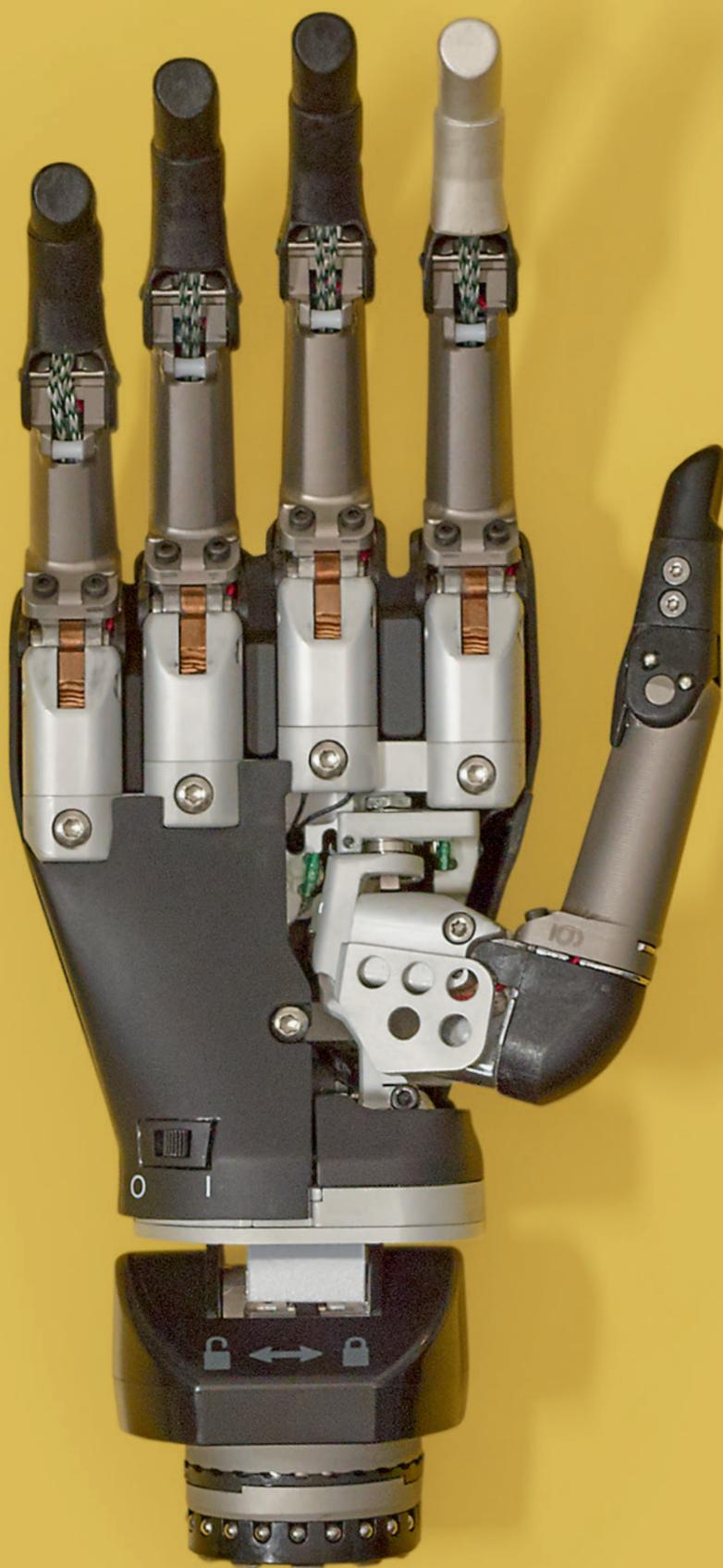


THE BOLD QUARTERLY

06

Please use cats responsibly +
The art & science behind irresistibly shareable content +
Resist the A-list + In celebration of emojis +
I blame avocados



HELLO

AS WE (HOPEFULLY) EMERGE FROM BEING BEASTED FROM THE EAST, WHAT BETTER TIME COULD THERE BE FOR A NEW ISSUE OF BQ TO HELP PUT A SPRING IN THE STEP AND BROADEN THE MIND.

IN THIS ISSUE OUR TALENTED TEAM OF PLANNERS AND CREATIVES LOOK AT A HEADY MIX OF CATS, EMOJIS, CELEBRITIES AND AVOCADOS. INTRIGUED? THEN READ ON...

