İstanbul Commerce University Publishing
İstanbul Ticaret Üniversitesi Yayınları

1st International Conference on New Trends in Communication

1. Uluslararası İletişimde Yeni Yönelimler Konferansı

İstanbul, 2017

İSTANBUL TİCARET ODASI 1882

İSTANBUL TİCARET ÜNİVERSİTESİ

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444 0 413

1st International Conference on New Trends in Communication
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Editörler:
Doç. Dr. Gülay Öztürk
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Sayfa Tasarım
Öğr. Gör. İhsan Eken

1. Basım Nisan 2017

ISBN
978-605-65119-9-8

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Tel: 0312 418 20 10 Faks: 0312 418 30 20
Rasimpaşa Mah. Söğütlüçayır Sok. No.: 16/21 Kat: 5
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İYİ REKLAMCILIK (GOODVERTISING): REKLAM FELSEFESİNDE YENİ BİR PERSPEKTİF

Alparslan Nas[1]

Özet

Reklamın ve reklamcılığın günümüz toplumundaki rolü, farklı disiplinlerden akademisyenler tarafından çeşitli felsefi bakış açılarıyla tartışılmıştır. Reklam olgusuna eleştirel teorinin perspektifinden yaklaşan Sut Jhally, Robert Goldman ve Judith Williamson gibi akademisyenler, reklamı iktidar, hegemonya ve ideoloji bağlamında işlev gören bir aygıt olarak değerlendirmişlerdir. Tüketim kültürünü sürdüren bir araç olarak reklam, toplumsal cinsiyet, sınıf ve ırk eksenli egemen anlatıları öne çıkarmakla suçlanmış ve toplumsal eşitsizlikleri meşrulaştırdığı yönünde eleştirilere maruz kalmıştır. Diğer yandan, Jerry Kirkpatrick ve Barbara J. Phillips gibi akademisyenler ise, öne sürdükleri bireysel, toplumsal ve felsefi argümanlarla reklamın sağladığı imkânlara işaret etmişlerdir. Reklamın işlevi noktasında iki ayrı kutuptan oluşan mevcut tartışma kapsamında yazar Thomas Kolster "goodvertising" (iyi reklamcılık) kavramını önermiştir. Reklamın olumsuz işlevlerini de göz önünde bulundurmakla birlikte Kolster, "dikkate alan yaratıcı reklamcılık" olarak tanımladığı iyi reklamcılık ile reklamın toplumsal yarar sağlama noktasında önemli bir işlev görebileceğini beyan etmiştir. Ayrıca, çeşitli küresel markaların reklamlarından hareketle Kolster, markaların iyi reklamcılık uygulayarak kurumsal değerlerini daha iyi bir dünya için ön plana çıkarmaya başladıklarını belirtmiştir. Kolster'in analizinden hareketle bu çalışma gerçekleştireceği teorik tartışmayla, iyi reklamcılık yaklaşımının, reklamı eleştiren veya savunan farklı konumlanmalara üçüncü bir perspektif sağlayarak reklam felsefesine katkı yaptığını iddia etmektedir.

Anahtar Kelimeler: *İyi Reklamcılık, Marka, Pazarlama İletişimi, Reklam Felsefesi*

GOODVERTISING: A NEW PERSPECTIVE IN THE PHILOSOPHY OF ADVERTISING

Abstract

The role of advertising in contemporary society have been critically assessed by various scholars in the discipline from several philosophical standpoints. Engaging in a theoretical elaboration of advertising from the perspective provided by critical theory, several scholars including Sut Jhally, Robert Goldman and Judith Williamson, have pointed out the ways in which advertising is instrumentalized as a tool of power, hegemony and ideology. Considered as a driving force of consumer culture, advertising has been accused of promoting hegemonic narratives of gender, race and class; that tend to that legitimize social inequalities. On the other hand, scholars such as Jerry Kirkpatrick and Barbara J. Phillips argued against the critiques by pointing out the useful functions of advertising based on individual, social and philosophical grounds. Between the two poles of this discussion, recently advertising expert and critic Thomas Kolster offered a new concept, "goodvertising". Defined as "creative advertising that cares", Kolster argues that advertising can be a force for social good despite its negative applications in the sector. He further suggests that brands will eventually put more emphasis on their corporate values for a better world and apply a goodvertising perspective more often in the near future by providing examples from various global brands. Drawing upon Kolster's analysis by a theoretical discussion, this paper argues that goodvertising suggests a viable alternative to the debates in the philosophy of advertising and constitutes a distinctive position in between advertising's critique and its defenses.

