

How Do People Have Fun and What Do Brands Have to Do With It?



The Resignification of Fun in the Contemporary World From Information to Value Creation: The Real Role of Research

Marina Fernandez
Director of Qualitative Research

Raquel de Oliveira Siqueira
Vice President of Innovation, Qualitative Research

firefly
MILLWARD BROWN

How Do People Have Fun and What Do

Brands Have to Do With It?

The Resignification of Fun in the Contemporaneous World

It is common knowledge that people today live differently from how they did in the 80s, 90s or even the beginning of the 2000s. Behavioral changes reflect important attitudinal changes. The daily routine has changed, the needs have changed and, even more, beliefs and values also seem to have changed.

Accelerated transformations in technology in the past decade have affected the relationship networks associated with work, the family and society as a whole, provoking meaningful modifications in the social context.

Reevaluation of role and importance of career, changes in the relationship between women and men within the family, new technologies, new media and globalization are among the factors that, combined, are shaping the daily routine and, consequently, consumer habits and leisure activities.

In this scenario it is safe to say that the concepts of leisure and fun are being quickly re-signified. If in the recent past people felt “overwhelmed” and even “paralyzed” by the many options of contemporaneous life, today they seem to have “learned” to deal with the excess and apparent chaos. They seem in fact to enjoy this and, even more, to have fun with it!

With this context as the background, the focus of the present study is to understand how the concepts that dominate the current mood affect the relationship with

leisure and free time. What are the boundaries between work and leisure? In a time of “fluid” definitions, is there true separation between leisure and work? What about leisure and consumption?

What to say, then, about the role and opportunities for brands within this scenario? What to say about “sponsored leisure” of branded spaces in shopping malls and other spaces built solely for this end, about the constant presence of brands in nightlife as well as cultural and sports events?

How do consumers interact with these spaces? And how do they perceive brands in the virtual world – as they fight their network of friends for their attention on Facebook?

This project’s proposal is to study, through qualitative and exploratory techniques, the new meanings of fun and leisure in the contemporary world, how this perception is reflected in consumers’ attitude and behavior – and how brands can act in a positive way to connect with their audiences, especially when promotional actions are concerned.

A – OVERALL CONTEXT

I – Associations Between Fun and Business

Fun has been around since the earliest human history, but a more formal association between commerce and fun dates back to the Middle Ages: in countryside fairs and small medieval villages, traders, crafters and the public in general shared the streets with jugglers, traveling performers and small theater troupes.

In the end of the nineteenth century the World’s Fairs (London/1851, Paris/1889 and Chicago/1893, as well the first Brazilian version in 1922) focused on introducing scientific innovation and industrialized products to the social and business elite. They represented a way to associate pleasure and fun with scientific and industrial progress – keeping in mind that this was at the height of the Victorian era, with its morals that celebrated work and repudiated mass entertainment.

But the Chicago World’s Fair inaugurated a more popular area, an idea that gave birth to the original amusement parks and inspired the theme parks of today. It was at the Chicago fair that the first Ferris wheel was built.

World’s Fairs were later held regularly and in different continents (including in Rio de Janeiro in 1922, as part of the celebrations for the Centenary of Brazilian Independence), generating two types of cultural and business events:

- on one hand, today’s business fairs in many cities around the world cover a wide range of activities and industries;
- on the other hand, amusement and theme parks.

World’s Fairs were very important for the development of commerce, industry and tourism. Some examples: the competitions and awards given to products and brands were essential to divulge these products (in the 1950s and 60s some Brazilian products would even display the medals won



“The Chicago World’s Fair inaugurated a more popular type of entertainment, an idea that gave birth to the original amusement parks and inspired the theme parks of today. It was at the Chicago fair that the first Ferris wheel was built.”

in national and international expositions on their packaging); the award won by Requeijão (cheese spread) Catupiry at the 1922 Exposition is mentioned to this day on the company’s website¹; and the famous Copacabana Palace Hotel was inaugurated to accommodate the people who came to Rio especially for this occasion. Likewise, a large number of hotels

in São Paulo were also founded to host guests coming to the various fairs and exhibitions that have taken place in the city.

In the 1960s and 70s biannual fairs of various industrial sectors became very popular in Brazil (among them the Auto Fair / Feira do Automóvel, Kids Fair / Salão da Criança, Houseware Fair / UD – Feira de Utilidades Domésticas, Textile Industry Fair / Fenit – Feira da indústria textil, with strong presence of Rhodia). Its greatest champion was Caio de Alcantara Machado, who founded the Almap advertising agency in 1956 along with Alex Periscinoto.

These fairs were widely visited by the public in general and considered an “outing” for the family, where people would become aware of the latest novelties and how to use them. Large companies had booths that worked like product show rooms, reinforcing their presence among their audiences. The first industrial fairs took place in 1957 at Ibirapuera Park as part of the celebrations for the Fourth Centenary of the city of São Paulo. After the opening of the Anhembi complex in 1970 the fairs became professionalized, with a focus on business and closed to the general public. The 61st FENIT and 50th Salão do Automóvel both took place in 2010.

The development of amusement parks, where fun is the primary and explicit goal, was also remarkable. In Brazil the first amusement park was called Shanghai, still in existence in the Penha neighborhood of Rio de Janeiro. Inaugurated for the 1922 International Exposition, Shanghai was originally a traveling park and was present in large celebrations such as the Fourth Centenary of the City of São Paulo and the Centenary of the Farroupilha Revolution in the state of Rio Grande do Sul.

Amusement parks evolved into mega theme parks, with Disney’s parks as the pioneer and model. Disneyland, in California, is the world’s oldest theme park and opened in 1955. Disney’s parks have changed considerably since then, adapting to people’s demands.



Brands of a wide range of sectors have come to occupy an important space in theme parks. This is particularly true at Disney’s Epcot, which incorporates sponsorships in a very explicit way and where its Future World reclaims the scientific character of the World’s Fairs of the late nineteenth century, while the World Showcase displays particularities of countries from the around the globe.

II – Fun: Socio Psychological Meanings and Scope

Fun has had its space since the origins of humankind, in a wide range of manifestations and meanings. And the concept of “fun” today is broad and unrestricted, including the generic idea of “happiness”.

The social and psychological dimensions of fun are undeniable, always striking in celebrations and commemorations of all types, be it in popular and religious festivities – such as Carnival, Easter and Christmas – or in the gathering of family and friends, such as birthdays, weddings and graduations.

These activities associated with fun underline rites of passage in our culture in both the individual and collective spheres.

Through “make believe” and the habit of telling kids stories, play is a dominant part of socialization and education of children in the family. And in many professional areas approaches based on fun activities are taken as part of training techniques.

As is the case in artistic manifestations (visual, plastic or scenic arts), play can be understood as the platform for people to express their feelings, hopes and fears – and this is the base for techniques such as ludotherapy and occupational therapy. Ludotherapy, the adaptation of the psychotherapeutic process to the child’s universe, assumes that play is a natural channel of expression for people, and that it is particularly present among children. Through play, children are able to easily express their conflicts and difficulties, in a symbolic way.

Expression through play is also manifested in the behavior of kids and youths in social networks, which tend to reproduce offline behaviors.

School learning and professional training is facilitated through fun activities: sports and leisure are part of the school curriculum and are increasingly present in business and professional development programs.

Talking about the role of leisure in formal education, Requixa (1979, p.21), defends that “*education today is understood as the main vehicle for development, and leisure is an excellent and smooth instrument to propel people to develop, perfect oneself, broaden their interests and sphere of responsibilities.*”

Extracurricular activities, even when not directly connected to learning itself, such as in the case of leisure and sports, lead to increased interest in school and its values, which in turn results in better academic performance.

In developed countries, especially the United States, since after World War II there has been great governmental concern in offering the population leisure and recreation, as part of measures to ensure health and well-being.

In Brazil, on the other hand, access to leisure by the working class has been traditionally promoted by private institutions, such as SESC and SESI. Official interest through public and social policies is relatively new in Brazil – and after the year 2000 meetings and conferences on the theme have become common, such as, for instance, the ones that took place in 2011 in São Paulo, Pará and Ceará.

