BRAZIL 2023 IDENTITIES AND INDIVIDUALS

IPSOS
FLAIR COLLECTION

CONTENTS

In 2023, after almost a decade, Brazil is once again looking to its future. Previous editions of *Flair Brazil* have focused on frustration, uncertainty, pain, and the path not taken. Since the economic crisis of the mid-2010s, the country has faced all sorts of scandals and crises, leaving us without the energy or resources to build our future. As we enter 2023 a new Brazil will emerge.

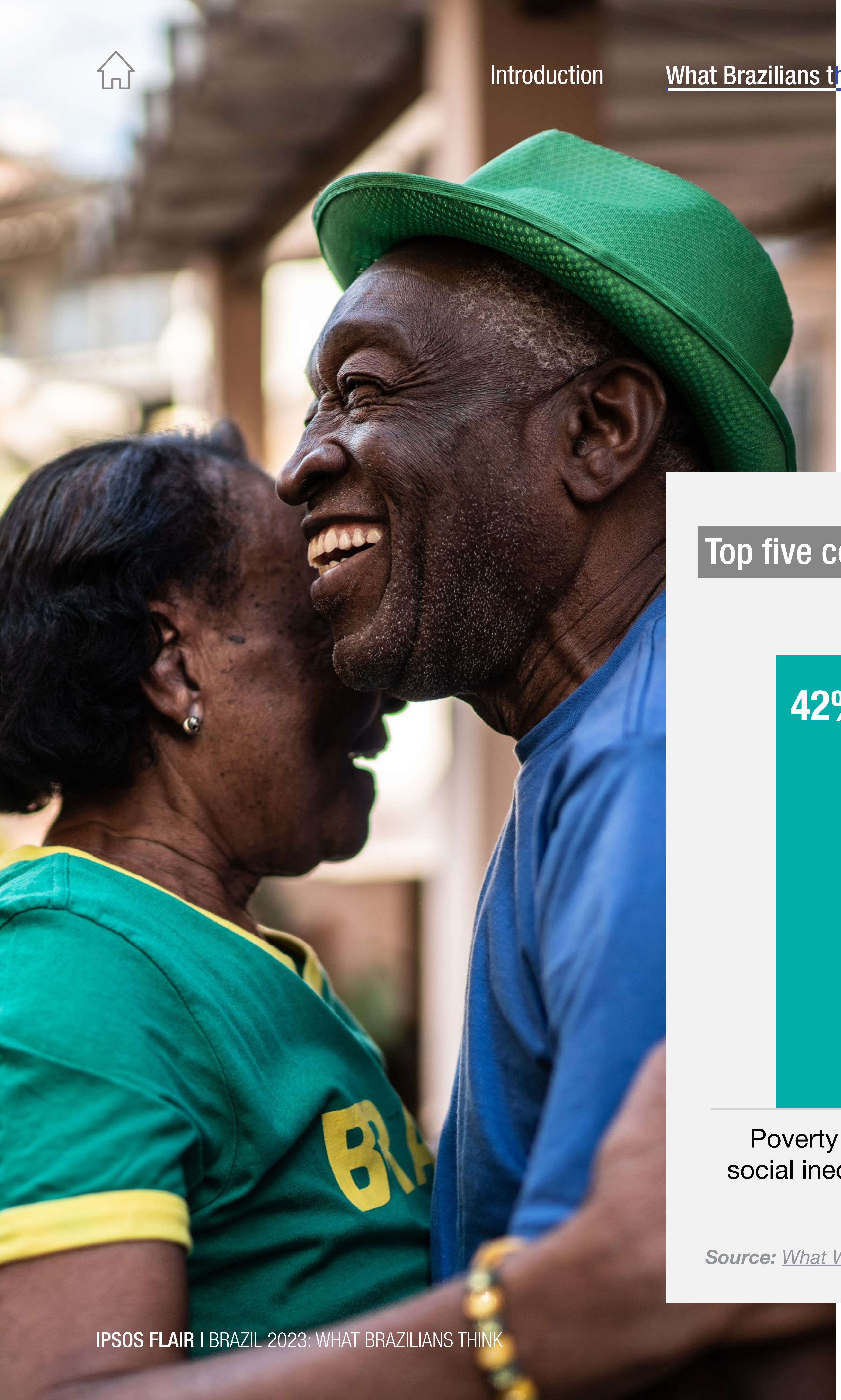
Coming to the end of 2022, Brazil has a relatively strong economy and, as I write this, Brazilians are about to go to the polls and decide the winner of the biggest democratic election in our history.

The challenges the country is facing are enormous, as highlighted in the following articles. However, for the first time in many years, it will be up to us to choose how to tackle them.

With this in mind, we decided to bring together this edition of *Flair* around what seems to us to be today's central challenge: who are we exactly, and what do we want our country to look like? More specifically, what is our identity? Understanding where to look and how to use our fascinatingly diverse population is what will lead us in building this new future of hope.

Marcos Calliari
CEO, Ipsos in Brazil

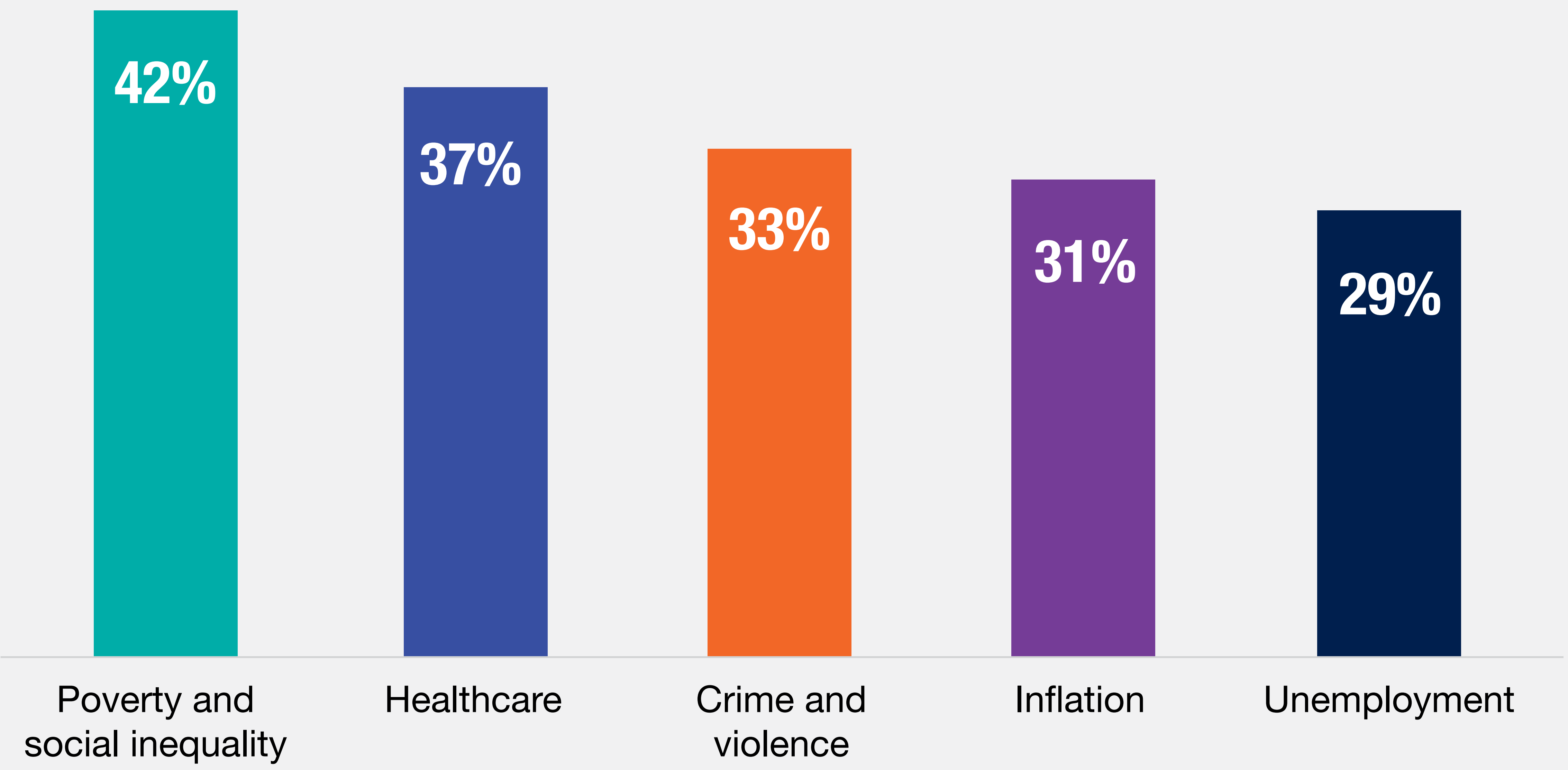
Understanding where to look and how to use our fascinatingly diverse population is what will lead us in building this new future of hope. ”



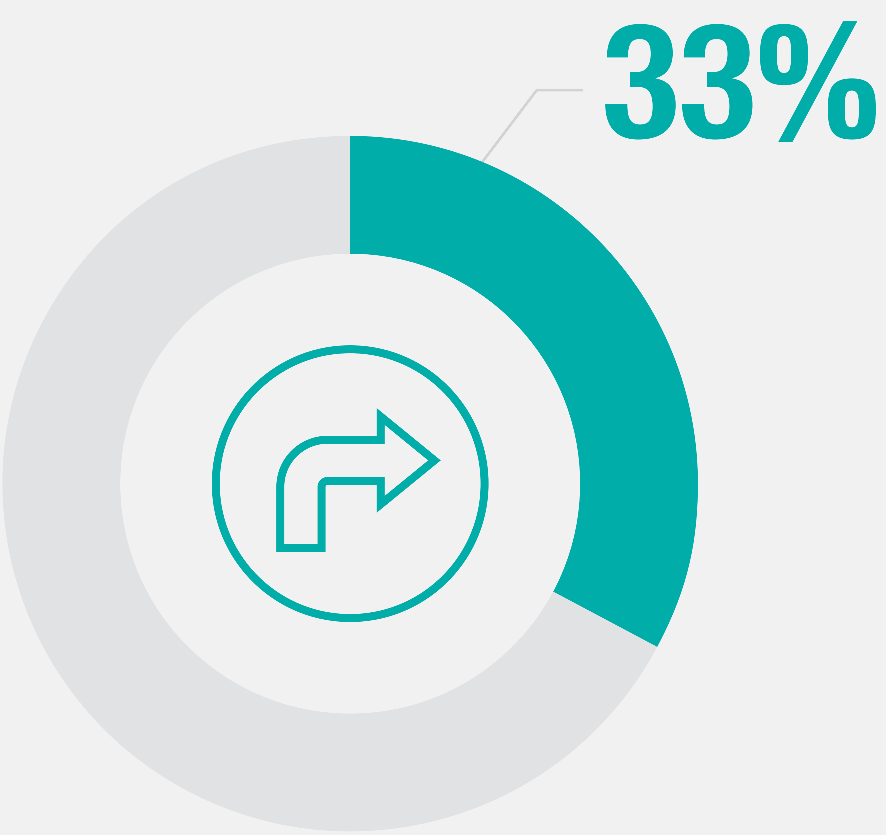
WHAT BRAZILIANS THINK

Inequality is the top worry for Brazilians with a third of country thinking it is headed in the wrong direction.

