KANTAR | :) Affectiva

The power of inclusive portrayal in advertising

How to get it right: A global playbook

June 2021

Introduction

Recent times have seen an awakening, a realisation of the true power of advertising; that it not only influences brand success and business growth but also affects society overall. Consumers place responsibility on brands for their advertising portrayals, as 54% of the global population agree "Brands have an important part to play in the social conversation about issues like gender equality and race or immigrant relations." (Kantar, Global MONITOR, 2021).

Advertising, like all media content, has the power to shape the way that people feel about themselves and others. It also impacts what others expect, think, and feel about us. It can change the way that we interact with people and can act as a guide for what we consider to be acceptable behaviour or not.

Pioneering businesses and purposeful organisations like the UN Women and the Association of National Advertisers (ANA) are driving positive change in advertising portrayal, but the job is far from complete. Many groups continue to be underrepresented, and offensive, harmful stereotypes and imagery continue to surface.

Positive people portrayal is a marketing imperative. The power of inclusive portrayal goes far beyond the pride associated with the knowledge that your work is contributing towards social progress; it also powers more effective advertising per se!

Inclusive portrayal can and should mean different things to different brands. Not all brands are actively purposeful and go beyond representation to bring about positive change in society. This does not mean that it is not imperative for those brands. The challenge is to find the approach that is authentic and effective for your brand.

The purpose of this guide is to inspire and show different ways of getting inclusive portrayal right.

Glossary

Underrepresented groups refer to groups that, currently and throughout history, have experienced various forms of inequality and discrimination and tend to be underrepresented in media, branded content and advertising.

Diversity refers to the practice or quality of involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, abilities, etc.

Inclusion/Inclusivity refers to the practice or policy of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalised.

Presence refers to the visibility of a person/group of people in advertising.

Portrayal refers to the representation of a person/group of people, going beyond visual presence by telling their stories, speaking to their needs or aspirations, and bringing their personality to life.

Contents

1. Advertising still has a lot of work to do to reflect society

Kantar has researched over 200,000 pieces of advertising content over the years which allows us to look at how advertising has evolved in the way in which it portrays people. Furthermore, since 2019, we partnered with the Unstereotype Alliance to measure gender portrayal in advertising. We are thus able to see who is represented and how people respond to the different portrayals.

When looking at how the industry is doing today, we see some progress, mainly in terms of the representation of women in advertising.

We're seeing a better presence of women in the ads that we test, and women are increasingly being given a more prominent role.

However, there are still some portrayals of women that are less progressive than they should be in 2021.

We are still seeing age-old stereotypes, with ads where boys want to be firefighters when they grow up and girls want to be princesses, and where a woman's Christmas list reads iron, pyjamas, apron, bracelet. We continue to see women portrayed as cooks and cleaners, with lines like "make his heart melt, even if you're not his only love".

And we still see unrealistic – often underweight – and sexualised portrayals of women in 2% of the ads that we test.

Unfortunately, COVID-19 has deepened pre-existing inequalities and has also slowed progress in the representation of progressive role models. Amid the COVID-19 pandemic, in many cases, the progressive portrayals in advertising regressed. Findings from the Unstereotype Metric Report highlight that from March 2020 onward, women are less likely to have speaking roles, less likely to be shown as working, and more likely to be cast in traditional gender roles ("Unstereotype Metric 2020: Key Findings" Unstereotype Alliance, January 29, 2021).
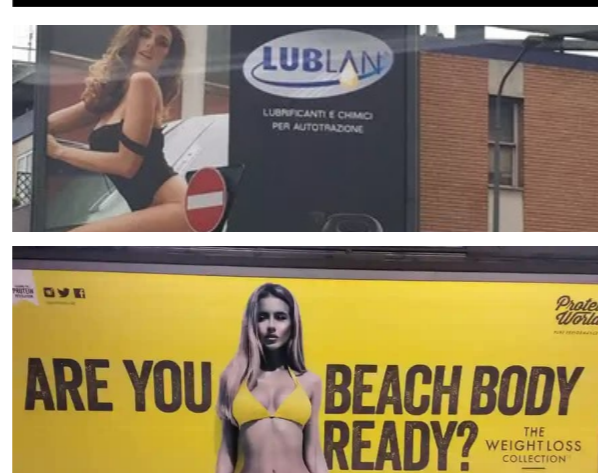
Reinforcement of stereotypical roles

Women taking care of the household

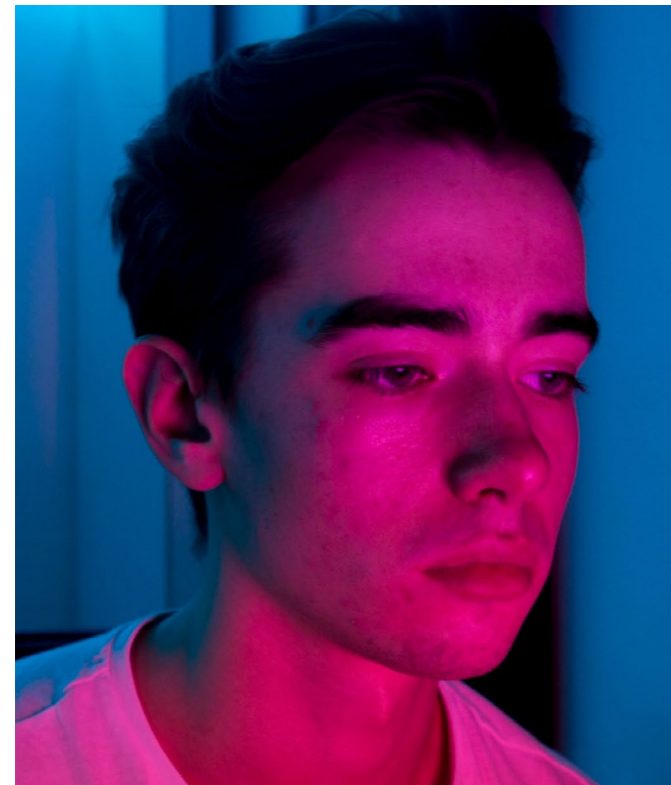**Unrealistic and sexualised portrayal of women**

Presence beyond gender

88%

of consumers agree that "Not enough brands do a good job of representing people similar to me or my community"

Kantar Global MONITOR, 2021

The majority of consumers in developed and emerging markets agree brands are not doing a good job representing them according to the latest Kantar Global MONITOR. A study done by Facebook & Geena Davis Institute on Gender in Media* also shows that 64% said they would like to see more diversity in online advertising. When looking at inclusive portrayal in advertising beyond gender in our Link database, we find that there's still a long way to go:

— **Only 6% of ads show people aged 65+ while, worldwide, people are living longer, and this group has more spending power than younger age groups**

— **At least 15% of the world population has some form of disability, but only 1% of ads feature someone with a disability**

— **And a growing proportion of people identify as LGBTQIA+, while only 1% of ads overtly show gay/lesbian characters**

— **People with diverse skin colour (25% of ads) or different ethnicities (19% of ads) more often represented than many other groups, but this differs significantly by regions around the world**

57% of people in the US agree that brands have contributed to racism by using stereotypes in their communications and advertising (Kantar U.S. MONITOR, 2020). The events of May 2020 that brought the Black Lives Matter movement to the forefront in the world media clearly had an effect on the inclusion of people of colour in advertising. However, the representation peaked in the months after the protest, but has fallen back a little since.

Racial representation (Global)

Different ethnic origin | Diversity of skin colours
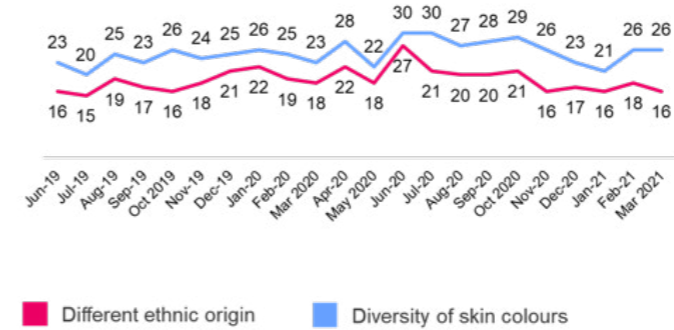
Kantar Link database (Global)

This year's Super Bowl ads didn't show a positive picture either, with white male dominance on display during this year's game, seen in the number of directors as well as lead characters in the ads. An analysis from AdAge** showed that just three women and "at most" five people of colour directed this year's Super Bowl ads, making up less than 10% of the 87 ads that ran during the game.

*Diverse and inclusive representation in online advertising: An exploration of the current landscape and people's expectations

**Super Bowl LV advertisers disappoint on diversity in the director's chair
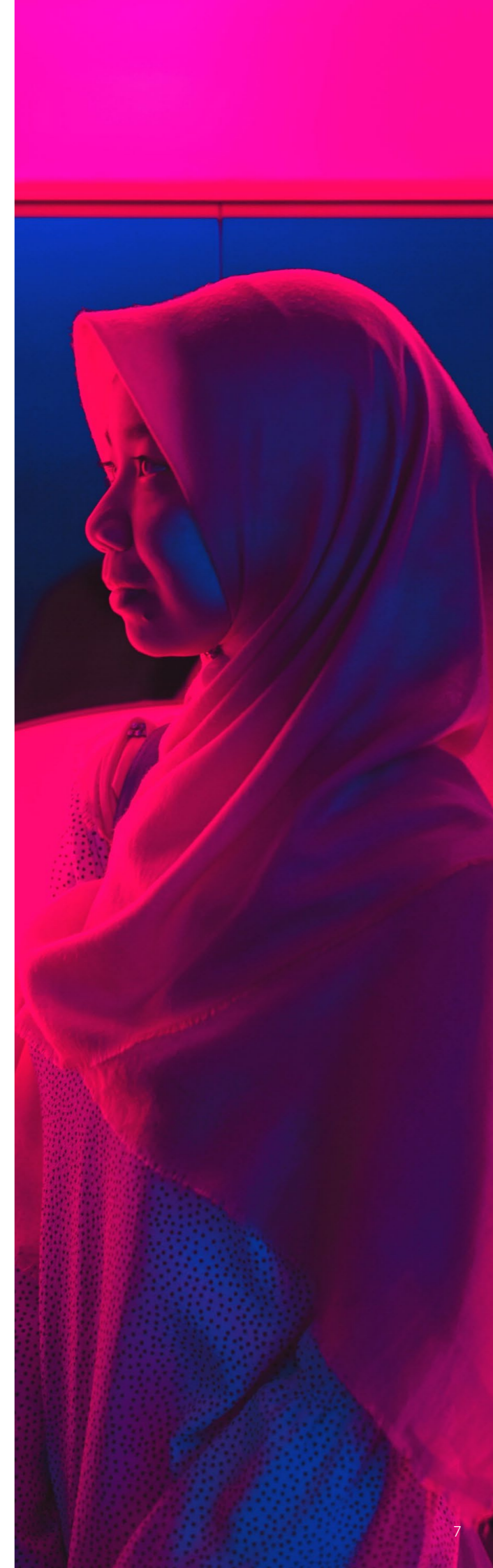
# 2. Getting inclusion in advertising right

Presence alone is not enough, positive people portrayal makes the difference

Even though the low levels of inclusion of some underrepresented groups in advertising is a problem in itself, simply having historically underrepresented groups present in ads will not solve the issue or create a stronger response to your advertising. There's a large chasm between presence and inclusive portrayal. Evidence comes from Kantar and partner Affectiva's databases.

Groups featured in ads and impact on facial coding

Disabilty	11.72 / 12.26
Different ethnicity	11.93 / 12.11
LGBTQ+	12.15 / 13.87
Aged 65+	12.13 / 13.41
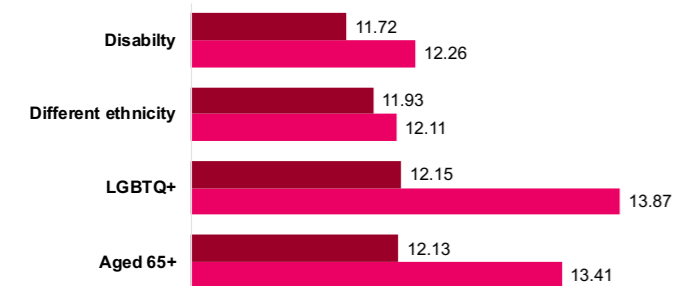
Affectiva and Kantar Link databases (Global)
July 2018 – March 2021

This data from Affectiva shows the average levels of engagement shown by viewers to ads featuring people from a variety of underrepresented groups, compared to the relevant average across all ads we research. In this case, engagement is measured by the degree of facial expressiveness viewers exhibit while they watched the ads. You can see that simply including people from such groups doesn't mean the ads are more engaging than average. The slight gain on average shown in LGBTQIA+ and older groups is based on a small number of cases and is not statistically significant.

Distribution of valence vs. norm for ads that feature different ethnicities

Different ethnicity - valence vs. Norm
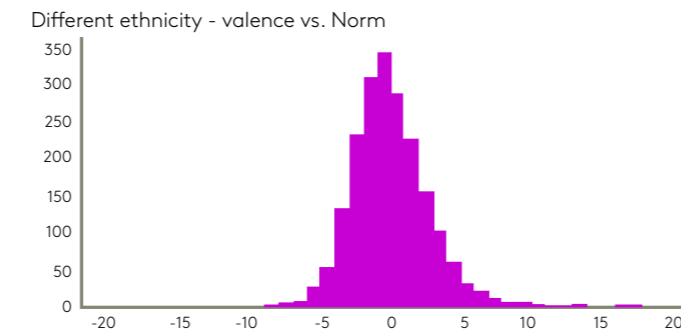
Affectiva and Kantar Link databases (Global)
July 2018 – March 2021 # of ads: 2010

This data perhaps shows the picture more clearly – this is the distribution of engagement scores observed by Affectiva, for ads featuring diverse ethnicities, compared in each case to the relevant norm. You can see a pretty perfect normal distribution centred around zero – some ads are great, some are terrible – but a diversity of ethnicity doesn't guarantee success or failure, on average.

And there's more evidence from the Kantar Link database on how people are portrayed, rather than just their presence that makes a difference to how effective the creative is.

When we look at how ads that feature underrepresented groups perform in Link, we see those ads that just have a presence have almost identical short-term sales likelihood (the predicted probability that the ad will drive a short-term sales uplift) and power (the ad's potential to contribute to longer term equity) as those ads that don't.

