Myth in Modern Media Management and Marketing

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Table of Contents

Preface xii

Chapter 1
Aporeticity of Privacy in New Media Environment 1
Marzena Barańska, Jagiellonian University, Poland
Monika Ewelina Hapek, Jagiellonian University, Poland

Chapter 2
Myth and Storytelling: The Case of the Walt Disney Company 22
Monika Boguszewicz-Kreft, WSB University in Gdańsk, Poland
Jan Kreft, Jagiellonian University, Poland
Piotr Żurek, Jagiellonian University, Poland

Chapter 3
The User With a Thousand Faces: Campbell's "Monomyth" and Media Usage Practices 50
Barbara Cyrek, Jagiellonian University, Poland

Chapter 4
Mythologization of New Media Organizations Illustrated With the Example of Google 69
Monika Ewelina Hapek, Jagiellonian University, Poland

Chapter 5
Mediatization of Solidarity Myth at the Permanent Exhibition of the European Solidarity Centre 91
Konrad Knoch, University of Gdańsk, Poland

Chapter 6
A Myth and Media Management: The Facade Rhetoric and Business Objectives....118
Jan Kreft, Jagiellonian University, Poland

Chapter 7
Decline of Traditional Marketing Communication Forms in Generation Y: Myth or Fact?....142
Sylwia Kuczamer-Kłopotowska, University of Gdańsk, Poland
Ali Aycı, SME Development Organization of Turkey (KOSGEB), Turkey

Chapter 8
The Important Role of the Blogosphere as a Communication Tool in Social Media Among Polish Young Millennials: A Fact or a Myth?....182
Sylwia Kuczamer-Kłopotowska, University of Gdańsk, Poland
Anna Kalinowska-Żeleźnik, University of Gdańsk, Poland

Chapter 9
Three Dimensions of Myth in Post Advertising: A Case of an Advertising Spot of the Reserved Brand....195
Marcin Laberschek, Jagiellonian University, Poland
Malwina Popiołek, Jagiellonian University, Poland

Chapter 10
Big Data Myth: Faith in Magical Power of Data in Marketing Management....223
Agata Mardosz-Grabowska, Jagiellonian University, Poland

Compilation of References....238

Related References....277

About the Contributors....312

Index....316

Detailed Table of Contents

Preface xii

Chapter 1
Aporeticity of Privacy in New Media Environment 1
Marzena Barańska, Jagiellonian University, Poland
Monika Ewelina Hapek, Jagiellonian University, Poland

New media organizations provide their users with tools to manage access to the content and functionalities that are published in the digital space. However, such protection is only of apparent nature. For their users, corporations that operate in the new media environment create their own images as passive non-participants who hold some mythologized, auto-created competences to bring people together in the world without barriers. At the same time, focusing on the analysis of users' behavior, corporations are able to predict certain activities of their users. Considering such a context, a research question has been posed: who is more interested in new media users' privacy – users or new media organizations? In order to answer such a question and in accordance to the interpretative paradigm, an analysis of the economic policy of two new media organizations (Facebook social network, and Google corporation) is provided, including some tools they provide to their users. The study also presents the results of some previous research.

Chapter 2
Myth and Storytelling: The Case of the Walt Disney Company 22
Monika Boguszewicz-Kreft, WSB University in Gdańsk, Poland
Jan Kreft, Jagiellonian University, Poland
Piotr Żurek, Jagiellonian University, Poland

Myth and mythologization have been accompanying organizations, their leaders, and even their products. Considering management, the history of an organization, its models, and underlying values undergo the process of mythologization. Myths are conveyed via storytelling. Considering the case of the Walt Disney Company, which has become a "narrative company," the myth used to accompany its founder,

who carefully developed it. Applied by the company and always present, storytelling has contributed to the corporate hegemony, strengthening a new marketing paradigm – "mythocracy," a belief that an organization that has something to sell cannot do so without storytelling. At the same time, while the cultural heritage of Disney is fully commodified, storytelling becomes closer to propaganda. In the environment of digital media, a lot of our knowledge about an organization comes as a result of storytelling marketing, and the marketing-ization of an organization identity takes place. It usually occurs when the boundary between an organization and its receivers (producers) becomes blurred.

Chapter 3
The User With a Thousand Faces: Campbell's "Monomyth" and Media Usage Practices 50
Barbara Cyrek, Jagiellonian University, Poland

The aim of this chapter is to interpret the relations of a modern media user with the latest technology through the structures described in the "Monomyth" of Hero's Journey depicted by Joseph Campbell. Individual user behaviors are adjusted to phases of mythical hero's path. The author does not judge whether the source of this myth are the expectations and behaviors of users or the ways in which the media function. These considerations are based on the Jan Kreft's concept of the algorithm as an allegory of Demiurge – representing perfection of creativity, organizing and maintaining digital world. The myth of the heroic user, whether it is conscious or not, may play a significant role in modern media management.

Chapter 4
Mythologization of New Media Organizations Illustrated With the Example of Google 69
Monika Ewelina Hapek, Jagiellonian University, Poland

Google is a corporation whose main objective, from the point of view of the critical theory, is to generate profit and maximize its shareholders' wealth. As an organization and as a browser, Google is accompanied by some myths. One of the myths related to Google is about the possibility of finding answers to all questions free of charge. The myths about the organization may be strengthened as a result of providing and sharing tools that satisfy all needs of the users. The organization is able to sustain the myth of being indispensable and omnipotent. In accordance with the interpretation under the critical theory, there is only an appearance of gratuitousness. This publication is to conduct a critical analysis of the Google myths that are sustained by the organization's strategy and to present them in line with the effort to maximize the profitability of the new media corporation being analyzed. The author thinks that the analysis of the myth in the context of the strategy constitutes an uncommunicated pattern that is, however, copied by numerous new media organizations.

Chapter 5
Mediatization of Solidarity Myth at the Permanent Exhibition of the European Solidarity Centre.....91
Konrad Knoch, University of Gdańsk, Poland

This chapter attempts to define the concepts of myth and of mediatization in the context of building great historical narratives. Modern historical museums and narrative exhibitions are treated in the publication as new media whose main task is to communicate narratives about the past to mass audiences, using digital methods of recording, saving, storing data, as well as of creating and transmitting messages. The chapter describes a short history of the creation of the European Solidarity Centre in Gdańsk and the permanent exhibition. In the main part, the text also describes how the ECS (and the permanent exhibition located within) attempt to both present the myth of solidarity and to mediatize it.

Chapter 6
A Myth and Media Management: The Facade Rhetoric and Business Objectives.....118
Jan Kreft, Jagiellonian University, Poland

Considering various perspectives and interpretations, a myth has been present in the operation of numerous organizations. Management and entrepreneurship undergo the process of mythologization as well as organizations, with their foundation myths and mythological heroes. Myths refer to the results of the operations run by organizations and their capabilities – such questions have been considered in expert literature on management. The problem of myths has been scarcely researched in the studies on operations performed by media organizations. In media environment, the myth has been following traditional media in their capabilities which refer to their functioning as the Fourth Estate. In the time of digital media, convergence of media, IT, and telecommunication sectors, all the "new media" have been mythologized. Myths have been accompanying the activities of particular organizations and their heroes – leaders; the potential of media organizations has also been mythologized in the context of solving social problems as well as in the context of achieving business objectives.

Chapter 7
Decline of Traditional Marketing Communication Forms in Generation Y: Myth or Fact?.....142
Sylwia Kuczamer-Kłopotowska, University of Gdańsk, Poland
Ali Aycı, SME Development Organization of Turkey (KOSGEB), Turkey

This chapter presents and discusses the validity of the hypothesis of the decline of the traditional marketing forms among millennials. Based on the literature analysis, the introduction deals with the theoretical aspects of marketing communication,

both in its traditional and contemporary forms. The specific character of the Gen Y communication patterns is also presented, following some analyses of the literature and desk research. The empirical section presents the findings from a series of individual in-depth interviews conducted exclusively for this publication with Polish and Turkish millennials, as well as with some managers of an FMCG company. In conclusion, it can be said that the new media are definitely the most important communication channel for the aforementioned group of consumers, and similar tendencies (with some local differences) can be seen in both Turkish and Polish markets. However, it has been shown that not all the traditional media analyzed have lost relevance.

Chapter 8
The Important Role of the Blogosphere as a Communication Tool in Social Media Among Polish Young Millennials: A Fact or a Myth? 182
Sylwia Kuczamer-Kłopotowska, University of Gdańsk, Poland
Anna Kalinowska-Żeleźnik, University of Gdańsk, Poland

This chapter proposes and discusses the hypothesis that the blogosphere is a relatively well-developed and independent social media communication tool used by millennials. The first part of the study concentrates on the theoretical aspects of social media communication as presented in the literature, and the way blogs and the whole blogosphere function. The communicational and social profile of Generation Y is presented as it is this cohort that constitutes the major portion of the Polish blogging community. The prevailing trends in the Polish blogosphere are discussed, following a desk research into reports and professional studies. Moreover, some comments and findings are presented regarding an experiment conducted by the authors in which some representatives of younger millennials ran personal, non-profit blogs on a subject of their choice.

Chapter 9
Three Dimensions of Myth in Post Advertising: A Case of an Advertising Spot of the Reserved Brand 195
Marcin Laberschek, Jagiellonian University, Poland
Malwina Popiołek, Jagiellonian University, Poland

This chapter addresses the issue of the myth in contemporary advertising. An example here is the campaign called "#polishboy" made by the Polish clothing company Reserved. The authors examine the various elements of the ad: "Help! Help! Polish boy wanted!:)" (here considered as a post ad), which appeared in social media in 2017, and caused a lot of emotional reactions among the internet users. Trying to analyze and explicate what influenced the fact that this controversial advertisement gained such popularity, the authors conducted a qualitative analysis pointing the different dimensions of the myth in the ad.

Chapter 10
Big Data Myth: Faith in Magical Power of Data in Marketing Management....223
Agata Mardosz-Grabowska, Jagiellonian University, Poland

Organizations are expected to act rationally; however, mythical thinking is often present among their members. It refers also to myths related to technology. New inventions and technologies are often mythologized in organizations. People do not understand how new technologies work and usually overestimate their possibilities. Also, myths are useful in dealing with ambivalent feelings, such as fears and hopes. The text focuses on the so-called "big data myth" and its impact on the decision-making process in modern marketing management. Mythical thinking related to big data in organizations has been observed both by scholars and practitioners. The aim of the chapter is to discuss the foundation of the myth, its components, and its impact on the decision-making process. Among others, a presence of a "big data myth" may be manifested by over-reliance on data, neglecting biases in the process of data analysis, and undermining the role of other factors, including intuition and individual experience of marketing professionals or qualitative data.

Compilation of References 238

Related References 277

About the Contributors 312

Index 316

Preface

In the media environment created by the numerous organisations operating in the field and their stakeholders, as well as algorithms, codes, and protocols, it is myths that define the criteria of how the organisations operate and legitimise the consequences of their operations.

The myths used in managing the organisations may be overt of concealed (Bowles, 1989). They can be found in the narratives of the immortal nature of the organisations (Sievers, 1994) or in the portrayals of its managers.

As far as management and marketing are concerned, it is the organisations themselves and their managers that are mythologised. At the same time, the narratives of management (Czarniawska, 1997) can be construed as the contemporary version of myths (Gabriel, 2004). A myth can also pertain to employees and clients or users. Mythologised are the attributes of organisations: their power, influence, and cutting edge, in particular. Myths can also be found in the concepts of storytelling marketing (Vincent, 2002).

Organisations are complex networks of culture, technology, social structure, material culture and physical structure. They are 'immersed' in the environment which is modelling them (Hatch, Cunliffe, 2013). On the one hand, the myths accompanying organisations stem from ignorance and area result of poor understanding of social mechanisms. On the other hand, they are the representations of reality or the sets of beliefs presented in and through media.

This publication addresses the contemporary media and technology organisations because of the myths and the mythical thinking which accompany them, as well as their managers, owners, and products. This publication is therefore an effort to identify the symptoms and the typical elements of the mythical thinking in the context of media. Moreover, it presents the best practices in organisation management as well as presenting the examples of myth creation around and by the organisations.

OBJECTIVE

The aim of this publication is to analyse the function of myths revealing themselves in managing the new media organisations. The contemporary companies create and operate among myths, and this book shows their function in the management of media organisations. It also describes the process of myth creation and the role of myths in communication with the organisations. Also presented are some reflections, predictions, and observations as regards building the myths of companies, their leaders, and their competence. In addition, the publication provides the readers with the toolbox of concepts and practices used in management, which allow recognising myths, as well as explaining the meaning of the mythical thinking in terms of the organisation and revealing the links between myths and storytelling marketing.

TARGET AUDIENCE

The book is aimed at professionals, management and administrators, media management experts, and media users. We believe that the managers and the founders of media and new technology companies will benefit from our research, and some faculties, students, and researchers will find here a new way of thinking.

Marzena Barańska and Monika Hapek carry out a critical analysis of the 'right to privacy' principle in the context of the mythologised competence of tech organisations. They emphasise the illusion of privacy protection, analysing the relevant policies of Facebook Social Network and Google Corporation.

Monika Boguszewicz-Kreft, Jan Kreft, and Piotr Żurek present the mythologised world of Disney Corporation, where especially important is storytelling marketing. The Disney stories make it possible for us to observe and analyse the myths whose function extends far beyond accompanying the organisation itself. They are not a neutral marketing tool. They are used for marketing but have become an effective tool to build and strengthen Disney's domination in the corporate world as well as facilitating full acceptance of their brands by consumers. The omnipresent success stories set unrealistic efficiency standards, which reinforce the feeling of failure among the employees, as they present common people as perfect individuals. The cultural heritage in the world of Disney is a commodity, which increases misinformation and supports propaganda.

Barbara Cyrek analyses the use of new media through the structure of the monomyth, taking into account the possible effects of the fact that users may perceive themselves as mythical heroes. She studies the disappearance of the myth of a hero in pop culture, analysing Joseph Campbell's 'future myth'. With the evolution of media, she remarks, watching is hardly satisfying. The viewers are users now, and they have different expectations. They can surf the net, create, and download, with the algorithm as their ally. The viewers want to be the heroes they can watch on the screen.

Monika Hapek applies the critical theory to the success of Google, analysing the 'reproduction' of the myths which she thinks determine the strategy of Google (Alphabet). The strategy includes 'instrumental' maintaining the myth in relation to supporting the brand.

Konrad Knoch presents the fascinating links between the myth of *Solidarity* and the mediatisation of the myth, analysing the way the European Solidarity Centre in Gdansk (Poland) is managed. The analysis is carried out in the context of the debate over whether the contemporary narrative museums (including ESC) contribute (like new media in general) to mediatisation of history and culture and to creating myths *per se*.

Jan Kreft writes about the myths in management, and the mythisation of media organisations, their heroes and products. It is especially evident in the mythologisation of new media: their potential, influence on democratisation and business effectiveness, and AI research.

Sylwia Kuczamer-Kłopotowska and Ali Aici address the mythologised decline of the traditional forms of marketing in the millennial generation in Poland and Turkey. Analysing the attitudes of the Y generation, they indicate the mythical thinking inherent in online marketing campaigns.

Sylwia Kuczamer-Kłopotowska with Anna Kalinowska-Żeleźnik analyse the phenomenon of blogosphere, which is a perfect space for marketing activities. At least, this is what can be inferred from the experiment carried out as part of the study.

Marcin Laberschek and Malwina Popiołek present a precise and thorough analysis of situations when false information is perceived as true. The analysis concentrates on the factors contributing to the success of a controversial campaign by *Reserved*. With a specially created methodology, the authors have formulated three mythical dimensions of the campaign message. The commercial went viral and increased the brand's visibility even though the campaign turned out to be based on fake news. Each dimension refers to a

different, socially fixed import of myth. The first dimension refers to the narrative form of the campaign (contemporary story based on fairytale motifs); the second one refers to the cultural stratification hidden in the campaign (everything around us has an additional, cultural stratum). The third dimension refers to the myth accompanying the contents of the campaign, which is perceived as real regardless of all the doubts and the mystery.

Agata Mardosz-Grabowska addresses the problem of mythical thinking as regards the big data. She analyses the foundations of the myth in the context of the research on the phenomenon and marketing practices.

We are giving the readers a book on the non-obvious and vague but omnipresent links between users and media. What is the function of myths in media management? What is mythical thinking in media? Do we need myths for new technology organisation management? Below, the readers may find some suggestions, and maybe even answers and solutions.

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Chapter 1
Aporeticity of Privacy in New Media Environment

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Monika Ewelina Hapek
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ABSTRACT

New media organizations provide their users with tools to manage access to the content and functionalities that are published in the digital space. However, such protection is only of apparent nature. For their users, corporations that operate in the new media environment create their own images as passive non-participants who hold some mythologized, auto-created competences to bring people together in the world without barriers. At the same time, focusing on the analysis of users' behavior, corporations are able to predict certain activities of their users. Considering such a context, a research question has been posed: who is more interested in new media users' privacy – users or new media organizations? In order to answer such a question and in accordance to the interpretative paradigm, an analysis of the economic policy of two new media organizations (Facebook social network, and Google corporation) is provided, including some tools they provide to their users. The study also presents the results of some previous research.

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INTRODUCTION

A need for privacy comes as a phenomenon which can be observed during an analysis of the social development of an individual. People as well as the above-mentioned need have evolved, however some attempts at defining privacy have been made quite recently. According to Georges Duby, the notion appeared in the 19th century in the Anglo-Saxon society (Duby, 1998, p. 9). The aim of the chapter is to provide a critical interpretation of the principles which have been formulated by new media organisations to form privacy, with particular consideration of mythologised entities that benefit from activities of new media users.

New media organisations provide their users with tools to manage access to the content and functionalities which are published in the digital space, as it can be observed on the example of Facebook. However, such protection is only of apparent nature. For their users, corporations which operate in the new media environment create their own images as passive non-participants who hold some mythologised, auto-created competences to bring people together in the world without barriers. At the same time, focusing on the analysis of users' behaviour, corporations are able to predict certain activities of their users. Considering such a context, a research question has been posed: who is more interested in new media users' privacy – users or new media organisations? In order to answer such a question and in accordance to the interpretative paradigm, an analysis of the economic policy of two new media organisations (Facebook social network, and Google corporation) is provided, including some tools they provide to their users. The study also presents the results of some previous research, according to which users use social media to establish and to maintain interpersonal contacts and to satisfy their curiosity by following their friends' profiles. At the same time, information they are interested in comes only as a small fragment of data collected by new media organisations.

Aporia is defined as a difficulty in reasoning which apparently cannot be overcome (Kopaliński, 2000, p. 43). Robert Piłat believes that *aporia occurs when the values of some variables, that is namely: some definite sets of situations and notions, generate questions which cannot be answered without negating previous beliefs on the basis of the same sets of situations and notions.* (Piłat, 2013, p. 21)

In such a context, it is possible to state that aporia is understood as a paradox because it leads to some unexpected or contradictory conclusions.

Privacy comes as a treasured value both for users and for enterprises which operate in the new media environment. However, the motives they follow considering that question are very different. Despite their declaration about acting only as intermediaries who support maintenance of users' interpersonal contacts, new media organisations treat their users' data (namely: their privacy) - first of all - as a "product" supporting behavioural advertisement from which they benefit the most (Nissenbaum (in) Valentino-Devries, 2011, p. 32). New media users identify their privacy with a possibility of having control over access to information about them and with retaining their anonymousness (Taddei, Contena 2013, p. 822).

Such multi-dimensional perception of privacy and activities undertaken in order to protect data proves its aporetic character: on one hand, tools available in the new media environment and agreements with users (terms of use) are supposed to protect personal data of website users; on the other hand, they allow enterprises to access such data. The situation is similar for the users who wish to stay anonymous, but they still publish their personal details in the virtual space.

The complexity of the privacy notion implies the necessity of selecting some proper methodology. Therefore, considering the specificity of the research subject, a qualitative research survey based on the interpretative paradigm has been applied under the accepted ontological assumptions. Contrary to quantitative research, qualitative research is focused on the features of objects, processes and meanings which cannot be verified in any experimental way or which are not quantifiable by any quantity, magnitude or intensity categories (Sławecki (in) Jemielniak, 2012, p. 79). Through the analysis of the current scientific research and numerous structured interviews conducted by the Authors, an attempt has been made at providing an answer to the following question: who is more interested in new media users' privacy: users or new media organisations?

LIMITS OF PRIVACY

As Katarzyna Jędruszczak observes, a need for privacy has been accompanying people since the beginning of the human race. Similarly to human evolution,

the need for privacy has also followed its evolutionary path (Jędruszczak, 2005, p. 197). Let us, for example, have a closer look at clothes which people have been wearing for centuries. At first, people used to wear clothes because they had to survive, and it was necessary to protect the body against cold. Later, the reason for wearing clothes and covering the body was changed, and as Francois Boucher states, it was determined by the sense of shame (Boucher, 2003, p. 13).

Erving Goffman writes about „otherness", using a notion of "stigma" which is a feature distinguishing an individual from other people. He indicates three aspects: character blemishes, physical ugliness and race imperfections (Goffman, 2007, p. 33). Regardless of the types of their stigmas, individuals who wish to join a community and to win acceptance among its members should try to hide their stigmas, keeping them for themselves in a private zone.

Another example which proves the need for privacy is owning a house, a shelter that becomes a retreat for its inhabitants. Characterised by order and collection of things which match the tastes and meet the needs of its inhabitants, a home is a familiar "tamed" fragment of space which is ruled by the principles established by the residents. Such principles often differ from principles generally accepted by the society (Jałowiecki, Szczepański, 2002, p. 369). The walls of the house are identified with the walls which separate the public world (the public zone) from the private world (the private zone).

The above-mentioned examples present only a small number of various ways in which the notion of privacy is interpreted. Sometimes privacy is identified with shame, mystery or even imperfection (otherness), but it also indicates territory or ownership. The notion of privacy proves to be very difficult to define explicitly because it is a flexible concept (Gavison, 1980, p. 421). Therefore, such a great number of definitions results from the interest in the question of privacy indicated by representatives of various scientific fields (Dopierała, 2013, p. 7).

As Daniel Solove indicates, the complex and multi-dimensional character of privacy results in the fact that any attempts made at the standardisation of this notion lead to a dead end (Solove, 2008, p. IX). So far, the attempts at defining privacy have been made, first of all, by representatives of such scientific fields as psychology, sociology, anthropology and law. Undoubtedly however, it is possible to state that the question of privacy, or more precisely: activities related to protection of privacy, can be observed almost in all the

aspects of our life. Regardless of age, gender or social background, everyone is able to answer the question about what privacy means to them and how it is defined. Considering the flexibility of the notion of privacy, all answers would be correct, despite the fact that they could differ from each other. Therefore, the Author believes that it is impossible to set some universal, intransgressible limits of privacy because they are strictly related to the subjective approach of an individual towards that question. It comes as a personal definition of privacy which everyone has for themselves, and it is a determinant for setting individual limits of accessing individuals, the limits of their privacy.

Mythologised Protection of Privacy

Intensified technological advance has been observed for many years. One of its results involves common access to the Internet. According to a rapport published by the *We Are Social* agency in January 2018, access to the Internet was provided to 4 billion users all over the world, who account for 53% of the whole population (Digital in 2018 Global Overview from We Are Social, 2018), and their number is still growing. The *We Are Social* agency, which presents such a rapport every year, reports 7% of growth in the number of the Internet users in relation to the previous year. Over 3 billion Internet users actively participate in social networks. The data clearly indicate that the position of social networks has been strengthened, and such dynamics is undoubtedly affected by possibilities which have been provided to owners of mobile devices to use resources of the virtual space.

The Internet has already become the keystone for the functioning of the world and one of the main sources of information. A new verb "to google" has entered our language not without a reason – it defines an activity which involves looking for information in the web. Through the Internet, users get an opportunity to facilitate tasks related to their everyday life, such as shopping, paying bills, booking tickets or more and more popular remote management of household devices (remote control of a washing machine or an oven) or a smart house system which includes remote adjustment of temperature or lights. A house-owner does not even have to be inside the house because an application installed for their disposal is enough to control it. Moreover, the Internet has become a medium which facilitates communication among users, as it is indicated by the growing number of social network users.

Still, the Internet is not only a medium which contributes to the improvement of life quality. A consequence of using its resources is the fact that users make various information accessible to others. As a result of such behaviour, it has been necessary to undertake some steps to protect privacy of users, who are often unaware of the scale of processing the contents they have published online. Therefore, a number of legal regulations have been established in order to provide safety to information which is blithely published in the Internet. One of the main legal acts regulating protection of privacy is the RODO which came in force on 25th May 2018 (Journal of Laws 2018, item 1000). The Act replaced the Directive 95/46/EC of the European Parliament and the Council of 24th October 1995 which had been in force for over twenty years. It referred to the protection of natural persons with regard to personal data processing and a free flow of such data. However, the provisions of the Directive became outdated as they were not able to keep up with technological advance.

In response to the current legal regulations, new media organisations publish their own regulations on their websites - they are referred to as privacy policies which describe in detail the terms of use applicable at particular websites and principles of collecting and processing data. As Judith Rauhofer observes, by publishing their regulations, new media organisations follow the principle of fair information which assumes the existence of an educated and competent society of users who fully understand the terms presented in such regulations and who are able to make decisions about publishing their private information in the Internet (Rauhofer, 2008, p. 180). This approach results in the transfer of responsibility for the protection of shared data to their owners who are the Internet users. However, in fact users are often misinformed and unaware of various threats and possibilities of protection. In this way, the full use of the tools which are offered and protection of privacy become impossible.

Website regulations often take a form of complicated documents, full of provisions which are difficult to understand and put in an unreadable graphical display. Even if users familiarise with and understand provisions of the privacy policy, it does not mean that they can protect themselves efficiently. The acceptance of provisions stated in website regulations come as an obligatory condition which must be met in order to use particular websites. Let us have an example of Facebook – the lack of website regulation acceptance means resignation from having a profile there. Users face a necessity of choosing

the lesser evil – either they agree to have their published data collected and processed or they are not allowed to join the virtual community.

The current privacy policy of Facebook comes as an example of website self-regulation with regard to users' data management (Fuchs, 2012, p. 149). It means that one-time acceptance of the regulations on the management of the acquired data, published by the authorities of the website, does not require Facebook to ask for acceptance each time whenever the data about the profile users are made accessible to other entities. Oscar Gandy believes that such a solution is unethical and against the users and, at the same time, it is more desirable by companies because of profit maximisation (Gandy, 1993, pp. 220-221). The necessity of asking for users' acceptance before the publication of the content gives users freedom of choice and self-determination about their readiness to "enter the market".

Considering the point of view of new media organisations which offer their space and tools free of charge, such operation becomes fully justified. It should be remembered that both Facebook and Google are, first of all, listed corporations, hence, they are profit-oriented organisations. The main source of revenues and wealth collected by new media organisations are their users' data which are intended for further resale in commercial transactions. Hence, a barter transaction takes place, in which users pay with their most valuable currency, namely: their privacy, for a possibility to develop their networks of contacts and to maintain their interpersonal relations in the virtual space.

Apart from their regulations, new media organisations offer tools to support privacy protection. One of the examples of new media organisations which equip their users with an extensive system of individual management of access to their published information is Facebook, the social network. Such operation contributes to an increase in safety of the contents shared by the users – but only when users are aware of the possibilities they are offered and the operation of the tools is not too complicated and not too time-consuming (Richter Lipford, Besmar, Watson, 2008).

According to the survey carried out by Danah Boyd, users who decide to start their profiles at various social networks are usually very cautious and full of concerns about publishing their private content (Boyd, 2004); however, the more extensive their "networks of friends" become, the more unconstrained they feel and they indicate a higher level of will to share information with others. The key determinant which affects the amount of content published

on social websites is the correlation between the risk and trust (Quddus, Goldsby, Farooque, 2000, p. 88). An increase in users' trust implies a higher amount of published content.

Emphasizing the supreme character of their social mission, which involves facilitating establishment and maintenance of interpersonal relations, over profit-making, trying to convince their users about possibilities of free and unlimited access to the tools and space offered in the virtual space (Zuckerberg, 2012), and using properly selected phrases to define users (as close friends, acquaintances, family), new media organisations, particularly the social network of Facebook, lull their active users' vigilance. In this way, they "borrow" the trust which users give to people who create their own networks of contacts. In this case, it is possible to discuss "the halo effect" which involves erroneous perception of new media organisations; it results from transferring positive features observed on the basis of the first – often superficial – impression (Tyszka, 2010, p. 10). Hence, providing a friendly environment, full of friends trusted by the users results in the fact that the social network itself is perceived in a positive way. If Facebook or any other new media organisation, demanded charges for using their tools, the number of their users (which is the key factor for making profit) could drastically drop. Therefore, for many years new media organisations have been implementing a model which involves receiving payment from advertisers for access to potential customers, namely: their registered users (Kreft, 2015, p. 100).

The Bias of Search Engines

As Don Tapscott believes, people born in the years 1977-1997, who grew up in the era of the rapid development of digital technologies, can be defined as the *net generation* (Tapscott, 2008, pp. 10-11). Judith Aquino states that they are usually well-educated people, who can skillfully use advanced technologies, who do not show much trust towards advertisement and who are sensible to their peers' opinions (Aquino, 2012, p. 21). The youngest users of the Internet who were born after 1980 and were growing up surrounded by modern technologies, are now referred to as digital natives. The term describes people who can perfectly find their place both in real and in virtual, on-line world, even though they spend most of their time in the latter one (Palfrey, Gasser, 2010, pp. 1-2). Digital natives are fluent in using advanced technologies and they actively participate in social media.

Despite the fact that people of the net generation and digital natives can feel perfectly confident in the environment of modern technologies using resources offered by websites and web portals, they are often still unaware of threats posed by the Internet or they deliberately ignore such threats. Meanwhile, due to the growing number of the Internet users, new media organisations are given a possibility of acquiring vast amounts of data which are then processed are resold as commercial goods on the advertisement market. One of the elements of the image strategy implemented by new media organisations is presenting themselves as intermediaries who offer space and tools for free in digital reality without any interference to activities undertaken by users. An example of such an attitude is presented by one of the most popular search engines – Google. It offers its users an option of "personalised search" (Goldman, 2006, p. 198). While analysing the browsing history of websites and headings clicked by users, the algorithm finds content which is adjusted to users' interest in response. Such a solution facilitates and shortens the process of searching for the required information in the Internet and, as Jaime Teevan observes, it increases the level of relevance of the displayed results (Teevan, Dumais, Horvitz, 2005).

Many users still erroneously believe that if search engines work in a fully automatic way, the displayed results are neutral and there are no errors as it is in the case of data edited by people in which the risk of error is higher (Goldman, 2006, p. 189). Nevertheless, contrary to appearances, search engines work in a completely different way. It should be remembered that search engines are not only tools which allow the Internet users to find answers to their questions – first of all, they are media corporations whose target is to make profit. Hence, it is easy to understand that as a corporation, a producer or a service provider (which is a better term in reference to Google) tries to do its best to meet needs and expectations of its customers - the Internet users. The results presented to users favour some contents and such a phenomenon is referred to as the bias of search engines (Galdman, 2006, 189).

Not all the content in the Internet is indexed by search engines. Some websites are partially – if not totally – omitted (Goldman, 2005, 567-568). Elements which are often omitted are meta-tags (fragments of the HTML code) contained in document headings (Turner, Brackbill, 1998, p. 261). Due to them it is possible just to declare the key words. Usually, meta-tags are visible only for search engines with an exception of the meta-tag description, which is visible also for users. Unfortunately, it also happens

that search engines display irrelevant results because, while indexing meta-tags describing websites, they follow the key words included there, which not always indicate the content of the linked websites. In order to decrease the number of irrelevant search results, in 2011 Google introduced the Panda filter (Strzelecki, 2014, p. 15). This nicely named filter is applied to classify the content presented on the Internet websites.

Operation of search engines is largely based on algorithms, however, despite high technological advance, they also require editors' intervention (Strzelecki, 2007, p. 71). Editors selectively check and verify frequently searched key words in the particular sectors in order to make sure that search engines provide relevant search results to their users. Hence, search engines are of the dual character. On one hand, they are perceived as neutral and fully automated; on the other hand, as any other media corporations, they assess the content, providing their users with the best search results. In this way, they perform an important role in the perception of the data through the applied form of presentation (Goldman, 2006, p. 192). In order to display the results, search engines use a complex ranking algorithm. In this way, they eliminate the need of making a choice for their users, providing them with ready and most relevant (or apparently most relevant) search results. Search engine users often focus their attention only on the first website displayed in the ranking, and if they do not find the required answers, they start the search again (Goldman, 2006, p. 193). The records displayed at the top of the ranking are characterised by the higher click-through which means that they win more viewers. Hence, editors' pursuit of winning the top positions in order to promote some websites (e.g. through the PageRank) is fully justified.

Capitalism of Supervision in New Media Environment

Operation of search engines is generally based on accumulation of data which come as the main profit source. The success of search engines is underlain by extraction and analysis of data and constant update of agreements or regulations accepted by users; all those elements give more and more authorised access to data and personalisation of search results (Varian, 2014). As Shoshana Zuboff believes, such practice presents a new picture of the authority exercised in the Internet to which she refers as *Big Other* (Zuboff, 2015, p. 75).

Google is an unquestioned pioneer in the field of database development (Mayer-Schönberger and Cukier, 2013) and a leader in the field related to

the capitalism of supervision. Operations undertaken by that new media corporation indicate a strictly business attitude. Providing access to apparently free products encourages more and more Internet users to use them, and in this way, it increases the data resources which remain in Google's disposal. This fact, in turn, implies an increase in advertisement sale which is the profit source for the corporation (Wired, 2009).

Each movement, even an apparently unimportant one, as well as each transaction made in the Internet, comes as a valuable source of data for new media organisations. Based on supervising and registering users' operations, new types of databases are developed. They are placed in tables which are kept on thousands of servers and then they are processed and resold to the advertisement market (Varian, 2014). It should be mentioned that the above-mentioned capitalism of supervision is not only a domain of Google but also of other new media organisations which operate on the basis of vast sets of data, for example Facebook.

However, not all the data in the resources of new media corporations come as a result of mere observation of users' behaviour. In 2007 Google introduced the Street View service which gave rise to some serious controversies. It provided photo-documentation of places around the world which was then saved on the servers and was made available in the Internet. Developed by the Google engineers, the algorithms combined the photographs into panoramas in which people's faces and car registration plates were blurred. The main aim of the Street View was to provide the Internet users with a free opportunity to access and to enjoy virtual sightseeing of various places without leaving home. However, the German authorities found out that some vehicles of Google Street View were equipped with scanners in order to acquire data from non-secured Wi-Fi networks (O'Brien, Miller, 2013). Google was accused of intentional illegal data acquisition and it was punished with a fine at the amount of $7 million, along with a declaration of intensified supervision over the methods and sources of acquired data (Streitfeld, 2013). The above-mentioned example proves a belief that the main aim of Google is to gain its material profits by all the possible methods and the risk of financial punishment is lower than the value of the acquired data.

New media organisations, such as Google or Facebook, enter an agreement with each user who uses their tools. The agreement entitles users to access the published content. The provisions of the agreement are stated in the form of regulations describing the principles of using tools provided by the

above-mentioned corporations. They are not subject to any negotiations and their acceptance comes as a necessary condition for users to get access to the required content. As it has been already mentioned, due to such practice, new media organisations do not have to ask each time for users' agreement for processing information provided by users.

Entering agreements of that type is well-justified when considered from the point of view represented by new media organisations because it allows them to extract more and more data thanks to which users' individual profiles can be developed and precise personalisation of auditory or potential customers can be provided in accordance with the requirements declared by advertisers. The mechanisms which are applied by new media organisations increase control and commodification of users, and as Shoshana Zuboff observes, they deprive people of their own behaviour, while producing new markets of forecasting and modification of users' behaviour. The lack of any possibilities to negotiate the terms of agreements made between users and new media corporations comes as a manifestation of the capitalism of supervision, and it can be perceived as the questioning of the current democratic standards (Zuboff, 2015, p. 75).

Why Do Users Stay in the Net?

New media organisations, such as Google or Facebook, develop their images on the basis of a myth. Both corporations try to convince their users that the primary aim of their operation is the accomplishment of the social mission, and they intentionally avoid mentioning the economic aspects. Both Google and Facebook declare that their intention is to facilitate the functioning in the virtual space by providing access to tools and space in order to establish and maintain interpersonal relations and to transfer and to receive various information and materials.

Hence, a question may arise: what kind of data are users interested in? In order to find an answer, some structured interviews have been carried out with 20 respondents, aged from 22 to 25. All the respondents belong to a group of people who are active users of social media and the Google search engine. In the survey, the respondents have not been purposefully divided by gender or by place of their residence. Considering the small number of the respondents, the analysis should be viewed as a starting point for some further and more extensive research on the problem.

The respondents have declared their systematic use (at least once a day) of the following social networks: Facebook (100% of the respondents), Instagram (65% of the respondents), LinkedIn (5% of the respondents) and Google (100% of the respondents).

An important aspect of using social networks is a possibility to maintain interpersonal relations (80% of the respondents). A lot of the interviewees have left their hometowns and the frequency of direct contacts with their friends has been decreased. Due to social networks and such communicators as Facebook Messenger, they have been able to continue their previous and current relations.

Adam: *I often use Facebook because I can write to my friends anytime, and even if they are not there, I can leave a message and they will answer later.*
Dorota: *My friend studies in Katowice. We have known each other since our nursery school. Actually, it is not so far away from here, but we can't see each other every day. So, we call each other by Facebook and we chat for hours.*

An important factor for the respondents is a possibility to obtain some information about events (30% of the respondents). First of all, they indicate that due to social media they can access current information about interesting events in their neighbourhood, such as concerts or exhibitions. The respondents emphasize the fact that apart from the date and the venue of an event, they can also know who of their friends is also interested in that event, which also affects their decisions.

Tomasz: *Actually, I don't browse through other people's profiles. I enter Facebook to check if there's something interesting going on in the neighbourhood. I'm most interested in concerts*.
Agata: *I click in various events which are displayed. Sometimes I send links to my friends and we go somewhere together, most often to some concerts or exhibitions.*
Anna: *I often like various websites: bands, pubs, galleries and then I get messages about various events. Before I click "I want to participate" or "I'm interested in", I check whether my friends have already done that.*

Furthermore, the respondents declare that the main reason for which they browse through the profiles of other users, most often their friends, is curiosity (60% of the respondents) and the information they obtain is not processed

by them in any way. Being present in social media provides them with a possibility to obtain information about people they have lost direct contact with or they have not seen for a long time. The perceived neutrality of the platforms and the lack of their intervention in the contacts are also important.

Anna: *I check out my friends' profiles out of curiosity, just to keep up with everything they do, with what they add to their profiles. I like their posts and I keep in touch with them.*

Katarzyna: (The aim is) *to learn where they live, what they study, and so on – mere curiosity.* (They are) *friends from my primary school, people I have lost contact with.*

Piotr: (I browse through my friends' profiles) *to learn what's up, what they do in life. They are usually people I don't keep in touch very often - like calling them or going out together.*

Maria: *To be honest, this is out of pure curiosity, to keep up with information, gossips or unaware liking of some photos if they are already on my profile.*

Zuzanna*: I must admit that I'm interested in my friends' photos showing weddings, holidays, their kids' birthday parties and their professional success.*

Another motive which has been most often mentioned is inspiration (50% of the respondents). This reason has been mentioned by the respondents who declare using Instagram. The respondents indicate that the main source of inspiration comes from the photos published to present fashion trends or some interesting solutions in the field of interior design.

Zuzanna: *I'm interested in some photos taken by my friends who create or organise something, even photos taken by my friends who are fingernail and hair stylists and who want to show their accomplishments.*

Joanna: *I only have my profile on Facebook (…)if I follow a profile of a celebrity, I do it because of some inspiration that could be taken.*

Emilia: *I like browsing Instagram and profiles of fashion bloggers. I often find some cool styling with hints where to buy clothes.*

Anna: (I follow) *a lot of profiles, mainly related to interior design because I can be somehow inspired. It's not about copying but finding some accessories, for example.*

Among the respondents there are also some users of LinkedIn, a portal which is dedicated to the development of a network of professional and business relations. The most important thing provided by the portal to this group is a possibility to receive some advice and to establish relations with specialists in some particular fields (3%).

Katarzyna: *I only check out some profiles of famous people or those who are referred to as professionals in some particular fields in order to keep up with everything or to get some advice.*

Apart from activities in social media, each respondent uses the search engine of Google. The respondents have been asked about their motives in the selection of that particular search engine. The main reason indicated by the respondents is a fast possibility of finding answers to the questions entered (90% or the respondents). The relevance of the obtained search results also comes as an important aspect.

Piotr: *I use Google* (search engine), *but some time ago I used other engines as well. I think this one is the best because I always find what I am looking for and I don't have to browse through hundreds of websites.*

Katarzyna: *I often look for some information in the Internet and I usually key in one word or a whole question, like for example "How to make something?". I care most about getting a quick and relevant answer.*

CONCLUSION

The survey proves that the image strategy assumed by the analysed new media organisations is based on the accomplishment of the social mission, and it perfectly fits into the demand declared by users who consider the opportunity of maintaining their interpersonal relations to be an essential issue. Due to the tools which are offered by social media, users can easily maintain and establish contact with other people.

Social media are a valuable source of information about cultural events for many people. When users mark a notification with an exact date and venue of an event, they also get a possibility to check the number or even personal details of the people who are interested in that event. Moreover, they will also receive another message without a reminder about the event.

Apart from cultural events, photographs which are published by social media users are also very popular. They come as a valuable source of inspiration, and they provide information about the current events in the life of people who do not keep in touch with users very often. Following friends' profiles and keeping up with the news are the activities mainly driven by satisfying one's curiosity.

The analysis of the respondents' answers indicates the narrow scope of the topics related to information which could be interesting for users who use tools offered by new media organisations, in relation to the broad scope of data collected in digital databases.

The respondents who use the search engine declare that the most important aspects are time and relevance. The expect the tool to quickly find answers which are adequate to the phrase they have entered into it. The respondents' answers prove that users trust search engines. Users allow search engines to make choices for them and to provide them with ready answers.

It is worth noticing the question of privacy in the analysed answers. The respondents have rarely referred to that question. None of the respondents has mentioned a possibility to acquire personal data among the reasons for using social media or a search engine. Acquiring information about other users has often been an unintended outcome resulting from some accidental reading of posts displayed on a homepage, so it has not been the case of interference with the privacy of people who have published the particular content. The frequency of the privacy theme in the respondents' answers may indicate a low level of their interest in that question.

During the analysis of the respondents' answers, it is possible to observe some strongly mythologised possibilities provided to users by new media organisations, such as the discussed social portals or the search engine. Believing strongly in the omnipotence of Google, users trust the search engine with their questions, and they are convinced that it will provide them with the right answers. Moreover, one of the reasons why they register to social networks, such as Facebook, is the myth about the pursuit of the social mission undertaken by such organisations in order to facilitate establishment and continuation of interpersonal relations.

It is difficult to provide an unambiguous notion of privacy. The complexity and multi-dimensional character of that issue comes as a barrier to a definition of universal, impassable boundaries of privacy. In this way, bodies which make attempts at providing regulations aimed at protection of users' personal data (hence, their privacy) face a considerable difficulty.

The primary aim of companies which operate in the environment of new media is to achieve the highest profit which is generated due to the vast databases. Therefore, users' personal data or in other words users' privacy come as the main object of interest for new media organisations. The high number and the variety of definitions of privacy can be seen as a loophole for enterprises, allowing them to accept, to adjust and to interpret the definition in the most advantageous way for them.

Offering tools for independent management of the published content comes only as an element of a more complex strategy implemented by corporations in order to enlarge their databases. As proved by the analysis of the interviews with the respondents, the available tools allow users to limit access to their published content to other users who have been added to their networks of contacts and who are not interested in the published information. However, the above-mentioned tools do not provide any possibilities to limit access to the published content to new media organisations which obtain material profit from the acquired data. Hence, having provided users with tools and encouraging them to use such tools, new media organisations lull users' vigilance, giving them an illusion that new media organisations take care of users' personal data security in the digital space; at the same time, however, corporations implement their own targets by monetising the acquired information. They provide users with a protective umbrella which is made of the most serious threats.