In 2006 ESOMAR promoted a Conference in Rome on the subject of leisure, in which a number of research papers on the theme were presented, investigating it from the perspective of marketing and advertising – evidence of the sector’s growing interest in the subject, as the world of brands is not indifferent to the relevance of fun in contemporaneous life.

III – The Dialectics of Leisure and Fun Versus Work

In Western tradition it is impossible to talk about fun without talking about work: this dichotomy is key in the investigation of the theme and manifests itself in a number of ways, through conflicting concepts, associated with leisure and work: pleasure x obligation, freedom x restriction, creativity x effort, sin/idleness/laziness x Christian morals/exertion/sacrifice.

The separation between leisure and work predominating in the industrial society, reinforcing the duality between pleasure and obligations in general, is clear in this definition of leisure by Dumazedier² in his book *Sociologia Empírica do Lazer* (Society of Leisure), written in 1974 and translated in 1999 to Portuguese:

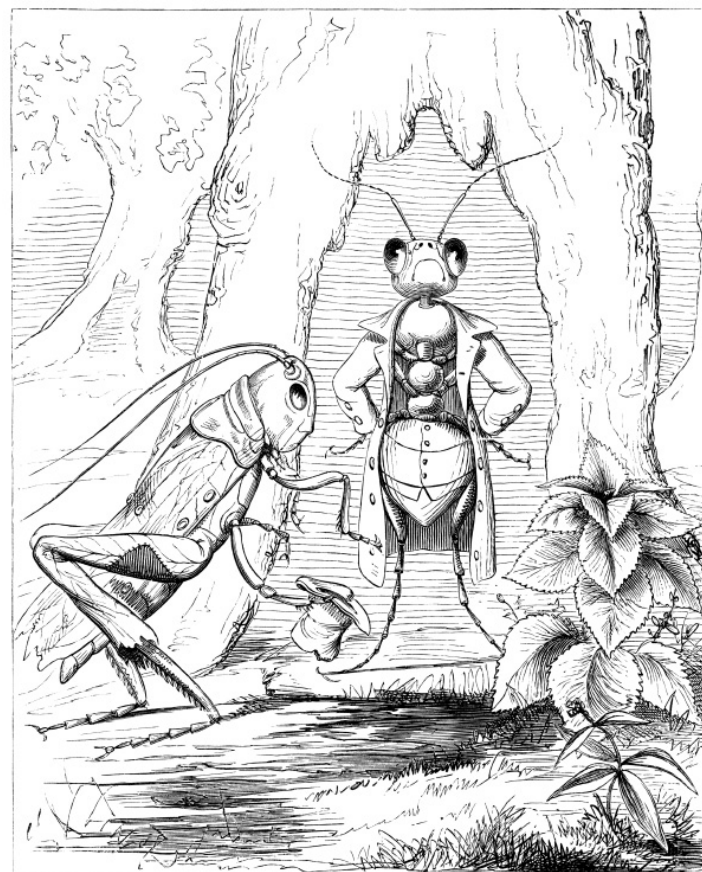
“Leisure is a group of occupations to which a person can dedicate him/herself of free will, be it to rest, to have fun, for recreation and entertainment or even to develop uncompromised gathering of information, social participation or creativity, after becoming free of his/her professional, family and social obligations.”

In the Judeo-Christian tradition, the association between work, effort and lack of pleasure is clear and can be exemplified by the Bible passage of the original sin (Genesis): as punishment, Adam is condemned to “hard work” (from the international version - in the Portuguese version: “work in pain and effort – with sweat on your face”), as opposed to his previous state, in Paradise, in which work was light and pleasant.

This opposition between work and leisure is present in many other passages of world literature, such as fables and stories passed on orally, and inform many of the attitudes towards fun throughout the years.

Such is the case of the classic fable “The Ant and the Grasshopper”, which has been documented and shared verbally for centuries. Of biblical roots (in the Book of Proverbs there is persistent praise of ants’ work as opposed to grasshoppers’ idleness), it is attributed to Aesop (legendary Greek fabulist of the sixth century BC), and for some it is also present in the Roman fabulist Phaedrus’ work (30/15 BC – 44/50 AD), and reissued in the seventeenth century by La Fontaine, between 1668 and 1694. Filmed and rewritten a number of times since the eighteenth century, the story of the ant and grasshopper has been the target of many interpretations, parodies, and even the subject of academic works, such one by Goldstein (2002).

“The Ant and the Grasshopper” is a fable about work and fun, focusing on the opposition between work/obligation and laziness/fun. Both the theme and the “moral” of the original story are recurring and in line with Judeo-Christian



THE ANT AND THE GRASSHOPPER.

ethics of praising work and preparing for the future, as is the association of fun with sin or waste of time.

The Ant and the Grasshopper (Aesop’s version)

In a field one summer’s day a Grasshopper was hopping about, chirping and singing to its heart’s content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

“Why not come and chat with me,” said the Grasshopper, “instead of toiling and moiling in that way?”

“I am helping to lay up food for the winter,” said the Ant, “and recommend you to do the same.”

“Why bother about winter?” said the Grasshopper; “we have got plenty of food at present.” But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food, and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer. Then the Grasshopper knew:

“IT IS BEST TO PREPARE FOR THE DAYS OF NECESSITY.”

There are numerous versions that are more “friendly” and conciliating, with criticism to the ants’ selfish attitude – in which they take in the grasshopper in the end and save its life – including one by Monteiro Lobato, who changed the ending of the fable in his 1922 adaptation, and also Walt Disney, who did the same in this 1934 cartoon:

<http://www.youtube.com/watch?v=9v8VjXkhZdo>

Adding to the controversy, according to singer Raul Seixas in his song “Óculos Escuros”: “the ant only works because it doesn’t know how to sing”.

The theme was once again revisited in the 1998 Pixar/ Disney production, *A Bug’s Life*, in which the ants work for – and are exploited by – grasshoppers and, in the same year DreamWorks released *Ant*, about a working class ant in Central Park.

IV – Development/History – Leisure and Fun Throughout the Years

The search for balance between fun and work has accompanied Western society throughout the centuries.

