humorous memes are posted on a daily basis by the operators. In these visual memes there are merged well-known pictures on one hand and actual statements on the other hand in ironic or humorous ways thus they are proper tools for social criticism. This is a way how fan discussions related to posted memes promote the elaboration of socially relevant questions which often concern issues of consumerism (special eating habits, alcoholism, anti-vaccination movements, entertainment habits of Hungarian youngsters). The communal and amusing discussion of relevant issues merges the fans of 'Tibi atya' into a discursive and interpreting community the members of which are integrated also by the collective consumption and enjoying media contents, branded products and services. Concepts of *fandom, fan communities, brand communities* and *media consumption* seem to provide equally useful frameworks at investigating social media phenomena similar to 'Tibi atya'. A mutual challenge for the relevant disciplines is to respectively utilize and harmonize these inquiries for a better understanding.

Considering the above observations managers can be guided by our examination with regards to branding in the social media. The investigated case represents convincingly how fan activities and contributions can promote the company's branding efforts, how fans become costumers and consumers by building online community at the same time, what role humor and entertainment can play in the online discourses as well as in the branding process. The analysis shows obviously that existing media consumption habits can be fruitfully integrated in the branding process, moreover in the era of the social media they can establish it.

REFERENCES

Burgess, J., Green, J. (2009), *YouTube: Online Video and Participatory Culture*. Cambridge: Polity Press

de Vries, L., Gensler, S. and Leeflang, P. (2012), "Popularity of Brand Posts on Brand Fan Pages: An Investigation of the Effects of Social Media Marketing", *Journal of Interactive Marketing*, 26 2, 83–91

During, S. (ed.), *The Cultural Studies Reader*, London: Routledge, 2001

Fish, S. (1980), *Is There a Text in This Class? The Authority of Interpretive Communities*, Cambridge, MA: Harvard University Press

Fiske, J. (1987), "British Cultural Studies and Television", in: Allen, R. C. (ed.): *Channels of Discourse: Television and Contemporary Criticism*, Chapel Hill, NC: University of North Carolina Press, 254-90

Fuchs, C. (2017), *Social Media. A Critical Introduction*, Los Angeles: Sage Publications

Hinton, S., Hjorth, L. (2013), *Understanding Social Media*. Los Angeles: Sage Publications

Hall, S., Hobson, D., Lowe, A. and Willis, P. (1980), *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*, London: Routledge

Jenkins, H. (1992), *Textual poachers: Television Fans and Participatory Culture*, New York: Routledge

Jenkins, H. (2006), *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press

Jenkins, H. (2007), "Transmedia storytelling 101", *Aca-Fan, The Official Weblog of Henry Jenkins*, http://henryjenkins.org/2007/03/transmedia_storytelling_101.html [last download 2018.01.10.]

Jenkins, H., Ford, S., Green, J. (2013), *Spreadable Media. Creating Value and Meaning in a Networked Culture*. New York: New York University Press

Katz, E., Lazarsfeld, P. (1955), *Personal Influence*, New York: The Free Press

Lazarsfeld, P., Merton, R. ([1948] 1999), "Mass communication, popular taste and organized social action", in: Marris, P., Thornham, S. (eds.), *Media Studies: A reader*, Edinburgh: Edinburgh University Press. 18-30

Morley, D. (1992), *Television, Audiences and Cultural Studies*, London: Routledge

Moor, L. (2017), "Spreadable media: creating value and meaning in a networked culture", *Consumption Markets & Culture*, 20 2, 176-91

Muniz, A. and O'Guinn, T. (2001), "Brand Community", *Journal of Consumer Research*, **27** 4, 412-32

Prahalad, C. and Ramaswamy, V. (2004), "Co-creation Experiences: The Next Practice in Value Creation", *Journal of Interactive Marketing*, **18** 3, 5-14

Radway, J. (1991), *Reading the Romance: Women, Patriarchy, and Popular Literature*, Chapel Hill, NC: University of North Carolina

Schau, H, Muniz, A. and Arnould, E. (2009), "How Brand Community Practices Create Value", *Journal of Marketing*, **73** 5, 30–51

Shifman, L. (2014), *Memes in Digital Culture*, Cambridge, MA: The MIT Press

Yin, R. (1994), *Case Study Research: Design and Methods*, Thousand Oaks, CA: Sage

van Dijck, J. (2009), "Users like you? Theorizing agency in user-generated content", *Media, Culture & Society*, **31** 1, 41-58

van Dijck, J. (2013), *The Culture of Connectivity: A Critical History of Social Media*, Oxford: Oxford University Press

Primary resources:

Tibi Atya (2015), Minden napra egy feles, Humbák Művek Kiadó

Tibi Atya … és a humbákföldi legenda (2017), Humbák Művek Kft.

Rita Glózer PhD, Assistant Professor
glózer.rita@pte.hu
University of Pécs
Faculty of Humanities
Institute of Social and Media Studies
Department of Communication and Media Studies