

# Chapter 62

## The interference of the Digital Influencer in the contemporary advertising

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### ABSTRACT

This article seeks to draw a parallel between the exercise of Advertising as it is traditionally known, as a massive communication activity, focused on the dissemination of products and services, and advertising made by Digital Influencers, a practice, in the stake, directed to specific audiences, a model now in vogue and high repercussion in contemporary times.

The deed addresses results obtained by advertising brands that migrated from the orthodox format, strategies that merge / Denotation ⇔ Information/ and / Emotion Connotation/, to the current ⇔ standard /Digital Influencers Personal Opinions⇔/, to get closer to more up-to-date and extensive and their target public and get more persuasive strength about their purchasing decisions.

**Keywords:** Digital Influencers, Social Networks, Traditional advertising.

## 1 INTRODUCTION

### The profitability of orthodox advertising work

*'Good Advertising increases sales; great Advertising builds factories.'*  
(Bill Bernbach)

Led by the Brazilian Association of Advertisers (ABA) and the Brazilian Association of Licensing of Brands and Characters (ABRAL), 23 more associations recently joined to launch the fourth phase of the campaign 'With Responsible Advertising is not played', which had the support of the Department of Consumer Protection and Defense (DPDC) / National Consumer Secretariat (SENACON).

In the words of Sandra Martinelli, Executive President of the Brazilian Association of Advertisers (ABA), the initiative made sense in these new troubled times and ran through the entities involved in unison a concordance:

We expanded the scope this year because the launch of conar's Digital Influencers Advertising Guide arrived as important content for the entire Marketing and Communication market. The <sup>1</sup>campaign posts bring a *QR Code* that directs the reader to the complete information of the Advertising Guide by Digital Influencers, on *the* CONAR website.

In addition to the support of the Department of Consumer Protection and Defense (DPDC) and the National Consumer Secretariat (SENACON), the following institutions signed the campaign:

Table 1: Instituições subscribers of the campaign.

|  |
|--|
| 1. ABA - Brazilian Association of Advertisers                                  |
| 2. ABAP - Brazilian Association of Advertising Agencies                        |
| 3. ABEP - Brazilian Association of Research Companies                          |
| 4. ABERJE - Brazilian Association of Business Communication                    |
| 5. ABERT - Brazilian Association of Radio and Television Broadcasters          |
| 6. ABIA - Brazilian Food Industry Association                                  |
| 7. ABOOH - Brazilian Media <i>Out Of Home</i> Association                      |
| 8. ABP - Brazilian Advertising Association                                     |
| 9. ABRACOM - Brazilian Association of Communication Agencies                   |
| 10. ABRADI - Brazilian Association of Digital Agents                           |
| 11. ABRAL - Brazilian Association of Licensing of Brands and Characters        |
| 12. ABRINQ - Brazilian Association of Toy Manufacturers                        |
| 13. ACB - Association of Cartoonists of Brazil                                 |
| 14. ADIBRA - Association of Fun Park Companies of Brazil                       |
| 15. AMPRO - Promotional Marketing Association                                  |
| 16. ANER - National Association of Magazine Editors                            |
| 17. ANJ - National Association of Newspapers.                                  |
| 18. APP - Association of Advertising Professionals                             |
| 19. CNCOM - National Confederation of Media                                    |
| 20. FENAERT - National Federation of Radio and Television Companies            |
| 21. FENAPRO - National Federation of Advertising Agencies                      |
| 22. IAB - <i>Interactive Advertising Bureau</i>                                |
| 23. IVC - Communication Verifiable Institute                                   |
| 24. IPA - Open Word Institute  |
| 25. SINDEPAT - Integrated System of Parks and Tourist Attractions <sup>2</sup> |

Figure 1: The frame of the campaign 'With Responsible Advertising is not played', signed by the Logotopia joint of the entities that sponsor it.<sup>3</sup>



<sup>2</sup> Table 1: Available *online* in: <https://www.migalhas.com.br/quentes/223268/publicidade-infantil--responsabilidade-dos-pais-ou-das-empresas> Access to 2-4-2022.

<sup>3</sup> Figure 1: Available *online* in: <https://www.migalhas.com.br/quentes/223268/publicidade-infantil--responsabilidade-dos-pais-ou-das-empresas> Access to 4-4-2022.