-1 on Power +1 on STSL

Kantar Link database (Global)
January 2019 – March 2021
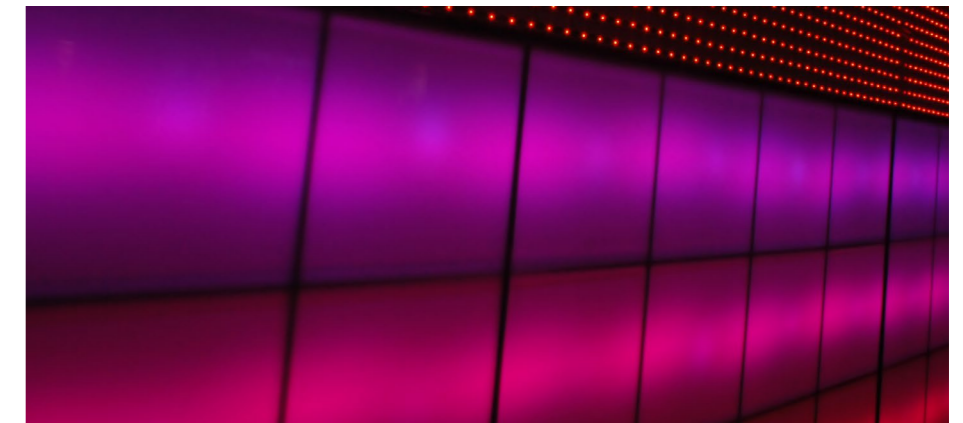
However, when we look at the ads that feature underrepresented groups in a positive way, we see that there is a huge difference in the potential to build the brand in the longer term and also more potential to influence short-term sales.

+45 on Power +23 on STSL

Kantar Link database (Global)
January 2019 – March 2021

How do we measure inclusive portrayal?

We're using the Unstereotype Metric, from the Unstereotype Alliance. Kantar partners with the Unstereotype Alliance to help marketers measure whether their advertising content is perceived to be progressive, and moving away from gender stereotypes. Consumers rate ads on the dimension "This advertising presents a positive image of the female/male character(s) that sets a good example for others" and we are able to create a progressiveness percentile, by benchmarking with other ads tested in the market

In some cases, lack of diversity may come from fear of alienating audiences that aren't like the people represented in ads. But it's clear that **showing people who are different from the audience doesn't harm the ad; in fact, if done well, it helps you by improving the ad's ROI.**

According to Kantar Global MONITOR, 2021 59% of consumers say that it's important that the companies they buy from actively promote diversity and inclusion in their own business or society as a whole. Younger people, Gen Z and Millennials are even more sensitive towards this topic.

A study done on YouTube content looking at gender portrayal showed that marketing content on YouTube featuring female-led and gender-balanced content attracted 30% more views than male-dominant videos (source: Google/Geena Davis Institute on Gender in Media).

We've seen that being inclusive in advertising isn't only socially and morally right, it's also good for brand ROI as inclusive ads positively impact short term sales and longer-term brand building.

What's more, the advantage of more progressive portrayals is changing over time, with the gap on key performance indicators between top performers on progressive advertising and the bottom performers growing between 2019 and 2020, showing that inclusive advertising seems to become more important over time.

	Difference in UM 2019	Difference in UM 2020
Power	+40	+43
Short term sales likelihood	+10	+22
Impact	+18	+26

Kantar Link database (Global) 2019 versus 2020.
Difference in average percentile for ads in the top quartile (top 25%) and bottom quartile (bottom 25%)

Power Contribution is a measure of the ad's potential to contribute to long-term brand equity
Short-Term Sales Likelihood is the probability that an ad will drive a short-term sales response for packaged goods
**Impact** is a measure of engagement, representing the ad's potential to be noticed and remembered for the brand
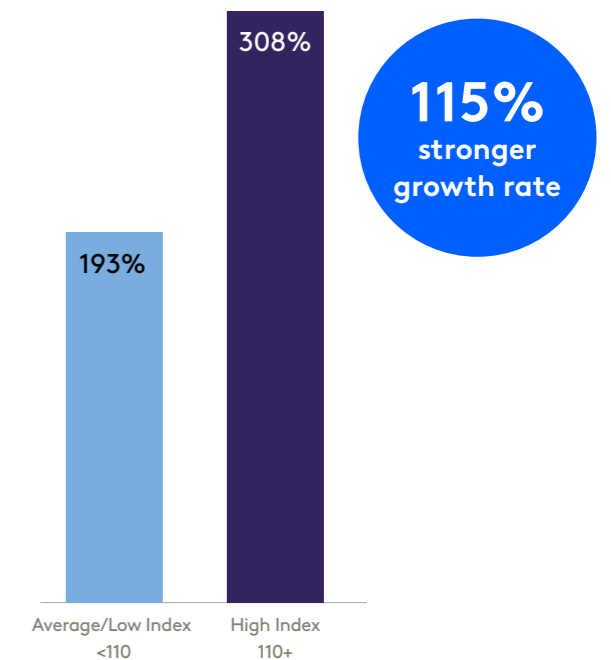
From our BrandZ data, we know that perceived inclusion (treats everyone with respect as equals) is part of being trusted as a brand, and trust underpins successful brands. We divided The Top 100 Global Most Valuable Brands into three groups based on their Trust Index and tracked brands over nine years. This analysis shows us that brands with a high Trust Index grew much further and faster than others.

Inclusive portrayal in advertising isn't just what consumers and society expect nowadays, if done in an authentic way it leads towards more impactful ads and eventually will help you grow your brand.

So, while the presence of underrepresented groups is good from a social perspective, making that presence progressive also makes it good from a commercial perspective. How then do we get those portrayals right?

Inspiring Trust

Integrity

Identification
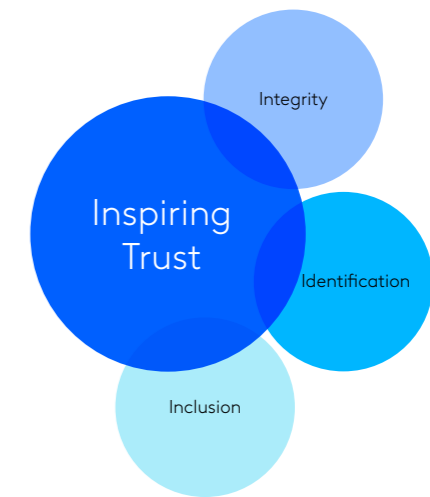
Inclusion

VALUE GROWTH OVER 9 YEARS

308%

115% stronger growth rate

193%

| Average/Low Index <110	High Index 110+

BRANDZ™ Top 100 Most Valuable Global Brands:
51 common brands. Appearing in the Top 100 over nine years

The different routes to inclusive advertising

There is more than one way to succeed. Tackling stereotypes or taking a stance on political or social issues is one route, but not the only one.

Reviewing what content people perceive as unstereotyping has led us to identify three different approaches to getting it right. These approaches aren't meant to be exhaustive, but to give guidance in how to improve your advertising with regards to inclusion and diversity.

Inclusive casting
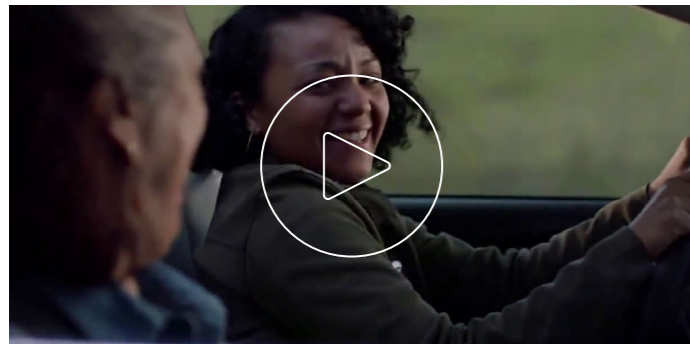
We define inclusive casting as going beyond presence by ensuring that underrepresented groups play a central role in a brand story that isn't focused on inclusion and diversity as a topic. Ads with this approach often show people in slice of life situations where they previously haven't been shown, thus recognising their everyday experience. This makes them feel that their experiences and opinions matter and at the same time normalises their presence and broadens the public perception of their experience. An example here is to show a person of older age instead of a younger person in your ad while including the same brand message.

Inclusive story
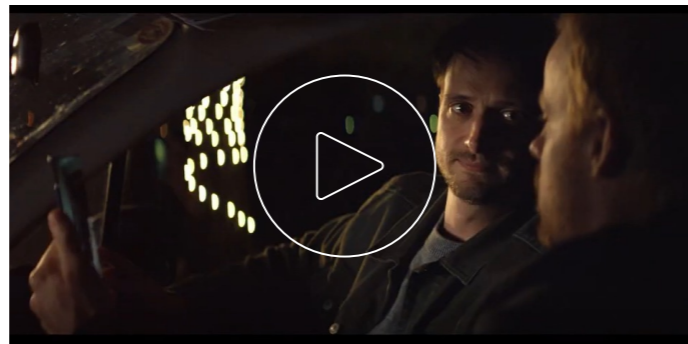
Second, brands can choose to tell stories that revolve around an underrepresented group's identity or experience to communicate a brand message. In other words, these "untold stories" are only possible because of who is in them. We refer to this as inclusive storytelling and it can be a powerful vehicle in conveying different groups experiences to a broader audience and landing a brand message. Think about a story evolving around someone's sexual preference while making the point you want to make about your brand and without explicitly taking a social or political stance.

Inclusion as purpose

The third and last approach we have identified here is inclusion as purpose. This is often the first approach that many think of in the context of inclusion and diversity in advertising. Purposeful inclusion is when a brand embraces the topic and aims to tackle stereotypes about particular groups and trigger social change through advertising and beyond. This may be its sole focus, or it can be part of a broader purpose for the brand. To do this authentically, a brand must show commitment to purpose not only through its advertising but also through its impact on the community it speaks, about as well as with its own employees. To be a purposeful brand you must walk the talk.

Embracing inclusion as purpose may not be an option for all brands, yet this is not at all a barrier to being inclusive and doing it right. Casting inclusively and/or creating inclusive stories can be a way to contribute to a positive change in society.

# Emotional power is the common denominator of inclusive advertising

As is always the case with creativity, there is no single prescription for what works. In the following chapters, you'll see different examples of powerful campaigns that take each of the routes.

But an underlying principle for all routes is that what matters is the empathy that audiences feel for the key characters and the emotional power of that narrative.

All audiences, not just those from underrepresented groups, empathise with powerful stories, whatever the ethnicity, gender, sexual orientation or ability of the protagonists. Many clients or businesses may have shied away from using underrepresented groups for fear that they might alienate what they think of as their core audience. But often people can empathise with people who are very different to them – and in many cases, underrepresented groups help tell powerful stories better.

It's critical to realise that empathetic inclusive stories don't just appeal to people passionate about diversity – they can appeal to everyone. Showing underrepresented groups in advertising isn't enough, it is how you portray them that matters and makes the difference.

Furthermore, progressive portrayal doesn't mean that you will automatically win in the market; all of the usual rules for effective advertising apply.
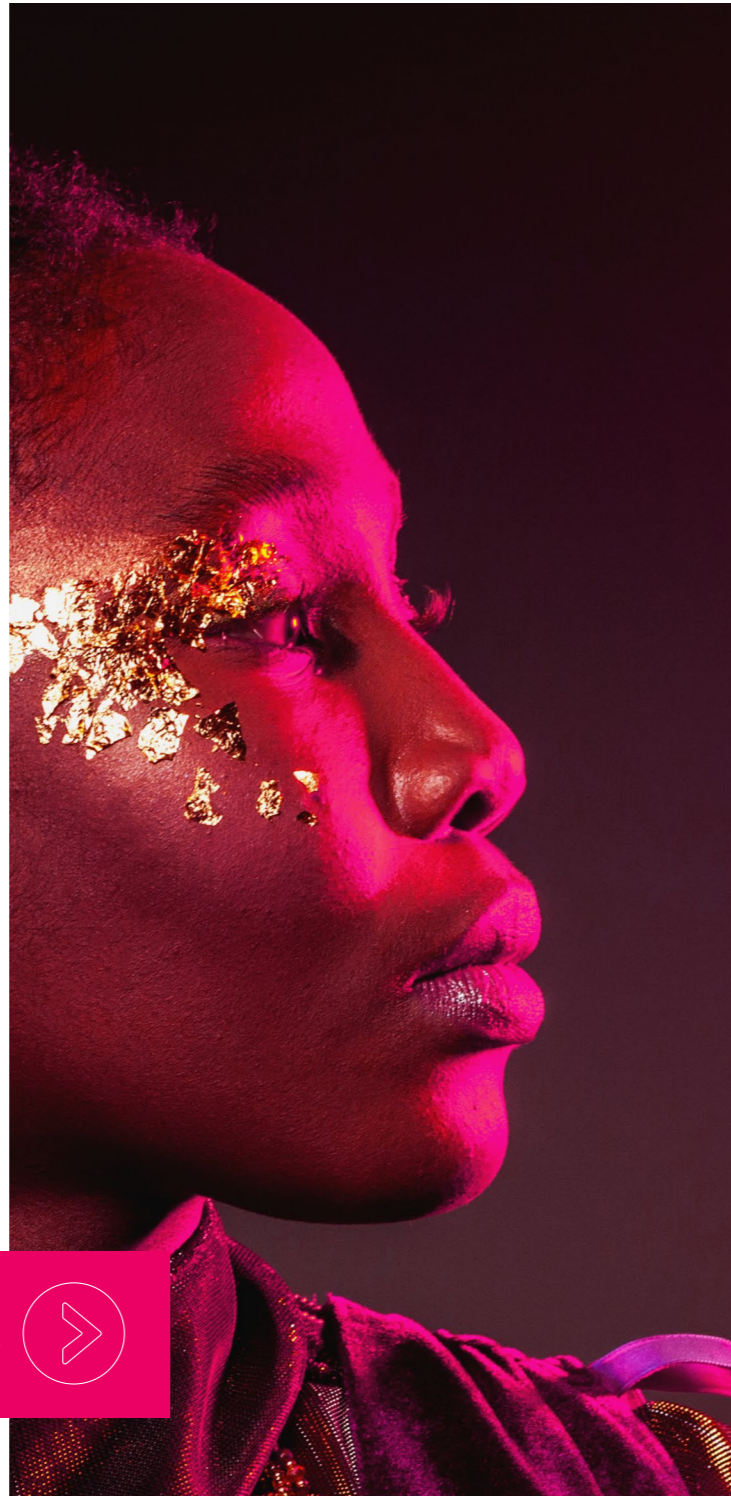
The five habits of highly effective advertisers ❯

Ensure you consider intersectionality

Whichever route you choose to create a specific ad or campaign, remember that it should never be a "ticking the box" exercise. We have seen that presence alone isn't enough and consumers will notice if you just show a rainbow at Pride without doing anything else for the LGBTQIA+ community.

Another related aspect to consider is intersectionality, a term coined by professor Kimberlé Crenshaw. Intersectionality is more than just a buzzword; it's a way of understanding that consumers don't just fit into one box. Intersectionality is the way in which different dimensions of identity position people differently in society and very often determine what type of discrimination or oppression they might experience.