WE'RE ALSO DELIGHTED TO HAVE WELCOMED THE BRILLIANT DESIGNER PAUL BELFORD TO COME AND SPEAK TO US AND OUR LOVELY CLIENTS AT THE VERY FIRST 2018 BOLD ON THE BARGE. THERE WILL BE MORE INSPIRING SPEAKERS TO COME THROUGHOUT THE YEAR, SO STAY TUNED FOR MORE INFORMATION.

AS EVER, ANY THOUGHTS ON FORMAT AND CONTENT ARE MOST WELCOME, PLEASE DROP ME A LINE WITH ANY SUGGESTIONS AT ED.BROOKE@LEITH.CO.UK

ENJOY THE SUNSHINE 😊

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Leith copywriter Claire Watson talks cats in advertising.

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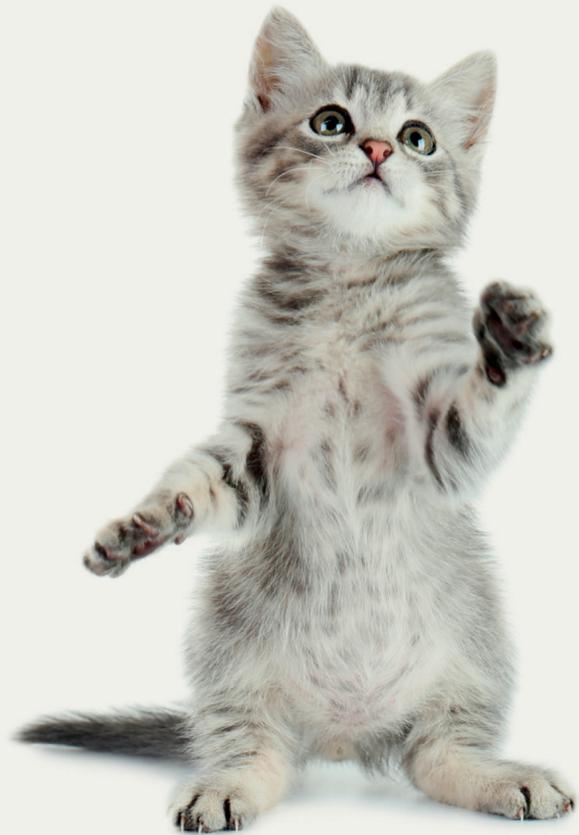
As a millennial and linguist, Leith account exec Philippa Oliver admits to caring way too much about emojis.

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Leith copywriter
Claire Watson talks
cats in advertising.

**PLEASE
USE CATS
RESPONSIBLY**



This week I'm going to give some serious thought to two questions. First, are cats body conscious? And secondly, do cats know they're funny? To which some people have said, "Don't waste your time, relax and have an Aperol Spritz" or "Don't talk to me about that because it sounds a bit boring and sad". Despite these very warranted concerns, I'm going to saunter down this line of questioning regardless.

The images below suggest an air of relaxed confidence. Both these cats possess enviable Rubenesque figures, and if you look in their eyes, they know it. Cats are confident in their own fur. They don't dwell on their negative traits in the way that Jeremy Clarkson should do.



I have also found that on the scale of self-awareness, they have very little. Imagine if you were having your hair shampooed in the hairdressers and you started purring? Or if you purred when your boss praised your work in a meeting? How about purring at a wake when you find yourself eating a surprisingly moist, mini sausage roll at the buffet? Only a cat would express their emotions with this inexhaustible joie de vivre.

Cats are very amusing and if you laugh at a cat, they really have no idea. They feel no embarrassment, they don't charge any modelling fees and they're incredibly furry to work with. All of this explains why you see so many cats in advertising campaigns. From flogging milk to selling mobile contracts, there's very little they can't turn their paws to.

With this in mind, it perplexes me why the following initiative has surfaced. An organisation named C.A.T.S. (Citizens Advertising Takeover Service) replaced all the ads in a tube station with lots of pictures of cats. They used a whopping £23,000 of crowd sourced funds to buy out the media. They claim they're not anti-advertising, but want "agencies and brands to be mindful of the power they wield and to use it to encourage positive values in society".



C.A.T.S

Their #catsnotads campaign, fails to notice that cats are everywhere in ads.