A series of *ten posts* were inserted in social networks and digital platforms of the sponsors cited, equipped with texts that brought guidance on responsible advertising making, especially in the digital environment, based on the rule of the Council for Advertising Self-Regulation (CONAR).<sup>4</sup>

Surrounded by care and properly supported by the current law, those involved were in the process of guidance and control, before implementing the project, as Marici Ferreira, President of the Brazilian Association of Licensing of Brands and Characters (ABRAL): 'We have a long agenda focused on responsible communication. This initiative is one of her main points. Before we launched the campaign, we also edited a booklet more focused on the digital world.'

This is corroborated by the intervention of the aforementioned Executive President of the Brazilian Association of Advertisers (ABA) Sandra Martinelli:

Recognizing the greatest vulnerability of children in the world of consumption, the concerns of society in general and advertisers, in particular, with the content and repercussion of any advertising campaign to disseminate products and services intended for the public of children and adolescents are legitimate. Advertising communication plays a big role in providing families with information about products and services for the public, and this new campaign aims to add to CONAR's recognized self-regulation work. The success of the first phase of the campaign, highlighted globally by WFA, motivated us to reinforce once again the need to address and discuss the topic. We hope that the second phase, as it was the first, will achieve the objectives of stimulating reflection on consumption and good communication practices as a fundamental part of the strategy between brands and companies.

In summary, the primary objective of this preventive work was to inform the advertising market about the most appropriate creative tactics, in particular, in pointing that any advertising communication should be identified; concerned with ethics; engaged, to some degree, with social policies, being formally prohibited the *practice of Merchandising directed directly* to the child, which is meant, for example, by seducing or inciting him/her to desire and obtain a certain product or service, through persuasive techniques of Advertising Creation.

In the 1990s, at the time of the establishment of the ECA, advertisements directed at children used more appealing devices and resorted to the emotions and power of children over their parents' purchasing decisions. From commercials that repeated phrases of effect to advertisements that conditioned "being" to "having", advertisements were incentives for rampant consumption.<sup>5</sup>

In this regard, some advertisements that marked the time in the historiography of Brazilian Advertising are restored, as seen below in insertions of stellar brands, occurred in different time spectra, but also based on the same creation key: children in /insistent repetition of requests to parents/ /Audio/

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<sup>4</sup> Excerpt adapted from the article: Campaign 'With Responsible Advertising is not played'. Your query aid in understanding the rules that guide digital communication, published on the *website* OPEN UP. Available *online* in: <https://abracom.org.br/2021/12/07/campanha-com-publicidade-responsavel-nao-se-brinca-ajuda-no-entendimento-sobre-as-regras-que-norteiam-a-comunicacao-digital/> Access to 4-4-2022.

<sup>5</sup> Excerpt from the article: '25 years ECA - Children's advertising: the responsibility of parents or companies?' Available *online* in: <https://www.migalhas.com.br/quentes/223268/publicidade-infantil--responsabilidade-dos-pais-ou-das-empresas> Access to 4-4-2022.

about products that seem to hypnotize them /Video/ and become the reason for their lives, at any given time. ⇔ ⇔

Figure 2: Caloi Bicycle Announcement (1978) and Baton Chocolate Ad (1992).<sup>6</sup>



The aforementioned campaign 'With Responsible Advertising is not played', however, did not propose anything new, nor did it bring something unusual to the center of debates; he only raised to the fore and recalled candent's precepts, which already appear as a legal determination in the country and pointed out what can be seen as a violation of the current law in this context, since the Brazilian Federal Constitution (1988) addresses the theme in its writing.

Figure 3: Sequential posts from the campaign 'With Responsible Advertising is not played'.<sup>7</sup>



<sup>6</sup> Figure 2: More information Available *online* in: <https://www.propagandashistoricas.com.br/2013/06/garoto-compre-baton-anos-90.html> and in: <https://www.propagandashistoricas.com.br/2013/06/nao-esqueca-minha-caloi-1978.html> Access to 4-4-2022.