An example here is that the experience of a White gay man could be very different from a Black lesbian woman, given that the woman may encounter multiple forms of oppression. So instead of specifically focussing on one aspect of a person, being truly inclusive means recognising how people's identity cuts across the categories that define someone and portray their personality in a realistic way, enabling the audience to feel empathy for the character that is shown.

Understanding market differences

What works well in one market is not at all a guarantee for success in other markets. This is true for advertising in general, but perhaps even more so for inclusive advertising. Sometimes when copy is localised it can either be inappropriate for that market or adapted to be less progressive. Cultural differences are clearly present, and some stereotypes still exist much more in some markets than in others.

While gay/lesbian characters are only portrayed in 1% of ads globally, in some countries explicitly showing gay people in ads is something that wouldn't attract too much attention, while in others it's not accepted (yet) and therefore talking about it becomes a purpose in itself.

This is showcased in the two ads to the right; an ad from The Netherlands showing a gay couple in an everyday life situation applying sunscreen on their baby versus an ad from China showing different couples including a same-sex couple talking about some of the prejudice they face, with the aim of normalising love. To celebrate China's 2019 Qixi Festival (Chinese Valentine's Day), AB InBev released a video of several couples talking about their relationships, one of which has a 15-year age gap and several same-sex couples who talk about how they're not being accepted. The message is that love should be celebrated in all its forms.

Ad from Zwitsal Netherlands

Ad from Budweiser China

To be able to understand the markets you're operating in, it's key to understand the distinct cultural values and the ways in which societies differ on value orientations. The Inglehart–Welzel World Cultural Map can give some guidance.

The map presents empirical evidence of massive cultural change and the persistence of distinctive cultural traditions.

It becomes clear that the understanding of cultural values is key and testing the ad with your target audience before launch is crucial.
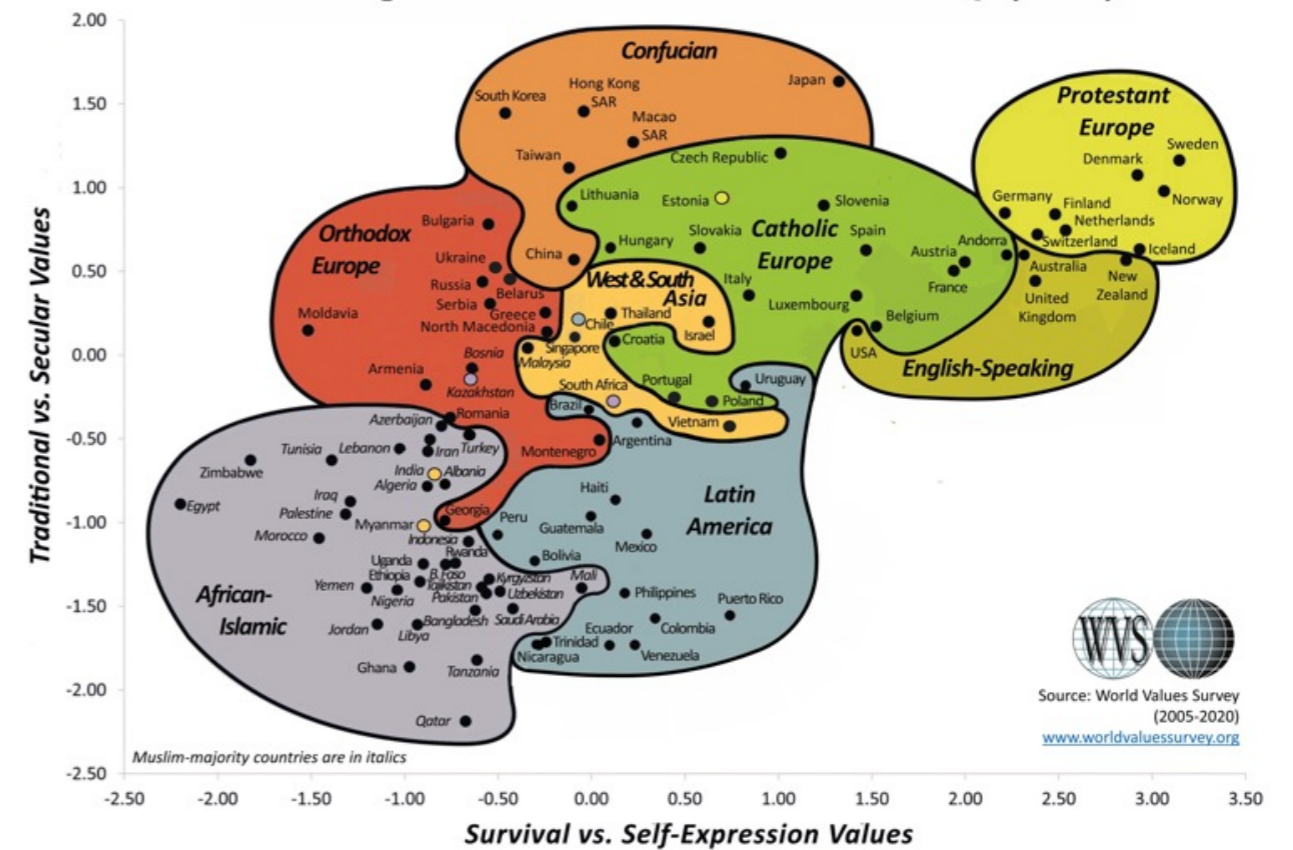
Traditional values emphasise the importance of religion, parent-child ties, deference to authority and traditional family values. These societies have high levels of national pride and a nationalistic outlook.

Secular-rational values have the opposite preferences to traditional values. These societies place less emphasis on religion, traditional family values and authority.

Survival values place emphasis on economic and physical security. It is linked with a relatively ethnocentric outlook and low levels of trust and tolerance.

Self-expression values give high priority to environmental protection, growing tolerance of foreigners, gays and lesbians and gender equality, and rising demands for participation in decision-making in economic and political life.

It's not to say it's impossible to create progressive ads that have universal appeal. An example of a progressive ad that travels well across countries is the Heineken 'cheers to all' ad. The brand realised that beer brands had played a role in creating some of the stereotypes that we see in advertising and so is now looking to erode them. Our most creative and effective ad in the 2021 Kantar Creative Effectiveness Awards, which addresses gender-related drinks stereotypes is creatively clever, demonstrating that women drink beer by highlighting that men drink cocktails too. It turned out that this insight is universal, as Heineken aired the ad in many markets.

% beer ads targeted at both genders

2012	2013	2014	2015	2016	2017	2018	2019	2020
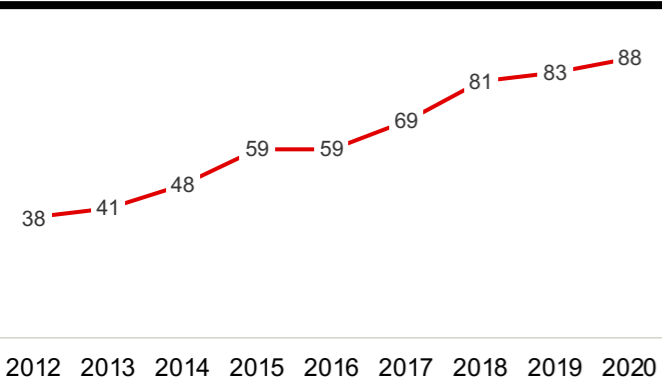
Kantar Link database (Global), target sample 2010–2021
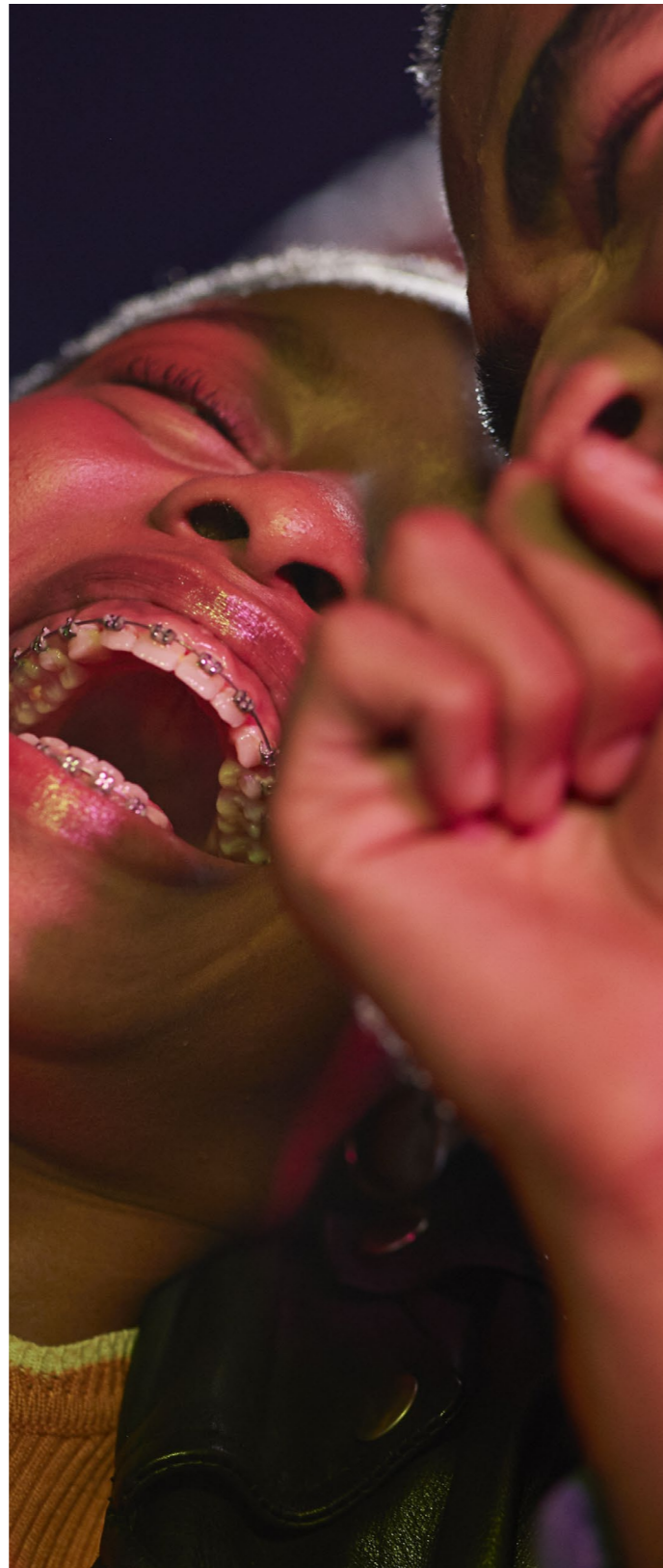
Another way of local relevance done well is an ad for Cadbury: 'There's a glass and a half in everyone (Mum's Birthday)' in which a little girl buys a chocolate bar for her mum, without using actual money. The UK ad shows a Muslim shopkeeper, which seems stereotypical, but he's portrayed in a very positive way. The ad has been amended to work well in many different markets, using localised representative content.

To ensure that both global and local impacts are considered, you need to mirror your consumers' cultural values and beliefs and consider local nuances.

Whichever creative route you choose or market(s) you're operating in, it's important to understand what is authentic to your brand's heritage and strategy. Are you excluding different people from your ads or are you showing them in a stereotypical way? Are you reflecting society in your ads? Has your brand been serving a specific underrepresented group or different groups before? Has your brand been actively supporting a specific cause historically?

Let's look at the three creative routes in more detail before coming back to guidance and consideration for your brand in choosing a specific route.

Cadbury
There's a glass and a half in everyone

(United Kingdom)

(Pakistan)

**(South Africa)**

(Philippines)

3. The three routes to inclusive portrayal

Inclusive casting

An inclusive casting approach shows underrepresented groups in a central role in a story that doesn't focus on inclusion and diversity as a topic. There are many ways inclusive casting can be used in advertising, let's look at some inspiration from different brands and markets.

Including diverse couples when portraying relationships

Match.com
If commitment is your thing
(United Kingdom)
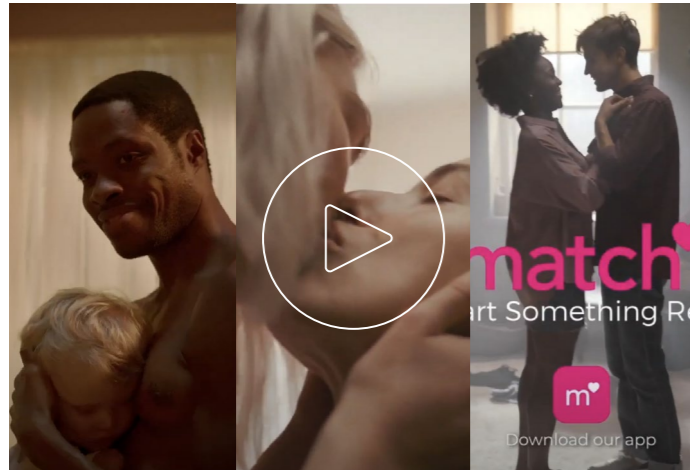
In this campaign, Match.com targets people looking for a long-term relationship. The ads start off by suggesting the couples are having a passionate moment to then reveal they are having a different kind of interaction, such as hanging a framed photo, emptying the closet to make room for the other person's clothes or putting a baby to sleep. The ad shows different couples, amongst them mixed-race couples, a man caring for a baby and a lesbian couple. The ad is estimated to be in the top 30% of ads in terms of enjoyment, when it was assessed using Kantar's Link AI solution.

Showing a deaf person in a prominent role

Milka
The Unsung Hero
(Germany)

Milka's 'The Unsung Hero' is a touching film centred around a strong, seasonally relevant message of thoughtful gifting in keeping with the Christmas spirit. This digital winner of our Kantar Creative Effectiveness Awards 2020 shows a deaf person in a prominent role. The campaign was created in partnership with The European Union of the Deaf and promotes inclusion in a moving way.