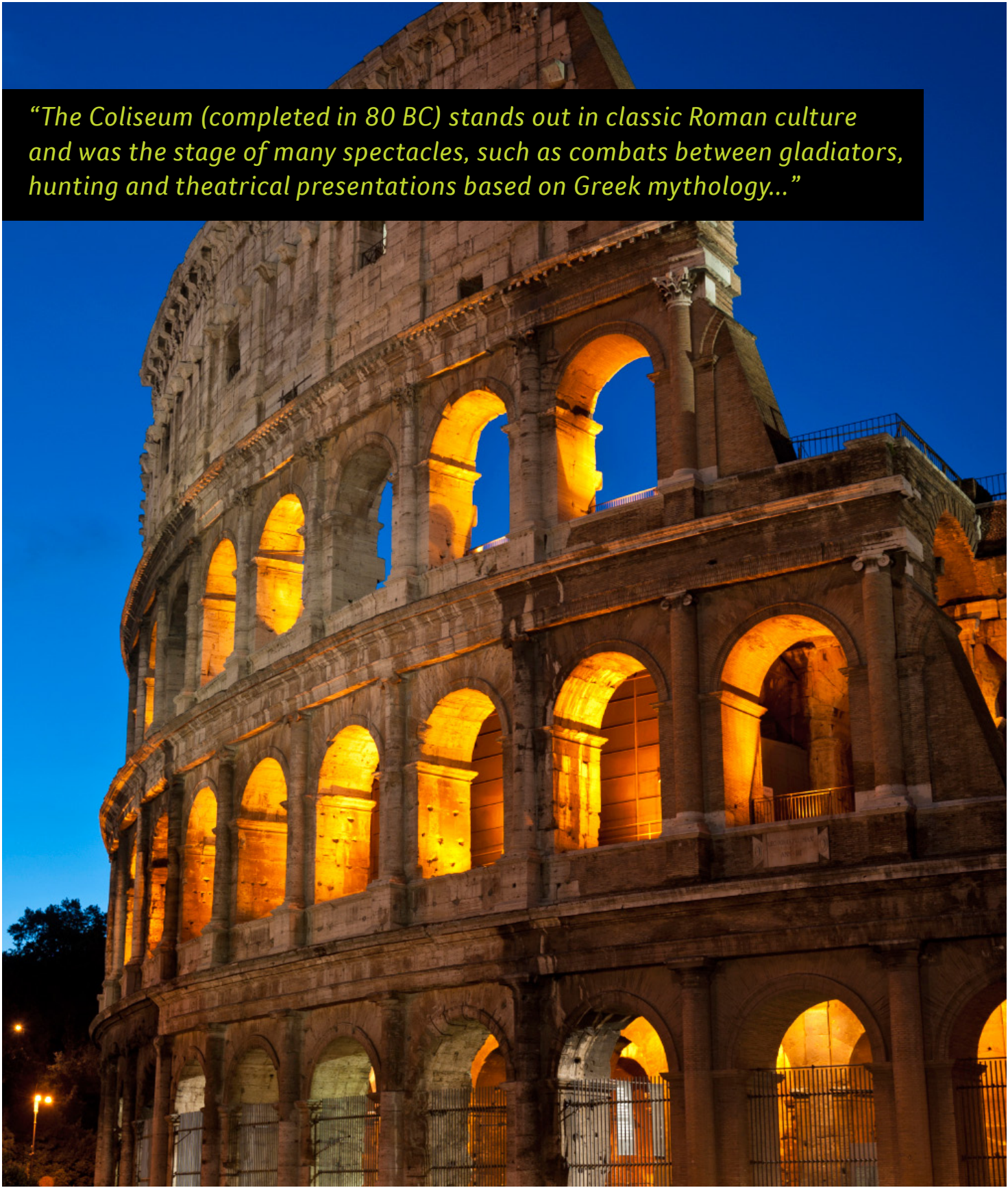
The ideas of recreation and leisure have always fascinated humanity and even Ancient civilizations had some type of recreation or entertainment.

Although there is no record to paint a complete picture of leisure in pre-historic times, it is safe to say that even in primitive societies, activities that today would be classified as leisure were present: tribal celebrations, seasonal festivals of religious or mystical character and even some early sport-like activities. Moreover, part of the play was the training for hunting and wartime defense. For instance, North American natives of some nations “played” with bow and arrow in an early age, tools that were later used in actual battles.

It is also known that there was no strict separation between leisure and work. Primitive men and women worked when necessary to obtain food and shelter or to create the artifacts that they needed to live, but they did not work continuously, and leisure and work activities blended together in the daily routine.

Fun is also present in classic civilization:

- Greek theater, whose creation dates back to classic Greece, greatly influenced universal dramaturgy: there were renowned authors and large amphitheatres, where dramas and comedies were enacted;



“The Coliseum (completed in 80 BC) stands out in classic Roman culture and was the stage of many spectacles, such as combats between gladiators, hunting and theatrical presentations based on Greek mythology...”

- The Greeks also created the Olympics, which have today become the largest sporting event in the world. Conceived circa 776 BC, in honor of the Greek gods, especially Zeus, the original games mixed sports, celebration of the dead and the search for beauty and aesthetic perfection, particularly that of the male body;
- The Coliseum (completed in 80 BC) stands out in classic Roman culture and was the stage of many spectacles, such as combats between gladiators, hunting and theatrical presentations based on Greek mythology in which people and animals were killed (forbidden in the beginning of the fifth century AD);
- The expression “bread and circus” dates back to this era and refers to the Roman policy of distributing food and promoting fun events to the people in order to contain their dissatisfaction with the authorities: a mix of bloody spectacles and free bread;
- For both the Greek and the Roman leisure was considered the basis of happiness, but was reserved only to those who did not need to work.

In the Middle Ages not many options of popular leisure were offered, as most people lived in isolated rural areas, working long hours, and even large European cities were small for today’s standards (rarely over 100,000 people).

The Catholic Church, in particular, dominated the social and administrative life and the Christian moral restricted and prohibited many aspects of entertainment. This situation was made worse by the emphasis given to work, which didn’t leave much free time for leisure activities.

Still popular fairs / commerce in rural areas and small villages offered some fun and opportunity for social interaction, featuring traveling performers and theater troupes. Some board games, such as chess and checkers, began to be developed in the Middle Ages. There was also space for other leisure activities and pastimes, such as hunting tournaments.

With the Industrial Revolution – eighteenth and nineteenth centuries – the ideas of leisure and recreation started to gain steam, with the introduction of the concept of free time for leisure, and a new perspective of leisure and work.

The concept of leisure is directly connected to having free time for pleasurable activities unconnected from work. And this only occurred when the Industrial Revolution created more available time for workers thanks to the migration to urban areas and industrial mechanization, which decreased daily work hours, although it was still well above what it is today.

It is important to consider, however, that the Protestant moral of the Victorian Era and its praise of work ethics were striking in the early years of industrial society and also that most leisure activities were still reserved to the nobility, the only class with access to theaters and spectacles.

Leisure as a mass phenomenon only evolved with the growth of the working class, a consequence of the economic, cultural and geographical transformations provoked by the Industrial Revolution in the nineteenth century. In the twentieth century, the concept of leisure and fun gained even more value thanks to two important factors in the turn of the century:

- The introduction of international fairs and expositions (London, Chicago, Paris) in the second half of the nineteenth century – initially geared at scientific knowledge and with commercial goals, but that represented the beginning of leisure activities for the masses and eventually inspired the first amusement parks;
- Marx and the socialists started to question capitalism and the exploitation of the workforce; in 1880, Lafargue, Marx’s son-in-law, launched the controversial leaflet “The Right to be Lazy”, in which he defended workers’ right to leisure.

“In the late 1960s and early 70s the counter-culture and youth’s rebellion took center stage, rejecting work ethics and professional aspirations in favor of holistic values of pleasure...”



At this point, efforts were geared at the creation of a separation between the time for work and fun, with periods when workers would be liberated from the workplace, portrayed as oppressive and repetitive. The workers’ rights movement struggled for free weekends and paid vacations.

Throughout the twentieth century, leisure and recreation increasingly became a concern of the government and public institutions in the USA.

After World War II (in the 1950s and 60s), the definition of leisure was expanded, with greater awareness of its potential to promote general social well-being and even to remedy social problems.

This was the period in which TV consolidated itself as mass media, influencing people’s behavior and becoming a vehicle for their aspirations. Likewise, product marketing and

advertising as well as the entertainment industry experienced great growth and became structured in the business world.

In the late 1960s and early 70s the counter-culture and youth’s rebellion took center stage, rejecting work ethics and professional aspirations in favor of holistic values of pleasure, as a way to seek freedom from the status quo. Irreverent music idols such as the Beatles and alternative festivals like Woodstock are staples of this era.

These were symptoms of the beginning of what intellectuals such as Lipovetsky, De Masi and Bauman call post industrial or postmodern society, with more fluid, less rigid values, which characterizes today’s men and women.

In social terms, the 1960s introduced the birth control pill along with the racial and sexual revolutions, all of which had a great impact in terms of family values and structure.

In the late 1970s and in the 1980s the United States government increasingly saw leisure as a way to improve the quality of life of people – it was an element of Johnson’s “war on poverty”, with programs geared at children, the elderly and minorities, as well as incipient environmental concern. As stated before, at this time in Brazil, this type of concern was reserved to private initiatives, through entities such as SESI and SESC, and only recently leisure has been incorporated into public policy.

Starting in the late 1980s in the United States, this area started to gain attention from the private sector (also because the government stopped investing so much in leisure), with growing commercialization of leisure and tourism, culminating in today’s widespread use of leisure/fun in marketing in general.

The profound social modifications of this era, with a new concept of family and the issues of minorities and ethnicities impacted the habits and values associated with leisure.