Top five concerns in Brazil



Source: *What Worries the World*



33% Brazilians think their country is headed in the right direction, 67% say it's on the wrong track

Source: *What Worries the World*

Almost two-thirds (63%) of Brazilians are familiar with the metaverse

Source: How the world sees the metaverse and extended reality

76% of Brazilians think about their mental health very/fairly often. *The second highest globally*

Source: World Mental Health Day 2022

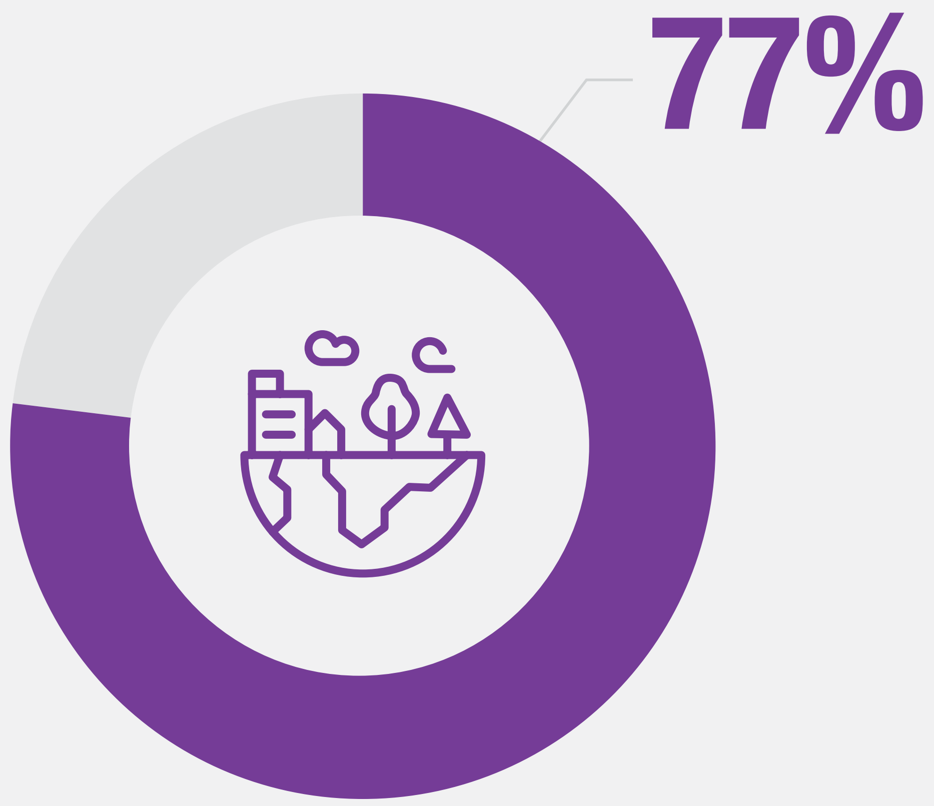
Brazilians believe teachers to be the most trustworthy profession. *One of only three countries where this is the case*

Source: Global Trustworthiness Index 2022

17%

in Brazil ride a bike for exercise, *the lowest globally*

Source: Cycling Across the World



77% in Brazil agree if businesses do not act now to combat climate change, they will be failing their employees and customers

Source: Earth Day 2022, Public opinion on climate change

INFLATION: WHAT WILL BE IN OUR POCKETS IN 2023 AND HOW CAN BRANDS RESPOND?

Luis Fernando Freixedas Abimerhy
GMU/Innovation
Ipsos in Brazil

Inflation is back

I am writing this article in June 2022, when the 12-month accumulated inflation is at double digits for the ninth consecutive month, reaching 11.73% in May, according to the IPCA (Broad National Consumer Price Index – IBGE1).[1] The last time Brazil had inflation this high was almost 20 years ago, between November 2002 and November 2003.

In recent years, while we have not had double-digit inflation. However, this hasn't translated into inflationary stability. Over the last five years the Real has lost 30% of its purchasing power.[2]

Add to this the fact that at the end of 2022, for the first time since the Real currency was introduced, the minimum wage will be worth less at the end of the presidency than it was at the beginning. Today, it is estimated that over 33 million Brazilians go hungry, which is 14 million more than in 2020, according to the 2nd National Survey on Food Insecurity within the context of the Covid-19 Pandemic in Brazil.[3] The same survey shows that homes headed up by black people, brown people or women are more susceptible to food insecurity.

The truth is that this financial and inflationary situation is not exclusive to Brazil. We are facing a global crisis, based on various factors and to some extent made more serious by the war in Ukraine,[4] which has put pressure on fuel prices, disrupted supply chains and created uncertainty. Our neighbour Argentina's rate of inflation has already exceeded 60%[5] in the last 12 months.

What makes this crisis unique is that it's coming after a period of trauma. We are yet to get over the pandemic, when the people were without a leader, lost and not knowing who to trust or what to do to protect themselves against Covid-19.[6] Income and jobs were just starting to recover from the losses suffered by social isolation, reduction in trade, reduction in salaries, firings and so on, and how we've been hit with another blow.

How inflation is changing consumer behaviour

On top of the crisis, Brazilians are particularly pessimistic at the moment. Ipsos research finds 79% of the population calls the country's financial status bad or very bad, with "poverty and social inequality" being the biggest concern of our people (42%).[7]

Inflation and the loss of purchasing power will significantly impact the finances of Brazilians and, as a consequence, many purchasing and consumer habits, at all levels, are going to change.

A fall in volume and penetration of non-essential categories, the replacement of more expensive products or brands for cheaper options, and more demand for "value for money" products is expected. And, of course, this will affect all social and economic classes in a non-linear way. Inflation is always harsher at the bottom of the pyramid than at the top.

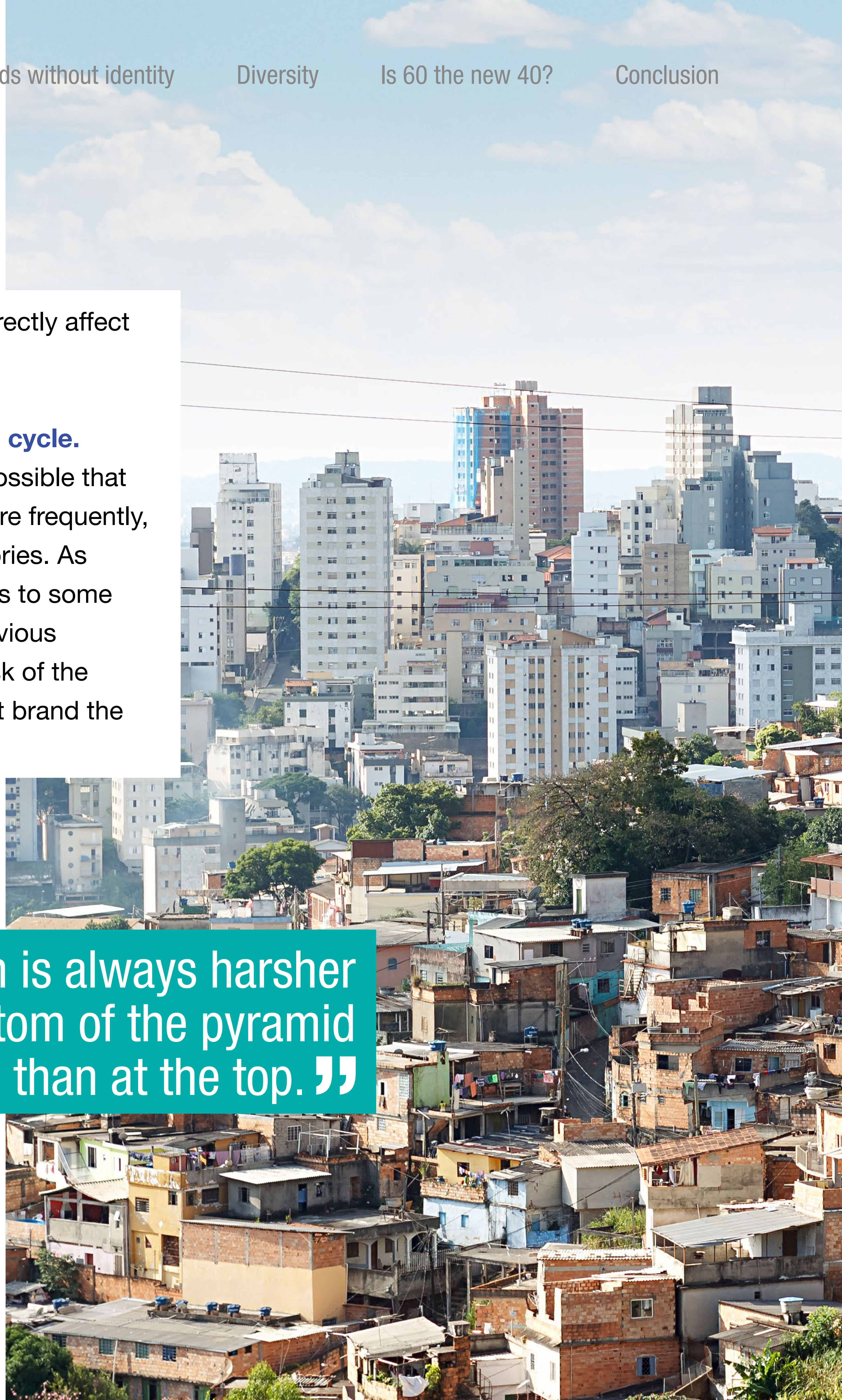
The question is "does Tostines sell more because it is fresh, or is it fresh because it sells more?"

Many changes in behaviour are expected and even anticipated by brands that, in turn, try to react so as not to lose volume, income and penetration. But... will these same brand attitudes not end up feeding back into changes in consumer behaviour?

We see cases of "downsizing" (reducing packaging sizes), a common strategy during a financial crisis, as a way of avoiding increasing prices. These strategies are already seeing success in Brazil and have been proven to work well in many cases. However, it only works in the short-term. There are risks in the medium and long-term that must be considered going forward.