Stated in the title of the article, aporeticity of privacy consists in the fact that new media corporations artificially drive the demand, creating the quality of a "product" which is highly valuable for them - users' privacy - by positioning, segregation and continuous acquisition of data.

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Chapter 2
Myth and Storytelling:
The Case of the Walt Disney Company

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ABSTRACT

Myth and mythologization have been accompanying organizations, their leaders, and even their products. Considering management, the history of an organization, its models, and underlying values undergo the process of mythologization. Myths are conveyed via storytelling. Considering the case of the Walt Disney Company, which has become a "narrative company," the myth used to accompany its founder, who carefully developed it. Applied by the company and always present, storytelling has contributed to the corporate hegemony, strengthening a new marketing paradigm – "mythocracy," a belief that an organization that has something to sell cannot do so without storytelling. At the same time, while the cultural heritage of Disney is fully commodified, storytelling becomes closer to propaganda. In the environment of digital media, a lot of our knowledge about an organization comes as a result of storytelling marketing, and the marketing-ization of an organization identity takes place. It usually occurs when the boundary between an organization and its receivers (producers) becomes blurred.

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INTRODUCTION

Myths have been developed since prehistoric era (Cassirer, 1953). Similarly to arts, religion and language, they are symbolic forms (Silverstone, 1976). They are neither (Silverstone, 1976) written down nor formalised – similarly to a primary yarn, they become tales only because of the commitment of a storyteller (Cassirer, 1953).

Myths describe some grand events, such as the origin of the world and cosmos, or they occur at some significant historic moment. Therefore, they provide us with some clues how to organise experience and how to form opinions in our violently changing reality (Barbour, 1984). They have been always very important to people, because they help to systematise an incomprehensible sequence of events (Berger refers to it as to "cosmologisation") (Berger, 1997), and they explain issues which humanity has been struggling with since the beginning of its existence. They come as a defence mechanism against threats to people. They bring the sense of safety and peace, thanks to a symbolic form of displaying the problem. They also express some subconscious desires (Barbour, 1984).

Myths also perform social functions, integrating the society and intensifying solidarity. They have allowed certain social groups to survive, enabling people to identify themselves with such groups and to pass significant values, ideal and behaviour patterns from generation to generation, preserving memory about key events and forefathers and justifying the principles applied in that society (Barbour, 1984).

J. Campbell observes that myths and the architypes they refer to come as a source of universal knowledge, which can be useful for humanity, as well as a source of self-cognition at an individual level (Barbour, 1984). Henry Murray indicates five functions of the myth (Murray, 1959):

- Drawing attention/leading – in its version which is perceived with the senses, the myth is attractive for its receivers; it is beautiful, mysterious, fascinating and because of all that - it becomes fixed in numerous human minds, and then it is reproduced in various versions;
- Affective – it stimulates empathy, admiration and enchantment in receivers;

- Cognitive – it stimulates belief in its authenticity, significance and a possibility of actual occurrence in the future;
- Cathartic, dissuasive and educational – the myth controls behaviour, showing basic human desires, objectives and patterns of action; if a hero's acts are immoral, they deserve condemnation and the hero finds their tragic end, the empathic receivers experience catharsis, and they are given a warning. If a hero is admired and the story find its happy ending, it becomes encouragement to follow and to promulgate similar behaviour patterns;
- Consensual – all the above-mentioned functions are produced in the same group or society, who become fully involved in the participation.

MYTH AND MANAGEMENT

Considering the context of management, mythologisation affects the origin of an organisation, models underlying its foundations, its first loss and victory. Myths are present in stories which are full of symbolism. The values significant for the company also undergo the process of mythologisation (the image of a family organisation used by the Walt Disney Company), along with its products (exclusivity of Rolls Royce cars) and even conflicts (e.g. IOS versus Android, Media Markt versus Saturn or Coca-Cola versus Pepsi).

Considering the variety of functions performed by myths, it should be indicated that they help us to implant some ancient patterns into the reality of an organisation, manifesting the main idea of its functioning to its stakeholders and clients (Murray, 1959). Independently or in cooperation with their clients, organisations create stories around themselves to create their images and to systematise knowledge about themselves. In this way, they help us to understand their role in the processes taking place inside the organisations, and they often come as reference points for decisions which are made. They also allow stakeholders to identify with their values. Myths are used by an organisation to create its image inside and outside, conjuring a picture of one entirety and a collective system of employees and management who act as a unit.

In the process of management, myths related to an organisation are often created in response to an unstable situation. They explain and legitimize actions which are undertaken, especially actions which lack logical and

rational justification: *Myths are a form of bounding, permitting meaningful organizational behavior to occur, while glossing over excessive complexity, turbulence or ambiguity. Myths narrow down a horizon in which organizational life is allowed to make sense* (Boje, Fedor, Rowland, 1982).

Frequently, myths come as a basis for interpersonal relations observed among the actors of a particular company. Attempts at deconstructing and understanding the mythology of a particular organisation facilitate a diagnosis of internal problems and difficulties (Boje, Fedor, Rowland, 1982). Thanks to myths, employees become more willing to perceive themselves as a part of the entirety which is an organisation for which they work and services of which they often use. Such willingness can be observed regardless of whether myths circulating in organisations are accepted consciously or subconsciously. It should be emphasized that in organisations, myths stay at the level of patterns and metaphors. The language of myths is unique and corporate reality is usually demythologised.

Myths rarely appear in an organisation in their archaic, original forms, and the stories which accompany organisations do not refer directly to any mythical characters; they refer to the patterns of values and skills which are recognised and disseminated by ancient myths.

In organisations, myths appear as sets of patterns and metaphors which, after some interpretation, become visible as an explicit inspiration for action (Kostera, Śliwa, 2012). Stories related to management are often related with myths and mythical thinking, as Yiannis Gabriel (2014) observes in his *Myths, Stories and Organizations*. The texts collected in his publication prove the significance of myths in the organisations which, despite fundamental transformation of their forms, allow us to understand human attitudes, motivations and behaviour. Managers are mainly the bards of the myth about a hero whose attitude motivates and helps "ordinary" people to overcome difficulties and to achieve success. Such a story may reinforce employees' trust towards the leaders, make them look aware of all the dangers and threats lurking around, which can be overcome by the leaders and their teams (Furusten, 1995).

Using interpretation of the interviews with some experienced managers, Mary Jo Hatch, Monika Kostera and Andrzej K. Koźmiński (2009) underline broad application of leadership models in everyday practice of managers. Such models have been developed on the basis of attitudes assumed by gods of the Greek mythology. While analysing the patterns which have been followed by

the respondents, the authors juxtapose them with the pantheon of the Greek gods, emphasizing that they are not their personifications but they only represent themselves in that way in the interview. In that way, the CEO of Nike, Phil Knight appears to have some common features with Hermes (being aware of risk, communication, shrewdness); Nicolas Hayek, the CEO of Swatch indicates some of Demeter's features (care, loyalty, development). Mythical thinking in business allows us to see a more complete picture of morality in general management culture, along with some individual virtues of leaders (Hatch, Kostera, Koźmiński, 2009). Myths indicate the roles which can be performed by any member of an organisation – starting from its managers and employees and ending with its stakeholders and competitors (Kostera, Śliwa, 2012).

Most often, organisations refer to the myth of a hero, transforming an ancient story into a quasi-instrument of management. Heroes overcome insurmountable difficulties, they cross the barriers, achieve success and, at the same time, they are similar to ordinary people. Their ideas affect organisational culture. Narrations which refer to their personalities, habits, management styles form organisational culture and so called organisational personality. This myth refers mainly to the management staff, and it presents them as competent, strong people who can handle any situation.

Some institutions base their ideology on latent mythical thinking, for example, let us consider an assumption about immortality of an organisation. Myths are also the source of inspiration, and they help people to find their creative passions.

Summing up, myths conveyed by storytelling perform numerous functions in the reality of a company. The management members receive ready-made behaviour patterns from mythical leaders. Thanks to the myths present in organisational schemes, it is possible to embody the future vision of an organisation. Myths give some meaning to operations, they help to clarify complex situations or to motivate the participants in their joint pursuit of particular objectives. (Kreft, 2017).

Storytelling in the Internal Environment of an Organisation

Myths, metaphors and tales are important elements of corporate culture. Passed on in a formal and informal way, they refer to real and fictionalised events and actions. Among the methods applied to pass them on in an organisation, it is possible to list the following (Sole, Wilson, 1999):

- Storytelling/narration – sharing experience and knowledge via a tale (anecdotes, stories);
- Modelling – passing on knowledge by referring to expertise with the use of mentoring and practical learning;
- Simulation – teaching by creating experiments which are to simulate some complex situations, such as role-playing, case studies;
- Official sources – using official publications, such as instructions, coursebooks, databases and other written sources;
- Visual materials – passing on knowledge with the use of diagrams, charts, pictures and symbols.

In the post-modernistic stream of management, a lot of significance is assigned to narration, which is also defined as storytelling and to the methods of its conveying, in which it is easy to find some mythological plots as well as elements of mythical thinking. In that context, the term of a narrative organisation appears – an organisation which functions as a collective system telling stories, where storytelling is the key part in providing its operations with specific meaning. This is a system of collective storytelling in which a tale is a key element of shaping its members' senses and a means applied to complete individual memories with institutional memory. This is how D. Boje sees a narrative organisation. B. Czarniawska present a narrative approach based on the structuralist analysis provided by R. Barthes and W. Fisher (narrative paradigm theory).

In fact, narration refers to each method of presenting events from the beginning to the end. Events can be factual or imagined, and they may refer to everything, staring with artifacts and ending with human actions. There is a great variety of narrative forms: spoken, written, graphic, etc. They take various forms, for example a chat over a cup of coffee, letters to the shareholders, corporate legends which become a modern version of myths (Gabriel, 2000).

Narration allows us to systematise events in a chronological way, it facilitates getting the sense of causality, it allows us to understand conditions of the past and the present of an organisation in the future. An organisation becomes a place where the plot develops, where managers and owners become its actors.

Narration allows us to identify threats, to define risk and to blame. Managers of an organisation not only interpret and systematise facts to provide a proper discourse orienting human action, but they also use various narrative styles,

trying to find the right direction in the changeable conditions of corporate life. The ability to develop an organisation consists in an ability to appreciate the significance of important stories and passionate dramas. Hence, narration becomes the material for building corporate identity.

Storytelling has become a standard tool of management (Armstrong, 1992), it is „demographically resistant" (everyone likes listening), efficient for dissemination of knowledge and sale promotion, appropriate in all managerial situations, and it is easy to remember. It also allows interested parties to present the advantages of their organisations and products.

Storytelling provides the participants of an organisations with a possibility to re-create the significance of a tale based on their own memories and experience through their individual interpretation, and subsequently, it also allows the participants to translate all that into organisational reality (Boje, 1995). If the objectives of an organisation are competitive - in the same way as the ideologies within their framework - and managing the organisation is accompanied by significant uncertainty, developing myths becomes a form of adaptation applied by the members of that organisation in order to maintain common logic and common meanings and to give some sense to the on-going events. As D. Boje observes, myths are the way to cope with problematic aspects of contemporary organisations. They narrow down the horizon in which the corporate life may have some sense. Myths collide and compete in on-going negotiations of the authorities and privileges taking place between the groups who try to determine the prevailing systems of creating myths. Myths also create, maintain and legitimise the past, the present and the future of actions and consequences (Boje, Fedor, Rowland, 1982).

Although at present organisations are dominated by such forms of presenting information as charts, tables, models and diagrams, creating narration is a way to convey knowledge which is rooted deeper in the history of mankind (Czarniawska, 2014). Moreover, considering the narrative perspective becomes helpful or even indispensable for the perception, understanding and description of processes which take place in an organisation. Oral exchange of information still plays a very important role, and tales (of sometimes almost mythical character) present among employees are a permanent element of corporate culture (Czarniawska, 2013).

Writing about narrative organisations, Boje suggests that *narrative, over the course of modernity, has become (centripetal) centering force of control and order. The counter-force is that story (when not totally subservient to*

narrative order) can constitute a (centrifrugal) decentering force of diversity and disorder (Boje, 2008, p. 1). In this way, he combines narration with the process of sense-making; however, he clearly distinguishes tales understood as accounts of events and narration which happens later and is superior to the tale. In his *Narrative Methods for Organizational and Communication Research,* he formulates the term of antenarrative which refers to non-structured, fragmentary, polyphonic tales created in a collective act of storytelling (Boje, 2001). He also suggests a thorough analysis of antenarrative, dominating cohesive and systematised narration because it reveals numerous significant facts in highly dynamic contemporary organisations.

There are at least two participants in storytelling – a storyteller and a listener. Employees, consumers, contractors are engaged into the process of gradual improvement of old and well-known stories which are reinterpreted in favour of the organisation. The old stories are still compared to new ones to avoid errors from the past and to praise prior success. Stories make business environment attractive, more accessible and encouraging. Numerous stories have a common denominator – the context. Finding the context affects the imagination of listeners and storytellers binding them with understanding, and it makes both parties identify themselves with the story (Boje, 1991).

In *Storytelling Organization: A Study of Story Performance in an Office,* Boje presents several scenarios referring to the development of stories in an enterprise. The first one is a collective attempt made by various listeners at understanding and interpreting all its potential meanings. The second one refers to changes in the way it is told – the parties who directly participated in the reported events would know more details. Hence, having assumed previously that their closest co-workers have been aware of some personal and other details, they will share an abridged version, whereas the representatives of other departments will hear a more varied account. Another scenario refers to the problem of ethics and hierarchy of the structures of an enterprise. The development of a story ends when the version reported in the discourse is replaced by another one, which comes from the listener. In this way, a whole series of stories is generated (Boje, 1991).

Sole and Wilson (1999) list the following functions of stories inside an organisation:

- Conveying fundamental values;
- Developing trust and loyalty;

- Sharing knowledge;
- Drawing conclusions from the past;
- Establishing emotional bonds.

Values declared by an organisation and passed on via stories combine its past with its future, evoking the sense of obligation within its employees. In such an environment, knowledge, which is often based on learning from mistakes, becomes more assimilable, due to the contexts with which listeners identify themselves. Stories which are aimed at sharing knowledge on a particular topic should be simple, and they should go straight to the point without any irrelevant details that might distract listeners' attention, or they should carry the message with which listeners can identify themselves (Sole, Wilson, 1999).

Stories pose a threat of undermining someone's authority, but they can also reinforce respect, regardless of the position taken by both parties in the organisational hierarchy. Superiors may develop their employees' loyalty; employees may strengthen relations among themselves, creating a friendly workplace and conditions which are favourable for the development of their company.

In an organisation, storytelling is unconsciously present in some prosaic situations, such as talks between employees and management. However, the awareness of having such a tool provides an opportunity to improve the efficiency in some fields of corporate life, for example (Sole, Wilson, 1999):

- Implementation of new projects – application of previous experience from the past and sharing it may provide strong foundations for expansion of the company's offer, extension of the company's operation or modification of the company's mission. Stories can efficiently help in drawing conclusions from the past, defining a new line for the company and predicting results.
- Recruitment and integration of employees – stories may effectively convey the company's values and mission to the new employees and develop a sense of community.

Storytelling has also some disadvantages which refer to storytellers as well as to their stories. One of them is the way in which a story is told – a static

way or a wordy way can make listeners distanced from the story. In this way its primary message can be distorted, and it can lead to its misinterpretation. Another disadvantage refers to a subjective attitude towards the topic – a lack of a broader perspective weakens the power of the story, and it decreases a chance of the story to convey its message efficiently. The moment when a decision is made to use the story is also of key significance. In some situations it may turn out to be improper or unnecessary. Sole and Wilson (1999) provide an example of a plane crew during a failure or a team of surgeons during a complicated operation. In such cases, hard, formalised knowledge works best.

Storytelling and Market Environment

Storytelling takes a special position in marketing perceived through the paradigm of experience. In this concept, next to functional values which are treated as necessary however not sufficient to meet customers' needs, the fundamental significance is attached to their planned emotional involvement, which is strong enough to distinguish it from other competitive offers. It is a necessary condition which must be met in order to positively imprint the offer into consumers' memory, gaining their loyalty, and to provide the success of the company in the market (Pine, Gilmore, 1999; Carbone, 2004). In order to achieve such involvement, the company should refer to its customers' all five senses, to their hearts and minds in all its marketing operations (Schmitt, 2003). Development of experience which will be remembered is related to the development of a brand which becomes a symbol of the company and its offer, and in the case of services – a synonym of experience. Next to its role of an identifier of products, a brand enriches consumers' perception, adding some psychological air resulting from their emotional involvement. Hence, distinct and rich in positive associations, a brand comes as the first and very important deliverer of experience (Boguszewicz-Kreft, 2013, p. 49).

In marketing of experience, storytelling comes as a tool of market communication, which is useful for brand development and company recognisability. The aim of the story is to affect customers' imagination in order to make them identify the brand with its quality, benefits and values it declares and spreads. For consumers, a product or a service they buy becomes experiencing a myth which the company has developed around itself. Hence, an emotional bond it created between the transaction parties, and a satisfied

customer will spread the story further, contributing to the development of a community which is linked by using services provided by a particular company and reinforcing the current myth (Holt, 2004).

Believing in certain values brings individuals together into groups. Brands provide an opportunity to express oneself by using the particular goods (for example, items from a particular clothing collection). In such a situation, a brand becomes a symbol, a manifestation of belonging to a particular community, a "tribe" of users. While experiencing the myth, the public is looking for an emotional bond in symbols, as it is possible to communicate through them too (Fog, Budtz, Munch, Blanchette, 2010). A story is the strongest medium for the transmission of values which allow consumers to stand out from the crowd.

Along with the expectations which are more and more bravely stated by consumers, and with advancement of technology and fierce competition in the market, purchasers' bargaining power becomes stronger every minute. The Internet has made the market more transparent (i.e. all opinions about products and brands are generally accessible). Consumers indicate growing awareness of the ethics related to their choices and their influence on economy. They frequently expect high quality of customised experience with regard to their health, natural environment and welfare of other people. In order to ensure the success of their brands, companies endow them with personality, namely: some unique features which are identified with a particular brand which is composed of the main and extended personality. The main personality is the essence of the brand which is unchangeable regardless of its further development. The main personality is focused on the attributes of products, quality of services, monitoring positions taken by products on the market and defining targets. The extended personality provides a complete picture of a brand, outlines the symbols with which customers may identify themselves, and it is focused on relations with consumers.

The core of the story (the message) defines the course of the brand, and in this way it forms its personality. Fog et al. (2010) provides an example of the automotive Harley Davidson brand which glorifies freedom and independence, and Nike which tells the story about the will to become a winner.

Each ideology which appears in the society is followed by a market of myths – an unconscious place where stories are exchanged for consumers' attention and money. Holt defines it as a public conversation between the parties which are divided by their beliefs and attitudes – in this case the

parties are, for example, television, cinema, music, press or some particular brands. Products compete with each other in providing stories which can keep up with current events and trends. Advertisement, which is the carrier of myths, tries to develop a sense of belonging in its receivers, through the same beliefs. After the offered goods have been consumed, the myth is passed on by consumers who become its part (Holt et al., 2004). Although films or music are designed as carriers of stories, material goods have a different advantage – they carry myths in numerous products of everyday use, developing habits or even rituals in consumers. This cannot be done to consumers' awareness by one-off experience of going to a concert or watching a movie.

Summing up, storytelling can be applied to develop a strategy for branding and brand identity. It can be also used as a communication tool inside and outside of an organisation. Fog presents storytelling applied as a brand tree, which is a simplified scheme of relations formed between the story and its environment and products of an organisation.

WALT DISNEY COMPANY AS A NARRATIVE ORGANISATION

Walt Disney Company (hereinafter referred to as Disney) comes as an example of a narrative organisation, the stories of which have been meticulously created, transferred or sold (in reference to Holt's concept of „the market of myths") since its very beginning. In some cases, these stories refer to the times before the establishment of the company (the construction of the main Disneyland road in California was inspired by the memories of Walt's home town) (Boje, 1995).

Disney also comes as an undisputable pioneer in experience management in the entertainment sector in which it has been operating, because the core of entertainment activities is affecting human emotions. This is a company which sets the standards in extending brand experience on each aspect of young consumers' life but also on each aspect of adults' life, including parents, guardians - starting with CDs, books, comic books, movies and ending with clothing collections, thematic parks and hotels. The consistency in the company's operations in so many complementary fields reinforces the synergy and the strength of the brand.

In his *Stories of the storytelling organization: A postmodern analysis of Disney as "Tamara-Land"*, Boje (1995) confronts stories which have been told from different perspectives, emphasizing how hard it is to find the truth in numerous plots related to the history of that film studio, after the subsequent CEOs of the Walt Disney Company have re-mythologised and transformed them for the requirements of their modernisation, ascribing them with the values of activities which are done in accordance with the Disney's Way.

In fact, there is a dissonance in the Walt Disney Company between the official stories which have been authorised by the company and some stories which have been told by its ordinary employees. Boye's analysis allows us to see the vastness of the myth which accompanies the corporation, presenting it through the prism of three following discourses:

- Pre-modernistic – in which traditional values are more important than economic values. It praises family life, manual skills, spirituality and the sense of community (Boje, 1995).
- Modernistic – in which pre-modernistic ideas are rejected and replaced by common sense and a systematic approach towards existence. Modernists have replaced religion with science, the power of gods has been given to governments which operate on the basis of strictly defined regulations; written words have been set above the spoken ones (Connelly, 2008). Faith in mind has been identified with advancement (Parker, 2008).
- Post-modernistic – pessimistic and cynical towards the modernistic approach in which human knowledge becomes an absolute. Post-modernism considers cultural conditions and a variety of perspectives, because it assumes that they do not provide people with an opportunity to experience the world as neutral individuals, and it denies the universal truth praised by modernism. People are autonomic in their understanding of the world – they draw conclusions, which they believe are important, and in this way they create their own reality. There is no narration imposed which would push the world forward – post-modern human beings discover by themselves what they should believe in (Kynes, 2008).

Pre-Modernism in the Walt Disney Company

At an early stage of animation development, animators, script-writers and inkers (people responsible for providing ink layers) used to work without any supervision, planning their subsequent steps in the process of animation movie production, under the system involving a master-apprentice relations (Boje, 1995). When in 1922 20-year old Walt Disney started his Laugh-O-Gram Film company, he did not feel like performing as a manager – the company operated based on the sense of a friendly community (Thomas, 1998). However, a year later, Disney was forced to declare its bankruptcy. In accordance with his authorised biography, he came to California in July 1923, with $40 in his pocket, a suitcase made of artificial leather with some clothes and a drawing set inside (Thomas 1998). There, with his brother Roy, he established the Disney Brothers Cartoon Studio. Ub Iwerks, an animator who had already cooperated with Disney (in the Iwersk-Disney and in the Laugh-O-Gram Film), became an employee of a new studio and the Disney brothers' partner, with 20% of his shares.

In 1926 the studio was renamed to the Walt Disney Studio, and according to Boje, the first step of the organisational transformation – from its pre-modernistic form into its modernistic form – was made. It was manifested by the gradual overtaking of full management by Walt Disney and Ub Iwersk' feeling that he would not be Disney's business partner but rather his employee – and he was an invaluable one, with his daily average of 700 frames. After the great success of such productions as the series about Alice (which was a milestone in merging live action with animation – a trick to which Disney willingly returned to in the subsequent years), or the series about Oswald the Lucky Rabbit, their distributor, Chriz Mintz, gave Disney an ultimatum: either Disney would work on Mintz's conditions, that was namely without any pay rise for which Disney was hoping because his films had become very successful, or Mintz would take over his animators. The distributor has been given a preliminary consent of all the animators except for Iwerks. Disney did not accept Mintz's conditions, and he lost his employees along with the copyrights to Oswald the Lucky Rabbit (Boje, 1995).

This is the moment when the narration about the beginning of Disney's iconic products begins. Mickey Mouse appears in the history of the studio – one of the reason for the massive success of the Walt Disney Company,

its official mascot and its symbol. The origin of Mickey Mouse is present in numerous mythical stories, also these which have been developed by Disney himself.

Some early official versions of this story present Walt as the creator of the character – it is said that he created and drew it sitting on a train from Los Angeles to New York, after his negotiations with Mintz had failed. Another version, also distributed by Disney, indicates Mickey Mouse's origin from an ordinary mouse which was domesticated and trained by Disney. Many years later, Disney added a comment which made the whole story even more dramatic – he said he made up and drew Mickey Mouse at the time when a catastrophe was waiting for him behind the corner (Thomas, 1998).

Although Disney mythologised the origin of Mickey Mouse, the archives of the studio indicate something quite contrary to his story: Iwerks was supposed to round Oswald's eyes and ears in order to steal it back from Mintz. Walt was only supposed to watch him drawing these adjustments (Crafton, 1982).

According to Boje, the spirit of pre-modernism which at that time prevailed in Disney's studio allowed such artists as Iwerks to base their tasks on systematic work. Disney took over full control over the organisation, and he was ascribed to have both artistic talents as well as managerial skills, however some unofficial stories still have it that it was Iwerks who created Mickey Mouse and Disney's famous logo. In his study, Boje refers to the similarity between the development of the Walt Disney Company and a play entitled *Tamara*, providing an example of an evolution of a character and a variety of possible ways of its interpretation (Boye, 1995).

Modernism in the Walt Disney Company

Similarly to other film-makers before him, Walt Disney finally surrendered to the scientific approach towards management, in accordance with Federick Taylor's postulates. At that time, animation was dominated by such an approach. „Taylorised" actions undertaken by the animation studio (Boje, 1995) were the following:

- Separating management staff from other employees;
- Employing unskilled workers (mainly women and children) to perform secondary tasks for low salaries, under vigilant supervision;

- Establishing sub-divisions which were managed separately;
- Suppressing any manifestation of individualism through the imposed work order.

It was the time of far-reaching standardisation of work performed by artists and the time of depriving them of their recognisability because their artwork was signed with the names of the studio owners, leaving all the employees engaged in the production anonymous. The conditions in which artists had to work were referred to as creative void, because they were separated from each other by separate departments which were also managed in a separate way (Hollis, Sibley, 1998). In 1932, trying to improve his methods of cost reduction, Disney opened a school in the area of his studio, where additional training courses for young animators were run (Thomas 1998). It provided him with an access to a large group of low-paid employees (Boje, 1995).

Disney used to apply pre-modernistic values in order to protect modernistic actions. Referring to the metaphor of a family, he would call his team his family, his boys – he protected himself against growing influence of trade unions which tempted his employees with better employment conditions if they joined in (Boje, 1995). The patriarchal role assumed by Disney made senior animators perceived him as an authority to follow. After work, he let himself behave more freely, and he felt like one of his boys (Thomas, 1998). He also used to scold his boys severely for swearing, he forbade alcohol at work and demanded that his employees should be shaved clean – although he himself enjoyed a more privileged position in that respect (Eliot, 1993).

The image of the company seen as Disney's happy family was shattered on a day when the employees went on strike – their stories were quite opposite to the official versions. The stories told by approximately thousand workers referred to the unfair employment terms – poor work conditions, unfair salaries and insular principles which they had to follow at their workplace (Boje, 1995). The employees protested against lower salaries earned by women in comparison to salaries earned by men and against a group of more privileged and more trusted Disney's employees. The employees were also against the systematisation and supervision of their activities at work, which were so extreme that the employees were forced to use a stop-watch during their breaks, when they had to leave their workstations to go to a restroom or to sharpen their pencils (Eliot, 1993). When half of Disney's animators

joined Herbert Sorrell's Screen Cartoonist Guild, Disney threatened them with immediate dismissal if they participated in meetings organised by the Guild – and he did dismiss all the employees who were brave enough to support the Guild (Boje, 1995).

Although Disney immediately dismissed twenty strikers, and he hung the photos of the striking employees on the studio walls (Eliot 1993), the official story tells us that he only used to call them *boys and girls who had gone astray*, or in the worst case – *who had turned into activists.* Disney's tactics made some animators so angry that they never came back to his studio. Over the next decade, Disney – without thinking twice - dismissed anyone who dared to go on strike. He also accused his animators, Arthur Babbitt and David Hilberman of communist activities, when along with Herbert Sorrell they organised a meeting at the Roosevelt Hotel for all the employees interested in joining the guild of the studio workers.

The official sources present Walt Disney as an innovator, a perfectionist and a visionary who introduced sound and colour to animated movies and turned animation movies into art. He is presented as a person of infinite creativity who could charm his interlocutors and win their friendliness. He could stimulate his employees to reveal their best features which they would use in his productions. He despised carelessness, and he was very demanding (Eliot, 1993). In the name of the ideas he believed in, he was able to take the risk and make some proper changes. The alternative sources do not see these positive features, and they present them as manifestation of tyranny. Shows, one of Disney's script-writers, remembers that with some other employees they used to call him Der Fuhrer (referring to Adolf Hitler), Mr Fear or Ebeneezer Scrooge (the main character of *A Christmas Carol* by Dickens, who was notorious for his meanness) (Kinney, 1998). One way to interpret the behaviour of Disney's employees was that they tried to minimise stress they experienced in his presence. The employees did not feel that they were allowed to express their own opinions in front of their manager - quite the opposite: they felt oppressed by him (Jones, 1991).

Commodification (commercialisation) of Disney's products comes as another manifestation of modernism (Boje, 1995). Commodification of culture is the way to activate it in the society which helps culture to survive and to adjust to changes in time. It is a trend which is directly related to technological advancement and a growing level of consumerism – it makes culture available to masses, promoting it (Pröschel, 2012). It has resulted in

the expansion of culture industry, including all the enterprises undertaken in the field of production and distribution of goods and services in that category (Niemczyk, 2007). However, the authenticity of commodified aspects of culture has been thrown into question. As there is a demand for artistic and cultural goods, they have to appear in the market and reflect changing time. Commodification comes as a consequence of growing consumption; therefore, it is often confused with mass production which makes the traded goods artistically inauthentic. However, as it has been already mentioned, there is a demand for such goods, and consumers independently look for the goods which they believe are authentic. As soon as the goods are purchased, they become de-commodified – having purchased the goods, consumers do not focus their attention on the monetary value of the goods but on their utilitarian and esthetical values (Pröschel, 2012).

In Disney's studio any ideas can be potentially turned into a movie, a series, a new attraction in a thematic part or a product for sale. Disney discovered commodification at the end of the 1920s, when he agreed to print an image of Mickey Mouse on school writing boards for $300.

The largest Disney's undertaking in that field was Disneyland – a thematic entertainment park where children and their parents could have fun together, teachers and pupils could become familiar with better education methods. Older generations would quench their yearning for the past times and younger generations would discover challenges of tomorrow (Pröschel, 2012). The park was very different from any other contemporary undertakings of that kind, because it was not just a place where a lot of attractions, such as marry-goes-rounds, roller coasters, amusement arcades and pubs for youngsters, were accumulated. It came as precisely designed experience created on the basis of the coherent, consequent leitmotivs related to the characters from Disney cartoon movies, developed into narration which outlined in detail the course of the whole event, viewed from customers' point of view.

The sense of perfection became the main objective for Disney. One of the stories has it that he reproached his advertisement manager for having parked his car at the main entrance to one of the park attractions because it would spoil the illusion. When a ticket inspector at the park roller coaster was too harsh towards customers, Walt made him become more likable, saying that *we sell happiness here and we don't want any sniffy bigheads around* (Pröschel, 2012).

While describing Disneyland employees, Van Maanen uses a *smile factory* term (Van Maanen, 1991). The studio applies two metaphors to present its employees – one refers to a show and the other one to a family, according to which the work order is organised (Hollis, Sibley, 1998):

- Metaphor of a show (theatre): Employees are actors, their uniforms are costumes, their work is role performance in front of guests-customers. The key word here is the show which is created by the team (the word *employees* is not applicable here) for guests (not customers, because guests are always treated in a special way). Performed in such a theatre, the show affects all the senses, providing images, sounds, smells and textures which are combined into unique experience.
- Metaphor of a family: Managers are parents who take good care of their children (employees) and siblings (particular levels of the organisation).

The Walt Disney Company operates following the spirit of modernism, transforming its work into the goods for mass consumption, opening thematic parks and selling licenses for using these items in the production of countless numbers of various products.

Post-Modernism in the Walt Disney Company

Post-modernism in the Walt Disney Company is mainly manifested in thematic entertainment parks, according to the statement that modernist economic policy absorbs and copies all actions and ideas, turning them into goods which can be cashed in (Boje, 1995). Disneyland is a place where the boundaries between stories, their characters, scripts and realities which once used to represent such stories become blurred – the Magic Kingdom and its characters, such as Mickey Mouse, are real for visitors. Disneyland creates an illusion of reality, hyper-reality which rules inside an artificially formed territory, and it somehow negates the existence of the world outside (Fjellman, 1992).

In its parks, the Walt Disney Company establishes strong emotional bonds with its customers because it entertains them affecting all their senses and involving them into its activities. The attractiveness of such an offer is proved

by constant popularity, expressed by a growing number of visitors (in 2017, since the moment of its opening, Disneyland reported to have been visited by 700 million people – more than any other park in the world). Nevertheless, the massive marketing success is followed by some criticism as well, in which the parks are referred to as the parody of the world of imagination, places where entertainment is bought and consumed due to commodification of story realities. There is no decay, iniquity, pain, sexuality, addictions or difficulties of everyday life. What can be observed there is infantilisation of the cultures of the world and ethnocentrism (Van Maanen, 1991).

Comparing the parks which have been constructed in the United States of America, in Japan and in Paris, Van Maanen (1991) concludes that the Walt Disney Company unwillingly adjusts its stories to different cultures. In his interview for *Business Week*, while referring to Disneyland in Tokyo, Michael Eisner, Disney's CEO in the years 1984-2005, says: *everything what has worked in the United States, works here as well* (Boje, 1995). However, the Japanese have adjusted the park to their preferences through the improvement in the sanitary systems and increased security measures. Because of their love of harmony and order, Disneyland in Tokyo is more modern than parks in the United States and in Europe. There are more concessions to local expectations – the Main Road which is found in American Disneyland has been replaced by the World Bazaar, Mickey Mouse wears a traditional Japanese outfit and foreign employees are not allowed to wear their name badges in order to make *gajin* (non-Japanese) stand out more easily from native Japanese people (Boje, 1995).

Being aware of its own decisional autonomy, Disney took good care of his image in media – he was available for journalists, he willingly participated in interviews and promoted himself in many ways to make sure that his studio would be associated with the best entertainment for whole families, under his guidance (Thomas, 1998).

The modernistic dream factory has been also described as seen by one of its animators, Jack Kinney, who worked there in the years 1931-1957. In his book *Disney and Assorted Other Characters: An Unauthorized Account of the Early Years at Disney's* published in 1988, he provides the details of his work for Walt Disney. Usually, during several-hour working sessions, which were recorded by a stenographer, there were up to twenty people present (Thomas, 1998). Disney himself evaluated the sales potential of the stories

and recommended frame corrections. Kinney was not allowed to sign his drawings with his own name, because all the copyrights belonged to Walt. At that time, the salaries of artists were relatively low in relation to their workload. According to Kinney, most people believed that Disney created the soundtrack and animation himself as there were never any closing credits shown at the end of the movies (Kinney, 1998). Roy Disney's case is described in a similar way. In accordance to a story in Kinney's book, an animator, Jack Cutting, once asked Roy, why – even after his younger brother's death – he did not take any credits for his contribution to the success and development of the studio.

Boje emphasizes the possibility that Disney's official stories can be true and undistorted; nevertheless, they unfairly ignore and marginalise people who have been very important for the studio and without whom its success would have been very difficult if not impossible. He also refers to the rumours about his authorship not only of the character of Mickey Mouse but also of a well-recognisable Walt Disney's signature (Boje, 1995).

Nowadays, the image of the Walt Disney Company is presented in a much more positive way, as an organisation oriented towards its employees, providing them with supportive work environment. There are special managers appointed to be responsible for creating employees' experience. 80% of the management staff is usually recruited based on internal promotion, the parks take the leading position in the sector, not only in terms of service and customer relations but also in terms of employee training. Employees are given some space for improvisation. As a result of such a policy, the employee turnover rate is much better than the average in the sector (Boguszewicz-Kreft, 2013).

In the modernistic machine which has been creating stories, a lot of movies and worldwide recognisable characters have been developed, with strong air of pre-modernism, which has later on found its manifestation in the form of the first thematic park.

The achievements of the studio and its founder have been strongly commercialised, and they have undergone the process of mythologisation. Walt Disney's operations in the field of animated movies and popularisation of American culture have led him to the top popularity and let him win numerous honourable awards – the Academy Awards, schools named in his honour and the most important of all – the Medal of Freedom.

STORYTELLING AND HEGEMONY AND MARKETING-ISATION OF IDENTITY

Stories surrounding the Walt Disney Company allow us to observe the myth which accompanies the firm, its founder and products. The medium of the stories which create the myth has also got some more profound significance related to all three discourses, especially the modernistic discourse. Storytelling is not a neutral marketing tool. When used for marketing purposes, it has become an efficient tool for establishing and reinforcing corporate hegemony. It forms a society of dreams, it facilitates an uncritical approval of brands, and it increases corporate control over the world.

The constant repetition of the success story also establishes some non-realistic standards of efficiency which form a permanent sense of failure among employees, because they present real people as ideal individuals, non-realistic patterns of explanation and expectation.

Logical contradictions start to appear, the variety of experience becomes limited, a dominant opinion about model attitudes and actions is legitimised, and unfair models of reward and punishment are established. Apparently, some obvious moral standards may disguise the complexity of the moral situation and simplify ethical consequences which are at stake.

Cultural legacy has become merchandise, and narration presented in storytelling is meant to distract our attention from questioning the criticism which is meant to be neutralised. It contributes to growing lies, disinformation and propaganda.

As a form of mythologisation of organisations which is particularly strong in the public discourse, storytelling has the power to create a fictional product and to use fiction in favour of a narrative organisation, contributing to the reinforcement of the fictional image of the whole economy.

As Christian Salomon observes, the timeless human yearning is abused by marketing mechanisms which strengthen politicians and their products: trade of luxury brands based on embellished stories, managers tell employees some motivating stories, soldiers in Iraq are trained on computer games of Hollywood and spin doctors form political life as if it were an epic story (Salmon, 2010).

A critical reflection may be brought at this point that it is not about rejecting narrative interpretation of an organisation which, in fact, provides us with some unique epistemological opportunities to learn about corporate reality. Scientific research studies on organisations should be given a lot of considerable critical reflection. Narration can be so attractive and alluring that it is difficult to question the fact that it links the past, the present and the future and when it convinces us that some people are well suited to corporate objectives. Hence, critical awareness is indispensable to resist the influence of storytelling.

It is quite possible that we deal with the best tool to shape a narcissist organisation – a tool which perfectly complements traditional promotion campaigns in the form of advertisement, and which shapes some distant myths about an organisation - a tool for efficient emotion management.

Storytelling has ceased to be a natural element of corporate life; it has become artificial and corporate environment and its surroundings have been saturated with symbolic stories. Storytelling has become a managerial tool which is aimed at shaping corporate identity in an arbitrary way, dominated by a marketing perspective. Sometimes formulated in an explicit way, a relation between narration and corporate identity becomes blurred. Contemporary authoritarian ideologies use narration to manipulate identity through symbolic mediation.

It does not mean any massive rejection of such practices. We live in the era of ubiquitous narcissism, and we have become so soaked with half-truth and falsehood that attractive storytelling, which offers easily remembered experience using strong schemes of interpretation, becomes not only efficient in terms of marketing but also acceptable in the environment which does not search for the truth – first of all, it looks for an attractive entertaining story.

In new media environment, the boundaries between fiction and non-fiction become more and more fragile. There is no guarantee of genuine experience, and it is not expected anyway. Experience must be interesting, easy to share with other users of social media – it does not have to be true or probable. Such marketing-isation of identity becomes a standard.

According to Salomon, what seems to be a traditional and friendly wish of telling a simple story has become appropriated by post-capitalism for its own purposes. Advertisement has turned into environment for making up narration which makes messages more digestible, emotional and bleached.

Everything we know about an organisation, even if we are its participants, becomes storytelling marketing and each receiver/user of Disney's products or (first of all) Facebook, Google and others turns into a narrator of a story and is involved into the narration of that story, having ceased to be a receiver and having turned into a co-narrator.

Activities of such co-narrators can be managed, hence we can observe massive storytelling management. Rational arguments and critical analysis have been lost.

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Chapter 3
The User With a Thousand Faces:
Campbell's "Monomyth" and Media Usage Practices

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ABSTRACT

The aim of this chapter is to interpret the relations of a modern media user with the latest technology through the structures described in the "Monomyth" of Hero's Journey depicted by Joseph Campbell. Individual user behaviors are adjusted to phases of mythical hero's path. The author does not judge whether the source of this myth are the expectations and behaviors of users or the ways in which the media function. These considerations are based on the Jan Kreft's concept of the algorithm as an allegory of Demiurge – representing perfection of creativity, organizing and maintaining digital world. The myth of the heroic user, whether it is conscious or not, may play a significant role in modern media management.

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INTRODUCTION

Mythical thinking, although it may be associated with traditional cultures, is present in management, where it compensates for the lack of knowledge. It provides ready answers for unexplored issues. Myths are based on beliefs, and because they are effective, they are not perceived in terms of truth or falsehood. Myths may be related to an intra-organizational management or an external image of an organization (Kreft 2016). They may be unconscious, which means that people following the myth are not always aware of the fact that they apply mythical thinking.

Myths vary depending to time, place and culture, but they may have common structural elements, as evidenced by Joseph Campbell in his book "The Hero with a Thousand Faces" (2004). The *Monomyth* of hero's journey found numerous applications in popular culture. It may also be successfully used in advertising and organizational management. The objective of this chapter is to describe the usage of new media through the structures contained in the *Monomyth*, taking into account the possible effects of the fact, that users may perceive themselves as mythical heroes.

BACKGROUND

Myths and Mythical Thinking

As Bruce Lincoln noted: "it would be nice to begin with a clear and concise definition of »myth«, but unfortunately that can't be done" (Lincoln 1999). Considering the fact that there is no consensus on one universal clarification of what myth is, it may be worth starting with approximation of what myth might be.

According to the definitions which do not tend to go into sacred domains, myth may be understood as a way of thinking, thanks to which humanity can explain phenomena and justify social praxes. Myth – to recall only some ways of understanding it – may be perceived as reflecting of the mental structures common to all people (Lévi-Strauss 1979), ideology in narrative form (Lincoln 1999) or a "mode of signification" and metalanguage

(Barthes 2013). According to Mircea Eliade, myth may be a "living thing" – speaking only of realities and far from portraying fiction (Virágos 2010). Notwithstanding, to be alive, it must be believed (Emmet & McIntyre 1970). As Gianluca Miscione (2014) states, myth is alive as long as it is useful, as long as it "can give meaning to the diversity of human situations, resolve inevitable contradictions and paradoxes of the human condition, alleviate the fear of uncertainty" (p. 144). The myth is not a source of factual information – it is the effectiveness of myth, that makes it true (Armstrong 2005). And what is significant for myths, is that they are obligatory – as Sophia Heller (2006) states "a culture living in myth has no choice other than to live its myth" (p. 22).

Discussing the role of myth in the pre-modern world, Karen Armstrong (2005) states that mythology was indispensable and "most people realised that myth and reason were complementary" (p. 32). In modern theories, according to Gianni Vattimo (1985), the fundamental is the idea that myth is kind of a "prescientific" knowledge. Thus, modern myths resemble rather stereotypes than religious parables: giving a ready answer, they release from the obligation to investigate, and in relation to their efficiency, they rather not arouse uncertainty as to their veracity. Therefore it is not easy to refute them.