At the same time, in the 1990s the impact of new technologies was felt, e.g., the personal computer, the internet and mobile phones, on leisure habits and daily life – movements that would become irreversible in the early twentieth century:

- The home invaded by computers and electronic devices;
- A great deal of free time spent watching TV and on the Internet;
- Computer / electronic games became a habit.

It should be emphasized that starting in the twentieth century the history of the entertainment industry is closely associated with the history of communications, in all of its channels, such as TV, cinema, radio, print and electronic media. This is especially the case for TV, still the most widespread mass communication channel.

The evolution of appeals and concerns manifest in the main American TV shows illustrating collective values, as pointed out by NBC’s executive Lauren Zalaznick in her 2010 TED³ talk, “The Conscience of Television”.

Zalaznick demonstrates how certain values displayed in TV series have changed through time, from 1960 to 2009, following the social, political and economic happenings of the times – and how television reflects Western psyche:

- 1960 to 2009: inspiration (dominating in 1960) versus moral ambiguity (dominating in 2009);
- Separating by decades with relevant transformations:
 - From 1960 to 1975: conformity (dominating in 1960) versus social criticism and irreverence (dominating in 1975);
 - From 1975 to 1989: fantasy/imagination (dominating in 1975) x unemployment (dominating in 1989);
 - From 1995 to 2009 – humor (dominating in 1995) versus trial/reality shows (dominating in 2009).

The development of this scenario, also influenced by crescent globalization and popularization of universal digital access culminates in the beginning of the twenty-first century, in a repositioning of the concepts of leisure, free time and work. The boundaries between what is work and what is fun are blurred — private life by the professional life and vice versa.

In the first decades of the twenty-first century some factors have contributed to special official and corporate interest in increasing the population’s opportunities for leisure: sedentary lifestyles; increase of consequent health problems such as obesity, diabetes and high blood pressure; changes in population profile, with increase of the elderly population and changes in family composition.

At the same time, as the idea that a healthy life includes space for leisure, especially physical activities, became commonplace, this became a priority in the agenda of Human Resources departments of many corporations.

Coherently, many of the efforts of brands today are concentrated on sponsorships and actions associated with well-being, health and sports/physical activities.

It is as if there is need to ensure the well-being of people outside the sphere of work: many are working at home, in alternative times and it is not possible to seek satisfaction in the professional life only – and even for good professional performance it is necessary for people to “know” how to have fun.

The result is that people feel that fun is under surveillance and no longer a right, but an obligation!

Rojek (2010) defends the idea that today leisure has become a variation of work and argues that people are expected to be competent, relevant and believable, not only in the workplace but also in their family relationships, with partners, children, parents and the community as a whole. For him, a politically correct posture demands effort, concentrated in people’s free time, which would transform leisure into something somehow “laborious”.

V – Relationship Between Work and Leisure Today

Fun today is omnipresent and has invaded communication and all aspects of life, accompanying brands’ attempts to gain space in all moments of consumers’ daily routine.

People’s virtual life, with massive adoption of social networks and remote communication has brought profound transformations to daily life and to the relationship between work and leisure. Particularly, the digital natives

start developing leisure activities in the virtual world with unprecedented ease.

Professional activities are clearly invading the time reserved for leisure, as work routines and locations become more flexible; this change in the concepts of space and time ends up making people available to work virtually all the time.

On the other hand, there is consensus regarding the right for fun and its importance for individual and collective well-being. Today it is commonplace to believe that in order to achieve a healthy workplace people need to know how to rest and have fun.

This generates a quest for balance between work and fun, something that is to a certain extent “demanded” from

people socially and by employing companies.

And there is constant tension between theory and practice – constituting a source of stress for people: it is necessary to balance professional dedication and personal aspirations, and to maintain some separation between work and the private life.

In Brazil, there are two factors that make such balance even more difficult to achieve: there is still some guilt left over from the moralistic idea that it is wrong to do nothing or have fun as opposed to conduct some productive activity; and Brazilians’ famous sociability makes the division between work and private life only theoretical, as social relationships end up playing an important role in company’s dynamics.

Journalist Adriano Silva has written about the first idea in Exame (“*Will someone teach me how to rest without guilt?*”), and the second idea is defended by psychologist Betania Tanure in a video-interview. Both are available online⁴.

For Tanure, Domenico De Masi’s concept of “creative idleness” is an idea that resonates in Brazil – even more than it does in Italy – for the importance of the social aspect here, and there is great contradiction between concept and practice. Much is said about creative idleness, balance between personal and professional life, people’s need for time, etc., but what we see in practice is the exact opposite: people working more and more hours and increasingly more focused on their professional lives. Information technology has contributed for this since it allows people to keep working, regardless of where they are.

De Masi (2000), who has been in Brazil many times, mentions Brazilian carnival as a positive example of creative idleness, and recognizes that the country’s identification with the concept – which, far from what the name may suggest, refers to the need to balance work, fun/play and learning/study, resulting in pleasurable work, or “creative idleness”. For De Masi this occurs during Carnival due to the cheerfulness, the pleasurable collective work and the community’s efforts in the preparation of the parades of the Schools of Samba – all of which result in a spectacle that entertains the masses.

It is interesting to note how the discussion of the boundaries between public and private reoccurs: how to separate, for instance, personal and work relationships? Social networks seem to be a public environment prone to blunders and inappropriate exposure of feelings, as many of the “friends” are actually people from the work environment (bosses, colleagues or subordinates) or even clients and suppliers.

It is not a coincidence that there are numerous articles in the media and blog posts about social network etiquette – coming from magazines and church, self-help websites, Human Resources, etc.



Brazilian carnival is a positive example of creative idleness

VI – What Do Thinkers Say – Theoretical Reference

It is important to point out the scarcity of academic books and materials directly associated with the themes leisure, fun and recreation. Most of the academic studies available focusing on leisure, fun and recreation are in the Physical Education field and, more recently, Tourism and Environmental Studies.

Many of the Brazilian works consulted present compilations of existing studies on leisure, suggesting that knowledge in this area is still being built and developed. Once again the presence of SESC and SESI must be highlighted, in this case as publishing entities and sponsors of the studies.

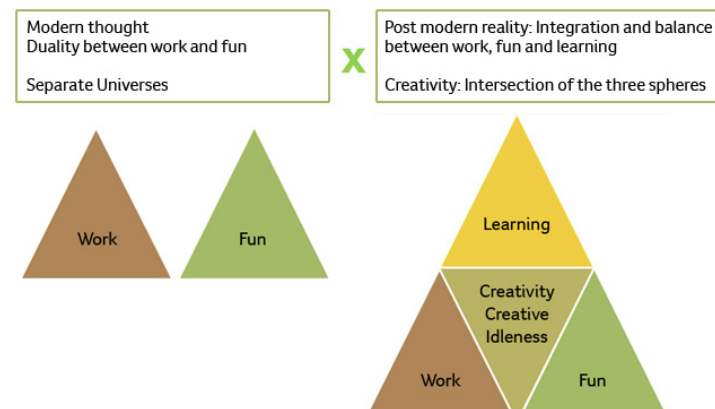
In the book “Os Significados Do Fim de Semana” (“The Meanings of Weekend”), Rhauna Damous shows an interesting study about the theme, in which she focuses on leisure in the context of the weekend, as opposed to “weekdays”, in which work dominates. The author, who is also a marketing researcher, makes a holistic contribution to the subject and explores the artificial division of work and leisure, specifically approaching “the weekend culture” and everything that surrounds these days of the week.

Most liberal sciences theorists representing contemporaneous thought and who are dedicated to study the postmodern world do not focus specifically on leisure and fun. One exception is De Masi, especially regarding the relationship between work, leisure and creativity, dealing with issues of idleness and, indirectly, leisure.

De Masi doesn't make an apology of idleness or laziness, but defends the need to balance work, leisure and learning. For him, it is important for people to conduct creative and pleasurable work, as he explains in a video-interview available online:⁵

“In creative idleness all these factors are together: work (which brings wealth), study (which leads to knowledge) and leisure (which brings joy). It is not the same as not doing anything, or free time, or laziness... I am against laziness. I am not lazy, at all”.