Keywords: *Branding, Goodvertising, Marketing Communication, Philosophy of Advertising*

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1. Introduction

Advertising has been a crucial phenomenon since the rise of consumer societies in 20th century. With the industrial revolution, there has been a transition from pre-modern to modern societies, a new phase that is characterized with the increasing orientation towards production. The increase in the number of goods produced inevitably necessitated a concern towards consumption, since there occurred a competition between different forms of goods that have been produced by different enterprises in the market. Particularly, the second half of the 20th century paved the way for a transition between production-oriented societies to consumption-oriented ones, characterized with social and economic formations that is centered on the growing prominence of consumption. Accordingly, marketing communication including branding and advertising facilities displayed an immense growth since the mid-20th century all over the globe. In different national contexts as well as globally, firms applied marketing specialists who would differentiate their goods from others in the market so that they could be purchased by the targeted consumer segments. Furthermore, the transformations in social sphere with regard to the growing visuality led to the visualization of human experiences as the visual medium proved itself as a crucial space to spread mass media messages. In this regard, advertising was recognized as one of the most powerful tools within this visual experience that was capable of creating meanings and conveying them to large audiences in an effective manner. As a sector, advertising is a global industry, which carries out a significant role in national and cross-cultural markets. The second half of the 20th century witnessed the ever more increasing role of advertising in consumer societies. Advertisements were considered as useful mediums, which informs the consumers about goods. The promises of the brands offered for targeted consumer segments were conveyed through advertising messages to audiences. Marketing specialists focused on advertising language to achieve their target goals by encouraging the consumption of their goods. Throughout the final decades of the 20th century, societies across the globe have been exposed to advertisements in mass scales as individuals were exposed to hundreds of advertising messages in their daily lives by means of different mediums that include televisions, radios, open-air billboards and others. As advertisements gained an immense visibility in society as well as in economic exchange, their cultural importance has been recognized as a unique force that is capable of effecting society in varying degrees. Advertisements did not simply communicate corporate messages to the public regarding the utilities of the goods that they were encouraged to purchase; they also repeatedly produced cultural messages and meanings that correspond to existing lifestyles, point of views and cultural narratives. As a semiotic enterprise that creates meanings rather than simply representing them, advertisements aimed to promote goods by inciting feelings, emotions and identities so that individuals can personally connect with advertising messages. Consequently, advertising has been a strategy to invoke individual attention towards a good in a way, which would relate that good to the individual by conveying cultural narratives that are important to individuals' lives. For example, firms producing goods for female consumers began to employ narratives of gender that are specific to a cultural context so that women can identify themselves with the advertising language, feel themselves connected to the good that is being promoted and finally end up with a purchasing decision. The way advertising made use of culture resulted in its significant role as a cultural intermediary, rather than merely serving as a medium of communication for marketing aims and interests. The growing importance of advertising in the market and its penetration to the sphere of culture paved the way for controversial discussions regarding the status of advertising in contemporary society. On the one hand, advertising has been accused of promoting hegemonic and ideological meanings that already exist in culture. On the other

hand, critics have been defending advertising from a philosophical standpoint suggesting that advertisements contribute to the increase in human wealth by encouraging competition between goods and allowing consumers to be informed about them and make their preferences freely. Negative critics mostly focused on advertising language that tends to legitimize social, cultural and economic hierarchies in order to convey cultural narratives. For example, narratives of gender that exist in culture are mostly considered as sexist narratives that are the outcomes of patriarchal culture. Despite their negative effects on women and on society, advertisements frequently employ sexist narratives in their images claiming that they need to communicate with the target audience from their perspectives so that they can be convinced about the purchasing of goods. This leads to the instrumentalization of advertising as a profession and most importantly as a discourse that normalizes and reproduces cultural and social inequalities with respect to gender, race, class or other belongings. Therefore, advertising is accused of promoting idealized images that legitimize hegemonic narratives in different cultural contexts. The views that counter the critiques of advertising also claimed that advertising does not have a critical mission in a society and it does not have the role to criticize cultural or social problems. What advertising does is to actualize the necessities of modern democracies, in the sense that they provide the individuals with the utilities of different consumption decisions where the customers are free to choose among all those options. Within the debates that constitute a polarization between the critique and the defense of advertising, recently Thomas Kolster who coined the word "goodvertising" proposed a new perspective on the issue. Arguing that advertising can be a force for social good, goodvertising offers a third way with regard to the existing debates by suggesting that advertisements can serve to humanity as long as they take into consideration the needs and values of the humankind. Accordingly, the aim of this paper is to provide an overview of different philosophications of advertising by firstly discussing its critiques and defenses. This paper then aims to show how goodvertising contributes to the transformation of the existing dichotomy by pointing out a third way, which would be useful for philosophizing advertising from a different perspective.