The biggest factors that could directly affect consumer behaviour are:

- **Reduction in the purchasing cycle.** With smaller packaging it is possible that consumer will have to buy more frequently, especially for essential categories. As each purchasing opportunity is to some extent independent of the previous purchase, there is always a risk of the consumer choosing a different brand the following time.



Inflation is always harsher at the bottom of the pyramid than at the top.

- **Reduction in volume purchased monthly.** In less essential categories, it is not rare to see consumers, especially those on the lower social and economic levels, letting the product run out and then, instead of buying again immediately (as in the previous case), maintaining their normal purchasing cycle. This therefore reduces monthly consumption, producing in the medium and long-term a fall in annual consumption of that product and, of course, of that category.

Both changes in behaviour can cause a decrease in the volume sold for a brand (in the second case, this ends up affecting the category in general), highlighting why it is important to do a careful assessment before carrying out any downsizing in opposition to raising the price. Of course, some brands in some categories can benefit from this strategy but, in many cases, there are brands that are resilient at a higher price that do not need such a measure.

The risks of increasing prices

Another alternative to price rises tends to be a change in the product formula (replacement with cheaper materials) so that the price of production can be decreased or maintained and consequently the same price is maintained for the end consumer, without denting the brand's profit margins.

This alternative is great as long as it doesn't cause (or as long as the consumer doesn't notice that it has caused) a decrease in product quality. One direct risk is a possible loss of the main asset of a brand: their current consumer!

But in the case of both downsizing and in changing the formula, the brand is exposed to an even greater risk which is that of reputation. If consumers do not approve of a change, this may affect the trust the brand has built up.

The better known the brand is and the closer a relationship it has with the consumer, the bigger the risk. Additionally, even when made by well-known brands, these decisions can often confuse consumers.

In fact, we have recently seen negative press about brands that have changed their products and not been open about it. This is true for products aimed across income levels and many different types of consumer, even famous brands who have a reputation to protect.

Innovating during inflation

Ipsos studies on innovations and their price elasticity have looked at creating an inflation-resilient portfolio. In our paper Innovation in Inflationary Times we highlighted that differentiation is the most important factor in a price rise.

Differentiation is a key driver in uptake of new products, tending to make them less elastic, which is particularly important in times of crisis. This is obvious to some extent - the more unique the product, the more difficult it is for the consumer to change it for a competitor's product.

We also know that even in times of crisis, innovating is a requirement for brands and while there is a lot of space for innovation there is very little margin for error.

How brands should respond

Every brand has to act in order to survive over the next few months or even years. But it's not enough just to act quickly, we need to think and act carefully and assertively.

There is no "one size fits all" solution. Some common solutions for times of crisis, such as a simple downsizing or a change of formula may be unnecessary risks for some brands. We must assess risks not only for the short-term but also for the medium and long-term.

Brazilian consumers are more aware and more demanding. So we need to understand or predict what the perception will be of any potential change, whether it will be noticed and whether it will be accepted. Trust placed in that brand is at risk. One risk or one breach in brand trust can end up being worse than simply choosing to put the price up.

With the omni-crisis we face today, consumers may be sensitive to prices, but their attitude may change if the situation improves in the future. In which case, perception of the brand's real identity and the way it behaves during this period of crisis may end up coming back to haunt it.

> But in the case of both downsizing as in changing the formula, the brand is exposed to an even greater risk, which is that of reputation, because honesty, commitment and transparency are very important values to today's consumer.

A less well-worn path may be, for example, to study alternatives that combine a price action (increase or downsizing) with other actions that can help the brand differentiate from its competition and break away from price-focused competition. The less of a "commodity" that a product is, the more it can justify its price by the unique benefits or results it offers in the category, and the more wiggle room consumers will give it to charge more than its competitors.

Brands that innovate will benefit as well as those that maintain their identity, and are transparent with their customers through this period, and do not differentiate between different social and economic categories of consumer.

The storm will pass, but the bounty will be the greatest for brands who know how to navigate the current context.

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AFRO-BRAZILIAN CULTURE: FROM CANCELLED TO RESCUE, TO APPROPRIATION

Marcio Aguiar
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It is well known that Brazil is a country that had seen and that this history is rooted directly and indirectly in our culture even now. But on the other hand, little has been said about African culture, which also has roots in our culture and thinking in Brazil. Why is this culture not highlighted too?

Gilberto Freyre's book, published by Casa Grande and Senzala, takes a look at the social relations of the colonial era and presents a vision of structural racism that pervades all spheres of society, including cultural. Afro-Brazilian culture is vast and rich, though little talked about or validated. As Pereira (2012) states, Brazil has the largest population of African origin outside of Africa.[8] Half the population of the country is self-declared black or brown. So it is quite impossible not to deduce from this that Brazilian culture is majority Afro.

A lot of what the world consumes today, in terms of music has its origins in a culture that has its origin in Africa. Brazil is no different: axé, jazz, rock, electronic music, blues, hip-hop and even forró have their origins in black culture. It is clear that Afro culture pervades Brazil, as the contemporary singer Baco Exu do Blues states in his song, "Bluesman": *"Everything that when I was black was of the devil, after it became white and was accepted, I am going to call blues..."*

This relationship is intrinsic and present in Brazilians' day-to-day life not just in music, but in many other cultural forms.

"Africans contribute to Brazilian culture in many, many ways - dance, music, religion, cuisine and language. This influence is seen all over the country, in some states, such as Bahia, Maranhão, Pernambuco, Alagoas, Minas Gerais, Rio de Janeiro, São Paulo and Rio Grande do Sul, Afro-Brazilian culture is particularly present because of slave migration."[9]

For a long time, black culture has been neglected in Brazil, seen only as marginal. Samba, rap and even funk are examples of black culture and have, for many years, suffered prejudice and rejection.

Today, we can see black culture entering spaces where there was previously no room for it. There are huge national black artists having success in Brazil and abroad, a recent phenomenon that we can analyse to identify the nuances that are bringing Afro-Brazilian culture into a Eurocentric culture.

Afro-Brazilian culture has occupied other spaces beyond music. One example of this is how black beauty, once unappreciated by the masses, has now become a product. Big companies have profited with cosmetics and beauty products aimed at the black population and/or the white population, but with strategies to reach the white population through products that are typically black products. Companies such as Quem disse Berenice?, Make B, Vult, amongst others, are investing more and more in these products.

The search for traits that originate in the black population is also growing amongst aesthetic procedures, according to the magazine O Tempo, which states that in the first quarter of 2022 alone there was a 390% growth in demand for aesthetic procedures. Procedures designed to enhance/create traits that were originally black, such as lip fillings and silicone bum implants, are more and more common and more and more in demand.

What does all this mean? Can we put all of this down to cultural appropriation?

We frequently link the rescue and valuation of Afro-Brazilian cultural identities to what we call cultural appropriation. After all, this term is used when a said culture possesses some elements that are very different from others.

It is understandable and reasonable that we should see this valuation of black culture this way in Brazil, given that a lot of what we currently consume from black culture was disseminated by white people and/or was only considered relevant in our country when said white people started to sympathise with these cultural identities.

However, we believe that there could be another perspective on this matter: the perspective of valuation of the efforts of the Afro-Brazilian population to ensure that their culture continues to exist, often with resilience and fighting against media oppression which has tried to cancel the memory of and/or take away the merits of these people. Paraphrasing Emicida in the song “Dedo na Ferida” [Finger in the Wound]: *“It’s our noble blood, that the skin covers, we’re not running, better days, no lobby....”*

As Pereira (2012) states, Brazil has the largest population of African origin outside of Africa.”

The black population has already resisted the cancelling of its history and experience. In Brazil, we have living examples of this culture such as Carnaval, Capoeira and other manifestations.

"The perspective of appropriation ends up labelling other black cultural producers and mediators as mere victims of history who either quietly observed the usurping of their rich material and immaterial culture, or were misled".[10] (Pereira, 2021)

The Afro-Brazilian population are the true agents of the continuity, construction and adaptation of this ancestral culture that is part of our country. Taking away all the merits of this population and directing the rescue and valuation of black culture only towards cultural appropriation is a way of silencing the personalities of this culture.

The success and relevance of black culture cannot and should not be minimised only when another looked with interest and value upon it, but should be understood and valued by its historical and modern personalities who have resisted their identities being cancelled. One of the great names in Brazilian music, the samba artist Jorge Aragão, reinforces the way we should look with affection and pride on this cultural heritage:

"We are also the front line of this history, we are from the times of Samba without money or glory. Talent is not up for discussion, but your argument, please. Respect those who can get to where we have."

However, showing and crediting the reach and relevance of Afro-Brazilian culture and cultural appropriation is to look at history in a simplistic and common way. We must, above all, value the fight of all those who have always sought and still seek a bigger and better place for Afro culture. We must not again neglect the story of black people and summarise their victories using the perspective of another.

Beyond this, how has the market incorporated and assimilated Afro-Brazilian culture?

In a country where social inequality is more and more obvious and on the increase, there is a movement to bring glamour to poverty and all that it involves.

Clothing companies like Osklen and Reserva have created collections called "Favela", with shirts picturing a space that always was and still is on the margins of society and viewed badly. Both brands target the middle and higher income shoppers and have looked to reference a place that doesn't fit the consumers' reality.

However, this is just one example of how the market has turned its eyes to Afro culture in general. Over the last few years, we have seen an aesthetic change in personalities who increasingly value traits that were once considered to be black traits, who try to become like the Afro population by using aesthetic procedures. Some celebrities have even been accused more than once of using “blackface”.

As well as *“blackface”* we also have *“blackfishing”,* in which white artists and celebrities try to imitate the appearance of black people. They have aesthetic procedures and even use clothes and hairstyles that make reference to black culture. The biggest question with these practices is understanding again that whether it is the beauty, the culture or the style of black people, all of this is recognised and valued when a white person uses it for themselves.

A social class (poor) and a culture (Afro) that were excluded now make money for big brands and personalities. The *“blackface”,* or *“blackfishing”* flirt with cultural appropriation and these practices end up taking away the essence of Afro culture and all the effort that black people have made over the years to be seen, heard and valued.

In contrast to the *“blackface”* and *“blackfishing”* which take away the essence of Afro culture, we have companies which have sought to value black culture on the market. One big example of this in Brazil is Avon, which has aligned the company’s culture to black culture too. How has Avon done this? Trying to understand what is needed for black skin in the world of cosmetics, launching exclusive lines in make-up and beauty products for black shoppers. Avon created an internal agenda based on the valuation of black beauty and it committed to anti-racism within the company.