A Black ballet dancer takes the stage

Amazon
The Show Must Go On
(United Kingdom)

Amazon's 'The Show Must Go On' is another seasonal ad showing a girl whose performance is cancelled because of the pandemic. It's an involving story showing how her little sister and the rest of the family create an outside show where she can shine for all people in the neighbourhood. There are so few Black ballerinas in the world of ballet, Amazon made the more progressive, groundbreaking casting choice where the ballet dancer is a Black girl, but the fundamental story wouldn't have been any different if a white girl was shown.
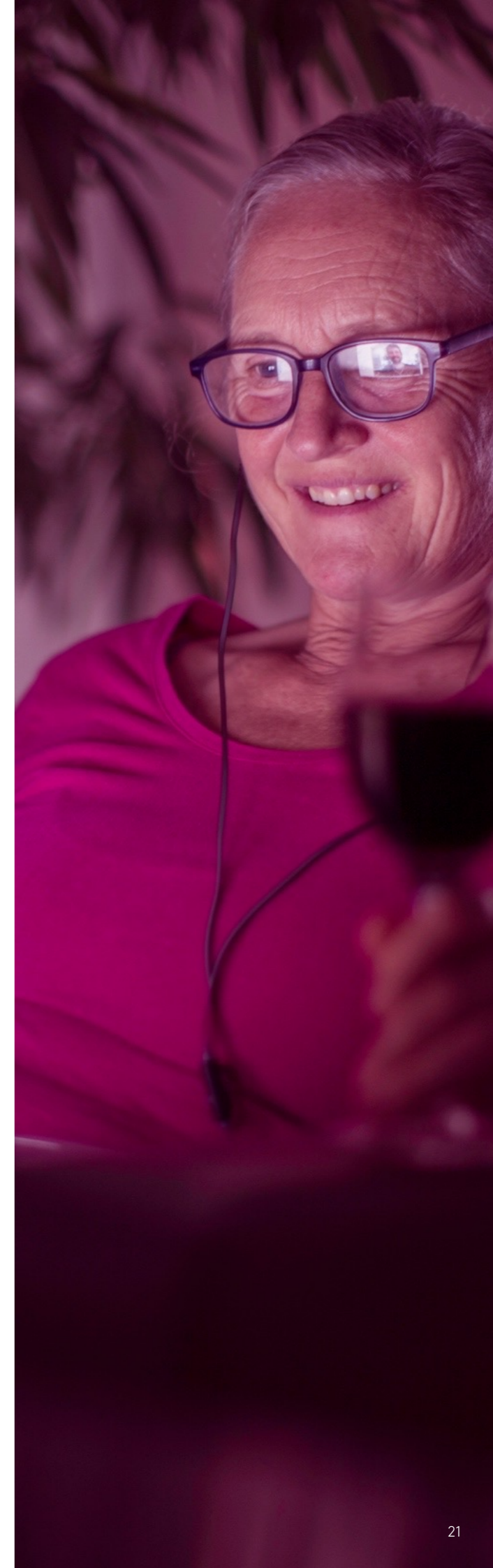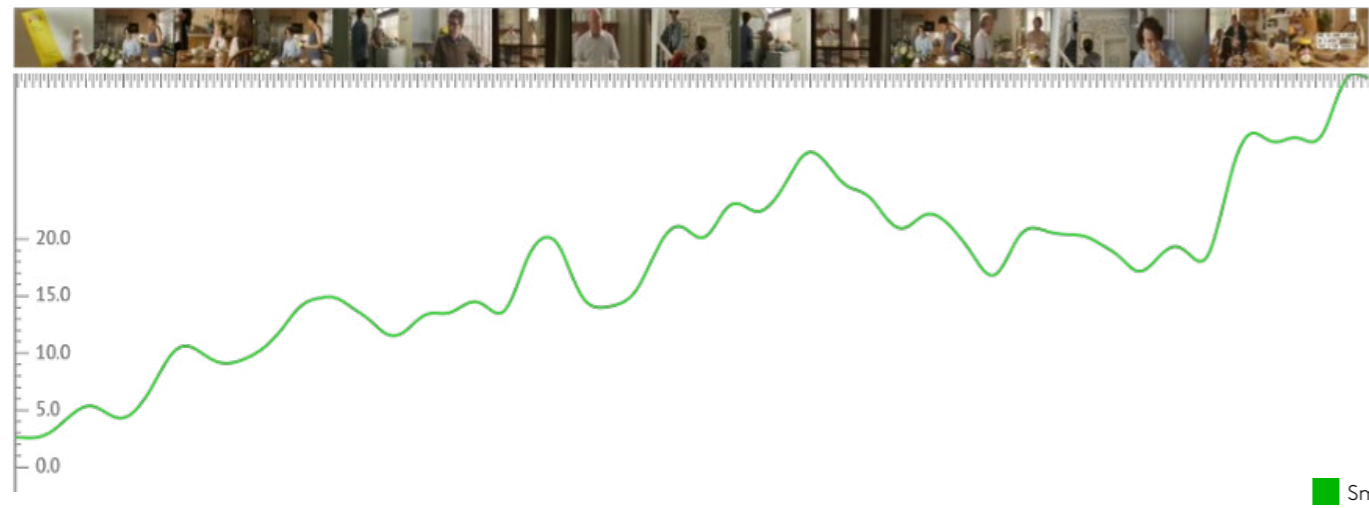
Inclusive casting

Subtly showing all sorts of families in a humorous narrative

Marmite
The Gene Project
(United Kingdom)

Marmite is a yeast-based spread that has a very polarising taste. Over the years, the brand has built a campaign around the concept that you either love it or hate it. Marmite's 'Gene Project' dramatised the insight that you either love or hate the brand by showing people discovering whether they are a lover or a hater from gene test results. The ad makes people laugh, earning the ad a high standing in enjoyment and expressiveness. The story of the ad isn't tied to the characters' identity, nevertheless, the ad features a diverse cast. When tested in Link, it scores in the top 5% of the database on Impact* and top 20% on short-term sales likelihood.

*Impact is a measure of engagement, representing the ad's potential to be noticed and remembered for the brand, Short-Term Sales Likelihood is the probability that an ad will drive a short-term sales response for packaged goods

■ Smile

Ad name: Marmite – The Gene Project
Source: Affectiva facial coding

Portraying everyday life

Lixil
### Make time at home happy
(Japan)

Brands can show inclusivity by casting people in roles and settings where they have previously not been shown. This is true for many 'slice of life' ads that have rarely focused on groups that are underrepresented in advertising as a whole or in advertising for a particular category.

Lixil, a water technology brand, shows men participating in household chores, thus avoiding reinforcing gendered stereotypes.

Challenging beauty standards through inclusive casting

Schwarzkopf Live
### Generation Colour
(United Kingdom)
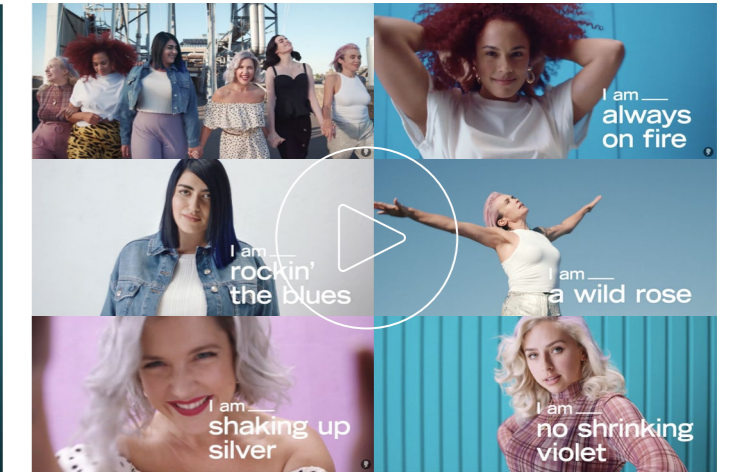
Schwarzkopf's 'Generation Colour' advert shows women of diverse body types, different ages, and racial backgrounds. Together, they show how each of them live their life with confidence and in their own way.

Inclusive casting

A meet-cute story featuring underrepresented groups

Virgin Media
Faster brings us closer
**(United Kingdom)**

Virgin Media in the UK released this spot, illustrating the benefits of their fast broadband speeds. In many ways it's a classic boy meets girl love story, an old-fashioned romance in a new-fashioned, fast internet world - but it also happens to feature a character in a wheelchair. In terms of engagement, the ad is very successful, estimated to be in the top 25% of ads in terms of involvement, when it was assessed using Kantar's Link AI solution. Likewise, it also is estimated to score in the top half of all ads in terms of enjoyment.
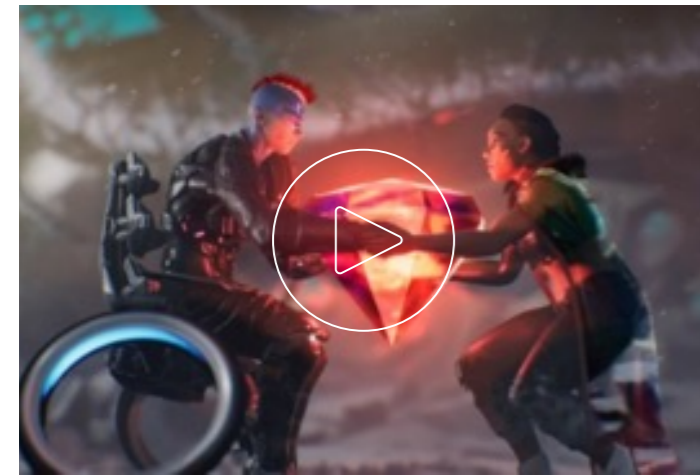
We see the power of this narrative clearly if we look at the emotional response generated when people watch the ad. The data here comes from a project Kantar and Affectiva recently conducted, where we used Affectiva's facial expression analysis technology to assess the in-the-moment emotional responses of viewers to a variety of ads that were more inclusive.

The lines on the chart show the way a sample of viewers expressions changed as they watched, specifically whether they are showing brow furrows, which are typically a signal of negativity or tension, and smiles, which are typically a signal of a positive response.

We can see that some tension builds at the start of the ad, but viewers soon engage with the narrative and gaming sequences as the players team-up. But critically, the universal moment, where the couple nervously see each other for the first time, is something most people can empathise with and generates a very powerful, positive response.

Couple nervously sees each other for the first time

20.0
15.0
10.0
5.0
0.0
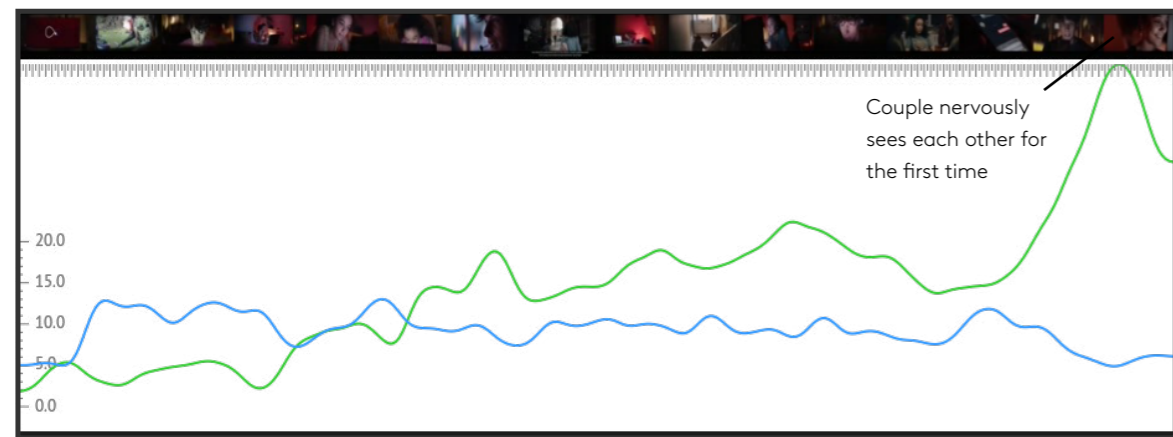
Ad name: Virgin Media – Faster brings us closer
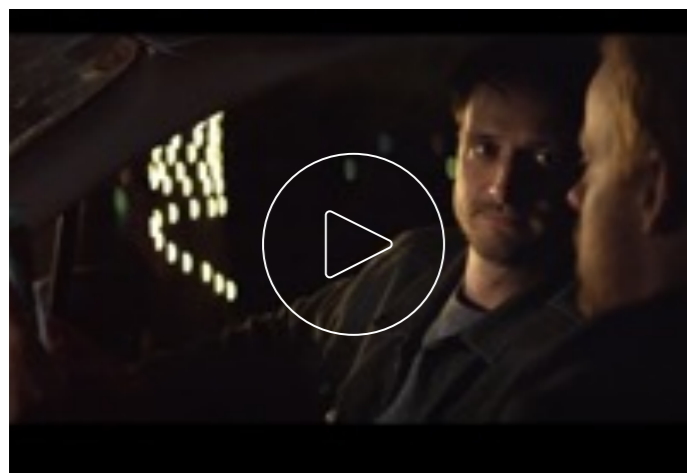Source: Affectiva facial coding

■ Smile   ■ Brow Furrow

Inclusive storytelling

This approach tells a story that revolves around an underrepresented group to communicate brand messages. Let's look at different ways to successfully create inclusive storytelling.

Connects the brand promise to a gay couple's emotional engagement

**Telstra
Time for a chat
(Australia)**

Telstra's 'Time For A Chat', is part of their campaign "You don't need the best network… until you do". This telco ad focuses on storytelling to convince Australia of its superiority in terms of network coverage, and Link AI finds it to be highly engaging. In this specific ad, the story is really built around a gay couple, and while the campaign could have easily used other examples about critical moments in people lives for which they need network coverage, as you'll see, the narrative works very powerfully because of the potential anxiety generated, as one of the guys has some news to break: their engagement!

Father says "about bloody time!"

20.0
12.5
5.0
-2.5
-10.0
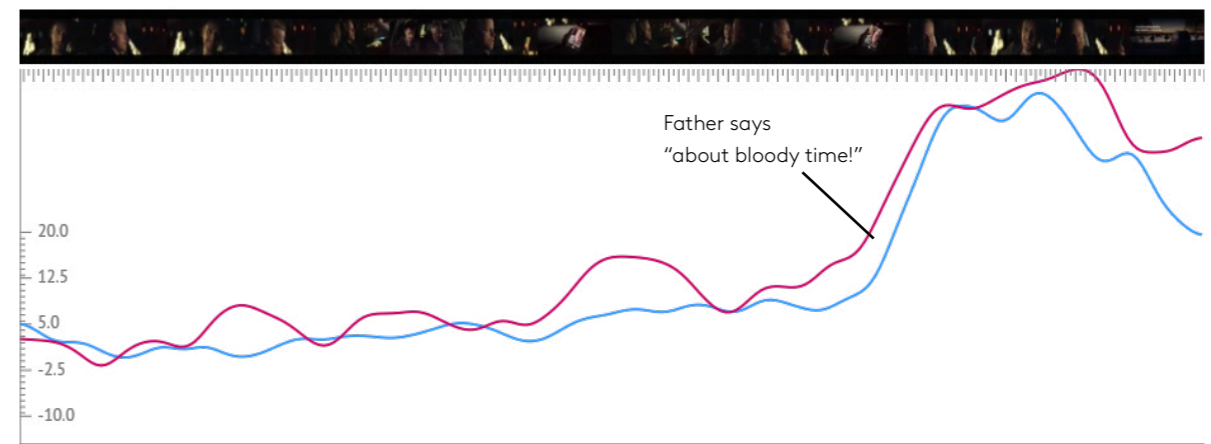
Ad name: Telstra – Time for a chat | Metric: Valence
Source: Affectiva facial coding

■ Most passionate that advertising should be diverse

■ Less passionate that advertising should be diverse

Here's how viewers responded emotionally, again based on their facial expressions. Here we're looking at Valence, or the net positivity shown by viewers as they watched, and you can see there is a clear and dramatic positive response as the tension is released and the guy's father exclaims "about bloody time!". Importantly, this is a widespread response – we see it across almost all groups of viewers. And in particular, it's interesting to see that it's not just people who believe most passionately that ads should be diverse that empathise with this moment.