I would argue that both Cravendale's 'Cats with thumbs' and O2's 'Be More Dog' are considerably more interesting (not to mention that they are also executed with wit, craft and finesse at the hands of talented photographers and directors).



Cravendale's Cats

The people behind the takeover "hope it will help people think a bit differently about the world around them, and get inspired to change things for the better".

Although I'm not certain that plastering cats everywhere really helps to achieve this. As an agency that has, for years, created successful campaigns that incite social change – campaigns that have months of dedicated passion, planning, research and creative thought piled into them – it feels a little insulting that this initiative see themselves to be above this craft.

In fact, C.A.T.S may have benefited from a few advertising fundamentals. When you visit their website, they implore you to visit Cats Protection and Battersea to adopt a cat. Wouldn't it have been a more tangible, positive change for good if they included this in the posters and managed to help re-home some cats?

I think advertising deserves a slap on the back. Because not only can advertising be a force for good in our world, when we do frivolous ads with loads of cats in them, we do a cracking job.



THE ART & SCIENCE BEHIND IRRESISTIBLY SHAREABLE CONTENT

Does social sharing take magic or a masterpiece? Leith's digi double act Jim and George explain how to unlock the holy grail of content engagement.

THE 'SHARE' IS THE HOLY GRAIL OF CONTENT ENGAGEMENT.

Sure, your content might be good enough to 'like'. Or even worthy of a 'comment'. But there's no better sign that your content's on the money than when it's shared.

There's an art to creating content that's good enough to share—it's an elusive aim that's far easier to track retrospectively than achieve proactively. But thankfully, there's also a bit of science to it. Here, we'll try to cover both.

Shares? Who cares??

A share shows something's bang on for an audience—they like it enough not only to tell their network, but to have that content reflect their identity. It's the clearest indication that someone truly cares about what you're saying.

Shares also increase reach and exposure exponentially. If something's inherently shareable, then it'll get far more visibility than if it's just good viewing.

Shares also affect trust. According to a recent survey by the American Press Institute, when people see something shared by a person they know, they're more likely to trust that content and even find it entertaining.

What brands are getting shared?

Some social publishers like BuzzFeed and upstarts like LadBible and UNILAD have got the whole sharing thing sussed. However, it's harder for brands to create regularly shareable content.

Top of the class, according to Unruly's most shared video brands, is unsurprisingly Red Bull.

Nike and Adidas are also up there with their mega-budgets and high-profile sponsorships.



More surprising is Shell getting shared (although budgets may have something to do with this) and Almarai (I had to look them up, they're a Saudi food group).

Ludicrous budgets definitely help, but often lo-fi efforts can do well too. The most shared tweet ever – affectionally named 'Nuggs for Carter' – was a screenshot from a guy who'd asked the fast food chain Wendy's how many retweets for a year of free chicken nuggets, and then begged the internet to help him get his nuggs (3.4M retweets and counting). Sometimes all it takes is a few words of pithy copy to catch fire.



Nuggs for Carter takes over as the most-shared tweet of all time.

And a recent tweet by AS Roma got over 180k retweets for showing pure, unadulterated joy through garbled letters. Money and perfection don't necessarily equal shares.



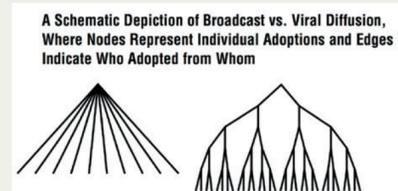
What sharing looks like?

Some very smart boffins from Microsoft at Stanford got right stuck in to "virality", looking at content that gets shared multiple times. If you're interested, this is their formula for the virality of online diffusion:

$$v(T) = \frac{1}{n(n-1)} \sum_{i=1}^n \sum_{j=1}^n d_{ij}$$

Where v is 'cat', T is 'meme', n is 'hashtag', i is 'GIF', etc...

This isn't going to mean much to mere mortals, but how they visualise online diffusion is more helpful.



Content distribution, represented by moustaches.

As creators of content, we tend to think in the broadcast mindset—create something, publish it, put some spend behind it and off it goes. But if you take sharing into account when planning and creating the content, you're much more likely to achieve the 'viral diffusion' spread indicated on the right.

So what makes people share?

