

GOODVERTISING AS A PARADIGMATIC CHANGE IN CONTEMPORARY ADVERTISING AND CORPORATE STRATEGY

Pavol MINÁR

ABSTRACT:

One of the latest and very important trends in contemporary advertising is 'goodvertising', i.e. the inclination of brands to communicate about topics of goodness for the whole of society, and even on social change. Those topics are not directly related to their business strategies in the strict sense of the term. The companies, corporations and businesspeople behind these brands are making their advertising say that they are interested in something more than just sales curves. Goodvertising expresses a new type of marketing and branding: cause marketing and 'brands that care'. This is the sign of great changes underway in corporate business and communication strategies. The article is based on an assumption that these changes have been the reaction to the generation of so-called Millennials and their lifestyles and preferences. This is a generation which has also brought – along with its perception of the world – a complex change in the economic as well as cultural setup of society as a whole. Millennials demand 'purpose' from companies and corporations, and therefore prefer brands that care. This is the reason for the birth of goodvertising, as a brand's statement on serious issues which affect society, often with the intention of changing the world and human thinking. In advertising, to which the metaphor of "mirror of the society" can be applied, the attempt to change the world is a matter of paradigmatic change which has the potential to bring about a fundamental re-definition of life, both in economic terms and in terms of culture and civilisation.

KEY WORDS:

branded content, cause marketing, contemporary advertising, consumer empowerment, corporate strategy, goodvertising, Millennials, paradigmatic change, purpose-driven marketing



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The somehow strange position names probably do not state it clearly, but Pavol Minár works as a Head of Strategy at Zaraguza CZ, advertising agency that prepares multichannel campaigns for innovative brands and marketers. He has experience with brands in the Czech Republic, Austria, Bulgaria, Iran, Romania, Slovakia, Slovenia, Ukraine, and UAE. He is the Cannes Lions, Eurobest, Portoroz Golden Drum, and Zlaty Klinec (Slovak national creativity awards) finalist or laureate and winner of a number of Slovak and Romanian EFFIE Awards. In his work, Pavol Minár combines approaches of a marketing professional and an academic, because he understands advertising as not just an economic or market activity. He sees it as the one that lies at the cross-line between economy and culture. Due to this, he keeps trying to uncover and to understand deeper social and cultural codes, or values and trends with their anti-trends. Those cultural codes, values, trends and anti-trends are expressed in both people's lifestyles and consumption strategies, and that is why they are crucial for successful and relevant brand building.

Introduction

One of the most interesting and most important trends in the recent advertising is the clear tendency of commercial brands to integrate into their communication current relevant, sensitive, even controversial or borderline topics concerning the community, society, culture, ideas/ideology, the environment or health. The brands are thus entering a territory of meaning and rhetoric which until recently has been the exclusive domain of the tertiary sector, charities, NGOs, PSAs (Public Social Announcements of state, non-state or scientific institutions). In their advertising, the brands are thus trying to formulate their opinion on how the world should be and what social goodness should look like. This is how an advertising trend is born which can be called *goodvertising*.

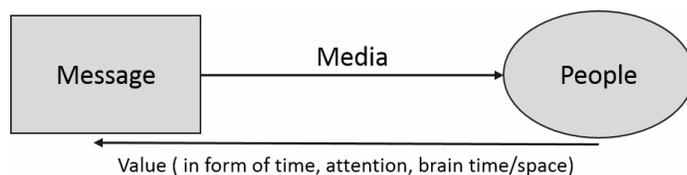
The assumption that outlines the writing of this text is that brands take place in *goodvertising* because they feel that contemporary consumers – primarily *Millennials* – require brands and the corporations behind them to be something more than just economic players, to show their attitude to the world and say what they really care about. We can thus understand *goodvertising* as the result of consumer, civilizational and cultural changes which have come about with the arrival of the *Millennials*.

The used research method is the analytical identification and subsequent interpretation of relevant mutual signs of *goodvertising* in contemporary advertising production by commercial brands, and a comparison with how academic and expert literature defines *Millennials*. The aim is to show that what the upcoming *Millennials* demand from brands and corporations is structurally a completely different and new type of behaviour from brands, companies and corporations, and that this is opening up space for a complete paradigmatic change not only in advertising, but also in corporate behaviour and strategy.

The Traditional Advertising Model

The traditional – and still much used – model of advertising is based on the brand sending a message to consumers. Despite the ‘self-evident’ and long-standing concept of marketing as *satisfying consumers’ needs and desires* and placing consumers in ‘first place’, in fact, only the brand’s needs are taken into account in this model: the brand decides according to its needs and goals, to whom it will communicate, what, when and via which medium. From this point of view, it is the brand that has the whole communication process firmly under its control.