Some points made by De Masi are the great technological jump and transition from industrial to what he calls post-industrial society, with increasing reduction of work hours and need for re-education towards liberation from work and creative idleness. In post industrial society work no longer represents a central category, being replaced by available time and the ability to value it. Using these concepts, De Masi compares modern thought with postmodern reality, as exemplified in the following chart:



⁵<http://www.youtube.com/watch?NR=1&v=B8oRaCMxF6E>

Lipovetsky also writes in the same direction, juxtaposing the idolatry present in modernity to the future privilege of post modernity. This has profound consequences when we consider consumption and, more specifically, the duality of pleasure and work.

Although Bauman's work is theoretical and highly complex and not directly associated with the issue of leisure, it is a very important reference, as he is one of the most important theorists of post modernity, offering a foundation to understand today's worlds. He approaches the relationship between modernity and post modernity from the perspective of ethics, by constantly comparing the two, as post modernity is explained by the evolution it represents in relation to modern thought.

Bauman writes in a review⁶ of Chris Rojek's 2010 book, “The Labour of Leisure - The Culture of Free Time”, commenting on the author's emphasis on freedom: “(we) may learn what being free really means, how to practice the difficult art of freedom and what stops us from practicing it as we could.”

B – PROJECT DEVELOPED

I – Introduction

Taking into consideration the context described above, it is safe to say that fun is present today in people's daily lives, in brands' communication, in the workplace. The new paradigms of our times have altered the concept of fun and its meanings. What used to be a right, now seems to be almost an obligation.

With this a number of questions come up:

- Does the new routine (or lack of routine) bring more free time?
- Is having more free time fun?
- Is everything that is entertainment fun?
- To what extent can we mix fun and work?
- How can brands insert themselves into the universe of fun?
- If no one has time for anything, how to explain the demand for pastimes?

- How to explain hours of fun on the computer?
- Is to rest and not do anything considered fun as well?
- What is best, to be the ant or the grasshopper?
- Can you be the ant and the grasshopper at the same time?

In order to tackle these questions, Firefly Millward Brown has studied the new meanings of fun and leisure in today's world and how these perceptions are reflected in consumers' attitudes and behaviors.

To analyze this context, a broad desk research and bibliographic research was conducted covering today's main authors and thinkers dealing with the theme, along with a detailed analysis of the market and its movements.

An online research study was also conducted with young adults from different Brazilian regions: an IdeaBlog with 30 respondents – men and women from 18-35 years of age, distributed in the cities of São Paulo, Rio de Janeiro, Recife and Porto Alegre.

Individual ethnographic interviews with triads of friends were also conducted among consumers of various ages and social classes, along with interviews with trendsetters:

- 7 triads of friends in São Paulo (men and women between 20 and 35 years old)
- 3 ethnographic interviews with middle class families (including husbands and children)
- 2 interviews with women of 50+ years of age
- 5 interviews with trendsetters
- Blog com 30 young adults (18-25 years old) from different Brazilian regions (duration of 8 days of closed blog with exclusive recruiting)

II – Main Findings

1 – Omnipresence of the Theme “FUN”

Unlike the well-defined place it occupied in the past (and the opposition to the concept of “work”), the idea of “fun” today is broad, unrestricted and all encompassing. The omnipresence of fun can be noticed in the interviews, in respondents’ discourse throughout the research’s fieldwork. Fun today is a language, an aesthetic, a way to see life – and it represents the spirit of our times.

This became clear, for instance, in the first day of our blog, in which respondents were asked to post pictures that “best represented who they are”. All respondents posted images in which they were having fun, photos of friends and situations when fun was present and the basic theme. Fun is part of the collective identity of these young adults: to have fun is a way of life, and virtually its utmost goal.

At the same time, fun appears again and again as an aesthetic, the theme of advertisements, helping to sell anything from financial institutions to nail polish. If this resource seems commonplace today, it is important to remember this wasn’t always the case. In the 1960s, 70s, 80s and 90s, to sell and advertise products as diverse as banks, nail polish, shampoo, chocolate, powder detergent and fashion, it was not as natural to resort to codes associated with the universe of fun (such as the circus, children’s toys and fun aspects in general).

This is reflected, above all, in the attitude and promotional actions of brands, who have been communicating more and more with consumers through “fun”. This is true when they use a fun tone in actions in general, when the brand is associated with leisure activities or in more explicit promotional actions such as games, contests, videos, etc.

Reinforcing the point of the omnipresence of fun, we note in the interviews that the respondents feel somewhat pressured when it comes to this theme: it is as if they are not having as

much fun as they wished – as if it was not just a right, but a duty and “obligation” to have fun, regardless of the situation.

Sentences like *“I wish I could go out more”, “Sometimes I force myself, I drag myself to go out...,”* appeared over and over again among the respondents, even when young adults were describing their active night life.

There really seems to be social pressure to always be willing to go out, always have high energy, always be ready to have fun!

This leads to a sensation of a “permanent deficit” of fun, even among young people. It is as if they always “owe” something: they should be having more fun, going out more, partying more than they are in reality. Among older respondents, this is expressed a little differently and in clear opposition with the past: *“I used to party a lot”,* they say.

“If you only rest on weekends, you get to Monday and become guilty because you didn’t enjoy Friday, Saturday and Sunday more. Then you promise yourself that the next one is going to be different, it will be better, and it isn’t always”.

The current omnipresence of fun contrasts with a more austere past, in which extreme seriousness and formality were valued: today fun is a manner of collective expression



and identity – as illustrated by the “classic” pose of most pictures posted by the young respondents in the research’s blog, when introducing themselves and their friends:



(MORE AUSTERE PAST / TODAY: MORE THAN OMNIPRESENT FUN)

The changes in the position occupied by fun in people’s daily lives are reflected in the connections between fun and work through time: if in the past seriousness was also present in the workplace, there was clear definition of the roles. Today the limits are faint, and it seems that it is all the same thing and, judging by the decoration and fun resources of some of the offices, one would think that work has become fun as well!

Without going into what leads companies to take on this approach, we note that people, overall, are trying to adapt to this new configuration of work and fun, and the values associated with it.

2 – What Is Fun for the Respondents?

There is no doubt that fun represents today’s utmost desire and goal, but its definition is extremely subjective: what is considered fun for some would be regarded as “torture” by others.

In spite of this, there are many common aspects in the various conceptualizations and definitions of fun by the respondents. They always talk about:

- Distractions / passing the time / tuning off;
- Resting / relaxing;
- Breaking the ice / “hanging loose”;
- Recharging the batteries / “connecting to one’s essence”, with “yourself”.

It is, in fact, a broad concept, which may include different types of sensations, variations of pleasure and, therefore, may manifest itself in different moments, situations and in different ways.

Thus some dimensions can be juxtaposed in the definition of fun, from the viewpoint of the audience researched: individual versus collective, physical versus mental, introversion versus extroversion, spending versus recovering energy.

Having pleasure as the main reference and a concept that is impossible to separate from the idea of fun, there is a wide range of associations to the theme, from individual situations, to romantic ones, to occasions with friends and family, to professional accomplishments.

- Sensuality, seduction, eroticism;
- Risk, adventure, adrenalin;
- To discharge energy, physical sensation of relief;
- Total freedom;
- Pleasure of surprise, the unexpected, humor;
- Intimacy, being with oneself;
- Being able to connect with one’s own thoughts
- Distractions, relaxation, forgetting about problems;



- Joy from time spent with family and friends;
- Being with the family, sensation of coziness, affection;
- Belonging to a group, nucleus;
- Being able to “be yourself”;
- Satisfaction in finishing/accomplishing something, “getting the job done”;
- Power, status, success and victories.

3 – New Meanings of Leisure

This study made it clear that there is openness to new ways to have fun. People are paying attention to the fun that permeates their daily routine and invades their lives, and are searching for “gaps” in the day-to-day, looking for moments and almost “instants” of fun.

