MILLENNIALS AND HONESTY AS A BRAND VALUE. THE GOIKO CASE ON INSTAGRAM

LOS *MILLENNIALS* Y LA HONESTIDAD COMO VALOR DE MARCA. EL CASO GOIKO EN INSTAGRAM

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ABSTRACT

After the confinement caused by COVID-19, brands sought to adapt their campaigns to the new context and achieve a new interaction with their clients. In this new environment, the virtual spaces of social media became meeting places. The Venezuelan restaurant Goiko Grill, located in Spain, opted for an awareness campaign through Instagram stories, just when the first phase of deconfinement was taking place. The main objective of this research is to analyse the link generated between the brand and millennials based on honesty as a brand value, present in this campaign. The research work has two phases: 1) A literature review in which advertising on social media, influencers and the potential of Instagram Stories are studied. 2) A quantitative study (N= 91) based on a questionnaire sent to students at the Antonio de Nebrija University, with knowledge of marketing in the digital environment and with an international profile (Colombia, Ecuador, Dominican Republic, Honduras, Mexico and Spain). Using a mixed methodology, the perceptions that were generated around the campaign were obtained, also analysing the inspiration and use of trends, the

relevance in the context and the definition of the brand objectives in an audience limited to university students. After analysing the perceptions of the participants in the analysis of the @Goiko campaign, we can establish that the brand's honesty is one of the most highlighted values, as it is in line with the transparency that millennials expect to find on social media. These virtual meeting spaces are essential to reach the public, but their acceptance does not take place if the community does not detect honesty in the interaction with the brand.

Keywords: social media, digital marketing, Instagram stories, brand equity, brand bonding, customer interaction, online campaigns, brand honesty, online community.

RESUMEN

Tras el confinamiento originado por la COVID-19, las marcas buscaron adaptar sus campañas al nuevo contexto y lograr una nueva interacción con sus clientes. En este nuevo entorno, los espacios virtuales de las redes sociales se convirtieron en lugares de encuentro. El restaurante de origen venezolano, ubicado en España, Goiko Grill, apostó por una campaña de concienciación a través de los *stories* de Instagram, justo cuando se pasaba a la primera fase de desconfinamiento. El objetivo principal de este trabajo es analizar el vínculo generado entre la marca y los *millennials* a partir de la honestidad como valor de marca, presente en esta campaña. El trabajo de investigación cuenta con dos fases: 1) Una revisión bibliográfica en la que se estudia la publicidad en redes sociales, los *influencers* y el potencial de los *Instagram Stories*. 2) Un estudio cuantitativo (N= 91) que parte de un cuestionario enviado a estudiantes de la Universidad Antonio de Nebrija, con conocimientos de marketing en el entorno digital y con un perfil internacional (Colombia, Ecuador, República Dominicana, Honduras, México y España). Utilizando una metodología mixta, se consiguen conocer las percepciones que se generaron en torno a la campaña, analizando también la inspiración y el uso de tendencias, la pertinencia en el contexto y la definición de los objetivos de marca en un público limitado a estudiantes universitarios. Después de analizar las percepciones de los participantes en el análisis de la campaña de @Goiko, podemos establecer que la honestidad de la marca es uno de los valores más resaltados, ya que va acorde con la transparencia que los *millennials* esperan encontrar en las redes sociales. Estos espacios virtuales de encuentro son esenciales para llegar al público, pero su aceptación no tiene lugar si la comunidad no detecta honestidad en la interacción con la marca.

Palabras clave: redes sociales, marketing digital, Instagram *stories*, valor de marca, vínculo de marca, interacción con el cliente, campañas online, honestidad de marca, comunidad online.

OS *MILLENNIALS* E A HONESTIDADE COMO VALOR DE MARCA. O CASO GOIKO NO INSTAGRAM

RESUMO

Após o confinamento originado pela COVID-19, as marcas buscaram adaptar suas campanhas ao novo contexto e alcançar uma nova interação com seus clientes. Neste novo ambiente, os espaços virtuais das redes sociais se tornaram locais de encontro.

O restaurante de origem venezuelana, localizado na Espanha, Goiko Grill, apostou em uma campanha de conscientização através dos *stories* do Instagram, justo quando se passava para a primeira fase de desconfinamento. O objetivo principal deste trabalho é analisar o vínculo gerado entre a marca e os millennials a partir da honestidade como valor de marca, presente nesta campanha. O trabalho de pesquisa conta com duas fases: 1) Uma revisão bibliográfica na qual se estuda a publicidade em redes sociais, os influenciadores e o potencial dos Instagram Stories. 2) Um estudo quantitativo (N = 91) que parte de um questionário enviado a estudantes da Universidade Antonio de Nebrija, com conhecimentos de marketing no ambiente digital e com um perfil internacional (Colômbia, Equador, República Dominicana, Honduras, México e Espanha). Utilizando uma metodologia mista, é possível conhecer as percepções que se geraram em torno da campanha, analisando também a inspiração e o uso de tendências, a pertinência no contexto e a definição dos objetivos de marca em um público limitado a estudantes universitários. Depois de analisar as percepções dos participantes na análise da campanha de @Goiko, podemos estabelecer que a honestidade da marca é um dos valores mais destacados, já que está de acordo com a transparência que os *millennials* esperam encontrar nas redes sociais. Estes espaços virtuais de encontro são essenciais para chegar ao público, mas sua aceitação não acontece se a comunidade não detecta honestidade na interação com a marca.

Palavras chave: redes sociais, marketing digital, Instagram stories, valor de marca, vínculo de marca, interação com o cliente.