Avon is a great example of valuation and rescue of Afro-Brazilian culture within the market because it is a company that did not just focus on selling products to these consumers, it created a relationship with the public and with Afro culture. Avon products seek to reach all black skin tones, understanding that there is not just one product for all black skin types.

“Cosmetics for black people, for example, grew 26% in the first quarter of the year, whilst conventional products grew by 6% and 11% in the same period. Some companies, such as O Boticário, launched specific make-up for black women.”[11]

> “Blackfishing” flirts with cultural appropriation and these practices end up taking away the essence of Afro culture and all the effort that black people have made over the years to be seen, heard and valued. ”

Following in their footsteps, P&G recently announced the purchase of the manufacturer of products for black women's skin, Walker & Co. Beauty companies have been more and more interested in products for black skin and hair.[12]

In general, we can see that the Afro-Brazilian culture and all that is associated with it has had a lot of attention over recent years, both in media and within industry. The agenda of diversity was quickly assimilated by the market, which has increased the valuation of Afro culture.

This perspective brings light for the black population and its rich culture, which has much to be valued, if seen in the right light. We cannot trivialise the culture of a population *with "blackface"* and *"blackfishing".* Rather we need to approach this topic carefully, aiming to actually value Afro-Brazilian culture, incorporating the topic not just in products, but also in the whole institutional makeup of brands.

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PARALLEL CONVERSATIONS: ENCOUNTERS AROUND IDENTITY AND CHOICE

This article is dedicated to Douwe Rademaker

Paula Sória,
Senior Client Officer
Ipsos in Brazil

identity[13]
feminine substantive

1. quality of what is identical. *(Wikipedia and Novo Aurélio da Língua Portuguesa)*
2. set of characteristics that distinguish a person or object and by means of which it is possible to individualise them. *(Wikipedia)*. Set of own characteristics that are exclusive to a person *(Novo Aurélio da Língua Portuguesa)*

Definitions have always fascinated me. When I was little, I loved reading the dictionary and I proudly depend on Wikipedia.

To define, to define oneself... thinking about how I define myself is always the start of a journey, often without a destination. I am invariably surprised about the outcome. What if I hadn't been born in 1970? What if I had lived earlier, centuries earlier?

When I look back over the five decades of my life, I find myself even more eager to be defined as Gilles Lipovetsky's third woman - self-created, no longer subordinate, no longer an idealised creation. **"Everything about the female existence has become a choice, an object of interrogation and arbitration. No longer, at least in principle, is there any activity closed to women, nothing fixes their place in the social order, they have, just like men, been handed over to the modern imperative to entirely define and invent their own lives."[14]**

I see many similarities between the construction of what is feminine and the construction of brands: from functional to idealised and finally to subjects. Brands and women have got closer in their journeys and their capacities to create, invent and construct unique and varied identities.

Change and choice were the central themes of three parallel conversations which made it even more pressing for me to have this discussion.

To help me reflect on the potential impact of changes to the societal identity of brands, I invited three people who, like me, are fascinated by brands. I would like to thank all three for their generosity in sharing their ideas, which I hope I have reflected faithfully in this article.

Cíntia,[15] Sílvia[16] and Sérgio[17] have given valuable and complementary perspectives on the limits of change and responsibility of brands and their exercising of definition and choice.

Brands and advertising in 2022

Cíntia began our conversation by pointing out that we live **between worlds** and forecast a scenario of change over the next few years.

If we trace the incredible journey of brands, the stages of which are easily seen in Kotler it is easy to transport this evolution to the world of advertising, where we see the focus has changed from persuasion to amplification.[18] Cíntia highlights how, today, advertising has become a way of **amplifying** a subject, theme, or cause.

The voice and personality of a brand in society can be seen in the Ipsos Most Influential Celebrities survey (MIC, 2022). Cíntia pointed out the fact that we can see clearly in the MIC that consumers value celebrities not just for their popularity, but for their capacity to be an **amplifying agent** and for many, even a **transformer.**

Just like Lipovetsky's Third Woman,[14] if the former models went from functionality to idealisation, advertising today is far from mere persuasion and no longer seeks to sublimate the day-to-day: it seeks to **reinvent itself in an authentic way,** in its own way, with its own identity, differences, and idiosyncrasies.

Without this authenticity it is impossible to construct a real relationship of trust with people: our studies in corporate reputation show that if individuals trust a brand they are more willing to use its products, pay more for them and believe their messages.

Therefore, according to Cíntia, authentic advertising on promotions, product launches and communications on social causes can be equally powerful. **But the path between worlds is still winding.**

Consumers value celebrities not just for their popularity, but for their capacity to be an amplifying agent and for many, a transformer. ”

Advertising is evolving. We see more diversity in the execution and the casting. Though this is often done in order to highlight differences between models. There is a lot more to be done beyond mere presence, in working towards a legitimate and sincere narrative. New methods of accompanying the evolution of equality need to be urgently implemented.[19] According to Cíntia, the pandemic showed that brands don't know how to put themselves across, and many are still stuck in the idealisation of the past.

If on the one hand the narratives still need correction, I think some brands also need to revisit themselves. It is not just about telling the story differently or about changing the tone, but about changing the way they see the world.

In the same way, and thinking about global brands, Sílvia alerted us to the danger of wanting to represent one medium - you can't represent a culture in all its diversity without falling into stereotypes or common places.

The reality of this reflection is even more evident when we see many companies becoming regional and seeking to run tighter operations. Various clusters of countries have sprung up and with them, the need to get away from searching for a common denominator. Sílvia pointed out the beauty of working with regions in the construction of real cultural maps. "It is fundamental that we understand the nuances and differences of each culture. Successful brand management based on clusters relies on the capacity to understand and expose differences, not similarities."

It is understanding these differences that allows for authentic connection to the needs of consumers who are, themselves, universal. The global brand may change clothes to fit the local context, to belong to each country, but it doesn't change its body, just its clothes. A global brand should connect to values and characteristics of its local target audience, embracing its colours, passion and pain, as long as the movement is honest.

The global brand "then becomes Brazilian". Its insight doesn't change, but its narrative adapts. If its insight needs to change it is because it wasn't right. If it has become obsolete it is because it wasn't anchored in universal needs.

Silvia explains this by means of two examples: La Roche Posay meets the demand for healthy skin that makes people happier. WhatsApp connects people instantly in any part of the world, in a really simple way.

The way that needs are met may vary in these two cases, but the basic human needs that these two brands meet are universal. The way they connect with the public changes from one culture to another responding to differences in identity. The brand moulds, adapts and feeds off the diversity of its consumers, but its essence remains.

Limits of brands, responsibility of companies. From power to duty.

What about the bilaterality of this impact? In turn, how do brands affect society? My conversation with Silvia brought up a thought-provoking perspective: are brands super-heroes? Do they really have the responsibility and the superpower to change the world? Is that not just something arrogant put forward by marketing?

Sérgio also brought forward an interesting counter-argument: brands will always be given responsibility. To this I would add that, even if their reason for being is not social change, in our political context of radicalisation and legitimisation of conservative, prejudiced, chauvinist and racist discourse, Brazilian brands must be given responsibility. And, as Sílvia reminded us, Brazilian society, disenchanted with the actions of their leaders, does end up giving responsibility to brands and companies, increasing their expectations of them with regards to their social and environmental impact.

Through my guests' conversations, I have been able to identify two brands' superpowers: **amplification** and **influence.**

For Sílvia, brands are true *influencers:* they are able to open people's eyes. As potential ambassadors of societal causes, brands can amplify them, but they can also contribute in a more concrete way to raising awareness and changes in behaviour. In exercising a superpower like this for good, there is an ocean of opportunities for influence and an enormous need on the part of society for examples, inspiration, and brave models.

A brand like Nubank, a company that was born out of the Brazilian experience with the financial system, uses up-to-date cultural codes, playing the role of a true *amplifier* of pains and *influencer* of behaviour and values. Larissa de Macedo Machado, better known as Anitta, has been on the board of Nubank since 2021, despite all the noise that the news generated in public opinion. Interestingly, the brand uses the words *diversity* and *challenge* as pillars of its manifesto, positioning itself with courage and consistency against the status quo.

And I say courage, wisdom, not suicide. Cíntia spells it out: "courage has to be thought about carefully, it needs to be planned wisely". It is defined as a consistent construction, based on values, without opportunism or fear of criticism. In times of cancel culture, often momentary and based more on labelling than on actual values, there is no space for turning back. We have Ben & Jerry's, Avon, Havaianas, Natura, Starbucks, Boticário, Brastemp,

> As potential ambassadors of societal causes, brands can amplify them, but they can also contribute in a more concrete way to raising awareness and changes in behaviour.”

Burger King, L'Oréal, Anitta and many other attempts, with their rights and wrongs in terms of wisdom, but courageously using their superpower to influence, to open the eyes of millions of people, attempting to influence many other millions of people. They are to be praised for their choice to act and to amplify something relevant. Silvia uses this word with incredible force: when it is an influencer, a brand can amplify voices and highlight central problems, even if it doesn't have the power or the duty to resolve the problem.

And don't forget, being a courageous brand, and not a *kamikaze* demands the ability to manage cancel culture - a wise brand will never be accepted by 100% of people. Without risk there is no wisdom, just more of the same. For Sérgio it is clear that digital resources are very important, because they allow us to play with multiple identities without losing our authenticity.

Sílvia adds another layer of complexity to the discussion: if, on the one hand, a brand has the superpower to influence, the company has the power to change. I would even go as far as being radical enough to say that if I have the power, and the need is there, this is the limit of my duty.

Maurício Pestana, in his book A Empresa Antirracista [The Anti-Racist Company],[20] shows the power companies have to bring about social change through affirmative actions. Actions of impact within the company itself, in the supply chain or even "by means of sponsorships on matters of gender and race". He alerts us to **"the absence of black people in the labour market and in strategic positions in big companies. Yes, the lack of black people in companies is also racism, institutional racism."[16]**

Again, we choose where we put the cursor. In 2020, within Ipsos in Brazil a movement was born amongst its employees: Ipsos+ a movement against racism and for social inclusion. A desire to do more. More equality between genders, more racial inclusion, more opportunities for those who have traditionally been excluded. This movement in Brazil and in other countries such as the United States and the United Kingdom has led the company to organise and design a plan and goals on a global level.