Myths are also present in management, where, according to Monika Kostera (2008), they are more than a language that organizational actors sometimes invoke – they are frame of reference. As Jan Kreft points out, myths refer to intra-organizational management and external image of the organizations. Author asserts that: "myths reconcile what is real with what is conceivable. Mythical thinking also involves faith in the authenticity of myth. Although it is not connected with the necessity to prove that it is true, its truthfulness may be supported in the media, especially as part of marketing activities (self-promotion). Then the myth »creates facts« and defines the perception of the organization and its activities. It becomes a living myth that confirms the content of collective consciousness" (Kreft, 2017, p. 512). Modern myths refer to media organizations: their origins, leaders, managers, but also – as shows researches of Dariusz Jemielniak (2008) – media users. The last ones shall not be described in isolation from the technology they use. While considering the myth of users, one should acknowledge occurrence of a duality of relations between technology and humanity. Relations, in which it seems impossible to determine the starting point.

Media and Their Users: Who Is Shaping Whom?

The development of interactive media technologies entailed the situation in which the viewer, who previously was only the recipient of information, became a media user. The difference between *watching* and *using* is significant. While the first one refers to passivity, the second relates to creativity and active consuming. The one-way communication models seem to be no longer relevant to the contemporary media. The process of information spreading is more like a multi-directional diffusion than a straight stream. There is no doubt that Internet has an activating potential.

Rapidly changing generations of information and communication technologies are perceived by many authors as a democratizing tool to overcome agenda-setting, known from traditional mass media. Henry Jenkins (2006) points out that nowadays media users have great ability to reconstruct meanings provided by mainstream sources. Manuel Castells (2007) describing the networked society, does not omit the aspect of Internet peer-to-peer communication. The Eric Raymond's (2009) metaphor of bazaar and cathedral – although referring to software – may be as well used to describe Internet communication technologies. According to Krystyna Doktorowicz (2013), "Media users gained influence over the decisions about the content, technology and distribution platforms. Thus, users have been converted into an important entity of the media market which strong corporate players have to deal with, and its potential and needs have to be taken into account in their business strategies. Thanks to networks, users produce and spread their own content and increasingly determine the shape of mass media content; they have their own strategies, and become significant players in the market" (p. 337). Jenkins' participatory culture (2009) seems to be crucial in modern media management.

By contrast, various studies suggest that activating potential of the Internet is not fully applied by users. In 2006 Charles Arthur presented the 1% rule, according to which, only 1% of online users create content, 10% interact with it and the rest will just view it. Author referred to statistics about YouTube, pointing to 0,5% "creator to consumer" ratio and to statistics about Wikipedia, in which 50% of all article edits were done by 0.7% of users, and more than 70% of all articles have been written by just 1.8% of all users (Arthur 2006). The 1% rule is likewise presented in Bradley Horowitz' content production

pyramid, in which "1% of the user population might start a group (or a thread within a group); 10% of the user population might participate actively, and actually author content whether starting a thread or responding to a thread-in-progress; 100% of the user population benefits from the activities of the above groups (lurkers)" (Horowitz 2006). Bill Tancer, who conducted research on Wikipedia, YouTube and Flickr, presents different variant of 1% rule. According to author: "the 1% rule states that 1% of Internet users are creating user-generated content, 19% of users are interacting with that content, while 80% simply view that content as they might static Web 1.0 content" (Tancer 2007). Mikolaj Jan Piskorski, quoted by Sean Silverthorne, states that "people just love to look at pictures. That's the killer app of all online social networks. Seventy percent of all actions are related to viewing pictures or viewing other people's profiles" (Silverthorne 2009). It is hard to adjudicate, where does this passivity of users come from. As the Lunenfeld (2008) states, it may be caused by computer's capacity to "be better at downloading than television ever was" (p. 5). However, those cited researches do not overthrow the idea of participation culture, for Jenkins (2009) defines: "not every member must contribute, but all must believe they are free to contribute when ready and that what they contribute will be appropriately valued" (p. 7). This potentiality is a component, that can not be omitted in modern media management which – on the other hand – can not be carried out solely for the alleged user's activity.

There is certainly a duality of relations between the media and their users. Regarding to McLuhan's idea of shaping the tools and thereafter being shaped by them[1], it is reasonable to assume mutual influence. Users are the creators, but also the receivers. Media not only satisfy their needs, but also expand them. Development of communication technologies and devices forces users to keep up with, but is also driven by their expectations. The good example of this phenomenon are Mitchell's "myths about visual culture". One of the myths – as Mitchell states – assumes that modernity entails the hegemony of vision and visual media (Mitchell 2002). This assumption is connected with the conviction that modern media has introduced a change in the perception of the world. On the contrary, Michał Podgórski, basing on the researches of John Walker, Sarah Chaplin (1997) and Diane Ackerman (1996), states that "even if we really wanted, we would not be able to construct a culture different from the vision-centric one (the sight, next to hearing, is for the man the sense of operating in the world – about 70% of the stimuli registered by

our perceptual system are visual stimuli)" (Podgórski 2011, p. 6). Thus, we have a dispute: does modern media technologies influence the culture, pushing it towards the vision-centrism? Or is it human beings' natural tendency for visual perception that drives the development of media technologies and devices? Just this one example shows how difficult it is to solve the issue of the mutual impact of the media and their users. Both sides have potential to create, develop or maintain the communication strategies. Hence, if in media management the myths of users supervene, they modify decision-making processes, they change strategies and reorganize work – and all of this for the mythical hero-user. Myths justify new managing praxes. By that means, the myths are maintained by media and technology organizations.

MAIN FOCUS OF THE CHAPTER

User on Hero's Journey

The *Monomyth* of hero's journey, described by Joseph Campbell, means the same fundamental structure, a common pattern present for centuries in many myths, while they had differed in various cultural specifications. Mythical hero embarks on a journey, seeking for deliverance for the threatened community (Campbell 2004). Hero undergoes heroic adventure, forced to wander into himself[2] and to transcend his current world. This narrative structure is willingly used in cinema and literature, but may be also used in didactic processes (Georgas, Regalado & Burgess 2017) or applied in interpretations of video games (Delmas, Champagnat & Augeraud 2007) and transformation of organizations (Allen 2002) – to name only a few.

Describing hero's exceedance of the world, Łukasz Trzciński (2013) mentions two models of mythological reality. First one is based on *axis mundi*, which binds all dimensions of existence. Second one is binary and assumes that world is divided into two spheres – mirror reflections – and each one has its own rights. As author states, "this model could be a hyperbole for Baudrillard's hyperreality". Furthermore, it is not obvious which side is in fact an illusion and which is reality (Trzciński 2013, p. 86). Such reference encourages reflection on the duality of the contemporary world, in which the

boundary between on-line and off-line is blurred in the general perception – and it is not obvious whether technology is immersed in society or society in technology.

However, according to Trzciński, nowadays the myth of hero fades, because modern hero does not want to cross the dangerous passage between worlds: technically changed environment, the "flattened world"[3], appears to him as everything necessary for existence. In such approach, technology is simply a tool used to modify the environment. On the contrary, in the media sciences contrasting theories are developed – concerning technology, represented by an algorithm, that occurs in the role of the divine, transcendent power. Surrounded by secrecy and difficult to understand, algorithms "construct reality", modifying users interactions, managing their access to media content, "classifying or putting the world in order in some other ways" (Kreft 2016). The algorithms are perceived as a modern magic or divine force, because they are effective. Notwithstanding, their mode of operation is not commonly understood, thus they are perceived as possible to be mastered only by IT specialists – the shamans of technology. Hereinafter the article introduces the concept of the algorithm as a powerful force to which the users approach, undergoing Campbell's heroic adventures through the latest technologies, as they endeavor to substantiate their higher potentials.

Departure

Campbell's theory states that most myths are divided into three phases: Departure, Initiation and Return. These three acts may describe the path of user who reaches latest technology and newest devices. The *Monomyth* assumes that hero's journey has seventeen stages, but the implementation of all of them is not obligatory for every mythical hero. Therefore not all of of these steps will be approximate in the description of the myth about the user's journey.

First stage is named "call to adventure" and it "signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to zone unknown" (Campbell 2004, p. 53). For media users this stage may occur as call-to-action (CTA) buttons on websites, that users need to click in order to take the action that originator want them to

take. These buttons may have many forms, for example "buy now", "sign up", "strike now", to name just a few. However, the adventure calls the user even earlier – the theme of adventure frequently occurs in advertising. This is particularly characteristic for commercials designed to encourage the purchase of modern devices – cell phones, computers, tablets. Advertisers persuade users to "accept the challenge", "start the journey", "get to know the real emotions", "discover new impressions", "experience the unknown". As Campbell (2004: 53) persuades, "hero can go forth of his own volition to accomplish the adventure […] or he may be carried or sent abroad by some benign or malignant agent [...]". This observation may likewise be related to modern media users: some of them reach for new technologies and devices of their own accord, others are forced to do it by their employers or by cooperation requirements, for example between organizations.

Next step of Campbell's hero's journey is the "refusal of the call". As the author himself admits, "often in actual life, and not infrequently in the myths and popular tales, we encounter the dull case of the call unanswered" (Campbell 2004, p. 54). Why would modern mythical hero-user reject the latest technology? The cause may be getting used to previous technological solutions. Reasons can also be sought in the phenomenon of technophobia – fear of the latest technology which is present in almost every culture regardless of its technological advancement (Fallad, Hueso & Ramirez 2012). Algorithms are perceived as helpful, omnipotent force, able to keep order in informational chaos. Their mythical environment is the Internet (Kreft 2016). Nonetheless, considering the fact that algorithms are ubiquitous and one can not "get away" from them, they may appear as undefined, unavoidable threat and in this way they arouse fear. "There is no fear, where there is no feeling of danger" (Klichowski 1994, p. 10).

Among the other stages of the Departure, omitted in these considerations, there is also a "supernatural aid" given by the mentor. According to Campbell (2004): "for those who have not refused the call, the first encounter of the hero-journey is with a protective figure [...]" (p. 63). On the organizational level it could be an instructor who introduces employees to the knowledge base of new technology. On an individual level, the role of mentor may be fulfilled by a leader of opinion, for example blogger, YouTuber – the one who has experienced the possibilities of the new technology and can provide guidance on its use, as well as warn against potential dangers associated with it.

Initiation

Second phase of Campbell's *Monomyth* is full of trials and temptations. Hero acquires new items, that will help him along the way. The Initiation begins with "the road of trials" necessary to pass to undergo the transformation. As Campbell (2004) states, in this phase "the hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage" (p. 89). As well as in Campbell's theory, in modern myth of hero-user this phase comes after the Departure, when user already purchased new device or technological solutions. At this part of the discussed modern myth, one can certainly assume the trial of patience. There is more than a single challenge of new way of functioning, but also the lack of common knowledge about possible problems and ways to solve them. Help comes with advice from the mentor met before, but also may be given through "the meeting with the goddess" – next step of the journey, where the hero receives items that will help him in future struggles. For the media and technology user, the goddess might be the brand itself – providing with new accessories, software updates, better applications and additional functions to better master the new acquired power. Campbell mentions here the "mystical marriage" which nowadays can be implemented through brand loyalty.

In Campbell's theory, the Initiation has six stages and the last one of them is "the ultimate boon", when hero achieves what he went on the journey to get. It is meeting with the power unknown, contact with divine force. According to Campbell (2004), "the gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go" (p. 168). User as a modern mythical hero also does not seek for god himself – an algorithm, the Demiurge: creator, arranger and maintainer of digital environment (Kreft 2016). User seeks for possibilities enabled by this algorithm and impossible to achieve throughout previous technologies or devices. He discovers the force

which he can control and use for his own purpose. He becomes the creator and receiver, broadcaster and watcher, celebrity and fan: he becomes congruent with his digital environment. In consequence of reaching the destination, user realizes his own potential. This concept refers to the thought of Jan Kreft (2016), who states: "not only are algorithms supposed to »rule the world« of media – that by itself metaphorically meets all the expectations connected with governance – but they also allow users to define themselves in the network and to exercise control over such self-definition" (p. 15).

Return

The last phase of Campbell's *Monomyth* is the Return. "When the hero-quest has been accomplished, through penetration to the source, […] the adventurer still must return with his life-transmuting trophy" (Campbell 2004, p. 179). These stages of the *Monomyth* that refer to homecoming may seem inadequate to the myth of the user. The question arises: could the user be forever in cyberspace? While considering this analogy, one should remember that the user of interactive media is always in two worlds simultaneously: while surfing on-line, he is physically still off-line. Given the fact that in different times and cultures *Monomyth*'s realizations may vary, it is worth to consider an unusual implementation of the Return.

The stage named "the refusal of the return" is connected with the fact that the hero does not want to endow his fellows with the boon. As Campbell (2004) noted: "like most of the rest of us, one may invent a false, finally unjustified, image of oneself as an exceptional phenomenon in the world [...]"[4] (p. 221). New technologies may arouse anxiety and uncertainty. However, it shall be admitted that they are also a sign of social status. Therefore, sharing them with others aligns the status of the original holder.

Campbell's hero may become "master of the two worlds". As author (2004) states: "freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back – not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other – is the talent of the master" (pp. 212-213). Hero achieved balance between two worlds and now understands both of them. User in this role gains equilibrium between on-line and off-line world. He can now reach further and faster, and provide

better content – mastering the digital environment, as he recognized the possibilities of the algorithm. Nevertheless, if he wants to remain passive recipient, he has a clear path toward ago. It may turn him into more effective and happier person – also in off-line world.

Final stage is the "freedom to live", when "the hero is the champion of things becoming, not of things become, because he *is*" (Campbell 2004, p. 225). This is the praise for life here and now, and great metaphor about the user. Possessing the latest technology, the hero-user holds the future in his hands. He mediates between what was and what will be – what will inevitably come, because technological progress can not be stopped. However, this is a future that humanity should not be afraid of – algorithm has already been mollified. The balance achieved will be maintained.

SOLUTIONS AND RECOMMENDATIONS

In the introduction of this article it has been emphasized that the myth is not considered in terms of truth or falsehood. Nevertheless, it is important whether the myth is alive or not – believed or not. The "live" of myth depends on its effectiveness, for it provides "prescientific" knowledge. Something works, yet one can not tell specifically why or how – at least not without referring to the conscious myth.

The theme of hero's journey is known not only from the myths, but also from popular culture and literature. As proved by Christopher Kosinski (2015), the *Monomyth* can also provide narrative structure in commercial advertising. However, patterns presented in "The Hero with a Thousand Faces" may refer not only to works of literature and visual culture, but also to the everyday practices of media users.

The myth of heroic user, although it may be unconscious, consist of many beliefs about users, which assume that they: a) are bored and are looking for new experiences; b) need an influencer or an opinion leader to make a decision; c) are fools, quickly get frustrated and can not see the benefits of new solutions; d) want to feel special and better than others; e) search for balance between on-line and off-line life. For media organizations it may be valuable to adopt a broader perspective and have a comprehensive view of the "user's path". Awareness of the functioning of this myth may influence modern media management and marketing, notably narration about organizations and their

customers. Therefore, a particularly important issue is the field of influence of the discussed myth. User in the role of hero – whether presented like this in commercials or not – is the idea that arises in user's mind. It is the user himself, who embarks on a journey to experience the unknown, even if others are skeptical or insecure about what is new. Particular attention should be paid to the fact, that in this sense each user can become a hero. Implementation of the heroic myth in a technologically submerged world is combined with the fact that every user has the conditions to actualize his own potential.

FUTURE RESEARCH DIRECTIONS

In the article, the Joseph Campbell's *Monomyth* was presented as a structure of thinking about today's users of media. Such theoretical approach may be an inspiration for further researches – also in the empirical field. In the reflection on the contemporary media users with they relations to an algorithm, it may be worth asking the question whether or not the 1% rule is still applicable. Research on users activity can help answer the question of whether Jenkins' participatory culture relies on an activation *potentiality* as before.

Another interesting direction of research, which Author seeks to indicate, is users' perspective on their "journey through the technology" towards new possibilities to use their own potential. For the development of modern media management, awareness of myths that guide users and organizations is particularly important. Finally, organizational perspective is not without significance. Further research may refer to perception of users and customers through the prism of the heroic myth – whether it is present in overall understanding or in commercial advertising only.

CONCLUSION

Considering the presence of hero's journey in various myths, stories and legends, one may assume, that the attractiveness of this theme is undeniable. Notwithstanding, observations of contemporary culture made by Łukasz Trzciński (2013) indicate fading of myth of hero in works of popular culture. This phenomenon may be related to the fact that *watching* is no longer sufficient for the contemporary individuals. The viewer transformed into the user has

different expectations. Even if he is Horowitz' lurker, he may now possess ability of mastering the surfing and downloading – with algorithm as an ally, supporting him in an effective search for content he seeks for. The user is not a television viewer who wants to *be like a hero* he sees on the screen – user wants to *be a hero*, and he has, here and now, the means to do so.

In point of fact, Jan Kreft's theory of algorithm as a Demiurge felicitously resembles "future mythology" foretold by Joseph Campbell: "What is – or what is to be – the new mythology? It is – and will forever be, as long as our human race exists – the old, everlasting, perennial mythology, in its »subjective sense«, poetically renewed in terms neither of a remembered past nor of a projected future, but of now: addressed, that is to say, not to the flattery of "peoples," but to the waking of individuals in the knowledge of themselves, […] equally as centers of Mind at Large – each in his own way and one with all, and with no horizons" (Campbell 1972, p. 275).

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KEY TERMS AND DEFINITIONS

Algorithmic Culture: A culture developed and maintained by algorithms, which organize, classify, and prioritize activities, objects, and people.

Brand Loyalty: A consumer behavior pattern based on positive feelings towards the brand and related to the purchase of its products.

Monomyth: A structure appearing in many myths and legends that refers to the hero's journey.

Mythical Thinking: A way of thinking according to the myth, whether it is conscious or not, and connected with the state of knowledge about the world.

Narration in Advertising: The way of presenting the world, used in advertising. It does not necessarily have to be expressed in language.

Participatory Culture: A culture in which every user has the potential to create and modify content. Its advent is connected with the development of digital technologies.

Technophobia: A fear of the new technology, which occurs in almost every culture, regardless of its technological advancement, and may be associated with the lack of ethical code developed for new technology.

ENDNOTES

1 The quote „We shape our tools, and, thereafter, our tools shape us" was actually written by John Culkin, yet many authors (for example Kuskis 2013, Roncallo-Dow & Scolari 2016) agree, that the idea presented in the quote fully reflects McLuhan's thinking on technology in general.

2 In reference to Campbell, the masculine is used. However, author himself noticed that "the whole sense of the ubiquitous myth of the hero's passage is that it shall serve as a general pattern for men and women" (Campbell 2004, p. 111). The issue of role of women in Campbell's *Monomyth* it is described in detail for instance in "The Problem of Woman as Hero in the Work of Joseph Campbell" by Sarah Nicholson (2010).

3 In the cited book, Łukasz Trzciński describes the animistic paradigm, in which, in the consciousness of people, life went on in three dimensions: macrocosm, microcosm (connected with body) and mesocosm (the environment shaped by a man). Author presents the idea of "flattening the world" – the phenomenon, caused by the development of digital technologies, wherein the mesocosm absorbs the micro- and macrocosm.

4 The quote comes from chapter "Return" part "Freedom to Live".

Chapter 4
Mythologization of New Media Organizations Illustrated With the Example of Google

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ABSTRACT

Google is a corporation whose main objective, from the point of view of the critical theory, is to generate profit and maximize its shareholders' wealth. As an organization and as a browser, Google is accompanied by some myths. One of the myths related to Google is about the possibility of finding answers to all questions free of charge. The myths about the organization may be strengthened as a result of providing and sharing tools that satisfy all needs of the users. The organization is able to sustain the myth of being indispensable and omnipotent. In accordance with the interpretation under the critical theory, there is only an appearance of gratuitousness. This publication is to conduct a critical analysis of the Google myths that are sustained by the organization's strategy and to present them in line with the effort to maximize the profitability of the new media corporation being analyzed. The author thinks that the analysis of the myth in the context of the strategy constitutes an uncommunicated pattern that is, however, copied by numerous new media organizations.

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INTRODUCTION

Constant development of new technologies means that the digital revolution that has started at the end of the last century still continues. Its consequence is undoubtedly universal access to the Internet and, therefore, in response to the demand reported by users, the emergence of many different new media organizations. Network users have almost unlimited access to their resources, regardless of the time zone and latitude in which they are located. It would seem that the only obstacle is the speed and stability of one's connection.

Although, as mentioned, there are many new media organizations, and their number is constantly increasing, this publication will take a closer look at one of the most popular, if not the most popular – Google.

Google is primarily a corporation whose main purpose from the perspective of critical theory – which has been adopted in this analysis – is to maximize profits and shareholders' wealth. Few users of the services and tools offered by this new media organization realize that Google is only a subsidiary of Alphabet Inc, which made its debut at the National Association of Securities Dealers Automated Quotations (NASDAQ) in August 2004, with exchange rate of 100.1 USD (Successful Google debut, access 20.08.2004). Currently, as evidenced by stock quotes, the exchange rate is 944.26 USD (NASDAQ exchange quotations, as of 16.08.2017). These values speak for themselves, so it is worth asking the following question: what has contributed to the large-scale success of Google? What measures have helped the owners of the analysed new media organization to achieve such a high position and gain the trust of network users?

We can cite many opinions and myths about this organization, which are reproduced not only by the management bodies of Google, but also by the users themselves. The key issue analysed in this document is the role of these messages and whether they contribute to the achievement of Google's financial goals. In order to answer this question, this paper will include a critical analysis of the myths associated with Google, myths that, according to the author, dictate the strategy of the organization and are presented in accordance with the desire to increase the profitability of the analysed new media company.

In order to analyse the role of the myth in the context of the new media organization's strategy (Google), the paper includes qualitative research. With it, it will be possible to explore the phenomenon of mythologising new media organizations looking at them from a broader perspective, through the prism of different fields of science.

Myths have been and still are the subject of interest of researchers form many disciplines, such as anthropology, sociology, philology, as well as those analysing the strategies of organizations. To better understand the mechanism of action of the organization, whose strategy is based on, among others, disseminating myths, a critical analysis based on texts on the issue examined will be conducted. These actions will allow us to verify the following hypotheses:

1. Myth is en element in the context of which we should interpret the strategy of the new media organization Google, leading to the achievement of market goals.
2. Myth is associated with strengthening the brand position of a new media organization.
3. Interpretation of the strategy in the context of the myth associated with an organization often has a universal, non-communicated nature and may be reproduced by many new media organisations.

MYTH AND ORGANISATION

For many, the first association with the word "myth" can be mythology, which is widely known thanks to the civilizations of ancient Greece and Rome. As noted by Józef Niżnik, the myth has long occupied an important place in the culture of ancient societies and the so-called primitive societies, although we can see an increasing interest in this issue by modern researchers, who seek to raise the rank of the myth by proving that it still plays an important role in the contemporary culture, despite elapsed time and the continuous development of technology (1978). In addition, Józef Niżnik in the article *"Myths as a methodological category"* also draws attention to an important issue, namely:

Today's representatives of humanities are less interested in the examples of myths [...] and more interested in their functions. What really fascinates, are the specific needs met by myths.

In the era of digitization, the sphere of emotions, faith, or the generally understood sphere of spirituality are relegated to the second position, overwhelmed by the constant pursuit after technological novelties. Hence the turn towards myths, which are designed to meet the needs of society and fill in the gap of knowledge about human experience. This approach may be described as "traditional" (Niżnik, 1978). Mythology is more than just a collection of legends and history of ancient cultures, where main characters are gods and heroes interfering in the fate of mortals.

The definitions of myth can be divided into three directions: philological, philosophical and anthropological, and journalistic. The first category, philological, focuses on the content of myths, their story, indicating a strong relation between the narrative and its language, which, according to researchers associated with this direction, has a dominant influence on the form of myth. One of the German philologists and orientalists, Friedrich Max Müller, analysed the myths rooted in the Vedic religion, using the method of philological analysis. In his research, he indicated that the myth is neither a true story served in a more accessible and colourful way, nor it can be said to be a true story. According to Max Müller, the myth is the product strictly defined by a language agency, an imperfect product in which all denotations are unclear. This leads to the use of paronyms, or the confusion of words and replacing them with the words similar in sound or spelling. These paronyms are the source of myths (Cassier, 1946 [after] Müller, 1873).

A slightly different orientation is shown by the supporters of the philosophical and anthropological category. They focus primarily on the role the myth had or still has in the society, without taking into account the storyline. For example, Edward Burnett Tylor, English archaeologist, anthropologist and ethnologist, the author of *"Primitive Culture: Researches Into the Development of Mythology, Philosophy, Religion, Art, and Custom"*, tries to answer the question of the place of the myth in the development of the animistic philosophy of religion. In his opinion, the interpretation should be made through the prism of a group, culture or society in which it functions. He also indicates that the perquisite for the creation of new myths may be

the fact that they are less formal than history, because, as he says: *truth is stranger than fiction (Tylor, 1871).* This does not mean, however, that myths are merely trivial stories, whose main task is to provide entertainment. These types of communication provide the knowledge about the surrounding world, people's emotions and dilemmas associated with everyday life in a clear way. Therefore, one of the roles of the myth in society, also today, is to educate the receiver who, while interpreting the story set in a known space, obtains tips and event direct answers to his questions. According to Stanisław Filipowicz (1988), by explaining reality, the myth gives the possibility to control the imagination of the audience and to interfere in the sphere of motivation, and as a result to induce obedience and loyalty.

The third category highlighted by Józef Niżnik (1987) is the journalistic category. Niżnik explains the journalistic approach to the issue of myth in the following way:

[…] it is based on the analysis of the colloquial use of this word [myth]. In everyday language, the concept of myth means a belief, which is a fictional story rooted in the public opinion, story that either corresponds to the wishes of people who maintain it by believing it, or to the interests of those who disseminate it.

Therefore, one could conclude that the proponents of the journalistic approach define the myth as an untrue story, created solely for the purpose of a particular situation aimed at benefiting the narrator or the listener. In this approach, the word *"myth"* becomes the antonym of the word *"fact"*. At the same time, this imposes the way of interpretation, because it is known in advance that the phrases preceded by the word *myth* should be treated with a "grain of salt". For example, note the texts relating to health. Seeing the title of the article *"Myths on healthy eating"*, the reader can be sure that soon he will read the text including widely known beliefs on a given subject, which turn out to be false information.

The analysis of the three orientations proposed by Józef Niżnik proves with how many different approaches to the issue of myth we are dealing with. The interpretation of a myth is determined by the goal of the researcher, or the question raised, but also by the area of science represented by this

researcher. Different approach will be presented by philologists or literary scholars, and a completely different area will be occupied by an anthropologist or ethnographer.

One of the most comprehensive definitions of myth was suggested by Rolamd Barthes (2006), who said that a myth is a type of speech, agreeing at the same time with the etymological origin of the word, because in Greek, the word *mythos* means *word.* At the same time, Barthes emphasises that special conditions must be met for a communication to become myth. Everything may be a myth. All it takes is that a thought is communicated with words. As a form of communication, it is a message for the recipient. Without a doubt, time has the decisive influence on the "life" and form of myths. Language changes, history – they naturally transform reality into myths, hence the multitude and at the same time a large rotation of these stories. One myths fall into oblivion, and make place for new myths.

According to Roland Barthes (2006), myths may be disseminated using various means, they are not enclodes in only one form of oral or written messages. A good medium to present stories, especially in the age of digitization and society leading life under "constant pressure", is an image, which was treated as a form of communication and speech even before the invention of the alphabet. The use of photography, painting, pictograms, movie or journalism as means to communicate stories, also in the form of myths, reduces the amount of time that the recipient - listener must devote to familiarize himself with the content that the sender - narrator wants to communicate. At the same time, this flexibility in the selection of measures makes it easier to communicate the content in a way that is more adapted to the needs of individual recipients.

The way in which a story is presented is crucial. The more it raises the curiosity of the listener, the more likely the listener is to repeat it, to pass it by word of mouth. The myth begins its own life, because the form in which it functions will be subject to constant modifications resulting from interpretative differences of individual storytellers, who are responsible for the reception of the story (Barthes, 1968). An important feature of oral communication is the fact that is is unique. It is extremely difficult to reproduce it in its original form, hence it is more interesting to the audience.

One of the distinguishing attributes of myths is the lack of author, which makes it very difficult to determine the exact time and place of their creation.

In his essay *"The death of the author"*, Roland Barthes points to the need to separate the author from the work he created, which is the symbolic death of the author. This distance in the relation between the creator and the creation is aimed at giving multi-dimensionality to the work, which may not be burdened by the biography of the creator (Barthes, 1968). Often it happens that the reader of a story tries to equate its hero with the author. He tries to search for similarities in the biography of the creator, or the stigma that so strongly reflected on the author's psyche that he decided to mark the characters in his work. When making this interpretation, the reader "shuts off" the story, not allowing it to tell its own narrative.

In the case of myths, it looks a bit different. As mentioned, they do not have authors. Thanks to the anonymous content of myths, uninterrupted by the author's history, they have a multidimensional nature. This allows the recipient to interpret the content in an individual, informal and subjective way. Interpretation in accordance with the recipient's personal experiences. At the same time, the rank of the recipient is increased, because he may decide how to interpret the content, not being forced to understand it in the form imposed by the author.

The role of a myth is to release the emotions of the recipient, it may serve as an educational piece, but also inspire to take action (Gabriel, 1991). Giving stories and events, known to the group of recipients, symbolic features and sometimes presenting them in a much more colourful way make them more interesting and thus more likely to be communicated to a wider audience, which is of particular importance when they include educational content and when they are aimed to stimulate activities. This fact is used by a variety of companies, including new media organizations, which permanently etched myths, symbols, metaphors and language appropriate for a given entity into their organizational culture (Boje, Fedor, Rowland, 1982).

The introduction of myths to the structure of organization, according to David Boje, Donald Fedor and Kendrith M. Rowland, allows it to clearly explain the need to use procedures with which not every subordinate would agree if they were not imposed, procedures thanks to which a given organization may function properly (Tylor, 1999). It should be noted that the structures existing on individual organizational levels are not uniform. This non-homogeneity is the result of the set of skills, knowledge and experience of employees. Therefore, the hierarchy of myths disseminated in individual

structures of organization may also vary considerably. Actually, it does not matter where myth is in the "organizational ranking". It is essential that it is adopted by the group, becoming the basis of its beliefs. Then, the message contained therein will be reflected in the activities of recipients, in this case - the employees, and its distribution will turn into a natural reflex, a mission of the group that has adopted it.

Thanks to the introduction of a comical, tragic or epic story, the "two-headed monster" - that is, the company focused primarily on profit - is tamed, becomes closer and friendlier to the user (Mitroff and Kilman, 1976; Freud, 1905; Dowling, 2006), which in turn can translate into increased confidence of users. Yannis Gabriel (1991) in his article refers to a study conducted by the American psychologist, sociologist and anthropologist, Charles Winnick, at the beginning of the 1950s. By analysing almost 950 jokes about space travel, told by Americans with delight, he discovered something more under the layer of comedy. Although previous studies indicated a certain light-heartedness and the lack of inwardness of Americans when it comes to space programmes, the analysis of jokes shows that, in addition to the obvious fascination about the possibility of space travel and discovering distant galaxies, there is also a strong concern about the consequences of such projects.

The above example shows that the role of myths is more complex than one would assume. Mythologisation of an organization not only educates, stimulates to action or allows us to spend time pleasantly when listening to anecdotes. Myths are created in a manner devoid of any control, they are an impulsive action, a response to the event unique for various reasons that triggered the desire to share it with others, to tell about it. However, myths can also be compared to mirrors that reflect the emotions accompanying the group in which a given myth functions. We should not belittle the strength of stories distributed in the organization, because sometimes they may be valuable research material, the analysis of which will allow us to uncover the situation in the unit and perhaps fix its problems or discover an unknown issue.

According to Yannis Gabriel (1991), we should not treat myths functioning in the organization as facts or as a fiction. They are an image of certain events, fears and emotions. Rowlinson and Procter have a different opinion, claiming that such stories should be considered to be purely fictional, events that never happened in the organisation (Spear, Roper, 2013 [after] Rowlison, Procter, 1991). But is there any truth in these stories, even in the most implausible?

THE IMPACT OF MYTHS ON THE POSITION OF A NEW MEDIA ORGANISATION

Myths in new media organisations are aimed at identifying their unique and distinguishing market features. We can assume that mythologizing has a significant impact on the perception of the organisation by its employees, as well as by consumers (Kreft, 2016). It allows the organisation to create its image, becoming somewhat of a symbol, or even its trademark. At the same time, mythical thinking has to do with the success and failure of the company. That is why it is so important to identify the information contained in myths, to appreciate the force of the disseminated story and to estimate possible consequences resulting from changes introduced unwillingly or as a result of intentional actions by subsequent "trustees", the mythical narrators of the organisation. After all, myths are "alive", they are developing and transforming. The longer they arouse the interest of the audience, the greater the risk that their form will be significantly different from the original (Tylor, 1999; Barthes, 2006), and the responsibility for creating (as a consequence) a positive image is not the merit of only the organisation, but also of users that pass the story (Spear, Roper, 2013).

There are no ideal organisations, which is why promoting the knowledge about the uniqueness of a media company (mythologisation) and failure to hide its flaws significantly improve the image of the organisation and relations with users by familiarizing the participants of interaction with the surrounding environment (Boje, Fedor, Rowland, 1982). In addition, through mythologisation the organisation is able to change the nature of users' perception, becoming more friendly and genuine unit (Spear, Roper, 2013).

Sometimes the rooting of a myth may be not only a tool to explain the changes taking place in the organisation (Tylor, 1999; Driver, 2009), but also the cause of changes. Myths, as informal stories, allow to metaphorically explain something that cannot be revealed, so they may be a reflection of certain expectations (Islam, 2013), being the currency in the exchange of experiences (Brown, Gabriel, Gherardi, 2009). The organisation decides whether it wants to listen to them and to meet the expectations reported by the community.

Mythologisation of new media organisation also contributes to strengthening the brand position. In the case of Google, we can notice a strong focus on

developing the Chrome browser brand, even though it is only a small part of the whole Alphabet, consisting of, among others: PageRank, AdWords, Gmail and other products and services, more profitable or appearing to bring more profits. In order to use the organisations' history, it should be understood. It is also necessary to choose such elements that will help to achieve the desired goal – promoting a strong brand recognizable on the market (Spear, Roper, 2013). By analysing the example of Google, we can see that products for which users must pay are not, as it would seem, the most profitable. The subject of mythologisation in this organisation are free products, which will be mentioned further in the article.

Analyses show that there are four basic issues on which the media myths of the organisation are based, namely: activity, benefits, emotion and strategy (Spear, Roper, 2013). In the case of activity, the key element of the story will be a description of activities in which the organisation is engaged (Jansen et al., 2012, Larsen, 2000) or its competences and skills (van Riel, Fombrun, 2007). A great example of an organization using myths to present its mission is the social network page Facebook, which convinces its current and future users that the website is above all a place to connect, renew and maintain relations with other people. This example will be discussed in more detail later.

Another theme of myths may be benefits for both the external environment (users) and the internal environment (employees) (Dowlling, 2006). It is worth mentioning another new media organisation, namely Wikipedia. Based on an open source code, it enables editing entries for each registered user, allowing him to become the co-author of the virtual encyclopaedia. It would seem that this leads to the formation of many "pseudo-scientific" entries that are unchecked, often contain factual errors, and are reproduced by Internet users who rely on this source. However, as evidenced by Dariusz Jemielniak (2013), these conclusions are wrong. Quoting Jemielniak, the reason for such judgements is: "the traditional understanding of professionalism as an attribute of formal positions, rather than the actual level of knowledge and assessments of the effects of entity's activities". Projects based on Wikipedia model give a free and voluntary opportunity to share the knowledge of the entry moderator with the general public that uses, also free of charge, the information contained on a given platform. As evidenced by research, Wikipedia is as reliable as Encyclopaedia Britannica. (Szpunar, 2008, Giles, 2005). The creator of Wikipedia, Jimmy Wales, has announced the establishment of a new, ad-

free information portal called Wikitribune, based on the same principles as the encyclopaedia, gathering journalists and volunteers using only reliable sources and publishing full interviews (The creator of Wikipedia announces a new information portal, 2017).

As mentioned, we can also encounter stories in which the main role is played by emotions, and their goal is to create and strengthen relations with the consumer (Roper and Fill, 2012). The last type of myths is characterised by the synergy between the story and the values professed by the organisation (strategy, mission, vision) (Driscoll and McKee, 2007, Larsen, 2000, Marshall and Adamic, 2010). A reference to emotions allows the organisation to build a network of associations and symbols rooted in the minds of users. A strong emotional relation with the brand has been created by Google, which tries to be the source necessary to get the desired information.

Myths in New Media Organisations

The process of creating and disseminating myths is used by many organisations, including new media organisations. Google, as an organisation and browser, is also associated with myths. These myths can function only within the organisation, but may also be passed outside the "walls" of the company. In the case of Google, we will analyse the second of the mentioned groups of myths, or those whose purpose is to reach the largest group of users, using tools offered by the new media organisation.

The desire to search, discover and explore the unknown is nothing special. We can say that this tendency is a permanent part of the nature of the *homo sapiens*. For centuries, people have sought out sources that can provide answers to their questions. In the Greek mythology, there is a myth about the Labdacid family (Thebes legends), which describes the story of the King of Thebes, Laius, and his son, Oedipus (Parandowski, 1992). When being in Delphi, Laius heard a prophecy that said that he would be killed be his own son, who would later marry his mother. When Laius' wife, Jocasta, gave birth to a boy, he immediately ordered to pierce his heels with iron spikes and to abandon him in the mountains. The boy survived and was found by shepherds from Corinth, who carried him to the queen that did not have any children. After years, Oedipus, because that was the name of Laius' son, wanted to know the truth and went to the Delphic oracle, as his father once did, in order to

obtain answers to his question. This history is longer, but we also need this passage for the purpose of our discussion. It should be remembered that the Delphic oracle, in accordance with the provisions contained in the Greek mythology, was regarded as omniscient, but could answer only men who had previously gone through the ritual of purification. That is why she was often consulted in order to know the future, or asked for advice in situations "without a way out". In response, she gave visions full of metaphors, or tips, whose interpretation was to lead to the desired solution.

Also in the beliefs of the Slavs we can find numerous practices designed to discover the truth about the surrounding world and future events. Most often, these actions were closely associated with making sacrifices to individual deities and spell breaking by fortune tellers (Brückner, 2014).

The tradition of the Germanic and Nordic people indicates that the answers to questions were sought in runes, believed to have magical powers and unlimited knowledge, because they came from the gods and were revealed by them (Słupecki, 2003, Sowińska, 2016). At the same time, people with the ability to read the runes had the reputation of being extremely wise and had the respect of the entire society.

In view of the above examples, we can assume that also Google drew inspiration form the "mythological treasure trove" when creating its strategy. Based on the knowledge of human nature, the human need to acquire information has been defined, which resulted in the creation of the Chrome search engine. It is one of the first examples of Google's myth, stating that by using its search engine, the user receives answers for his questions. All it takes is to turn on the page, formulate the query, and in response we receive a list of records that contains links pointing to sources, including, if not the exact answer, then at least a tip leading the user to satisfactory results.

This mythological omnipotence applies to the organization with a strong market position. In accordance with the rank of web browsers published in August and September of 2017, prepared by two independent sources dealing with the implementation of Internet research (Gemius, study involving Polish users and the tool W3Counter), Chrome, one of the products offered by Google, takes the first place among this type of products, ahead of open source web browser Mozilla Firefox, developed by the Mozilla Foundation, Mozilla Corporation and volunteers (Browser & Platform Market Sharenteers (Browser & Platform Market Share, August 2017, access 31.08.2017, Web

Browsers (Gemius Ranking), access: 20.09.2017). These data relate to both users who use the browser on mobile devices and on desktops, and the reports were generated on the basis of the recorded traffic, or the number of page views per month. According to the information contained in the above-mentioned reports, about 43% of all page views were noted for Chrome, and only around 18% for Mozilla Firefox (Gemius data), and 57% for Chrome, 13,2% for Safari and 9,1% for Mozilla Firefox (W3Counter data). Although the results of the reports differ, we can clearly see a trend that points to the strong position of the product offered by Google in comparison with other web browsers available on the market.

It can be an evidence that a significant number of network users choose Google Chrome due to the accuracy and multitude of records displayed in response to a query. This confirms the high level of confidence placed in the browser and the fact that it is treated as a trusted source. According to the research carried out by Craig Silverstein, *more than 90% of American users confirm that thanks to Google they obtain desired information, 70% believe that the search engine is reliable and objective, and 15% view the second and the subsequent page of search* (Kreft, 2015 [after] Silverstein, 1999).

It can therefore be assumed that the new media organisation Google is, in a sense, a representation of a modern Delphic oracle, who provides answers and is believed not only by men, as in the case of ancient Greece, but also by users of every age, sex or social status, creating opinions based on displayed results. Google is defined as the main source of knowledge (Galloway, 2018). Internet access is all it takes to take advantage of Google's resources. Distribution and, at the same time, authentication of the myth about the possibility of finding an answer to every question among has led to the fact that the company's brand is synonymous with the word "browser", even though it is one of many among a wide range of products and services offered by Google. In the colloquial Polish language, the phrase "to google" means to search information in the virtual space, which also indicates the conformity with the results of reports containing rankings, as well as it shows how strong and widespread is the mythologisaton of the search engine's possibilities.

In the case of Google, strengthening the myths about the organization may be associated with providing, in accordance with the classic marketing definition, free of charge tools allowing for considering the needs of all users (Kotler, Armstrong, Saunders, Wong, 2002). The organization is able

to maintain the myth of being necessary and omnipotent. Therefore, the character of relation between the user and the organisation, detached from market relations, becomes mythologised, the organisation is "suspended" above the market, and the mechanism of gathering queries in order to provide "perfect" answers in the future may be treated as the road to deification.

In accordance with the interpretation based on the critical theory, this "free of charge" element is only apparent. The currency in the relation between Google and Internet users includes, among others, published content, queries and data provided during registration. After all, Google is not just a browser, but also a variety of products and services owned by the company. Complementary products that are closely associated. Comprehensive fulfilment of users' needs is possible only when they use the whole range of offered tools. Although the use of Chrome does not require registration, it does not prevent the gathering of data about users through, among others, Google Analytics. This product is also "free" and allows for tracking the sources of users' movement, gathering data, such as location, age, type of equipment used, but also about their behaviours, or the type of content viewed, the length of time spent on a site and registrations to e.g. newsletters. Thanks to the data gathered by Google Analytics, it is possible to communicate with other Google's solutions, such as AdWords used to display sponsored links in Google Chrome search results, as well as Google Merchant Center to present offers directly in product ads.

The new media company Google expands its database thanks to not only the information gathered by the search engine. A valuable source of information is Gmail - another product offered by the company. The registration form enables the user to supplement the database with location, date of birth, gender, phone number and full name. It is necessary to fill out all fields of the form, and omitting anything results in the inability to establish an e-mail account. Of course, users can introduce false data, most often by changing name and phone number, which allows for the identification of a natural person (in Europe, in accordance with the Directive of the European Parliament on the protection of individuals with regard to processing of personal data and the free movement of data (1995, online), they are protected). Therefore, information that have a significant value will be gender, location and age, thanks to which it is possible to adjust contracted messages and communicate them to audiences that may be the most interested, which is called *ad targeting*.

When talking about Google's strategy, in which one of the most important elements is the creation and sharing of complementary products, we can assume that the first link of the "free" chain is not, as it would seem, the browser identified with the Google brand, but Gmail that has 1.2 billion users around the world (Gmail Is Very Popular But Google Still Won't Fix A Security Vulnerability, online 2017; Number of active Gmail users worldwide from January 2012 to February 2016 (in millions), online 2016). Creating an account is a perquisite to be able to fully use YouTube, Google Mapls, Google Plus, Picassa, Google AdWords and a whole range of other tools. Therefore, it can be assumed that mythologising the free of charge element is intended to "lure" the user, who, perhaps unwittingly, "pays" - when interpreting this relation form the critical perspective – for access to seemingly free products and services, becoming a "product" on the advertising market, where the currency of the barter transaction between Google and the user is collected data. What is more, these activities may also make users susceptible to the myth that Google is an omnipotent organisation, which is why it is pointless to search substitutes in the form of competitive solutions.