The recipient of the message (a consumer in traditional terminology) gives up a very important time and cognitive value: attention. According to Faris Jakob, attention is the “the scarcest resource of the 21st century”, thus creating an “unbalanced value exchange”,¹ in which the brand communicates and fulfils its needs but people lose a valuable – perhaps their most valuable – resource (attention, time, brain space) in an unbalanced way without gaining anything in return.



Picture 1: Jakob's scheme of the traditional advertising model

Source: YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 69.

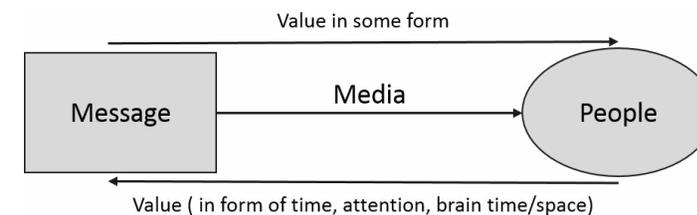
1 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 68.

From this point of view, the traditional advertising model is built on *interruptive marketing*, which disturbs the consumers, insisting on their attention in the middle of consuming different media content (TV show, sports game, reading a magazine, etc.). Faris Jakob does not hesitate to generally describe this type of advertising as “spam”.²

Consumer Empowerment and the End of Interruptive Marketing

Huge technological changes have taken place over the last twenty years, with a fundamental impact not only on media consumption strategies, but also on human life strategies in general: “TiVo broke the stranglehold of network TV programmers. The iPod destroyed the tyranny of the album and sent us straight to the song we wanted. Every new media technology that has come along since has only increased the power of the person. Some 200 million people around the world employ ad blockers to rid their feeds of thousands of ads every month. People block ads because advertising has become more annoying and less tolerable. Some brands smugly believed they could never lose their seat at the table because they presumed consumers would never pay for content and would rely on brands to subsidise their ‘media diets’. Wrong. Just ask Netflix. Hulu. Amazon. Seeso. Vessel. Spotify Premium. YouTube Red. Fullscreen. Audiences have shown they are willing to pay for quality content, especially if those payments make the ads disappear. The end result of all these factors: We now consume only what we want, when we want, where we want and how we want it. And if we want it. That’s a good thing for audiences.”³ People have begun to become aware of the fact that their time and attention, which interruptive marketing is interested in, have a huge value and that this time they are the ones, not the brands, who are in control of what, when, where and how they are going to watch. This transformation of “control competencies” is called “consumer empowerment”.

Consumer empowerment means an end to *interruptive marketing* and the *traditional advertising model*. Faris Jakob writes about the need to change advertising into “value-added communication”, i.e. about the necessity of creating a “balanced value of exchange for advertising”.⁴



Picture 2: Jakob's scheme of the balanced value of exchange for advertising

Source: YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 69.

Branded Content in a Post-advertising World

In this case, value-added communication is communication which does not force itself upon people’s (consumers’) attention by interrupting an exciting sports broadcasting for an advertising break, but it deserves

2 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 62-75.

3 DONATON, S.: *Why Brands Need to Skip the Ads and Start Telling Stories. Don't Get in the Way of What Consumers Want, Be What They Want*. Released on 19th April 2016. [online]. [2016-09-20]. Available at: <http://www.adweek.com/news/advertising-branding/why-brands-need-skip-ads-and-start-telling-stories-170905?utm_medium=email&utm_campaign=Adweek_Newsletter_2016492716&utm_source=sailthru&utm_term=AWK_NewFronts>.

4 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 69.

their attention through the value it offers to people. According to Yakob, this value is content, or branded content (Faris Yakob, and advertising circles, currently use these terms as synonyms), which is interesting, attractive or relevant enough for people to be interested in it, to seek it out and to share it of their own free will. Yakob even differentiates between advertising and content in this context: “Advertising is about selling products – content is about anything that makes people voluntarily spend time with it... Content is something a consumer would choose to consume. Advertising is something a brand wants to say about itself. They occasionally overlap, but rarely.”⁵

Scott Donaton has a similar view of this subject, writing about today as a “post-advertising world” where brands should stop making advertisements and start producing storytelling, which is Donaton’s word for branded content, or the specific content activities of certain brands: “Brands such as Red Bull, GE, Marriott, Pepsi, Taco Bell and more are making significant investments in content studios designed to fund original programming to compete with the best of what TV and the web have to offer. At the same time, new technologies and platforms – from virtual reality to live video – are transforming the way stories are created, distributed, consumed and shared. The golden age of advertising may be coming to a close, but the golden age of storytelling is just getting started. Don’t skip it.”⁶ These trends have also been acknowledged, at least to a certain extent, in Slovak academic sphere. For instance, Dáša Mendelová and Anna Zaušková have worked on innovation in the approaches of advertising agencies⁷ which has resulted from changing consumer, market and technological circumstances in Slovakia.