<sup>7</sup> Figure 3: Available *online* in: <https://www.migalhas.com.br/quentes/223268/publicidade-infantil--responsabilidade-dos-pais-ou-das-empresas> Matter dispoable *online* in: <https://appbrasil.org.br/associacoes-se-unem-e-lancam-segunda-fase-da-campanha-com-publicidade-responsavel-nao-se-brinca/> Access to 4-4-2022.

For enlargement on this content, it is suggested entry the portal Association of Advertising Professionals (APP).



In addition to this regulation, in even more detail, the type of communication made by Advertising is also the subject of regulation described in the Consumer Protection Code (CDC) and the Statute of the Child and Adolescent (ECA), a document that instituted a series of protective measures, aiming to impose limits and curb abuses in this sense.

Currently, Brazil is under the aegis of a mixed, advanced, and efficient legal model, composed of 22 detailed norms that govern this subject, a number that is higher than that observed in developed countries, such as the United Kingdom, supported by 16 standards; and the United States in 15. The comparison demonstrates the degree of commitment and seriousness with which this issue is faced in the national territory. From such data, it is right to admit that Brazilian advertising production is guarded in a strong legal system and seeks to respect it in full, under penalty of suffering restrictions, if it disregards it.

In this compass, the advertising activity traced its course in the communication universe and caused products, services, and causes to obtain enough reverberation and acceptance to culminate in actions of purchase and take over time, strengthening the image of brands that ended up establishing a presence in the popular *imagination*, either by their slogans or by time-based catchphrases, whether by creating pets or memorable commercials.

Advertising refers to society through the stimuli it receives from it /fads; trends/ and therefore returns the answers she expects/announcements; Campaigns; Marketing actions/. (SEMPRINI, 1995 - p. 19). ⇔ ⇔

It was through traditional advertising that diverse advertisers settled down and had their production stocks drained over time.

## 2 DIGITAL INFLUENCER X ORTHODOX ADVERTISING

*'Content Marketing is the new Advertisement, and the Hashtag is the new Tagline'.*  
(Philip Kotler)

Through this introductory punctual illustration, however somewhat broad, but based on legality as a basis, this Article intends to direct the observation to a topic, which, despite it, gains more and more space and relevance in the universe today governed by technology, namely: the insidious presence of the so-called digital influencer in diverse aspects of Communication, and, about this analysis, especially in the format of the Advertising Creation of contemporaneity. Considering that, with the power of engagement of individuals in digital media, the so-called Influence Marketing (or Content Marketing) has raised for itself even more predominance. The old method of convincing that was previously understood as 'Word-of-mouth Propaganda', although not changed as a technique, had its name changed and modernized to 'Digital Influence', consolidating itself in the present Era as a great persuasive tool about human behavior, or, so to speak, the behavior of consumers<sup>8</sup>.

By definition, Influence Marketing is a dissemination methodology based on the engagement and participation of *people in the online environment*, on condition that these are known references in their areas of activity, such as Gastronomy, Health, *Lifestyle*, Fashion, Travel, Decoration, Makeup, Etiquette, among many others. The main point of this modality is to make these *so-called Influencers* (trad. livre) share experiences and messages of the brands with their respective audiences, as well as with the general public. This strategy has proved victorious because, with easy access to information and the seductive possibility of freely expressing themselves in the digital universe, *targets began* to pay more attention to the opinions, advice, and warnings shared and received from their peers, as well as the public personalities who admire and follow. It is informally estimated that 92% of today's consumers believe more in evaluations and recommendations from other individuals (anonymous or media) than in those propagated by a brand, even if it is consecrated or global.

*Influencer* today is an expression that describes the way companies reward celebrities and social media stars for creating brand-based content, generating endorsement – and thus influencing people. These "digital personalities" would be strong enough to influence "ordinary" people to prefer a particular brand, driving purchasing decisions.<sup>9</sup>

Digital influencers, in reality, are people who captivate legions of fans through their spontaneity, their stories, their sense of humor, charisma, and their position at the moment, reflecting details of their routine of life, on social networks. Once this new order was placed, the companies were immediately hit and saw in it a differentiated opportunity to reach out to consumers, communicating with them in a less refractory, more subtle, and personal way. The Influencers have thus become the modern brand ambassadors, their great spokespersons, the renamed 'opinion makers', heralds of some cause, or formal representatives of specific someone. They create their content and thus manage to garner supporters and

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<sup>8</sup> The alike fate of the ultra-disseminated expression '*Fake News*', which today replaces and internationalizes intercessor 'News false'.