2. The Critique of Advertising

As a profession, advertising emerged as an occupation that is interested in disseminating information about a good for the public knowledge (Fowles, 1996: 34-35). Advertisements played an important role in letting customers know about the utilities of products, which would meet their demands and contribute to their lives in a positive manner. Since the second half of the 20th century, there has been a shift in advertising image, which went parallel to a "visual turn" that humanity experienced (Mitchell, 1995). As the human experience got increasingly visual with the spread of mass communication particularly with television, advertising gained a significant role in the wide circulation of images across the globe. The quality and the impact of texts got dimmer as the symbols and figures occupied a central role in the construction of meanings. Consequently, similar to the texts do in line with semiotic analysis, visuals too can be considered as texts that narrate a certain experience of society (Barthes, 1957; Eco, 1986). Moving beyond the classical semiotic formula with reference to Ferdinand de Saussure (2011) who aimed to lay down the universal foundations of language as a system of signification, visuality added a different level of signification that paved the way for symbols to signify a variety of cultural meanings. According to Roland Barthes (1957), the second level of signification can be conceptualized as an act of connotation; which leads to the embodiment of a "myth". Barthes (1957) suggests that myths are the signs of a second level of signification where signifiers gain cultural meanings to

refer to certain ideological messages. These signifiers include visuals that act as a text on their own and signify separate entities that correspond to a specific cultural, social or economic experience. In this regard, advertisements are one of the most important signs in our contemporary society (Goldman & Papson, 1996: 24). Advertising can be considered as a system of significations, which create and convey certain meanings in the form of mythologies as Barthes (1957) reckons. The essential function of a myth is to hide its deeper meanings systematically by conveying an ideology to the public attention. The task of the semiotician is to decode this meaning and reveal what is behind the myth (Barthes, 1957). Simply put, advertisements convey cultural narratives to audiences and naturalize these narratives to sustain the audiences' identification with the visual experience that it offers. To provide an example from a feminist point of view, it is possible to claim that advertisements promote sexist narratives, repeatedly remind the inferior position of women under patriarchal culture and in doing so, they offer the utilities of a consumer item that would satisfy women's needs (Gill, 2009; Lazar, 2014). At this point, the myth of women's satisfaction is established as an ideological narrative since the whole process of meaning attribution is actually a process of subordination that women encounter in a legitimized way. Despite the fact that most advertisements include narratives of patriarchal ideology, the deeper meaning of this ideology is not openly conveyed to the audiences. Eventually, advertising becomes a mythical system, which conceals the mechanisms that reproduce ideologies. From a philosophical standpoint, advertising can be considered as a disadvantage for humanity to realize its real conditions of existence by becoming aware of how ideology operates on everyday basis. In addition to the semiotic analysis of advertising that considers advertisements as the carriers of ideologies, advertising's relation to reality and representation has been subjected to various debates. In the classical sense of the term, advertising has been considered as a medium of representation that conveys to the audience what is out there in public to attract their attention. However, the understanding that describes advertising as an ideological entity necessitates the critical thinking of this phenomenon by challenging the relation between reality and representation. At this point, the question asks whether advertising merely represents reality or creates a reality of its own apart from the existing conditions. In this respect, advertising has been subject to critique from various theoretical and philosophical standpoints, including postmodern, poststructuralist and psychoanalytical views. From a psychoanalytical point of view, advertising has been critically assessed as a medium, which points out the "lacks" of individuals by triggering their oppressed or deferred desires (Berger, 1990). The aim of advertisements has been to create an identification in the viewer for the images that s/he sees so that s/he can feel herself complete after the act of seeing. Advertisements are psychoanalytical instruments that promise personal fulfillment for individuals by getting rid of their lacks through consumption (Williamson, 1978). In this sense, Williamson (1978) considers advertisements as ideological apparatuses that interpellate individuals in Althusser's terms. Althusser (2012) refers to the concept of interpellation during his discussion of the ways in which individuals are turned into subjects by the state's ideological apparatuses, which consequently enable the reproduction of the existing relations of production. Ideology assigns every individual an identity, which is accepted and internalized by individuals even before birth, and determines the course of her life in line with the interests of the dominating class. Although not particularly in terms of the state apparatus, Williamson (1978) considers Althusser's criticism very useful to explain the characteristics of advertising in contemporary society. With the images of perfection, advertising calls for the people, creates their subjectivities, reproduces the existing social dynamics, impose certain identities by preventing individuals to seek their own real identities. Eventually,