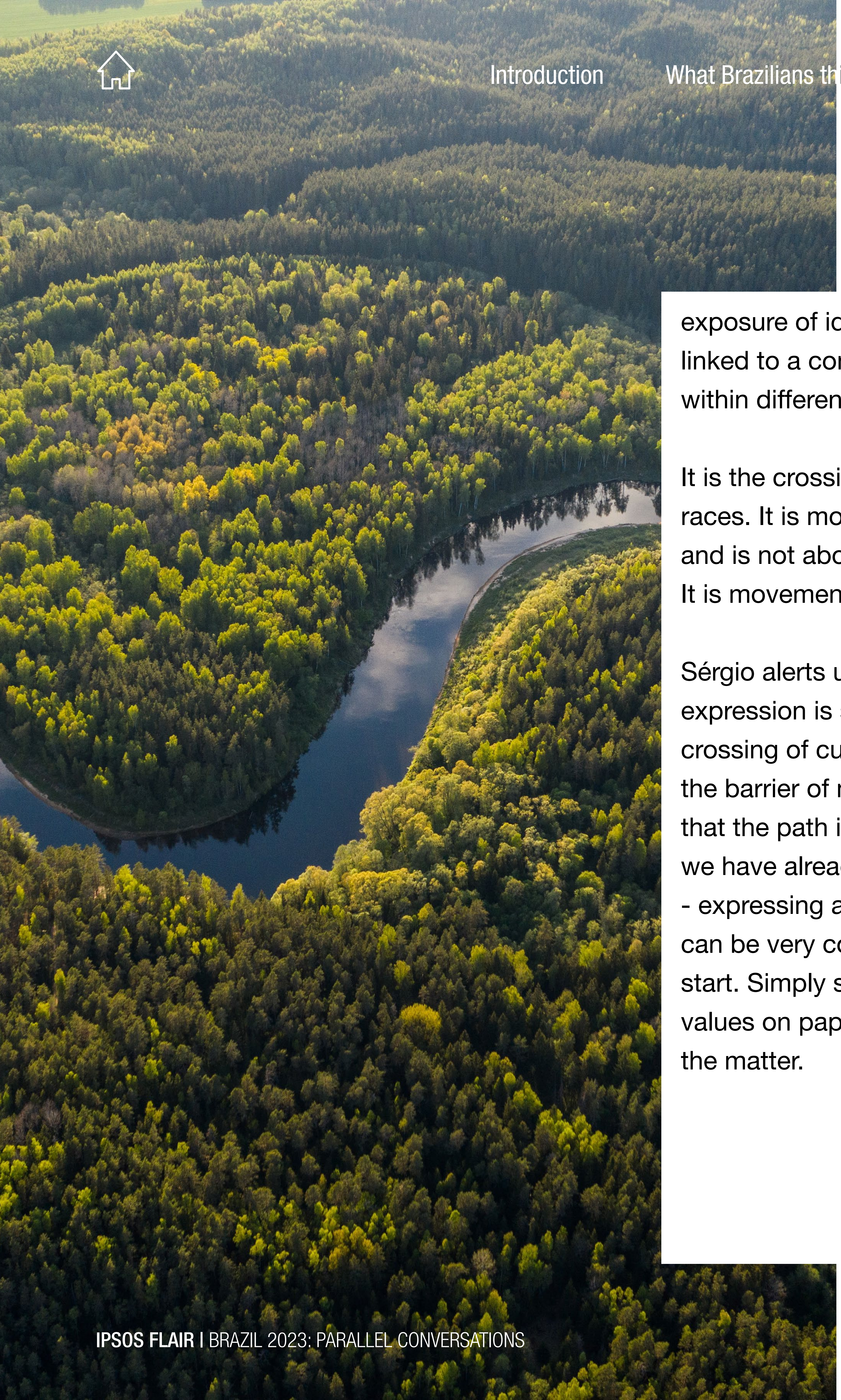
Individuals transforming companies through diversity.

Diversity and identity

Sérgio reminds us that diversity is the most powerful way to define identity.

And going back to the opportunities that brands have to influence lives and that companies have to transform societies, it is worth remembering that it is in differences in identity that this action should be based.

Sérgio explains that the concept of diversity is linked to the concept of culture, academically anchored in anthropology. Diversity brings together creation, production and, above all,



exposure of identity in differences. Diversity is linked to a continual construction of identity within differences.

It is the crossing of cultures, genders, and races. It is more than photographic exposure, and is not about putting one beside the other. It is movement.

Sérgio alerts us to the fact that brand expression is still, currently, very far from a crossing of cultures, and hasn't gone beyond the barrier of mere juxtaposition. It is true that the path is not simple and requires, as we have already mentioned, self-examination - expressing a brand's position on diversity can be very complex. Sérgio suggests we just start. Simply start. We need to put down the values on paper, the principles, our position on the matter.

The fact is that when it comes to diversity, there is no going back. There is no need for a radical manifesto, just some essential careful measures. Sérgio warns us of the danger of language - brands are talked about using language. In a society marked by structural racism, involuntary betrayal by means of language affects people and brands. Many words have racist connotations even if they are not intentionally used that way. Brands need to feel uncomfortable. They can and should warn about the matter of language.

This is certainly something unique to Brazil - real biological and cultural crossings have been produced by a history of absurd violence. Sérgio reminds us of Darcy Ribeiro's definition of Brazilians: "a new people born out of diversity and watered by cross-breeding." This huge mixture of races, helped along by many periods of immigration, gives Brazil the unique opportunity to bring together different cultures and build something new.

A new and different path to sustainability

It is also in this diversity, unique to Brazil, that the way is opened for brands to change their relationship to environmental responsibility. Sérgio points out that indigenous people understand the nature of our planet better than most. It is obvious, but the dialogue is not there.

Bringing brands and indigenous communities together should be overseen by the relevant bodies so that the well-being of these populations is preserved. The way that we approach them, our exchanges and dialogue with them should be planned in order to avoid disastrous consequences, even if they are unintentional. Taking care around the how is fundamental. Only doing things the right way will bring positive returns for all involved.

There are various ways we could build relationships between brands and indigenous communities.

There is, first of all, a space for brands to understand a concept of sustainability within the prism of how much human beings are immersed in a cosmological and ecological sphere. Brands can discover new and more efficient ways of managing their impact on the environment, given the shortage and limit of natural resources. *This requires humility in order to understand and an authenticity in using knowledge.*

Another urgent door that dialogue between brands and indigenous people will open is that of social responsibility of companies, through logistic and financial support. The incentive to diversity, by means of preservation and dissemination of indigenous values, is a beneficial path for all of us - brands, companies, indigenous peoples and society in general.

Although some Brazilian brands, such as Natura and Havaianas, have made some forays into this field. In general, indigenous values have tended to be more present in narratives about sustainability outside Brazil. International bodies, NGOs and celebrities have been quicker to support our communities. For brands that are Brazilian or operating in Brazil, such an approach would be intelligent and intellectually honest. There is space for brands to make new creations, to come away from the obvious and build new intellectual and theoretical relationships.

And, remembering the similarities between brands and women, I come back to Gilles Lipovetsky's definition: from subordinated and idealised to real self-creations:

"Until our time, the female existence was always structured around social paths that had been 'naturally' set out for them: getting married, having children, carrying out menial tasks defined by the social community. This era ends under our eyes: with the post-woman in the home, the female destiny has entered for the first time the era of unpredictability or structural openness."

Just like the female construction, brands are delivered up, today, "to the modern imperative of entirely defining and inventing one's own life."[14]

Multiple identities are possible and choices are infinite.

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There is space for brands to make new creations, to come away from the obvious and build new intellectual and theoretical relationships.

BRANDS WITHOUT IDENTITY

Andre Galiano,
Strategy3,
Ipsos in Brazil

Should we be who they want us to be or should we be who we want to be?

When we carry out brand strategy projects, one of the critical stages is interviewing the CEO to hear their vision for the business, the future for the sector, the influence that their company wants to have and the challenges they have had in getting to where they want to go. These are basic and challenging questions which are central to the role of any executive. Most of the time, they give us inspiring answers which motivate their internal stakeholders, consumers, suppliers, shareholders and even sceptics.

But there is one question that, although it seems fairly simple, they often find hard to answer: “what do you **not want to be?**” Most of the time, answers involve negative, undesirable characteristics. “We don’t want to be seen to have bad customer service.” “We don’t want to be distant from consumers.” “We don’t want to be inflexible and inward-looking, but outward-looking.”

Very rarely do we hear what we call strategic sacrifices. These are positive characteristics that companies choose to give up in order to focus on what really makes their company tick. What the very essence of the company is. A strategic sacrifice also means forgetting an audience that doesn’t fit with that vision in order to give value to different things. After all, you can’t be everything to everybody.

Unfortunately, years of prized mass-marketing campaigns are being replicated as if they were a recipe for success and end up making managers think it really is possible to be everything to everybody. But then nobody is able to, or even wants to, sacrifice anything. People want to have their cake and eat it.

What about the obvious example of Coca-Cola - doesn’t the whole world from Brazil to India drink it in the same way? From the old grandmother sat on a seat on the veranda in her ranch in rural St. Petersburg, reading Tolstoy and enjoying her Beluga Vodka, playing Tchaikovsky’s Nutcracker Waltz on an old vinyl record from the 70s, to the teenager in her bikini sunbathing on the Boa Viagem beach in Pernambuco, sharing a portion of cassava dumplings to the sound of Devotos, the punk rock band, on her iPhone.

Yes, they are both drinking Coca-Cola. Once upon a time, all you needed was Father Christmas, dressed in red, and you could sell

the drink to the whole world, including those two. But have things changed? Is Father Christmas sufficient for both Russia and Pernambuco?

I want my Coca-Cola

First of all, not all brands are Coca-Cola. And secondly, even Coca-Cola has realised that it has to keep up with the times and can't be all things to all people. In Japan, for example, the company has shown how flexible it is by launching new and unusual flavours of its famous drink, including apple, peach, and vanilla.

Would that work on the beach in Pernambuco? Or in rural Russia? To answer that, we don't need look too far away - on that beach in Pernambuco you can find the girl in a bikini listening to punk, but also the conservative man who looks at her disapprovingly and there is a lawyer walking along in his suit. Would all of them like vanilla Coca-Cola?

Not only are there many different needs, but we live in strange times that require constant changes in strategy. Coca-Cola could not fulfil its aim of "giving people joy" in a war zone. Like other big brands such as Disney and McDonald's, Coca-Cola has withdrawn its operations in Russia because of its invasion of Ukraine. And at the same time, copies of Coca-Cola have come in and filled shelves in Russia.

The truth is that we have moved away from a few markets with thousands of people to millions of markets with a few people. There is no longer a one-size-fits-all solution by which giant brands with their central branding departments, dictated peoples' behaviour and influenced fashion in the golden years of advertising.

With this new outlook comes different needs, multiplied by an almost infinite number of different touchpoints, seen in many different environments and based on a huge number of different consumer motivators. Given this is the case, is it possible for a brand to have only one value proposal? Is it possible to have only one identity?