<sup>9</sup> Excerpt from matter 'Influencers, the final frontier of Publicity', published in Meio & Mensagem Magazine. Available *online* in: <https://www.meioemensagem.com.br/home/opiniao/2016/05/24/influenciadores-a-fronteira-final-da-publicidade.html> Access to 14-4-2022.

monetize their image. Their relationship with followers is trivial, spontaneous, guided by values said politically correct and celebrated, such as sincerity, credibility, and verified, example, which makes them a reliable source, more identifiable with reality, thus humanizing the once cold and unilateral mediated actions, to which the so-called New Consumer begins to react. From the view of Digital Marketing Analyst Ana Luiza Rodrigues:

What doesn't *stick (sic)* more with the *internet* is that forced relationship. Fans/consumers will react and every strategy can go down the drain causing a crisis for the brand. Therefore, cases of success when the subject is Marketing of Influence are those that present true contents and relationships. This is where the brand should pay no sure in choosing the *influencer who* will assume the role of spokesperson in the action.<sup>10</sup>

According to their perception, the advantages and positive characteristics (which far exceed the negative ones) possible of a Digital Influencer in front of a brand could be listed in the following ten:

|     |   |
|-----|---|
| 1.  | It gives voice to ideas, products, services, causes, and brands in a humanized, personal and authentic way.                                   |
| 2.  | Maintains proximity to the consumer/receiver.   |
| 3.  | 92% of consumers believe more in other individuals' <i>recommendations (Influencers)</i> than in those given by a brand.                      |
| 4.  | It produces content that generates 11 times more results than traditional advertising campaigns.  |
| 5.  | 74% of consumers consider the information posted on social networks decisive to make or not make a purchase decision.                         |
| 6.  | It is the second most relevant source of information for decision-making at the time of purchase, second only to close friends and relatives. |
| 7.  | It dictates trends.   |
| 8.  | Star of <i>the most watched Story Rankings</i> in Brazil.   |
| 9.  | Places the mark on constant floating and memorizing.  |
| 10. | It suggests collaborating with the well-being of the public with their advice and experiences.  |

Amid the very strong trend that is now established, it is feasible to observe *that the Influencer* has the present great potential to completely change the logic of investments and become a possible solution to the crisis of business models of the whole industry the communication, affected by the consequences of the COVID-19 Pandemic. Large companies invest heavily in the new proposal; high caches are paid to the brightest stars of the current scenario, and major publications worldwide highlight the largest in their cover stories.

In this act, renowned brands emerge in the advertising scenario as first-hour allies of the novelty, as described in the following table:

<sup>10</sup> Excerpt fromdaptado of the matter 'The Universe of Digital Influencers'. Available *online* in: <https://www.altacomunicazione.com.br/blog/alltalks/o-universo-dos-influenciadores-digitais> Access to 11-4-2022.

Figure 4: Successful brands founded today by Digital Influencers.<sup>11</sup>

| Marcas que mais colaboram com influenciadores |         |                 |
|---|---------|-----------------|
| Perfil  | Menções | Influenciadores |
| <b>Hope Oficial</b><br>@hope.oficial          | 148     | 68              |
| <b>C&amp;A Brasil</b><br>@cea_brasil          | 91      | 53              |
| <b>Natura Oficial</b><br>@naturabrofficial    | 110     | 52              |
| <b>Etna</b><br>@etnaoficial                   | 72      | 47              |
| <b>Seara</b><br>@searabrasil                  | 73      | 47              |
| <b>Seda Oficial</b><br>@sedaoficial           | 176     | 46              |

Source: Socialbakers Data  
Sample: Top Brands Profiles Cooperating with Influencers

This is a *ranking* example dated of brands that have obtained much from the collaboration of Digital Influencers, in particular, in the Instagram Network; these brands generated *greater efficiency in posts with digital* content producers, as well as the influencers whose most mentioned brand profiles during the period. All of them, although they have not fully modified their normal standard of disclosure for Digital Influence, they said they were satisfactorily served by the Advertising Agencies when their products were propagated in the traditional format; however, they decided to change their advertising model to monitor and adapt to the progress of the new times, to create a better fit to contemporary consumption patterns and the purchasing decisions of the new consumer. Many of them came to remake their logos, aiming to keep them more synthetic and close to the digital visual dynamics.