People who are less inclined to agree with that also show the response. That makes sense, because announcing an engagement is a moment of tension for everyone, and people can understand why this might be even more so for this couple. Plus, the ad neatly subverts our expectations, as it becomes clear that the father has long known of and approves of the relationship. So, this moment for this couple is something everyone can believe in, not just a minority of the audience.

Inclusive storytelling

Illustrating the story of a transgender person's transition

**Starbucks
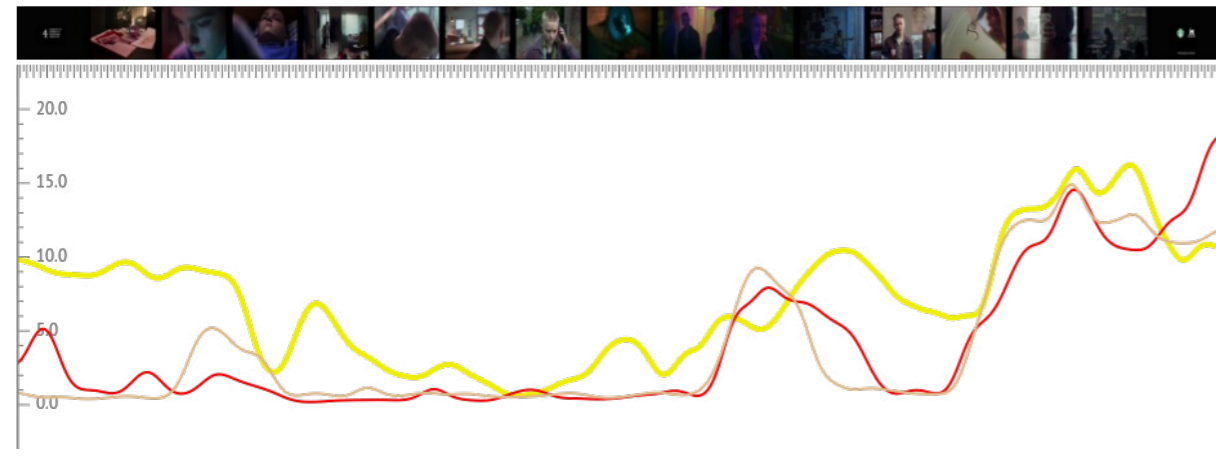Every name's a story
(United Kingdom)**

Starbucks' 'Every name's a story' links transgender people's struggles to their brand signature of having the freedom to choose your name. Starbucks discovered that transgender people found their stores to be a safe space, where their name was accepted, and they could be recognised as who they are. The ad tells the story of James, a transgender person struggling with other people calling him by his birth (now dead) name Jemma instead.
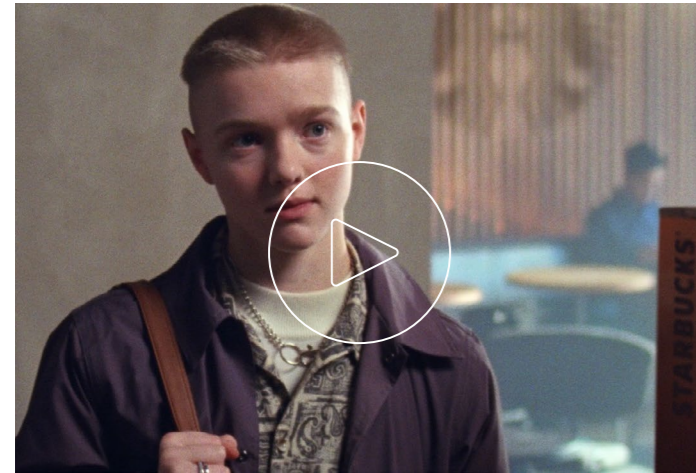
We see a moment of heart-warming acceptance when James gets asked by the barista what his name is and sees his name written on the cup of coffee. The story is powerful and ranks in the top 20% on enjoyment. Furthermore, the fact that the story is centred around Starbucks signature tradition of asking people for their names and writing them on the cup builds a strong link with the brand.

Arguably this might be seen as a more challenging story for a wide audience than the ones we have shown so far – but the emotional response to it paints a different picture. Here we're looking at the way smiles change among viewers as they watch, split again into three age groups. We can see that all age groups react in a similar way to the critical moments. There is a positive response to the father greeting his son – likely because viewers expect him to be more accepting than he is (in fact this response is diminished on repeat viewing).

But all groups show a positive response to the moment where James receives his name on the Starbucks cup – not just the younger group who are typically portrayed as more accepting. It seems that most viewers can empathise with this moment, even if it is an experience that is very different to their individual lives, and this story powerfully illustrates a uniquely Starbucks property for everyone.

Ad name: Starbucks – Every name's a story
Source: Affectiva facial coding

■ 25 – 34	■ 35 – 44	■ 45+
19 people (31%)	19 people (31%)	18 people (29%)

Using humour to show everyday issues for people with disabilities

**Maltesers
Theo's Dog
(United Kingdom)**

Maltesers proved to be successful by putting people with disabilities front and centre in many of their ads with their "look on the light side of disability" approach. Maltesers revealed that their campaign has been the 'most successful' in a decade. In this specific ad, a deaf woman explains how her hearing aid was swallowed by a dog and how she received it back from her friend. All ads in the campaign are created together with people with disabilities and give them and their experiences lead roles.

Creating advertising in collaboration with the African American community

**SheaMoisture
It Comes Naturally
(United States)**

Fourth place winner of this year's Kantar Creative Effectiveness Awards - SheaMoisture, one of the most popular and recognisable Black-led beauty brands features artwork from six Black female artists. The piece celebrates Black women's natural hair by portraying multiple generations of Black women. The ad not only features premium products celebrating Black women's natural hair, but it also shows the pledge to dedicate proceeds from every SheaMoisture purchase to directly investing in Black women entrepreneurs.

**Adobe
When I See Black
(United States)**
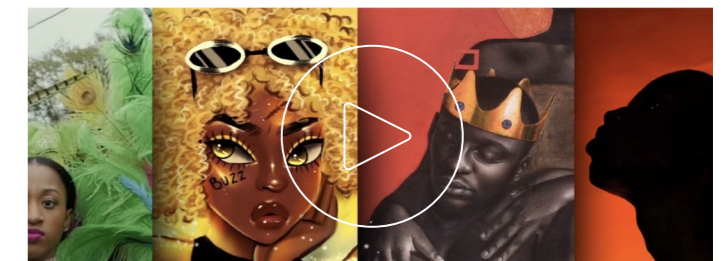
Showcasing artwork and points of view from 12 Black artists, Adobe created a testament to the artists' creativity and the way they see the world.

Inclusive storytelling

Challenging what is seen as "normal" by society

**McCain
We are family
(Australia)**

**Talkmore
It can mean so much
(Norway)**

McCain specifically mentions all different types of families, challenging what normal is (daddy, two daddies, long-distance daddies, grandfather who helps you out with your homework) and links it to their brand by referring to how meal times bring people together.
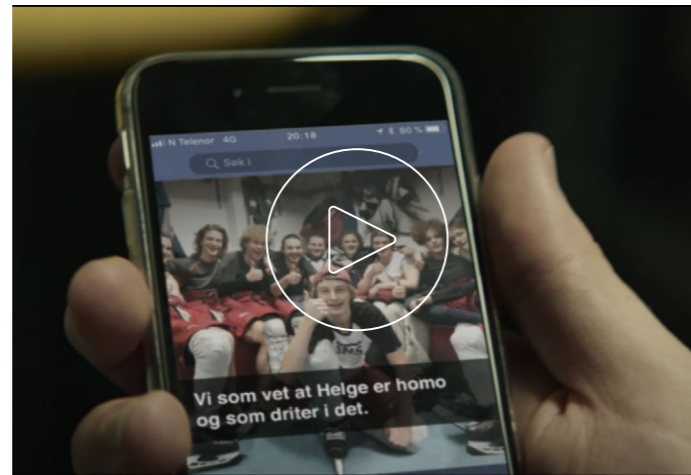
Talkmore, a Norwegian telco provider, shows a teenage hockey player struggling to come out to his teammates. One day, he almost does but decides against it. Visibly worried on his way home on the bus, he checks his phone and sees a notification on his phone inviting him to join a secret group that his team created titled "For us who know Tom is gay and don't give a shit."

Inclusion as purpose

Purposefully inclusive ads seek to inspire change, by tackling stereotypes, making people's lives easier with a product or service, or taking their side in the face of injustice. Let's look at how different brands created purpose driven campaigns to show inclusion.
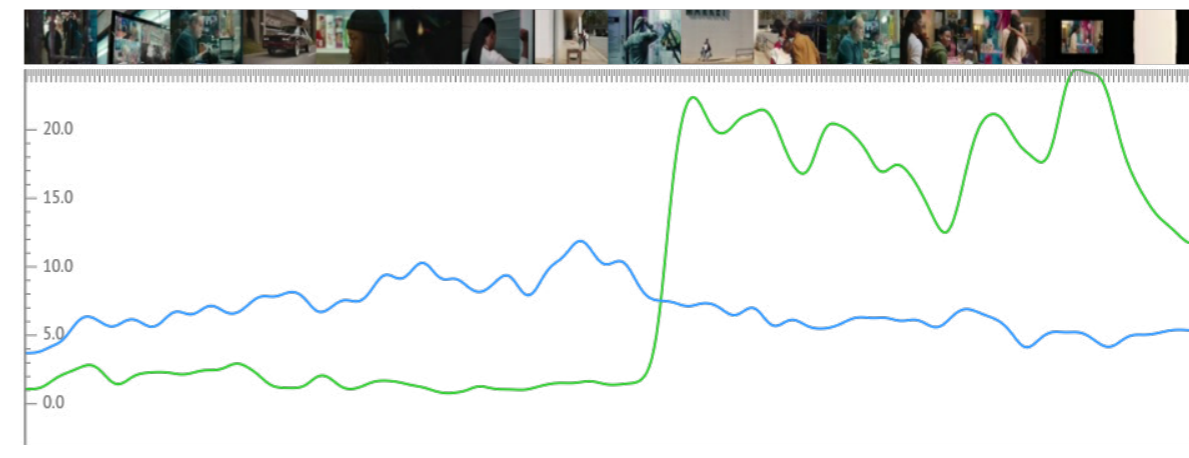
Expanding and diversifying the portrayal of Black people in advertising through a powerful piece that makes viewers reflect

**P&G
Widen the Screen
(United States)**

Let's widen the screen so we can widen our view
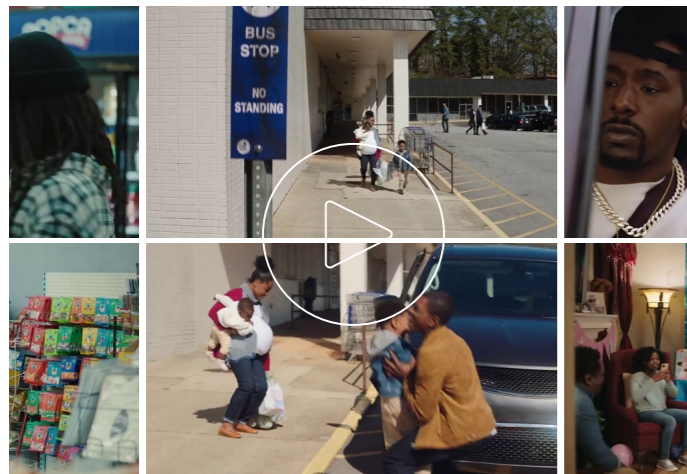
P&G has recently launched an initiative called Widen the Screen, aimed at expanding our understanding of Black experience. This initiative is rooted in the knowledge that Black people are vastly underrepresented in the creative industry and as a result, Black stories in media are often one of two extremes – either a painful struggle or heart-warming success. Through Widen the Screen, P&G aim to support Black creators in media and advertising while also tackling racial stereotypes. This spot and the broader campaign were created by a team of Black talent. They use a powerful juxtaposition of the negative portrayals of the Black community with their everyday lives. It aims to make the viewer reflect on their own bias and bring the lived Black experience closer to them. Link AI ranks this ad in the top 30 on enjoyment.

Ad name: P&G – Widen the Screen
Source: Affectiva facial coding

■ Smile   ■ Brow Furrow

The power of this spot for all viewers is clear if we look at the facial coding data from Affectiva. Here we're showing two expressions – brow furrows and smiles, and not surprisingly, the response to the reveal is profound. In the early part of the ad, tension rises, and we see brow furrows increase gradually – but when it becomes clear that the ad is portraying a very different view of black lives, the tome is transformed, and the response very strongly positive. This spot lands its anti-stereotyping message about as powerfully as can be imagined.