This is the million dollar question. Unfortunately no one can guarantee a viral hit every time (except maybe OK GO), but there are a few drivers for sharing which broadly cover how people feel about the content—psychological responses—and how people look when they share it—social motivations.

DRIVER #1 — EMOTION

Whether it's amusement, surprise, happiness, delight, pleasure, joy, hope, excitement or nostalgia, emotion is one of main reasons why things "catch on". The book Viral Marketing: The Science of Sharing explores a few ways emotion can contribute to virality...

"Videos that elicit a strong emotional response are twice as likely to be shared."

The more people feel, the more they share, so however you want people to respond, the more intense the better.

This is a lesson to planners, creatives and clients alike. The safer option is always to err on the side of moderation. But this doesn't lead to content that flies. It leads to content that stays firmly on the ground, like a flightless emu.

The book also claims that people tend to prefer positive responses over negative ones.

"Videos which provoke a strong positive response are 30% more likely to be shared than those which provoke strong negative emotions."

However, if you want people to really remember your content, then exhilaration is a massive contributing factor.

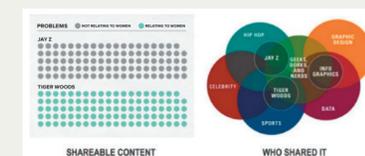
"Strong positive emotions get content shared AND remembered. Exhilaration is the most successful trigger with 65% recall."

Which makes perfect sense when you look at how successful Red Bull and GoPro have been with their video and sponsorship strategy: exhilaration equals memorability and mega shares.

DRIVER #2 — SOCIAL CURRENCY

Validation is a primary human motivator. We all want to look bright, funny, entertaining and knowledgeable. Before the internet we had to do this in real life (erk!), but now we just have to share stuff on social to externalise our character. With this in mind, it's always worth considering why someone might share a piece of content. Are they motivated by social good, a shared passion or perhaps that "I-found-it-first kudos?"

Another thing to ask up front is what communities of interest does the content appeal to? People share stuff that taps into a niche that they think others in this group will appreciate. If these niche interests overlap, then all the better.



Mike Arauz's deconstruction of why an infographic that went out at the height of Tiger Woods' relationship struggles got shared a lot.

If we do a similar exercise for a piece of content we published in April 2017 (26k shares and over 120k likes when you include these shares) we can see a similar overlap of interest groups.



The most-shared IRN-BRU Facebook post of all time

This simple image coincided with the first bit of proper sun of the year, and went wild on Facebook because it tapped into:

- Ginger-haired people
- IRN-BRU lovers
- Scots and pale-skinned Brits
- Anyone who talks about the weather (i.e. all of Britain)

We'd love to claim that the extraordinary success of this post was predicted (it wasn't), but we had planned for why people might share it. It's a discipline that's forced us to re-consider a lot of our initial suggestions.

DRIVER #3 — USEFULNESS

People also appreciate practical value, rather than a stream of purely promotional messages. Keywords like "learn", "how to" and "tips", where relevant, help to generate shares.

Usefulness needn't necessarily be all about how-tos. It can also be applied to social issue and health marketing...

This static image got 1.2M shares across various networks last year.



DRIVER #4 — STORYTELLING

Stories have an enduring power to inspire, inform, persuade and motivate audiences. While championing storytelling for good marketing is nothing new, it's still useful to see how original creativity plays a big part in sharing.

WARC's prize for social strategy found that originality was overwhelmingly the most important factor (83%) in a campaign becoming a social 'hit'. If you tell a story in a fresh, surprising or unexpected way, you'll break a pattern of attention, capture interest and encourage sharing.

Upping your share game

To summarise these drivers, here's a handy list of top tips to consider:

- Make it visually and conceptually emotive
- Engage a community
- Tie in to a trending topic / cultural shift
- Involve influencers (who can help attract and drive attention)

And if in doubt, post it on a Thursday (science says it's a great day for sharing).