1. INTRODUCTION

The pandemic caused by COVID-19 has changed the political, economic, and social expectations of the population (Brandariz Portela, 2021; Brandariz and Sosa, 2021; Padilla and Rodríguez, 2023). The virus has altered the nature of human relationships and accelerated the digital transformation of companies, which had to adopt appropriate measures to ensure telecommuting. In a context of citizen isolation, companies have realized the need to maintain their relationship with their audience, for which they have developed digital marketing strategies characterized by interaction (Caldevilla-Domínguez et al., 2021). A report from the consulting firm McKinsey indicated that in two months of the pandemic, the equivalent of five years of digital technology advancement had been achieved (Gonzalo, 2021).

In January 2023, social media platforms had accumulated 4.76 billion users worldwide (We Are Social and Meltwater, 2023). The most popular platforms, in descending order, were Facebook with over 2.958 billion users; YouTube with over 2,514 billion users; WhatsApp with 2 billion users; Instagram also with 2 billion users; WeChat with 1.309 billion users; TikTok with 1,051 billion users; Facebook Messenger with 931 million users; Douyin with 715 million users; Telegram with 700 million users; Snapchat with 635 million users; Kuaishou with 626 million users; Sina Weibo with 584 million users; QQ with 574 million users; Twitter with 556 million users; and Pinterest with 445 million users (We Are Social and Meltwater, 2023). These numbers, which have significantly increased compared to previous years, in terms of both the number of users and daily time spent on social media (We Are Social and Meltwater, 2023), are the result of how mobile devices have become a tool for entertainment and also the

preferred way to stay in touch during confinement (Asensio-Cuesta et al., 2021; Mpofu, 2021; Ortega et al., 2021; Whebe et al., 2022).

As a result, more than half of the world's population uses social media (Cabezuelo et al., 2020; Barrientos et al., 2021; Galeano, 2021; Martínez-Sala et al., 2021), and the pandemic trend highlights the growth of Instagram and TikTok in particular (El Independiente, 2021; Ortega and Rodríguez, 2021; Padilla and Rodríguez, 2023). Specifically, Instagram users increased by 41% in Spain in one year (EFE, 2021), spending around half an hour per day on the social network in 2020. In addition, two out of every three respondents indicated that Instagram helped improve interaction with brands (Caliandro and Anselmi, 2021; Simatzkin-Ohana and Frosh, 2022).

An opportunity opened up for companies. Brands were able to become, during and after confinement, a companion for their audiences and even a way to help them escape from isolation and loneliness (Padilla and Rodríguez, 2022). Following what was pointed out by Kotler et al. (2019), the circumstances were just right to give prominence to audiences, generating a horizontal conversation. Taking advantage of the use of electronic devices by users, companies emphasized digital messages (Martínez et al., 2020; Caldevilla et al., 2021; Martín-García et al., 2023).

The object of study of this research is the company Goiko, which was born in 2013, in the midst of the digital revolution. With only 50,000 euros borrowed from his father, Andoni Goicochea understood from the beginning the audience he was targeting: millennials. His digital marketing strategy focused on social media, especially Instagram, where he wanted to bet on online conversation with users and on a close relationship: good vibes as a brand value.

It is precisely this idea of familiarity, combined with humor, that forms the corporate identity of Goiko Grill. As noted by Kotler et al. (2019), brands should view consumers as friends and equals, since only by showing the corporate identity with sincerity can they gain their trust. Among its most recognized current initiatives is the one that rewards loyal customers, with the slogan: "Let's be friends with benefits." In 2015, they had a total of 7 locations in Madrid, and in 2018, Goiko received an award at the National Marketing Awards. That same year, it consolidated its business with an investment of 150 million euros from the L Cattertton private equity fund, which is also the owner of Louis Vuitton. In 2019, it had positioned itself in the top 10 of retail brands with the most engagement on Instagram (Restauración News, 2018).

1.1 COVID-19 and millennials on Instagram

The economic crisis, worsened by the health crisis, has put young people in the spotlight of public debate. Social, political, and above all, economic uncertainty is central to their lives. Spain is a leader in youth unemployment in the European Union. In this country, 39.9% of those under 25 are unemployed (Medinilla, 2021). This reality directly influences their mental health (Injuve, 2020). According to an international survey conducted by UNICEF and Gallup (2021), 58.3% of Spanish youth between the ages of 15 and 24 say they feel nervous, worried or anxious "often", and 68.2% feel depressed "sometimes" (La Vanguardia, 2021).

Additionally, young people do not believe in institutions (Martín-Cabello, 2015) although they do feel European (EFE, 2021). Surprisingly, they have more faith in European institutions than in national institutions (Fundación Alternativas, 2021). Uncertainty brings mistrust, which is also reflected in their relationship with companies. For young people, individuals come before products and services, ahead of brands (Buceta, 2021).

The pandemic created an opportunity to enhance brand values, that is, principles and beliefs (Viñarás-Abad et al., 2015), by interacting in a human and empathetic way (Borja, 2020) to generate emotional engagement. Values become a good claim to generate trust (Viñarás-Abad, et al., 2015). Li and Xie (2019) stated that posts with images on social media elicit greater engagement than posts without images. After studying Twitter and Instagram, they found that high-quality photographs obtain greater engagement, and more significant and solid effects (Li and Xie, 2019).