They are looking for fun in small things: grooming can become fun, lunch with work colleagues can be fun, a relaxed pause from work and even commuting (car, bus, train) can include ways to have fun.

People today look for tools that enable these fun moments. Traditional “non fun” can be fun – the unexpected can be fun. The “non-party” can be fun.

These are moments of escape of their own device from the rushed daily routine they face every day, as it becomes clear in this statement by one of the respondents: *“Nowadays you either find a way to have fun in between all your obligations or... what kind of life do you have?”*

The trend, therefore, is the INTEGRATION of fun into virtually everything, including work: *“I need to work with something I like, otherwise I get sick”.*

Or, as stated by one of the trendsetters interviewed, who turned her hobby into her job: *“All the time that I am working I am having fun”.*

Thus it becomes clear that, more even than integrated, fun is truly omnipresent, appearing as our respondents’ utmost desire, almost a personal goal. They say they look for fun in the small things, in the daily routine, as well as the biggest goal in life.

Some points in greater detail

Three aspects stand out in terms of the meanings of leisure for the audience researched:

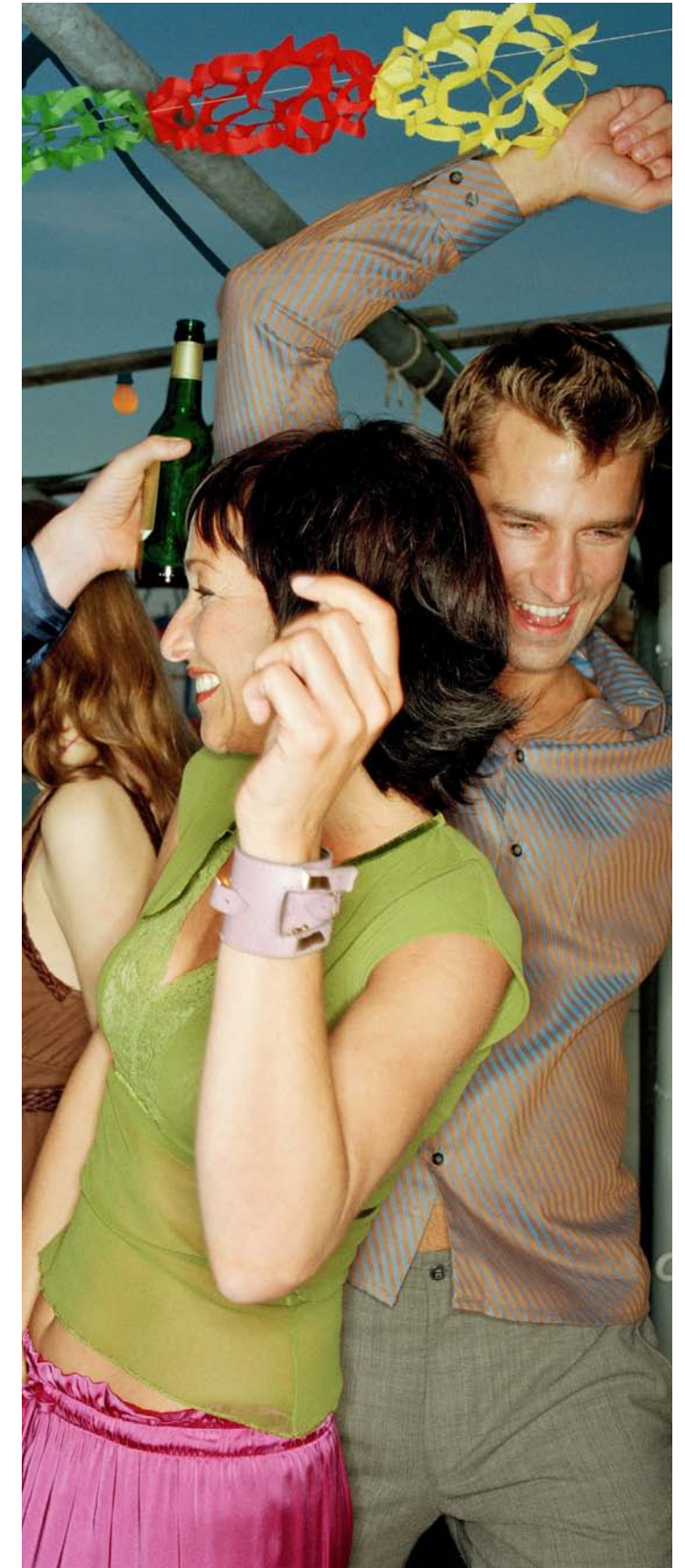
- I. Idealization versus reality
- II. Expansion of meanings: fun as social differentiator
- III. A theme filled with contradictions

I - Idealization Versus Reality

There seems to be a number of stereotypes that come to respondents’ minds when we talk about fun, with images that suggest great emotion, euphoria, large groups of cheerful people, outdoor recreation, parks, tropical landscapes, the beach, sunshine, etc.

In spite of the clearly aspirational content associated with the theme, what we note in fact is that more simple modes of fun are consistently present for respondents in practice and that people value what can be called “possible fun” – present in small and constant doses in their regular daily routine and that take some effort to identify and enjoy.

In the words of one of the respondents, *“you can’t be ‘wow-ed’ all the time”*, a statement that reflects the general quest for a more simple lifestyle and habits, in an attempt to enjoy various pleasurable moments as they present themselves.



- It is increasingly common for people to spend a lot of time on Facebook (numbers indicate growing adoption and numbers don't lie!), but when asked about how they have fun, respondents forget to mention social networks. Symptomatic?

4 - Particularities of the Targets Approached

The results of our research was consistent and the analysis points to both a common substrate among all targets of the sample and coherent trends in the information collected in the field and those detected in the scenario and bibliography.

Besides the previously mentioned aspects, it is important to point out some particularities of specific segments of the sample:

- Among lower social classes (B and C), there is even more emphasis on the quest for pleasure. Recently acquired access to some consumer goods and its novelties are strong drivers: they are attracted by offers, and also demonstrate remarkable energy and willingness to enjoy the fun side of consumption and brands!
- The younger the respondents the larger the circle of friends and the greater the social pressure – for them, fun is part of their collective identity;
- Middle-aged respondents also present willingness to have fun, but there is not enough offer – they feel excluded of some spaces or outings;
- For families, fun is focused almost exclusively on kids – the level of stress and exhaustion reaches its peak when the children are small, and there is less space left for leisure in this phase;
- Particularly, women (especially moms) all include “me-time” as part of their definition of fun. Introspective moments are important for men and women, of course, but women seem to value more of everything that is associated with the idea of

“taking care” of oneself. For instance: they value moments of care of their own body, at the salon, relaxing massages, spas, etc. They consider these occasions genuinely fun moments.

- For women, these introspective moments don't necessarily have to be associated with beauty / grooming. It can be a walk alone at the park, listening to music in the car while driving alone, reading a book on the subway, etc.
- Men and women have very similar perceptions of the theme, but men tend to place this connotation of personal fun on sports. Many of the male respondents are joggers, for instance (as are many of the women, by the way). Some practice combat sports, others play ball with friends. These are “sacred” fun moments for them.
- In the cities by the sea (Recife and Rio de Janeiro), the word fun is highly associated with outdoor activities and sports in general; in São Paulo and Porto Alegre, on the other hand, it is more common to first associate fun to going out at night with friends and attending parties in general. These differences appear only in the first associations, and later all regions end up making very similar associations.

5 – What Are the Brands Doing

The universe of associations to fun is broad and has been used by brands on many levels, as has been exemplified a few times so far in this work.

In recent years, the volume of initiatives from brands in various sectors involving fun appeals has been growing remarkably and involves a wide range of possibilities, which we can point out:

- Actions in POP and experiences with brands/ products;

- Special spaces and events, where the brands promote sponsorships or “experiences”;
- Marketing actions focused on leisure and fun;
- Conferences and meetings about leisure;
- Fun as a theme in advertisement;
- Contests and actions involving the creation of something “fun”;
- Campaigns and actions focused in sports and leisure;
- Actions involving social networks, blogs and remote applications;
- Games as point of contact;
- Special initiatives and events in theme parks;
- Merchandising and launch of products through films and soap operas;
- Actions involving music and music events;

Fun manifests itself in many ways in this universe, especially in advertising, in a recurring way and assuming different roles: it appears as the central theme of multimedia and interactive campaigns, it is revealed in actions that involve consumers in cultural contests or play and manifests itself in “fun” appeals – that are sometimes surreal.