Inclusion as purpose

Using a relatable light-hearted story to raise awareness

Brooke Bond
Dwarfism Awareness Day
(India)

Brooke Bond, an Indian tea brand, aim to raise awareness of the challenges faced by people of short stature through a relatable story. This is a great example that ads that raise awareness of issues or puncture stereotypes don't have to be serious. Here we can see the audience's emotional reactions as they watch – in this case, we are showing smiles, both on the first and second viewing of the ad. You can see that the father making fun of his daughter's guests gets a clear laugh – and on the second view smiles build up to this moment as the audience enjoy their impending discomfort. It is a spot that celebrates the father's difference, but also is a story that many people can identify with, as many will have had to deal with their parents making fun of them in front of their friends.
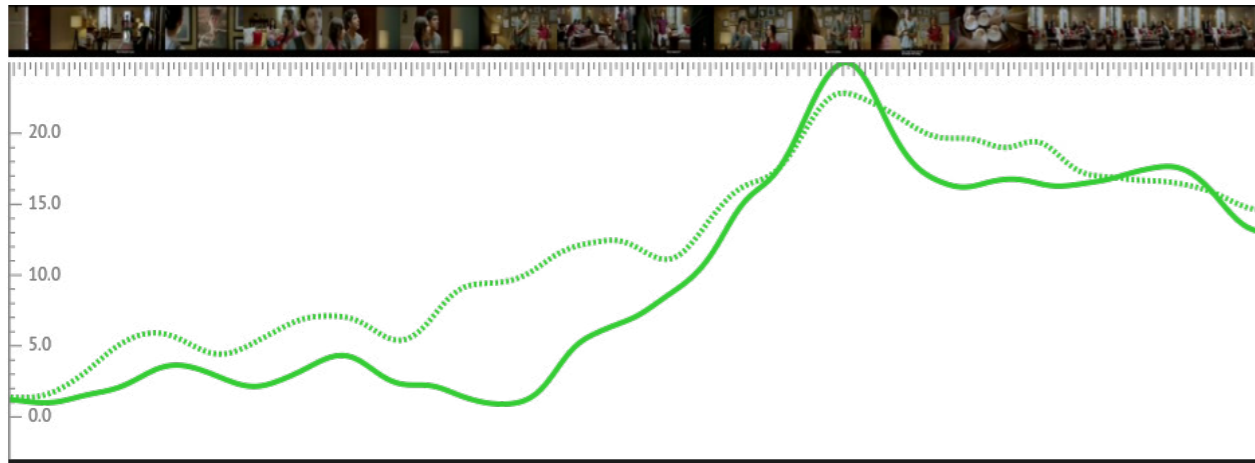
Ad name: Brooke Bond Red Label – Dwarfism Awareness Day
Source: Affectiva facial coding

■ **Smile**
Exposure 1

● ● **Smile**
Exposure 2

Unstereotyping the image of your audience

Chico's
How bold are you?
(United States)

The fashion brand Chico's chose to promote age positivity in one of their campaigns, by showing that women don't get older but bolder. The brand further supported this by the clothing on offer, where you could buy a shirt with your age on it saying I am "a [concrete] number of" years BOLD, thus helping people be proud of their age rather than hide it.

Showing support in response to social injustice

Zalando
**Clothes Reborn With Pride**
(Poland)

At times of social unrest and upheaval, brands with strong voices on the topic can make an impact by voicing their support. Zalando, a fashion ecommerce platform launched a campaign in response to discrimination and violence against gay people in Poland. The campaign shows people who have been subject to violence in damaged clothes. Then they show how the clothes can be recreated to get a second life, standing as a symbol against homophobia. As part of this, Zalando also supports local non-profits in providing legal and psychological assistance to LGBTQIA+ people in Poland.

# Inclusion as purpose

Inspiring behaviour change

Dove
Reverse Selfie
(Multiple markets)
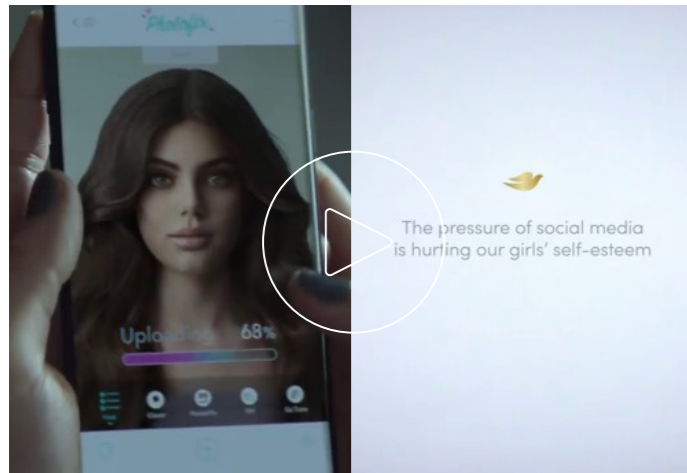
Brands can play a powerful role in inspiring change. Dove has an established voice on the topic of harmful beauty standards. In their latest piece, Reverse Selfie, the brand raises awareness of self-esteem issues young girls face caused by unrealistic beauty standards on social media and encourages people to have "the selfie conversation" to fight the issue.

Showcasing how your brand/ services makes people's lives better

Google
A CODA story
(United States)
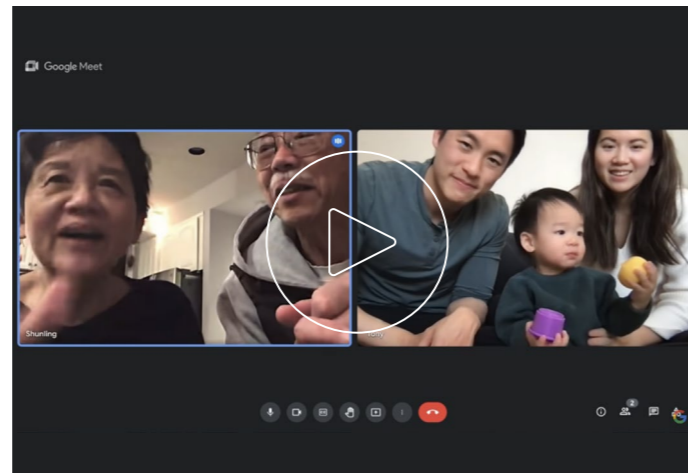
Tony is a CODA (child of deaf adults) and shares his story of how the COVID-19 pandemic has prevented him from seeing his parents face to face. Thanks to Google's live captioning technology their families can stay close. The ad shows the intersectional portrayal of Asian American deaf people of older age and sits in the top 30% of the Link database for Power and Impact.
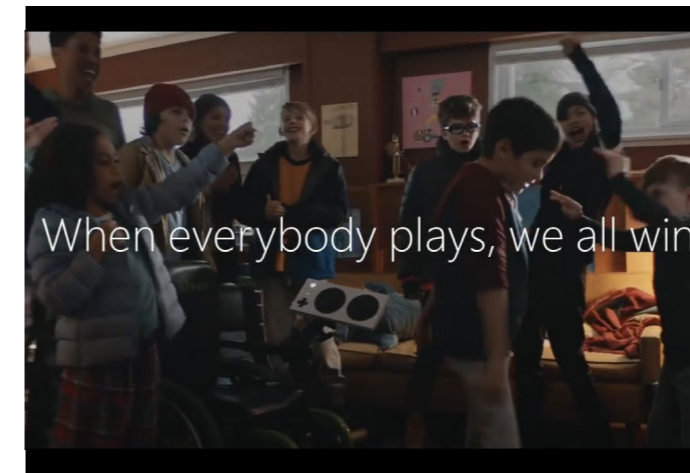
Tommy Hilfiger
Independence
(United States)

Tommy Adaptive makes clothing that is designed with and for people with disabilities to make getting dressed easier. The ad is designed for people with disabilities, using audio description.

Showcasing how your brand/ services makes people's lives better

Microsoft
We All Win
(United States)

Microsoft realised the importance of meeting the needs of gamers with physical disabilities or limited mobility with the launch of Microsoft's Xbox Adaptive Controller, which includes touchpads instead of buttons and bright colours for the visually impaired created the opportunity to play video games for all users.

Gerak by Rexona
Ciptakan
(Indonesia)

Rexona created an app that allows people to earn points when they exercise that are used to buy better wheelchairs for people who need them – thus allowing them to move better/easily.
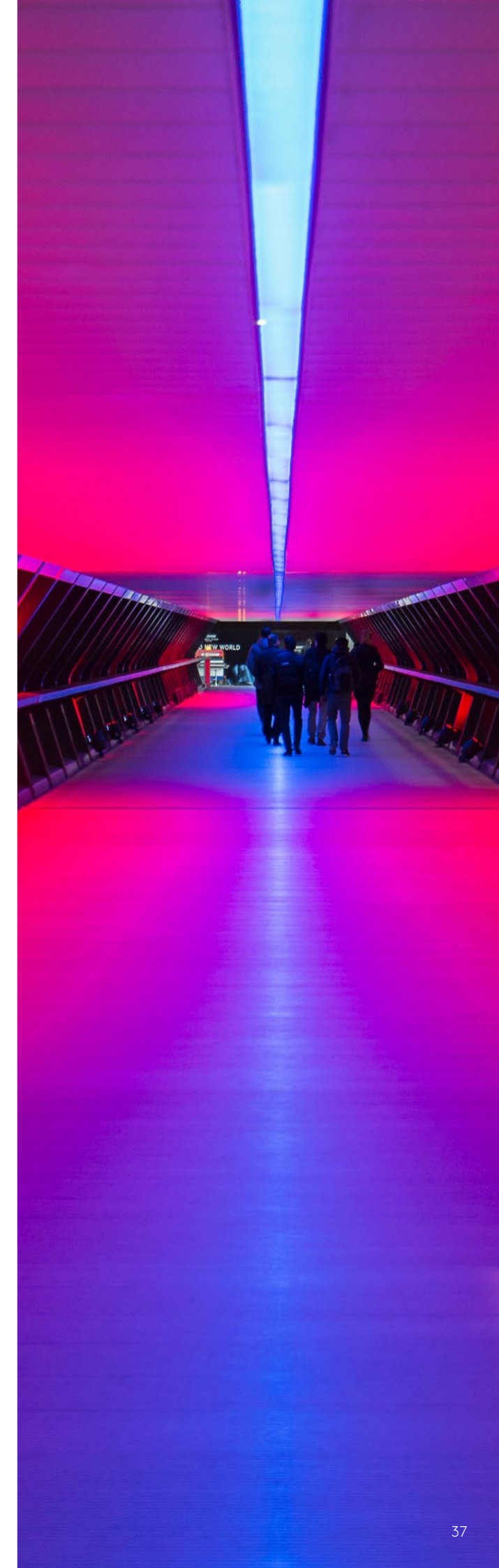
Inclusion as purpose

Portraying the fullness of life in old age

Replens
Sex never gets old
(United Kingdom)

The "Sex Never Gets Old" campaign features a diverse group of older people, with a range of ethnicities, ages and sexualities, within beautiful, emotional portraits of couples. Through these emotive portraits, Replens highlights that many people continue to enjoy sex and intimacy well into their sixties and beyond.

Cadbury & Age UK
The Originals
(United Kingdom)

A social experiment style ad in which Cadbury partnered with Age UK to encourage everyone to engage in conversations with older people to tackle loneliness. They use the insight that 225,000 older people often go a whole week without speaking to anyone. But when you take the time to chat to an older person, you'll be amazed at what you can discover.

Raising awareness for different types of disabilities

Vicks
One in a million
(India)

In its Touch of care campaign, Vicks features a girl with a rare skin condition, raising awareness and emphasising that everyone deserves care.

Google Pixel 2
The Picture Perfect Life
(United States)

Google puts a spotlight On mental health and the darker side of today's image-driven culture on social media. The campaign raises awareness of mental health issues and encourages people to seek help.

Disabilities can be both visible and invisible and as much as

70%

of disabilities are not visible

Motor/Physical
Chronic pain, paralysis, MS, chronic migraines, Cancer, Diabetes

Neurodivergent
Autism Spectrum Disorder, Dyslexia, ADD/ADHD, Tourette's Syndrome

Auditory
Hearing loss, Deaf, Heard of Hearing

Mental Health
Anxiety, Depression, Schizophrenia, Bipolar disorder, Alzheimer's, OCD

Vision
Legally Blind, Colour Blind, Low Vision

Intellectual
Downs Syndrome, Development Delay

Speech
Muteness, Stutter, Impediment

4. Guidance and considerations for brands

What right to play does your brand have?

We've seen that there are different ways of being progressive, whether that be through your casting, the stories that you tell, or what you choose to stand for as a brand. In deciding which route to take, you should look at your brand's historical actions, company values, and existing audience. It's crucial that you are true to what you are and what you stand for as a brand; people will see through you if you try to be something that you're not.

You need to demonstrate genuine inclusion. This means you need to stay consistent with your brand's archetype and DNA when choosing which executional route to go down. Many brands fall into the trap of becoming too activist or worthy and suddenly take on another, incoherent brand personality when talking purpose. Dove in particular has spent a lot of time trying to work out how to drive societal change by being "actionist" rather than "activist" Why Dove is stepping up its 'actionist' approach (campaignlive.co.uk). Applying the NeedScope for Purpose framework to understand the position of your brand can help you understand which strategy to choose when being more inclusive in your advertising.

Secondly, you need to **understand the people being represented** in your ads to ensure you reflect the reality of their lives. If you're targeting an underrepresented group with whom you have no connection in terms of their identity, you need to find out who they are, how the world works from their point of view, what their pain points are and the language they use.

Lastly, you need to **understand how your ad resonates among your broader target audience.** We've seen that all audiences, not just those from underrepresented groups, empathise with powerful stories, independent of the age ethnicity, gender, sexual orientation or ability of the protagonists and underrepresented groups can even help to tell powerful stories better. Pretesting your ads will help to remove potential doubts.

Walking the talk

Part of the reason that brands sometimes get it wrong is that the advertising industry isn't entirely representative of the audiences that it's creating content for. Data from industry group Creative Equals from the UK shows that there are very few people from underrepresented groups among the people that are making ads.

Only 1 -2% of staff are disabled

Only 3% of CEOs are Black, Asian, Multi -Ethnic

Only 17% of creative directors are women

Only 6% of creatives are over 50

Source: Creative Equals UK

Diversity and inclusion start within our own company culture. Does your team have a varied make-up of members? Do you have an in-house D&I representative or group that you could approach? Is your business aware of diverse initiatives and groups outside of your company? Brands and agencies both have an equally important role to play here.

Inclusivity in marketing is not a trend that you need to get behind just because other brands are doing it. Nowadays, accelerated by the BLM movement, it's expected from companies to commit to creating inclusive and diverse workplaces and to publish their I&D figures.

See the below example from Levi's in which they show their stats and at the same time their commitment to change.
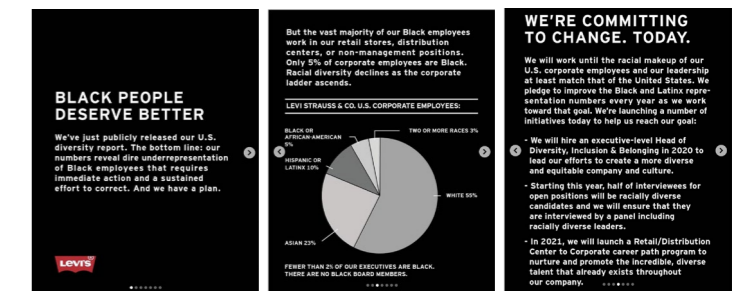
Seeking inputs from your team members of the same cultural background as your target audience can be very valuable to create your campaigns. If you can have a diverse team working on your ad – at the different stages of the process, from the client, the agency and from research, so much the better. If the make-up of your teams mean that you can't be as diverse as you'd like, make sure you talk to people outside who can fill the gaps.

This can mean before you shoot, making sure you know what the audience and society as a whole is thinking – seek proper insights and maybe not just Google searches. Understand the target market – find out what resonates with them and what doesn't. What does inclusion mean to them; evaluate honestly how far ahead or behind are we on inclusion. And critically, understand the people being represented in your ads to ensure an authentic portrayal.