According to Yakob, the strong point of branded content is that it has the potential to induce preferential, positive attitudes for the brand: “Since it delivers value, consumer will not avoid it and it will engender empathy for the brand, not resentment – it is not spam.”⁸

In order to give a complete picture, we must mention that the traditional advertising model and interruptive marketing still have a purpose and function today, according to Yakob (Donaton also writes something similar about ordinary advertising and its place in the post-advertising world); for example when communicating specific information, communicating with target groups with limited internet access, or with people who refuse to use social networks, etc.

“Value-added content”, branded content or brand content (depending whether the brand creates the content itself or else endorses it by joining in with existing content) can be structurally categorised as follows:

1. *Storytelling;*
2. *Various ways of people’s engagement and forms for people to get directly involved, including different types of user-generated content;*
3. *Social experiment, or different ways of using real life situations in order to create interesting content.*

Naturally, current technology and communication platforms offer almost daily new types of content, but in terms of structure, they are usually based on one of the following three basic typological forms of branded content:

1. Storytelling offers people a very attractive story content. The power of storytelling as branded content was demonstrated for the first time in 2001 with the project *The Hire* (BMW Films). Since then, this type of content has been used in various shapes and forms, becoming in essence the fundamental and most frequently used form of content and “value-added” communication for brands (brand films, series, webisodes, etc.). Because of its very typical nature – storytelling is in fact the ‘frame of reference’ for branded content – Donaton makes a synonymic connection between storytelling and branded content. It is certainly interesting to notice the curve made by content storytelling from 2001 until today. Its basic goal

is to provide such attractive story content that will actually interest people to watch a brand video, film or the latest part of a webisode series of their own free will. The brand of cognac Louis XIII went a very long way in its search for artistic and story opportunities, with the help of such talents and big names as Robert Rodriguez and John Malkovich, that in 2015 it produced a feature film as part of the “100 Years Project”, which will only be available to watch in 2115. This fits in with the fact that Louis XIII cognac takes exactly one hundred years to mature. However, storytelling does not only need to be a spectacular piece of cinema; in 2013, the brand Oreo won exceptional favour with its simple and very up-to-date real-time tweet “You can still dunk in the dark”. The tweet appeared on social media several minutes after the power cut which caused the Super Bowl game to be interrupted. This ‘mini-story’ managed to attract more attention and win over more sympathy than the big-budget TV spots which were part of the Super Bowl broadcasting.

2. In 2004, the “Subservient Chicken” project by Burger King showed for the first time the possibilities of engaging consumers in a brand’s communication and life. The project was built on direct interaction and involving people in a communication event, in which everyone could control the movements of a “subservient” chicken by giving instructions over the Internet, using their own free choice and preference. Burger King was thus communicating that every consumer could order a chicken burger using their own free choice and specific preference. 2010 was a breakthrough year, with the “Responses” project by Old Spice, in which people could put questions to Isaiah Mustafa, the former NFL star and brand endorser with his typical towel around his hips from the advert “The Man Your Man Could Smell Like”. Answers to the questions were almost immediately filmed and streamed on social media: “Each response was received with sheer delight from recipients and duly Tweeted and posted on Facebook, begetting more views and more comments to be responded to.”⁹ In 2014, as part of its “I Will What I Want” campaign platform, Under Armour showed in real time on the virtual walls of a gym comments, encouragements as well as “hates” from people watching the world-famous female model Gisele Bündchen doing her work-out live. In 2016, the Bose brand caught people’s attention during the Super Bowl; it had no advertising on television during the game, but while it was taking place, viewers could send their suggestions for fans to shout out and encourage the teams via social networks, that is using the other screens they had with them during the TV broadcast; these suggestions were immediately set to music and streamed on social networks. Here, Bose was showing that it understood the trend for a second – and often even a third – screen to be part of the viewers’ TV experience.¹⁰
3. Burger King is also a pioneer in another approach to building content: social experiment. In 2007, the brand announced the “Whopper Freakout”, the permanent withdrawal of its iconic product, and followed the reactions of people who had been “deprived” of their favourite Whopper by using hidden cameras. Burger King even went so far as to serve people products from their competition, Wendy’s and McDonald’s, instead of the Whopper burger. Since then, social experiment, reality events, etc. have been used very frequently – and with great success – in communication of multiple brands.

It is certainly worth mentioning the fact that these revolutionary and paradigmatic content communicative projects were also interesting for the brands in terms of their commercial effect: they were thus very effective.