BOLD

IS NOT GIVING

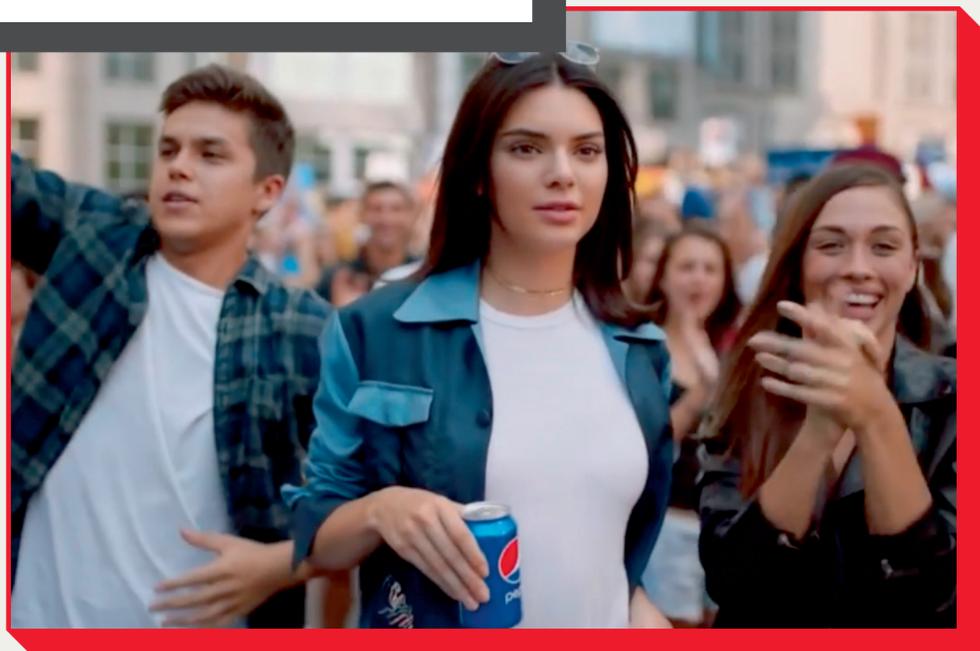
PEOPLE

WHAT THEY **WANT,**

BUT WHAT THEY

NEED

RESIST THE A-LIST



Leith Content Strategist George Gunn on a new breed of 'influencers' (and why hiring celebrities for advertising can be more trouble than it's worth).

@gwjgunn

Kendall Jenner had a 2017 to forget.

First up was *that* Pepsi ad. Soon followed by the Fyre Festival disaster, where an island paradise hosted a kind of Lord of the Flies experiment for rich Instagram kids (Kendall used her brand to promote the event). And just a couple of weeks later, Vogue India sparked a twitstorm following their decision to put Jenner – a white woman – on the cover of their 10th anniversary edition. Even Piers Morgan had enough, describing the Kardashian clan from his Daily Mail soapbox, without a hint of irony, as “publicity-crazed, unctuously self-absorbed, and vacuous wastrels”.

Two things are notable here (four if you include Piers Morgan's discovery of thesaurus.com and lack of self-awareness). First, Kendall Jenner is estimated to have pocketed over \$1million from these three calamities. Fyre Festival co-founder,

frat bro Billy McFarland, paid her \$250,000 for ONE INSTAGRAM POST (since deleted). Second, the embarrassment in each instance was amplified precisely because it was at the expense of the rich and famous. As brand strategist Arwa Mahdawi explained in The Guardian, it seems schadenfreude is the emotion that defines our times.



Kendall's hat-trick

In theory, the advantages of using A-listers to hawk your band or product are obvious. Not least:

- 1. Borrowing their fame to raise awareness and attract new consumers.**
- 2. Influencing purchase (i.e 'if it's good enough for them, it's good enough for me').**
- 3. Positioning a brand with a particular audience.**

Jean-Claude Van Damme's "The Epic Split" ad for Volvo Trucks perfectly communicates skill, deftness and strength. Jack & Jones used Christopher Walken's inimitable cool to successfully position their clothing. And Nespresso enjoyed a 35.5% sales lift in the UK thanks to George Clooney.



Clooney and Nespresso. Both smooth, rich and tasty.

But big celebrity endorsements aren't cheap, and brands effectively piggybacking on someone else's fame can often find themselves with a case of what the American Marketing Association call 'video vampire'; i.e. the ad will simply gain the celebrity more exposure while the audience forgets who or what the advert was for. In the AMA's recent study of Super Bowl advertising, three out of four viewers recognised the celebrity, but just one in four could recall the correct brand.

Then there's the problem of your brand getting dragged into unwanted scandals. H&M, Burberry and Chanel binned Kate Moss after tabloids ran stories of her drug use, Vic Reeves was the long-running voice of Churchill car insurance until he was charged with drink-driving, and Nike dropped Lance Armstrong and Maria Sharapova after their doping episodes.