Some advertising actions deserve special attention, as they involve consumers in an interactive way in creative activities with an explicitly “fun” approach, such as contests that mobilize the audience through various stages, usually through electronic media. A good example is the initiative by Volkswagen in Sweden, “The Fun Theory”, a contest of ideas to reinforce sustainable attitudes and behaviors in a fun way (<http://www.thefuntheory.com/>).

There are also a number of products with fun appeal, as is the case of household items and kitchen utensils with unconventional shapes.

In the virtual universe of games, blogs, social networks and remote applications, fun plays a highly relevant role and there are numerous initiatives and actions of brands utilizing the possibilities from this type of resource. The access to the Internet and mobile communication platforms is described by many as one of the most popular channels for fun today.

Particularly, marketing initiatives from brands from various segments in the creation of games constitute one of the most consistent trends today, be it as a fun aspect of multimedia actions, or as a way to teach consumers to use a certain product or reinforce its features. And manufacturers associated with the sector are always present in special events and sponsorships.

With high expectations generated by the 2014 World Cup and 2016 Olympics, both to be hosted in Brazil, there is an increasing number of initiatives from brands through sponsorships and actions in the area of sports, regardless of direct involvement in the sector. The participation of brands in events such as runs and marathons is also noteworthy, besides traditional sponsorship of the broadcast of matches of different sports and auto racing.

Brands are also present in event sponsorships, places and activities that encourage the practice of sports by the general population, through runs and competitions, associating fun and leisure with concerns about health and well-being.

In direct association with activities that are almost synonymous with fun, the presence of brands in music events and theme parks is very frequent, as are actions that promote relationship with the public involving music and toys, through shows, contests and interactivity in social media – such as the endless number of sponsorships and actions carried out during Rock n Rio 2011.

Product placement and launching of products in entertainment pieces such as films, TV shows and soap operas, continues to be used – and many criticize what

they consider an “exaggerated” volume of brands in some cases, such as in the classic example, Spielberg’s “Back to the Future” trilogy.

Besides the whole range of fun possibilities exposed in terms of marketing actions, consumption itself has become more “fun” through different actions on POP that explore the concept of brand experiences, where the focus shifts from the product to the consumer, enabling a range of positive sensations to be associated with the products during the purchase. Stores go from points-of-purchase to points-of-relationship, valuing elements such as service, comfort, quality and convenience, as well as providing fun. This is the case of the chain Globetrotter, in Germany, dedicated to sports and adventure articles, as well as other stores covered in an article published by Exame magazine in October 2008 (<http://exame.abril.com.br/revista-exame/edicoes/0928/noticias/a-loja-virou-parque-m0168449>).

The creation of Cultural spaces that provide visitors with fun, entertainment and contact with novelties from manufacturers, is an initiative launched by some brands in shopping malls and megastores a few years ago, and that has been expanding in large cities and tourist towns. Good examples are Veja São Paulo’s Cultural Space and, more recently Veja Rio de Janeiro. Aside from providing contact and experience with the brand that is creating the event, there is opportunity for numerous sponsorships from brands and products that may or may not be associated with this universe. The space first set up in 2004 at Riveira de São Lourenço was the brand’s first initiative (<http://rivieradesaolourenco.com/area-,1255.html>).

Architecture and design expos, such as Casa Cor, are similar to this type of initiative, for the fun involved and the space available for sponsorships and experience with products and brands.

In addition to the relevant role that fun plays in the world of marketing and advertising, fun as a sector also represents

powerful business, moving considerable capital and employing a huge number of people: included here are, among other businesses, the circus, communication media such as TV and film, the world of digital communication and theme parks.

In all these sectors the inclusion of brands is clear and growing – through traditional sponsorship and promotions and, more recently, interactive and multimedia actions. Businesses associated with fun represent opportunities for brands to be in touch, make contact and establish relationships with their current or potential consumers.

5 – And How Does the Public Perceive What the Brands Have Been Doing?

Respondents’ perception about the many efforts made by the brands, exposed in the previous item, is blurred and not really well structured: brands take part in fun moments, are inserted in this complex context, speak the language and mimic it, but almost disappear in such a diverse and chaotic scenario filled with so much stimuli.

It is safe to say that, in the context of fun, brands are both omnipresent and invisible.

Both in the blog and in the ethnographic and triad interviews, it was necessary to prompt respondents to talk about brands, and there was clear difficulty remembering specific actions and services.

It is not easy to have visibility and stand out in this context, and what we see is that:

- The brands go virtually unmentioned spontaneously as part of this context (as opposed to what was expected while investigating the actions, events and sponsorships);
- Consumers tend to get the actions mixed up, minimizing and undervaluing them: in the end, it

is as if everything was just about “free samples”, even after being exposed to well elaborated and complete “brand experiences”;

- Oftentimes there is some “laziness” in understanding complex mechanics or those that rely on interactivity and movement on the audience’s part -

“You have to get this code here, send a text message there, access Facebook, ‘like’ the page, ‘do a headstand’, collect the packs, post it on YouTube, make up a recipe, ha ha ha!!!... It’s too much!”

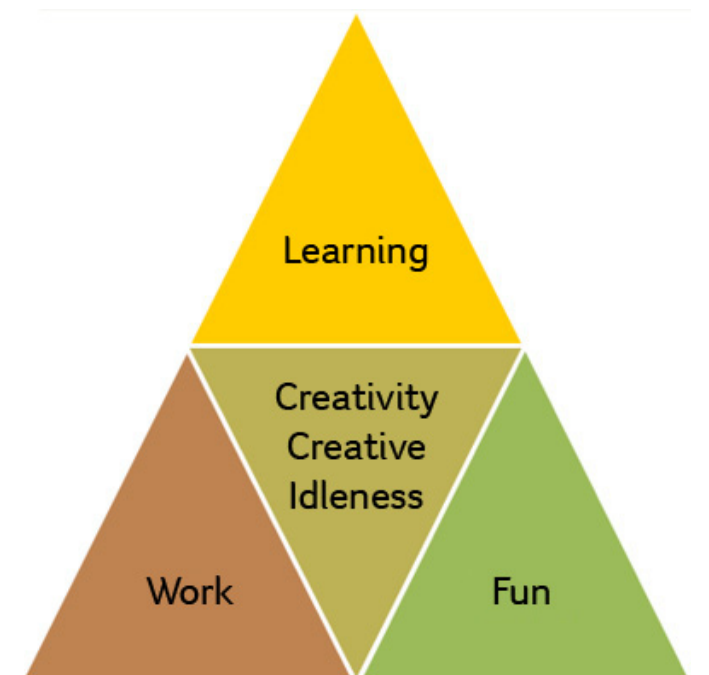
There is great competition for the public’s attention, which can become aggressive even when it involves the idea of fun in brand initiatives.

This is made worse when there are simultaneous actions in the same space / event / place and the diversity and number of stimuli can disperse consumers, and also when the choice for cost/return leads to places of intense flow of people, which doesn’t favor experience – too many people, difficult to navigate, understand the action’s dynamics, visualize the whole, etc.