The current form of advertising hints, however, at the arrival of an interesting trend which we can interpret as the next level of branded content. The reason behind the transformation of branded content is primarily the generational segment which today is beginning to create a consumer base which “business cannot afford to ignore.”¹¹

5 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 84, 88.

6 DONATON, S.: *Why Brands Need to Skip the Ads and Start Telling Stories. Don't Get in the Way of What Consumers Want, Be What They Want*. Released on 19th April 2016. [online]. [2016-09-20]. Available at: <http://www.adweek.com/news/advertising-branding/why-brands-need-skip-ads-and-start-telling-stories-170905?utm_medium=email&utm_campaign=Adweek_Newsletter_2016492716&utm_source=sailthru&utm_term=AWK_NewFronts>.

7 For more information, see: MENDELOVÁ, D., ZAUŠKOVÁ, A.: Innovation in the Slovak Advertising Environment. In *Communication Today*, 2015, Vol. 6, No. 1, p. 38-56.

8 YAKOB, F.: *Paid Attention. Innovative Advertising for a Digital World*. London : Kogan Page, 2015, p. 69.

9 IEZZI, T.: *The Idea Writers. Copywriting in a New Media and Marketing Era*. New York : Palgrave Macmillan, 2010, p. 173.

10 *Screen Wars – The Battle for Eye Space in a TV-everywhere World. Nielsen Global Digital Landscape Survey Q3 2014*. Released on 4th January 2015. [online]. [2016-09-15]. Available at: <<http://www.nielsen.com/us/en/insights/reports/2015/screen-wars-the-battle-for-eye-space-in-a-tv-everywhere-world.html>>.

11 FROMM, J., GARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 2.

Millennials and the Participation Economy

They are Millennials. People born between 1977 and 1995, growing up in a different world from the previous generations, preferring different lifestyles and belonging to different consumer segments. 'The Millennial world' is marked out primarily by two defining parameters of the digital, technological and Internet revolution: 1) the individual self-value of each person and 2) "new socialism".

1. Thanks to social media, every single person has the opportunity and right to present himself or herself and to build his or her own individuality, with the potential to become interesting for millions of people, without the need to enter the 'establishment' of the traditional media. As a result, people adopt as a certainty the conviction that their individuality is specific, valuable and interesting in itself, and also perceive that other people share the same feelings about themselves. This gives them huge self-confidence when communicating with the government, social authorities and, of course, with brands and corporations.
2. "New socialism" is a "global, collectivist society"¹² enabled and shaped by the digital revolution. Its values are "sharing, cooperation, collaboration, collectivism".¹³ It is a society of radical human equality among self-confident individuals, where social hierarchies cease to exist, since Millennials live in a world where "power is distributed among ad hoc participants".¹⁴ Thus the traditional formulae for the distribution of power and dominance in a social hierarchy are bypassed. Digital technologies and the "new socialism" they have created have also brought with them a new perception of ownership and the traditional economic 'pursuit of happiness'. Individualistically pursuing one's own interests, which mainstream economics considered a theorem not to be disputed, is replaced by a culture of volunteerism, participation and sharing (from an ecological and environmental awareness, Fair Trade attitudes, peer-to-peer loans, via car sharing, 'wikis' and common platforms all the way to aid for refugees).

Such people by definition have different demands on brands, companies and corporations – and on the economy as a whole: "functional and emotional benefits alone will not be enough for your brand to thrive with this generation since Millennial brand fans feel they have a shared interest in the brand's success. Welcome to the participation economy."¹⁵ *The participation economy*, arriving with a generation which business cannot afford to ignore, has an effect on every company, "fundamentally impacting not only their marketing tactics but how they do business as well".¹⁶

Corporation as a Cultural Actor, Not Just an Economic One

The participation economy and interest in things other than the individualistic, selfish pursuit of one's own interests, give Millennials a growing interest in those brands which *give something back* (to the community, society, country or planet). The research quoted by Fromm and Garton shows "how much this generation's purchase decisions are influenced by their opinions of a company's cause-marketing initiatives, with almost half of Millennial respondents saying they're more likely to buy a brand they know supports a cause."¹⁷

In other words, these people no longer want a brand as their social, 'tribal' or snobbish individual label, used until recently by consumers to express their identity, difference and status within the social hierarchy of other consumers. In the same way, it is no longer just about the products and their functional attributes: "the

corporation is dealing with consumers who don't just want a can of Coke, bar of soap, TV show, or Vespa... Corporations are required to create and share cultural capital and to release value into the world without any assurance of immediate return. Now the corporation is not just an economic actor, it is also a social and cultural one."¹⁸ This type of economic environment, where a company or corporation changes from an economic actor to a social and cultural one is called by McCracken a *gift economy*: "Corporations are beginning to reckon with their obligation to participate in culture in new ways to new degrees. As a 'gift economy' emerges, the corporation will be called upon to create and share cultural capital. The gift economy is counterintuitive for the corporation. Suddenly it is required to release value into the world without any assurance of immediate return."¹⁹ These changes brought about by Millennials with their influence, needs, desires and life strategies are so important and weighty that they do not only have an impact on the economy. Its transformation to a *gift economy* is a paradigmatic change which has the potential to change the whole culture, since it brings with it the need for a *true ethical and value dimension* in entrepreneurial, business and economic activities.