consumer culture turns individuals into customers, who are obedient subjects not aware of their own relations of existence (Ewen, 1976). What is paradoxical in this relation is that, as Berger (1990) states, individuals continue to lack things as they assume that they fulfill their lacks by consumption. Advertising conceals the very fact that it is impossible for individuals to completely get rid of their lacks because consumerist ideology will end if the lacks are fulfilled. Therefore, consumer culture is characterized as one, which sustains the reproduction of lacks by creating different needs, in Marcuse's (1964) term, "false needs" that individuals treat as real, crucial and vital necessities. The false needs further lead to the emergence of "commodity fetishism", a term coined by Marx (1981); suggesting that under capitalism, relations between human beings are materialized and dominated by consumer items. Advertising is highlighted as one of the primary sites to materialize the relations between human beings by reducing everything to consumption, as individuals become to express themselves through consumer items (Jhally, 1990). Philosophically, advertisements harm human nature since they almost deceive individuals by pointing out endless needs to be pursued so that they can ultimately reach happiness, which is not a proper happiness but a standardized and an imposed one. The deceptive nature of advertising as an ideology constitutes an important point of critique that points out the ways in which humanity is occupied with false needs and promises as propagated by advertisements. On the other hand, postmodern and poststructuralist thought considers the functions of advertising from a different and a controversial perspective. Rather than a deceptive mechanism, advertising is evaluated as a "discourse", which is productive in the sense that it creates a reality for individuals that they willingly participate (Dyer, 1982). Advertising has been considered as a form of social communication that constructs certain discourses, which create a social and a cultural reality (Leiss, Kline, & Jhally, 1990). Different from ideologies that impose certain lifestyles and point of views for individuals in an unconscious way, Foucault (1995) considers discourses as utterances that can constitute social realities that individuals willingly participate. Pointing out the productive nature of discourses, Foucault (1995) considers that knowledge is a social construction that reproduces power relations in a society. In this regard, advertising is a powerful social intermediary that conveys a certain understanding and a knowledge about different social phenomena to a wide array of audiences (Goldman, 1992). For example, advertisements do not dictate the foundational motives of a patriarchal society on individuals. They rather utter discourses that communicate the audiences about how to act like a man or a woman in a given cultural context, which are internalized by the viewers who participate to the advertising discourse. As a result, the utterances of advertisements disseminate discourses that reproduce and normalize the existing power relations within society. Confronted with these discourses, individuals cannot distinguish between the reality and the representation since the advertising discourse presents itself as the reality rather than a mere representation. Therefore, as postmodern views would argue, advertising creates "simulacra" in Baudrillard's (2006) terms that does not inform the audience about its fictional character, but rather replaces the reality. Rather than a mere deception that ideology theorists would argue, the simulacra aspect of advertising illustrates that individuals willingly participate in the reality that advertising creates for them. In Žižek's terms (1989), advertising has the potential to create "dream images" that individuals consciously take part in order to feel themselves happy and their desires met, no matter how fictional advertising narratives are. In sum, from the perspectives of poststructuralist and postmodernist philosophy, advertising is a cultural medium that generates discourses, creates social realities, reproduces power relations and disseminates simulacrum to which audiences participate to experience emotions and meet their desires.