COVID-19 has changed and accentuated the concept of engagement (Caldevilla-Domínguez et al., 2021; Barrientos-Báez et al., 2022; Barrientos-Báez et al., 2023). Yang et al. (2021) believe that investment in social media provides an investment in intangible capital and specifically, in the hospitality and tourism industries enables a positive and significant relationship between the company and the customer. Piatak and Mikkelsen (2021) question whether online engagement is equivalent to offline engagement and conclude in the affirmative, especially in political and social issues. According to the authors, social media users who express their opinions have a clear offline opinion that coincides completely with their online opinion (Piatak and Mikkelsen, 2021).

1.2 Influencers, Instagram stories and advertising on social networks

Brands seek to emotionally connect with their audience, especially in the context of COVID-19, characterized by isolation, uncertainty, and citizens' mistrust (Padilla and Rodríguez, 2022; Caldevilla-Domínguez et al., 2023). Knowledge of trends, online conversations, consumer behavior, and media consumption are central aspects (Castelló, 2018; Rodríguez and Padilla, 2018; Tejedor et al., 2021; Yuen and Tang, 2021; Barrientos-Báez et al., 2023). On the other hand, millennials and centennials value humor in company communication and demand immediacy, transparency, and ethics from brands (Buceta, 2021; Hendrickx, 2021).

According to the IAB Spain Social Media Study presented in May 2022, TikTok, YouTube, and Twitch are the fastest-growing social media platforms, and are doing so significantly. Although Instagram is known by 72% of the public, it follows only Facebook with 86%. Accordingly, Facebook, Instagram, and Twitter remain the three most well-known and spontaneously named social media platforms in Spain (IAB, 2022). Users rate the photo-sharing app by Meta with 7.8 out of 10 possible points, and only 5% reportedly abandoned the platform compared to the previous year, while Facebook had an abandonment rate of 17%, Twitter 8%, and LinkedIn 7% (IAB, 2022). Similarly, Instagram is the second most frequently visited social media platform, with 68% of daily usage, second only to WhatsApp, which is used by 70% of Spaniards on a daily basis (IAB, 2022).

In this context of digital communications, companies cannot simply limit themselves to selling products and services. They must explain who they are, what they are looking for, and also demonstrate their commitment to social issues. To craft their storytelling, brands increasingly rely on influencers, who are the new opinion leaders of the 21st century (Enke and Borchers, 2019; Bentley et al., 2021; Rodrigo-Martín et al., 2021). Companies turn to influencers who align with their brand values. The influencer does not only sell a product or service: they represent the corporate identity (El Habchi-Mahir and Padilla, 2020; Leung et al., 2022; Li and Feng, 2022). However, it could be problematic for brands to exert control over opinion leaders, as this could compromise their credibility. This would lead to less interest from followers in the brand and less interest in seeking related information (Martínez et al., 2020).

Influencers not only provide an opportunity to communicate brand values, but also to show an ethical position, which is inevitably personal. While brand values refer to what we say we are, ethics, which reside in the individual, are related to what we do (Benavides, 2017; Padilla and Presol, 2020). Influencers allow the economy of reputation to be brought to the center of brand creation, "which is the need for companies to avoid a fall in credibility and social trust" (Benavides, 2017, p. 38).

On the social network Instagram, stories have a particularity, an added value over posts or publications. It is a conducive space for spontaneous content, videos, and interaction: messages that are sent in response to the content are private. On the other hand, these stories are deleted, without the need for user action, after 24 hours. In this way, stories constitute an important tool in marketing and customer relationship strategies: every day, 500 million people use stories on Instagram and 200 million users visit at least the stories of a business or corporate account (Doval and Sánchez, 2021).

1.3 Brand values and ethics: Goiko's campaign inspired by @dudewithsign

In March 2020, with the spread of COVID-19 and the confinement of the population in Spain, Goiko Grill innovated in digital marketing. They joined the gaming world with La Isla Goiko in Fortnite. In a commitment to social responsibility towards the pandemic and frontline workers, they joined the #Food4heroes initiative, delivering hamburgers to healthcare workers in 10 hospitals in Madrid. To help the younger generation, they joined Blue Banana, creating a shirt with the slogan "Let's eat the world". Lastly, they promoted the SIP (Order Information System), a pioneering home delivery ordering tool that guarantees safety and compliance with coronavirus measures.

In May 2022, the company has a total of 552,000 followers on Instagram. Goiko shares the initiatives it implements, both on its blog and on social media. The bond generated with its audience is based on "good vibes," that is, trust. The language used is informal; it evokes transparency and honesty as a business value, in a context of uncertainty and frustration for its target, millennials. Following Kotler et al. (2019), in an increasingly connected and transparent era, authenticity becomes the most valuable asset for a company.

The COVID-19 lockdown prompted @Goiko to join the conversation with its audience, offering them company. According to a study by Jibril et al. (2019), establishing

communities on social networks strengthens the relationship between the consumer and the brand, which favors trust and, consequently, loyalty to the company. Following this idea, Goiko published a series of Instagram stories inspired by @dudewithsign. The account of the young American Seth (@dudewithsign), which has 7.7 million followers on Instagram, became a trend on this platform for its original way of expressing what he wanted to convey.

With just cardboard and a marker, Seth writes some truths that everyone thinks but nobody dares to say; and even the obvious things that people haven't even noticed. Seth became a hero and a trend on the internet. His impact on him was so great that even the President of the United States, Joe Biden, counted on Seth for his vaccination campaign.

Figure 1. *Seth, from @Dudewithsign, with Joe Biden*

Source: Instagram account @dudewithsign.