In the context of these changes, for the brand it is "critical to show that you are a brand that cares. Millennials do want deeper involvement in social issues and expect brands and companies to provide various means of engagement. What the most successful companies have in common is an overarching message and purpose, and they're making it transparent. An affiliation with a cause is more important to the Millennial generation than to any previous generation."²⁰

This is how a new type of marketing is born: *cause marketing*, i.e. marketing which is 'really about something', or is about more than 'just' business, efficient communication, return on investment and corporate profit. And with this new type of marketing come *brands that care*, that is brands which reach far beyond the ordinary limits of the brand's commercial presence in the market economy. Having a brand with such a focus requires strategic decision-making, and setting itself at the top level. Corporations and companies that operate such brands are turning into *corporations with purpose*.

Goodvertising: From "Value-added" to Value-able Communications

The re-definition of the market economy into a 'gift economy' under the pressure of the Millennial cohort naturally concerns advertising, too, whose task is (in the traditional model) to stimulate and add dynamism to economic life. Since the work of brands and corporations is beginning to take almost a cultural dimension, advertising is analogically shifting into a territory of culture and values. This is the main reason why more and more brands today are coming up with communication which can be called "*goodvertising*".²¹ *Goodvertising*²² offers truly *value-driven communication*, it is the brand's expression to *valuable* issues such as community, social and cultural values or ideological topics. It is no surprise that Millennials refuse advertising: "Only 1 percent of Millennials state their trust of a brand is swayed by an advertisement. They take whatever steps they can to avoid advertising because they don't view it as authentic."²³

We know that one of the steps taken by advertising in the context of the refusal of the traditional model, is shifting from the traditional model of advertising as 'spam' to a 'post-advertising' concept of content. Until recently, one could consider as communication which gives people value ("value added" in Jakob's terminol-

12 KELLY, K.: The New Socialism. In *Wired*, 2009, Vol. 17, No. 6, p. 116-121.

13 KELLY, K.: The New Socialism. In *Wired*, 2009, Vol. 17, No. 6, p. 118-119.

14 KELLY, K.: The New Socialism. In *Wired*, 2009, Vol. 17, No. 6, p. 121.

15 FROMM, J., GARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 8.

16 FROMM, J., GARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 9.

17 FROMM, J., GARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 163.

18 McCracken, G.: *Chief Culture Officer: How to Create a Living, Breathing Corporation*. New York : Basic Books, 2009, p. 148.

19 McCracken, G.: *Chief Culture Officer: How to Create a Living, Breathing Corporation*. New York : Basic Books, 2009, p. 117.

20 FROMM, J., GARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 164-165.

21 The basic work about 'goodvertising' is KOLSTER, T.: *Goodvertising: Creative Advertising That Cares*. New York : Thames & Hudson, 2012.

22 The author of this article wrote a brief popularisation text on goodvertising, published via weblog: MINÁR, P.: *Znacky by mali robot goodvertising. Ale len ak to mysليا vazne*. Released on 11th July 2016. [online]. [2016-08-29]. Available at: <<http://strategie.hnonline.sk/blogy/792334-znacky-by-mali-robot-goodvertising-ale-len-ak-to-myslia-vazne>>.

23 ERNST, J.: *Marketing to Millennials and the Necessity of Social Brand Advocacy*. Released on 14th December 2015. [online]. [2016-08-29]. Available at: <<http://www.adweek.com/socialtimes/marketing-to-millennials-and-the-necessity-of-social-brand-advocacy/631468>>.

ogy) and a reason to watch it, that kind of communication which is not part of *interruptive marketing* and which offers people a return on their attention, as opposed to the traditional advertising model; a return in the form of sufficiently attractive and relevant content. Nevertheless, it must be said that this content, however varied it may be, is still ‘only’ entertainment in its essence and its aim is to be an effective part of the brand’s commercial and marketing strategy.

The Millennial generation, as we have seen, places greater and stricter demands on brands, however, and expects more from them than ‘just’ fun and ‘post-advertising’ effective communication. Millennials want brands which do not make only advertising that is worth their attention. This generation insists on ‘purpose-driven brands’ or ‘brands that care’ and for the market economy to stop caring only about profit. “38 % of Millennials will switch brands if a company is found to have bad business practices – ethics matter to Millennials.”²⁴ Companies’ and corporations’ response to this is *goodvertising*.