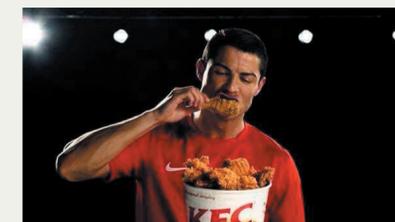
Interestingly, Nike did stick by Tiger Woods in 2009 as other endorsers got rid, though they did hang him out to dry through a surreal beyond-the-grave inquest featuring the voice of his late father Earl.



Many celebrity endorsements suffer from having no relevance. Ozzy Osbourne and spreadable vegetable oil, anyone??

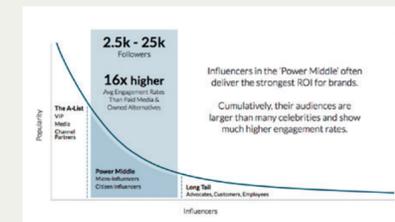


Meanwhile, devoted super-athlete Ronaldo clearly never eats fast food. You can practically see him preparing to spit it out in the closing frames of his ad with KFC. The backdrop of a frenzied crowd gesticulating with breaded chicken legs and holding family buckets aloft, while captions such as "SPICY TALENT" flash up as Ronaldo hurdles tackles, just make the ad even weirder.



There is another way though. Behold the 'power middle'.

These individuals don't have anything like the universal fame of A-listers, but they make up for it through their relevance, expertise, deep connections and clout within particular circles. As social influencer platform Gsnack explain, forming 'longtail' partnerships with a relevant handful of these 'micro-influencers' tends to be far more powerful and cost-effective than dialling up the A-list for a one-off campaign:



When Strathmore water set out to encourage people all over Scotland to become more active, Leith and Stripe got athletes and brand ambassadors Katie Archibald, Ross Murdoch and Samantha Kinghorn to set a series of cycling, swimming and fitness challenges via Facebook. The campaign brought thousands of social engagements and challenge entries all the way from the Highlands and Islands to the Scottish Borders.

And here's how:

1. Relevance

Within the worlds of Scottish sport, cycling, swimming and para-sports these athletes are highly-regarded and have a strong number of relationships. Household name celebrities will of course have way more fans and followers, but these tend to be a large mishmash rather than concentrated within a certain niche (and often a lot of their social followers are fake or bot accounts).

2. The proximity effect

Unlike celebrities, the athletes have closer personal relationships with many of their fans and online followers. There's a "one of us" mentality at play; i.e. being more down-to-earth, we presuppose they share same challenges as us.

3. Credibility

Endorsements from the 'power middle' come across as authentic, personal recommendations rather than being purely transactional in nature. Strathmore's athletes regularly went above and beyond throughout the campaign. It's hard to imagine certain celebrities doing more than what's contractually expected of them.



Adidas have taken this approach even further underground, with the 'dark social' launch of 'Tango Squads'. Hand-picked thanks to their influence and "ITK" (in the know) standing within football circles on social media, content creators are fed exclusive content via private WhatsApp and Facebook Messenger groups by adidas in-house moderators. As Florian Alt (adidas Senior Director of Global Brand Communications) explains:

"It's about sheer reach, what the hyper-connected kids bring is mass awareness. These are the guys who will push out your stories and content. They give it longevity and authenticity because they are talking in a private message environment. If it comes as a referral from your mate, you're much more likely to pick it up than if it comes from a brand."

Yes, hiring big celebrities will get you an enormous amount of visibility. But true influence drives action, not just awareness. If you're looking to build long-lasting and authentic relationships with exactly the right audience (isn't that kind of our job?) micro-influencers might just be your way in.

IN CELEBRATION OF EMOJIS

(BUT WHY SOME BRANDS PROBABLY SHOULDN'T USE THEM)

As a millennial and linguist, Leith Account Exec Philippa Oliver confesses to caring way too much about emojis.



The most used emoji on Twitter is the laugh-cry face. Apparently we all find things online absurdly funny.

Millennials love emojis. They're killing language by replacing words with tiny icons, right? Not so much. I'm not going to defend them here, but rather talk about how we use them and why brands should exercise emoji caution.