3. The Defenses of Advertising

The critique of advertising mainly accuses advertisements for creating false needs, adding unnecessary value to products, leading to wasteful consumption, deception, manipulation and conveying socially hegemonic meanings to audiences that legitimize power relations. On the other hand, there are defenses of advertising that counter these claims and suggest that advertising has an important role in modern societies. Among these defenses, Jerry Kirkpatrick (2007: 22) defines advertising as "an institution in the division of labor and an instrument of capitalistic production". The economic model of modern societies have followed the rules and evolution of capitalism, which in turn influenced the ways in which culture and society are shaped in contemporary times. Marketing is a necessity in industrial societies where there are high amounts of production, which requires producers to undertake their sales to the masses. The production of high amount of goods in industrial era inevitably necessitates a network of communication through mass media that is useful for producers to inform the public about their messages and the functions of the goods they produce. In this regard, Kirkpatrick (2007: 22) states that advertising communicates the availability of the satisfying products to many people at once. As capitalism's largest sales force, it is an effective way to deliver information in the market. Kirkpatrick (2007) points out the essential nature of capitalism by stating that it forefronts ethical egoism as individuals seek their personal interests and desires for self-fulfillment and satisfaction. In this sense, Kirkpatrick (2007: 22) claims that criticizing advertising is to criticize capitalism, ethical egoism and self-consciousness. Furthermore, Kirkpatrick (2007) responds to the attacks claiming that advertising creates false needs that dictates individuals to purchase unnecessary goods. According to him (2007: 22), this is an attack towards the free will of individuals as it disrespects individuals' right to determine their own decisions and choices, which is indeed the fundamental aspect of liberal philosophy. As opposed to the accusations claiming that advertising is deceptive, manipulative and harmful for society, the author states that advertising is a way for promoting sales to large audiences and with marketing, it is an outcome of industrial revolution. With reference to Aritotle's "Rhetoric", the author states that advertising is a way for persuasion by which individuals experience in rational or emotional engagements to finally come up with a decision for purchasing a product among many others (Kirkpatrick, 2007: 30). Among the other defenses of advertising, Barbara J. Phillips (1997: 109) responds to the three main points that advertising is widely accused by its critics: "the elevation of consumption over other social values, the use of goods to satisfy social needs, and general dissatisfaction with one's life". As a response, Phillips (1997) argues that the increasing materialism in contemporary society is not an outcome of advertising, but of capitalism as a larger social dynamic. The negative impacts of capitalism particularly with regard to the decaying of social formation is attributed to advertising, which is actually only the smaller part of larger social dynamics (Phillips, 1997: 109). Additionally, Phillips (1997) also reckons that advertising is criticized for creating social realities and conveying ideological meanings by carrying out hegemonic narratives. Advertising is accused to have no ethical guidance for social good since it is considered as a tool that simply tends to force individuals to purchase certain products. Phillips (1997) argues that advertising is the mouthpiece of capitalism, which is the accepted economic model of modern societies that is based on the maximization of profit and satisfaction of individual needs. Advertising becomes a target of social criticism since it "presents values and assumptions that color consumers' perceptions of reality" (Phillips, 1997: 112). Capitalism is the cause of social problems that societies and individuals experience, not advertising. In fact, advertising adds value to individual lives by communicating lively and colorful

images which most of the time appeal to the individual attention through emotions, humanly experiences or rational behaviors. Therefore, rather than harming individual or social dynamics, advertising contributes to the individual by providing him/her alternative versions of the world and exhibiting opportunities that individuals can realize their choices. In this sense, Phillips (1997: 111-112) refers to Schudson (1984) who suggests that advertising gained a prominent role in society since, as traditionally recognized mechanism of social experience, religion, education and family forces lost their influences on individuals as they are considered as unwelcome and coercive. Rather than traditional means, advertising has an increasing role in society since it communicates images of emotions, self-interest, desires and human reason. Accordingly, Phillips (1997) argues that capitalism's tendency to generate maximum profit is the cause for the market's dictating behavior towards consumption of goods that materialize social relations. Advertising is a tool of capitalism; however, it is not essentially a negative category and can be utilized for social good and to address social problems. On the other hand, Phillips (1997) also refer to the critique of advertising suggesting that advertisements create idealized images of individual lives to promote hegemonic narratives about how to live and how to pursue an identity in society. The author argues that consumers do not automatically accept these narratives and consider the world as it is proposed by advertisements. They rather react welcomingly to advertising discourses since they wish to consider that the reality portrayed by advertising can be a possibility for their lives (Phillips, 1997: 115). Individuals' dissatisfaction with their lives is a long lasting problem that existed throughout history, not unique to capitalist era as the attempts to overcome these dissatisfactions have been served as strategies for human beings to make their lives tolerable. In sum, from a philosophical standpoint, the defenses of advertising claim that the critics perform essentializations and generalizations regarding advertising by stating that it is a problematic medium for social relations. They respond to the critics by suggesting that advertising is not the source of problems in human life, and contrarily it provides certain opportunities to make life easier and tolerable in many respects.