Seth was not only a revolutionary and minimalist individual. He was a worker at one of the most controversial advertising agencies in the current scene: Fuck Jerry. Although it is not the objective of this research, it is worth explaining that the agency has been accused of stealing memes and spreading them without publishing the original authorship. Adapting to the pandemic situation and betting on innovation in digital marketing, @Goiko launched in mid-September 2020, during the deconfinement phase in Madrid, a campaign on its stories inspired by @dudewithsign. Goiko acknowledged, at the beginning of the stories campaign, the authorship of the idea and its origin: "Inspired by @dudewithsign".

Thus arises the debate, firstly, about the distance between inspiration and homage, versus copying and plagiarism in creation. On the other hand, the campaign raises the opportunity to study how Goiko builds the brand value of honesty on three axes:

The protagonist of the @dudewithsign campaign, Seth, is seen as a "hero" who says what no one dares to say, who goes against the big powerful ones. He is a sincere, transparent, and brave person. Goiko does not only copy an initiative. The very origin of the inspiration, Seth, represents a series of values that Goiko adopts by joining the trend.

By joining the trend, Goiko also says the uncomfortable truths that citizens have thought during the pandemic: "don't greet me with a kiss" or "disposable masks are disposable", among others. Goiko uses honesty and transparency as brand values.

When starting the campaign in Stories, the Goiko company acknowledges the origin of the idea, for which they mention, in a humorous tone, that they have been inspired by @dudewithsign. In this way, they copy someone who works with an agency that has been accused of plagiarizing and distributing memes without giving credit to their creators. It is interesting how, with humor, they carry out the practice of 'copying' (or joining the trend) but from an ethical standpoint. The Goiko company enters the conversation and the trend with humor, building a campaign on transparency, while the practice itself aims to be a call for transparency.
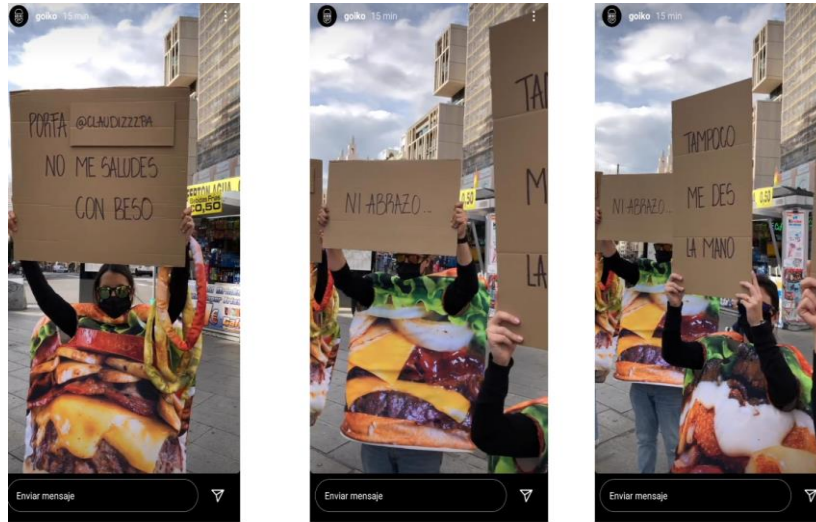
Figure 2: *Goiko restaurant campaign.*
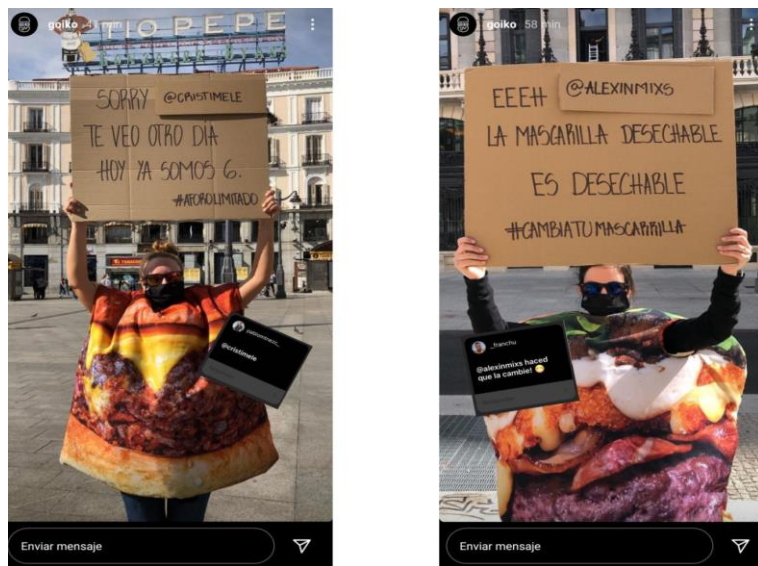
Source: Instagram account @Goiko.

Figure 3: *Goiko restaurant campaign.*

Source: Instagram account @Goiko.

2. OBJECTIVES

The main objective of this work is to analyze the link generated between the brand and millennials based on honesty as a brand value, presented in this Instagram Stories campaign by @Goiko during the first phase of deconfinement in Madrid.

Secondarily, for this analysis, we will evaluate the perceptions of the participants in the study, taking into account that it is a campaign that openly indicates that it is inspired by an action that has generated trend and virality on social media, like those carried out by @dudewithasign.

On the other hand, we will define the objectives that the brand evidences with its campaign actions on the street, which it transfers to the virtual world through social networks, in order to achieve greater engagement with a specific target like millennials.