Google is not the only example of a new media company with strategy based on the process of mythologisation. Mythologisation relates to a number of other organisations on the market of new media. One of the examples is the leading social media site Facebook, with 2 billion monthly users from around the world.

Mythologising the free of charge element gives the impression of something universal among new media organisations. The distinguishing factor in the case of Google and Facebook is the way of mythologising their functions. In the case of Google, it is impossible to find the source of its myth. The organisation took care to discretely, and even virally, popularize the fact that their tools are "free of charge". However, in the case of the social network site Facebook, the free of charge element is direct, therefore, there is no doubt that its source and author is the organisation itself.

In accordance with the mission formulated by Facebook's creators, *the goal of this social network is to create an open world and to facilitate communication* (Facebook privacy policy, 2017). In addition, according to Mark Zuckerberg, one of Facebook's creators, the use of this portal is and always will be free of charge, and its main goal is to fulfil its "social mission"

(Mark Zuckerberg's Letter to Prospective Facebook Investors, 2012). However, Facebook remains a company whose primary goal is to maximize the wealth of its shareholders. Since 2013, Facebook's listings have been growing, and the corporation has become a symbol of the bull market.

Information provided by users are later used to create, as in the case of Google, databases and content posted on boards. Therefore, as a result of the use of myths, there is the commodification of account holders, and more specifically, of their data, which are introduced to the market and sold to advertisers (Kang, McAllister, 2011). It may be assumed that, while remaining in compliance with the critical area of economy, as written by Dallas Smythe (2006) with regard to the general population of Internet users, Facebook users are traded on the advertising market, generating profits for the portal they use. This happens because of free work and the market nature of data exchange with the organisation.

The basics of Facebook's business model include appropriation of values, thanks to which it benefits form users' work, because they create content without additional costs. "Values" should be understood as all data and content published by users, such as photos, mails, posts that allow for gathering detailed information and creating different target groups in accordance with the demand of companies cooperating with Facebook, also advertisers delivering their offers to selected audiences (personalizing their ads) (Fuchs, 2012). The bigger and more detailed the database is, the easier it is to choose persons to which an ad will be targeted. In addition, it should be noted that information collected in the database could be resold many times, which makes profile holders an exceptional "product" in Facebook's offer.

Values appropriated by the portal can be used not only for resale in order to generate greater pensions, but they may also contribute directly to its further development by, among others, improving tools that are available to users. An example is the invitation to translate the portal into other languages by users. Thanks to such actions, Facebook is constantly evolving, expanding its "offer" and reaching larger audience, thus becoming more competitive in relation to other social networks, and the only expense it incurs, in accordance with the mythical thinking promoted by the organisation, is providing space on the servers and tools to facilitate the functioning of the portal.

Despite the fact that Facebook uses the activities (creations) of registered users, it does not share profits and interests with them. Shareholders decide about the portal's functioning, how data are processed and obtained, or how

the terms and conditions are formulated. However, there is not place for those seemingly most valuable "shareholders", that is, users, without whom Facebook would become unprofitable.

Therefore, Facebook users play two different roles. They are treated as subjects of transactions with advertisers, and, as noted by Hyunjin Kang and Matthew P. McAllister (2011), they are no longer passive listeners, transforming into active users who have an impact on the content of the portal, and thus unwillingly they become volunteers, persons working free of charge for the benefit of the portal. Thanks to Internet users actively participating in the "world of Facebook", also the time and effort advertisers must take to reach potential customers are reduced.

In summary, the key action supporting the maintenance/authentication of the myth about being free of charge is providing Facebook users with the tools enabling their "self-expression". Through the ability to build a network of contacts, to which we can add more friends, and through the facilitation of communication between the users of the "Facebook community", the user is discreetly encouraged to be active. In turn, this possibility may lead to greater creativity, which translates into the number of published and commented posts. The creation of an environment friendly for Facebook users can increase the frequency of their logging-in, at the same time increasing the ability of advertisers to promote more advertising messages.

When analysing the missions of new profit-oriented media organisations, we can say that we are dealing with hypocrisy on the part of these organisations. However, there is a difference between myth and hypocrisy. Hypocrisy is characterized by emphasizing attachment to certain values and principles and convincing both oneself and others about this attachment (Karwat, 2003). Hypocrisy is a double-dealing that leads to benefits. An example of hypocrisy can be the proclamation of moral principles and their simultaneous violation. Also the creation of incomprehensible theories justifying one's own actions or taboos, which are not discussed.

New media organisations build their credibility on the basis of transparency. By creating regulations, they enable users to get acquainted with the rules according to which they function. There are no taboo topics for the analysed organisations. Although they base their profits on collected data, they often raise the issue of privacy, reminding users of the need to familiarize themselves with the applicable regulations. They don't impose anything by providing tools that allow each user to manage their personal information.

CONCLUSION

The above examples of mythologising in the context of the functioning of enterprises on the new media market suggest that mythologisation of an organisation, being an element of its strategy, has a significant impact on increasing its profitability.

The scope of myth is unique, given the social and market role of media organisations, but also given its status in the context of management of various organisations. This status indicates that the myth is "insinuated", but co-authored by users. Such myths constitute the role of media organisation in the daily experience of users, directly and indirectly contributing to the development of the organisation by sharing its main narrative ("free of charge").

Such an interpretation significantly affects the consumers of a given organisation, thereby strengthening its position on the highly competitive market. The message contained in a myth, characterized by emotions, makes it possible to create a bond between the organisation or its brand, by encouraging or discouraging its users. When deciding to use this history of mythologisation, the organisation becomes less hermetic, it opens itself to the customer by giving out its "secrets".

Google is not the only mythologised new media organisation – this chapter presents the examples of the social networking site Facebook and Wikipedia, but there are many organisations that use mythical thinking. Therefore, such a perspective when it comes to the interpretation of a myth concerning social activities (and, consequently, its market essence) of a company by its environment may have a more universal dimension - these issues may the subject of further research. There are examples of references to myths and adjustments to myths.

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Chapter 5
Mediatization of Solidarity Myth at the Permanent Exhibition of the European Solidarity Centre

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ABSTRACT

This chapter attempts to define the concepts of myth and of mediatization in the context of building great historical narratives. Modern historical museums and narrative exhibitions are treated in the publication as new media whose main task is to communicate narratives about the past to mass audiences, using digital methods of recording, saving, storing data, as well as of creating and transmitting messages. The chapter describes a short history of the creation of the European Solidarity Centre in Gdańsk and the permanent exhibition. In the main part, the text also describes how the ECS (and the permanent exhibition located within) attempt to both present the myth of solidarity and to mediatize it.

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INTRODUCTION

This text first of all attempts to describe and define the concepts of myth and mediatization as well as narrative exhibitions. Secondly, basing on these concepts it attempts to prove that modern historical museums are like new media that communicate with the visitors in an interactive way. Their main task is mass communication of the narrative about the past, using digital methods of recording, saving, storing data, creating and transmitting messages. The text also answers the question what modern myths are and if they are really necessary. The means employed by the European Solidarity Centre and its permanent exhibition to present the Solidarity myth and mediatize it are also analyzed. The text is a voice in the discussion on whether contemporary narrative museums (including the ECS) contribute, like the new media in general, to the mediatizing of history and culture or to a myth-building process as such.

MYTH

Myths can be considered in many contexts, including religious, philosophical, anthropological, historical, literary, and even psychological ones. Izabela Trzcińska (2011, p.37) reminds us that the concept of myth is ambiguous, multidimensional, and the definitions themselves are infinite.

The Dictionary of the Polish Language (Dictionary of the Polish Language online, 2019), Wikipedia (Myth, 2019), or Kopaliński's *Dictionary of Foreign Words* (Kopaliński's Dictionary of Foreign Words online, 2017) define myths as stories about the lives of gods or heroes, designed to explain the birth of the world, man, as well as the sense of individual or collective experience, including false opinions about something or someone, and also false stories. One of the most famous definitions – an ethnoreligious one – was offered by Mircea Eliade (2017). For him, the myth tells a sacred story, describes an event that took place in a distant, originary period – in the legendary time of "beginnings". It also expresses a longing for paradise and is an expression of nostalgia or regret for the lost past: "subjected to the process of mythization, transformed into an archetype, that 'the past' – regardless of the regret for the

lost time – includes a thousand other meanings: it expresses everything that could happen, and what has not happened"(Eliade, 2017, Kindle Locations 339–34, 451–457).

Ian Barbour (2016) is of a slightly different opinion. While referring to some outstanding scientists (e.g. Malinowski, Strauss, Jung), he points out that myths prove functional not only in the original moments (like the creation of the world or the prehistoric events), but also in connection to key historical events. Then, myths organize the experience, explain and show the structure of reality, generate a distanced perspective, and thus serve as an element of memory passing from generation to generation. They provide patterns of behaviour, and finally refer to the imagination, evoke emotional reactions. Myths encourage action, too: "[They] portray and convey a power to transform man's life"(Barbour, 2016, p.20). It the end, being a mechanism or a defence strategy, they help to reduce anxiety, give a sense of security, and restore social balance: "They are a source of security and a symbolic resolution of conflicts" "(Barbour, 2016, p.20). In this way, they contribute to the integration of society, to the growth of intra-social solidarity and to a sense of group identity. A myth can also "reflect the reality that coincides with the imagination and feeling of the world for a given area and time"(Trzcińska, 2011, p.34). Anyway, it was noticed in the antiquities that some myths may be probable, and prove useful in politics and social pedagogy (Kiereś, 2018).

Analysing the notion of myth, Paul Ricoeur pointed to its two distinctive features – firstly, myth is speech; secondly, it is in myth that symbols take the form of a dramatic dramatic story. The symbol for Ricoeur revealed and opened the dimension of experience that would otherwise remain closed and hidden (Ricoeur, 1968, p.1253). For Antoine Vergot, myth is also an allegorical or symbolic plot that opens and at the same time unifies time (the beginning and end) and establishes history (Vergote, 1968, p.1267). Therefore, it may include not only the mythical times, but also large processes or historical events. Jack Goody draws attention to the variability of myths, which can include: "a specific story, in one of its versions or in all" (Goody, 2010, p.4). The moment, Ricoeur writes, when myth and history cease to entangle, causes a crisis and the "temptation of a radical demythization (...) of our thoughts" (Ricoeur, 1968, p.1253).

A myth becomes a means of expression expressed symbolically, or even a complex symbol. For Stanisław Grygiel, a symbol is a cipher, a kind of a

substitute which fulfils a function, having two layers organically connected with each other: the semantic and the indicative. The semantic one refers simply to lexical explanations while the indicative one is a kind of revelation, opening to another, hidden reality. When the symbol is not enough, a myth is created. And then, it gives food for thought (Ricoeur), transcends previous knowledge, and in everyday life, it becomes "an imaginary compensation for everyday drabness" (Grygiel, 1968, pp.1247–1252).

After Lauri Honko, Piotr Lewandowski suggested s classification of myths. Myth a) is a source of cognition and explains elements of life; b) is a symbolic expression, manifesting itself in a creative activity; c) is an element of the subconscious, and its projection takes place socially in life experience; d) favours adaptation, assimilation of a human being responsible for getting to know the world and communication; e) implements the behaviour pattern, defines its limits, aggregates norms and values, distributes the "catalogue of social emotions in contextual relations"; f) establishes institutional legitimacy; g) sets criteria for the significance of phenomena that deserve to be found in the mythical narrative; h) reflects the external environment; i) is the result of a historical situation, has a historical background and a narrative structure – it tells a story; j) is therefore an important element to facilitate communication" (Lewandowski, 2015, pp.10–16). In the media context, it is worth noting that myth becomes basically one of the basic tools of communication about the past in the present, and serves as an important means of expression.

Regardless of the definition or perception of myth, Barbour always asks the same question: can we, in any sense, talk about the truth of a myth or myths? He replies that they are true: "in so far as they authentically expressed man's feelings, hopes and fears, or his experiences of guilt, reconciliation and liberation from anxiety. Carl Jung goes further than this: for him, myths are the projection of inner psychic dramas, but these in turn are products of the 'collective unconscious'" (Barbour, 2016, p.25). A myth helps to explain processes, phenomena, hierarchies; it legitimizes, explains symbols and at the same time it is a symbol itself, trying to embrace something that cannot be rationally, fully covered up (let's try to think about Solidarity). Jan Kreft drew attention to a very interesting issue, which is also particularly important in the context of Solidarity. He defines myth as a story about unusual, almost heroic beginnings and the development of an organization (the so-called foundation myth). He does so in relation to Google or Facebook, but the

same metaphor can also include breakthrough events and historical processes, which the birth of Solidarity certainly belongs to. For him, myth is true in this sense: "because it is effective, not because it provides specific information. However, if it does not provide a new insight into the deeper meaning of life, then it fails. If it provides – it becomes a guide, it tells you what to do to lead a richer life. It is a model for human actions, model behaviour. It connects the real image with what is conceivable" (Kreft, 2017, pp. 511–513). Similarly, A. Dundes describes myth as "any presentation of the real in ideal categories"(Tokarska-Bakir, 2003). Barbara Szacka notes that if we treat myth as an expression of feelings, then we cannot use the categories of truth and falsehood which we use in relation to science – the truth of feelings and the truth of knowledge are something else. Myth "creates a social bond. It informs rather about what is the current longing and state of mind than what the past was" (Szacka, 2006, pp.82,92).

MEDIATIZATION OF HISTORY[1]

It is worth moving on to analyse the second concept, i.e. mediatization. While the notion of myth has been frequently discussed over the centuries, mediatization is a concept that has become popular in the last few decades (mainly, in the political system), and has gained additional meanings with the emergence of the new media. Additionally, dictionaries provide various strange definitions or references to the Middle Ages. Among them, one can find an interesting reference to philosophy: "mediatization" is there presented as the creation of an intermediate state between two concepts, entities or phenomena (Dictionary of the Polish Language online, 2019). In general, "mediatization" today refers to the growing role of media in the life of a modern man and the effects that this change causes.

In her book, Agnieszka Hess (2013) mainly deals with the mediatization of social and political organizations. Citing the conclusions contained in this book, it is worth to adapt them to discussion of the mediatization of history and culture.

On the one hand, mediatization extends the boundaries of communication, replaces natural and traditional forms of communication by media technologies. On the other hand, it combines media activity with other forms of activity and an associated process of adapting an organization to media logic (Schulz).

These processes change not only the representation of history, but also its character, role in the modern life. Nowadays, media are becoming the main source of knowledge about the past, especially for the people who have already completed school education or studies. Everything overlaps with the varying degree of political entanglement of media, which translates into the coverage of history. Moreover, there is the verification of the veracity of the media message, which may be doomed to failure "due to the heterogeneous understanding of the truth and the events themselves (Hess, 2013, pp.84-87)". It seems that today's mediated culture, including museology, can have a much larger impact on the reality than it was previously thought. And this is not connected with the fact that the main determinant of artistic value is media exposure and popularity (Mrozowski, 2008, p.44), due to which entertainment becomes the basic element of culture, but the search for a new model of engaging people in culture.

In summary, mediatization of history in institutions such as the ECS is in practice planning and applying communication strategies in relation to the environment, developing the desired message, implementing and applying interactive technologies and the new media in communication, creating a positive image of the institution and the permanent exhibition, establishing a network of cooperation with institutions, private entities, and media. A lot of people believe the basis is determining the target group. Mediatization is also visibility, communication activity dominated by substantive communication, the use of employees as media experts – authorities in relations with media and the public. It is also a publishing activity. At the end, the institution in the historical transmission becomes a kind of think tank (Hess, 2014). Media monitoring is regularly carried out. This approach also determines the functioning of cells, or promotion and PR departments in the institutions.

Historical Exhibitions / Museums as an Intermediary

In the world of media experts, museums, and exhibitions the modern narrative museums are not properly treated, appreciated or recognized as one of the important elements or channels of communication and a medium. At the beginning, it is worth referring to the classic McLuhan's concept: *The medium is the message* (McLuhan, 2004). For the purpose of the study, I would like to propose its modification: *The exhibition is the message*, supplemented with "exhibition with a message".

In addition, using the division into new and traditional media and the media nomenclature, I would like to make a general division between two types of museums / exhibitions. I would compare traditional modernist museums to traditional media, where the message takes place in one direction, recipients have little influence on the shape of the "content", and the digital is virtually absent. The postmodern museums in Poland, better known as new narrative museums (the Warsaw Uprising Museum, the European Solidarity Centre, the World War II Museum), would be compared to the new media and defined as the institutions for mass communication, using digital methods for recording, saving, and storing data, creating and transmitting messages.

What is the role of a museum as a medium? All meanings of the word *media*[2] combine the notion of an intermediary, a relay whose aim is to participate in the communication process. Museum institutions are now becoming a fundamental intermediary in the distribution of historical content. It is also visible when it comes to media – they collect information, develop it, make material selection (based on the material relevance criterion), determine "how it was" and "what happened". They use unprecedented image and sound on a scale. Due to the necessity of media, they simplify the message, adapt it to the needs of a recipient, filter the content, store materials which did not appear on the exhibition in the archives. This exposition simplification serves to build a story and increase the possibilities of communicating e.g. myth and its exports. Giving content to the right direction or setting limits allow to tame the past and integrate it (great, magnificent, and mythical) with the present, and finally shape the historical picture. Thus, people have an impact on the memory of history, like media that shapes our view of reality and evaluation of the past. As a medium, a museum performs similar functions: informs, educates, provides entertainment, and shapes opinions. Due to the fact that historical exhibitions make use of all references to the world of mass media and mass communication, they can therefore be one of the important subjects / channels of communication in learning and shaping the way of perceiving and interpreting history.

Where does the power of such exhibitions and such mediation come from? The contemporary historical exhibitions fit in with the social demand, so that everything what happened can be expressed in a myth which is a projection of collective consciousness. We can achieve two effects in the projection. By giving appropriate frames and meanings to historical content, we achieve the

effect of "taming" history, we make it as accessible as possible and close to a visitor. Thus, it becomes a part of one's life (real or not) or e.g. national, local, religious identity. The second can be the mirror effect where history reveals itself to us most fully and at the same time makes us become a part of it – we reflect on our own fate. An important element of this process is the phenomenon of nostalgia which strengthens the need for mythological reconstructions of the past (Kapralski, 2014). In the situations mentioned above, history is deeply experienced.

The Permanent Exhibition of the European Solidarity Centre

In October 1980, Wojciech Charkin – as one of the first people – began building the narration of the Solidarity myth in a text with a significant title: "When impossible turned out to be possible" in the student journal *Politechnik*. Recalling and analysing the August uprising, he described preparations for the commemoration of the 10th anniversary of the tragic December events and the unveiling of the Monument to the Fallen Shipyard Workers: "The square around the monument will be an agora, a square of folk meetings, a place of historical retreats. The date of the first meeting: 16 December 1980, 2:30 pm. According to the contract, mutual obligations will be settled" (Charkin, 1980, p.9).

For almost 40 years, the symbol of Solidarity has been permanently present in the recent history of Poland. However, for a long time after the fall of communism, no attempt was made to forward the course and achievements of one of the world's largest peaceful revolutions, both in the domestic and foreign dimension. Because of over a dozen years of political disputes and divisions, the celebration of joint anniversaries was rather effectively discouraged, and the history of Solidarity was deprived of its noble and beautiful matters. The present NSZZ "Solidarity" is explicitly regarded as the heiress of the movement of the 1980s. However, many people claim that historical and present Solidarity should not be "mixed up", and they are completely different organizations. These two mutually exclusive theses have also become a part of the political struggle.

Simply, we were rather raving than building the myth of Solidarity. Fortunately, individual academies, archives, foundations, associations, and

finally the Institute of National Remembrance during the arduous scientific and archival work built and still build a canon of knowledge about Solidarity. They created foundations on which one could create a myth of Solidarity. On the other hand, the myth of the Warsaw Uprising was built in parallel, the success of which consisted mainly of political consensus and a positive atmosphere around the institution. In the museum, you can see how political will can serve / encourage or even create important historical myths.

It is worth referring again to S. Grygiel (1968), who claims that when the symbol is not enough, a myth must be created. A myth, as a narrative construction, somehow complements history, supplements or extracts its deficiencies / deficits, explains historical processes in a better way. Jerzy Bartkowski described this state as "a rebellion of the imagination against the poverty of the existing message. It captures the message and puts it in the physical reality" (Bratkowski, 2015, p.41). Basil Kerski pointed out that the permanent exhibition on the Solidarity revolution in the ECS is an answer to the deficits in the European culture of memory: "to reduce the fall of communism in Central and Eastern Europe to the events of autumn 1989, especially until the fall of the Berlin Wall on 9 November 1989. The second deficit is the lack of space that documents all the anti-communist revolutions of 1989-1991 in Europe" (Kerski, 2019, p.119).

At the end of the twentieth century, the need to commemorate Solidarity was noticed. Finally, on the 25th anniversary of its foundation, 29 signatories, including 22 prime ministers and presidents and the President of the European Commission – Jose Manuel Barroso, signed the foundation act of the European Solidarity Centre in Gdańsk. The act underscores the role of the future institution: "We want this living monument – the symbol of the victory of the peaceful revolution of Solidarity – to be the world's centre for promoting the idea of freedom, democracy, and solidarity" (European Solidarity Centre, 2018a).

The European Solidarity Centre (ECS) was established in 2007 by the minister of culture and national heritage, the city of Gdańsk, the self-government of the Pomeranian Voivodeship, NSZZ "Solidarność", and the Solidarity Centre Foundation. The ECS director, Basil Kerski, said: "The ambition of the founders is to create a Central European agora with the ECS, a meeting place for the citizens who feel responsible for the development of democracy in Europe" (Kerski, 2014). The current mission of the institution is expressed in the slogan: Get to know the story, decide about the future. On

the Centre's website, we have a direct reference to a myth and mediatization. First, expressed in the desire that Solidarity is an important part of the founding myth of Europe or one of the foundations of new Europe and its identity. As you can see, it is not just concerned with the local dimension of the Solidarity myth. Secondly, Solidarity is created to be a source of inspiration, and the ECS wants to contribute to its ideals (democracy, an open and solidary society, a culture of dialogue) that remain attractive and up-to-date (European Solidarity Centre, 2018b). Timeliness and attractiveness are the basic features of the media message.

One of the most important ways to express a myth are exposure activities. The founders of the ECS already knew about this while defining (almost mythical) goals of the institution in §3 of the statute. They include e.g.:

1. commemoration, preservation, and dissemination of the heritage and message of the idea of "Solidarity" and anti-communist democratic opposition in Poland and other countries,
2. inspiring new cultural, civic, trade union, self-government, national, and European initiatives with a universal dimension based on these values,
3. sharing the achievements of the peaceful struggle for freedom, justice, democracy, and human rights with those who are deprived of them,
4. active participation in building the European identity and new international order (European Solidarity Centre, 2018c).

The ECS's statute also stipulates that these goals are to be implemented, among others, by conducting the permanent exhibition devoted to Solidarity and organizing temporary exhibitions referring to its heritage, values, and message. From the very beginning of the establishment of the institution (2007), preparations for the first grand exhibition devoted to the history of Solidarity have been in full swing. At this point, I do not want to describe the fate of the creation of the exhibition in detail – if you are willing to expand your knowledge, I refer you to the texts (Knoch 2014, 2016a, 2016b, 2016c). I would just like to point out that its opening took place on 31 August 2014, and the exhibition itself, with the area of nearly 3,000 square meters, was divided into zones, i.e. seven rooms marked with the letters from "A" to "G". The tour begins with the part devoted to the strike, which took place at the Gdańsk Shipyard of Lenin in August 1980. In the next room, the reality of the Polish People's Republic, social revolts in 1956, 1968, 1970, and 1976, and

the birth of the democratic opposition are shown. The selection of Cardinal Karol Wojtyła as a Pope and the first pilgrimage of John Paul II to Poland were also presented. In the hall dedicated to 16 months of Solidarity's legal activity, you can feel the contemporary breath of freedom. The Solidarity-like installation, which helps to fully experience the exhibition, reflects in the mirror ceiling. The interior of the inscription, filled with the unique exhibits and visitors, creates a vivid inscription "Solidarność". Visiting the second floor begins with the martial law zone, then a visitor goes to the next room, to the strikes in 1988, the Round Table, and the June elections. The exhibition is closed with a room dedicated to the events that resulted in the collapse of the USSR and the democratic transformation of the countries of Central and Eastern Europe. The last stage of the visit is the room of John Paul II, located on the first floor of the building, dedicated to the universal message of freedom and solidarity.

Mediatization of the Myth of the History of Solidarity at the Permanent European Centre Exhibition

At the beginning it is worth asking who is the author / creator of the exhibition?. We can of course point out the key bodies, people, companies that had the greatest impact on the exhibition. The exhibition was also in some sense created by the heroes of those events by passing on their memorabilia or archives, submitting reports in the form of an interview-river (so-called notation)[3]. But the ECS's permanent exhibition, like a myth, "has a collective character: as in a folk tale, it is difficult to point to the author. It can exist physically, but the right author is the society. It also deals with a myth as with its own property: it changes and transforms it, adapting it to its needs" (Bratkowski, 2015, p.61). This collective spirit is revealed at the exhibition – it familiarises and brings stories closer. Thus, the exhibition, which is a part of what historians established in their discourse – merges with myth, with the memory stored in the ECS (archives, memorabilia, notations) and with the collective effort undertaken for sake of the exhibition.

The main exposition of the Centre is called the heart of the ECS. This thesis is confirmed by the communication strategy for 2013–2017, which says directly that: "The most important element of the ECS offer is the permanent exhibition, which should be shown as an opportunity to experience – experience

the history in a modern, interactive way, and the opportunity to develop your own opinions on important historical events" (Strategia komunikacji Europejskiego Centrum Solidarności na lata 2013–2017, 2013, pp. 14–15).

The history of Solidarity can be described in two ways. The first one would be that of "a glass half-full", the second: of one that is "half-empty". Nowadays, this problem can be experienced in the widespread discussion about the scale of Poles' participation in the Holocaust or the transformation of the political system in 1989. In both cases, we encounter two myths: the myth of the Poles who jointly assisted the Jews, and the problem of the Poles' participation in the Holocaust almost did not exist. The second myth concerns the betrayal of the Round Table, stealing the national estate, collusion of the elite (the black legend of the Round Table). Therefore, we have the positive myth and the negative myth (without going into a discussion about their truth). I would postulate a thesis that would require verification (yet I am almost sure of the conclusion) that the main element in the formation of both myths is now the media which is under the influence of a given historical narrative advocated by any party to a political dispute in order to emphasize or strengthen the dispute which becomes an element of struggle for electoral votes. Mediatization of history in Poland reached its apogee in 2018, at the time of the heated political dispute. It all shows how great challenges and opportunities (but also threats) face such institutions as the ECS.

Strengthening the mythical character of the narrative can be caused primarily by the language. Firstly, history can be conveyed in a linear, simple cause-and-effect sequence – as it was, using dates, places, people, simply facts. You can also try to report the significance of the phenomenon, its impact on the reality of e.g. the PPR, save the chronicle of the energy that Solidarity released from the Poles. The first way will be to refer to history, the second to a myth. The permanent exhibition of the European Solidarity Centre tries to combine these two orders. I will provide you with the examples of two texts from the exhibition. The first of a historical nature:

You can go home

After difficult negotiations, on 16 August 1980, the Strike Committee signed an agreement with the management of the Lenin Shipyard in Gdańsk. The protesters were promised that their fellow shipyard workers killed in 1970 would be commemorated, their wages increased by PLN 1,500 each and Anna Walentynowicz and Lech Wałęsa reinstated.

And the second with a mythical overtone:

A peaceful revolution

"Solidarność" personified the new quality of a political protest. It was a peaceful, self-limiting revolution. It remembered the bloody consequences of other protests that took place in the Soviet bloc and Polish national tragedies of the past. In Polish history, "Solidarność' became a new form of a revolution that was both realistic and idealistic at the same time. The movement's strength was its unusually broad social alliance. It united workers, farmers and intellectuals, Catholics and atheists, democratic socialists, liberals and conservatives. Thanks to its social and conceptual diversity, "Solidarność" created a national freedom movement that in 1981 attracted almost 10 million people[4].

In the first text, we are dealing with a simple description – there is a date, a Committee, the effect of negotiations, two big names. A pure chronicle of the past. No more and no less. The second one has, as Ricoeur (1968), Vigot (1968), and others wrote, a plot, a story: "allegorical or symbolic, which opens and at the same time unites time (the beginning and the end) and establishes history", it explains and presents the structure of reality. Text signals allow to see an analogy to a myth or mythical thinking.

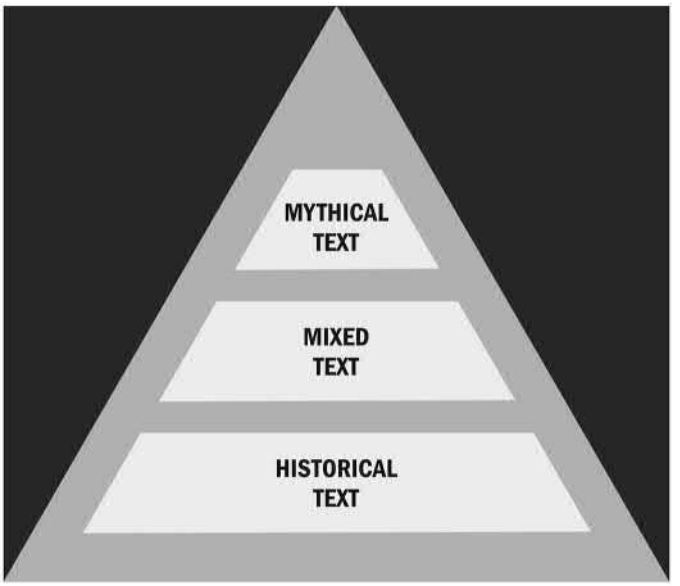
We should also pay attention to the language and content of the second text. It contains a mythic 10 million, the notion of a peaceful revolution that, on the one hand, gives, and on the other, weakens the dramatic dimension of the whole story (revolution, but nonetheless a peaceful one). This story of Solidarity perfectly fits into the functionalist conception of a myth of Marcel Mauss, who described it as "a comprehensive social fact which has a religious, legal, moral, and economic dimension, and is irreducible to any of its individual functions" (Tokarska-Bakir, 2003). Simply, in historical terms Solidarity was something graspable, concrete, reducible to concepts, events, people, or facts. In mythical terms, for 16 months, Solidarity will be everything – a democratic workers' movement, a social or national movement, a trade union, a structure of social self-organization, a zone of independent culture, politics, a place for realizing changes, dreams, or values, but also a dramatic space of social tensions or tensions on the line: power – society.

What is interesting is the fact that in the Solidarity myth, also at the ECS's permanent exhibition, there is a significant saturation of other myths or mythical figures e.g. a creation myth (preparation for the strike), fall (the martial law), time (16 months of freedom), tragic myth (associated with the victims of the martial law), heroic myth (Wałęsa, Walentynowicz, the leaders of Solidarity, resistance under the martial law), a myth of memory, oblivion or fate. Today, we are talking about "the legendary leader – Wałęsa" or "the legendary girder – Walentynowicz". We similarly define the beginnings, preparations, and course of the strike. It seems that both orders – historical and mythical – at the permanent exhibition can co-exist. If we want the exhibition to be successful, in my opinion they should even penetrate each other. In many places at the exhibition, we deal with the elements of the "modernistic narrative of the Solidarity movement", which states that: a) thanks to NSZZ "Solidarność", a historic breakthrough took place in Poland, even affecting the fall of communism in Europe, b) Solidarity is a modernizing social movement of 10 million people, c) the precursor of an open society, in which community and not internal differences is emphasised – integrating and not dividing topics are sought (Czapliński, 2014, pp. 223–227).

I made a brief analysis of the narrative texts that are on the first plan of the exhibition, i.e. they are visible during the tour and can be read freely without touching multimedia devices. I qualified 65 descriptions of historical texts (+9 from the calendar), 12 mythical, and 48 mixed. A specific narrative pyramid is thus drawn (Figure 1).

You can see that the exhibition is a place where we do not want to close the myth of Solidarity in uncritical reflection. The basis of the exhibition is reliable knowledge and findings of historians: "A myth is a kind of knowledge about the past, other than history, although using historical knowledge" (Szacka, 2006, p.92). It is worth noting that in the team dealing with the permanent exhibition (a total of nearly 30 people) there were four people with the title of doctor, five people undergoing doctoral studies, publishing and taking active part in scientific life. The exhibition project itself was verified primarily in the narrative layer, by the most eminent Polish historians, professors Aleksander Hall, Andrzej Friszke, and Wojciech Polak. Due to the exhibition, the existing findings, authorship, and origin of the photographs or archival materials were verified. The agreement with the Institute of National Remembrance, under which it provided free access to several thousand scans of archival materials,

Figure 1. Narrative pyramid



including nearly 50 audio-video recordings, 400 photographs, and over 600 archival documents, was also of key importance for the exhibition. Apart from the ECS's collections, documents and photographs provided by the Institute of National Remembrance are the most frequently collected materials at the permanent exhibition.

In the narrative pyramid, history is the basis, one of the foundations of the story, a guarantee of the reliability of the message. The myth in the narrative is at the very top, it is a synthesis, a summary, an element of the merging of the narrative. It overcomes possible divisions, brings out and highlights what was beautiful, noble, important. In the case of Solidarity, the myth cultivates a dialogue culture based on dialogue. It allows to see the meaning of Solidarity in the history of the 20th century. Each room, like a myth, has its own title, e.g. hall B "The Power of the helpless", C "Solidarność and hope", D "At war with society" and a summary of the myth – G hall called "A culture of peaceful changes". Each room has an initial narrative text similar in form and content to a myth, and then inside it is filled with historical content. However, it is not enough. In order to show it properly, it should refer to the myth, but

also the techniques used by the new media. It is also important that the myth of Solidarity is not only defined in terms of content (content does not limit it), yet above all functionally.

The text narrative of the exhibition was created in accordance with the principles of journalistic art. In the foreground, you can see short introductory texts not exceeding 1,000 characters with spaces. They are presented on buildings, large format photographs, or multimedia. Each text on the exhibition starts with the most important information – it has a title and *lead*, although it is not formally defined in the text structure. Next, the topic and conclusions are expanded. Of course, all the texts complement each other like a puzzle. Concepts or names explain and penetrate each other. A specific road map has been created. In the Word file, the texts are occupied by 32 pages of the typescript, typed in Calibri, 12. It is read as a short and fascinating history of Solidarity. In this matter, it is one of the thriftiest exhibitions in the world, and the texts have been maximally compressed while maintaining the high-quality content (foreign even tabloid philosophy). The narration is complemented by the rich iconographic layer, especially great large-format photographs or digital-printed archives and sounds. All this constitutes "an indispensable guarantee of an aesthetic memory experience" and supports "the acceptance of the past as an understandable part of identity, both individual and collective" (Kurz, 2007, Kindle Location 3065).

The next level of the exhibition (or media-speaking communication channel) consists of multimedia screens, in a great part of the touch, constituting specific multimedia historical repositories. There are nearly 1 000 of short texts, over 3 200 thousand photos and archives, 220 films, nine sound materials (670 minutes in total), and 12 animations. What's more, there are databases concerning e.g. the August strikes in Poland and Solidarity structures in 1980-1981, containing over 6 000 slogans and over 2 000 iconographic materials illustrating them. Thanks to the fact that the exhibition is managed from a computer, these databases, like the content of other multimedia stations, can be modified and supplemented. Light and sound are computer-controlled. The exhibition "starts and finished" with the "button" of the computer. Multimedia provides a great opportunity to analyse the interests and behaviour of the visitor. It is commonly known what content, in which languages and places is most often watched (touched). After a careful analysis, it gives the

opportunity to change the content, its layout, change or transfer the multimedia position, or, as a last resort, delete them. The multimedia set design gives great opportunities for the dynamic response of the exhibition to the needs of the visitors and the change in the state of knowledge or further discoveries in the archive or museum area. By principle there are no restrictions on taking pictures or recording the exhibition. Everyone can create and leave a digital record of a visit to the ECS.

The ticket price includes an audioguide for every visitor. The device is loaded with a story developed jointly by the ECS and a company that has prepared the final version of the tour paths for adults in 8 languages (Polish, English, French, Spanish, Italian, Swedish, German, Russian) and a family path. A path in the sign language and audiodescription for visually-impaired people were also developed. The multitude of languages and paths favours a thorough expansion and internationalization of the myth of the peaceful revolution of Solidarity. The audioguide is the best example of mediatization of the Solidarity myth. During the tour, the device presents a narrative, guides the visitor through the exhibition, and synchronizes with it on an ongoing basis. This situation allows contemplation and experiencing history in isolation from external stimuli. The story that was finally included in the device has the features of a myth. It is a moment of return to oral culture. Everyone listens to one voice and one story at the exhibition. This promotes the creation of collective memory, which is the basis of a myth and supports the sense of community and common identity. Any opinions posted on TripAdvisor or the comments on pages / websites clearly indicate the rightness of the journey taken and the positive effect that the story evokes on the visitors.

One of the features of the new media is asynchrony – a way of data transmission that allows them to be sent irregularly, the beginning and end of the transmission being marked with a separate symbol. The audioguide is just such an example of asynchrony, like all multimedia devices at the exhibition. You can activate them, review them, go further. You can go back, browse again, stop. This operation can be repeated. If someone decides to stop using the multimedia guide, they can bypass the exhibition in many ways, wandering freely on it. Of course, creating one, common to all narrations, is not possible. The exhibition does not close history in an uncritical interpretation. It allows for polyphony and encourages viewers to construct their own stories. However, an attempt to avoid relativism is there, too, an a

certain principled approach to the interpretation of key concepts and events. Such attempts do not mean didacticism that would pass grades, but rather aim at the presenting information in a way that is not only understandable and attractive to contemporary sensitivity, but also in a broad context. The conviction that totalitarian communism was bad, the viewer ought to possess not because the exhibition intentionally communicates it, but because the viewer will almost be able to experience how very palpable this evil was. The exhibition suggests in a clear, though not didactic way, some answers and prompts us to ask questions that still need to be renewed: about a place of solidarity in the modern world, the public sphere, political philosophy, community and civil society, and finally about freedom. The experience of three years shows that the polyphony proposed at the exhibition allows you to visit the exhibition many times, each time reading other content. This strategy was successful.

In total, the ECS has been visited by 2.6 million people since the opening in August 2014 to July 2018, 45% (650 000) of the total number of visitors were foreigners. In 2017, a survey was conducted at the European Solidarity Centre, in which the respondents assessed their stay at the exhibition at 9.2 / 10, and the elements that the ECS offers (the permanent exhibition) at 9.1 / 10. As the first centre from Poland, the Centre received the Council of Europe Museum Prize in 2016. In 2017, it received the certificate of the most interesting museum from the Polish Tourist Organization. Currently (July 2018), according to the users of the international travel portal TripAdvisor, the ECS occupies the 12th place on the list of the best Polish museums, the second on such a list in Gdańsk, and the third on the list of the greatest attractions in Gdańsk. The ECS is an agora, and the exhibition has its central place on this agora and magnetises.

On this occasion, it is worth noting that the media world works in the rhythm of the ritual, and the media have a ritual structure (Majewski, 2010). You can say the same thing about visiting the permanent exhibition of the European Solidarity Centre (and probably other exhibitions). At the beginning of the ritual, we conduct an "interview" on the Internet. Hence, it is extremely important what "about us" was written there. On the ECS or Google Maps websites, you can take a virtual walk around the entire institution and the permanent exhibition. The purchase of a ticket can also take place online. We learn how to get there, where to park, what to eat. The exhibition has its

opening hours, days off (only nine a year). The entire content program is built around the exhibition (e.g. subjective tours or curator walks). Anyway, during all the events that take place in the Centre (conferences, workshops, seminars, projects, study visits, etc.), the exhibition becomes an obligatory element of their program, fulfilling an important part of the ritual or performative activities, promoting the heritage of Solidarity and a culture of dialogue.

After reaching the exhibition and purchasing the ticket, we go to the agora and start participating in the historical spectacle. After returning home, we share impressions with friends or write opinions on the Internet. Paradoxically, the reception of the Solidarity myth can have a huge impact on the quality of customer service, clean toilets, free parking space. But above all, the quality of the stay at the exhibition – if everything worked, nothing disturbed my reception, etc. Each of us remembers the moment when in the cinema, they do not want to turn off the light or the sound switches off for a moment.

Almost half of the posts on the ECS profile on Facebook concern the permanent exhibition (there are, among others, the reports from study visits, curatorial walks, or subjective visits, educational events, a series of posts promoting specific elements of the exhibition, provided with a hashtag #WYSTAWASTAŁAECS «#thepermanentexhibitionesc» – also common for the photographs on the Instagram profile of the ECS[6]). The mandatory point of the visit of Prince William and Duchess Catherine, son and daughter-in-law of the British heir to the throne, was to visit the permanent exhibition in the ECS. Media interest was huge – journalists from around the world mentioned the ECS in 961 accounts, and photos of the prince couple at the exhibition and at the monument made a sensation. Since the opening, the exhibition has been visited by almost one hundred presidents, prime ministers, and ministers, many ambassadors and politicians. The exhibition through the presentation of the peaceful myth of Solidarity becomes an element of peaceful diplomacy and presentation of the heritage of Solidarity. It arouses media interest. For example, only in 2017, the ECS, including the permanent exhibition in 2017, had 241 organized groups, which gives the number of nearly 5 000 people, 21 industry visits (776 people), 17 official visits (618 visitors). Only in 2017, there were more than 6 000 responses on the Internet about the ECS, the name "European Solidarity Centre" appeared in 883 press texts, 61 television reports, 51 announcements, the ECS director appeared in 9 radio programs, and the institution sent out 46 invitations and information newsletters. The profile on Facebook has been so far liked (as of July 2018) by

almost 17.5 thousand people. 315 photographs were posted on Instagram and 153 new film materials on YouTube (European Solidarity Centre, 2017). As a result, the media becomes the backbone or field of debate / discussion (and sometimes battles) before and after the visit to the ECS. This is an important additional value to building the myth of Solidarity which significantly affects its range of influence.

As a result, as Maja Rudloff writes (Hjarvard & Petersen, 2013), three key words have begun to dominate in the cultural policy in the museums: experience, interactivity, and participation. The power of the mediated exhibition (but also the ECS itself) is based on the use of its own communication channels. The most important is the exhibition, but also everything that is happening around it. The ECS uses new media (Facebook, Instagram, YouTube), but also its own means of communication – an interactive and modern website, on which the so-called press pack for media, printed promotional and informational materials, newsletters were published. Besides, the materials on the permanent exhibition posted on the site are very extensive – we have help in planning the visit, exhibition diagrams with descriptions, videos on the history of its creation, links to information on the publications about the exhibition (European Solidarity Centre, 2019). It is also worth paying attention to the rich publishing activity (over 60 publications), which is a supplement / development of the permanent exhibition, program activity, and at the same time an element of expert mediatization. In the ECS, you can purchase an extensive catalogue of exhibitions in Polish and English and a small exhibition guide available in three language versions: Polish, English, and German. The entire publishing offer is partially available in a digital version on free licenses to be downloaded from the ECS website, and all texts can be purchased in a printed version in a shop located on the premises of the ECS or on the Internet.