Let's start with how millennials *don't* use emojis. There seems to be a misconception that they are used in the middle of sentences, replacing words. Technology giant Apple has fallen victim to this idea, implementing the ability to directly replace words in your texts using their emoji suggestions. It's fun, but it completely misunderstands how people use emojis. It's the beginning of the 'nounification' of emojis: reducing emojis to an obvious and extremely literal meaning, based on what they look like, rather than the fantastically creative ways in which they're used at the moment:

I am in my **car**, **not sure** if I will be on time. The **train** was delayed and I was **running** away from **police**. It's **ok** now though.

I am in my , if I will be on time. The was delayed and I was away from . It's now though.

Images Credit: Wired UK

Actually, one of the really interesting things about emojis is how abstractly they're used, given how they are a literal picture of one thing.

To explain, let's dive a little into linguistics...

In linguistics, we often refer to words as *signs*: they are used to signify something. This term was coined by Saussure, the father of modern linguistics. According to him, "the sign is arbitrary" – that is, the form of the sign has no relation to its meaning. For example, nothing about the word 'chair' actually has anything to do with a piece of furniture you sit on. But this is not true for all words, and in language we do have examples of what we call "iconic" signs – signs directly related to their meaning. In English, they're very rare and largely relegated to the realm of onomatopoeia and words for sounds.

Bang, woof, quack, boing.

In sign languages, they're much more common. Sign language is just as expressive as any other form of language and the gestural, iconic signs are used like vocal words. Though they are iconic, there is not a simple form to meaning mapping. Emojis are similar.

For example, the infamous aubergine and peach emojis. They are quite clearly representative of real world objects, but are hardly ever used to talk about those things.

Let's be real, when was the last time you took to Twitter to talk about that rad aubergine you saw in Tesco last night? That's not to say that you can't use them in that way but, if you did, it would be easy to tell from context whether you meant aubergine or the latest Calvin Klein advert. They're definitely euphemistically iconic with the peach resembling a pair of particularly round buttocks. However, we don't just use it to say "buttocks", we also use it to say something more akin to "attractive and well endowed".

Examples of emoji-meaning evolution:

The peach and aubergine:

The peach might be used to reference someone particularly callipygian (think Kim Kardashian), especially female. The aubergine is, er, similar. But male. You get the phallic picture.

The frog (sometimes followed by the cup of tea):

This actually has quite a specific meaning – a sassy "but that's none of my business", usually used after a disparaging remark. Why? How? Valid questions. Like a lot of language evolution, it doesn't make a lot of sense until you know the context. It came from a meme featuring Kermit the Frog drinking some tea. (Just put it down to yet another bubble of internet weirdness.)



But that's none of my business.

At the moment, most people use emojis in a really organic, natural way. They are rarely used mid-sentence, but often at the end of one to intensify or signify mood, or to clarify a witty punchline. They are the written equivalent for the extra ways we express meaning in speech. Written language lacks certain features found in spoken language – in particular what we do to express ourselves without words (known as supralinguistic features). Things like tone of voice, gesture, expression – the bits that provide context. Far from being simple, fun little pictures used in a basic way, emojis are often the written equivalent of body language and other supralinguistic features that accompany spoken language.

We're just starting to get to the point where you have to specifically learn meanings associated with emojis; we have to acquire them as a part of our vocabulary. Like any other kind of language acquisition, it seems to be much



McDonald's "Good Times" campaign

easier for young people. They are the native speakers of emoji. Even as a tech and language loving 24 year old, I don't feel fluent, and this is the crux of my point – brands should be very careful about using emojis.

Social media makes it easier than ever for brands to show off their personality, to make informal asides and non-sequitur quips. But as anyone who's ever tried talking to their thirteen year old niece knows, there's no easier way to elicit an eye roll from a young audience than by trying to get on their level and failing miserably. They're savvy, and very quick to reveal you as an imposter. Using emojis poorly is the equivalent of asking that thirteen year old if they're a fan of Gareth Gates. Will they appreciate you speaking to them in their own language? Maybe, if you do it really well. But probably they'd prefer it if you respected them and their intelligence enough not to try and hoodwink them. There's nothing worse than a phoney attempt at coolness.



We're told time and time again that what millennials crave is authenticity. So be authentic, and be your version of cool. That might mean using emojis, and if that's authentic to you and your brand, awesome. But not using emojis doesn't mean you're not trendy, or that you can't engage young people. All it means is that you're smart enough to recognise they're not a natural part of your vocabulary.