3. METHODOLOGY

This research has two phases: 1) A literature review that studies advertising on social media, influencers, and the potential of Instagram Stories. In a context of uncertainty, the study focuses on the need to invest in brand values to increase public trust. 2) We conducted a quantitative study (N=91) based on a questionnaire sent through the virtual campus forum of the Antonio de Nebrija University in Madrid to the 95 students of the Master's Degree in Digital Marketing and Advertising, which is conducted 100% online. . It is a target audience with knowledge in digital marketing, between the ages of 25 and 30, and with an international profile as they participate from Colombia, Ecuador, the Dominican Republic, Honduras, Mexico, and Spain.

Initially, to conduct the literature review, the exploration focused on recent research, articles, and academic publications (from 2019) to the present, with the purpose of discovering innovative methodologies and conclusions on social media advertising, influencers, and the potential of Instagram Stories . The most pertinent and referenced

documents cataloged by Web of Science, Scopus, Dialnet, and FECYT Quality Seal were chosen.

Subsequently, the 95 students of the Master's Degree in Digital Marketing and Advertising at the Antonio de Nebrija University in Madrid were presented with five questions as the central axis on Goiko's campaign during the early phase of deconfinement in Madrid:

1. Is it okay to look at another user and openly say that you copy their style?

2. Does the controversy behind that user who is 'copied' (@dudewithsign) influence? Does it affect the reputation of the Goiko brand?

3. Is the Goiko campaign attractive?

4. What is the goal of Goiko's campaign?

5. What other action could be proposed a year later?

Once the students' responses were collected, they were analyzed without statistical treatment (digitally, in Excel, by the researchers) to group similar answers into categories. Then, a virtual classroom debate was held to further understand their perceptions of the different aspects of the campaign. The forum of the virtual campus was used to present the case and receive the responses, and the virtual classroom was used for the debate. All of these tools are part of the educational platform Blackboard.

The questionnaire used mixed methods, as we established categories to quantify participants' responses through direct questions and then qualitatively evaluated the perceptions of the group of students who joined the case analysis. The study was conducted between October and November 2021 in the aforementioned virtual campus forum.

Wimmer and Dominick (1996) point out that for campaign evaluation research in the field of advertising, pre- and post-campaign tests can be used, and they emphasize the high costs of these initiatives. In this work, with a modest but representative sample of master's students, an approach is made to this third column of research areas that are categorized as "acceptance testing of the message, research on the supporting media, and evaluation of campaign results" (1996 , p.353). Out of 95 enrolled students, 91 responded to the questionnaire completely and thoughtfully (95.78% response rate of the total universe, with 100% valid questionnaires).

To understand the representativeness and international value of the survey, we share the personal, academic, and/or professional background data of these students, strictly respecting their anonymity. Table 1 shows, first, the nationalities of the students:

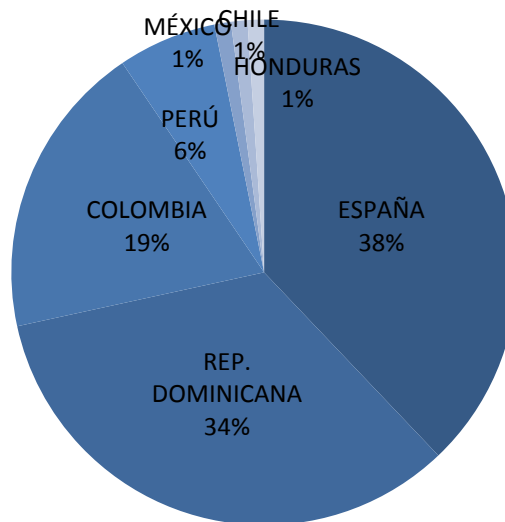**Table 1:** Students surveyed and their nationalities.

Nationalities	Number of students
Spanish	36
Dominican Republic	32

223

Colombian	18
Peruvian	6
Chilean	1
Mexican	1
Honduran	1

Source: Author's own work

According to the total number of students, Figure 4 presents the percentages by nationality, highlighting Spain (38%), the Dominican Republic (34%) and Colombia (19%), in the top three positions:

Figure 4. *Percentage of nationalities of the surveyed students.*

Source: Author's own work

Likewise, the studies of origin and access to the university Master's degree are collected in Table 2:

**Table 2.** *Students surveyed and their studies for access to the Master.*

Educational backgrounds	Number of students
Bachelor's Degree in Social Communicationl	27
Bachelor's Degree in Marketing	9
Bachelor's degree in Advertising and Public Relations.	8
Degree in Advertising and Public Relations.	9
Bachelor's Degree in Business Administration and Management.	8
Degree in Journalism	8
Degree in Marketing	3
Bachelor's Degree in Commerce and Tourism	2
Bachelor's degree in Audiovisual Communication.	2
Bachelor's degree in Desing	2
Industrial design	1
Bachelor's Degree in Documentation	1
Industrial engineering	1
Computer Engineering	1
Bachelor's degree in Business Administration and	1

Management	
Bachelor's Degree in Business Administration Management and Tourism	1
Degree in Fine Arts	1
Bachelor's degree in economics	1
Degree in Business Administration Management and Advertising	1
Degree in Translation and Interpreting	2
Tourism degree.	1
International Marketing	2
International Business	1

Source: Author's own work.

As in the previous data, and according to the total number of students, Figure 5 presents the percentages by studies for access to the University Master's Degree, highlighting the Bachelor's Degree in Social Communication (27%), the Bachelor's Degree in Marketing (9%) and the Bachelor's Degree. in Advertising and PR (9%), in the first three positions.