SUMMARY

The permanent exhibition of the European Solidarity Centre combines historical and mythical order, additionally using the techniques known from the media while being a medium itself. The European Heritage Label, positive reviews, thousands of visitors and conclusions from the social research show that the European Solidarity Centre with its heart, the permanent exhibition,

has become a part of a huge social need to learn about the history of Solidarity. I think that the Centre's exhibition is in a constant process of striving for the ideal of being friendly and requiring for the visitor at the same time. Using the media nomenclature, it plays both entertainment and information / educational functions. Information / education provides knowledge, the foundation of all historical exhibitions, a myth is an element of entertainment. Only the combination of these narratives gives an effect that allows experiencing the story for a wide audience and mobilizes for activity.

The exhibition is a place of reflection, a reflection of detention, free from the political turmoil of the mediated reality. It has two powers – the first, creating / constructing the Solidarity myth and at the same time the second one, presenting this myth using a wide spectrum of media resources and technologies. I think that the perfect definition of the contemporary myth of Solidarity is the concept of G. Sorel, for whom the myth (Solidarity – author's note) is an idealized result of desires and aspirations existing in specific social groups. This myth will fulfil the function of a program, an ideal that will never be realized, but which will dynamize and push for action. Therefore, it should always be presented as a fact of the future (Grygiel, 1968, p.1249). Myth can, therefore, appear as a vision of the world (Bultman) or a carrier created as a result of a specific historical situation.

The ECS permanent exhibition has also therapeutic properties. By showing and promoting the achievements of the heroes fighting the communist system for human rights and the dignity of the worker, it allows to reject complexes, boldly raise one's head, and restores pride in our greatest success after 1945 – the peaceful revolution of Solidarity. This pride, which is free of superstition, xenophobia, chauvinism, or dislike of another, becomes an element of the new myth and at the same time may have an impact on its spread also outside Poland.

As Edwin Bendyk rightly recalls, Alan Touraine called Solidarity the biggest social innovation of the second half of the twentieth century. If we agree that it was such an innovation, it certainly deserves to be presented in an innovative myth. The ECS is, as Bendyk wrote using the digital communication language, the interface to the hidden but existing multidimensional symbolic space (Gate No. 2, The Monument to the Fallen Shipyard Workers, EHS room, the post-shipyard areas) which allows the user to experience the event using technical solutions codes and protocols (Bendyk, 2015, p.63). Techniques and technologies as well as the methods I mentioned above allow establishing

relationships with the past. This relationship may turn out to be fundamental. Because the myth, as Kołakowski writes, has the power to abolish the world's indifference, to familiarize the existence, and the escape towards myth can be simply effective. Myth becomes a tool (of communication) which organizes human intercourse, and besides, "myths that teach us that something is a value simply cannot be avoided if human society is to exist (Kołakowski, 2005, pp. 45, 121–122, 181–182)". The permanent exhibition of the European Solidarity Centre certainly does not leave anyone indifferent, and the tools it uses, and indeed the ECS itself, cause that the history of Solidarity has a chance to permanently take root in the contemporary consciousness and become part of the founding myth of free Poland and united Europe.

The question is whether the mediated myth transformed into an interactive museum exhibition is enough if there is no political consensus around it. And here, we come back to the mediation of politics based on conflict. Such thinking weakens the significance of the peaceful revolution of Solidarity, hinders its reception, and conflicts with the main actors of historical events. However, I am optimistic here. I would like to say that Solidarity is becoming a myth today and it is slowly growing up to this myth. Building the Solidarity myth together with the construction of the ECS has started and nothing will stop this process. Politicians can only delay this process, even by several dozen years, when all the actors of the Greek drama will be gone into non-existence. But Agora will remain, and Solidarity will be one of the most important, if not the most important, events that changed Polish and European reality and may continue to inspire and encourage courage in action.

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ENDNOTES

[1] German researchers make a distinction between mediatization and medialisation. Sometimes these terms are used synonymously, sometimes they serve to differentiate accents, and then they are used separately. Bartosz Korzeniewski (2007) makes a distinction between medialisation in a narrow sense and a wider one which he describes as mediatization. For him, medialization of memory means the growing influence of mass media, or modern methods of communication, on memory. Mediatization is in turn a wider phenomenon, related to the influence of all media on the image of the past, i.e. not only modern methods of mass communication, but all that mediates, what can be treated as a medium, e.g.: writing, literature, museum, anniversary celebrations, photography, cemetery, monument, film, art, and even cities. In an American encyclopaedia (Hjarvard, 2017), medialisation is the use of media for communication and interaction, while mediatization is a long-lasting social and cultural change associated with the increased presence of media. For the purposes of this text, I use a broader concept of mediatization, which also includes medialisation.

[2] Here, I mean medium as a mean of mass communication (with a wide range), institutions, and techniques of creating and transmitting content to recipients.

[3] Since 2008, the European Solidarity Centre has been conducting a project of film notation – interviews with persons participating in the activities of the democratic opposition and creating an independent culture and, in particular, Solidarity and the trade union of NSZZ "Solidarność" operating in the social movement. The characters of the notation talk about heroic and unusual deeds, hiding, stubborn fight, smuggling, underground printing, home theatre performances, but also about everyday life, serving others, caring for the needy, for human Solidarity. The film notation archive is constantly growing and today it contains almost two thousand hours of recordings consisting of almost 1 300 notations. Fragments of notations can be found on the ECS website and the YouTube channel. The materials are made available in the media library.

[4] Descriptions included in the ECS permanent exhibition in hall A: "Birth of Solidarity", and C: "Solidarity and Hope".

[5] Specifying the exact type of narrative at the ECS's permanent exhibition is not possible. The exhibition is also open to other types of stories, e.g. traditionalist, stressing the role of the church and Solidarity as a national movement, clearly anti-communist. A more detailed description of the type of the narrative at the exhibition would require further analysis and research.

[6] https://www.facebook.com/pg/ecsgdansk/posts/?ref=page_internal, access: 7 July 2018.

Chapter 6
A Myth and Media Management:
The Facade Rhetoric and Business Objectives

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ABSTRACT

Considering various perspectives and interpretations, a myth has been present in the operation of numerous organizations. Management and entrepreneurship undergo the process of mythologization as well as organizations, with their foundation myths and mythological heroes. Myths refer to the results of the operations run by organizations and their capabilities – such questions have been considered in expert literature on management. The problem of myths has been scarcely researched in the studies on operations performed by media organizations. In media environment, the myth has been following traditional media in their capabilities which refer to their functioning as the Fourth Estate. In the time of digital media, convergence of media, IT, and telecommunication sectors, all the "new media" have been mythologized. Myths have been accompanying the activities of particular organizations and their heroes – leaders; the potential of media organizations has also been mythologized in the context of solving social problems as well as in the context of achieving business objectives.

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INTRODUCTION

The mythical dimension of social media organisations is constantly maintained by their users, and at the same time the mystery of algorithms (e.g. Facebook and Google), mythologisation of efficiency related to the achievement of marketing objectives and involvement of new media corporations into the research on artificial intelligence allow us to mythologise the whole digital universe of new media.

The chapter focuses on new issues in the analysis of the role played by myths in management on the example of social media organisations. The analysis includes an aspect which is referred to as myth monetisation. It consists in mythologisation of the role performed by such organisations as Facebook and Google through description of their market targets, with the use of community rhetoric where a language characteristic for the description of social relations is applied.

BACKGROUND

Myths. Scientific interpretation has them as tales referring to the experience of a downturn, passing, rituals and extremities. In a very commonly experienced version, they are fantastical tales of unknown sources, which can be traced in various folklore stories. According to a definition assumed in the chapter, myths are tales which have been detached from their context, and they have become unrelated to "the roots of their epoch" which are of universal nature (Kostera, 2008a). These are stories which refer to extremities (things we have not experienced, a parallel reality, desired behaviour and shared values) (Armstrong, 2004). Myths are characterised by objective falsehood and a subjective belief about their genuineness, and they depend on changing demand for their existence.

Myths justify social structures and the place of individuals in such structures. We use myths to assign some meaning to various aspects of human life (Magala, 2009); they do not explain but they assign meaning, they describe various stages of human life assigning different responsibilities to them. As Joseph Campbell states, the social function of myths becomes

the superior one: it provides coherent, usually unambiguous explanations to various dimensions of human existence, explanations to various events and – in a broader sense – to human fate through placing them into a framework, following a conviction that there are not any people who do not respond to myths (Campbell, 1970).

In myths, the recognition of the content, which is contradictory to the knowledge about the world, is achieved by the reference to supernatural phenomena which do not follow any rules of logical interpretation. Myths resort to such tools as symbols and metaphors which come as a bridge between things we are familiar with and we can experience and things which remain unknown. In that sense, myths make it easier for us to know reality, and they are effective because they allow us to adapt in a better way to our surrounding environment. Still, the role of myths is best presented in a metaphorical way. As Joseph Campbell describes it in his interview with Bill Moyers, mythology is *a song of the Universe, music of the spheres to which we dance, even without knowing the melody (*Campbell, Moyers, 2011). We can hear some distant refrains of a mumbo-jumbo shaman, a healer from Congo, we read translated sonnets by Lao-Tsu, we struggle with a hard nut to crack in Tomas Aquinas' argumentation, or suddenly we understand the meaning of some outlandish Eskimo tale. This huge cacophonic chorus starts its song in some primordial times in which animals used to be hunted as they sacrificed themselves in a great cycle of life and death. Primeval communities used to learn from myths that the essence of life is to kill and to eat - a great mystery that myths needed to face. Hunting became sacrificing animals; hunters performed propitiation acts to beg the spirits of killed animals, who were now the messengers from the other world, for more sacrifices on their part. According to the interpretation provided by Campbell, such *perfect agreement* between hunters and hunted animals remains in a mystic, timeless cycle of death, funeral and resurrection; their art and oral tradition once sent an impulse to which we now refer to as religion.

Considering similarities in the structure of various mythical narrations which are emphasized by Joseph Campbell (2008), myths may induce similar effects in their receivers as they contain universal interpretations referring to the functioning of the world. Thought-provoking, such a concept has already had various interpretations, starting from assigning some regions with greater myth-creating capabilities.

Without any prejudging of myth sources, it should be mentioned that – simply stating that it is the nature of myths - Joseph Campbell seems to combine explanations which suggest that myths are reflections of profound structures of social life, with explanations which state that the sources of similarities should be searched for in human nature.

It does not mean, however, that each story carrying some mythological plots becomes a myth. First of all, such a story should be of timeless character, and it should be detached from its original context (Rehn, Lindahl,2008). Hence, myths are tales which are constantly present in the culture of a community, and which are passed over in new environments and modern times.

MYTHS AND MANAGEMENT

Since myths resemble something which is not true, they are associated with tales from a religious field, and they usually appear in popular media and everyday talks, raising some mistrust. As Monika Kostera (2008) observes, whenever we hear about a mythical success, we suspect an unreliable or irrational story behind it, all the more that in an academic context myths usually appear as sacralised tales (according to anthropologists), and they referred to such exotic parts of the world where magic is still present. As opposite to reality, some specific types of symbols, myths have been seldom present in the theory of management (Bowles, 1989).

Such a status has been gradually changed by some important publications which suggest new ways of interpretation for management, operation and the essence of an organisation. In 1960s Sievers wrote about a hidden way of mythical thinking in organisations (for example: a conviction about immortality of an organisation which, in some common interpretations, resembles immortality of the soul). Among some other issues, Gabriel refers to nostalgia which creates mythology of the past work in an organisation (employees who have experienced a change, perceive themselves as a group of survivors from the previous epoch), and in such a context, an organisation is viewed as a "family," and its leaders become the founding fathers (Gabriel, 1993). Such an interpretation refers to the fact that narration about an identity of an organisation is treated as an analogy to an autobiographic story (Czarniawska-Joerges, 1994).

Indeed, mythologisation of organisations as immortal formations and reification of employees seem to be quite common – in the context of media, the subject becomes particularly topical, because on one hand, some main social groups which take advantage of new social media technologies do not have much experience with traditional media (especially with print media and television); their whole life is dominated by social media and the Internet. On the other hand, however, older generations experience a sense of passing and a unique change of media environment: a decline of some newspapers which had been accompanying them since they could remember. They often mythologise the high quality, reliability, competence, opinion-forming impact and other features of such newspapers.

Management itself undergoes the process of mythologisation, especially in the context of the following statement: organisations seem to be independent beings, insensitive to human needs. The statement was made over 20 years ago, however it is still up-to-date (Bowles, 1997). While describing, that central management myth comprises doctrines of social Darwinism and rationality of functions, which are evaluated in terms of their influence on the life of an organization (Bowles 1997).

The myth of rationality in management is still alive, and management is generally supposed to be consistent with the assumptions of rationality and predictability (Hayward, Preston, 1999). It should be focused on information and analysis, and it should restrict organisational phenomena just to numbers. Hence, organisational reality is reduced to a discussion about strategy and problems of measurement and what cannot be reduced to numbers cannot be managed and therefore is not worthy of attention (Bowles, 1997). Such an interpretation prevails not only in research studies but also in some offers of MBA study courses.

In his study written over 20 years ago - that is before the expansion of social media and digital revolution, Joseph Campbell indicates one of the significant reasons for such a situation. He states that university campuses had never been infiltrated by so called news before, and once they used to be places where it was possible to reflect over inner life and heritage which were less susceptible to the latest news (Campbell, Moyers, 2011). . Having made such a statement, Campbell seems to mythologise universities as agoras of scientific discourse.

Management is viewed in the categories which exceed the description of principles and practice related to the functioning of an organisation. As Marie-Laure Djelic (2007) states, it is possible to observe management as a new form of religion, with its churches (business schools), missionaries (consulting companies), priests (scientists and various gurus of science), rituals (managerial practice, novelties, trends), worshippers (directors, managers) who regularly refer to some holy texts and encyclicals (expert literature and press) which are provided by the hierarchy of authorities. While the worshippers of management, which is interpreted in the above-mentioned way, obsessively refer to Newton's quantitative interpretation and to predictability of the operation of an organisation and its members, they seem to neglect their common sense.

Rationality myths are often accompanied by mythologisation of rational subjects: an organisation and its heroes. Apparently, it is hard to find more contradictory notions: a myth and an organisation, namely: something untrue and something which is commonly interpreted as countable, real, efficient, etc. In fact, myths are present in a discourse on organisations, and they are usually in opposition to facts and to reality, and as such - they hardly ever attract attention of research studies related to management. Myths are associated with falsehood, and they are in opposition to reliable knowledge. However, under a "heap of myths" in their common understanding, the truth is not easy to spot, and - in a paradoxical way - myths turn out to be the ultimate truth about an organisation.

At the same time, numerous organisations are accompanied by tales which are loosely connected with facts – however, it does not imply that they are useless. Their analysis may indicate their mythical origin, and it may lead to a conclusion that we face a myth which presents some problems which are deeply rooted in an organisation and which become true or false for the members of that organisation.

In modern organisations myths are usually present in a description of their origin, efforts which have been made to overcome a crisis. Traced in descriptions, spread by word-of –mouth, presents in traditional and digital records, official, semi-official and unofficial documents, interviews, blogs and other forms, myths clearly fit into Campbell's catalogue of most popular common topics: creation of the universe (or its fragments), divine

or exceptional creatures, heroic deeds, dangerous quests, death and revival (Campbell, 2008). Viewed from the perspective of mythologisation of media management, the associations become very clear: creation of an organisation, uniqueness of its leaders.

There is a particular feature of myths which is worthy of the highest recognition and which should be applied in marketing operation, namely: encoding abstract values in presented organisations/products along with reference to peculiarity, supernatural phenomena and events which induce unique retention of the elements of mythical narration.

Hence, the beginning of an organisation and its leaders undergo the process of mythologisation along with their determination, industriousness, knowledge, some unusual serendipity and resistance to temptation. The fate of an organisation and – most frequently – its leaders/managers appear to be modern versions of quests undertaken by heroes, with their unique origins, obstacles which have been overcome and challenges which have been faced.

Attributes of an organisation and its representatives also undergo the process of mythologisation – first of all: their authority, power or pioneer activities. As it has been already mentioned, leadership is also mythologised, and the analysis of metaphors which are applied in that process allows us to interpret leadership in a multilayered way – such questions are commonly in literature (Alvesson, Spicer, 2010)

Furthermore, myths come as important factors which affect the future of an organisation. They follow modern organisational schemes in description of the future and the development of its strategy. The leaders are then involved into activities which support myths and make visions of an organisation real in the future (Clark, 1972).

Myths play a significant role in creation of illusions which refer to rationality of intentions and actions; they also play an important role in prediction provided in the face of some random forces. Activities undertaken by managers/visionaries are then perceived as the results of some previously pursued aims, and each result is related to the previous intention.

Finally, myths are used to simplify complex events through the communication of ethical behaviour and accepted standards. Additionally, managers apply myths in planning, organising and monitoring as they refer to tradition and previous successes, even if in fact they can make hasty decisions under the pressure of expectations and demands.

Myths and Identity of an Organization

Although myths refer to an organisation and its heroes, they also refer to identity which is understood as a collective image of what an organisation is for its employees. However, it does not mean that mythologisation affects only an image of an organisation.

An image defines the way an organisation is perceived by other people; identity is related to what an organisation really is. In fact, myths form identity which is understood as a complex pattern of social activities, an element of subjective reality which is shaped by social processes. Interpreted in such a way, the identity of an organisation is therefore constantly constructed and told. It comes as an autobiography, the constant elements of which are the myths of an organisation.

As Barbara Czarniawska – Joerges interprets it, a sense of identity is a product of social construction, developed by interactions in which people realise their own activities through placing them into a right story (Czarniawska-Joerges, 1994). Hence, media organisations and their managers take a unique place in the process of construction, providing platforms for the development and maintenance of such relations. Media perform a similar role.

Considering Bruno Latour's (1986) suggestion that the process of translocation of ideas should be seen as translation (people pass ideas translating them with the use of their own systems of reference), media organisations, especially new media organisations and social media, provide platforms for the development of organisational identity, translocation of organisational identity and translation of ideas.

Myths are conveyed inside and outside an organisation – frequently via a tale (Bolman, Deal, 1984). As it has been mentioned above, such mythologised tales refer to founders and managers who join the group of mythical heroes in collective imagination; a founder-manager becomes a modern incarnation of Odysseus, and managing an organisation takes on a metaphoric form of a journey during which a number of stages must be overcome in order to shape and strengthen the identity of an organisation (its real identity - but first of all, its desired identity) that is namely: its common aims, strategies and principles of the functioning which are specific for a particular organisation and which make that organisation distinctive from its competitors. Undoubtedly, the main element of identity is distinctiveness and a sense of individuality (Czarniawska-Joerges, 1994).

Media and Transfer of Organisational Identity

The identity of an organisation comes as a result of interaction processes which take place between that organisation and its social environment. The continuity of its definition also indicates its fluidity, changes which have been communicated via mass media and, modern users of digital media, and media organisations providing platforms for activities performed by all the participants of the process.

Participating in the formation of an inter-subjective view of reality, media organisations have tools required to communicate their identity. Taking part in the formation process of ideological values, they create their autobiographies and they decide about the meanings (according to the way in which John Fiske presents the role of mass media).

Such an ascertainment brings some significant consequences. So far, in their research studies on identity, scientists have scarcely focused their interest on the role of platforms on which identity is formed. It has been assumed that the process takes place by interactions and its dimension is of cultural nature (Weick, 995). Additionally, it has been also assumed that mass media create reality, they have socialised and formed organisational identity and people, however new media organisations are supposed to be free from such influence. A medium via which a change of organisational identity takes place is supposed to be a conveyor belt, a tool which is made accessible to empowered users.

Some functions of myths are performed via media. In *Star Wars* we can experience an epic struggle with authority – the very same struggle which is exemplified by rock carvings made by prehistorical hunters. In other words, new myths present old stories. The mythological perspective of Lucas' saga refers to new questions whether machines shall destroy humanity or shall serve people.

Campbell's concept of a set of myths (a monomyth) has made Christopher Vogler (2007) formulate some practical recommendations for scriptwriters, producers and other storytellers. As an example of an association between religious narration and pop culture narration, *Star Wars* come as the most popular outcome of those recommendations. In other words, in the case of film production or marketing operations, storytelling should refer to schemes which organise narration as it organises human experience. Considering marketing operations, encoding the meanings and interpretation of symbols

in myths seems to be particularly important. It calls the necessity of providing consumers with a transfer of certain data resources into question, and first of all, it undermines rationality of consumers' decisions. However, providing objective data/arguments and information about products underlies numerous marketing strategies. It also indicates the primacy of non-transparent associations with a brand and development of associations over the arguments which refer to rationality. Objective attributes of a product and of a service are relegated to the second place; the first place is taken by subconscious cognitive processes (Woodside et.al.,2008). Attracting attention does not guarantee any success because attractiveness should be associated with awareness of a brand and its positive connotations; similarly, as it has been already emphasized, creativity is not a factor which clearly determines better sales performance (Reinartz, Saffert, 2013).

Mythical thinking about the significance of advancement fosters a special status which is conferred to the Internet. A change which takes place under the influence of creative and rational human activities is considered as the most important phenomenon. The change should be perpetual and controllable, as the world is developed under the influence of human activities although their results may go beyond the limitations of the human mind.

The myth of advancement is founded on an unceasing selection of values, their division into "progressive" and "conservative" or even "regressive". In that myth, media play the role of a factor which legitimises and sacralises what is progressive and a factor which creates a conflict of values; a proponent of advancement.

In the myth of advancement, the very process of changes may be more important that their objectives. Advancement comes as an autotelic value, its value consists in the fact that it takes place. A mythical character of advancement consists in a change itself, whereas in a public dimension objectives and indispensable values are emphasized. It is accompanied by the lack of consent to the current state of things and by the necessity of evolution. What is new is better as it puts tradition into question. If it takes such a mysterious, overwhelming and systemizing form as an algorithm, it is accepted perforce. In such a case, we deal with solutionism – an algorithm, its presence and the consequences of its functioning (management of an organisation which applies the algorithm) are approved without any criticism as if new technology was good in itself (Morozov, 2012).

Present since the beginning of the industrial society of the 19th century, the myth of advancement dispels doubts, refers to empirical proofs which take form of technological novelties and other "conveniences". It becomes a component of unavoidability and common fate, regardless of any divisions among societies. Furthermore, advancement becomes a form of self-presentation of the civilisation which needs indication of advancement leaders – examples to be followed, who shall define desired values and conditions indispensable for satisfaction. With their mythical capabilities, new media organisations have become such leaders.

Mythical thinking related to advancement is closely connected with mythological thinking about technological advancement and self-creation applied by media organisations – rhetoric of participation in "information revolution" and the beginning of a society based on knowledge. All that is well-rooted in Jaques Ellul's concepts referring to the role of myths in propaganda (Ellul, 1965). His concepts come as a convenient framework for the analysis of symbolic foundations of the society. Ellul's concepts are characterised not only by prophetic features but they offer a convenient insight into the relation between promoting new media and technological tools and the necessity of reference to myths in order to encourage people to become active, because ideology itself is not able to do it.

Hence, the concept of new media is supposed to become an answer to problems of humanity; it is to create a perfect society – in reference to the myth of Paradise, which is a part of the central myths of societies (Ellul, 1964). The Internet is supposed to contribute to the end of history and geography; also to the end of politics through the common participation in public life.

The myth of advancement is spanned from science to social life, and it uses a transcultural dimension of technique and technology. It refers not only to technological devices but also – among others - to knowledge, arts, law, morality and mores. It applies analogy which is characteristic for mythical awareness, it assigns technique and science with an ability to break barriers between things which are imaginable and things which are miraculous.

The myth of technological advancement stimulates private and public organisations to become active; it makes investors get involved into new endeavors, and it encourages users to participate in such a universe (Noir, Walsham, 2007). They are accompanied by mythical thinking about the roots of advancement – for example, "garage" roots of large new media

corporations – in the opposition to research studies which indicate the basic significance of state actors. And yet another myth which refers to a clearly positive influence of research on development.

The myth of advancement is followed by a myth which refers to the necessity of revolutionary changes, a sudden upsurge which removes sources of current problems. Revolution may refer to overcoming imperfections of old media by new media. It is information revolution which overcomes human imperfections confronted with perfection of programmed machines (on the ruins of old media).

Above all, such myths are alive on grounds of a human pursuit of the control over one's own life, participation in a larger social community which can provide a human being with emotional and intellectual support, even if all that seems to be illusory, considering the increased significance of (authorities) of converged, transnational media, telecommunication and computer corporations (Mosco, 2000).

Collective memory comes as a significant context for the functioning of myths. Since myths are indispensable in order to handle chaos and an ambiguous character of historical events, striving to assign meaning to events refers to collective memory, to images of the past of one's own group. It also refers to "created tradition" for the requirements of the development of an organisation which could unite its creators and consumers of its products.

Myths as a Matrix for the Objectives of a Media Organisation

Myths help people to perceive completeness not only as a sum of its parts; they perform a socializing role, and they lead through life – this function has been traditionally performed by cult and religion, however, at present it is performed by organisations which increasingly affect human behavior (Kostera, 2008) Considering the common character of human experience, new media organisations acquire an exceptional meaning in that context. They should be assigned with a role described by Amitai Etzoni (1964), who states that we are born in organisations, we are educated by organisations and most of us spend their professional life and work for organisations. We spend a lot of our free time paying, playing and praying at organisations. Organisations penetrate each field of human existence (Perrow, 1991), they are pervasive,

and we belong to a growing number of organisations, performing various functions there; we sacrifice our time and our attention to organisations, and we engage and disclose our competences - considering organisations to be either entities or processes. New media organisations create space for more intensive activities, penetrating not only our professional life but also our private life and the border between them has been blurred

The above-mentioned parables, micro-narrations which constitute mythical thinking about organisations allow us to recapture collective memory, and an organisation itself may be interpreted as a system of "collective storytelling" (Boje, 2008), a combination of stories told by various stakeholders. In such a story, its great narration may hide genuine assumptions and alternative interpretations.

Indeed, in the operation of an organisation myths define the criteria of its activities by legitimising their results. Considering such a context, an important function performed by myths is to form a matrix for genuine objectives of an organisation.

The matrix refers to mediation in social relations, neutral mediation ("we only provide communication tools") in the processes; it refers to expertise in searching for information and knowledge, and – perhaps first of all – basic market objectives of media organisations: shareholders' profits, wealth, and market share, but also market potential won thanks to skills of acquiring and analysing data. Consequently, the matrix refers to perfection in the interpretation of human needs, to comprehensive knowledge on revealed and hidden market expectations, to personalisation of offered media contents, books, films, etc., - briefly: to reduction of risk connected with inefficient management of marketing budget.

Moreover, the future potential of digital media also undergoes the process of mythologisation, which offers an access to the capital of potential investors. It refers to creation of media contents, "construction of reality" and - considering a political context – to a possibility of affecting a social change with some help of persuasion, which is ideally addressed to its receivers.

Considering an intra-organisational dimension, myths viewed as camouflage may refer to coalitions dominating in governance, to decisions made for an organisation and to the concealment of the results of such decisions (Pfeffer), 1997). Myths are interwoven into the authority structure of an organisation, and very often such a structure does not correspond to the official organisational hierarchy.

Mythical Thinking and the Meaning of Metaphors

Mythical thinking widely resorts to metaphors (Lakoff, Johnson, 2008). Metaphors come as one of convenient ways to describe organisations, a useful means of perception and understanding of the essence of a particular phenomenon (Hatch, Cunlife, 2013). They are a way of thinking and a way of seeing that pervade how we understand our world generally (Morgan et.al., 1997). They allow us to get an insight into hidden convictions about the membership in particular groups, they provide readers with the meaning of a text in a concise way, and they allow us to go beyond their existing frameworks and models.

Metaphors transpire to be methodologically inspiring and useful in epistemological reflection. They are vivid, easy to remember, they facilitate understanding, and they combine experience with imagination (Cornelissen, et.al., 2008). Metaphors are present, first of all, in modern, symbolic, interpretative and postmodern perspectives of the analysis of an organization (Hatch, Yanow, 2008).

Referring to analogies, mythical thinking applies metaphors to combine notions from various semantic contexts. Metaphors also systemise reality of an organisation. They cannot be read in a literal way, but they provide us with a vast interpretative field by a great number of associations. They are not commonly accessible though, as they require vivid imagination because the induced associations are not obvious.

Considering a broader context, the evolution of metaphors is characteristic for changes in mythological thinking. A task performed by metaphors, viewed as linguistic instruments, is to express emotions and to testify (to construct) a perceived image of reality of an organisation – not to convey any information. The impact of such (performative) statements is defined by the convention of applied procedures (tradition of influence, introduction of various words into use, circumstances in which a metaphor has been applied and a person who has formulated it) (Austin, 1975). Although the author of these principles, John Langshaw Austin, formulates them not only in reference to metaphors, they are also applicable in the process of their formation.

Therefore, the functioning of metaphors as performative acts is more important that their communicative function. They have also some persuasive strength, they control thoughts and feelings about an organisation. Metaphors come as an expression of collective wisdom, although they do not involve us into

a discussion (they rather close it) or any individual interpretation. Metaphors shape the state of affairs, they shape an attitude towards an organisation in people who use them and in their listeners (Malinowski, 1926). The most recognised author who presents an organisation through a prism of metaphors is Gareth Morgan, who proves that they are ambiguous and complicated. In order to see what a metaphor is, the mapping of structures and meanings which have been taken from other domains is required, and each map provides us with more associations and interpretations of what an organisation actually is (Morgan, 1980; Morgan 2006). For G. Morgan, an organisation comes as a broadly understood social system of internal and external relations which function in real conditions, with material and social limitations.

Karl Weick (1989) understands metaphors as keys to the organisational theory in which their conceptual building material is commonly used; however, it does not mean that all metaphors become equally popular. A metaphor which presents an organisation as a machine proves to be inspiring for numerous scholars, whereas other metaphors (such as, for example: an organisation-a spider) have no influence on the organisational theory.

In an organisation, the use of metaphors is aimed at two targets: it facilitates changes and, at the same time, it reinforces traditional values and maintains continuity. Still, metaphors may also misguide us and become a dangerous fantasy. As R. Boland states, such metaphors refer to information, for example: thoughtless repetition of a statement: "an organisation is information" allows us to accept a statement that governance is reduced to differentiation of informative and decisive parameters Boland, 1987). Another misleading metaphor ("information is power") promises control over individuals, it transforms information and power into objects which can be manipulated. First of all, however, it does not take the role of a human being into consideration. Yet another misguiding metaphor ("information is intelligence") makes information and human intelligence equal. This metaphor also removes a human being from a discourse on information systems.

Metaphors, Myths and Self-Creation of New Media Organisations

In the environment of digital media, metaphors accompany the process of mythologisation of media organisations and the rhetoric of revolutionary changes, built on the foundation of an increase in a non-market sector in which

information, knowledge and culture are produced and which is developed in the network environment.

Metaphors are present in key mythologising narrations (the Internet and its participants) which form "the rhetoric of a society." Such narrations are especially focused on:

- the revival of civic participation (an alternative public zone of democratic participation, freedom of choice and social behaviour which constitute almost an ideal social order);
- the nature of network relations in new media which induces us to proclaim "collective awareness," "work outside any control," "the Internet as an environment of common self-organisation," and "the mind beyond any limitations" (Kelly, 1994). Considering anthropological and post-structuralist perspectives, computer networks should foster the development of "collective intelligence," and new humanism which increase self-knowledge through collective thinking. Hence, our imagination is spurred by such statements as "the society of knowledge."
- the shift of power from media organisations to users and their empowerment. The pursuit of common experience should lead to independence of users, and it should allow consumers to take control over formation of experience with products.

„The social Internet" promises not only to transform users into media producers, but also to transform world into a better place – all that thanks to efforts the community-based character of which is to be credited to social media.

The rhetoric of a community does not only facilitate monetisation of users' activities in a non-market sector, but it also contributes to the fact that users, who increase the wealth of shareholders of media companies, remain, first of all, members of a community in social awareness, or in a broader sense: in social media.

In conclusion, rhetoric of a community is related to the following problems:

- because of the statement that „users form a community", the users' role gains the character of a social phenomenon - not a commercial phenomenon;

- new media products and services become "better", more attractive than those offered by media enterprises which are openly oriented towards earning profits;
- media production becomes social experience;
- created by users, media contents become "publications", and the boundaries of media enterprises become eroded.

Such rhetoric is more handy, because technological changes are accompanied by "a cultural lag", that is namely: changes in the behaviour of receivers are delayed beyond changes in technology, there is a dissonance between things which are technologically viable and things which are socially accepted. The concept of the cultural lag was formulated in the mid-1960s, before the expansion of digital technologies which transform media, however, it can be referred to the reality of media as well.

Applying the rhetoric which forces media organisations to constantly search for new business models and to correct the current ones, new media organisations, which dominate the market, use mythologisation of media changes and their own position in the process of media evolution.

The rhetoric of a community allows us to confer positive, non-market attributes to such organisations as Facebook, Twitter or YouTube. Furthermore, metaphors such as "the world of communities," "a platform of democracy and trust," or "a platform of passion for creative participation" allow us to interpret operations undertaken by Google, Yahoo or Twitter mainly from a social and cultural perspective. Facebook is described by such metaphors as "the empire of friendship," "a meeting place," "a place to make new acquaintances, " "an agora of empowerment." Such interpretations affirm a human being as a subject, not a resource or a member of "a target group." The place of "consumers" and "products" is taken by such cultural definitions as "cooperation".

Mythologisation of Google is a multi-dimensional process. As an organisation, it is supposed to focus on a new attitude towards its employees, who stop being subordinates and become partners. Hence, it is possible to conclude that the corporation is not susceptible to any turbulences related to its leadership, and it follows the model of dispersed leadership. The model of Google is supposed to refute the theory of traditional leadership which is more focused on high performance than on people who provide such high performance. The organisational culture of Google should stay faithful to that philosophy.

The story about Google is confirmed by narrative knowledge (Czarniawska-Joerges, 1995). Citations from interviews, case studies, stories which result from various research studies are combined into the source knowledge about the corporation, which not only completes but also comes as a distinctive and important component of the knowledge about it.

Mythologisation of Google takes a form of googlism; it consists in treating the browser as a determinant of reality and interpreting the number of search results for a particular entry as a measurement of its encyclopaedism. The browser becomes the last resort to decide about terminological questions, and we assume that information provided by the Internet is true. Hence, we face deification of the capabilities of an organisation. Its manifestation – characteristic for digital media – is the Church of Google website (MacPherson, 2016) which has been operating since 2001. It follows a post-modern interpretation of religion – it is "digital religion," (Campbell, 2012) namely: religious activities taking place in the cyberspace, which is different from its previous form of a traditional, pre-modern, social institution. It is practice deprived of any superior social structures and obvious social bonds. It expresses fascination with ideas of individual spirituality, confrontation of post-modern concepts with pre-modern ideas about science, evolution and religion (Sleigh).

Some analogical interpretations refer to Facebook. Having experienced severe criticism for the website spreading fake news, Mark Zuckerberg has defined a new mission of Facebook. The place „connecting the world" has been replaced by a place which gives people the power to build community and bring the world closer together (Shinal, 2017). While explaining the role of the website, he compares Facebook to a church, stating that "*people who go to church are more likely to volunteer and give to charity — not just because they're religious, but because they're part of a community"* (Nolan, 2017). Such a change is consistent with a concept presented by D. Boje, who assumes that the role of myths is changed, depending on a situation of an organization (Boje et.al., 1982). When the dynamics of company growth is weaker, but the position of the organisation is still strong, its mythology is stable, and it cannot be separated from the organisation, which "lives" on the myth. When the position of the organisation is weakened, its myth becomes an obstacle, and some "improved or competitive myths" are created. The myth is reformulated, some other features of the organisation become emphasized.

Hence, mythologisation comes as an adaptation mechanism which develops a logical structure of the organisation.

In reference to Greek myths presented in a multi-dimensional way by M.L. Bowles, who considers them to be instruments applied to explain phenomena in organisations; in such a case, it is possible to juxtapose the leader (Zuckerberg) who manipulates images of his organisation with Zeus who – according to mythology – is able to manipulate images of reality.[1] Zuckerberg's archetypic "empire of friends" functions thanks to the mythologisation of Facebook as social media – in this way the archetype intermediates in conveying cultural concepts to the community of Facebook, and in this case, myths might be used as control instruments, but they can also be devaluated, and they can contribute to atrophy of the organisation.[2]

A unique feature of media organisations is their potential of social influence and power – and such a reflection does not refer only to social media.

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Chapter 7
Decline of Traditional Marketing Communication Forms in Generation Y: Myth or Fact?

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ABSTRACT

This chapter presents and discusses the validity of the hypothesis of the decline of the traditional marketing forms among millennials. Based on the literature analysis, the introduction deals with the theoretical aspects of marketing communication, both in its traditional and contemporary forms. The specific character of the Gen Y communication patterns is also presented, following some analyses of the literature and desk research. The empirical section presents the findings from a series of individual in-depth interviews conducted exclusively for this publication with Polish and Turkish millennials, as well as with some managers of an FMCG company. In conclusion, it can be said that the new media are definitely the most important communication channel for the aforementioned group of consumers, and similar tendencies (with some local differences) can be seen in both Turkish and Polish markets. However, it has been shown that not all the traditional media analyzed have lost relevance.

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INTRODUCTION

In today's economy, business entities usually manage relatively complex systems of marketing communication, which identify and assess the key recipients of companies' communications, plan communication activities and select the tools, as well as controlling the quality and the results of communication processes. Due to more and more diverse preferences of customers, and the concept of differentiated marketing, numerous programs of marketing communication need to be created and managed to appeal to various market segments. We have witnessed a rapid and multi-faceted development of the forms and the tools used by companies to communicate with their environment. A steady and dynamic growth of new marketing communication forms can be observed online.

Millennials constitute a unique group of consumers which is especially challenging for marketing professionals in any sector, as the classic marketing tools and the one-size-fits-all approach somehow fail to be as effective as in the case of other clients. One of the main characteristics of the generation is digital fluency. Not only is their everyday use of the electronic media an expression of *esprit de corps* but also a lifestyle. It influences various aspects of their life, including the consumption patterns. Hence, using the contemporary electronic tools for marketing communication is only logical in this market segment.

One of the notable trends nowadays is no doubt the increase in the importance and the scope of use of the new media for marketing communication in the millennial segment. Having said that, we need to address the question of whether the tendency might in the future lead to the decline of the traditional communication tools in the Gen Y segment.

If we set the phenomenon in the context of a consumer behaviour model, a new aspect comes to light, namely the dynamics of client preferences as regards sales channels. We can wonder whether the increase in the importance of the new media in communicating with the millennial segment translates into any changes in their shopping preferences and the shift to online shopping, and if so – in what product categories.

Based on the above rationale, the authors have described the new forms and the increasing importance of the new media in the marketing communication with millennials, as well as discussing the hypothesis of the decline of the traditional forms of marketing communication in the case of the Gen Y.

The theoretical deliberations herein are based on studies of the literature and desk research. The empirical part of the work includes the findings from the series of individual in-depth interviews (IDI) conducted exclusively for this publication. The aim of the research was to study both the recipients of marketing communication, i.e. the members of the millennial generation, and its authors, i.e. the businesses which address their products to Gen Y consumers among others. In order to present high quality data, the authors decided to study two diverse (culturally, economically, and socially) markets: in Poland and in Turkey.

As the research was qualitative in nature, it should not be treated as exhaustive and conclusive as to the scope of the phenomena studied. The authors, however, make the assumption that the informational value of the data collected enabled them to have conducted the objective analysis, which may be treated as an introductory study which brings interesting findings and opens new possibilities for research.

CONCEPT OF MARKETING COMMUNICATION: ITS DEFINITION, TOOLS, AND OBJECTIVES

The powerful and diverse means of today's communication, and the communication options which are available to support brands (e.g. TV, print, and interactive advertising; trade and consumer promotions; arts, sports, and cause sponsorships), pose a challenge for marketers, who must understand what various communication options have to offer in terms of marketing and how they should be combined to optimize marketing programs (Keller, 2001). "Communication can be described as the glue that holds together a channel of distribution. The role of communication within marketing channels is an important issue from both a managerial and a theoretical perspective" (Nevin, 1990). According to American Marketing Association, "Marketing Communications (MarCom) or promotion are coordinated promotional messages and related media used to communicate with a market. Marketing Communications messages are delivered through one or more channels such as digital media, print, radio, television, direct mail, and personal selling. Marketing Communications is an all-encompassing term as it covers marketing practices and tactics including advertising, branding, graphic design, promotion, publicity, public relations, and more" (American

Marketing Association, 2018). The managerial importance stems from the fact that communication difficulties are a prime cause of channel problems. As highlighted by Nevin, apart from conditions such as competition, regulations, product sold (i.e. industrial, consumer, or service), it is the channels which may change communication strategies (Nevin, 1990). Marketing communications has undergone dramatic changes over the years. The challenges presently faced by marketers in designing, implementing, and evaluating marketing communications programs are markedly different from what was going on five years ago. Recently, the marketing communications environment has experienced: a) the fragmentation of the traditional advertising media; and b) the emergence of new media, promotion, and communication alternatives. Marketing and marketing communications are, therefore, in a transition period resulting from technological advances. They reflect a four-level transition process in which organizations move from one stage of integrated marketing communications development to another as a result of organizations' ability to capture and manage information technology (Keller, 2001).

The new approach to business and marketing communications planning has become an irreversible and prevailing tendency among academics and industry practitioners (Kliatchko, 2005). Strategic communications are managed around four major organizational needs, and corresponding objectives are formulated accordingly.

- *Top-of-Mind Awareness*. A top-of-mind objective is set either when a brand name needs to maintain its first position or move up the ranking. This type of objective assumes that the attributes associated with the brand name are the desired ones. Highly creative advertising is recommended in this situation.
- *Brand Image*. A brand image objective is set when a brand name is associated with some undesired attributes. In this case, it is better to show than to tell. In other words, due to the weak credibility of traditional advertising messages, it is in the firm's best interest to use PR and/or BTL interactions as a means to improve the brand's image perception.
- *New Product Introduction*. This objective is set when a company needs to launch or introduce a product. In this case, communication effectiveness ought to be measured by the number of requests for information the company receives vis-à-vis the number of people

reached by the campaign. In other words, what is measured is the number of people who make contact with the organization as a result of its messages. Actual sales are not taken into account, since the new product launch probably will not coincide with the actual manifestation of consumers' need in the precise moment the campaign is launched.

- *Promotional*. A promotional communication objective is set when there is a need to stimulate sales for a limited time, by means of a relevant economic incentive. Effectiveness in this type of campaign is measured by variations in sales compared to previous seasons or other periods of time (Lalama, 2015).

Marketing objectives fall into three broad categories:

- *Feeling-based objectives (Perceptional)*. Changing attitudes through development of brand identity and image; creating shared values and associations with brands and companies.
- *Knowledge-based objectives (Learning)*. Gaining attention, stimulating awareness, and encouraging interest.
- *Action-based objectives (Persuasion)*. Mainly sales oriented, it is about generating information and building customer relationships (Dahlen, 2010; Moriarity, 1996). The Perception, Learning and Persuasion domains have different subcategories and communication tools directly related to the targets

A sample of 225 undergraduate students enrolled in introductory communication courses at a large Midwestern US university responded to a survey. The studies show that letters are no longer the preferred tool for seeking information – e-mails are faster and more efficient in reaching vast numbers of people. It is somewhat surprising, however, that the new medium of personal weblogs is not used more frequently. Interestingly, although blogs are considered similar to mass media in that they allow searching anonymously for information about other people, there are some channels that appear to be useful in seeking social information across relational targets. They include instant messaging and communicating with other people. Social networking sites, such as Facebook and Myspace, were also generally considered useful, except for seeking information. The channels that combine the qualities of both mass and interpersonal media will be useful in getting information about both lesser- and well-known targets (Westerman, 2008).