Figure 5: Old and new NuBank Logo s.<sup>12</sup>



### 3 THE NEW PROPAGANDA AND ITS PROTAGONISTS

*'In times of social networking, popularity has cannibalized notoriety.'*  
(Alexandre Coslei)

As a momentary update, even except the fact that names can be changed at all times, according to a recent publication by Rede Instagram, the List of the Ten Most Expressive Digital Influencers, the ones who make the most profit from the modality and hold the largest number of views in their *Stories*, would be as follows:

<sup>11</sup> Figure 4: Table temporarily available *online* at: <https://www.socialbakers.com/> Access to 13-3-2022.

<sup>12</sup> Figure 5: Available *online* in: <https://www.b9.com.br/144065/com-formas-mais-suaves-nubank-apresenta-nova-marca/> Access to 13-3-2022.

Figure 6: 10 Influencers who profit the most from the Instagram Network, demarcated the current moment, with possible oscillations.<sup>13</sup>

## 10 INFLUENCIADORES QUE MAIS LUCRAM COM O INSTAGRAM



Very recently, the list spread by the main Social Networks, Instagram, TikTok, Snapchat, and YouTube, exhibited very different configurations, leaving demonstrated the unequivocal high volatility of those appointed as preferred public:

Table 2: Momentary celebrities.

|     |                     |
|-----|---------------------|
| 1.  | Carlinhos Maia      |
| 2.  | Whindersson Nunes   |
| 3.  | Anitta              |
| 4.  | Neymar              |
| 5.  | Bruna Marquezine    |
| 6.  | Luisa Sonza         |
| 7.  | Ana Clare           |
| 8.  | Marina Ruy Barbosa  |
| 9.  | Fernanda Souza      |
| 10. | Maísa <sup>14</sup> |

Without the intention of producing here pre-judgments or criticisms of nature, it is emphasized that the individuals who head the aforementioned List of Notables are composed mainly of media personalities, sportsmen, actors, actresses, and singers, in large numbers and also, for the time being, illustrious unknowns, who transmuted into old acquaintances. It's the champion's job at the moment.

<sup>13</sup> Figure 6: Table temporarily available *online* at: <https://plugcitaros.com/> Access to the 2-5-2022.

<sup>14</sup> Table 2: List of names temporarily disponibility *online* on Instagram, Tiktok District, Snapchat, and YouTube, with quick screen replacement by tables substitutes.

The majority that makes up the caste of digital influencers is young and reveals highly produced physical appearance, and make-up, somewhat eroticized or excentric to, in some cases, aesthetics far from the naturalness and freshness proper to youth. This is ostentatious; it shows easy, continuous laughter and almost always without reason; it uses a sparse vocabulary, marked by slang, repetitive jargon, tribal dialects, spontaneous orality, and, almost always, exhibits a remarkable degree of depoliticization. Nor is it noted in the statements of a significant portion of the Successful Influencers some serious reference to the situation of the planet, encouraging actions for the collective good, ethics, not even an intertwining consistent with the 2030 Agenda, for example.

Figure 7: Influenciadores Digitais Brasileiros with legions of followers => Kéfera Buchmann, Whindersson Nunes and Isabelle Teotonium.



What, as a rule, made them stand out as legitimate and respectable drivers of consumer actions, norms and social behaviors (especially the youth layer of society) would be fertile objects of discussion for a later and more amplified approach.

The notorious topic to isolate itself in this Article, however, lies in the clear that none of the most applauded Influencers produced a lot of knowledge usable at some level on the subject of repercussion and interest; neither one of them provided any disinterested collaboration to others, in various respects. Being paid with large amounts, and systematically operating the tuning of infantilization, of rapid sociability, much more than maturity, emphasizing that narrating or experiencing experiences with products, services, and brands could become more useful actions, if it transforms activity in cooperative and comprehensive activities, conditioned to greater social involvement between the mercenaries and social flags, such as sustainability, for example. It seems to be a highly profitable and relatively easy function, which does not require structured training, even study, once compared to the successive stages of advertising work, as officially arranged.