Figure 5. *Percentages of access studies of the students surveyed*
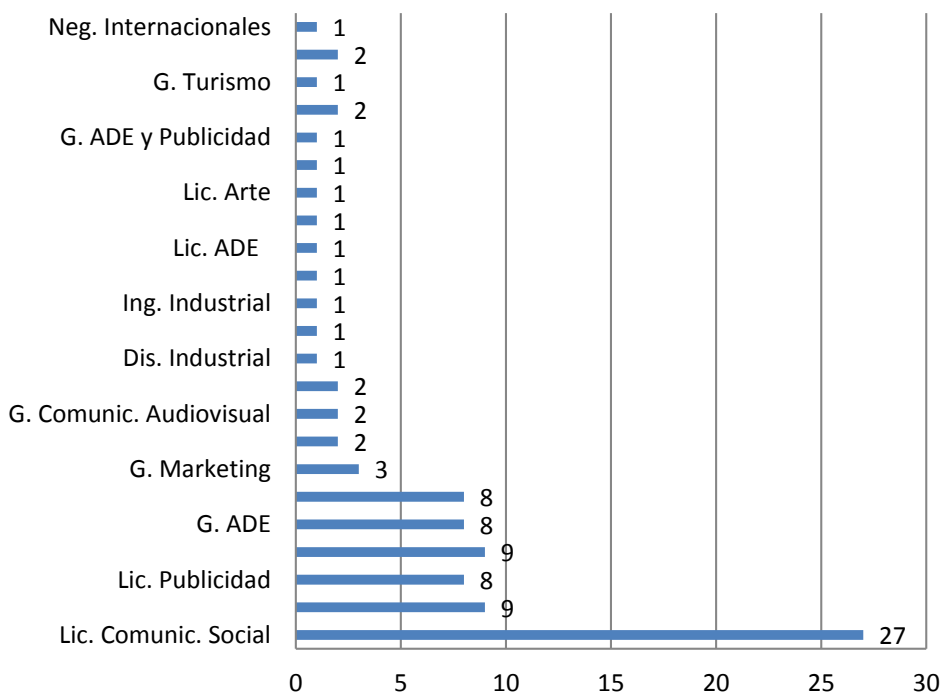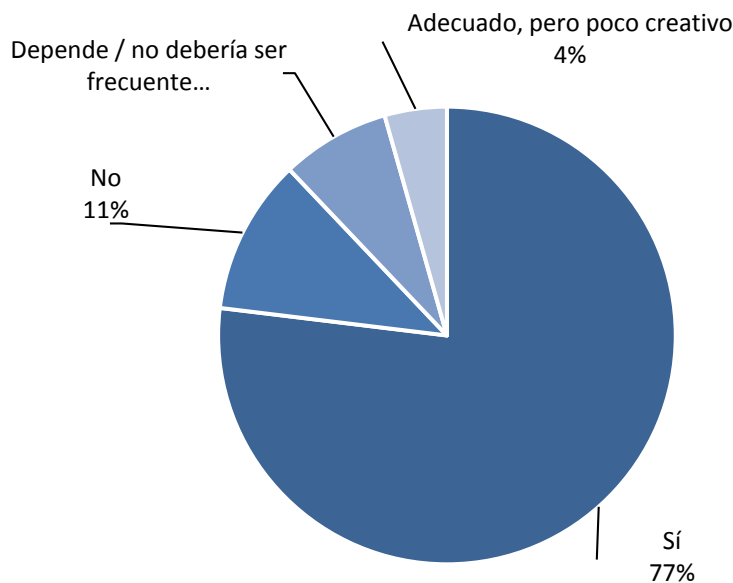

Source: Author's own work.

Finally, it is relevant to indicate that 48 students were employed at the time of responding to the survey (51% of the total) and 47 students were not employed (49%). Going deeper into the areas of their jobs, we know that 16 were working in Marketing; 12 were working in Communication; 7 were working in Administration; 4 were working in Advertising and PR; 4 were working in Customer Service; 3 were working in Education/Training; 1 was working in Advertising Design; 1 was working as a Salesperson.

4. RESULTS

Although some of the questions could have been closed with 'yes' or 'no' answers, participants were allowed to add their opinions or perceptions in order to enrich the case analysis, while also being encouraged to reflect on the topics raised regarding the campaign.

Regarding the first question, "Is it appropriate to look at another user and openly say that you copy their style?" the students provided their perspective:

Figure 6. *Student responses to the appropriateness of Goiko's strategy inspired by @dudewithsign*
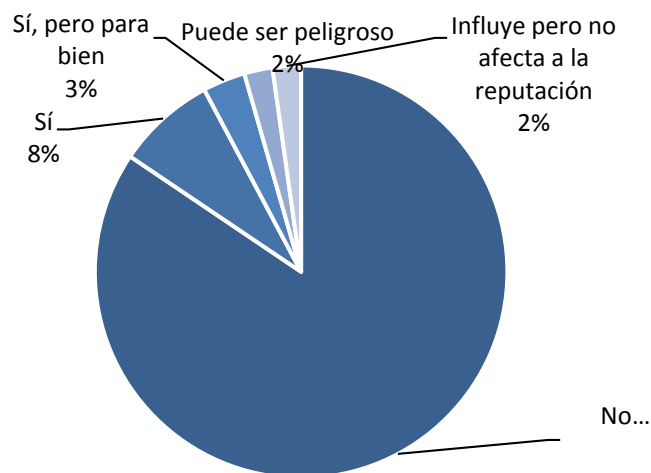

Source: Author's own work.