TRADITIONAL FORMS OF COMMUNICATION WITH CLIENTS

One of the key factors contributing to a product's success or failure is appropriate marketing communications. Marketing communications could be related to product promotion, value proposition, customer satisfaction, or product performance among others. By the turn of the century, companies had almost perfected the art of mass marketing — a "one-size-fits-all" strategy of selling standardized products to a lot of customers. This strategy was ably supported by mass-media communication techniques that helped companies reach millions of customers with a single message (Kumar, 2010). The practice of mass marketing was pioneered by Ford and Coca-Cola in the early twentieth century. This concept was characterized by: (a) standard products that were produced, distributed, advertised, and promoted at a mass level, (b) customers who were anonymous to the companies, (c) one-way marketing communication — from companies to customers, (d) production techniques focusing on the economies of scale, and (e) market share-driven management decisions (Peppers, 1993). At the macro level, organizations now must market across several channels, including television, print, radio, direct mail, and public relations. This twenty-first century trend is quite a change from what happened at the turn of the 20th century, when print advertisements in magazines, newspapers, and on posters were the only means of communicating messages (Kumar, 2010).

Without having to bother with stamps, envelopes, and the delay in postal mail (called "snail mail" by electronic mail enthusiasts), millions of people have interacted via e-mail (Bordia, 1997). While modern communication channels has consumed the attention of groups, traditional communication channels still have their place and can still be very effective in meeting marketing targets. The important traditional communication tools are face-to-face communication, telephone communication, print media communication, radio and TV communication, and direct mail communication.

Face-to-Face Communication

Face-to-face communication is an informal, verbal discussion on a particular subject among people who exchange their views. It is the first and the most effective communication tool for human beings. The first advantage of

face-to-face communication is utilizing body language, which comprises the largest part of human communication. Thus, it lets live feedback be translated through the body language and facial expressions. Face-to-face communication performance is closely linked with the listener's attentiveness, and it is very difficult to get a message across to large gatherings. Face-to-face communication can have some disadvantages, especially for bigger organizations. It may be impossible for the companies to find the time and the place for meetings, as well as synchronize their personnel so as to physically see target groups. In another research, two studies were conducted to compare college students' interpersonal interactions. The results show that the Internet is integrated into their social life, but the face-to-face meetings remain the dominant mode of interpersonal communication (Baym, 2004).

Telephone Communication

After the telephone was invented by Alexander Graham Bell (1847—1922), it became one of the most important instruments for communication. The telephone is an important means of communication within companies. It allows verbal connection and provides nonverbal cues, that is the tone of voice, speech variations, and pauses. One research compared short- (50 km) and long-distance friendships and family relationships, and the results showed that while the telephone was most often used locally, emails predominated in the long-distance relationships (Chen, 2002). It is often the first contact medium. So, before any personal contact is made, the usual thing is to make a phone call to specify the topic of the actual conversation.

As mobile technology turns phones into miniature computers, they offer their users wide access to information, entertainment, and support. Many people feel phones have made the life more hectic and work-oriented because of what we can do with our devices and because of our growing infatuation with the 24/7 access to the functionalities. However, some research shows that cell phones are actually used in the workplace for entertainment and social communication (Freud, 2012).

Print Media Communication

Compared with TV commercials, magazines and newspapers provide a good opportunity to reach a larger number of existing and new clients within a

reasonable budget. The term "print media" refers to all forms of physical, printed paper publications such as newspapers, magazines, books, and journals. Advertising in this medium can either be directly on a page or take the form of inserts (Doyle, 2011; Govoni, 2003). Publications, brochures, posters, and other printed materials are physical items. They can stay in offices or homes for months after they have been received whereas many non-physical marketing materials are useful only for a single purpose. Websites are often skimmed in as little as 15 seconds per visit. When a customer or a prospect reads printed materials, they are more engaged for a longer period of time. On average, a consumer spends 43 minutes reading a magazine (Beane, 2013).

Magazines also have other advantages. They are sold in a large number of copies and can distribute a lot of information (although most of them have more images than text). Press advertising – e.g. in women's and lifestyle magazines – is key in the cosmetic industry. On the other hand, magazines are regarded as a passive and slow form of marketing (Rábováa, 2015).

Television and Radio Communication

Radio and television are broadcast media reaching wider audiences as opposed to print media. Radio and television commercials fall under the category of mass marketing as both national and global audiences can be reached through them. Television is the medium consumers spend most of their "attentive" time with and it is considered a very effective tool of advertising. Television has proven its power to influence human behaviour and it is referred to as the most important and the most expensive tool in advertising media. The cost of advertising there depends on the period and the length of time a commercial is aired. Television conveys company messages complete with visuals, sound, and motion, and it can give products or services instant relevance and prominence (Brassil, 2015). Local radio attracts audiences that want to keep up with local news, events, and personalities, and it is a low-cost medium compared to press or television advertising. Radio is another type of broadcast media. It plays an important role in listener's emotional lives, according to the UK Radio Advertising Bureau (Linton, 2017). Interestingly, the fact that radio has an emotional value for listener is very important for marketers.

The rise of new technology was predicted to spell the end of traditional media. But despite people's fascination with the latest gadgets, it seems the simple pleasure of listening to their radios is what makes people happiest.

The *Media and the Mood of the Nation* study found that people who regularly watched television, used computers, or listened to radio were happier and had more energy than those that did not. With this feature radio reached the highest level ever recorded since 1982 in England (Thomas, 2011).

Direct Mail Communication

The term "direct mail advertising" refers to the use of mail delivered by specialized services as an advertising media vehicle (AMA, 2018). One of the biggest myths among marketers and business owners is that direct mail is dead and it was killed by the Internet. However, direct mail could be considered superior to other marketing channels, based on recent statistics and studies. Direct Marketing Association (DMA) found that the response rate for direct mail is 4.4% – with 0.12% for email – and it's linked with emotional effects (Pulcinella, 2017). In the US, direct mail advertising is the largest single advertising medium totalling over $50 billion per year, or about 35% of the annual advertising expenditure (Business Dictionary, 2018). Especially small businesses cannot afford television commercials, and direct mail provides an advertising medium that is more personal and better targeted than newspapers.

MODERN FORMS OF COMMUNICATION WITH CLIENTS

Traditionally, brand managers, service providers, and product manufacturers used mass communication vehicles (print, TV, radio) as their primary mode of communication. Messages often focused on products and prices with little regard to heterogeneity in the customer's needs and wants. Communication based only on mass advertising has become a thing of the past. Customers' needs and wants have become too diverse for marketers to satisfy them with a single all-purpose approach. With the availability of new data collection and communication tools such as loyalty programs, there is less need to employ techniques that indiscriminately focus only on price. Technological advancements have altered the pattern of commercial communication. For example, with respect to communication channels, the number of players in any media category has greatly increased in the past decade (Kumar, 2010). The growth of direct marketing in the 1980s and 1990s, with subsequent developments in digital marketing in the twenty-first century, can be traced back

to a number of different drivers. In addition to the search for better targeting and closer customer relationships, the increased cost of advertising and the fragmentation of advertising media were undoubtedly an influence on its development. However, it is the introduction of the tools and the technological sophistication to handle the complexity involved with personalized marketing which is seen as the greatest promoter of direct and digital marketing growth. Among these technological advances are:

- increased processing power
- analytical systems development
- development of telephone technology (e.g. freephone access, voice recognition, smartphones)
- electronic point-of-sale (EPOS) technology
- smartcard touch and touchless card technology
- interactive/Internet-enabled television x Internet and World Wide Web technology (Egan, 2015).

The technological advances have made it possible to quickly transmit printed messages, pictures, and even live performances to all comers of the world. The Internet is not only a resource to be consumed but also a means to access and make use of various opportunities. It can be a gateway to informational, economic, cultural, and social advancement (Chen, 2002). Not only has communication always played a role in attracting and keeping customers (and other stakeholders), but with advances in new media and computer technologies, the benefits of understanding and applying communication theory and strategies to marketing have never been greater (Moriarty, 1998). Most businesses employ a host of new technologies to spread their messages among clients and the general public. People have been spending more time on interactive media (i.e., interactive television, pure-play Internet and mobile services, and videogames) than on the traditional media (i.e., radio and print media) And this trend is expected to grow even more over time. Clearly, firms should start to take advantage of this modified media landscape because of the increasing importance given to the interactive media and how it fits perfectly with the objective of building two-way conversations with customers (Kumar, 2010). In this day and age, digital advertising, including the use of Internet search engines such as Google to promote products and services, has

revolutionized marketing. Some of the leading new media marketing channels are websites and website content, search engines, social media networks, email newsletters, online video, the online forum, and content aggregators.

Website Communication

Generally, the Internet is the first source most people go to looking for new products and/or services. Online research has become an integral part of the buying process and Web portals have become key factors for the decision making system. The number of Internet users was over 4.1 billion worldwide in 2017 (IWS, 2018). The number of Internet users in Turkey in 2017 amounted to 56 million users (IWS, 2018), in Poland in the same period it amounted to 27.6 million (Gemius PBI, 2018). If properly planed, implemented, and controlled, a website is a reflection of a business' image, providing 24/7 access to products and/or services to consumers worldwide. Websites are more than visual representation – they are also one of the most convenient means for clients to get in contact with companies. The Internet is different from other broadcasting media (TV and radio) in that it is integrated with the editorial content as in print media. Whereas advertising messages alternate with program content in broadcasting media, on the Internet, advertisements are in competition with page content, which makes it difficult to capture users' attention (Lundgren, 2004).

Social Media Communication

Communication technologies occupy the middle ground between spoken and written language. The electronic discourse used in e-mails, text messages, or on Internet chat rooms often resembles writing that reads as if it were being spoken (Watt, 2010). Social media is a constantly evolving set of methods and technologies which enable people to interact, communicate, and share ideas over the Web. Blogs are one of the oldest and the most recognizable Internet social tools. The word "blog" (from "web log") is defined as an online diary where individuals post thoughts and ideas, daily events, and their personal knowledge about specific topics. Compared to corporate websites, blogs are simple to set up and run, and their content can be easily modified and updated. A business blog is an important communication channel (just

like other social media, direct mail, email marketing, etc.) that helps support business growth (Palonka, 2016).

In many markets, customers are strongly influenced by peer opinions. Viral marketing takes advantage of this to inexpensively promote a product by marketing primarily to those with the strongest influence in the market (Richardson, 2002). Viral marketing is a marketing phenomenon that facilitates and encourages people to pass along a marketing message. It is nicknamed "viral" because the growing number of people exposed to a message mimics the process of passing a virus or disease from one person to another (AMA, 2018). According to Lescovec, consumers showing increasing resistance to traditional forms of advertising, thereby the traditional marketers have turned to alternate strategies such as viral marketing. Viral marketing exploits existing social networks by encouraging customers to share product information with their friends. But inappropriate use of viral marketing can be counterproductive and create unfavourable attitudes towards products. Although word of mouth can be a powerful factor influencing purchasing decisions, it can be tricky for advertisers to tap into. Some services used by individuals to communicate are natural candidates for viral marketing because the product can be observed or advertised as part of the communication. Communities are usually centred around a product group, such as books, music, or DVDs, but almost all of them share recommendations (Leskovec, 2007).

Electronic Mail Communication

To communicate with customers, businesses also use emails. Email addresses are becoming default logins to customer-only areas on many websites. The value of email lies in its cost and convenience. Companies send thousands or millions of emails with almost no incremental cost per piece. Email is a convenient tool to facilitate compliance in regulated industries. It can be requested from receivers to provide information as to whether emails have been read or not. Email has long been the core tool for business communications. However, a 2013 survey by Send mail, Inc. found that it had sparked tensions and confusion, and other negative feelings in 64% of working professionals. While writing effective emails, remember to avoid over communicating, use subject lines appropriately, be clear, brief, and polite, and proofread before hitting "Send" (Mindtools, 2018).

Marketing communications is both a key to success for many brands and one of the culprits responsible for lots of failures. Effectively designed and implemented, marketing communications programs are invaluable for building and managing brand equity. The complexity of that task, however, is enormous (Keller, 2001). Consumers obviously vary by a host of different characteristics: demographics (e.g., age, gender, race), psychographics (e.g. attitudes towards self, others, possessions), and behaviour (e.g. brand choices, usage, loyalty), which often serve as the basis for market segmentation and the development of distinct marketing programs. Each of these characteristics may impact consumers' responses to marketing communications (MacInnis, 1991). A common strategy in assessing the social and personal well-being consequences of the Internet has been to compare people based on their amount of Internet use. (Baym, 2004).

Mobile Marketing Communication

According to the Mobile Marketing Association (MMA), "mobile marketing" is broadly defined as advertising which includes apps, messaging, mCommerce, and CRM on all mobile devices including smartphones and tablets (MMA, 2018). Mobile marketing has reached its tipping point with the great advances in innovation. Technology can transform the power and the impact of mobile campaigns. The winning trends in mobile marketing according to Mobile Marketing Association are:

- Strive to increase brand relevance,
- Drive emotional connections and solve problems,
- Choose immersive and visually compelling ad formats,
- Create apps that are their own engagement ecosystem,
- Set mobile as a cornerstone and build with other channels,
- Drive change and social impact (Kantar, 2016).

It's expected that in 2018 mobile advertising will drive 75% of all digital ad spend in the USA. The massive and rapid transfer of funding has enabled almost all the innovations that Google, Facebook, most of the massive app ecosystem on Android and iOS, and many other tech giants have brought to the market (Koetsier, 2018). Mobile device adoption rates are increasing

at 80% in 2016 alone. Some advantages make mobile marketing more and more important. First of all, the time spent by people on mobile devices is increasing and mobile commerce go hand-in-hand. Mobile technology gives consumers the opportunity to shop and compare while they walk down the store aisle, and up to 90% of people who open a message will read it within three seconds and this is far higher than email. SMS has the open rate of 98%. (Meyer, 2017).

DIGITAL COMMUNICATION IN GENERATION Y

Definition of Millennial Generation

The notion of "generation"[1] is difficult to define. The formal definition of the Polish equivalent of the word (*pokolenie*) has it that a generation is used in reference to: 1) a group of people (or animals or plants) of roughly the same age; 2) the entirety of people with the same formative experiences; 3) a period of time equal to the length of life of people born around the same time; 4) members of a family who are of similar age and status (Słownik Języka Polskiego, 2007; Cambridge Dictionary, 2018; Turkish Dictionary, 2018).

In the literature on sociology, numerous definitions of the term exist. Each author refers in his/her descriptions to one characteristic aspect of the notion. They can be grouped into three categories. The definitions in the first one highlight the demographic aspect; in the second categories the stress is laid on demographics and history; in the third – on psychology and history.

If a generation is perceived from the demographic perspective, the term may mean "[...] a defined number of age groups who are characteristic because of how they differ from the previous generation (seen as a link in the genealogy of cultural aspiration, attitudes, and activities) on a series of relevant features which may be viewed as new elements in the general set of values, reflecting changes in the structure and culture of a society" (Gołębiowski, 1980).

Dilthey's definition focuses on demographics and history. In this case, a generation is made up of "[...] people growing up together and sharing their youth who are active together as adults. If the persons experienced the same facts in their formative years, they constitute a homogenous whole in spite of the variations in the impact of the facts and the impact being mixed with

other factors"(Kuderowicz, 1966). An example of a definition characteristic for the third, psychological and historical category may be Ossowska's definition. For her, a generation is "[...] a group of people sharing attitudes as a result of experiencing historical events together" (Ossowska, 1963). The aforementioned definitions focus on some relevant factors. In the first case, it is biology – age, to be exact – that is crucial. In the second one, it is accompanied by history people live in with its unrepeatability and volatility. The third perspective skips over demographics and focus on historical events forming attitudes typical of a generation. According to the sociological definition, a generation is a part of a population that is older or younger than other cohorts by the period of time between the birth of parents and the birth of their children. It is not the biological age that polarizes generations. "The old" and "the young" will clearly differ as to their attitudes, views, values, aspirations, and even lifestyles. It is mostly about the antagonism between them, resulting from different views on life and experiences, e.g. major historical events (Socjologia. Podręcznik encyklopedyczny, 2008).

Interestingly, generation differences occur in all the societies. However, if they are rapid and profound, and if a society goes through a disaster (e.g. war or revolution) affecting various age groups with varying severity, the differences may become dramatic and they may have upsetting consequences. The so-called "generation gap" occurs. In such cases, the traditional authorities are undermined, and youth and modernity are held in high esteem. Therefore, not to overcomplicate matters, in sociology, we use the term "generation" for an age group which – as a result of being born around the same time – witnessed some major historical event or events. The nomenclature and distinctions are a matter of a convention applied. In some case, it may raise a few eyebrows. Some researchers believe that attempts at classifying and giving generations catchy names are typical of popular culture as nomenclatures belong more to the realm of journalism than science.

Still, the literature on the subject knows various classifications of generations which differ as to both the terminologies and the beginnings of the cohorts. Following Joyce Lain Kennedy, usually the following generations are mentioned: Greatest Generation – born before 1930; Veterans (Radio Babies, The Silent Generations) – born in 1930—1945; Baby Boomers – born in 1946—1969, Generation X (Baby Busters) – born in 1970—1979, and Generation Y (Millennials) – born in 1980—1995 (Kennedy, 2007).

Moreover, the list has recently been updated to include Generation Z, that is the cohort starting after 1995 – in the times of prosperity and advances in technologies. They are the most divided, or diverse, generation, living in the virtual world, that has difficulty understanding the real world despite their open-mindedness. They constitute the first generation whose future success will to a great extent depend on their parents and the status they had achieved after the 1989 transition. The generation will have to face crisis, learn exotic languages, and accept bosses from different cultures.

Some of the aforementioned names are references to historic events, key social phenomena, or special dates. The latter category is especially important for Generation Y, who grew up in this millennium. Generation Y is also often referred to as 'Millennium Generation', 'millennials', 'Generation whY', 'Echo Boomers', 'Generation Net' (Williams, Page, 2011), 'Net Generation' - used by Don Tapscott (Tapscott, 2010) - 'Generation Next', Search Generation', 'Me Generation', 'iPod Generation', and even 'Flipflop Generation'. Generation Y consists of people born between 1980 and 1996 (Bergh, Behrer, 2012) or 1977 and 2004, or maybe between 1981 and 2000, or between 1978 and 2002 (Tolbize, 2008). Some authors emphasise the fact that the term should only be used when referring to people from the USA or Canada (*Webster's II New College Dictionary*, 2005; Tingley, 2015). The nomenclature is, however, accepted in Poland and Turkey too, although there are no precise dates in the literature for when the cohort starts and ends.

Although a generation may be viewed in terms of time periods, for historians, sociologists, and anthropologists – who study generations in scientific terms – generations emerge as a result of social group formation. Sztompka defines the process as "[...] emerging affiliation with groups of different, even contradictory, aims and interests, requiring unambiguous identification, loyalty, and commitment from its members"(Sztompka, 2002).

Characteristics of Generation Y

Millennials are the most influential and demanding consumer group on the market. It is a young generation characterized by individualism, confidence, openness, tolerance, hedonism, preference for novelty, optimism, commitment, placing stress on experiences, friendships, and relations, as well as the active use of social media. The generation uses all the Internet has to offer and is characteristic for its high digital literacy. Its members put a lot of emphasis on their image created with social media.

Citing some findings of a study in the article *Defining Generation Y. The Next Generation* published in *Youthwork Magazine* in May 1997, Goban-Klas lists traits typical for the Millennial Generation which are computer- and Internet-related (Goban-Klas, 2002):

- Their hearts beat fast. Bombarded with images, they constantly need to receive new stimuli.
- Remote control is what best reflects their reality – change is constant, and concentration volatile.
- Nothing's shocking for them. They are tired with the continuous influx of information but can't live without it. Raised on TV messages, they desensitized to it and its impact. They are never impressed. They have access to all mass media and information resources. They know more than the previous generation and are more aware of the world's problems.
- They do not trust adults. In the field of multimedia, they know more than their teachers.
- They are a prefigurative generation (Margaret Mead[2]). The roles are reversed and children educate parents – sons show their dads how to use a computer or a mobile phone, and how to surf the Internet.

For Tapscott, on the other hand, Generation Y presents certain attitudes and behaviours he calls "norms". They are: freedom, customization, careful observation, credibility, cooperation, entertainment, fast pace, innovation, and media habits (Tapscott, 2010).

1. *Freedom*. Generation Y expects freedom of choice in each and every aspect of their lives. The ubiquitous Internet makes it possible for them to always find answers to all the questions they have. Considering a purchase, they receive countless reviews from Internet users. That is why 83% say they know exactly what they want to buy before they go shopping. Millennials demand return or exchange options if they make a bad choice. Generation Y delights in the diversity which was so tiring for Generation X. The Internet generation expects mobile education. Sitting through lectures is a thing of the past. Better option for them is e-learning, which gives them the ability to choose both the place and time for learning. They have the access to the entirety of the knowledge

stored in the Internet and they do not see why they should participate in lectures. The Net Generation wants to be free to choose where and when they work. The liberation from the grind of the office and working hours comes from new media. Millennials like to combine work, entertainment, and social life. They prefer flexible hours and performance-related pay which does not reflect the hours spent in the office. They do not get attached to their jobs. They are not loyal. Without regrets, they give up great jobs to find something better-paid, more challenging, or involving frequent travels. Most often, they strive to have a business of their own to have the freedom to decide about it and to be creative, without having to answer to a boss.

2. *Customization*, i.e. attuning the reality to their needs. Generation Y adjust accordingly their media devices, cars, and private spaces. They make decisions as to how to spend their free time and how to manage it. Therefore, the personalisation option is crucial for them. It is most often more about the aesthetics than functionalities. At work, they want to create work conditions to meet their needs. They reject, therefore, rigid job descriptions in favour of flexible objectives, freedom, and general guidelines.
3. *Careful observation*. Generation Y is better than Generation X at distinguishing reality from fiction. They had to gain the skill in the face of the volume of data coming to them from the Internet, including unreliable information. They are good at comparing and verifying data on products, and looking for best prices. They are a fastidious generation of careful observers, who are critical about the reality, sceptical about reviews found in the Internet, and seeking opinions from their friends.
4. *Credibility*. Thanks to the Internet, Generation Y has the access to various data from different fields. They value knowledge perceived as a source of credibility, which is very important for them. They care about honesty, tolerance, knowledge, transparency, responsibility, respect, access to news, truthfulness, and integrity. They expect reliability in products for everyday use (company authenticity), highest quality (including music and films), and products which are not harmful to living organisms and which are created accordingly. They check companies' reliability online, using social media.
5. *Cooperation*. Generation Y is all about cooperation. They are a relationship generation, using social media, forums, emails, and "creating"

the Internet. Their zeal and cooperative spirit are often used for building companies. Generation Y wants to work together to create better products and services. They think their knowledge is useful. They like being in a selected company of people with specific expertise. They want to be able to make decisions. They expect their working conditions to support their highest productivity.

6. *Entertainment*. This generation thinks work should be not so much a chore but rather a form of entertainment. Especially as the boundaries between the time for work and for entertainment are blurring, they believe they can pay the bills, doing what they like. Generation Y values products which can be used for unintended purposes.
7. *Fast pace*. The Net Generation grew up in the digital era and is accustomed to receiving immediate responses. They believe any message should be immediately followed by an answer, so they are critical of long reaction time. That is why the delivery of ordered goods should not take more than a couple of days, and companies which are fast are praised and deemed as trustworthy. For Generation Y, everything should be fast. Their careers should be fast, with immediate and ongoing feedback supporting professional self-confidence. This is how possibly their loyalty may be achieved. Traditional office jobs are tiring and difficult.
8. *Innovation*. This generation grew up in the culture of innovation. New technological solutions come up every few months in an endless series of innovations. Hence, they need to constantly catch up with them. Brand new gadgets arouse envy in their friends but they strengthen their social status and positive self-image. At work, innovation involves rejecting the established hierarchy of orders and control and developing management strategies which stimulate cooperation and creativity. The generation wants the workplace to be innovative and creative. It should apply latest solutions, and be dynamic and efficient.

The above description listing the characteristic features of millennials – both younger and older – shows some generational norms, says Tapscott, such as: freedom to be whatever one wants; freedom of choice; customising everything according to one's needs; scepticism and careful observation of both the real and the virtual world; placing great value on reliability, honesty, respect and transparency, cooperation with Internet friends and colleagues; and most importantly – fast pace of life and delight in innovations of any kind.

The younger millennials are most often still studying; the older have jobs. It means that the opinions of the two subgroups may and will often be poles apart (especially as regards their purchasing power, preferences, and shopping behaviours). The older millennials share some traits with the preceding Generation X; however, the new social, political, and technological reality – mostly, the growth of communication technologies – shaped them somewhat differently. They often grew up "offline" and the technological developments forced them to adapt quickly to the new conditions and to use the Net effectively for communication, work, spending free time, and online shopping. The purchasing power of the younger millennials is beginning to shape and it may in the future be potentially interesting for businesses. Just like their older siblings share some traits with Generation X, they resemble Generation Z – with their smartphones giving them immediate access to the Internet, communication with their friends, music, films, and numerous apps. The younger millennials put a lot of emphasis on their image. They use all the Internet has to offer in this regard, all the newest tools, social media, and the blogs they run (*OMG! Czyli jak mówić do polskich milenialsów*, 2014; Bolton, R.N. ... et al, 2013).

It is estimated that over 25 million people in Turkey is the Y generation. (Tufur, 2011). Generation Y constitute one quarter of Turkey's population. The Y generation, which constitutes a large part of the business world as a result of the researches and which will have the capacity of manager in the coming period, follows a profile that is very different from the generation before it with the effect of technology and globalization. A significant portion of the workforce structure in Turkey constitutes a dynamic young population. According to data from Turkey's statistical office, a large proportion of employment in Turkey of Generation X (born in 1965 - 1979) and Y generation (born in 1981 and 2000) (Kelgökmen, Yalçın, 2017).

In Poland, the Y generation has more than 11 million people (Brief.pl, 2018) and the generation is viewed somewhat pejoratively, as some publications on the subject describe its members as lazy, entitled, jaded, superficial, and spending most of their lives with their smartphones, or other Internet devices, logged into their social media profiles. Twenge and Campbell support this opinion with studies showing that "College students in the 2000s were significantly more narcissistic then Gen Xers and Baby Boomers in the 1970s, '80s, and '90s. The Boomers, a generation famous for being self-absorbed,

were outdone by their children. By 2006, two-thirds of college students scored above the scales original 1979—85 sample average, a 30% increase in only two decades. [...] The upswing in narcissism appears to be accelerating: the increase between 2000 and 2006 was especially steep" (Twenge, Campbell, 2009). The opinion may however be biased due to gaps in the knowledge of the millennial specific character. As a result, it may negatively affect business practices, rendering marketing strategies ineffective. It turns out that the Millennial Generation is a unique consumer cohort which poses considerable challenges for marketers of all sectors as the traditional marketing tools and conventional approaches may be highly ineffective.

Communication Processes in Generation Y

A generational classification may be used to present the impact of specific political, social (including environment, class, financial status, and family), and economic events on a given generation. Market conditions – mostly labour market-related – determine people's consciousness and expectations. In the contemporary world, it is the latest technologies which prompt people to communicate online. A modern social communication medium, the Internet is currently extremely important because of the vast range of available communication options and the growing numbers of its users. With the changing trends and consumer behaviours, the range of tools available is constantly expanding. In the era of rapid technological advances in various spheres of our life, the Internet systematically develops more and more functionalities.

Social media are an extremely dynamic phenomenon in online communication. Research shows that it may take only several months to significantly change the design, the character, or the scope of functionalities of a given service. The dynamics of such changes, i.e. the growth rate of social media services, has constantly been increasing. Complementary apps and services are transformed to eventually make their scopes of functionalities relatively similar (Wagner, 2014). Such initiatives are meant to ensure loyalty of current users and win new ones through better quality and competitiveness of services (Somers, 2014). The vast scope of useful instruments found in social media is effectively used by both the older and the younger millennials. Both groups have more in common with one another than with the preceding Gen Xers. The one common trait for all of them is their digital proficiency. The high

digital literacy should not however be treated in terms of the communication technologies only, as it is about their lifestyle and self-expression. Anyway, they are the first generation growing up in a reality filled with computers, mobile phones, tablets, smartphones, and Internet social networks (Bolton, R.N. ... et al, 2013). Generation Y is defined by things like Google, Facebook, globalization, or terrorist attacks. Their main communication channels are social media (Eckleberry-Hunt, Tucciarone, 2011).

Generation Y has developed a new culture of communication. The young people tend to communicate with everyone the way they do with their peers. Such attitude may be detrimental to the image of a company if a young employee treats customers as if they were his/her friends and does not understand that sometimes you need to wait a couple of days for a response (Fazlagić, 2008). Compared to Gen Xers, millennials use the Internet for different purposes. For the former, it is a tool used mostly for work. For the latter, the Web is a community. Internet functionalities and the time spent exploring them are a source of relations, entertainment, relaxation, tips, and inspirations. Both younger and older millennials use their smartphones mostly to surf the Internet, listen to music, create multimedia files (photos, films), and to access social network websites. New technologies are part of their lives. They are actual "digital natives", who are interested in not only searching for information but in creating personal content and changing the reality. Their communications are fast and brief. They use acronyms, abbreviations, and emoticons. The symbolic jargon of text messages is their natural habitat. They want to be a part of active communities which constantly re-form. As they live intensive lives, they use social media to show their commitment to cultural debates, ideas, and creating new content as well as mash-ups. Apparently, it is the younger millennials who are more interested in such practices, as the older ones are more like Gen Xers in that respect.

There is no denying Generation Y uses social media for a host of reasons; however, Twenge and Campbell notice that the technologies are great instruments for people with an excessive feeling of self-worth (McAfee). It is therefore important to remember that the Web 2.0 tools should be used so we can become a good friend, not a narcissist. Hence, effective communication with millennials should be: mobile friendly, social, visual, real time. Moreover, it is obvious that millennials demand immediate feedback – they post a photo on their Facebook page and wait for "likes". For their superiors, who

are mostly Gen Xers, it poses a challenge as they require feedback only in terms of success/failure. That is why organisational competences need to be constantly developed. Managers need to learn to provide ongoing feedback to their employees. It is worth noting that millennials make use of their contacts to filter content. Reaching the "millennial" target is most difficult for press. Newspapers and journals are boring for them. Moreover, the parents of millennials failed to model appropriate behaviours in their kids, having lost interest in buying papers (Machała, 2013).

The members of Generation Y pay attention to friends and acquaintances. The two age groups constituting the Millennial Generation unanimously report friends and friendships as their life priorities outdoing health, fame, and money. It is no surprise, then, that people who care so much about their friends want to be in touch with them as often as possible even if the contact is through constantly active smartphone.

Millennials are active and effective in using the vast range of social media functionalities. They do so to build friendships, relations, and contacts, what is one of their priorities. They have profiles on all the biggest social networks, i.e. Facebook, Twitter, Instagram, or YouTube.

AIMS, METHODOLOGY, AND RESULTS

Aims and Research Methodology

In order to discuss the hypothesis of the superiority of the new media in the marketing communication with the millennial segment, a procedure of qualitative research was applied in the form of a series of individual in-depth interviews (IDI). Qualitative research, which is used in this study, has become an increasingly popular approach in social research. The qualitative research strategies lay greater emphasis on words than on the quantification and the analysis of data collected (Bryman, 2012). Qualitative interviewing is a flexible and powerful tool to capture the voices of people and the ways they give meaning to their experiences (Rabionet, 2011). There are different approaches to conducting such interviews. Semi-structured ones are fairly open and flexible, as they allow the interviewer to ask follow-up questions and change the sequence of questions, based on the interviewee's responses

(Kvale, 1996). The semi-structured interview is chosen for this study as a data collecting tool. This type of interviews is an effective and efficient method of collecting qualitative data (O'Keeffe, 2016).

The aim of the research was to study both the recipients of marketing communication, i.e. the members of the millennial generation, and its authors, i.e. the businesses which address their products to Gen Y consumers among others. In order to present high quality data, the authors decided to study two diverse (culturally, economically, and socially) markets: in Poland and in Turkey. Due to the rigid dichotomy between both the groups of subjects and the locations, the qualitative research procedure was as follows:

- IDIs were conducted with ten members of the millennial cohort (5 in Poland and 5 in Turkey);
- IDIs were conducted with two DANONE brand managers, as the company wants to reach, among others, the millennial segment with its FMCG;
- a comparative analysis was conducted among Polish and Turkish millennials, as well as among Polish and Turkish DANONE managers, to juxtapose the two research areas and identify possible parallels.

Study of Polish and Turkish Millennials

In the IDIs conducted, some Polish and Turkish millennials were asked to assess the effectiveness of the traditional (i.e. TV, radio, print media, direct mail advertising) and the modern forms of marketing communication (i.e. websites, social media, e-mail, mobile marketing). The results show that TV and the radio are rarely watched/listened to. Only one subject said he regularly watched TV. Three people indicated they listened to the radio only while driving, and two subjects never listen to it. The millennials questioned said the printed media were getting less and less important for them and they did not follow them. For them, corporate websites are the main tool for getting information and are used very often. Social media are the most commonly used channel, although they are not deemed reliable, while advertising through e-mails and mobile apps is not often reported (Table 1).

According to the Polish millennials questioned, social media (average rating 6.6), websites (average rating 5.4), and mobile marketing (average

Table 1. Effectiveness of marketing communication (Turkey) (1 – lowest; 7 – highest)

Channel/Tool	Millennials					Total	Average
	1	2	3	4	5		
TV	3	7	2	5	4	21	4.2
Radio	2	1	1	1	4	9	1.8
Print media	4	1	3	1	6	15	3
Direct Mail Advertising	5	3	5	6	7	26	5.2
Websites	4	4	7	6	7	28	5.6
Social Media	7	6	7	7	7	34	6.8
E-mail	4	3	3	4	7	21	4.2
Mobile Marketing	1	3	5	2	2	13	2.6

Source: own study based on research

rating 4.6) are most effective in providing commercial information. Among the traditional media, only television is appreciated in this context (average rating 4.0) (Table 2).

In comparison to Turkey, radio and mobile marketing are more important in Poland. Some traditional communication tools (e.g. direct mail advertising and print media) are almost two times more attractive for the Turkish millennials than for the Polish millennials questioned.

Table 2. Effectiveness of marketing communication (Poland) (1 – lowest; 7 – highest)

Channel/Tool	Millennials					Total	Average
	1	2	3	4	5		
TV	4	6	7	1	2	20	4
Radio	2	4	3	3	1	13	2,6
Print media	3	2	3	1	2	11	2,2
Direct Mail Advertising	1	2	6	1	4	14	2,8
Websites	7	6	5	5	4	27	5,4
Social Media	7	6	7	7	6	33	6,6
E-mail	5	2	7	1	5	20	4
Mobile Marketing	5	6	2	5	5	23	4,6

Source: own study based on research

Both the Polish and the Turkish subjects were asked about the main marketing communication and purchase channels as regards the last five products they had purchased. The information on the desired products are most often obtained by both groups through the new media (websites, social media), and only incidentally on TV or through several different channels. Their purchase channels are often traditional retail outlets and websites (Table 3 and 4).

The respondents were also asked what communication and sales channels they would like to see for their three favourite brands. In Turkey, the responses

Table 4. Information channels and purchase channels (Poland)

Product Category	Channels *	1.	2.	3.	4.	5.
Clothes	Information Channel	X	x	Multi-channel	Social media	x
	Purchase Channel	X	x	Shop	Website	x
Books	Information Channel	X	x	x	Website	x
	Purchase Channel	X	x	x	Shop	x
Food	Information Channel	X	Multi-channel	x	TV	x
	Purchase Channel	X	Shop	x	Shop	x
Shoes	Information Channel	Website	Website	Billboards	x	Website
	Purchase Channel	Website	Website	Shop	x	Shop
Cosmetics	Information Channel	Multi-channel	Website	Website	x	Social media
	Purchase Channel	Shop	Website	Website	x	Shop
Electronics	Information Channel	Social media	x	Website	Social media	Website
	Purchase Channel	Website	x	Website	Website	Multi-channel

* In the case of information channels, the term "multi-channel" refers mainly to using multiple forms of communication through the new media (the traditional media are reported only incidentally)

Source: own study based on research

Table 5. Communication and sales channels expected for favourite brands (Turkey)

Product Category	Channels	1.	2.	3.	4.	5.
Clothes	Information Channel	Shop	Social Media	website	Social Media	TV
	Purchase Channel	Shop	Social Media	website	Social Media	TV
Apparel	Information Channel	Social Media	Social Media	x	Website	Website
	Purchase Channel	Social Media	Social Media	x	Website	Website
Shoes	Information Channel	Social Media	x	x	Website	x
	Purchase Channel	Shop	x	x	Website	x
Electronics	Information Channel	X	TV	x	x	x
	Purchase Channel	X	x	x	x	x
Furniture	Information Channel	X	x	x	x	TV, Website
	Purchase Channel	X	x	x	x	TV, Website

Source: own study based on research

depended on a product category; however, the new communication tools were reported most often. Although this varies from product to product, social media and the Internet are mostly used for information and purchase even though they are not seen as safe. Allowing for the safety factor, corporate websites are preferred for purchasing (Table 5). The Polish millennials clearly preferred the multi-channel access to product and brand information. However, it should be noted that "multi-channel" refers mainly to the many forms of the new media communication (traditional media are seldom indicated; if so, it is mainly television). The sales channels indicated for the favourite brands are closely related to specific product categories. In the case of the products indicated by the millennials, the favourite channel of purchase was often both websites and traditional stores (new media – slightly more often). The Polish millennials do not report any concerns about the safety of online shopping (Table 6).

Table 6. Communication and sales channels expected for favourite brands (Poland)

Product Category	Channels*	1.	2.	3.	4.	5.
Clothes	Information Channel	X	x	Multi-channel	x	Multi-channel
	Purchase Channel	X	x	Multi-channel	x	Website
Jewellery	Information Channel	X	x	x	Social media	Social media
	Purchase Channel	X	x	x	Shop	Shop
Shoes	Information Channel	X	Multi-channel	x	Multi-channel	x
	Purchase Channel	X	Multi-channel	x	Multi-channel	x
Electronics	Information Channel	X	x	x	x	x
	Purchase Channel	X	x	x	x	x
Furniture	Information Channel	X	x	x	Multi-channel	x
	Purchase Channel	X	x	x	Shop	x
Food	Information Channel	Multi-channel	x	x	x	x
	Purchase Channel	Shop	x	x	x	x
Cosmetics	Information Channel	Multi-channel	Social media	x	x	Social media
	Purchase Channel	Website	Website	x	x	Website

* In the case of information channels, the term "multi-channel" refers mainly to using multiple forms of communication through the new media (the traditional media are reported only incidentally)

Source: own study based on research

Study of Polish and Turkish Managers

DANONE is a world leader in four businesses: essential dairy and plant-based products, early life nutrition, medical nutrition, and waters (Danone, 2018). Started in 1919 with the creation of the first DANONE yoghurt in a pharmacy in Barcelona, DANONE has since been dealing in fresh dairy

products. DANONE products are available in more than 120 countries across the five continents. It represents and embraces the rich array of geographical specificities, cultures, communities, and lifestyles to tailor the best possible offer (Danone, 2018). First DANONE products appeared in Poland and Turkey in 1991 and 1998, respectively. The IDIs conducted with some Polish and Turkish DANONE managers included a sequence of questions regarding client segmentation, as well as the scope of use and the assessment of both the traditional and the modern forms of marketing communication. The semi-structured IDIs conducted were to help understand how a multinational company's marketing managers perceive and apply the media in the millennial segment, and to find any evidence that in the two countries the approach to the media may be different.

In order to determine the precision of the market segmentation and the level of knowledge of the millennial segment among DANONE managers, the two subjects were asked about the profiles of the consumer data collected. DANONE Poland obtains the data from GfK company[3] as well as conducting ad hoc research to understand and gain deeper knowledge of potential target groups for a given brand or product, and to obtain details of the profiles, and the sociodemographic, the attitudes, and the lifestyles of their consumers. DANONE Turkey works with various research companies for each brand and product to obtain the information about their customers' age, gender, geographical location, socioeconomic status, as well as consumption habits and interests.

As far as the evaluation of the traditional forms of communication is concerned (television, radio, press, outdoor), in both markets the opinions were similar. DANONE has relied heavily on the traditional media in Poland. They are considered effective channels to reach mass audiences – especially the elderly and the mothers, who are usually responsible for feeding families and are the most important clients for DANONE Poland. The traditional media are also very important for DANONE in Turkey. The Internet use in the context of DANONE operations is 60—70% of the traditional communication.

As far as the modern forms of marketing communication go – websites, social media, e-mail, viral marketing, guerrilla marketing – DANONE Poland would be considered modern in some respects, and traditional in others. For instance, the website is the basic source of information, but it is not interactive, and often it is more effective to reach the target audience in

its natural habitat (like social media) than to try to redirect the traffic to the website. DANONE entered into a partnership with the ONET news portal to create interesting and only lightly branded content based on their materials. In this case, they meet their clients in the news hub they habitually visit and present content which is interesting and more trustworthy (as it comes from a media outlet) as well as ensuring there is a link between the content and the brand via product placement, page branding, and other subtle visual cues. In Turkey, DANONE make excessive use of the modern communication tools and believe in their power. The tools are especially important for customer analysis. They enable the access to the clients, as well as providing information and understanding. The DANONE management believe that the use of the modern communication tools will continue to increase over time.

In Poland, for brands with substantial media budgets, DANONE would use TV, the radio, social media campaigns, in-store media, and media partnerships. For new products, they would initiate WOM campaigns. Sometimes, they even do some experiential marketing. They have constantly been investing a part of their budget into SEM campaigns. In Turkey, to effectively reach their target groups, DANONE use TV, radio, and newspaper campaigns.

Another aspect analysed was the factors determining the forms of marketing communication chosen. DANONE Poland first look at a consumer journey – a day in the life of a target group's representative. They note his/her habits, obligations, and favourite pastimes. They look for any touchpoints when and where they can engage the client in a meaningful way. If he/she is from a big city and tends to commute to work – then they would invest in an OOH campaign[4] to launch a new product. If he/she listens to the radio, then they would co-operate with a popular radio station on a morning show competition to reinforce the "breakfast moment" positioning of a given product. To gain reach, they would invest money in TV commercials and supply them with other channels, such as social media campaigns, for greater coverage. Naturally, all of the above depends on a brand and its budget. Consumer tests are run on the communications developed (mainly TV ads) and often various creations are tested with digital partners (FB, YouTube) to progress through campaigns with the best ones. In Turkey, DANONE determine different potential target groups for each of their products and identify where the groups will need the products, so that they can be appropriately positioned. Sometimes, DANONE first analyse the needs of their customers to develop appropriate products. Next, they shape their communication activities by identifying the

areas of interest for the target groups. In this process, DANONE also provide appropriate communications at appropriate intervals, taking into account the channels used by the relevant target groups. For example, while DANONE advertise a new product on television, they also reach the target group in the social media.

The Polish millennials are expected to account for around 20% of sales and it is emphasised that this target group is digitally savvy and very difficult to effectively reach through the traditional media. The DANONE manager from Turkey was not able to provide any estimates regarding the cohort, but millennials are of no particular importance to the company's marketing activities, because DANONE aims to respond to people's needs by identifying clients who share common emotions, thoughts, and needs, rather than a specific age group.

The DANONE managers were also asked about their reaction to the popular opinion of the declining importance of the traditional forms of communication with millennial clients. In Poland, the traditional media are less and less effective in reaching the millennial segment while other channels, often cheaper for marketers, are gaining importance. The Polish DANONE manager said he would not go as far as saying it was "a decline". The company reaches the segment and builds their awareness through TV, digital, OOH, and in-store campaigns. The Internet is a source of more detailed information for millennials. They buy DANONE products in hypermarkets, supermarkets, discount stores, and small traditional stores. Online purchases in this category are still small. In Turkey, the same generation is socially very diverse. It is important for DANONE to be able to reach all the groups in the most effective way, regardless of which generation they may feel affinity with, and to be able to encourage buying behaviour.