All advertising work looked at systemically, is firm in solid Research, Consistent Planning, Detailed Media Plans, or in => /Rear Work/ until it reaches the final guidelines of the Creation itself, or to => /Exhibition Work/. The steps that precede and substantiate an advertising campaign are pre-calculated to reproduce with originality and resourcefulness the language of the market; be framed by criteria of relevance and verisimilitude in what the public desires and expects; translate their aspirations, needs, and desires in the form of products and services, with the ultimate goal of enabling loyalty between the parties and boosting the flow of stocks/production fluently and regularly. (NEGRI, M., 2019).

In the understanding of the anthropologist Prof. Everardo Rocha, Advertising is a neuralgic bridge that unites two key groups of Capitalism, those, called by his famous definition, as Sphere of Production and the Sphere of Consumption. (NEGRI, M., 2019).



The endorsement of the dominant discourse by the own tuning of advertising discourse enables the interaction between two platforms that feedback and perpetuate the ordering of the capitalist system, giving it breath and ensuring its maintenance: the Sphere of Production and the Sphere of Consumption, which dialogue with each other through advertising. (ROCHA, 1995, p. 27).

However, it is precisely this type of dissemination and propagation to date ( or momentous) that has reached the level and arrestor consecration in postmodern society, or liquid, by the understanding of the sociologist Zygmunt Bauman (2000) and thus managed to conquer with ease and instantaneity what Orthodox Advertising takes much more time, study and creative energy to achieve. It should be profound, meanwhile, that in the communication universe, perhaps more than occurs in other areas, no change is permanent.

In Bauman's statement: 'I chose to call Liquid Modernity the growing conviction that change is the only permanent thing and uncertainty, the only certainty.' (BAUMAN, 2000).

It is increasingly clear the conviction that the current public accepts more promptly the newform advertising, according to understands in the transition of the following pieces, both signed by the American fast food giant McDonald's, a company that unconditionally adhered to the strength of the Digital Influencer to interact with its products, in the effort to obtain a more attractive effect to its menu. In this sense, the old ad that once summed up a classic conjunction of Bombastic Title & Image beaded with the famous sandwiches, ice creams, and parts of McDonald's, as seen in the following piece:

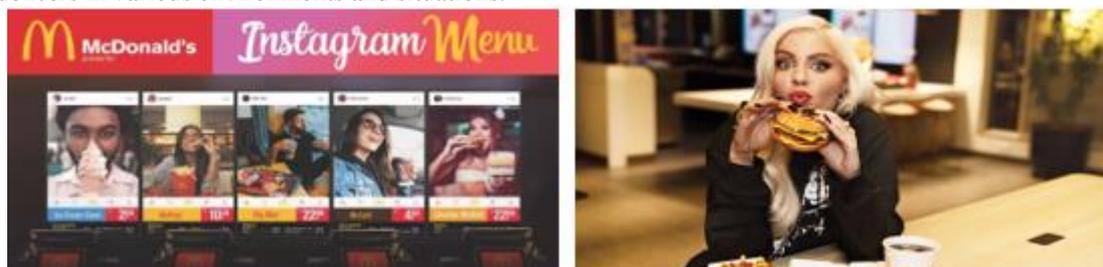
Figure 8: Traditional Advertising Model => And Digital Advertising of Cheddar McMelt Snack - McDonald's.<sup>15</sup>



<sup>15</sup> Figure 8: Available image online at: <https://www.ofuxico.com.br/noticias/black-friday-mcdonalds-vende-dois-sanduiches-a-r090-cada/> Access to the 2-5-2022.

... now it has turned into an animated video s starring Key Influencers of the moment to taste the products, recommending them to indistinct audiences, in captivating audios.