And then post-production, allow enough time for an objective assessment of how well you've done. Check that you've gone beyond presence to progressive presence and double-check that you've not inadvertently made a stereotype out of an underrepresented person. It is not difficult or time consuming to evaluate the effectiveness of the ad or how to improve inclusivity.

Be mindful of backlash

A study by P&G and GLAAD* showed that 61% of Advertisers agree they are "fearful of public backlash for including LGBTQ people in advertising." Inclusion isn't a shortcut to advertising success, and it can go wrong. The good news is that there are clear ways to minimise this risk. Backlash in response to inclusive advertising is often limited to small groups, and fear shouldn't prevent inclusion.

GLAAD's Visibility Project and P&G:
Advertising & Agency Perspectives on LGBTQ Inclusion Study

Backlash can also be present when you get portrayal wrong, and one of the reasons for it to go wrong is when companies **aren't walking the talk**; they make big claims about inclusivity and yet the work they produce, and the experiences of staff tell a different story. Brands need to understand that being inclusive in advertising is not just a ticking the box exercise. Consumers will notice when inclusion is inauthentic and it's not just about being inclusive in front of the camera. For example, 'Rainbow washing' in the month of June (Pride Month) is not true support. Think about ways to actually support the community, either financially or in another way that fits with your brand. And make sure that you're treating the people in your organisation from the LGBTQIA+ community with the same respect you treat other people in the organisation.

There's also brands that **have good intentions but get it wrong** in their creative. A well-known example here is Pepsi who pulled their controversial Kendall Jenner ad and apologised for it after receiving backlash. The ad has sparked accusations that Pepsi has appropriated a racial protest movement to sell a global fizzy drinks brand.

A more recent example in which good intentions weren't backed by the right creative is the attempt from Spain's state-owned postal service Correos España to highlight racial inequality by creating so-called "equality stamps". They issued a set of four stamps in different skin-coloured tones. The darker the stamp, the lower the price. The lightest colour costs 1.60 euros ($1.95). The darkest one costs 0.70 euros ($0.85).
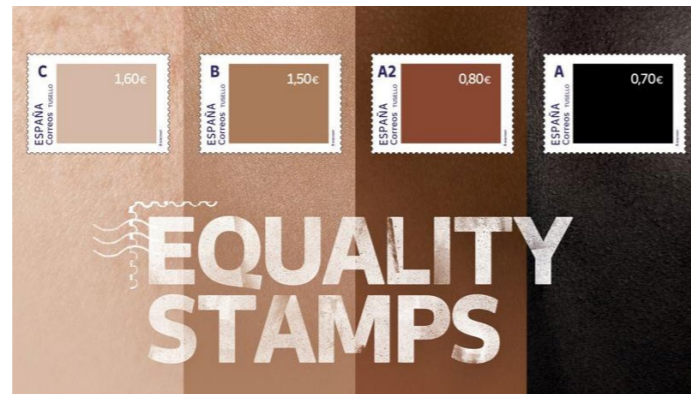
Source: Spain criticised for unequally priced 'equality stamps'

While the intention of shining a light on racial equality a year after George Floyd was killed showed good intention, they clearly misread the sentiment of Black people in Spain and the anti-racism campaign has put out a racist message of giving the impression that a lighter skin is worth more.

Another aspect that often generates backlash is related to the portrayal of people in ads, as brands sometimes inauthentically represent people from a specific underrepresented group or present people in a stereotyped way.

An example here is from Vogue who altered images of non-disabled Olympians to highlight the Paralympics. This could have been a progressive example if Vogue featured actual Paralympians, but by showing people without disabilities represented people with disabilities they missed the mark.


To prevent these types of backlash from happening, it's important to immerse yourself into the world of the people you're representing and, if possible, co-create together with them. If Correos España or Vogue had involved the specific community they portray in their campaign before creation, or at least tested it amongst them afterwards, they would have learned that their creative idea wouldn't be approved of.

Yet another type of backlash can happen when the general target audience disapproves of an ad that is seen as too progressive, e.g. by including taboo breaking topics, taking a controversial stance or showing content that can be seen as provocative by some. These are not the types of backlashes brands should apologise for, but often a response is needed.

A very well-known example is Nike "Dream Crazy" ad taking a stance against racism by supporting Colin Kaepernick in 2016, which received major backlash. Nike reinforced their support and the campaign turned out to be a huge success for the company.

A more recent example from Vodafone in Spain shows two girls kissing:
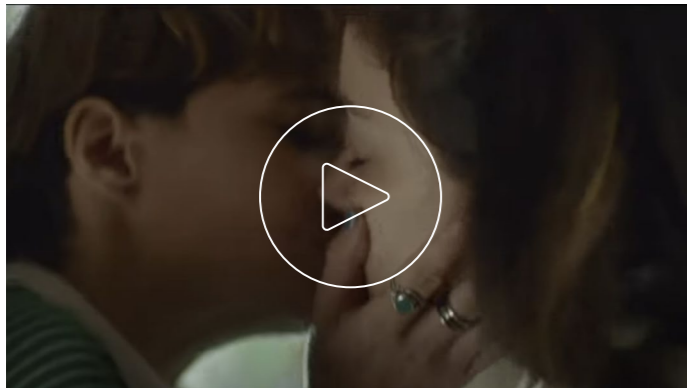
The ad received backlash from the anti-LGBTQIA+ community on social media. Vodafone and their agency responded by reinforcing the message.

Of course, brands need to evaluate after receiving backlash and decide what to do, but it's not to say they always need to pull their ad and apologise for it, that depends heavily on the intention and the people the ad seems to offend. When you know you're doing the right thing, staying the course with confidence even if there is backlash from conservative groups.

5. How we can help you in the journey to inclusive advertising

Inclusion & Diversity initiatives from Kantar

We understand that we cannot simply tell brands to walk the talk without looking at our own organisation with the same lens. Kantar is a leader in the research industry, investing in new technologies and pushing boundaries so that we can better understand all people. As consumer groups evolve, merge and change, the way we approach finding and truly representing people for our clients needs to shift as well.

It is essential to ensure that any measurement of how people respond to advertising encompasses dimensions beyond a gender focussed lens. We're currently working on a pilot to ensure including questions that evaluate positive people representation in a multi-dimensional way that stretches beyond gender.

We are conducting work to strive for representativity of underrepresented groups in our samples globally.

Find out more about our initiatives and check our Inclusion & Diversity Annual Report

Get in touch

We have clear evidence that progressive and inclusive advertising improves ROI. And that consumers recognise its importance. When evaluating creative for your brand, ask yourself if you are being as inclusive and diverse as you can possibly be:

— Demonstrate genuine inclusion

— Understand the people being represented

— Check if your ad resonates with the target audience

Get in touch to find out more about:

— Our Needscope for Purpose model to help you stay consistent with your brand's archetype

— Kantar's Inclusion Practice who can help you understand untapped and underrepresented populations

— Kantar Marketplace to find out if your inclusive ads resonate with your target audience, combined with Affectiva's facial coding to measure implicit system 1 responses.

— The Affectiva Emotion AI technology used in this research, which can help you understand if your diverse campaigns are engaging audiences emotionally, and optimise your brand narrative.

Contact Kantar or Affectiva

6. Category spotlight

6. Category spotlight

## Household cleaners and laundry

Household cleaners and laundry ads have historically shown women doing the work, thus entrenching gendered stereotypes. And for laundry products, females are almost twice as often the voice over of these ads.

Several brands have produced work that departs from this, whether it be by casting inclusively or going further to inspire change.

Voice over of genders in ads – total level

	Both	Female only	Male only
Laundry products	14%	57%	29%
Household cleaners	6%	51%	43%

Kantar Link database (Global), April 2016 – March 2021
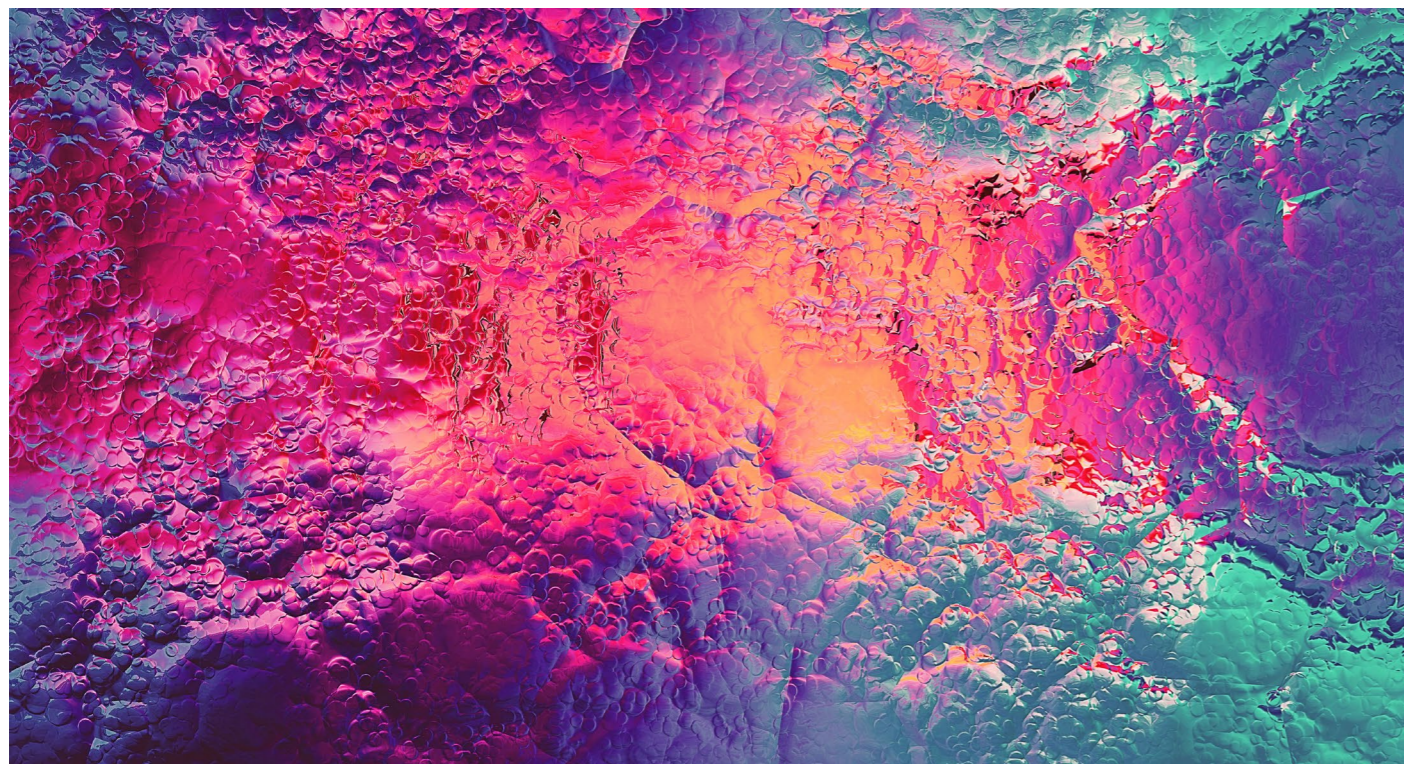
Inclusive casting of males doing household chores

**VILEDA
Fast, easy Turbo clean
(Germany)**

Showing a man doing household chores and playing with his kid in a normalised way. VILEDA casts men as well as women in their ads.

Challenging gender stereotypes

**Ariel
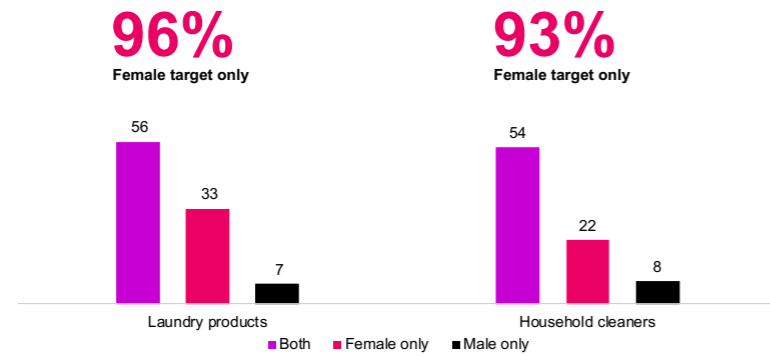That's how he washed 'Así lavaba'
(Spain)**

This ad aims to inspire change by showing a young boy doing the laundry for his family. The ad uses a famous Spanish childhood song about girls who wanted to play but need to cook, iron etc. and changes the song to bring an inclusive message. They released business company data at the FOA saying it has been their best ad in 10 years, with 207 million ad views, 8% uplift in brand awareness, 32% uplift in brand memorability and 48% uplift in brand value.

Household cleaners and laundry

So while we have seen more content in these categories that show men on camera, there are still some mismatches between who is seen and who the brand targets with their ads. Laundry and household cleaners are being more inclusive in their casting: we are seeing mixed casts in half of cases. However, brands continue to target women for their purchase.

Genders shown vs. gender targeted in ads

96%
Female target only

93%
Female target only

	Laundry products	Household cleaners
Both	56	54
Female only	33	22
Male only	7	8

■ Both ■ Female only ■ Male only

Kantar Link database (Global), April 2016 – March 2021 (genders shown), 2010 – 2021 (target sample)

Challenging gender stereotypes

**Ariel
Share the Load
(India)**

Another ad from Ariel. Their famous 'Share the Load' campaign has challenged the unequal burden of doing laundry that falls on women through a series of ads that encourage men to share the load and lead by example. This campaign prompted more than two million men in India to sign a petition to "share the load" and help out at home.

**Harmony
One person should not have to do everything
(Slovakia)**

Harmony, a tissue and toilet paper brand takes on the imbalance in who does housework head-on with its 'one person shouldn't do everything' campaign. The ad starts out by quoting some pretty shocking statistics, only 16% of men in Slovakia do housework on a daily basis. "Luckily, some have grown out of it" states the voiceover in hopes to set a positive example for other men. The brand also launched an app to motivate people to split chores more equally.