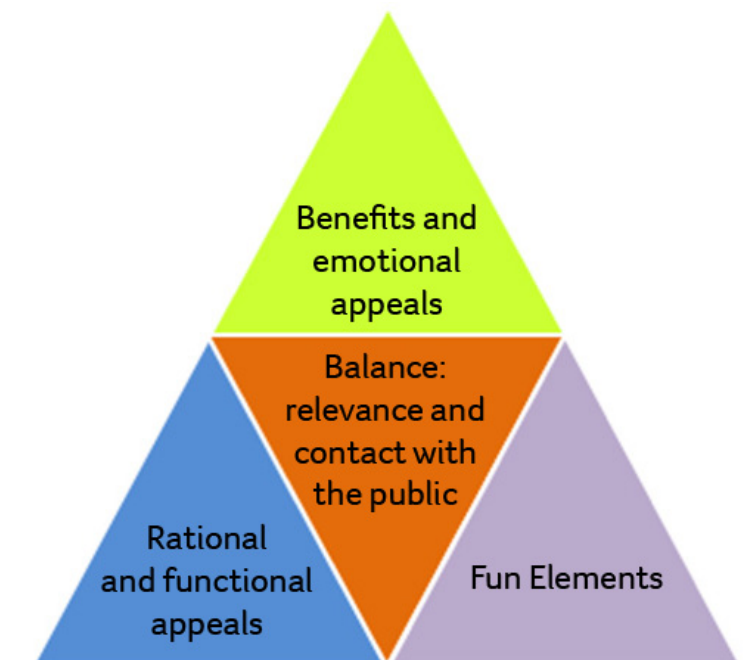
C - CONCLUSIONS

How so we understand and react to consumers’ difficulties assimilating brands’ efforts to appropriate the strength of the appeals contained in the idea of leisure and fun?

One way may be to reflect on the role of Fun in the contemporary world, and for this it is useful to return to Domenico de Masi’s graphic for postmodern reality, in which he defends that creative and effective solutions can only arise as the result of integration and balance of three dimensions that in traditional modern thought are separate or even opposed to each other: work, fun and learning.



Transferring De Masi’s reasoning to the universe of brands we can consider three elements to reach consumers through communication or in specific actions: the functional and rational levels, the benefits, and the fun elements.



These three levels need to work in a balanced way in order for the action to be relevant to consumers and to be able to establish effective contact with the desired audience.

In this sense, the potential for actions to be relevant and reach consumers comes from the balance between the three types of elements – an action can't be just fun, and the appeals cannot be exclusively functional or emotional.

This study has allowed us to identify some “traps” involved in the use of “fun” in communication and actions, pinpointing what should be avoided to better connect with consumers in this scenario.

Brands' 7 Capital Sins in the Universe of Fun

The concept of fun is a social construction and as such it is extremely subjective. But it is also very powerful: it is what moves people and what makes the difference as far as brands connecting with people on an emotional level:

We live in the era of collective loneliness. Fun is the escape for increasingly eager and restless people. The brands that will survive are those able to satisfy this voracity in a unique, different, creative – and fun way, of course!

- 1 Ultra-complexity
- 2 Absence of tangible benefits
- 3 Excessive fragmentation
- 4 Obsession in having the brand as the protagonist
- 5 (Veiled) desire to speak to everyone
- 6 Disconnection from the true needs and desires of the target market
- 7 Believing in the mantra “We don't spend 1 cent with media”

End Notes:

¹ <http://www.catupiry.com.br/index.php/empresa>, accessed in 12/02/2011

² Dumazedier, French sociologist and international authority in leisure, tourism and fun, and who visited Brazil a number of times in 1960s. Among other activities, participated here of conferences and talks promoted by SESC, having been (see continuation of footnote on next page) invited by Brazilian researcher Renato Requiça. Requiça was interviewed for this paper and led the studies that were the basis for SESC's great efforts to create state of the art leisure facilities for the working class.

³ http://www.ted.com/talks/lauren_zalaznick.html, accessed in 11/29/2011

⁴ Respectively, <http://exame.abril.com.br/rede-de-blogs/manual-do-executivo-ingenuo/2010/01/26/215191> and <http://www.youtube.com/watch?v=c9eSjj5sZ5g&feature=related>, from www.abiliodiniz.com.br, accessed in 12.05.2011.

⁵ <http://www.youtube.com/watch?NR=1&v=B8oRaCMx6E>

⁶ [http://www.uk.sagepub.com/books/Book231552#tabview=reviews,accessed in 12/03/2011](http://www.uk.sagepub.com/books/Book231552#tabview=reviews,accessed%20in%2012/03/2011)

Bibliography and References

BAUMAN, Zygmunt. *Vida em fragmentos - Sobre a ética pós-moderna*. São Paulo: Zahar, 2011

CANEVACCI, Massimo. *A Cidade Polifônica*. São Paulo: Nobel, 2000

DAMOUS, Rhauna Nemer. *Os Significados Do Fim de Semana*. São Paulo: Alexa Cultural, 2003

DE MASI, Domenico. *O Ócio Criativo*. São Paulo: Sextante, 2000

DE MASI, Domenico. *A Sociedade Pós-Industrial*. São Paulo: SENAC, 1999

DUMAZEDIER, Joffre. *Sociologia Empírica do Lazer*. São Paulo: Perspectiva, 1979

ESOPE. *Fables*. Paris: Les Belles Lettres, 1925/26

GOLDSTEIN, Norma Seltzer. *Releituras de uma fábula: paródia e intertextualidade*, in CANIATO, Benilde J. & MINÉ, Elza (orgs.). *Abrindo caminhos - Homenagem a Maria Aparecida Santilli*, São Paulo: Via Atlântica. Pos-Graduação em Estudos Comparados de Literatura de Língua Portuguesa, v. 1, p. 452-456, 2002

LAFARGUE, Paul. *O Direito à Preguiça*. São Paulo: Claridade, 2003

LIPOVETSKY, Giles, SEBASTIEN, Charles. *Os tempos hipermodernos*. São Paulo: Barcarola, 2004

LOBATO, Monteiro. *Fábulas*. Rio de Janeiro: Globo, 2009

McLEAN Daniel D., HURD, Amy, ROGERS, Nancy Brattain. *Kraus' Recreation & Leisure in Modern Society*, 7 edition. London: Jones & Bartlett Publishers, 2004

MARCELLINO, Nelson Carvalho. *Estudos do lazer – uma introdução*. São Paulo: Autores Associados, 1996

DESAI, Philly. *Methods beyond interviewing in qualitative market research*. London: Sage Publications, 2002

GUNKEL, Josh, SMITHEE, Ben, BRAILSFORD, Tom – *Utilizing Social Media to understand people* – <http://www.slideshare.net/bwsmith/using-social-media-to-understand-people-8634939>

KEEGAN, Sheila. *“Qualitative Research – Good Decision Making Through Understanding People, Culture and Markets”*, London: MRS – Kogan Page, 2009

MILLER, Thomas; WALKOWSKI, Jeff (editors). *Qualitative research online*. Madison: Research Publishers, 2004.

MURPHY, Renee – *Mining Conversations in Social Media for Qualitative Insights – QRCA Views*, Spring 2011

REQUIÇA, Renato. *Conceito de lazer*. Revista Brasileira de Educação Física e Desporto. N.º 42, pp. 11-21, 1979

ROJEK, Chris. *The Labour of Leisure - The Culture of Free Time*. London: Sage, 2010

SIQUEIRA, Raquel. *Pesquisa de Mercado*, in *Hiperpublicidade*, PEREZ, BARBOSA (ed.), Editora Thomas Learning, São Paulo. 2008

SIQUEIRA, Raquel, PEREZ, Clotilde – *Observatório de Tendências: o uso da metodologia bricolage no estudo de tendências comportamentais e de consumo*, in ebook de Casos do II Encontro Brasileiro de Pesquisa e Análise de Dados Quantitativos e Qualitativos, São Paulo, 2009

TURINO, Célio. *Na trilha de Macunaíma: Ócio e trabalho na cidade*. São Paulo: SENAC, 2006

ZALTZMAN, Jay, LEICHLITER, Betsy - *Choosing among today's qualitative options* – in *New Qualitative Research Methods and Tools - Greenbook - Spring 2011* – www.newqualitativeblog.org

Authors

Marina Fernandez

marina.fernandez@fireflymb.com

Director of Qualitative Research

Raquel de Oliveira Siqueira

raquel.siqueira@fireflymb.com

Vice-President of Innovation, Qualitative Research

www.fireflymb.com