> Wanting to be trendy and go with the flow of the moment is not always the right way or the right time. ”

If in doubt: be authentic

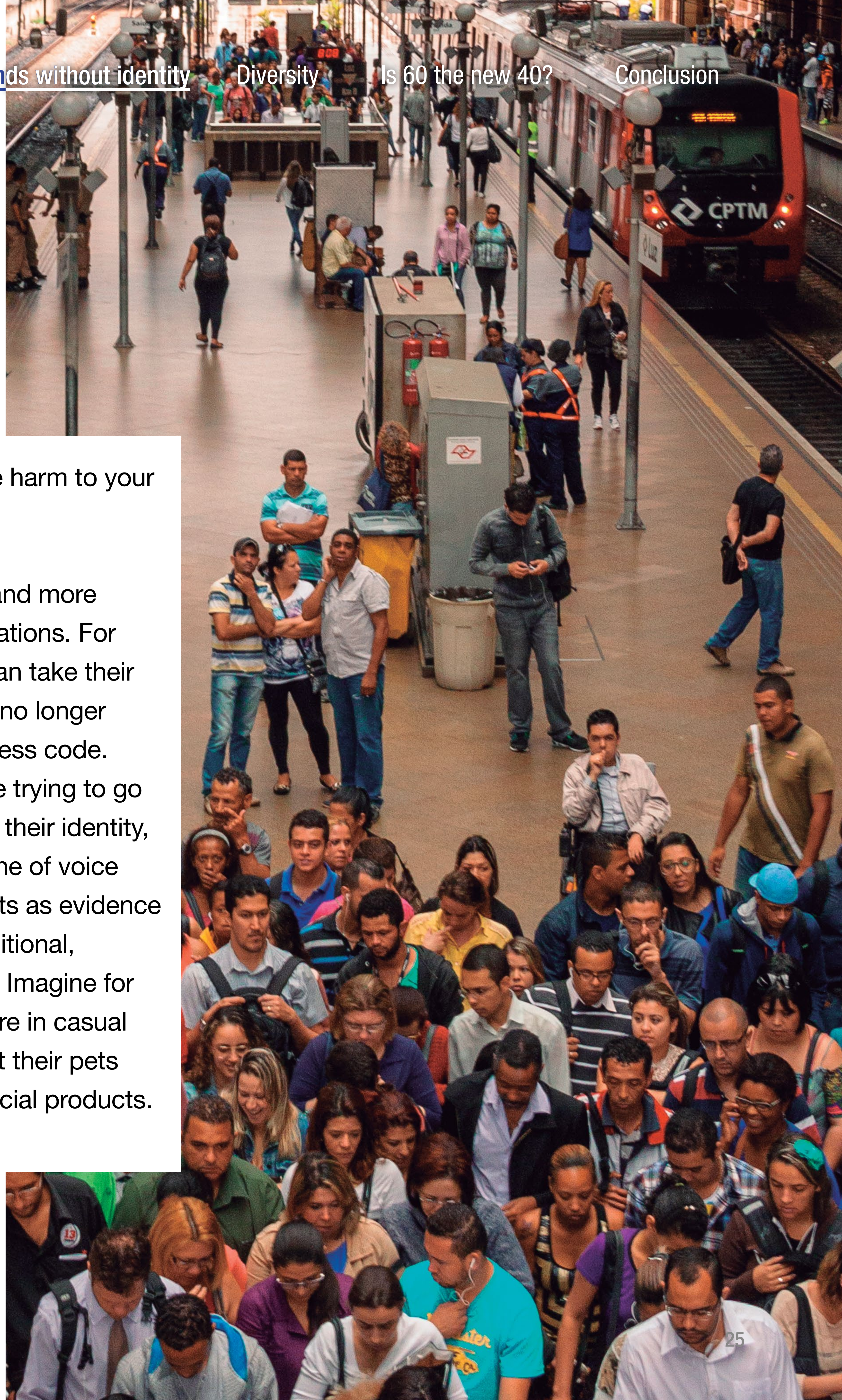
One lesson that CEOs and their marketing teams have learnt the hard way is that besides having to give up on absolute consistency or even some positive characteristics in certain markets, just to stay relevant, they also have to learn to give up trends that look like perfect opportunities.

Everyone has heard of stories where, no matter how careful the process of creating a new product has been, it didn't fit the brand image and ended up failing in the market.

Wanting to be trendy and go with the flow of the moment is not always the right way or the right time. Why is this? Aren't initiatives that talk about sustainability relevant then? No, quite the opposite! Such concerns are more and more important to the general public. The number of people concerned about sustainability (whether it is environmental, social or financial) is actually growing. Sometimes, what might not work out is the fit of the agenda with the culture of the brand, the moment of the company or, many times, their actual products.

We do have to make sacrifices. But to sacrifice customers that have always supported the brand and what made it what it is seems, at least, to be like shooting yourself in the foot, and could even cause undesirable harm to your reputation.

Fintech brands are gaining more and more market share with their new innovations. For example, at Nubank employees can take their pets to work, play ping-pong and no longer have to abide by a more formal dress code. Traditional financial companies are trying to go in the same direction by changing their identity, trying to adopt a more youthful tone of voice and creating more relaxed products as evidence of their having sacrificed their traditional, serious banking identities. Really? Imagine for a second a bank where the staff are in casual wear and playing ping-pong whilst their pets run around as they try to sell financial products. Does it work?



Now go to, for example, Bradesco agencies, which are all over Brazil, in small and far away towns, next to the only post office and the town hall. You can see how proud the employees are of their workplace, and how proud they are of their customers. Many don't even know what a smartphone is. But they do know and value their bank, made up of people who have always believed in the development and progress of their country and do not need to change the simple way they work. Who should Bradesco talk to? Who should it sacrifice? Does Bradesco really need to become ultra-digital and fight for its place with Nubank?

We do need to change our identity depending on our context. But more than that is impossible. Anything negates the real essence of who we are.

It's not just about knowing what's best for the customer. Of course, that's very important. Going back to our initial question, our vision of who we want to please is just as important as the vision of the CEO, the founder. But if in order to please we have to sacrifice the essence of who we are, we will be seen as a brand or company with no identity, which is fatal. That is something people will not forgive.

POINT OF VIEW

- **It is very difficult to give the same value proposal to everyone.**
- **It is important to always adapt to the changing demands of customers, even with different value proposals, but without damaging the essence of the brand.**
- **We can have many identities, as long as they are authentic.**

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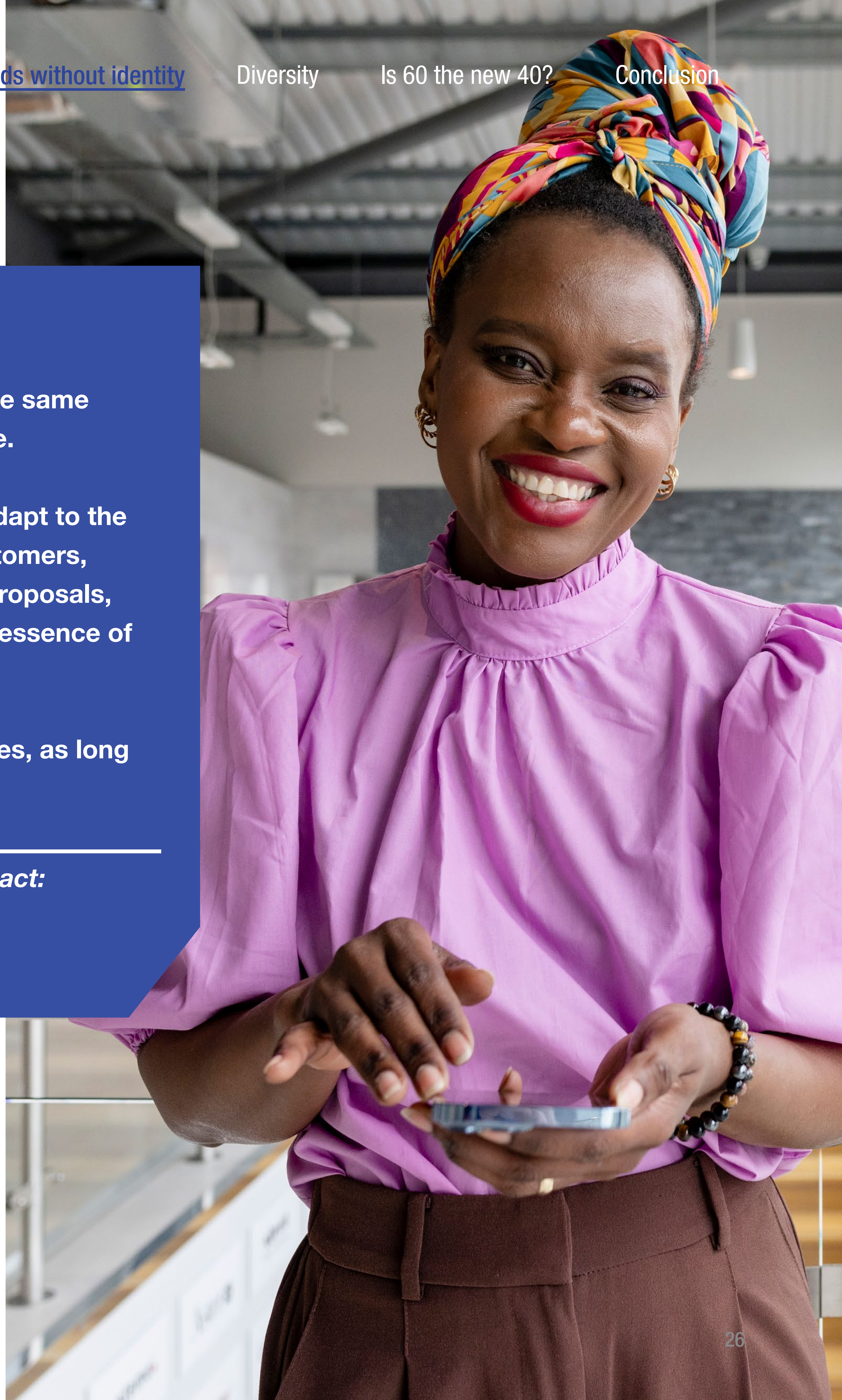

THE DIVERSITY OF BEAUTY IN BRAZIL

AUTHORS: Amanda Sousa, Cassio Damacena, Juliana Siegmann, Lísia Silva, Lívia Lopes & Vinicius Perez
All Healthcare, Ipsos in Brazil

The word "beauty" has been redefined frequently over the years. Society has always held an ideal of beauty that, in the West, is based on a Eurocentric image, synonymous with status, power and perfection.