CONCLUSION

Based on the research results, a few important issues need to be emphasised. The analysis of the study of the two groups of millennials enables us to draw the following conclusions:

- for the millennials, the new media are clearly the favourite means of obtaining daily information;
- the most popular new media are social media, especially as information channels about products;

- company websites are ranked second among the new media;
- much less importance in everyday life is attached by the Polish millennials to the benefits of the traditional media;
- in the traditional media portfolio only television is treated as an effective information channel; other traditional media are often referred to as relics;
- regarding purchase channels, the prevalence of the new media can also be noticed although it is not as high as in the case of the information channels;
- for selected product categories, millennials still prefer the traditional sales channels.

To sum up, the aforementioned results are not fully satisfactory due to the limitations of the data obtained. There is a possibility, however, that the two groups of millennials usually use the new media tools for information. In these segments, the marketing communication is most often based on the new media, which is reported by the subjects. It does not mean that all the channels of traditional communication have been eliminated or are irrelevant, the case in point being television. It may indicate that the status of some forms of the traditional marketing communication, especially if they are deemed effective, will remain high.

The FMCG businesses have noticed and successfully used all the modern forms of communicating with their clients, including millennials. Even though the Turkish DANONE put less emphasis on appealing to this group in any special way, it seems that both branches are aware of the digital character of the communication with the groups, as well as having enough data to translate the phenomenon into modelling integrated marketing communication.

Millennials notably prefer the new media as purchase channels, however, the prevalence is not so high as in the case of information channels. There are still product categories which for many reasons are and will probably be purchased by millennials through the traditional channels.

The research seems to have confirmed the market trends described in the literature, adding a new dimension, i.e. the juxtaposition of the two diverse markets – Polish and Turkish. Contrary to what might have been expected – and despite the cultural, social, and economic differences – the two markets are similar as far as the aspects studied are concerned. The only differences reported concern the new media prevalence and the perception of safety. The Turkish millennials report concerns about the security of online transactions.

This paper is based on extensive studies of the relevant literature, desk research, and a dozen IDIs. The findings are interesting and can be a starting point for further research. The qualitative research conducted does not enable us to determine unequivocally whether we are witnessing the decline of the traditional forms of marketing communication in the millennial segment. In the authors' opinion, a comprehensive research into the phenomenon would be beneficial because of the opportunity to broaden the knowledge in this field.

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ENDNOTES

[1] In Polish publications on the subject, two words are used, i.e. *pokolenie* and *generacja*. Linguistically, they are near synonyms; however, they are not equivalents. (Zalewska, 2013). Following their own analysis of the semantic scope of the two notions, the authors of this study in Polish will use the two terms interchangeably, deciding on „generation" in the English version.

[2] Margaret Mead classified cultures as postfigurative (in which three generations coexist and the younger is shaped by the generation of their parents), configurative (in which parents and children are partners) and prefigurative (in which the youth become teachers for their parents) (Mead, 2000).

[3] GfK - an international group that studies public opinion.

[4] OOH campaign (outdoor advertising or out-of-home advertising) - advertising placed outside the place of residence of the consumer. Its task is to reach consumers when they are away from home.

Chapter 8
The Important Role of the Blogosphere as a Communication Tool in Social Media Among Polish Young Millennials:
A Fact or a Myth?

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ABSTRACT

This chapter proposes and discusses the hypothesis that the blogosphere is a relatively well-developed and independent social media communication tool used by millennials. The first part of the study concentrates on the theoretical aspects of social media communication as presented in the literature, and the way blogs and the whole blogosphere function. The communicational and social profile of Generation Y is presented as it is this cohort that constitutes the major portion of the Polish blogging community. The prevailing trends in the Polish blogosphere are discussed, following a desk research into reports and professional studies. Moreover, some comments and findings are presented regarding an experiment conducted by the authors in which some representatives of younger millennials ran personal, non-profit blogs on a subject of their choice.

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INTRODUCTION

The social media market is characterised by the dynamic growth of various platforms and possible communication tools. Still, the research shows the blogosphere – with its communicational, marketing, and advertising potential – remains an important part of the world wide web. The global blogosphere is in its maturity stage, which means it is stable but growing at a slower pace. Blogs are a commonplace phenomenon with a significant impact on the way individuals function in their societies. The Polish blogosphere, too, is growing steadily. Just like everywhere else, with time and the permanent development of new social media forms and tools, the Polish blogosphere is changing: new trends emerge, and various aspects of the art of blogging and online presence take the spotlight.

One of the most prevailing trends – which is a subject of research – is the increase in the importance and the frequency of using social media channels to communicate blog contents. More and more often, bloggers make use of various social media to provide a permanent communication channel for their readers, which makes obsolete the original means of communication that is the comment section. The length of an average blog entry increases, which may be the reason for the decrease in posting frequency. In order to keep the readers interested and engaged, bloggers frequently make use of the shorter and easier social media formats (e.g. Facebook, Snapchat, Instagram, Twitter) to accompany the main contents of their blogs. As a natural consequence, a question may be raised here whether blogs remain an independent communication tool within social media or whether their role was slightly aberrated. And if blogosphere is not the independent communication tool, can we talk about its important role in Generation Y communication at all?

For the reasons mentioned above, the authors decided to describe the phenomenon from the perspective of Polish millennials, who constitute the major portion of the Polish blogging community. This study describes blogs as an integral part of constantly developing social media communication, defining the characteristic features of this form of communication among millennials, and discussing the validity of the hypothesis that the blogosphere is a relatively mature and independent social media communication tool for Polish younger millennials.

The discussion in the study is based on a literature review and desk research. Moreover, some comments and findings are presented regarding an experiment conducted by the authors in which some representatives of younger millennials ran personal, non-profit blogs on a subject of their choice.

POLISH BLOGOSPHERE PROFILE AND CREATING COMMUNICATION CHANNELS

In the broad range of online communication tools, social media are doubtless one of the most important ones. Due to their dynamic growth, the specific character, the scope of functionalities available through the services, and the continuous increase in the number of users, they have become an important communication channel. They demand continuous and careful attention, as well as quick adaptation to new circumstances, which is to say they entail creating new ways of surviving in an evolving and dynamic environment which is continuously discovered anew (Cross, 2011, pp. 3-4; Szewczyk, 2015, p. 120; Couldry, 2012).

The term 'social media' refers to using online and mobile technologies to transform communication into interactive dialogue. The media are used for social interaction in the form of an elaborate set of electronic (online) communication tools which go far beyond what we used to know as social communication (Allmer, 2015, pp. 44-45). Usually, social media are divided into several different categories: blogs and microblogs (Twitter, WordPress, Blogger), social networks (Facebook, LinkedIn, nk.pl, MySpace), content services (YouToube, Instagram, Pinterest), virtual games (World of Warcraft), virtual worlds (Second Life), and social bookmarking web services (delicious.com).

Social media are an extremely dynamic phenomenon. Research shows that it may take only several month to significantly change the design, the character, or the scope of functionalities of a given service (Pruszyński, 2012). The dynamics of such changes, i.e. the growth rate of social media services, has constantly been increasing. Complementary apps and services are transformed to eventually make their scopes of functionalities relatively similar (Wagner, 2014). Such initiatives are meant to ensure loyalty of current users and win new ones through better quality and competitiveness of services (Somers, 2014).

Blogs are one of the most dynamic forms of participation in online communication. They are online services with chronological entries called 'posts' (Drezner, Farrell, 2007, p. 2). Once, they used to be diaries or memoires written by Internet users. Nowadays, they concentrate on many various topics, which depends on many different factors, e.g. the preferences, the goals, and the abilities of their authors, as well as on profiles of given blogs (Cass, 2007, pp. 4-7; Pedersen, 2010, pp. 16-17).

Recent studies show that this form of social communication has been developing in Poland. The Polish blogosphere is dominated by women (84.2%). The most popular blog categories are: lifestyle (15.2%), cooking (14.4%), beauty (12%), art and culture (9.5%), personal (7.7%), family (5.8%), fashion (5.3%), and crafts (4.8%). That general disproportion is not, however, reflected in specific blog categories. Women are found most often in the beauty and the crafts categories (98.8% and 98.4%, respectively). Men dominate the following categories: cars (98.4%), money (71.4%), and sports (70%). Analyses of blog contents against the age of their authors show that in the younger millennials cohort the following categories are most common: fashion, beauty, lifestyle, health and fitness, and personal (see report *Badanie Polskiej Blogosfery 2016*, 2016, p. 10).

Blogging platforms are characterised by their interactivity. Usually, blogs grant open access for everyone, and both entries and comments can be read by the authors and the readers alike (Zygmunt, Koźlak, Krupczak, Małocha, 2009, p. 673). The informal and personal character of the opinions, the ability to interact and comment, and the opportunity to impact opinions and emotions make blogs a form of expression and inspiration which influences people's attitudes, behaviours, and decisions, as well as giving readers a chance to develop relationships (Li, Bernoff, 2009, cited in: Gregor, Kaczorowska-Spychalska, 2014, p. 18).

However, the interactivity and the two-way real-time communication between authors and readers are not limited to a given blogging platform (Dean, 2010, pp. 33-37; Cass, 2007, pp. 199-201; Cross, 2011, pp. 5-13). With time, social media are becoming more and more important in communicating blog contents. There is only little research available confirming – indirectly – that hypothesis. The only evidence is the fact that the previous research into the Polish blogosphere had not identified using social media channels for communicating blog contents, nor had it attempted to define the scope of

the phenomenon (see report *Badanie Polskie Blogosfery 2014*, 2014). Earlier studies provide no relevant data. We can therefore assume that social media have for long been used to communicate blog contents, but the frequency and the scope of the phenomenon must have been more limited than what is currently happening as evidenced in recent studies (see report *Badanie Polskiej Blogosfery 2016*, 2016, pp. 19-20).

The studies of blog traffic patterns show a great diversity of traffic sources, e.g. Google organic entries, direct entries, and using aggregator websites and social channels. The research shows varied results for each traffic source and regularities pertaining to blog categories. Organic traffic is most common for cooking, art and culture, and crafts blogs. Least common is the lifestyle category, and – again – art and culture[1]. The relation is reversed for the traffic from social media channels. The largest share of traffic from the channels go to lifestyle, and art and culture blogs; the smallest – to the cooking, travel, and beauty categories (see report *Badanie Polskiej Blogosfery 2016*, 2016, p. 19).

The report presents a detailed analysis of the social media communication channels used by bloggers (p. 19). It concentrates on three dimensions:

- Using various social platforms for communicating blog contents,
- Sizes of blog communities,
- Importance of each channel for bloggers.

The analysis shows two interesting correlations between:

- The increase in PV blog stats and the increase in the proportion of blogs with Facebook fan pages, Instagram and Pinterest profiles, or Snapchat accounts; and
- The increase in PV blog stats and the decrease in the proportion of blogs with Google+ profiles.

The analysis of the average values for all the subjects of the study made it possible to define the two social channels most often used for communicating blog contents. They are Facebook and Instagram (used by 91.1% and 88.9% of Polish bloggers, respectively). The least important for them are Snapchat (16.3%), Pinterest (16.8%), and Twitter (28.6%) (see report *Badanie Polskiej Blogosfery 2016*, 2016, p. 20).

DIGITAL CHARACTERISTICS OF GENERATION Y COMMUNICATION PROCESSES

Generation Y is also often referred to as 'Millennium Generation', 'millennials', 'Generation whY', 'Echo Boomers', 'Generation Net' (Tapscott, 2010), 'Generation Next', Search Generation', 'Me Generation', 'iPod Generation', and even 'Flipflop Generation'. Generation Y consists of people born between 1980 and 1996 (van den Bergh, Behrer, 2012), or 1977 and 2004, or maybe between 1980 and 2000. Some authors emphasise the fact that the term should only be used when referring to people from the USA or Canada (see *Webster's II New College Dictionary*, 2005). The nomenclature is, however, accepted in Poland, too, although there are no precise dates in the literature for when the cohort starts and ends.

The traits which are most often associated with the entire millennial generation are: using all the possibilities that communication technologies gives us and a sort of a life impatience resulting in fast and intensive existence, multitasking, and looking for new stimuli and challenges. The members of Generation Y belong to numerous online communities, and have many acquaintances – not only in the virtual reality (Tapscott, 2010).

Polish publications on the subject most often claim that the 'Generation Y' moniker refers to people born between 1983 and 1997 (Oleszkowicz, Senejko, 2013), who are now 20—35 years old. For them, the twenty first century marks the beginning of their exploration of the job market. The temporal shift, in comparison with the USA and Canada, results from the fact that the new technologies came to the countries of the post-Soviet bloc with a certain delay. Polish millennials are a large cohort (about 11 million people), yet so diverse that they can be divided into two subgroups with both common and differentiating features. The younger millennials are people born between 1990 and 2000, whereas the older ones were born between 1977 and 1989. The former are most often still studying; the latter have jobs. It means that the opinions of the two subgroups may and will often be poles apart (especially as regards their purchasing power, preferences, and shopping behaviours).

The older millennials are attributed with some traits of the preceding Generation X[2]; however, the new social, political, and technological reality – mostly, the growth of communication technologies – forced them to adapt quickly to the new conditions and to use the Net effectively for communication, spending free time, and online shopping.

The younger millennials in Poland are a group of about 5 million. Just like their older siblings, they share some traits with Generation X, as well as resembling Generation Z[3] – with their smartphones giving them immediate access to the Internet, communication with their friends, music, films, and numerous apps. Their high digital literacy should not however be treated in terms of the communication technologies only, as it is about their lifestyle and self-expression.

The younger millennials put a lot of emphasis on their image. They use all the Internet has to offer in this regard, all the newest tools, social media, and the blogs they run (see *Raport Odyseja Public Relations 2014*, 2014). The studies conducted on the Polish blogosphere in 2016 show that the majority of bloggers are members of Generation Y. We can see two distinct age groups there: 1) between 26 and 35 years old (40.7% of the subjects), and between 20 and 25 years old (25.6% of the subjects), which more or less reflects the age range for Polish millennials. Similar results were obtained in the earlier study from 2014 in which the two major groups were individuals between 26 and 35 years old (34%) and between 20 and 25 years old (34%) (see report *Badanie Polskiej Blogosfery 2014*, 2014, p. 6; report *Badanie Polskiej Blogosfery 2016*, 2016, p. 6).

AIMS, METHODOLOGY, AND CONCLUSIONS OF THE STUDY

The experiment conducted by the authors, in which some representatives of younger millennials ran personal, non-profit blogs on a subject of their choice, may be deemed as a continuation of the discussion of the blogs as a relatively mature and independent communication tool in social media.

The experiment was carried out for five consecutive years (2013-2017). Its aim was to record changes, trends, and specific behaviours in blogosphere of Generation Y[4], that is the largest cohort in the Polish blogging community. The subjects were to create and run for at least four months a free and non-profit blog. In order to make sure the experimental situations were as similar as possible to what would have happened in real life, the authors gave the bloggers the freedom to choose any subject and any blogging platform. The results of the experiment were assessed against several criteria: 1) general appearance (aesthetics, images and content compatibility); 2) layout (template,

font, content presentation); 3) content (topics, originality, factuality, works presented, photos, etc.); 4) writing style; 5) the profiles of the communities.

During the five-year experiment, thirty nine blogs were created and run. Their subject matters were: lifestyle (25.6%), hobbies (20.5%), fashion and beauty (20.5%), and healthy lifestyle (15.4%) – which reflected the general tendencies in the age group. Next, there were blogs devoted to travelling (7.7%), cooking (5.1%), and art and culture (5.1%) – which also reflects the recent popularity of the categories in the Polish blogosphere (see report *Badanie Polskiej Blogosfery 2016*, 2016, p. 10).

As was mentioned above, the following aspects of running a blog were analysed: the size and the profile of a blog community, as well as its specific behaviours; the authors' attempts to support building such communities; and continuous activating the communities' engagement. At that stage, the statistics were analysed showing the structure of traffic sources. The data obtained reflect the general tendency in the Polish blogosphere, i.e. the considerable diversity of the sources and the prevalence of Google organic entries. In the five years of the experiment, their share varied from 48% to 56%. The organic traffic volume varied depending on how active the bloggers were in building and engaging their communities. The use of social media channels increased steadily from 5% at the beginning to nearly 40% at the end of the experiment. The figures obtained in the last instalment of the experiment were slightly higher than the average for the Polish blogosphere in general. That was probably due to the specific communication practices of Polish millennials, who tend to use social media every day. The sharp increase in the number of social media channels generating traffic coincided with the steady increase in the number of social media used for communicating blog contents. While in the first year of the experiment, out of the eight blogs, only two were supported through another social medium communicating blog contents and activating the communities, with time, the number grew to reach seven out of seven blogs that were run at that time.

Apart from the year-to-year increase described above, two other tendencies can be seen.

- The steady increase in the number of social media used for communicating contents of blogs to readers. Whereas in the first year of the study, only two blogs used one, additional social medium (which was a Facebook fan page), in the last year all the bloggers enriched their

communication with their readers through social media (the average was 2.4 additional channels). The first choice was always Facebook; then, they activated Instagram, Twitter, and Pinterest accounts.

- The increase in the scope, the diversity, and the intensity of actions undertaken by bloggers in social media to keep their readers interested and engaged, with simultaneous decrease in the intensity of conversation on blogs.

Briefly speaking, social media are more and more often being used for communicating blog contents at the expense of conversations held directly on blogs, and the results of the experiment reflect the general tendencies observed in the Polish blogosphere. The inconsequential deviations from the average values for the entire blogging community in Poland may result from the aforementioned specific character of the communication patterns of younger Generation Y in Poland and the prevalence of social media in this cohort. The observations may contribute to the discussion of blogs as independent communication tools in social media. It appears that building a vast, active, and loyal community around a blog, attractive content is not enough. Bloggers need to actively create a broad portfolio of social media accounts which will be used for communicating blog contents.

CONCLUSION

In this study, the authors discuss the hypothesis of the blogosphere as a mature and independent communication tool in social media. The reports describing the Polish blogosphere provide evidence supporting the opinion that nowadays blogs are an insufficient means of communicating content. They do not come up with conclusions literally supporting the claim that social media are more and more often being used for communicating blog contents at the expense of conversations held directly on blogs. There are, however, reasons why it may be assumed that such process is taking place. This tendency appears to be confirmed by the observations and conclusions of the experiment conducted by the authors in which some representatives of younger millennials ran personal, non-profit blogs on a subject of their choice. In the context of the above considerations, it is difficult to confirm the thesis about the important role of the blogosphere as a communication tool in social media among Polish young millennials.

Since the research referred to in this study was selective, i.e. its focus was the younger millennials cohort, it must not be treated as exhausting and conclusive as to the scale of the process in the entire Polish blogging community. It may, however, be a starting point for further, more comprehensive research into the phenomenon, including other generations.

An electronic tool of social communication, blogs are a relatively mature phenomenon which still makes effective use of new possibilities and growth opportunities. Apart from the trend towards changing the hierarchy of the channels for communicating blog contents and conversing with users, various studies focus on other aspects of the current dynamics in the blogosphere. The most common tendencies are: decentralisation of activity (as a result of decrease in the importance of the user/blogger conversations on blogs), higher value of engaged users, decreasing value of comments, lower community migration rate, lack of content recycling, or growing importance of vloggers and influencers (using mostly Facebook and Twitter) at the expense of bloggers (Hunt, 2016). They all deserve a closer look and appropriate research efforts which will help us better understand how the Polish blogosphere works.

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ENDNOTES

1 It is due to the diversity of the art and culture blogs included in the study that they are found at both ends of the scale.

2 Generation X (the 'Indifferent Generation' or 'Ghost Generation') includes people born between 1965 and 1981, even though in some sources the cohort ends as late as in 1986. The X in the moniker referring to individuals reacting to the chaotic reality with individualism and pessimism was popularised by D. Coupland's study *Generation X* (Coupland, 1991).

3 'Generation Z' describes young people born after 1995 (opinions vary as to when the cohort starts – some mention 2000). The generation is commonly thought to treat new technologies as something natural because they have always been here even before they were born. They are also described as Generation C (from 'connected to the Net'). Experts focus in their definitions on change (that is the state the generation likes best) as continuous experimentation implies growth and is stimulating. The members of the generation most often concentrate on the reality and the material aspects of life, as well as being creative and ambitious. They want it all and they want it now. The have a different attitude towards knowledge – they value fast searches and creative ways of obtaining knowledge. They know the world is changing, and deem knowledge as something that may lose its value. They are mobile. They know other languages and often have friends in different parts of the world (Troksa, 2016; Törőcsik, Szűcs, Kehl, 2014; Singh, 2014).

4 The experiment described in the publication involved members of the younger millennials cohort.

Chapter 9
Three Dimensions of Myth in Post Advertising:
A Case of an Advertising Spot of the Reserved Brand

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ABSTRACT

This chapter addresses the issue of the myth in contemporary advertising. An example here is the campaign called "#polishboy" made by the Polish clothing company Reserved. The authors examine the various elements of the ad: "Help! Help! Polish boy wanted!:)" (here considered as a post ad), which appeared in social media in 2017, and caused a lot of emotional reactions among the internet users. Trying to analyze and explicate what influenced the fact that this controversial advertisement gained such popularity, the authors conducted a qualitative analysis pointing the different dimensions of the myth in the ad.

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INTRODUCTION

In March 2017 a short film was published in the social media entitled: *Help! Help! Polish Boy Wanted!:)*. In the film one could see a girl appealing to the Internet users for help in finding a boy met at the concert. As it turned out later, a film was in fact an advertisement of a fashion chain Reserved (whose owner is the LPP company). Within a few days since the first release of an advertisement in the social media it was viewed circa two million times (Goczał, 2017a).

The aim of the following article is to analyze and explicate what influenced the fact that this controversial advertisement (here considered as a post ad) gained such popularity. As a consequence, an attempt has been made to answer the following research questions: which elements included in the advertisement determined the recipients to act, that is to share it with other Internet users?; what meaning in this context was contained in its form and structure?; and finally, to what extent the social conditioning of whether something is considered true or untrue conveyed the meaning?

To answer the aforementioned research questions, a comprehensive qualitative analysis of the aforementioned advertisement has been made and a social mechanism of giving the status of truth to some false information, including the above-mentioned advertisement, has been explicated. Therefore, an appropriate methodological apparatus has been created and three mythical dimensions in a post ad *Help! Help! Polish Boy Wanted!:)* have been determined, taking into account its social context. Each dimension referred to a different, socially fixed import of myth.

The first dimension pertains to a narrative form of an advertisement. It constitutes a contemporary tale, based on classical, almost fairy motifs of an unhappy girl in love, who cannot contact her beloved one in any way. Hence, the above-mentioned tale should be comprehended in the categories of the traditionally understood myth, since it includes a characteristic archetypal semantic layer. Consequently, a content analysis of this advertisement has been conducted in order to determine the archetypes contained (the universal patterns of culture), which could in a sense "beguile" and convince the recipients to share it with other Internet users.

The next dimension is the cultural stratification hidden in the advertisement. Roland Barthes claimed that we live in the world in which everything that

surrounds us contains an additional cultural layer of meaning, through which we offer appropriate interpretations. Champagne is not just a common sparkling wine, McDonald's is not an "ordinary" bar, and Mount Everest is something more than the highest mountain on Earth. Each of these elements contains additional cultural meaning, that is Barthes' mythology. Therefore, an attempt has been made to semiotically explore a post ad *Help! Help! Polish Boy Wanted!:)* in order to find and determine appropriate categories of myths, to understand what their reception was, what meaning they carried for the recipients and why they were not indifferent to them. In so doing, the authors followed John Fiske's approach: "Rather than being concerned with *what* people read, we should concentrate on *how* they read" (Fiske, 2010, p. 147; translation from the Polish language).

The third type of myth does not pertain directly to the content of the advertisement. There exists such a type of information which, despite its dubious and mysterious nature, functions in the social sphere as true. We call it myth. It takes the form of a gossip, rumor, joke, fake news, quasi theory, post-truth, etc. The post ad of the Reserved brand also functioned as myth rapidly spreading amongst the virtual community, even if for a short time. An appropriate analysis of this phenomenon has been conducted in order to explicate why the recipients of such content do not verify it and deem it true instantly, and why it spreads so dynamically.

POST AD AS A NEW PHENOMENON IN ADVERTISING

A process of evolution of advertising can be divided into two main stages: from classic advertising to postmodern advertising, both of which refer to the emotional aspect of advertising. A claim that an advertisement refers to human emotions is anything but innovative. The creators of the advertisements, including those of *Help! Help! Polish Boy Wanted!:)*, use various types of innovative solutions in order to "emotionally" inspire the recipients. There exists a common belief that the emotional message of an advertisement results in greater attention of the recipients and eventually its increased effectiveness. However, the research done by Robert Heath has shown something different: advertising "creativity does not make us more attentive and inspired, but it makes us less watchful and prone to the influence of adverts" (Heath

2013, p. 166; translation from the Polish language). It is precisely poorer concentration and watchfulness of the recipients that corresponds to the increased effectiveness of the influence of the advertisements with emotional potential.

However, as Richard Pollay, who analyzed circa two thousand advertisements published in the American newspapers in the years 1900-1990, points out, since the beginning of the 1970s the emotional content in the advertising space is sharply decreasing (Pollay, 1993). The reason for such a state of affairs did not have to result exclusively from the decline of interest in the emotional appeal among the creators of the advertisements. It might also have been consequent upon social saturation with emotions. Nico Frijda remarked that a human, including the recipient of an advertisement, becomes accustomed to the positive emotions, therefore, in order to lead a man into the state of a good mood one should make use of a different set of stimuli with positive overtones (Frijda, 1988). There is every likelihood that advertising emotional techniques commenced to be duplicated, as a result of which they ceased to be effective; and eventually, they stopped being used.

Still though, Frijda revealed one more reliance. A case with negative emotions is markedly different, for these always appear, also when, we experience the same unpleasant symptom once again (Frijda, 1988.). This is especially worth noting in the context of the decrease of interest in emotional advertising and the emergence of advertisements marked negatively. Although, even until today they do not take on a large-scale dimension, every individual instance is clearly visible.

We can assume that the emergence of controversial advertising ended a classical trend and marked a new, postmodern trend. We shall search for its symbolic beginning in the first part of the 1980s, when a series of controversial advertisements were created and publicized by Oliviero Toscani for the fashion brand Benetton. Their content embraced depictions of death, racism, intolerance, violence, disease, war and many others. After almost four decades since this campaign, we talk about a characteristic general trend, dubbed *shockvertising*, causing "fear, indignation, disgust" (Pacut, 2011, p. 18). Within this trend we can distinguish another trend pertaining to the death of a man, and connected to a wider *necromarketing* approach (Wojciechowski & Bobjaková, 2015).

Yet another category of postmodern advertising can be distinguished. Although it arouses positive emotions, its overtones are usually different. Means which are used to create this type of advertisement are, however, unconventional, original, and markedly different from traditional ones. Such a type of advertising is "separated" from the classical carriers and becomes a part of the social space, taking the form of murals, games, or performances – thus, it is something more than just an advertisement. We call it *ambient marketing*, *guerilla marketing*, *event marketing*, *experiential marketing* or *sensory marketing*. A modern advertisement also exists in the Internet community, as for instance *advertainment*, where it can assume an interactive form of an emotional computer game (Pacut, 2011, pp. 91-93).

We shall also draw our attention to the changing form of traditional advertising, owing to which some of its manifestations may as well be included within the postmodern category; especially because they offer an entirely different type of experience. By way of illustration, we encounter *teaser advertising*, which comprises at least two facets. The first one has nothing in common with the brand nor with an advertised product. It does not resemble an advertisement, though in fact it is an advertisement, for it is published in a television advertising block or it is presented in a traditional outdoor carrier. However, it is genuinely shocking, since it remains unknown how to understand it, and to what it should be connected. It is its second facet that resolves all doubts. There is also a different approach to traditional advertising, a *narrative approach*, which can as well be perceived as the postmodern. The advertisement presented in the form of the narrative can, in fact, evoke certain emotions among the recipients. Therefore, not accidentally was such a solution used in the advertisement of the Reserved brand (though we can still see there some traditional elements).

Ergo, we can propose a thesis that a post advertisement, an example of which is a spot *Help! Help! Polish Boy Wanted!:)*, is a new phenomenon in the postmodern trend. Post advertising refers to "post-truth", that is not an adequate truth (a lie), which functions in the social space as truth. Hence, we talk about post advertising when the recipient is not aware that s/he is exposed to the advertisement and treats the message contained as true. Moreover, s/he shares such information with other people, which does not only spread, but also reinforces its message. An ideal space for post advertising is the

Internet, where there is no legal obligation to mark an advertising message as "advertisement".

Thus, the advertisement of the Reserved brand epitomizes a double lie. First, its recipients did not suspect that the message contained is not true. Second, they did not realize the commercial function of the message; simply put, they did not treat it as the advertisement. Although the second facet of the advertisement resolved all doubts, the discussed case cannot be classified as teaser advertising, since this type of advertisement has to be marked as advertisement. Therefore, the Reserved advertisement can be treated as a new category of postmodern advertising, yet with the classical elements.

Prior to the in-depth analysis of the influence of the advertisement on the recipients, we shall address several points. As it has already been mentioned, the video "appeared"[1] in the social media and entered the YouTube service in the second half of March 2017. The video was most probably a recording from the mobile phone. It was a plea of a young resident of the United States of America, aimed at the Polish users of the Internet, especially the residents of Warsaw. A girl called Dee Deee (at least this is what we can infer from the presented e-mail address) informed the viewers that four months earlier she came to Europe for the concert of an American band from New Orleans. There she met a boy from Poland called Wojtek, who impressed her. Unfortunately, after the concert Wojtek disappeared somewhere in the crowd of fans, and consequently the girl could not take any contact details. Thus, Dee Deee requested all those who would see the film, and especially the residents of Warsaw, to spread it among their friends in the social media. At the end of the film, she presented her e-mail address to help a boy contact her.

A Dee Deee's plea did not go unnoticed. Moreover, within only a few days the response assumed a large-scale character. The girl's story also attracted traditional media, including television. Meanwhile, on 22nd March a second act of the Dee Deee's story appeared, which unequivocally indicated that the whole story was fictional and is a part of a bigger marketing campaign of the Reserved brand. The situation generated considerable controversy, especially among the Internet users, who actively, though unknowingly, spread the advertising spot.

It is also worth remembering that the discussed advertisement of the Reserved brand is not the only one of such type. Perhaps the creators of this advertisement were inspired by a Danish advertising spot of 2009 entitled: *I am seeking my child's father*[2], which evoked a similar, large-scale response

of the Internet users, since many of them wanted to help a young mother of August to find her child's father. It also constitutes an example of post advertising. The story was invented, and the aim of the campaign was to encourage people from all over the world to visit Denmark (Tvn24.pl, 2009). The future will show whether these two cases gave rise to a separate trend in advertising.

Myth in Advertising as an Archetypal Tale

The myth is such a type of the artistic expression that contains a certain set of typical, universal motifs. As it turns out, products of culture originating from different epochs and created by different authors are based on characteristic and repetitive schemas; they constitute a *sui generis* common matrix of various aspects of human creation (Frye, 1969, Durand, 1986). In this sense myths are Mesopotamian or Ancient Greek tales about Gods, but also the contemporary works of culture and pop culture, such as: literature, theatre, dance, art, music, and even advertising. We can find in each of them a number of common themes.

Carl Gustaw Jung called these elements the archetypes, that is the prototypes. Although they can demonstrate the associations with the conceptions of the Absolute by Plato (Šmid, 2008, pp. 43-44), their nature is somewhat different. Archetypes do not possess any definite form, they reside in the human collective unconscious, and hence are used in an unintentional and intuitive manner. Owing to them, every man first interprets what s/he experiences in a consistent way. For instance, as a result of an archetype of a "thief", we know what it means when a man on the tram takes a wallet from a passenger's bag. Ergo, archetypes minimize the risk of incorrect interpretation. Second, archetypes "materialize" in the form of language and symbols. Therefore, in many different artistic undertakings we can encounter typical motifs, the afore-mentioned matrices, owing to which the recipient of art understands the intentions of the author. As Monika Kostera remarks, archetypes are "universal in time and space and are not dated – on the contrary, they are still active and their role relies on inspiring to new interpretations and new ideas" (Kostera, 2010, p. 33]. Consequently, although they embody archaic patterns, they have their traditional, historical source (Jung 1968, p. 33), they are also present in the original artistic projects of the contemporary creators.

Every product of culture, the story told – an archetypal tale – can as well be the myth; for every anecdote is a "product" of the creative potential of a man. Referring to the discussion in the previous paragraph, we shall stress that archetypal motifs present in tales can be translated into their adequate reading and remembering (despite the fact that they are at the level of the unconscious), but they can as well enhance their general aesthetic value. Both of these elements bear special meaning to the creators. Therefore, a great number of contemporary advertisements are produced in the form of a tale based on the archetypal matrix. Consequently, these advertisements are nothing but contemporary myths. The most famous advertisements-myths include a classical advertisement of Apple *1984* directed by Ridley Scott, which was broadcast during the NFL's Super Bowl; an advertisement of the IKEA brand entitled *Lamp*, about an old and useless lamp; or an advertising film of the chain of the food retail Waitrose: *Waitrose Christmas TV ad 2016*, presenting a journey of a little bird – robin. A characteristic example of a Polish advertisement in the form of a tale is a spot by the Allegro company, whose main character is an old man learning English in order to meet her English-speaking granddaughter. The advertisement *Help! Help! Polish Boy Wanted!:)* analyzed in this article can as well serve as an example of the myth. Tales are also used in other fields of marketing communication (Zaltman, 2003, pp. 261-263; Dąbrowski, 2010, pp. 108-110). A number of publications have recently been released touching the aforementioned topic, take for instance the publications by Mistewicz (2011) or Szlak (2016). Tales are also of use in building the internal processes in the organizations, in reinforcing their identity. A good example of such tales are the founding myths, that is tales of persons who established certain organizations: e.g. the founding fathers of the Hewlett-Packard company (Dąbrowski 2010, p. 109). Such tales resemble the cosmogonic myths, which refer to the deities who created the world. Therefore, we shall agree with Barbara Czarniawska that the organisational "tales (…) are used as the instruments of management" (Czarniawska, 2010, p. 126).

We can distinguish various classifications of archetypes. As Kostera notes, we can find a few types of the archetypal motifs in tales: "a theme, a person, a place or a time of action" (Kostera 2010, p. 37). Each of these categories can be found both in advertisements and other works. In the advertisement inspired by George Orwell's *1984* we observe a typical motif of an uneven battle of a "common man" and a figure endowed with incommensurate strength,

which could only be defeated in an atypical and ingenious way. Thus, the Big Brother from the advertisement was neutralized by a sportswoman who threw a hammer at his electronic face. The above-mentioned motif resemble a fight between David and Goliath (Hughes, 2008, pp. 121-122), or a victory of Odysseus over Cyclops, which became possible due to the use of an artifice. In turn, in the advertisement of Pepsi of 2004 *Way of the Kung Fu* an archetypal motif of change of time and space was used, where a 10-year-old boy was as if pulled out of the western culture in order to appear at the gate of a Tibetan monastery. Similar solutions are found in the book *A Journey to the Centre of the World* by Jules Verne or a film *Back to the Future* directed by Robert Zemeckis. In advertising itself we also encounter archetypal figures, though they do not have to be human. The main "character" of the advertisement *Lamp* is an old, useless and discarded lamp. We can look analogically at an ugly and rejected duckling from the Hans Christian Andersen's fairy tale.

In the post advertisement *Help! Help! Polish Boy Wanted!:)* of the Reserved brand we come across a number of the archetypal motifs. Both Dee Deee and Wojtek epitomize such motifs. Still though the motifs on which a mythical tale was based should as well be regarded as the archetypes. It appears, however, that despite the reference to the past (a concert that took place four months ago) place and time of action do not demonstrate a distinct archetypal potential.

The use of the archetypal figures in advertising carries substantial meaning. Maciej Czeremski points out that "by taking advantage of such characters-promoters we can (…) influence human behavior, which has already been taking place in advertising for a long time" (Czeremski, 2016, p. 61). Let us take an example of an outlaw, an independent and strong personality, whose archetypal image was integrated in the marketing strategy of Harley-Davidson brand (Czeremski, 2016, p. 61). Margaret Mark and Carol Pearson presented us with a list of twelve archetypal characters used in marketing. These are: a creator, a supervisor, a ruler, a clown, an ordinary man, a lover, an outlaw, a wizard, an innocent, a discoverer, a sage (Mark and Pearson 2001, p. 18). Obviously, these archetypes do not have to be masculine.

What builds trust among the recipients of the spot *Help! Help! Polish Boy Wanted!:)* is naturality, honesty and the specificity of context. Such elements as "casual" clothes, neutral make-up, an honest smile, a natural and informal manner of speaking, an eye contact with the recipient of the film, create the impression of neutrality. Therefore, in this advertisement an archetype of

an ordinary young woman was used. Indeed, the woman is of considerable beauty, but this beauty is natural and unobtrusive. The woman finds herself in the situation, in which we can sympathize with her (an archetype of a *poor little girl*, on which many female characters from fairy tales, e.g. Cinderella, are based). Ordinariness and a specific context build our trust, but above all, create the need to help.

Wojtek, a resident of Warsaw, who Dee Deee wishes to find is an archetype of a prince (who we cannot see among the archetypes distinguished by Mark and Pearson), hence an object of romantic desire, a man with ideal attributes; which can be evidenced by Dee Deee's words: Wojtek "was tall, and dark and handsome, and sexy, he had the the most beautiful eyes I think I've ever seen in my life" (while saying these words, Dee Deee smiles and looks down, visibly embarrassed). On the other hand, a man should be treated as an everyman – an ordinary Wojtek from Warsaw, one of many participants of the concert. Each person can be either Wojtek or Dee Deee. Therefore, we can easily identify with them, and which consequently adds to the persuasiveness of the myth.

A number of classical archetypal motifs, repeated in various artistic works, have been used in the discussed advertisement. It appears that the most characteristic is an archetype of a call for help. It invokes primeval human emotions and forces us to intuitively respond. Many recipients of the film, who were unaware that it was an advertisement, reacted in a natural way and responded to Dee Deee's plea by sharing the spot with other Internet users. The fact that the Reserved brand used the aforementioned archetype and hid the advertising character of the film can be considered as gross misuse on the part of its creators and the owners of the brand. Another archetypal motif, connected to the previous one, is a motif of "the last resort". Dee Deee's act of publicizing the film on the Internet can be interpreted in the categories of an act of desperation, almost as a situation in which a castaway stranded on an island throws a letter in the bottle to the sea – a symbol of the last hope for help. In the post ad *Help! Help! Polish Boy Wanted!:)* other typical motifs appear, among others: a motif of a long journey (here to Europe); a search for something or someone which/who has been lost; a beautiful and young woman in need; love at first sight; or no contact with the object of desire. The universality of these archetypes translates into the clarity and readability of the advert, and at the same time attracts the recipients' attention and forces them to act.

Myth in Advertising as the Cultural Stratification

Certain meaning, that is cultural value, is attributed to everything that surrounds us: to plants, animals, weather phenomena, people, but also places, buildings, machines, various types of objects, and many others. In such a way the cultural hierarchy of what matters is created. The assessment of what is needed and essential possesses a physical dimension, but also a mental one. After all, the food quality does not always refer to the nutritional value and taste. It is the cultural rank of a meal that has fundamental significance. All this was presented by Roland Barthes, who drew our attention to the mythical degree of steak doneness (Barthes, 2000, p. 107).

Cultural stratification is formed in the communicative space, in the linguistic interpersonal relations. It does not exist in itself, it is constructed, and it is a product of culture. Therefore, we can treat it as a type of myth with social dimension. Barthes approached the problem similarly claiming that "every object in the world can pass from a closed, silent existence to an oral state, open to appropriation by society, for there is no law, whether natural or not, which forbids talking about things" (Barthes, 2000, p.239). He maintained that myth is a manner of talking about objects, "a system of communication, a message", "a mode of signification, a form", a form with historical limits (Barthes, 2000).

Myths perform a significant function in the society, since they determine people's decisions. We can essentially say that myths influence the society, and this is used by various types of subjects interested in the regulation of social attentiveness. These are all sorts of producers of consumer goods, media organizations, creators of culture, and also advertising agencies – all entities who act in the sphere of the myths of pop culture and create them anew. Not accidentally people with appropriate social status are used in the advertisements (e.g. actors, musicians, sportsmen, but also "typical" mothers, "typical" fathers, "typical" children or representatives of "typical" professions), also places, which carry special meaning (e.g. football pitches, restaurants, family houses, gardens), characteristic situations (e.g. barbecue, holidays, taking shower, driving a car), as well as objects and buildings, or even slogans, words, shapes and colors with appropriately chosen cultural stratification. All this is done in order to grab the recipients' attention and convince them that the advertised product is as essential as the mythical

elements contained in the advertisement. And hence, within the actions of the management of the organizational reputation Bank Zachodni WBK used the images of well-known characters of world pop culture: e.g. John Cleese, Gérard Depardieu, Chuck Norris, or Kevin Spacey, in their advertisements. In turn, a producer of the Żubr beer positions its brand via the reference to Polish, national symbolism: a series of advertising spots presents bisons in their natural environment – the Białowieża Forest. Despite its ironic and pop culture format, both the forest and bisons are the symbols of the natural heritage of Poland.

One of the examples of such cultural stratifications are stereotypes, which "are defined as simplified truths. They rely on superficial and generalized experience of an individual" (Benedikt, 2005, p. 59). Despite their dubious cognitive value, they are not useless for people, for they constitute the *sui generis* behavior guides. Although they appear to be false and distort the reality, they are effective, hence their significant role in marketing. Therefore, the producers of the advertisements refer to the stereotypical world view, including the stereotypical appraisal of people.

The creators of the spot of the Reserved brand must have considered how to build a stereotypical image of the main character of the advertisement in order to unconsciously convince the recipients to spontaneously spread it on the Internet and to make it compatible with the image of the clothes brand. With reference to the second criterion, a woman was chosen, since women are stereotypically assigned to the advertisements of clothes industry (Doliński, 2003, p. 143). Moreover, the woman from the advertisement was not accidentally selected: young, physically attractive, and of original beauty. What is also worth emphasizing is that she is a professional model (Destene Kinser). Female and male models are in fact often employed by the advertisers (Benedikt, 2005, p. 54; Doliński, 2003, p. 143), also because their image corresponds to the social myth of an ideal man. Although the recipient of the spot did not realize that Dee Deee is a model, her appearance fits into a culturally created norm of a perfect girl. Undoubtedly, such an ideal image correlates with a development strategy of the Reserved brand.

There is also the second aspect of this case. It is linked to the discussed objective of the creators of the analyzed post advertisement, specifically their intention to spread it to the Internet services – to which they had to convince the viewers. The stereotypical image of a woman takes on an additional, important dimension; and as Dariusz Doliński notes: "there is a belief that females are

»somewhat slow-witted and react emotionally«" (Doliński, 2003, p. 159). The aforementioned myth was used and cunningly reinforced in advertising. Dee Deee appears to be embarrassed, lost, helpless, naive, resigned, desperately requesting the Internet users to help her find Wojtek. Her gestures (e.g. a shy smile, arms raised, eyes lowered) and especially her words can serve as an example: "I've never really done anything like this before, so I really don't know what to say" (embarrassment), "I didn't take down any of his contact information, no phone number, nothing" (helplessness), "I would really love to find him again", "I need your help and I'm hoping you can help me", "Please share this video, share it with everyone that you know" (desperation), "I know this is kind of weird and far-fetched, but miracles happen, right" (naivety). Hence, the woman behaves exactly in the way suggested by the stereotypical image of a woman. Perhaps that is why the recipients decided to share this film with their own friends. Stereotypical thinking created a false impression as to the truthfulness of the message. Trust for the brand can therefore be built on the distorted world view.

We can form a hypothesis that not only did the recipients perceive an ideal of a woman in Dee Deee: a young and beautiful girl, appealing for help and care; but they also recognized a possibility to "touch", approach something that is "inaccessible". Here we enter the sphere of the interpenetration of myths. The spot *Help! Help! Polish Boy Wanted!:)* refers to the culturally stratified complexes of the Poles, juxtaposing them with the mythical ideals of the prosperous life somewhere far away. Dee Deee represents this prosperous life, which for the inhabitants of Eastern Europe is still not fully accessible (a visit to the USA is only possible with a visa). Therefore, metaphorically speaking, everyone who saw the advertisement could associate themselves with Wojtek, an ordinary resident of Warsaw, who had a chance to "socialize with something that is difficult to reach".