4. Goodvertising: A Third Perspective

Among the critics and defenses of advertising, this paper argues that goodvertising pose a third perspective in order to understand the functions and implications of advertising in contemporary society. Goodvertising is a recent phenomenon offered by advertising critic and author Thomas Kolster with his book dated back in 2012 entitled "Goodvertising: Creative Advertising That Cares". Kolster is an advertising specialist with 12 years of experience in communications industry and worked with various clients including McDonalds and Amnesty International. Kolster's book is the sum of his ideas that he derives from his experiences in the field, particularly in advertising sector. In this sense, his ideas differ from the critics and the defenses of advertising since he approaches the issue from a sectoral perspective, rather than solely an academic one. Kolster's experience and observations with regard to the production processes of advertisements paves the way for an analysis that on the one hand criticizes the current applications of advertising, while on the other hand points out the important of advertisements in committing social good. His ideas focus on the negative aspects of advertising with reference to its contemporary applications, whereas he proposes the term goodvertising so that advertisements can be created in a way that can add value to individual and social life. Accordingly, Kolster's book is an analysis of recent overall trends in advertising landscape with a critical focus. Moreover, it is also a call for action that targets advertising specialists, marketing communication experts and audiences to facilitate a new pathway for the evolution and the future of advertising alto-

gether. Calling for a dialogue between himself and the audiences, Kolster introduces his book by suggesting, "Let us work together for greater good", and invites the readers with an active participation regarding the contemporary debates within advertising. This introductory call aims to elicit a positive response in the reader who is encouraged to participate for a new project called goodvertising, which considers that advertising can be an opportunity for a collective act of committing good in today's society. Kolster (2012) begins his book by stating that as an advertising expert he hates 99% of advertisements. Most advertisements are considered as a waste of time since as audiences we are almost bombarded with thousands of advertising messages in our daily lives. The penetration of advertising in our daily lives in an aggressive manner make it impossible for us to reserve proper attention to advertisements. Besides, as Kolster (2012) states, most advertisements consist of stereotypes, clichés and standardized representations that fail to create and convey an original message to the public. Individuals are treated as passive audiences who can easily be manipulated or directed through advertising messages, without no further intention or attention. This is the point where Kolster (2012: 4) builds his main argument throughout his book, as he claims that 1% of advertising really makes difference since this is the point "where brands start by showing an interest in me – the consumer". The more brands express their thoughtfulness towards consumers and begin to care about their lives; they can increase the possibility to touch consumer's lives in a positive way by attaining a dialogue with them. Advertisements are monologues that carry out a mission of communication between a receiver and a sender, between the brand and the consumer. Traditionally, advertising has been established and institutionalized as a form of communication where the consumer is not an active agent but a passive participant of the narratives constructed by the advertising language. Indeed, this is the very problematic behind advertising as goodvertising approach suggests. Goodvertising claims that traditionally established boundaries of advertising can and should be transformed to attain a dialogue between the brands and consumers that will initiate a social good. The aspect of social good as an outcome of this dialogue is important since once brands will begin to care for their consumers by attempting to make real positive effects in their lives, this very attempt will be a progressive one that will enable individual fulfilment and social change in a positive manner. Drawing attention to such a fundamental transformation that is required in advertising industry, Kolster (2012: 4) provides the example of Pepsi brand that initiated the "Pepsi Refresh" campaign in the US and around the world. The project aimed to encourage ideas that would make a positive impact on the community with regard to various social issues. A part of the project included an aid for the "Deepwater Horizon oil spill" that happened in 2010 in the Gulf of Mexico, which was the largest marine oil spill in history leading to devastating environmental deterioration in the region. With the expression of "refresh", Pepsi project initiated a campaign, which would positively contribute to its brand image as an environmentally friendly brand. In return, the funds were allocated to improve environmental conditions that were radically effected due to a disastrous event. Kolster (2012) states that Pepsi's project proved useful results for its brand image and it was the right decision for the brand to turn its back on using celebrities such as Britney Spears or sponsoring the Super Bowl. Eventually, advertising campaigns that are actively involved in individual and communitarian lives are necessary for brand to effectively promote themselves, rather than celebrities appearing to increase the recognition of brand without offering no real argument or solutions for the world's problems. In this respect, environmentalism occupy an important part in the applications of goodvertising since our contemporary society is increasingly witnessing the negative outcomes of natural deterioration. Besides, social problems including inequalities and