Figure 9: Current Advertising Model => Videos displayed on *digital platforms of McDonald's network products*, presented by Digital Influencers in various environments and situations.<sup>16</sup>



#### 4 QUESTIONS BROUGHT AND FINAL REFLECTIONS

In this regard and in the face of the tone of omnipresence, popularization, and supposed irrevocability that this incipient element has acquired, some notorious issues are imposed. Be some of them:

|   |
|---|
| <ul style="list-style-type: none"> <li>▪ Would the orthodox advertising model be on the verge of extinction?</li> </ul>   |
| <ul style="list-style-type: none"> <li>▪ Given all the legal rules that base the advertising activity, as analyzed here about the campaigns directed at the child, for example, would its official exercise be undermined by the action of the Digital Influencer?</li> </ul> |
| <ul style="list-style-type: none"> <li>▪ What does the public believe in today: in Advertising as recognized as a communication activity or in the Digital Influencer, which authorizes or disauthorizes the use of a product/service/brand?</li> </ul>                       |
| <ul style="list-style-type: none"> <li>▪ Does Advertising, as a communication modality, currently experience the role of an adjunct digital influencer?</li> </ul>  |
| <ul style="list-style-type: none"> <li>▪ Should a brand invest in communication only by Digital influencers and abandon its previous disclosure model?<sup>17</sup></li> </ul>  |

According to surveys/interviews/surveys conducted by numerous entities, in multiple ways and in different time spectra, most nodded, from 2018, the results obtained indicate that loyal public followers of *Influencers* trust and give great importance to those they accompany via Social Networks. And importance grows when they claim that they are following more and more Influenciadores Digitais and liking too much of this possibility of interaction, manifesting belief and confidence in their advice.

However, despite the visible strength of the influencer and it is supposed “going to stay”, advertising made in traditional media remains its role in the minds of the general public since the same research describes that a large slice disagrees with the idea that today the influencers are more than advertising in its

<sup>16</sup> Figure 9: Available image *online* in: <https://digitalks.com.br/artigos/influenciadores-digitais-e-seu-novo-papel-no-marketing/> Access to the 2-5-2022.

<sup>17</sup> Further deepening to the questions now exposed can be acquired in the matter ‘Influencers, the final frontier of Publicity’, published in Meio & Mensagem Magazine. Available *online* in: <https://www.meioemensagem.com.br/home/opiniao/2016/05/24/influenciadores-a-fronteira-final-da-publicidade.html> Access to 2-4-2022.

traditional mold<sup>18</sup>. Most likely the fact that she possesses the power to capture and skillfully translates aspirations and subconscious desires from the audiences to which she is intended.

Propaganda thus becomes a magical mirror, in which a more subtle interpretation allows us to discern the contours of widespread popular discontent with everyday life and with the opportunities that the society in which we live provides us. Therefore, Propaganda is based on the subconscious desire for a better world.' (VESTGAARD & SCHROËDER, 2004 - p. 183) .

The extreme interference of the Digital Influencer contrasts with this aptitude for Advertising, however, it is undeniable that it presents an innovative model of advertising communication and attracts various types of audiences in stride, inducing you to believe that it can be re-equipped. For this reason, the marks of conservative bias have invested in this format of dissemination and show no regret. One certainly lives in a moment of transition in Advertising Creation, the answerable game of veils not yet fully discerned.

The worrying point of the phenomenon is because of the ephemeral reputation of the Influencers. Caso any of them inadvertently engage in a possible personal critical moment, in a phase of rumored moral disturbance or professional decay, the mark to him affiliate will immediately pay the price of the eventual inopportune episode, which will hurt your Macro Environment. This may cause her to lose the so-far-gained credibility with the public, leading her to reinvest in the previous advertising standard, as an attempt at rehabilitation.

It should be added, similarly, to the bulge of the analysis, the non-negligible possibility that this system now obeyed and celebrated will come to achieve a peak of saturation and undesirable predictability, causing exhaustion, which would make it uninteresting and susceptible to a structural revision, or probable conceptual replacement.

Ness the mesh of perspective s of tones sometimes inaccurate and uncertain, it would be lawful to admit that consequences not yet full-sized of the new and, for now successful, relationship format and proximity between Brand & Consumer will certainly survive, raising the likelihood that such a pattern should be, to some degree, reconsidered.

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<sup>18</sup> Extracted from the *web site Qualibest*. Available *online* in: <https://www.institutoqualibest.com/blog/comunicacao-e-midia/os-maiores-influenciadores-digitais/> Access to 3-4-2022.

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