A. Yes (77%). The students who answered 'yes' understand that the strategy is appropriate because Goiko acknowledges the origin of the idea and, in addition, joins a trend. On the other hand, students point out that the brand enters into a conversation, which represents a plus to generate engagement. The company Goiko would have carried out this campaign in very close harmony with its company values: humor and interaction with users.

B. No (11%). The students who believe that it is not appropriate to openly admit copying a brand refer to ethics. From this perspective, they point out that companies should make the effort to work on original ideas. The concept of ethics is used by both students who understand it as an appropriate strategy and those who do not. The former because they point out that acknowledging the origin of the idea is an ethical practice in itself; the latter because they understand that copying an idea is not an ethical practice.

C. It Depends / It shouldn't be frequent / It's neither good nor bad (8%). A small percentage of students provide an ambiguous response, neither approving nor disapproving of Goiko's strategy of using another user's idea as inspiration for

226

their campaign.

D. A very small number of respondents (4%) indicate that it is appropriate but not very creative. It is understood that they see marketing strategies as something much more "pure" or innovative than what Goiko presents.

For the second question, the students had to review the case of the agency behind @dudewithsign before answering about "Does the controversy behind the user they 'copy' (@dudewithsign) have an impact on the reputation of the Goiko brand?"

Figure 7. *Student responses to the question regarding whether the @dudewithsign controversy influences @Goiko.*

Source: Author's own work.

A. The majority answers No (85%). The students point out that the controversy behind the brand being 'copied' (@dudewithsign) does not influence because it can be a criticism of the lack of ethics of the original brand that does not directly attack Goiko, which defends ethics among its brand values and acts accordingly. In addition, the perception and actions of Goiko are positive because they generate conversation on social media, and lastly, because it adheres to a trend.

B. Yes (8%). In this group are the students who have pointed out that it is not appropriate to say that another brand is copied, due to a lack of ethics and creativity.

C. In the third group (3%) it is understood that the @dudewithsign controversy influences, but does not affect the reputation of @Goiko because users probably do not know what happened with the Fuck Jerry agency.

D. A small group of students (2%) argue that the controversy surrounding the agency Fuck Jerry does have an influence on Goiko, but in a positive way. They understand that Goiko does the opposite of the brand they are 'copying', since they do mention the origin of the idea. On the other hand, there are those who point out that Seth is a hero who speaks of what no one dares to say. This is a

227

positive idea for Goiko: honesty, both from the protagonist of the story and from the recognition of authorship.

E. It is dangerous (2%) because in the future it could have a negative influence on this campaign.

In the **third question** posed to the students, "Is Goiko's campaign attractive?", the majority of the students (82%) understand that the campaign is indeed attractive. The reasons given are: it reaches its target audience (young people) through humor and eye-catching costume designs, and it also says what no one wants to hear, like @dudewithsign with his disruptive comments that transcend the borders of the United States.

On the other hand, a total of 9 students understand that the campaign is not attractive; These are those who, in the first and second answers, point out that it does not seem appropriate to say that a brand should be copied and, also, that the controversy behind @dudewithsign could have affected Goiko. In addition, they point out that the campaign lacks identity, that it is not original because the brand is not built. In fact, one of the students points out: «If the objective is to raise awareness of the pandemic, yes; if it is to sell hamburgers, no».

Figure 8. *Student responses to the appeal of the Goiko campaign*
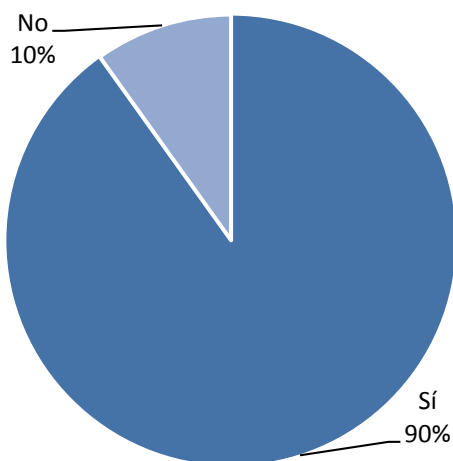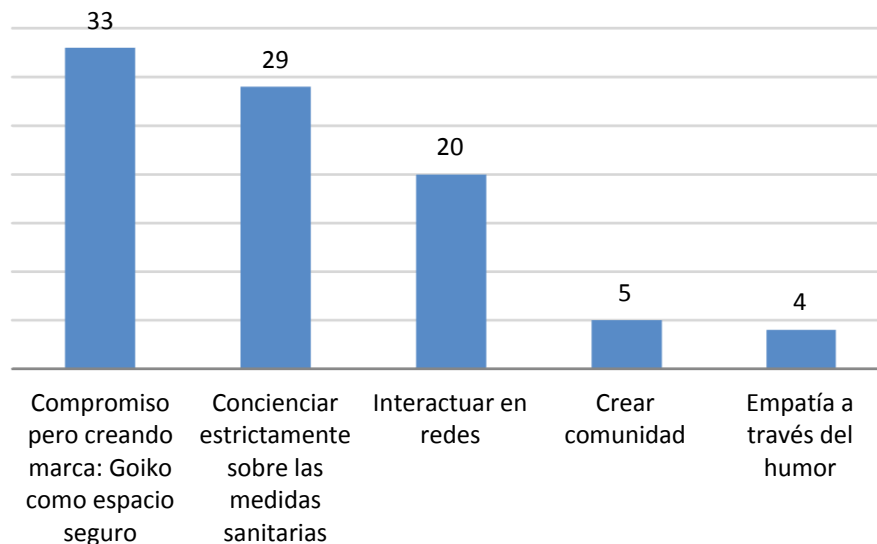

Source: Author's own work.