crises occupy a central role in social, economic and political processes, which are also related to the ways in which brands narrate their promises to consumers. It is not enough for brands to simply call for consumers to purchase products; today their primary task is to offer suggestions and solutions for social problems to show that they are actually on the side of their consumers. Kolster (2012: 5) states that there is a growing trend in consumer behavior and consumers are ever more interested in the production processes of products. Defining this process "nothing but the whole story", Kolster (2012) mentions that consumers are not fully satisfied with the messages of advertisements since they wish to see the back-story of the products and relate these stories to their own terms of existences. In this sense, the advertised backstory should be parallel to the real story of a product so that consumers can effectively test the honesty of the message conveyed to them by brands. Brands should consistently create their messages regarding social issues and convey them with their advertisements in a creative way. Kolster (2012: 6) underscores that 80% of consumers expect corporations to have a role in solving the problems of society. However, he also stresses that according to a recent research; only 41% of consumers consider that corporations accomplish environmental responsibilities as they claim. Consequently, there is a lack of trust between brands and consumers, which needs to be improved by brands to attain further levels of relationships to their consumers. Accordingly, Kolster (2012) offers three interrelated steps for brands to take towards building their trust relationships with consumers: "Get naked, Get together, Get out there". The author suggests that brands should attain a greater level of intimacy and transparency during their relations with consumers so that the ideas and arguments that they maintain can be more effectively transmitted to social agents. Individuals in a society should feel the presence of the brand as the brand should be a part of the social whole, being easily comprehended and intelligibly understood by individuals not only for the purposes of consumption, but also to accompany their worldviews and lifestyles. Kolster's views mainly suggests that advertising can serve to social good in the form of goodvertising. To philosophize the functions of advertising, the goodvertising argument claims that advertising of goods that are socially irresponsible will not be beneficial either for consumers or for producers. Under the capitalist logic seeking the maximization of profit, the firms need to create and work on a sustainable system to maximize their profits in rational terms. In a system where firms advertise products that are socially irresponsible, the benefits of the capitalist class will not last for long. Therefore, the author stresses that "we need a more sustainable economic system, we need a more sustainable relationship with our environment and we need a more sustainable relationship with each other" (Kolster, 2012: 8) and the brand should seek to maximize their marketing goals in accordance with their responsibilities within this sustainable system. For this purpose, the author underlines that "brands should 'get together' and collaborate with consumers, NGOs, governments, like-minded brands and even competitors to find lasting solutions that will make a difference for you and me and everyone" (Kolster, 2012: 8). In this regard, creativity is a very important tool for advertising practitioners to manifest their ideas in original ways that would effectively speak to the public regarding social issues (Kolster, 2012: 10). Creativity is a useful advertising strategy as long as it is instrumental for caring about social problems and individuals' lives. For example, Nike produced soccer jerseys for 2010 World Cup in South Africa by using recycled polyester made from plastic water bottles, as eight bottles were equal to one jersey. In so doing, the firm also reduced their energy consumption by 30%, preventing 254,000 kg of plastic waste (Kolster, 2012: 15). In another example, "Keep a Child Alive" (a charity started by Alicia Keys and Leigh Blake) initiated "Digital Death" campaign where advertisements exhibited photos of celebrities such as Alicia Keys and Elijah Wood lying dead in coffins,