That being said, some people and brands can make it work. By all means, if you have a fluent speaker and it suits your brand, go for it. But bear in mind how you should be using them. The way we all use language is organic and fluid, and a whole lot more exciting than a simple meaning mapping onto a symbol. Let's remember that and celebrate it when we use emojis.

They're not words, but even if they were, they can be so much more complex and joyful than = frog. = sassy, sarcastic, none of my business. (And also, occasionally, frog.)



I BLAME AVOCADOS

Leith Planner
Vic Milne is
happy without a
higher purpose,
thanks.

I am baffled by the popularity of avocados and in the past few years I have found myself alone, stranded on an island of one.

But lately it seems the world is coming to its senses.



So maybe not all my comrades are shining examples of intelligence (notably this guy, who is maybe a bit of a nob). But, nob or not, I do agree with him on the whole avocado on toast thing. Not least because there is a far more important reason you should stop eating avocados immediately; and that is the small matter of deforestation in Mexico.

I'm thinking that maybe this worship of the fudgy, smoothy, tasteless pear is a symptom of a much bigger never-ending trend: the desire for "authenticity and honesty", which is the trend that keeps on giving... giving us twats who look like Victorian magicians, who take up urban axe throwing and open cafes that sell stinging nettles and white dog poo...purely because it's AUTHENTIC!!!



It's funny, but you'd think that deforestation would be slightly troubling to these 'authentic honesty seekers'.

But what does this mean now? *Authenticity*? Does it mean that in order to appeal to punters we have to reformulate our products to be made entirely from ambergis and owl pellets?

NO, it seems that it means everything needs to have a 'HIGHER PURPOSE'.

Ok, so I get that we are all living in a post-truth world where, whether I like it or not, what we buy has to be 'truthful' and stand for something. 'Honesty' has taken on a new meaning – no, hold on – it has reclaimed its old meaning...

And this has led to the requirement for every brand out there to have a 'HIGHER PURPOSE' regardless of what this brand's 'actual purpose' is. Cue burger chains curing sadness with a fish sandwich and a bottle of pop ceasing political unrest. Forgive me: but WTF?



The reason given for this is that we have all lost faith in the traditional institutions that were our historical moral guides. So now we need brands to help us navigate what is right and wrong; M&S to tell us how to spend our money 'well'; and Heineken to inspire us to 'open our world' by discussing our differences over a cold beer.



I suppose there is nothing to be surprised at here. We can't trust our traditional institutions when the world has gone to hell in a handcart, so why not turn to the things we get pleasure from spending our money on?

Some brands have been doing this for decades (if a little clumsily in the early days), but the common denominator here is relevance. For example, the stats and insight's in Nike's 1995 'if you let me play' advert were relevant to their core purpose of getting everyone to do a bit more sport.



Kenco went that bit further by setting up Coffee Vs Gangs, a pioneering scheme to give young Hondurans a route out of the spiral of Gang Life by giving them training and financial support to become coffee farmers.



Maltesers have also done diversity well and without the contrivance of trying to save the world (unless the world can be saved by hand-jobs?) They simply stayed true to their enduring mission of 'seeing the lighter side of life.'



It's the all-mouth-and-no-trousers brands that have just decided to jump on the Purpose McPurpface bandwagon, that are troubling me... for instance, I just heard that Barry Scott from Cillit Bang is tipped to become the next Prime Minister.

The thing that is a bit baffling about the new wave of brands who have got it all a bit wrong is that they had very decent purposeful adverts in the first place. The McDonalds 'Good to Know' adverts, for example, had a very valid and relevant message of authenticity delivered with humour.

M&S's Plan A scheme is one of the highest regarded CSR programmes in modern times. And tell me: what is wrong with a beer advert being 'all about the beer'?

I don't disagree that brands should have a clear purpose, but does it have to be so bloody lofty and self important? It feels a bit disingenuous to pretend that a beer advert is the best forum to have the conversation about tolerance and diversity when we all know they are just trying to get us all a bit pissed. Plus, in order to do that, they've tricked folk into spending time with people who do not respect their basic human rights.

The net result is that the brands involved end up looking even more dishonest and inauthentic. I wonder if we should maybe go back to telling people the truth about the fact that we're all just trying to sell something?

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