Examples of Current (2014 – 2016) Goodvertising Campaigns

By Samsung – Goodvertising as technical innovations which truly help people and minimalist branding:

SAMSUNG “BrainBAND”. [online]. [2016-06-06]. Available at: <<https://www.youtube.com/watch?v=gUA72ag7O6E>>.

By Momondo – Communication by a travel agency. Goodvertising as a social and scientific experiment on how close we all are:

Momondo – The DNA Journey. [online]. [2016-06-01]. Available at: <<https://www.youtube.com/watch?v=tyaEQEmt5ls>>.

By Ariel India – Goodvertising as the prelude to a debate on gender inequality and stereotypes in Indian society:

#ShareTheLoad with English Subtitles. [online]. [2016-02-24]. Available at: <<https://www.youtube.com/watch?v=vwW0X9f0mME>>.

By Always – Goodvertising as a social experiment on the culturally-determined self-perception of girls and women:

Always #LikeAGirl. [online]. [2014-06-26]. Available at: <<https://www.youtube.com/watch?v=XjJQBjWYDTs>>.

By Colgate – Goodvertising as an advertisement by a commercial brand during the Super Bowl on the topic of not wasting water:

Colgate #EveryDropCounts. [online]. [2016-01-22]. Available at: <<https://www.youtube.com/watch?v=b1zefG07jMA>>.

The brand’s cooperation with another commercial brand:

Colgate “Save Water” – Ativação Marriot. [online]. [2016-03-21]. Available at: <<https://www.youtube.com/watch?v=eGOcgF8xAE8>>.

By Ford Denmark – Goodvertising as a three-part series which opens up a debate on the sensitive topic of the high divorce rate in Denmark and how children suffer as a result:

Familien – Part 1. [online]. [2016-02-22]. Available at: <<https://www.youtube.com/watch?v=ZYDo5F13258>>.

Note: Compared to e.g. BMW Films, there are minimal appearances of cars (the products) and effectively zero branding.

By REI – Goodvertising as the willingness to go against one’s own business interests, a company which cares:

REI – #OptOutside Case Study. [online]. [2016-05-17]. Available at: <<https://www.youtube.com/watch?v=IMsxrJcJ8IU>>.

By Burger King – Goodvertising not only as a proposal for reconciliation, as well as joining forces (the competitor is not an enemy) as well as promoting the activity Peace One Day:

BURGER KING “McWhopper”. [online]. [2016-06-06]. Available at: <<https://www.youtube.com/watch?v=sDB3Qj1HUSU>>.

By OPSM (Optical Prescription Spectacle Makers) – Goodvertising as authentic cause marketing – Penny the Pirate (OPSM) is an acquisition campaign, but it is also real help for children and parents:

2014 OPSM Penny the Pirate: Case Study. [online]. [2014-10-06]. Available at: <<https://www.youtube.com/watch?v=X1NFDMFMQ4>>.

By Comcast/XFINITY – Goodvertising as the real recreation of the world of the Wizard of Oz as described by the blind Emily:

“Emily’s Oz” – XFINITY. [online]. [2015-02-20]. Available at: <https://www.youtube.com/watch?time_continue=62&v=ZU7NU_fsaSU>.

Authentic Ethics, Not Advertising with an Ethical Subject

Goodvertising does not mean that a socially sensitive subject is simply added to the content presented by the brand. This is not how a *brand that cares* is built. The value gesture made by the brand, and its ethical dimension, must be real, as *goodvertising* is not just another sales tool: “For a brand that is searching for ways to engage and tap into this next generation of consumers, showing them that you care is critical, but you must do so authentically... These savvy consumers have a good nose for phoniness. They know when you’re merely supporting a cause to sell your product.”²⁵

Authenticity is more important than the content itself: “Marketers have been told ‘Content is King’ and we’re in the ‘Content Marketing Era’. Only one problem here and it’s a big one – even if you’ve got the best content, if they don’t trust your brand, they won’t bother looking at it. Studies show that 43 percent place authenticity over content. We’ve found that 60 percent of Millennials are brand loyal. But how they arrive at your brand requires gathering trust in your brand from others and they are very willing to share their experiences with yours to help others gain trust.”²⁶

²⁴ ADROIT DIGITAL: *Millennials: The New Age Of Brand Loyalty. A Snapshot of Millennials And Their Views On Brands*. [online]. [2016-08-28]. Available at: <<http://www.adroitdigital.com/files/research/1395184557.pdf>>.