to draw attention to AIDS treatment in Africa and India. Using online platforms for publicity, the advertising campaign managed to gather $500,000 in the first five days and the campaign interacted with over 30 million people online across the globe (Kolster, 2012: 21). Lastly, Greenpeace advertisements in France exhibited in open-air billboards with boomerang figures connoted that what we do in our daily lives by disregarding the environment will somehow come back to us (Kolster, 2012: 24). On one of the boomerangs, there writes the following expression that is a common sense expression which disregards environmental problems: "First, let's fix the economic crisis, then we will think about the environment." The advertisements proposed as goodvertisements illustrate that creative advertising that cares for social problems points out the necessary direction for today's advertising and branding industry to attain sustainable business and society. The particular understanding claiming that advertising can lead to social good for a sustainable future attained popularity in recent years as the concept of goodvertising became popular in the field. There has been a growing tendency in advertising creatives to address the problems of our society in advertisements. In today's market, it is not enough for a brand to simply tell the consumers about the rational or emotional functions of their goods. Brands are expected to have a standing in social problems that will improve consumers' live in a better way by creating certain awareness. This is the only way that a brand can build and convey trust to consumers by explicitly manifesting that it cares for individuals, society and the world. Several festivals that award brands for their creative advertisements that care for social good show the transformation in advertising language and the growing interest in the role of advertising as a public discourse. Among these activities, "Marketing Can Change the World" awards are initiated in 2016 to recognize brand that create socially responsible campaigns by addressing world's problems[2]. Brands that address obstacles against freedoms, the handicaps of disadvantaged social groups, gender inequalities, poverty or environmental issues have been awarded in different categories including Technology for Good", "Good Cause of the Year", "Innovation of the Year", "Best PR Strategy or Campaign" and many others. Besides, the "Glass Lion" award in Cannes Lions International Festival of Creativity is also given to brands creating socially responsible advertisements and campaigns across the globe. The award calls for a new advertising language that is particularly responsible in terms of gender equality and prejudices[3]. Brands creating advertisements that address issues of gender inequality as well as other problems related to social inequalities are awarded on a yearly basis. The 2016 winners include Vodafone Turkey's "Between Us" campaign, which addresses the issue of domestic violence in Turkey. The advertisement is an announcement of Vodafone application, which allows women, who are exposed to violence, to shake the phone and send signals to three of their trusted friends as text messages so that she can receive immediate attention[4]. The campaign is important in the sense that it introduces a critical language against Turkey's gender inequality problem worsened lately. Goodvertising is important for all nations across the globe; however, it has particular importance for countries such as Turkey where the language of advertisements are highly gendered. As I have previously discussed in my writings (Nas, 2015a; 2015b; 2016a; 2016b), most advertisements reflect a patriarchal language that objectifies and subordinates women with a sexist discourse that define women merely in relation to housework issues. Recently, a few advertising campaigns including Orkid's "Like a Girl"[5] (an adaptation of

2. "Marketing Can Change the World" website http://www.marketingcanchangetheworld.com/
3. "Cannes Glass Lion" website https://www.canneslions.com/awards/the-lions/glass
4. "Cannes Glass Lion Winners" website http://www.canneslionsarchive.com/winners/entries/cannes-lions/glass-lion/
5. "Yepyeni Orkid Şarkısı İle Nil Karaibrahimgil - Kız Gibi" https://www.youtube.com/watch?v=LL2ZeSBPaEs

the same Always campaign), Filli Boya's "March 8 Women's Day"[6] advertisement (addressing women's problems such as domestic violence, economic obstacles and others) and Vodafone's "Between Us" campaign that was awarded by Cannes Lions Glass Lion can be recognized as best practices. Apart from these examples, advertising language is very problematic in terms of the stereotypes and clichés attributed to women and to other social identities in general. Despite the negativities, there are online activisms against sexist advertising language by women activists that managed to cancel a couple of campaigns as a result of public attention (Nas 2016a; 2016b). The activisms contribute to the mainstreaming of a public awareness towards goodvertising practices. In sum, brands in Turkey need to show that they care for their consumers' lives and should address social issues more frequently rather than reproducing existing stereotypes.

Conclusion

The recent developments in advertising language shows that goodvertising has an increasing impact in the creation of advertisements. There is a common sense understanding that advertisements do not have a mission to change the society, therefore they do not have to address social problems. It is also suggested that advertisements include problematic representations in terms of inequalities because society has inequalities and advertisements use them to reflect society so that it can speak the language of individuals. It is true that advertisements are not instruments that has the mission to change the world. However, this does not mean that advertisements should continue a language that is not sensitive to the world's problems. The primary role of advertising and the whole marketing communications is to do something good for consumers by providing them with necessary information regarding the benefits of goods. Therefore, fundamentally advertising aims to pursue the good of the people and it will continue to make profit as long as it will contribute to the general well-being of the public. This philosophical aspect is the main reason why goodvertising calls for a third way among the defenses and the critics of advertising, by suggesting that advertisements can and must serve to social good for a sustainable market, business and society. Goodvertising is not a prophecy. Surely, it includes a hope for the future but it does not merely consist of a wishful thinking. Rather, goodvertising shows the direction that advertising and branding are proceeding towards in near future and provides a philosophically sound and grounded viewpoint that advertising creatives and branding specialists should definitely take into consideration in their procedures.

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6. "#8MartDünyaKadınlarGünü #AncaBeraber" https://www.youtube.com/watch?v=_a9M1r3F39k

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