The recipient of the advertisement should feel that the advert is oriented towards him/her. The elements used in the advertisement must correspond to the mythical world perspective of the recipient. Hence, the language, whose import has been constructed in line with the guidelines of the Millennials generation, or Generation Y, that is people born in the 1980s and 1990s. Language used by this generation is direct, informal and slang, they use unsophisticated irony, often with tongue in cheek and sometimes childishly affectionate – a good example of which can be an emoticon ":)" posted at the end of the film. Dee Deee does not greet the viewers in a traditional way, but

asks a question: "How's it going?", treating them as "guys", not strangers. She does not define Wojtek's jacket as elegant or nice, but *cool*. Similarly, Wojtek is not manly, cultural or interesting, but "sexy", "funny", "smart", or even "sweet". A male recipient of this spot, representing Generation Y, does not attempt to be a tough man, he wishes to be a soft and sweet, metrosexual boy, because such a person is ideal for Dee Deee, and consequently for other similar women.

Other elements used in the film also refer to this myth, to this ideology of the infantilized culture. Wojtek's sneakers can as well serve as an example. They perform the role of the artifact corresponding to the contemporary adolescent-boyish style. We shall emphasize here that the sneakers of our main character are white – and the white colour evokes innocence, delicacy, transience, and purity. A culturally ascribed function of a *macho* ceases to bear any meaning. At present what is more important are the features usually attributed to women, since they correspond closely to the image of the contemporary culture, in which the borders between the classical social order (boy-man, woman-man) fade away; the culture which is characterized by a lack of "stable system of values, norms and behavior patterns, whose reflection would be a specific style of life" (Kozłowska, 2001, p. 159). Hence, Wojtek's outfit (jacket, jeans and white sneakers) conform to a dominant trend of informality (a *casual* style) and equality (a *unisex* style). People who represent such style, similarly to Wojtek, are the residents of large urban agglomerations. Therefore, Dee Deee's appeal to spread her film especially among the residents of Warsaw is not surprising. It is there where we shall search for real Wojteks, that is potential clients of the Reserved brand.

The mythological aspects of the contemporary times present in the spot *Help! Help! Polish Boy Wanted!:)* can as well be observed in other fields, for instance in the field of new technology. The alleged creation of a *selfie* by our female character, spreading it to other users, thoughtless use of the Google translate, a request to send a message to an e-mail box – also the Google box, places this performance in the scheme of modern cultural ideologies, authenticating it even more. Dee Deee does not depart from the social and technological norm. In the context of this normality, her unusual case becomes accordingly credible.

As it has been indicated, not only can cultural stratification be developed around various types of objects, but also around other elements, for instance situations or events. Over the recent years we have observed a considerable

increase in the cultural importance of events, such as various performative acts, especially the concerts. As a matter of fact, the above-mentioned fact corresponds to a number of the organized artistic events, not only in Europe, but also on other continents; for instance, in Great Britain in 2004 80 summer festivals were organized, in 2015 – 250 (Economist.com, 2015). Therefore, we cannot be surprised that the advertising producers of the tale about Dee Deee and Wojtek selected a concert for them to meet. We can have the impression that the characters' situation is a mirror reflection of a way of spending free time among the recipients of this advertisement.

In the context of the increase in the number of music events a gradual decrease in interest in the albums has been noticed (Economist.com, 2015). This greater increase in the popularity of concerts rather than music recorded has been observed, including *online* music. There is every likelihood that what attracts the audience does not have to be connected to music itself or the performance itself. The conclusions of the researchers analyzing the current cultural and social phenomena enable us to look at this issue adequately. They have observed that "design and style, but also humor and visual effects constitute important elements of contemporary culture" (Hulten et al., 2011, p. 36; translation from the Polish language]; these parameters become more important for the postmodern consumer than "the content and the meaning" (Hulten et al., 2011, p. 35). Not accidentally we learn about the market or the economy of experiences, where the consumers' emotions have greater significance than rational and careful choices ([see Pine & Gilmore, 2011). It is also worth underlining that many contemporary textbooks select experience as one of the most crucial parameters of the marketing of the 21st century (Kotler & Keller 2017, p. 6). Indeed, the symbolic and emotional, transient values manifest themselves in the field of the "common" signs of consumer culture, but also in the field of artistic culture which is subject to the *ad hoc* consumption. More and more often the participation in the artistic events assumes a mythical dimension of post-entertainment. Therefore, Dee Deee's behavior appears to be perfectly normal. It reflects the ideology of *chillout* – a combination of good fun and full relaxation.

Advertisement as Myth: The Presumptive Truth

While conducting the research into the myths and their social functions, Tomáš Sedláček confirmed that myths are constantly around people, and are

present at every level of social life. Ergo, science cannot be exempted from them. The author presented us with a few characteristic myths functioning in the field of economy, take for instance a conception of *homo oeconomicus* by John Stewart Mill about rational actions of a man, the conviction about the accuracy of the information, the concept of the invisible hand of the economy, or myths about eternal progress, self-regulation and self-balancing of the market (Sedláček, 2012, p. 122). Similar myths are also present in marketing (Kotler, 1994, p. 132). Indeed, we can state that these are just models, assumptions, or certain ideals. However, some people approach these conceptions without any distance treating them as *sui generis* revealed truths, patterns, or mechanisms of the functioning of the world. Fewer problems are posed if such convictions remain in the sphere of individual beliefs. However, when these and similar models of economic welfare become politically incorporated in the sphere of social reality, then problems arise. Correspondingly, the same problem can result from the neoliberal and post-Marxist myths.

A definition of myth proposed by Wacław Šmid may appear relevant. The author claims that myth should be regarded as "false conviction, accepted without proof" (Šmid, 2008, p. 245). This otherwise popular approach, with reference to our discussion, seem somewhat questionable. The phrase "accepted without proof" does not raise any objections; for every proof (e.g. empirical, logical) would result in the fact that myth would cease to be myth – its assumptions would prove false. Myths are accepted by people unconditionally. Yet, by no means are they "false convictions". The recipient is absolutely convinced about their truth value, since truth value is the "motor" of the myth. Without the conviction about truth value the myth does not function. We may say that "false conviction" constitutes an opinion of a person from outside, who is aware of falsity hidden in myth and refers to someone who is unaware of that. Nonetheless, it appears to be somewhat impossible to reject a perspective that there are such myths, such social tales, whose falsity is not obvious, and which function as true at least "temporarily". Hence, myth should be considered as the truth accepted without proof; myth can be defined as every kind of the presumptive truth. In this context the post ad *Help! Help! Polish Boy Wanted!:)* acts as myth, that is the presumptive truth, for the story of Dee Deee was accepted by the Internet users without any proof. People believed in its truth value.

People live within the scope of myths, which they themselves constructed, and which they share. Despite the fact that some myths prove completely

absurd, while others act as outright deception, Sedláček emphasizes that "without faith in unproven objects one could not live" (Sedláček, 2012, p. 122). It seems that such an approach, that is the acceptance of various types of information without proof, is characteristic of Christian philosophy. In New Testament we find words uttered by Jesus: "Blessed are those who have not seen and yet have believed" (*New Testament*, J 20, 24-29). Admittedly, one of the Apostles, Thomas, refused the myth and verified the oral tradition empirically, but others believed, accepted truth *á priori*. Ergo, the myth was created, the presumptive truth without rational proof, based exclusively on trust and faith in the truthfulness of the author of the words. It would seem that this is a type of a naive stance, however, it is copied or even acknowledged as natural, also today in this ultra-rationalized reality. Such an approach is especially activated in the situations where a man is incapable of verifying all the information. Not all messages can be rationally verified (take for instance those concerning feelings or emotions), others, in turn, can prove difficult to verify (e.g. because of a lack of access to appropriate mechanisms, or a lack of full data). Accordingly, a man is faced with a dilemma, because s/he realizes that the radical rejection of messages that are impossible to be verified may restrict the access to the essential knowledge. In turn, the willingness to acquire more and more knowledge may result in the risk of gaining information which should not appear in the social sphere. Therefore, some intermediary solutions are of need. We verify and reject only some information, the rest is accepted in its mythical character, which is the case of the Reserved brand.

We shall consider the aforementioned problem more seriously, especially if we take advanced technology into account, with which almost every "modern" man coexists; of course not every man separately, but all people are mutually related and connected to the technological and information web (see Castells, 2001). In such social world people are "bombarded" with various types of information. A global Internet web gives us almost unlimited and fast access to many sources of information; and owing to the mobile appliances, this access is uninterrupted. Moreover, obtaining information in the web is not a process entirely controlled by the user; or more specifically, some information is in fact accessed intentionally, still some is distributed to the users without their knowledge (though sometimes with prior consent) from other users (individual or collective). Undoubtedly, the scale of information itself which reaches every man via the Internet should be treated as beneficial. As Clara Shih noticed, the popularity of Facebook and its role in dissemination of information

increasing continually not without a reason. This social network site let us to getting the special quality of information stream – safe information. It is because Facebook politics cares especially for our profiles to be true, making sure that users profiles match they actual identity. So Facebook users have, often quite delusive, sense that what people are sharing with them is safe and checked, that no suspicious person or institution is behind it (Shih, 2010).

On the other hand, this scale constitutes a potential threat: the more information is obtained, the less can be verified. Some e-messages can be of suspicious nature (e.g. gossips, rumors, fake news, lies, half-truths, post-truths, spams). The Internet community is far from being exempted from misinformation and untruth and is susceptible to their spontaneous proliferation (Golka, 2008).

The Internet, as Jan Hartman emphasizes, is the community in which postmodern marketing develops. This postmodern marketing should be perceived as "a hypertextual mechanism of copying the message and creating the condensation in the web of connections" (Hartman, 2010, p. 72). The author provides us with two parameters of this type of marketing: "Privatization and »spreading«" (Hartman, p. 71). Privatization pertains to the notion that in the digital world producers do not have to engage in the making of the advertising campaigns. For this purpose they use private users who in exchange for small gifts or remuneration[3] decide to spread various types of messages, of course usually positive, about the concerned company. There are examples of various bloggers and vloggers who undertake such actions, though some "individual" users do not as well refuse to get engaged, for which they use their own profiles in the social media. Spreading is defined as "the mechanism of copying the message", in which every user possessing the information spreads it to the group of recipients (friends), and then each of them repeats this action. We shall emphasize that spreading is anything but one of the characteristic tools of postmodern marketing called *viral marketing* (Lotko, 2013, p. 75), which rests on the voluntary spreading of information of business and promotional nature in the digital world (Rosen, 2000; Kotler & Keller, 2017, p. 589). In addition, the postmodern approach was adopted in order to effectively spread the Dee Deee's tale on the Internet. First, the advertisement was released via private Facebook accounts, second, the scale of this bottom-up operation was characteristic of viral marketing (spreading): the plea of the woman "was viewed over two million times within a few days"

(Wirtualnemedia.pl, 2017a). Moreover, the fact that the information on the woman's plea was broadcast by the traditional media: TVP1, TVN, Polsat News, can testify to its social import (Wirtualnemedia.pl, 2017a).

The above-mentioned discussion does not, however, solve a problem why this message became myth – why it was considered true without any verification. What is worth stressing is the fact that within a few days since its appearance in the YouTube service such stance was adopted by circa two million people (if we take a number of views into account), which is also the case of the reputed television networks.

We are concerned here with a similarity of the analyzed post ad to a gossip or a rumor, which in the same way as the analyzed post ad spread dynamically in the social sphere. Hence, their creators undertook every effort, though perhaps unintentionally, to make it become a contemporary rumor (e-rumor). However, in order that a gossip or a rumor gained social acceptance, that is become public myth, it should rely on a twofold foundation: attractiveness and authenticity. Authenticity results in the acceptance of the rumor; owing to attractiveness, this rumor is spread.

No story will become a gossip or a rumor if it is not attractive, especially because attractiveness refers to the emotional side of the human behavior. What is atypical, non-standard, unusual, uncommon, or original is attractive. Doliński in his book presented a few gossips which impaired business activity of some organizations and destabilized the market. The Procter & Gamble consortium was accused of a deal with the devil, the McDonald's company of the use of ground earthworms in the production of hamburgers. Likewise, a rumor was spread about a tarantula which settled in the trunk of a yucca – a plant exported to Poland, which, as a consequence, led to the nationwide decrease in the sales (Doliński, 2003, p. 18). Devils, earthworms, tarantulas and many other "bizarre and counter-intuitive" elements (Czeremski, 2016, p. 150)boost the attractiveness of the message, which, in turn, arouses our interest in remembering it and the need to share it with others. The discussed effect was employed in the advert *Help! Help! Polish Boy Wanted!:)*, although no such shocking solutions were adopted. A desperate appeal of the woman seeking the lost person turned out to be so unusual that it sparked the recipients' imagination. At this point we shall consider one more aspect. All the presented elements that raise the attractiveness of the message contain a certain common feature: they refer to the archetypal layer; a motif from the

post ad – as it has already been mentioned – pertains to the archetype of a call for help, while motifs on which the marketing rumors were based refer to the archetypal fears of something unpleasant (an earthworm), unknown (a tarantula) and deadly (devil).

Not only the archetypes can contribute to raising the attractiveness of the information. The attractiveness of the message is linked both to the cultural patterns embedded in the unconscious and the contemporary ideologies, trends, or fashions, which indicate what should be perceived as attractive. We need to stress that Dee Deee meets Wojtek at the concert, not on a hiking trail, in the museum or in the church, whose cultural significance is much lower. She is also a young and attractive American. Such a cultural context adds to the relevant originality of the advert, thence its attractiveness. In order to create the social myth, that is the presumptive truth, from the post ad *Help! Help! Polish Boy Wanted!:)*, first, it had to be made attractive, that is to say equipped with two mythical dimensions: the archetype and cultural stratification. These two categories of myth arouse appropriate emotions in the recipients. The aforementioned fact gains special significance in the virtual community, for, as Janusz Hołyst claims making use of his own research, emotions (cyber-emotions) on the Internet "are created (…) much easier and are spread much faster than the emotions in the real world. Already a few minutes after any spectacular event (…) we observe a vast increase in the activities of various Internet groups"[4] (Florek-Mostowska, 2015, p. 122). The appeal of Dee Deee can definitely be classified as such spectacular event.

Attractiveness is, however, not sufficient to make a rumor or a gossip acquire a social dimension. Such a message should as well be regarded as authentic. Nonetheless, in order to accomplish the task, it needs to have a guarantee of truth value; everything that is considered true should carry such guarantee. There exist various guarantees of truth value, for example the accordance with the rules applied: something that remains in accordance with the academic rules or the provisions of law can be reckoned true. Experience can exemplify another type of guarantee – it can be one's own, "life" or linked to the empirical verification. The third type of the guarantee of truth value results from trust which the recipient fosters towards the sender of the information. The social status of the sender – for s/he can be deemed an authority – or a type of a personal relationship between the sender and the recipient may come into play.

If the verification of truth is inhibited, a man can refer to the authorities (teachers, scientists, clergymen, people socially renowned or various types of prestigious organizations) so as to have certainty that a specific piece of information is treated as true. It appears that the guarantee of truth value from the authority gives us such certainty. Of course, we have also heard about disputable information (e.g. gossips, rumours or jokes) being "confirmed" by the authority or reality being falsified. In 1996 a physicist Alan Sokal published an article *Transgressing the Boundaries: Towards a Transformative Hermeneutics of Quantum Gravity* in an academic journal entitled "Social Text". Both the academic position of this American scholar and the reputation of the journal became a guarantee of the truth value of the academic text. However, Sokal manipulated the text. Inspired by the postmodern conceptions, he created a text which had nothing to do with scientificity, it was a pure nonsense, a compilation of many scientific ideas and sophisticated nomenclature from various fields of science (Sokal, 1996). Before the scholar admitted deceit, the article had numerously been quoted in other publications. Sokal's intention was clear, he attempted to sensitize the academic milieu to the verification process of academic texts, and consequently to the state of contemporary science. Sokal's experiment demonstrated at the same time that contemporary science is not necessarily exempted from myths.

The fact that in the academic community the authority, not the empirical verification, may guarantee the veracity of the information was also confirmed by the Polish group of the researchers: Piotr Sorokowski, Emanuel Kulczycki, Agnieszka Sorokowska and Katarzyna Pisanski. In 2015 they created a non-existent, digital dr Anna O. Szust[5], an academic teacher employed at the Adam Mickiewicz University in Poznań. In order to build the credibility of this scholar, the list of her publications was fabricated and various types of the Internet accounts set: Google+, Academia.edu and Twitter. Her publications were sent to 360 scientific journals. In a number of cases the proposals of her publications were accepted, whereas four journals offered dr O. Szust a position of a chief editor (Sorokowski et al., 2017).

Similarly to the scientific information, various types of gossips and rumors can gain a guarantee of truth value. One of such gossips concerned the Internet game "Blue Whale", which was to be created in Russia and was to lead to the injuries and death of the kids at whom it was directed. All the

information proved false, nonetheless, the press and the television station assigned it truth value and which, as a result, caused social concern. The authority of the media became a guarantee of truth value also for other, not less dubious information: in 2010 the Internet portal Onet.pl informed about a drunk Serb who killed a shark with his foot; in turn, in 2017 TVP Info broadcast the information about an Irish tourist being raped by an orangutan. Also the story of Dee Deee received such a type of the media guarantee (TVP1, TVN, Polsat News).

The authenticity of the post ad *Help! Help! Polish Boy Wanted!:)* also resulted from the guarantee but of a different nature: the guarantee based on trust towards close friends and relatives. If the sender of the message is somebody from the family, a friend, a colleague, or even an acquaintance, then, excluding unusual cases, the recipient does not contest or question its truth value. In such a way various types of gossips are spread. People who are close spread them to each other, do not challenge their truth value, and on the basis of the presumption deem it true. And this is how various types of myths "infect" the communities.

Analogically, the Internet becomes infected in the same manner. The Internet communities are created by people who are related with each other. In some cases these relationships have real and virtual character, while in other, only virtual. It does not, however, mean that the level of trust between digital "acquaintances" is lower than in traditional relationships. The strength and permanence of the relationships do not depend exclusively on the community in which they are established; we can therefore envisage such a type of a virtual bond which is as strong as the physical one. Similarly to the real world, also within the Internet communities a type of trust which unites these communities is formed, owing to which the information passed gain adequate credibility. In the relationship based on trust no one suspects that the Internet acquaintance will spread false information; a status of truth value is unintentionally given to the information passed. An attempt to verify it would equal undermining the trust resulting from the relationship between the acquaintances. Hence, if the message is not clearly questionable, and such could not be recognized in the post ad of the Reserved brand, then it is considered authentic and as such it is spread to one's own digital acquaintances. And this is how a phenomenon of the social presumption of truth, the social functioning of myths, operates.

CONCLUSION

The advertisement discussed in this chapter caused great controversy. According to its creators, the aim of the whole, directed to men, campaign entitled "#polskichłopak" was promoting the male collection of Reserved. The campaign promoters also claim that they wanted to promote Polish men as handsome and able to dress well (Pallus, 2017).

The advertisement was intended to join popular trend of teaser advertising, as Allegro, Ikea and Nike did recently. But it was not exactly like that. The difference was that in all previous cases the ad was appropriately marked. The Reserved Co., as the only one decided to do something, that was abusive to the internet users. Eventually this was taken as abuse of trust. This ad should be considered as a new type of advertisement: post-advertisement.

At some point, the advertisement took the form of the so-called. *fake news*. Especially that traditional media informed about the whole situation, and encouraging the audience to join in Wojtek searching (Goczał, 2017b). In the era of post-truth and fake news increasingly appearing in the network, the campaign was not positively received by Internet users. Marketing experts were divided in assessments. As they said: On one hand the company was successful because the advertise has spread quickly and lots of people found out about it. In the other hand it can be negatively evaluated, because of the scale of negative emotions, which can seriously damage the image and reputation of the Reserved (Goczał, 2017b).

However, a few weeks after the video was published, Reserved apologized to Internet users, and Dee Deee eventually disappeared from all promotional materials. As Reserved marketing director said: "The range of the campaign exceeded our expectations. We had lost the trust of a large group of Internet users. It is a lesson for all of us, that it is very important to properly select content for online publication, while being aware of how high the level of trust of online content is. We were reckless with the mechanism, which engaged so much emotion of Internet users (Wirtualnemedia.pl, 2017b).

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ENDNOTES

1 Evidently, it was an initiative of a specific person or persons. However, it appears to be somewhat impossible to determine who as the first one posted the film on the Internet.

2 In this spot we learn about a young Dane who asked for help to find a father of her child. The woman described her situation informing the viewers that she got pregnant when under the influence of alcohol, and, as a result, she did not remember who the father was. She requested the Internet users to spread the video in order to find a man. The campaign generated considerable moral controversy.

[3] Not every activity of the private Internet users, relying on spreading marketing information, results from the cooperation with the company. It happens that various types of content are spread without the knowledge of the producers. By way of illustration, the advertisement of the *Evian* mineral water *Evian Roller Babies* spread spontaneously.

[4] The quote has been taken from an interview with Janusz Hołyst in *Rozmowy o człowieku. Wywiady z ekspertami*

[5] The word "oszust" in Polish means: "a cheater."

Chapter 10
Big Data Myth:
Faith in Magical Power of Data in Marketing Management

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ABSTRACT

Organizations are expected to act rationally; however, mythical thinking is often present among their members. It refers also to myths related to technology. New inventions and technologies are often mythologized in organizations. People do not understand how new technologies work and usually overestimate their possibilities. Also, myths are useful in dealing with ambivalent feelings, such as fears and hopes. The text focuses on the so-called "big data myth" and its impact on the decision-making process in modern marketing management. Mythical thinking related to big data in organizations has been observed both by scholars and practitioners. The aim of the chapter is to discuss the foundation of the myth, its components, and its impact on the decision-making process. Among others, a presence of a "big data myth" may be manifested by over-reliance on data, neglecting biases in the process of data analysis, and undermining the role of other factors, including intuition and individual experience of marketing professionals or qualitative data.

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INTRODUCTION

Organizations are created and managed by people. It is expected that organizations will act rationally and people, responsible for managing them, will make rational decisions. But managers are not always rational. Their thinking is affected by the same psychological, social or cultural mechanisms and processes, as all other.

According to Monika Kostera (2008a, p. 1), the modern organizations (especially business organizations) are believed to be emphatically profane and to have nothing in common with the world of sacrum. Nonetheless, organizations are often being mythologized and myths are present in their everyday functioning.

The main subject of this article is mythical thinking related to big data. Such phenomenon, which is called by the author as a 'big data myth', has been observed both by scholars and practitioners. The aim of the article is to discuss the foundation of the myth, its components and its impact on decision-making process in modern marketing management. It is addressed both to scholars interested in myths related to technology and to marketing managers who face this problem in their work.

MYTHS IN ORGANIZATIONS

There are many definitions of a myth. It is hard to select and to quote one or two most popular, as the main focus and semantic scope of definition is determined by researcher's perspective. Differences in approaches can be huge, depending on whether the definition was formulated by a sociologist, anthropologist, ethnologist, linguist, historian, psychologist or religious scholar. One of the best known is Claude Levi-Stauss structural approach, who stated, that a myth reflects the thought structures which are common to all people and which construction is based on unconscious logic (Klik, 2016, p. 77). Joseph Campbell (2004, p. 7) defines a mythological order as *a system of images, that gives consciousness a sense of meaning in existence*. For Ernst Cassirer (1946, cited in Kostera, 2010, p. 29), myth is a language, which enables describing human experience related to a spiritual sphere. Monika Kostera (2016, p. 156), who specializes in organizational myths, highlights

that a myth does not tell about material reality but refers to consciousness and psyche.

People use myths to describe, explain or justify situations and experience. Their functions are – according to Percy D. Cohen, (1969, cited in Eriksson-Zetterquist, 2008, p. 26) – *to* e*xpress, explain, maintain solidarity and cohension; to legitimize actions; to communicate unconscious wishes and conflicts; to mediate contradictions; and to provide a narrative, anchoring the present to the past.*

The role of myths in organizations is analogous. Organization itself can be a symbol – like Apple is a symbol of breaking the schemes or Ikea is a symbol of Sweden and Scandinavian design. Organizations might be mythologized to highlight their main idea, virtue or skill (Kostera, 2008b). The very popular form of an organizational myth is a founder myth, especially, when a founder of an organization was a visionary with strong personality – such persons were for example Steve Jobs or Walt Disney. Organizations' members and stakeholders might use also archetypes which can be described as frames or empty spaces ready to be filled with images, figures or stories, important for culture and individual development (Kostera, 2010, p 33). Archetypes comes from the theory of Carl Gustav Jung who believed in the existence of collective unconsciousness. They are universal in time and space. Archetypes are also strongly motivating and inspiring (Kostera, Sliwa, 2012, p. 198).

In organizations, myths are used both by managers – to create the desired narration, to emphasize the uniqueness of the organization and its main values and to motivate employees – and by its members or stakeholders. Organizations are social. People, who create them, need myths as an expression of something new or unknown, as an explanation of something inexplicable and as a way of communicating things, thoughts or experiences, which are hard to describe.

BIG DATA AS A MYTH

Ulla Eriksson-Zetterquist (2008) writes about the organizational myths related to technology. The author argues, following Barbara Czerniawska-Joerges (1993, cited in Eriksson-Zetterquist, 2008, p. 28), that *symbolic aspect of technology can be located in the fact that technological inventions are usually followed with myths about their possibilities.* Although we live in the days of

technological revolution, this is not a phenomenon typical only today. Human faith in the progress was alive from antiquity, through the times of Leonardo da Vinci, industrial revolution, to dynamic development of so-called new technologies. Every invention, regardless of whether it was a steam engine, a car, an aeroplane, the Internet or the Artificial Intelligence, awakens in people both: hope for a better life and fear of change.

Myths provide explanation for something unknown, they help to explain and to tame it. According to Eriksson-Zetterquist (2008, p. 28), there are at least two reasons, why technology is being mythologized in organizations. Firstly – technological solutions are expensive; hence expectations related to future benefits can be exaggerated. Secondly – it is impossible to anticipate how the new technologies will be used. The consequence is that *technological inventions contain previously undreamt-of possibilities.*

A kind of technological invention, which has great impact on organization management in last years, is big data. According to Gartner (Sicular, 2013): *"Big data" is high-volume, -velocity and -variety information assets that demand cost-effective, innovative forms of information processing for enhanced insight and decision-making*. This definition gained recognition as it focuses on three key aspects related to big data:

- its characteristics, which is high-volume, -velocity and -variety (often called 3 Vs),
- innovative forms of processing,
- enhanced insight and decision-making.

In other words, big data are huge data sets, very difficult to analyse, but also very valuable in decision-making process in organizations.

These make big data a technology liable to be mythologized. Firstly, big data analysis requires advanced knowledge and skills to be done properly; there is huge demand on the world market for qualified data scientists and a few people having such skills (Davenport, 2014, p. 85). Transforming big data into knowledge is a difficult process. For most organizations' members, including management teams, it is a kind of mystery. People generally know how it works or rather how it should work. When some operations are hard to explain and to understand, the natural way for humans to deal with such situation is to search for symbolic meaning.

Secondly, as advanced big data analysis is an expensive process and for an average employee it is hard to anticipate the result of using it, among organization's members there may appear a belief in overwhelming possibilities of this technology.

Finally, big data might arouse both fears and high hopes. New technologies are always related to change resist. The negative consequences of collecting and processing data are also a frequent topic in the world media and public opinion discussions. At the same time, big data gives great opportunities – especially for business organizations. For many years, among marketing practitioners, there was popular Sam Wanamaker's quotation, who said: *I know that half my advertising costs are wasted. But I can never find out which half* (Stretton, 1999, p. 248). Big data has given a promise that it can change, as managers have got an access to knowledge that enables making better informed and more rational business decisions. In such situations, when people experience opposing feelings like fear and hope, myths can be very useful. As open texts, myths are usually ambiguous (Eriksson-Zetterquist, 2008, p. 28), so they can help in integration of ambivalent experiences and in providing a sense of cohesion.

MYTHOLOGIZATION OF BIG DATA IN MARKETING MANAGEMENT

This article focuses on decision-making process in marketing management, especially on the impact of mythologization of big data in this process.

According to Dresner Advisory Services' 2018 Big Data Analytics Market Study (Columbus, 2018), big data adoption in enterprises achieved 59% in 2018 in comparison with 17% in 2015. Marketing is one of the business functions, which has benefited the most from opportunities given by this technology. For decades, lack of information was a huge challenge for marketing managers, responsible for decision-making. This lack of information primarily concerned both detailed and in-depth information about customers (their characteristics, needs, attitudes, motivations and behaviors), as well as information about effectiveness of marketing activities. Marketing research was complex, time-consuming, and – as a result – expensive, so it was carried out with frequency and within the scope limited by the budget of the organization. Information

gaps needed to be filled with general knowledge, personal experience and intuition of decision maker.

Internet technologies development enabled collecting huge sets of numerical data both about customers and effectiveness of marketing functions. For marketing managers, it has created an opportunity to make more informed decisions based on objective data and free of human thinking imperfections.

That so-called data-driven decision-making in fact contributes in increasing organizations' performance. This term refers to a practice of basing decisions rather on data than manager's intuition. Erik Brynjolfsson in cooperation with researchers from MIT and Penn's Wharton University showed, statistically, that the more data-driven a firm is, the more productive it is (Provost, Fawcett, 2013, p. 53). Thomas H. Davenport, Jeanne G. Harris and Robert Morison (2010, p. 4) have listed potential benefits of using data analytics. Among the others, being analytical helps managers to steer the business in the turbulent world, shows what really works, enables cutting costs and improves efficiency. Being analytical is useful in managing risk, anticipating market changes and improving decision-making process in an organization itself.

An example of how a company can increase efficiency thanks to big data is the Sears Holdings case (McAfee, Brynjolfsson, 2012). The organization had a lot of data about its customers and brands stored in many databases, and it wanted to use them to personalize promotions. Initially, the analysis of voluminous and highly fragmented data lasted eight weeks, which was too long to reach the customer with a truly tailored offer. The situation changed, when Sears Holdings decided to use technology and practices of big data. The company set up a Hadoop cluster (a group of inexpensive commodity servers) to store data from all databases. The time needed to analyze the data and propose personalized promotions has shortened to a week, what significantly improved efficiency of promotional activities.

However, in organizational management literature, critical voices also appear. *Despite the hopes of many, insights do not emerge automatically out of mechanically applying analytical tools to data. Rather, insights emerge out of an active process of engagement between analysts and business managers using the data and analytic tools to uncover new knowledge. More importantly, those engagements take place within existing structures and processes for decision-making. A better understanding of the insight generation process is important for understanding how the use of business analytics leads to improved performance* – write Rajeev Sharma, Sunil Mithas and Atrei Kankanhali (2014).

The problem has been also observed by marketing practitioners. Adam Mosseri, Facebook's Head of Product, in his speech at UX Week in 2010, opposed data-driven decision-making to data-informed decision-making (UX Week 2010, Adam Mosseri, Data Informed, Not Data Driven, 28 September 2010). The second of these approaches has been represented by his company. Mosseri highlighted the role of six factors, which should be considered by managers. Next to quantitative data, Facebook has also looked at: qualitative data, strategic interests, user interests, network interests and business interests (Feinleib, 2014, p. 50).

From the blog of Interana (2017) – the company that operates in data analytics business and supports organizations like Microsoft, Comcast, Uber, Sonos, Edmunds or Hootsuite – the difference between data-driven and data-informed approach is explained as the difference between letting *the data guide your decision-making process* and letting *the data act as a check of your intuition.*

In the article, we can read the case study of redesigning Airbnb platform. The website design has been changed: the map has been enlarged and the descriptions of offerings have been replaced with large photographs. New platform looked more attractive and user-friendly, however, while tested, its performance was worse in comparison with the old one. If decision-makers were data-driven, they should cancel all the changes and restore the old version of the website. But the results were so different from their expectations, that they decide to investigate deeper. It turned out, that on Internet Explorer browser some crucial elements of the new design were broken by the new design. As the problem were fixed, further tests showed that the new design was performing better. *Being data-informed was critical to getting the redesign out to users in a way that improved their experience with Airbnb. Data could not generate the idea for the redesign in the first place, nor could it (on its own) make clear why it initially seemed to perform poorly. Human guidance was needed for that. Data was there merely to help* – authors argue.

The statement of Interana CTO Bobby Johnson (previously Director of Engineering at Facebook), who is quoted below, is also significant*: If you've been collecting data and wondering why you haven't had this sort of magic lightning bolt handed to you from the gods, don't feel bad, it's not really how it happened at Facebook either.*

As we can see, despite an unquestionable role of big data in increasing organizations' performance, there can be observed a shift among business

leaders from relying only on data to relying both on data and intuition in marketing decision-making. What is the most interesting here is that even in metaphors they use we can find traces that indicate the existence of a 'big data myth'. This myth refers to belief in magical power of big data.

Bearing in mind previous considerations, big data is the technology, that might be mythologized in an organization. Although access to big data stream does not generate huge costs itself, the process of transforming data into knowledge is difficult, complex, requires advanced skill, and – in consequence – is expensive (Davenport, 2014, p. 85). As for most organizations' members (including managers) big data analysis is hard to understand and even mysterious, there are conditions in which perceived benefits of using such technology may be overestimated.

Big data analysis consists mainly of the use of advanced algorithms. According to Jan Kreft (2017), *the functioning of algorithms is accompanied by mythical thinking which separates them from human intervention and human imperfectness. Algorithms are followed by the promise of faultless "knowledge production" which not only emphasizes human limitations but also proves human greatness and the fact that we have purposefully reached beyond human cognition.* Kreft calls it a 'myth of objectivity' for two reasons. Firstly, because objectivity is an ideal state but impossible to achieve. Secondly, due to the fact, that algorithms' neutrality is questionable. Algorithms may be biased and the problem is being highlighted by many researchers and organizations, as consequences of too much trust can be harmful, especially in times of dynamic Artificial Intelligence development (Knight, 2017).

Big data mythologization – in the context of decision-making process – is based on similar mechanism. Among many marketing managers there can be observed overestimating possibilities of big data related to its objectivity.

Data itself is objective but the process of transforming data into knowledge is not free of from analyst's bias. The media most often reveal cases of biased algorithms related to recruitment processes. Algorithms, which are based on historical data, may multiply stereotypes and discriminate against certain groups of people. Such problem was uncovered in Amazon - a company that has mastered the use of big data in online sales, pricing and promotion (Dastin, 2018). The organization had experimented with a new, automated hiring system, but it came out that the engine is not rating candidates in gender-

neutral way. Computer models had been trained on data from previous 10 years, most of which came from men, who dominate in technology industry. That is why Amazon's system has learned to prefer male candidates.

Biased algorithms are also an emerging problem in marketing, where new technologies, such as for example chatbots, translation systems or face-recognition systems, are being implemented to automate sales, customer service or to personalize an offer. Research, conducted by Joy Buolamwini from the Massachusetts Institute of Technology, has shown that three commercially available face-recognition systems (Microsoft, IBM and Megvii) work almost perfectly, when their task is to identify the gender of a white man, but fail more often for people whit darker skin and women (Revell, 2018). The reason was similar as in Amazon's case: systems have been trained on data, which came from around 75% men and more than 80% white. Other research, conducted by researchers from Boston University and Microsoft Research New England, shows how machines are being taught to read and talk (Bolukbasi, Chang, Zou, Saligrama, Kalai, 2016). Here the systems use huge data sets – so-called word embeddings – that consists of huge quantities of written or spoken language. Machines analyse data and learn semantic connections between words. Although this process seems to be objective, researchers have found that machines, learning from natural language samples, also multiply stereotypes - for example, by detecting closer semantic connections between words *man* and *computer programmer* or *woman* and *homemaker*.

Moreover, data itself is not enough to discover customers insights, which are crucial in marketing, especially in new product development process. Big data give valuable information about the past, which may be a valuable guide to the future but not the only right way. If it was, all companies would do the same and nobody could gain competitive advantage.

At the same time, there can be observed a strong belief that human's intuition is something wrong and its impact on decision-making process should be limited to a minimum. This refers of course to a common understanding of intuition as an emotional feeling or even paranormal ability but according to Herbert Simon's definition, repeated by another Nobel Prize winner, Daniel Kahneman, intuition is based on information stored in memory and it is nothing more and nothing less than recognition (Kahneman, p. 237). However, as the process of providing information from memory is unconscious, it can be perceived as mysterious, even magical and for sure not rational.

Relying on manager's intuition for a long time was probably the most significant risk factor in marketing decision-making process. Striving to eliminate human mistakes and to overcome the weaknesses of human mind has led to swing the pendulum to the other side – relying only on data. This refers to *the myth of perfection: a faultless entity free from prejudice, weakness, vicious intentions* (Kreft, 2017). The psychological mechanism of attribution might also work here (Zimbardo, Johnson, McCann 2010, p. 75). People tend to attribute the causes of failures to situational factors as they want to protect their ego. Hence, managers responsible for decision-making process might perceive relying on big data as an excuse – in case of failure they can just say, that the wrong decision was determined by data.

Summarizing the above considerations, the impact of the 'big data myth' on decision-making process in marketing, may be manifested by:

- over-reliance on data,
- neglecting biases in the process of data analysis,
- undermining the role of other factors, including intuition and individual experience of marketing professionals or qualitative data,
- improving performance only by repeating old patterns,
- difficulties in discovering fresh insights.

As previous research has proved, use of big data may increase an organization's performance. However, if a 'big data myth' exists in an organization, it can significantly influence the decision-making process. In such situation being data-driven does not have to lead to better results.

While the deconstruction of the 'big data myth' may be the most interesting aspect of the problem for scholars, marketer managers might be rather interested in practices, which will help in reducing the negative impact of the myth on the decision-making process. Here, one of the solutions is making use of Facebook's six factors, which should be considered in the process: quantitative data, qualitative data, strategic interests, user interests, network interests and business interests (Feinleib, 2014, p. 50). McAfee and Brynjolfsson (2012) also advice leaders to ask themselves more specific questions than: what do the data say? Managers should be critical and interested in such issues as: where do the data come from? What kind of analyses have been conducted?

How confident are we in the results? These authors also highlight: *Big data's power does not erase the need for vision or human insight. On the contrary, we still must have business leaders who can spot a great opportunity, understand how a market is developing, think creatively and propose truly novel offerings, articulate a compelling vision, persuade people to embrace it and work hard to realize it, and deal effectively with customers, employees, stockholders, and other stakeholders.*

Hence, awareness of the presence of a myth, understanding the process of building myths related to the technology and their impact on organization's members, as well as being critical of own beliefs (that may be false assumptions), seem to be the solution for marketing managers in overcoming the arising problems.

FINAL CONCLUSIONS AND FUTURE RESEARCH PROPOSITIONS

The data-informed decision-making process, which is based not only on numbers, but also on the 'human factor' (stereotypically considered more unreliable) – turn out to be more rational. In organizations, which present this approach, there are not mechanisms described above or the actions aimed at preventing such mechanisms are being taken (e.g. six factors considered in decision-making process at Facebook). Awareness of risks related to a 'big data myth' is crucial, as well as knowledge that relies on big data can contribute in increasing organization's performance but it is not enough to be sure about making the right decisions.

Stereotypes about objectivity and infallibility of data, algorithms and predictive models can be observed not only in the mass public opinion but also among informed members of society (Knight, 2017). Bearing in mind dynamic development of information technologies, including Artificial Intelligence, deconstructing technology-related myths is becoming an increasingly important research field.

In a 'big data myth' context, empirical verification of the existence of the myth and its impact on the decision-making process in organizations would be advisable. Noteworthy research questions are: which conditions support

creation of the myth in an organization? What is the role of management and what is the role of an organization's members in this process? What keeps the myth alive and what helps in deconstructing it? What is more, the comparative research between organizations presenting data-driven and data-informed approaches would be valuable for knowledge development in this area.

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Index

A

algorithm 9-10, 50, 56, 58, 60-62, 127
Algorithmic Culture 67
aporeticity 1, 17
archetypes 196, 201-204, 214, 225

B

big data 223-233
big data myth 223-224, 230, 232-233
blog 152, 183, 185-186, 188-191, 229
blogosphere 182-185, 188-191
Brand Loyalty 58, 67

C

communication 5, 26, 29, 31, 33, 53-55, 73-74, 83, 85, 92, 94-97, 101, 106, 110-112, 124, 130, 142-155, 161-168, 170-174, 182-191, 202, 205

D

decision-making process 223-224, 226-233
Disney 22, 24, 33-43, 45, 225

E

European Solidarity Centre 91-92, 97-100, 102, 108-110, 112

F

Facebook 1-2, 6-8, 11-13, 16, 45, 78, 83-86, 94, 109-110, 119, 134-136, 146, 154, 163-164, 183-184, 186, 191, 211-212, 229, 232-233

G

Generation Y 142, 155-158, 161-164, 182-183, 187-188, 190, 207-208
Google 1-2, 5, 7, 9-13, 15-16, 45, 69-71, 77-84, 86, 94, 108, 119, 134-135, 151, 154, 163, 186, 189, 208, 215

H

historical museums 91-92

M

marketing 22, 31, 41, 43-45, 52, 60, 81, 119, 124, 126-127, 130, 142-147, 149-155, 162, 164-167, 170-174, 183, 199-200, 202-203, 206, 209-210, 212, 214, 217, 223-224, 227-233
marketing communication 142-144, 147, 154, 164-165, 167, 170-171, 173-174, 202
marketing management 223-224, 227
media 1-3, 6-17, 22, 24, 41, 44, 50-61, 69-71, 75, 77-79, 81-83, 85-86, 91-92, 94-97, 100, 102, 106-111, 118-119, 121-122, 124-130, 132-136, 142-153, 157-158, 161-168, 170-173, 182-186, 188-190, 195-196, 200, 205, 212-213, 216-217, 227, 230
media management 50, 53-55, 60-61,

118, 124
media marketing 152
Media Usage Practices 50
mediatization 91-92, 95-96, 100-102, 107, 110
millennials 142-143, 156-157, 160-166, 168, 172-173, 182-185, 187-191, 207
Monomyth 50-51, 55-56, 58-61, 67, 126
myth 12, 16, 22-26, 31-34, 43, 50-52, 56, 58-61, 67, 69, 71-77, 79-83, 85-86, 91-95, 97-107, 109-112, 118-119, 121-123, 127-129, 135, 142, 182, 195-197, 201-202, 204-211, 213-214, 223-225, 230, 232-234
mythical thinking 25-27, 51-52, 67, 77, 84, 86, 103, 121, 127-128, 130-131, 223-224, 230
mythologisation 24, 42-43, 76-78, 83, 86, 119, 122-125, 130, 132, 134-136

N

Narration in Advertising 67
new media 1-3, 6-12, 15-17, 44, 51, 69-71, 75, 77-79, 81-83, 85-86, 91-92, 95-97, 106-107, 110, 118-119, 125-126, 128-130, 132, 134, 142-143, 145, 151-152, 164, 167-168, 173

O

organizational myths 224-225

P

participatory culture 53, 61, 67
permanent exhibition 91-92, 96, 98-102, 104-105, 108-112
privacy 1-7, 16-17, 83, 85

S

search engine 10, 12, 15-16, 80-82
social media 2, 8, 12-16, 44, 83, 119, 122, 125, 133, 136, 152-153, 157, 161-165, 167-168, 170-172, 182-186, 188-190, 195-196, 200, 212
Solidarity 23, 91-95, 97-112, 225
Solidarity movement 104
storytelling 22, 26-31, 33-34, 43-45, 126, 130
strategy 9, 15, 17, 33, 69-71, 78-80, 83, 86, 93, 101, 108, 122, 124, 147, 154, 203, 206

T

Technophobia 57, 67

V

viral marketing 153, 170, 212