More recently, such beauty standards have been perpetuated through their association with the image of celebrities. This "ideal beauty" is often held up in society as the goal to be achieved, which will in turn give you happiness and success. The growth in the 20th and 21st centuries, of industries linked to good nutrition, gyms, cosmetics, plastic surgery and many others has not just been about improvements to health, but also about the search for the "perfect face and body".

With the growth of the digital world, beauty has come to represent the need for constant validation, and beauty has to be liked, commented on and shared in order to be recognised. At the same time, this new space has also provided the opportunity for greater interaction and visibility for people who don't necessarily fit into this image of the perfect face and body. The fact that beauty has become more visible has given rise to a shift in some paradigms that had developed around beauty. Identity has come to have much greater significance in individualising the meaning of beauty.

The construction of beauty by means of identity still has an influence on our social circles, but the view that the ideal of beauty exists to be followed and is something that forms an individual's social identity has started to be side-lined, giving space to the idea that individual identities form their own concepts of beauty and happiness. An ideal of beauty continues to be linked to happiness and success, but is no longer the only goal to be achieved. Today, many people realise that they can be happy in a body, a culture, a gender and an experience that is very different from the ideal.

Based on this movement we have, over the past few years, seen "beauty" branded in a different and more empathetic way, in the context of individuality, plurality, representation and, most of all, identity. There are therefore two very salient topics in the beauty industry today: aesthetics and diversity. The challenge for beauty companies is to hold in hand these two very different market factors and find a context and a relevance for their products and services that is inclusive and, most of all, connected to their consumers.

The #MeToo movement and the strength of social media

With ever more challenges to the ideal of beauty come more debates about the female identity and other identities that do not fit this mould. Within this whole topic there is a wealth of variation on the overall theme. One example is the #MeToo movement, which gained strength in the northern hemisphere and in the film industry in the second half of 2017, and which gave power to the feminist movement around the world, not only with respect to sexual harassment and aggression, but also with respect to giving women autonomy over their own bodies and freedom to make decisions about their own lives. Discussions about what it is to be a woman, or to be female, about abuse and violence in all its forms, whether that be physical, psychological or symbolic, have gained space all around the world.

Again, this scenario shows us that there are positive sides to the use of social media. Social media enables these discussions to be far-reaching and brings to light new perspectives and points of view which can then be analysed and lead to the exposure of issues that previously might have gone unnoticed. Ultimately society is then able to deconstruct these matters. Companies involved in the beauty industry also need to adapt to new interest, demand and topics that are relevant to their audience, providing a beauty that has purpose.

Change in the understanding of beauty and consumption with purpose

By listening to the concerns of the majority of its audience, the beauty industry has the power to convert agendas into individual possibilities and freedom of choice, encouraging its consumers to use its products in the way they see fit and feel most represented. Brands and multiple identities then become partners in the aesthetic inclusion of the many different ways of expressing identity.

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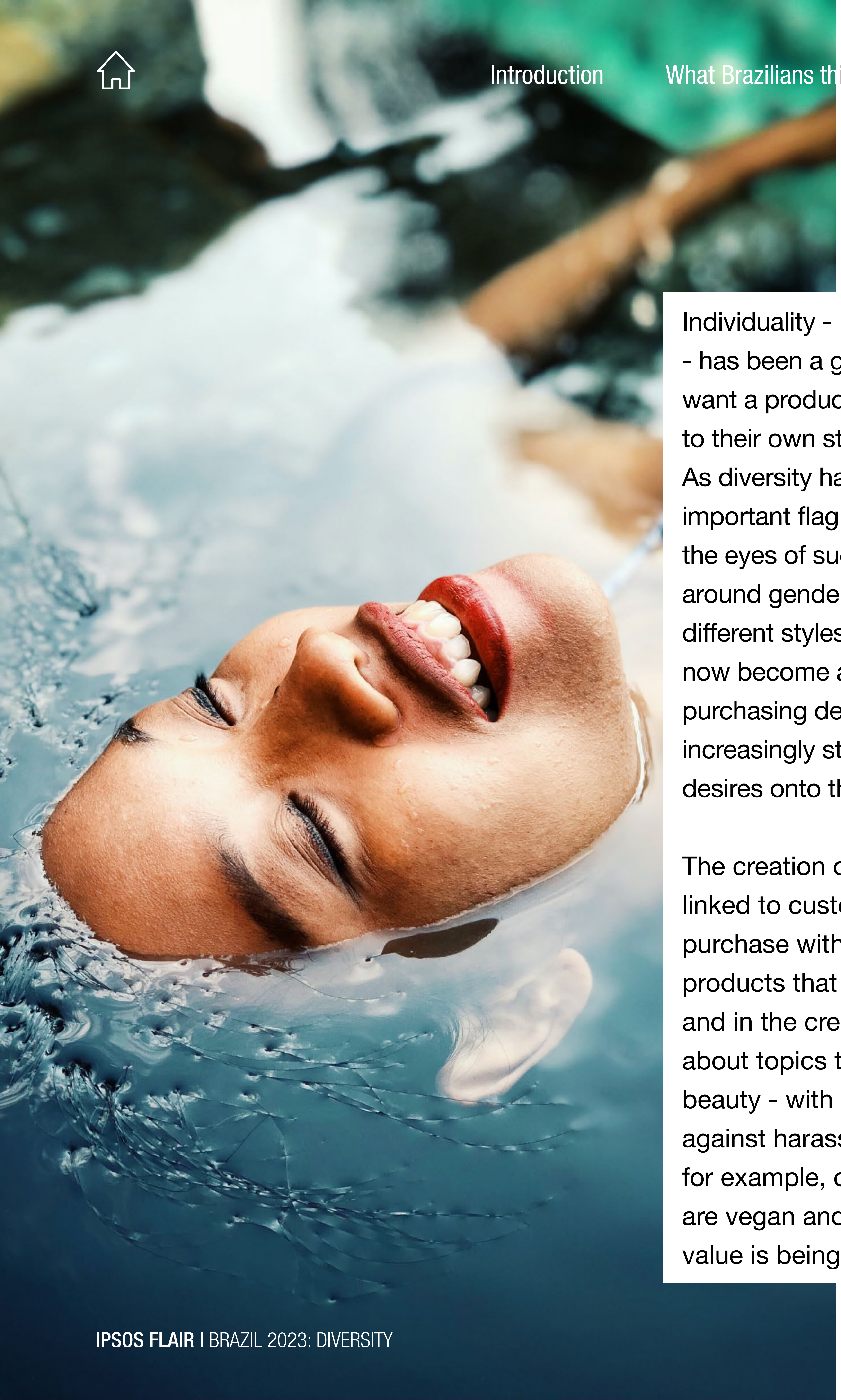

Individuality - in the context of personalisation - has been a growing consumer demand. They want a product or service that is customised to their own style, personality and desires. As diversity has become a more and more important flag for inclusion or even exclusion in the eyes of such a varied population. Discussion around gender, sexual orientation, race, different styles and different social levels has now become a central factor in a customer's purchasing decision. As a result, people are increasingly stamping their personalities and desires onto the brands they use.

The creation of a brand's value is therefore linked to customer loyalty by means of purchase with purpose, in the creation of new products that bring value to their customers and in the creation of channels that talk about topics that affect shoppers beyond beauty - with brands that position themselves against harassment and domestic violence, for example, or that invest in products that are vegan and cruelty free. In general, more value is being given to brands that are socially responsible and ethical and that encourage customers to feel pretty the way they are, with products that can help bring out the natural beauty in a person without requiring drastic changes to their body, especially in a world where beauty ideals are so changeable, and trends go out of fashion as quickly as they came in.

Impact of social media on self-perception and aesthetics

As previously mentioned, the beauty industry of today faces two conflicting factors in aesthetics and diversity. Whilst there is an increasing demand for inclusive and socially responsible brands, there is, at the same time, an increasing demand for plastic and corrective surgery, implants and invasive and non-invasive beauty procedures.

According to *Euromonitor International,* Brazil is the fourth largest market for beauty and personal care in the world, coming behind only the United States, China and Japan. The survey shows that the main global tendencies in the industry are social engagement, ethical position, organic and natural attributes. Such statistics reinforce the size and power of the Brazilian beauty industry and the need to move in the direction of identification, social responsibility, and to relate to the public in a clear and inclusive way.

On the other hand, there is the growth in aesthetic procedures. The desire for standardisation and homogenisation, which has grown even more over the pandemic, means that many people only see a distorted image of themselves and others on a computer or mobile phone screen, due to camera lenses or modifications created with social media filters and/or photo editing apps. This has meant that ideal beauty has become even more unattainable, because it now belongs only to a virtual world.

The idea of a conflict between “how I see myself” and “how others see me” has had a direct impact on the increase in procedures and surgeries on the body. The digital universe has contributed to creating a paradox between an individual’s digital image and their real image. The idea that you can have a perfect profile on social media, with beautiful photos, perfect selfies, lots of likes and comments, all gives the image of a projected life, which can be very different from the reality of the offline world. More and more consumers are seeking a utopia, a perfect life, which can lead to identity crises and anxiety, amongst other problems.

This whole scenario is a real challenge for the beauty industry when it comes to communicating in a way that meets the demands of new consumers and all of their different interests.

How the market is changing and the opportunities available

These are new times, and beauty is much more than appearance, visual aesthetics and style. Beauty is now the backbone of many relevant topics, being connected to ideas of purpose, activism, social issues and ways of expressing what an individual thinks and believes in. This scenario of change and subjectivity in the concept of beauty is changing and challenging the market. The beauty industry is having to take up its position and structure itself in a way that encompasses all the different perspectives and stages in this whole process, from product portfolios to how it communicates with the public, to social concerns and the company brand.

Brands need to be more able to turn these topics into action, with products that are more than just functional. The industry must be aware of the public’s needs, be able to fulfil their desires, make them happy and, most of all, provide products that make people feel good about themselves. Identity and social responsibility must be clearly visible in the messages these companies are putting across. The beauty industry must listen to its public and understand their needs, providing plural and authentic beauty and giving a voice to movements that represent them, such as #MeToo.

Beauty is now the backbone of many relevant topics, being connected to ideas of purpose, activism, social issues and ways of expressing what an individual thinks and believes in. ”

How can the industry deal with such complexity? Adapting and understanding the diversity of each consumer's needs is part of a more universal communication plan, one which recognises that there are many more ideas about what true beauty is, and that there is not just one ideal, but individual beauties that recognise who each person is, how they see themselves and what their rules are when it comes to shopping. This has meant that smaller brands are growing, brands that are able to connect with specific consumers because they relate directly to their goals and offer products with which people can identify.