²⁵ FROMM, J., CARTON, CH.: *Marketing to Millennials*. New York : Amacom, 2013, p. 164-165.

²⁶ ERNST, J.: *Marketing to Millennials and the Necessity of Social Brand Advocacy*: Released on 14th December 2015. [online]. [2016-09-15]. Available at: <<http://www.adweek.com/socialtimes/marketing-to-millennials-and-the-necessity-of-social-brand-advocacy/631468>>.

From Setting the Mirror to Calling for Change

Goodvertising is a complete, fully-fledged value gesture by a ‘brand that cares’ and has the ambition of making a statement on the state of the world from moral and ethical positions. And this requires a call for change. “The most important brands in the world make you feel something. They do that because they have something they want to change. And as customers, we want to be part of that change. These companies feel human. The founders tell us how the world could be. They bare their soul to us. These companies have a reason to exist over and above just to make profit: They have a purpose. Yes, we admire the product they make. But the thing we love the most about them is the change they are making. We love purpose-driven brands.”²⁷ Attempting to change the world, or showing how it could, or should be, is a sign that a revolutionary, paradigmatic change is taking place in advertising: it is not just corporations that are changing (from economic to cultural institutions), but advertising is changing with them.

A classic advertising theorist and practitioner, Claude Hopkins, who further developed the concept of advertising as “salesmanship in print”, initiated by Albert Lasker and John E. Kennedy, and saw advertising as “hard sell” (summarising his approach in the book titled *Scientific Advertising* published in 1923,²⁸ very influential at the time), said as long ago as in 1895: “We advertisers must take the world as we find it. Our business is to win people, not to make them over.”²⁹

Historically, modern advertising thus arose as a communication and commercial technique which links in to current social, cultural and lifestyle values, technological circumstances and consumers’ ‘usage and attitudes’ and addresses them with the aim of ‘winning them’. So advertising does not change people and the world, but uses the ‘state of the world’ to meet its goals. “The insiders know that no successful ad can stray very far from where the audience already lives. The ad must be fitted to the audience, not the other way around. ‘Advertising doesn’t manipulate society’, said Carl Ally in 1977. ‘Society manipulates advertising. Advertising responds to social trends. Agencies respond to advertisers. It’s that simple.’ Thus the favourite metaphor of the industry: advertising as a mirror that merely reflects society back on itself.”³⁰

Contemporary advertising in its *goodvertising* form, however, stops “showing the mirror” but talks about the state of the world with the intention of improving it. And it calls on people and consumers to change, too. This is the new shape and strategy of advertising, which is very closely related to the Millennial generation and its demand for an ethical dimension to corporations and advertising. Advertising stops being a mirror, but following the brand’s moral imperative, it begins to call for change where it thinks it is important and ethically right. And in advertising, this is a truly paradigmatic change.

From Individualisation to Society-wide Discourse

In his work, Paul Feldwick³¹ highlights the need for an alternative to the generally individualised concepts of advertising which see it as *one-to-one communication*: individualism (brand vs. consumer) is the dominant conceptual theory in advertising. Feldwick, however, prefers a concept which places advertising and brands into a social, *collective sharing of ideas and preferences*: “Virtually all the discourses of both rational persuasion and subconscious seduction tend to conceptualise the advertising process as one to one communication between brand and individual consumer – a conceptualisation that carries through to most conventional ad testing techniques. However, it may be

27 HIEATT, D.: *Do Purpose. Why Brands With a Purpose Do Better and Matter More*. UK : The Do Book Company, 2014, p. 7.

28 For more information, see: HOPKINS, C.: *My Life in Advertising and Scientific Advertising (Advertising Age Classics Library)*. New York : McGraw-Hill Education, 1966.

29 FOX, S.: *The Mirror Makers. A History of American Advertising & Its Creators*. Urbana and Chicago : University of Illinois Press, 1997, p. 53.

30 FOX, S.: *The Mirror Makers. A History of American Advertising & Its Creators*. Urbana and Chicago : University of Illinois Press, 1997, p. 329.

31 For more information, see: FELDWICK, P.: *The Anatomy of Humbug: How to Think Differently about Advertising*. Leicestershire : Matador, 2015.