Partnering to purposefully help elderly

**Surf Excel
This Holi, Surf Excel & HelpAge India bring colours of joy to the elderly
(India)**

While most inclusive household care ads seek to challenge the roles men and women have, this example from Surf Excel in India shows the elderly receiving "colours of joy" from their loved ones, thus helping them experience the warmth of a familial touch despite being apart, due to the pandemic. The elderly are portrayed as cheerful and full of life.
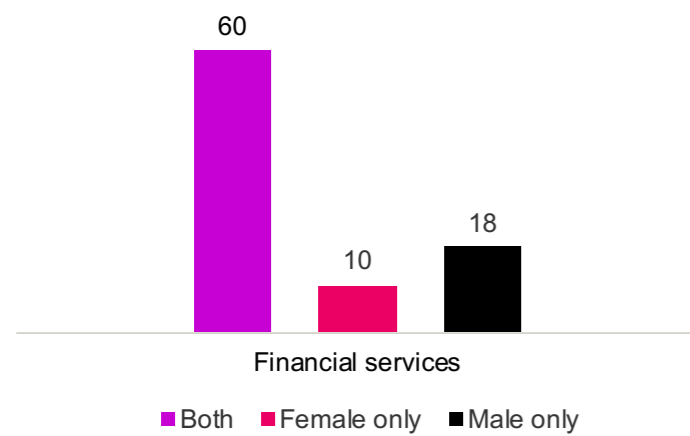
6. Category spotlight

Financial services

The majority of ads within this category are quite male-focused. Even though they target both genders, females aren't represented as much and male voiceovers are most prominent.

98%

Target both genders - consistent since 2010

	Both	Female only	Male only
Financial services	8%	38%	55%

Genders shown vs. gender targeted in ads

There's multiple ways to be more inclusive in advertising as a financial service brand, this spotlight outlines three of them; inclusive casting in slice of life situations, purposefully being inclusive by offering specific services and showing/supporting women in business.

Inclusive casting in slice of life situations

**Rabobank
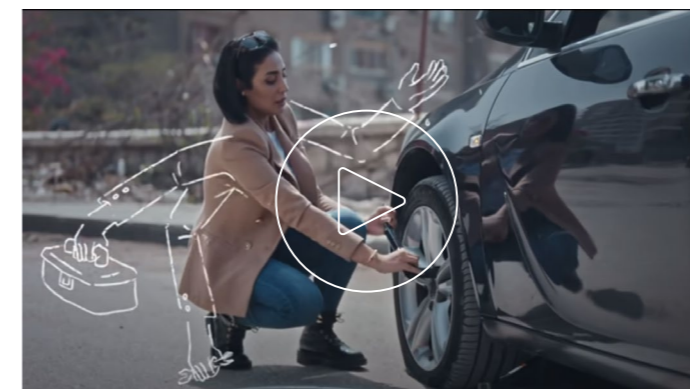More than just a club
"Een club is méér dan een club"
(Netherlands)**

Rabobank supporting local (sports) clubs showing a Black girl, an older man, and women at the club in an everyday life situation.

**Banque Misr
(Egypt)**

An ad from the Middle East featuring people with disabilities and a woman replacing her car tire. The ad is showing challenges that people may face and how they're able to overcome these and move forwards despite the challenges. The ad got ranked amongst the top 10 ads of Ramadan.

**Prudential
Moving "Mudanza"
(Argentina)**

This ad casts inclusively by showing a gay couple moving into a new home and someone from Prudential offering their insurance services.

Financial services

Show how your brand is inclusive of your customers

Are your brands' products and services inclusive? Citi and Mastercard have aired campaigns to show that they give their customers the ability to choose the name listed on their card. This allows trans and non-binary people to have financial products with their self-identified chosen first name.

Mastercard
True Name™
(United States)
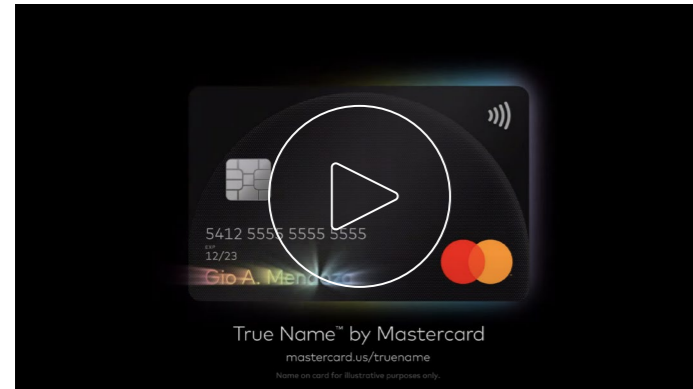
Citi
The List
(United States)
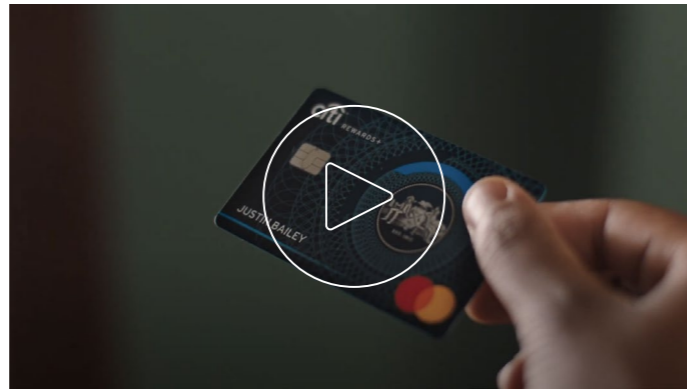
Inspiring women through a purpose piece

1st for Women
Fearless
(South Africa)

A purposeful ad created by an insurance company for women showing the various issues that female South Africans face (GBV, Cancer, Pay gap etc.)

Going beyond stereotypical portrayals of old age

Apia
Drive less, pay less
(Australia)

Older people are vastly underrepresented in advertising and when they are present, their portrayal is often stereotypical. Apia, the over 50s insurance specialist, show a famous drummer enjoying life to the fullest today by playing the drums loudly at home while reflecting on the experiences of being on the road as part of a rock band earlier in her life.
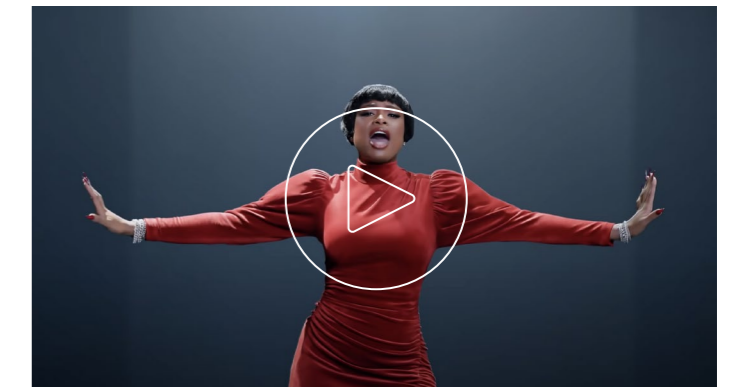
Showing / supporting female business owners

TD
Keeping your business moving forward
(Canada)
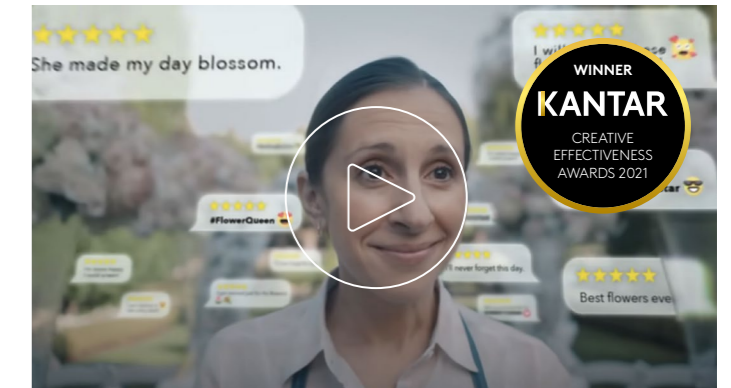
One of the top 10 winners of Kantar Creative Effectiveness Awards 2021, showing a female business owner almost losing her job, but finding smart ways to overcome this with the help of TD Business Banking

Mastercard
Start Something Priceless
(United States)

Mastercard supports Black women-owned business through investment, partnerships and financial tools and has launched a campaign to celebrate the businesswomen's work.
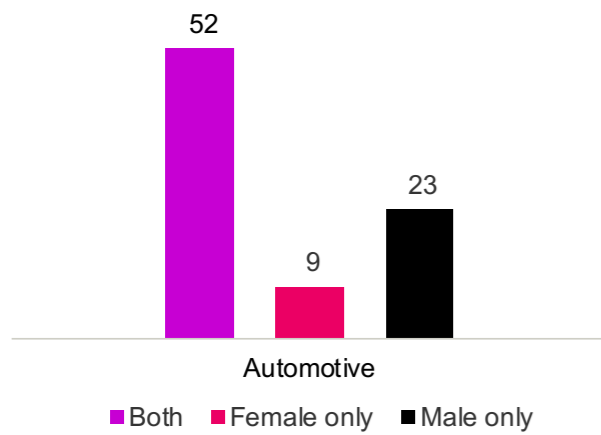
6. Category spotlight

Automotive

The automotive category increasingly targets both genders, increasing from 72% in 2010 to 97% in 2020. However, males are still shown more often in ads and are the voice over in the majority of the ads.

81%

Target both genders – increased from 72% to 97% since 2010

Kantar Link database (Global), April 2016 – March 2021 (genders shown), 2010 – 2021 (target sample)

	Both	Female only	Male only
Automotive	9%	23%	68%

Kantar Link database (Global), April 2016 – March 2021

Genders shown vs. gender targeted in ads

The ads in this category spotlight all include female characters or a combination of genders in different ways. All these ads go beyond the stereotypical portrayal of a guy driving a car along the coast and some include intersectionality.
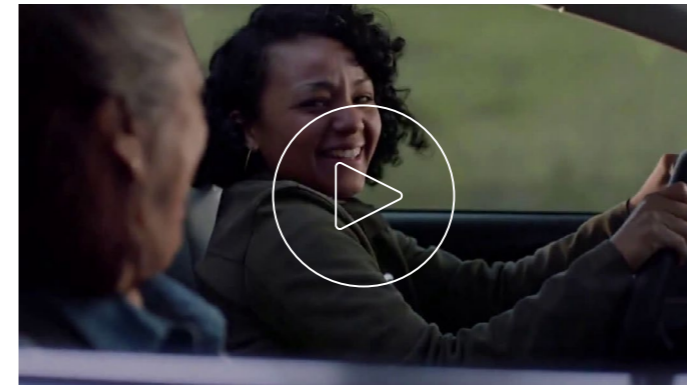
Intersectional portrayals

**Renault CLIO
30 Years in the making
(Multiple markets)**

The ad travels through three decades of the iconic Renault CLIO. The campaign tracks the development of the Clio, with changes in culture and society over the same period, featuring a love story between two girls.

**Subaru
Girls' Trip
(United States)**

This ad featuring a woman and her grandmother on a trip showcases intersectionality well done – the basic storyline of the ad would have been the same if it showed white people or younger people (e.g. a mother instead of grandmother), but the agency chose to use an older, Hispanic character. It illustrates the understanding that consumers don't just fit into one box, or act in stereotypical ways.
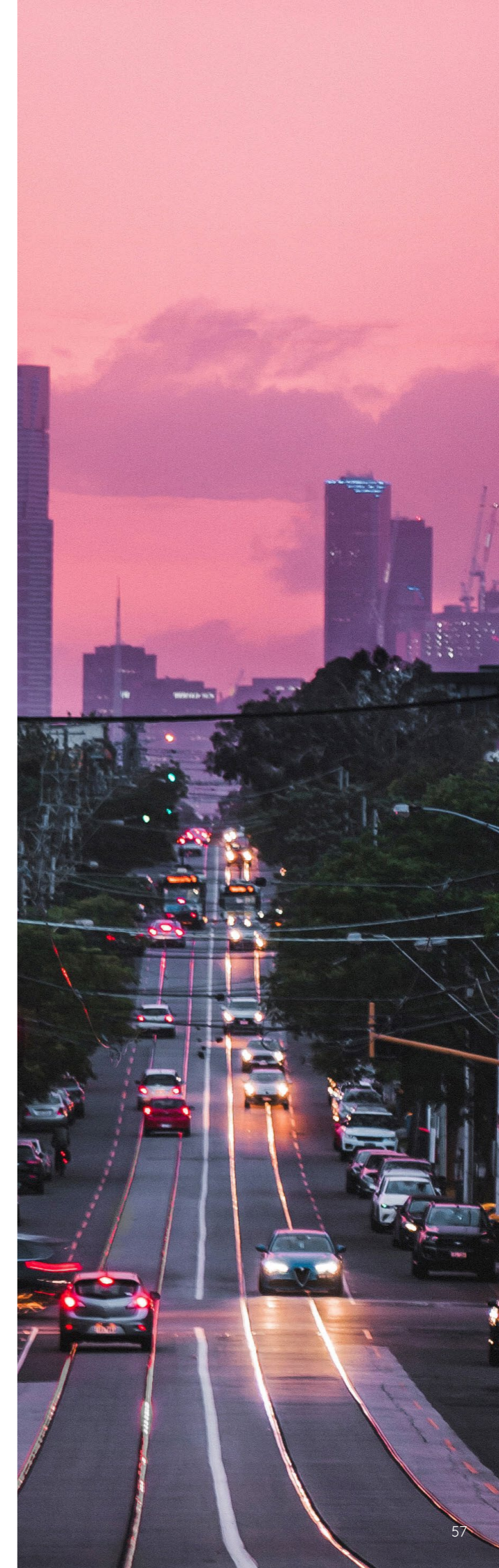
Gender inclusivity

Toyota
Pedal Corolla "Vente Étiquettes Rouges"
(Canada)

One of the Kantar Creative Effectiveness Awards winners 2021, it breaks the mould for car advertising through its use of humour. The ad shows the messy effects of a woman daydreaming about a Toyota while at a potter's wheel.

Vauxhall Crossland X
LESS RAH. GET REAL.
(United Kingdom)

This ad shows a little girl playing rugby and her mom picking her up in her Vauxhall car without caring about the muddy state the girl is in. It shows two female characters, while this could just as easily have been a boy who gets picked up by his father showing inclusive casting done in an inclusive way.

Celebrating diversity

MINI
We're Different, But Pretty Good Together
(United Kingdom)

This feel-good ad part of the "Big Love" campaign celebrates diversity by features all types of MINI drivers and people on the street.

Get in touch with your Kantar representative to find out more

About Kantar:

Kantar is the world's leading evidence-based insights and consulting company. We have a complete, unique and rounded understanding of how people think, feel and act; globally and locally in over 90 markets. By combining the deep expertise of our people, our data resources and benchmarks, our innovative analytics and technology, we help our clients **understand people** and **inspire growth.**

About Affectiva:

On a mission to humanise technology, Affectiva, a Smart Eye company, is the pioneer of Emotion AI and Human Perception AI. Its technology is applied in automotive, media analytics and other adjacent markets to unlock a deep understanding of nuanced human emotions, complex cognitive states, activities, interactions and objects people use. 28 percent of the Fortune Global 500 companies use Affectiva's AI to test consumer engagement with ads, videos and TV programming.