Such changes are tending towards personalisation, inclusion and the breaking down of ideals so that the beauty industry and its customers are able to, together, build a scenario in which clothes sizes do not define a person's beauty and value, in which different skin tones and hair types have their own products and specific beauty care, where there are no barriers to age, ethnicity and gender. A market that promotes a beauty that represents and talks about multicultural identities, in which ideals give way to that which is diverse, multiple and plural.

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IS 60 THE NEW 40?

Miriam Steinbaum, MSU, Ipsos in Brazil

Our paper Two years on: Lessons from Covid times, looks at what we learned during the pandemic, including increasing in inequality, rising concern of mental health, and a further decline in the birth rate.

In this piece, I will look at how the birth rate is changing and the effect the pandemic brought. The uncertainty and instability felt as a result of Covid-19 led many to put off having children. A 28-country Ipsos survey found 11% had abandoned or delayed the decision to have children/another child because of the pandemic. One in five (21%) cited financial concerns for putting of children.

In Brazil, we saw the relationship between births and deaths, which was 2.20 to 1, fall to 1.26 to 1 in 2021. A survey by Márcia Castro, of Harvard's School of Public Health, shows there was a 1.94-year decline in the average life expectancy of Brazilians in 2021. In some places it was even worse - the number of deaths overtook the number of births for the first time.

Experts say the decline in the birth rate will continue for some time, due to the number of couples who have postponed having children. Even as we look beyond Covid-19, the current economic instability is likely to delay a quick return to pre-pandemic levels.

In 2010, Ipea, the Institute of Applied Research, was one of the first to look at falling birth rates in Brazil. The survey focused on economic factors and tries to understand the impact of change on young people, aged between 20 and 25, highlighting the impact on welfare and what retirement looks like for this age group. However, policies need to also look at rising life expectancy will requires re-evaluating our public approach to over-60s.

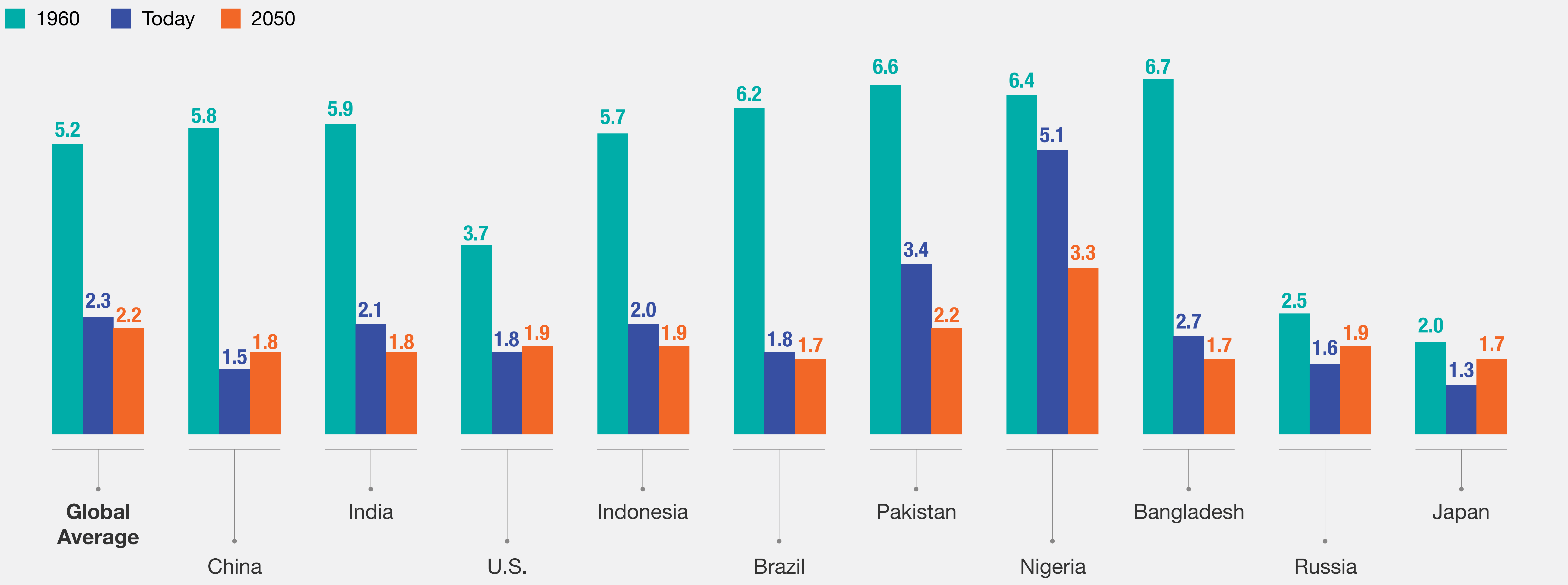
In 1940, the life expectancy of Brazilians was 45.5 years old. This rate has increased year-on-year and was 76.3 years old in 2018. The life expectancy for men is 72.8 years old, and for women it is 79.9 years old (IBGE). New data may bring these numbers down, particularly as the pandemic left us dealing with the same problems as before as well as adding new ones: such as increasing inequality between age, gender, ethnicity and geography.

Nevertheless, we are living longer. If this should lead us to reposition public and welfare services, there is a second feature that I would like to be viewed as a positive one. Older people are more active and visible on the streets, in towns, in bars, in offices.

With this idea, I think the first learnings from pilot studies conducted by Ipsos are important. They show that traditional functional and emotional drivers may not entirely explain consumer choices. The “pensioning” of brands in the face of society has started to explain much more than we realised before. It is not the end of the world as we know it.

If the pandemic brought us an enormous burden of stress and rising anxiety, it is also possible to spot great advances arising from the increase in digitalisation and flexibility. These changes may also be positive for those over 60 who, just like young people, dove into digital transformation and hybrid working may help them achieve a better work-life balance.

Figure 1 – Declining fertility/birth rates: The ten most populous countries



Source: *UN Population Division & Bill and Melinda Gates Foundation, published in The Lancet, July 2020*

27% of older people were the main bread winners in their family. In towns of up to 20,000 people, this contribution rose to 35%. ”

Over 60s: the new face of marketing

For many years, older people were invisible, in the world of marketing. But, with the rise in life expectancy, older people are no longer content to stay in the same old place. An increasing number may want to stay in the labour market, compete for jobs, run businesses and spend more than they did when they were young. So brands and companies need to be more aware of this I audience. Older people do not just produce, but they also consume on a large scale and bring in a big proportion of income in Brazilian families. IBGE statistics from 2018 showed that 27% of older people were the main bread winners in their family. In towns of up to 20,000 people, this contribution rose to 35%.

This group's potential is slowly being recognised. In 2016, we started to see active over 60s as the stars in adverts and marketing plans. The "old young" care now on display, playing table football, surfing and dancing to hip hop, like in the Skol commercial: *A young head fits onto any body, even if it does have white hair.*

Itaú bank embraced this theme and their advertising campaigns featured older people, with good examples being the campaign called "Tempo" [Time], with the actress Fernanda Montenegro, or the campaign that shows older people on WhatsApp. According to some reports, the bank itself was pleasantly surprised when it came up against a big taboo - older people have adapted to technology in their own way and fitted it around their own interests. But wouldn't it be that way with any consumer?

Now that we have taken this step, and older people are gaining visibility for their playful side or digital skills, it seems we are ready for a second paradigm shift.

Beauty, vitality and sexuality were traditionally bound up with youth, but is there a beauty in age? Previously we celebrated maturity which looked young - healthy body, hair that wasn't white - perhaps now we can start to advertise the real beauty in age, actually showing age. An example of this is the masculine fashion brand Reserva, which not only stays away from the stereotype of fragile and "saintly" older people but challenges this with sexy, passionate older models full of desires.

May this be a lesson to other brands to be accurate and contribute to deconstructing prejudices held about older people.

The anthropologist Miriam Goldenberg has an interesting point of view about women with grey hair, their crown of glory as she insists on calling it, and changes the language used to talk about them, giving material to companies and brands to use: **She wants to laugh, talk, go out, go on trips, dance, travel, study, look after her health (...) and basically "be herself" and not someone who is desperately trying to meet the expectations of others. (...) she has discovered that happiness is not the perfect body, the perfect family, the perfect job or the perfect life, but rather the change to "be herself", doing what she wants to do, exploring her own paths and having the courage to be different.**

To finish, remember the title of this article: the 60s is where it's at.

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CONCLUSION

Brazil must embrace its diversity as it heads into the future

In Ipsos Flair Brazil 2022: Gaps and Bridges, we talked about how the pandemic impacted everything, by widening gaps, whether social, economic, or political. At the same time, new bridges were being built, creating new connections and transforming the way we relate to each other, and to some extent, impacting our own identity.

Covid-19 is not completely gone, but it is no longer a priority for Brazilians. And in the gap left by the pandemic, other crises have surfaced, making people reflect on not only who they are today, but who will they be tomorrow.

Identity is certainly a rising issue and it is fundamental for society to restructure itself in face of so many successive crises.

Identity can serve both to group us together and to offer differentiation.

As individuals we have our political identity, our social identity, and our personal identity. Each of these is manifested today most effusively in the context in which we live – and, more than ever, context does matter.

This edition of Flair focused on how identity manifests across the spectrum of society, markets, and people's lives.

Today, many "me, myself and I's" exist within a single individual. Many cultures are forming the same society. Many visions are trying to explain the same world. It is time to embrace the plurality that forms our country and make the best of it to really understand the many identities of Brazil.

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Endnotes

15 Cíntia Lin heads up the Creative Excellence department in Ipsos Brasil. Cíntia is passionate about communication. Her eyes shine when she talks about the fact that it is impossible not to want to dive into this incredible world of brand expression.

16 Silvia Herranz de Saint-Léon is Chief Market and Consumer Officer at L'Oréal Active Cosmetics. Her personal and professional experience, as well as her analytical ability give her a unique outlook on reading Brazilian codes in brand journeys.

17 Sérgio Bairon is a professor at the University of São Paulo School of Communication and Arts, where he carries out teaching and research activities in the areas of Audiovisual, Hypermedia and Shared Production of Knowledge and heads up Diversitas, the study nucleus on Diversities, Intolerances and Conflicts– FFLCH/USP. His generosity and simplicity in contributing to this text were moving.

18 Philip Kotler, Marketing 5.0

19 Ipsos Creative Excellence new approaches to Race and Gender equality in advertising

Racial Equality Measure – https://www.ipsos.com/sites/default/files/ct/publication/documents/2022-06/2022_06_15_Food_Brands_Diamond_Ipsos.pdf

Gender Equality Measure – Women in advertising: KEYS - Making a difference? (ipsos.com)

20 Maurício Pestana – A empresa Antirracista – Editora Nova fronteira participações SA 2020

BRAZIL 2023
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