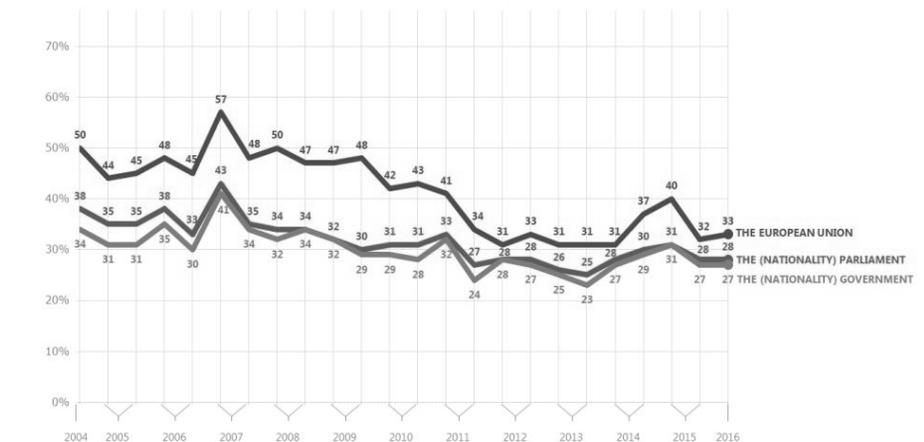
very important to consider that the effects of advertising are to a significant extent social... Preference for brand will be influenced by seeing others use it, by the conversations we share about it, or merely by the perception that a brand is popular with others – a perception which advertising of sufficient ubiquity may help to create.”³² The social dimension in realising how a brand works, and an understanding of consumer brand behaviour in “social terms rather than individual” ones is also an important topic for Mark Earls in his work on the *herd mentality*.³³

If we apply these observations to the *gift economy*, we can say that *goodvertising* has brought about change in that, under the influence of Millennials, advertising has gone from a *one-to-one* concept to the position of a *society-wide discourse* which deals with serious social topics and expresses itself on them in a value-based and ethical manner, without hesitating to *call for change* when necessary.

It means that in human society and culture, brands are becoming so relevant that they are beginning to see their importance not only as their own commercial asset which can be used (abused) for their individualised benefit in an individualised communication with the consumer, but are *giving back* this status in contemporary society by becoming a phenomenon of values, ideas and perhaps ideology.

When There Is a Crisis of Institutions, Brands Are the Ones to Turn to

QABa I would like to ask you a question about how much trust you have in certain institutions. For each of the following institutions, please tell me if you tend to trust it or tend not to trust it.



Picture 3: The crisis and post-crisis age have brought about mistrust in institutions

Source: EUROPEAN COMMISSION: *Public Opinion*. [online]. [2016-09-20]. Available at: <<http://ec.europa.eu/COMMFrontOffice/PublicOpinion/index.cfm/Survey/getSurveyDetail/instruments/STANDARD/surveyKy/2130>>.

People are turning away from standard political parties and other institutions. They are voting for *non-politicians* and *non-standard political parties*; they are looking for *alternative medicine*, they avoid financial institutions by *peer-to-peer* loans, etc. In a world where people are ceasing to trust standard institutions, the credibility of speeches and the relevance of topics which these institutions put on the agenda of social discourse are also declining. For example, if we do not trust representatives of the state, we do not see their public declarations on topics affecting the whole of society as credible or relevant enough.

32 FELDWICK, P.: *The Anatomy of Humbug: How to Think Differently about Advertising*. Leicestershire : Matador, 2015, p. 139.

33 For more information, see: EARLS, M.: *Herd: How to Change Mass Behaviour by Harnessing Our True Nature*. Chichester : John Wiley & Sons, 2007.

The existence of *goodvertising* points to a possible assumption that advertising will gradually take on this role and that, via goodvertising, brands that *care* and corporations *with purpose* will express their opinion on topics important for society. In people's minds, these topics become relevant thanks to brands' communication, certainly more relevant than if, for example, a state institution would comment on the same topic. However, it must be an *honest* and *authentic* value gesture.

Conclusion: A Paradigmatic Change in Advertising and in Corporate Strategy

With *goodvertising*, a brand makes a statement on its relevance to the whole society, and enters into a discourse of ideas, ideology, values or even politics. This is how advertising with the ambition – and potential – to change the world and people is born, which is a fundamental, paradigmatic change in advertising, since it was developed as a *mirror* of society and not as a motivator and accelerator for societal change. For corporations, it is an equally significant paradigmatic change, since they are voluntarily entering a conceptual space where it is not normal only to follow one's own economic interests but where it is becoming normal to *give something back* to society, and to do so regardless of current economic profit. Millennial consumers have thus brought about with their view of the world a complex change in the economic settings of the whole of society.

The opinions and revised definitions in the article have confirmed the assumption that brands, companies and corporations do *goodvertising* as a very result of the pressure and demands of the upcoming Millennial generation. For marketing and advertising practice, the presented body of knowledge may be of benefit as it shows *goodvertising* as the result of a rupture, of a paradigmatic change in the way consumers see the world and brands, companies and corporations. Brands which want to be successful in this period of paradigmatic change should take the findings of this study very seriously: today's consumers want more from them than just doing business.

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