In the fourth question posed to the students, "What is the objective of Goiko's campaign?", we categorized the answers to group the participants according to their expressed perceptions.

The majority of the students (33) responded that Goiko's intention is to seek the commitment of its customers while creating brand awareness, aiming to position Goiko as a safe space. A group of 29 students indicate that the objective is to raise awareness about COVID-19 safety measures, in a humorous tone, as a way to promote corporate responsibility. The objective would be to create an image of a committed brand that is

228

perceived as a safe place for consumption, in this case of hamburgers.

A group of 20 students understand that in the context of the coronavirus, Goiko intended to interact with users. Five students lean towards thinking that the main objective was to create a community, while 4 students emphasize that the campaign aimed to create empathy through humor.

Figure 9 *Student responses on the goal of Goiko's campaign*

Source: Author's own work.

The results of the fifth question, "What other action could be proposed a year later?", are presented through a word cloud. The responses suggest maintaining the humorous tone in a post-COVID-19 context, where their product and brand continue to stand out, inviting customers to interact through videos. Similarly, they support the humorous and approachable tone, and suggest street actions that use social media as a virtual meeting point to encourage other strategies such as contests where participants are rewarded with products.

They also suggest that a more emotional campaign could be created to promote gratitude towards healthcare workers and public officials who were on the front lines, in addition to supporting the vaccination awareness campaign. Some mention the idea of collaborating with influencers and continuing to come up with campaigns that follow trends, as they have done before, and several agree that the brand should continue to demonstrate its values and humanize the brand through its social media posts across all platforms.

229

Figure 10. *Proposals for future actions by students for @Goiko campaigns.*

acciones adaptado agradecimiento bioseguridad buenas calles
campana carteles clientes comunidad contexto cortos
covid crear descuento fase fotos frases goiko
hamburguesas humor idea influencers medidas
mensaje mostrar nueva nuevo pandemia personas positivo premiar premios
productos promocion redes reencuentro sanitarias seguidores segunda situacion sobre
sorteo tendencias traves tu usuarios vacunacion vacunarse videos

Source: Author's own work.

5. CONCLUSIONS AND DISCUSSION

The main objective of this work was to analyze the connection generated between the @Goiko Instagram account and millennials, based on honesty as a brand value present in this campaign of stories, during the first phase of deconfinement in Madrid. Secondarily, the perceptions of the participants in the study were taken into account, considering that it is a campaign openly inspired by an action that has generated trends and virality on social media, such as those carried out by @dudewithasign. On the other hand, the objectives that the brand showed with its campaign actions on the street, which were transferred to the virtual world through social networks, were defined to achieve greater engagement with a specific target such as millennials.

After the debate and confronting the perceptions of the participants in the analysis of @Goiko's campaign, it can be established that brand honesty is one of the most highlighted values, as it is in line with the transparency that millennials expect to find on social media. Although recent research agrees that young people do not believe in institutions (Martín-Cabello, 2015), they do have principles and beliefs (Viñarás-Abad et al., 2015) and adhere to brands that generate trust and emotions (Li and Xie, 2020; Borja, 2020; Barrientos-Báez et al., 2023; Padilla and Rodríguez, 2023).

These virtual spaces, such as Instagram in this case, become almost-real places to meet and approach brands, and they are vital to reaching this audience. However, brands must maintain honesty as a cross-cutting element in their campaigns and publications so that they can be accepted and achieve their objectives of interaction, community building, and, in this specific case, awareness about the pandemic. These conclusions follow the line of the cited authors, who concluded that the pandemic generated an opportunity to enhance brand values and COVID-19 had changed and accentuated that concept of engagement or commitment (Castelló-Martínez, 2018; Rodríguez and Padilla, 2018; Tejedor et al., 2021; Yuen and Tang, 2021; Padilla and Rodríguez, 2022). Thinking about millennials and centennials, in addition, we must intelligently use immediacy, transparency, and ethics (Barrientos et al., 2021; Buceta, 2021; Hendrickx, 2021; Galeano, 2021; Martínez et al., 2021).

Thinking specifically about this study, it is important to highlight that even though the

230

participants are in different Latin American countries and some in Spain, it is not a problem to analyze and understand a campaign from a restaurant located in Madrid. The main reason is that social networks, as open spaces to everyone, transcend borders (Brandariz-Portela, 2021; Caliandro and Anselmi, 2021; Doval and Sánchez, 2021; Simatzkin-Ohana and Frosh, 2022). Also, since it is a situation that affected the whole world, COVID-19, the participants understood the campaign and were able to contribute their perceptions without territorial limitations.

In general, we see that the strategy is accepted. Based on the comments provided in the discussion, the students perceive @Goiko's openly declared inspiration from @dudewithasign's posts as something that is not condemnable because it is defined within benchmarking, understood as a marketing process whose conception comes from the financial term benchmark, which involves Taking a reference point to evaluate a management.

Most of the students do not criticize this action. However, some stand out for asking for greater creativity, beyond adhering to a trend that is already well-positioned among the target they are trying to reach. When evaluating the possible impact on the @Goiko brand, due to the controversy behind the advertising agency that inspired their action, @dudewithasign, the students approve it. They consider that it would not affect the reputation of the Spanish restaurant company. And they understand that it is not a problem to mention the account from which they take inspiration for their actions.Furthermore, there are some participants who consider that it has a positive impact because they are seeking to join the trend. Disruptive actions, as well as hashtags, can generate a trend on social media, achieving virality and spreading from one network to another, while also creating a community around specific topics or brands, as in the case studied

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