

Interaction design for the development of an approach between product brands and digital influencers

Helena Rodrigues de Paula, helenardp@gmail.com. Master's degree egress in Creative Economy Professional Master's program at ESPM Rio. User Experience Lead at Bemobi, BEMOBI.

Eduardo Ariel de Souza Teixeira, eariel@espm.br, ESPM, Rio de Janeiro, Brazil. Professor and researcher in the Creative Economy Professional Master's program at the LAB 3i laboratory and also at the Digital Experience research observatory.

Abstract

The aim of this research is to gather information and inputs for the planning and development of a digital product (interface) that will be able to improve the relationships between digital influencers and brands. To achieve that goal, we used key concepts such as social networks, digital influencers, brands, interaction design and interface usability. We also studied a focus group composed by users of social networks who did not feel influenced by them. At the same time, we did semi-structured interviews with people that are influenced by social networks, in order to understand the behavior of these profiles. Finally, we took into account the behavior of digital influencers and their recruiters in order to understand the process of how the profile is chosen, as well as the recruitment, selection, follow-up and metrics, in order to identify their needs. Then, the collected data served as input for the creation of personas and scenarios that made it possible to draw a complete picture about the main user, which allowed us to design the tool. The materiality occurred through the product sitemap design, as well as the main streams and wireframes of the most important screens. The objective was improving the relationships between digital influencers and brands.

Keywords: Digital Influencer; Social Networks; Interaction Design.

1 - INTRODUCTION

The development of society and communication technology is mutual, one changing the other simultaneously. Hardware technology evolves rapidly, users increasingly become demanding and "dependent" on it. Just as it happened in the past with writing and electricity, new technologies evolve to become invisible in the environment and ubiquitous, interacting with users in their cars, appliances and even clothes (PINHEIRO, 2007).

According to the annual report released by Facebook (State of Connectivity 2015), the number of Internet users worldwide grew 200 million in 2015, totaling 3.2 billion people connected. This growth has been consistent and can be justified with increased use of portable devices such as notebooks, tablets and smartphones.

Brazil ranks fourth among the most connected populations in the world, falling behind only China, India and the United States. It is worth mentioning that the device most used by Brazilians for access is the smartphone, accounting for 45% of the national index (GfK Connected Consumer Index 5th edition).

These portable devices effectively represent the extension of the human body to the virtual, as evidenced by systems, technological applications of high persuasive potential, with social networks as the main product in prominence, which enabled not only worldwide communication but have also allowed any user to become a content generator.

In this context, where there is the possibility for each individual achieve great exposure somewhat easily, whoever is able to produce any content regarded as having greater relevance, will end up attracting interest from a larger number of people, and therefor, will gain a certain "power" of influence over the followers, and such "power" is highly coveted and seen as a good opportunity for those brands wishing to be closer to their respective target audiences; such people having such "powers" will then became the so-called: Digital Influencers.

According to a study carried out by YOUTPIX, there are some classifications that will divide such Digital Influencer in 3 categories:

- Alphas: those who are able to create trends, who have the potential to launch trends and gather a large volume of followers;
- Betas: those who are trends disseminators in a more spontaneous way;
- *Mainstream*: those who consume and replicate the trends.

In this way, brands are now designed to reach out to these Digital Influencers and tighten their ties with them, but to do so, they need to find out who they are, and who are the ones that best fit the values and thoughts that your brand conveys. In this context, this article questions how brands interact with digital influencers, the value perceived by brands in “using” these individuals as channels for brand exposure, campaign launching and product. To understand how a tool designed to facilitate their rapprochement would be.

This research starts with the key concepts of the project: Internet, brand communication in digital environments, social networks and digital influencers, besides interaction design and interface usability to explain why they are relevant and essential applied to a product. In the sequence, such methods and techniques that account for the mapping of functionalities for a future interface creation are discussed. These techniques include: focus group and interviews. They were employed as fundamental steps to help the public to understand, as well as their routine, goals, frustrations and how they would be using the interface.

2 - THEMATIC DESIGN

2.1 - Theme

A theme of interdisciplinary nature was chosen, starting from a greater exposure of the user to the world of digital products and social networks. In this way, ordinary people started to generate content for other people who, in turn, would disseminate to others.

As a result of this, the interest of the brands in being present in the daily life of these influential users comes up, where they increasingly seek to appear in such "channels" and to be closer to their respective target audience.

The "Digital Influencer" provides the link where technology, brand strategy, and target audiences overlap. How brands would be able to find the ideal Digital Influencers in line with their strategy and image would be today the real deficiency.

Based on the study of related areas, such as experience, strategy and communication

design, the research will focus attention on the development of a digital product capable to meet this need, as well as on helping narrow the conversation between brands and influencers.

According to Lakatos & Marconi (2003), the theme in a research is that which one wishes to prove or develop. This is a difficulty, still unresolved, that needs to be accurately identified for later critical evaluation.

Based on this definition, the theme of this research can be defined as: "Use experience for product of approximation between Brands and Digital Influencers".

2.2 - Starting question

How would it be the interaction design of functionalities of a tool capable of facilitating the approach between brands and Digital Influencers?

2.3 - Justification

A survey by *PricewaterhouseCoopers* (PwC), found that 77% of Brazilians had their recent purchasing decisions directly influenced by social networks.

This data alone calls attention, but when compared to the world average, it becomes impressive. The survey, which interviewed nearly 20,000 consumers in 19 countries - the United States, Canada, Chile, Brazil, United Kingdom, Switzerland, France, Germany, Denmark, Russia, Belgium, Italy, the Middle East, Turkey, South Africa, Japan, China, Australia and India - between August and September 2014, found that the global average impact of social networks on consumer's buying decisions is 62% versus 77% of Brazilians.

As a result, brands' interest in such channels increases more and more. Advertising, which has always sought ways to persuade and delight its public, has seen social media and blogs as a way to get close to potential consumers. According to a survey by BR Media Group, it is expected that in 2016 companies will invest 30% more in communication strategies using Digital Influencers. Therefore, the socioeconomic moment in which we live, the consolidation of the market, the transformation of the digital media and the ways to relate to them, together with great the real time access to information in a global scale, will contribute to the feasibility of the studies needed for my research.

Accordingly, understanding how people relate to digital influencers and how brands can take advantage of this is an essential step in understanding how a tool can narrow the relationship between them.

By understanding people as agents capable of generating content and impacting a mass, digital influencers become potential channels for brands. The study of this interrelationship has the potential to foster an evolution that permeates the technological and behavioral aspects of our society, as well as contributing to a new era of communication.

2.4 - Objectives

The Objective of the research is to gather information and elements for the planning and development of a tool capable of narrowing the relations between Digital Influencers and Brands.

3- THEORY FRAMEWORK

3.1 - Social networks

The emergence and improvement of the Internet's social network, where relationships between individuals have become more diversified, which makes access and search for information more precise and easier, just as mobile-based (communicational technologies), becoming extensions of man and allowing access to people and information everywhere, have caused several impacts on society, changing it and altering it.

According to the Social Media Update 2016 survey, Facebook is the world's largest social network, with 79% of Internet users registered (75% of male Internet users and 83% of female Internet users). The vast majority are in the age group of 18 to 29 years. Then, the second most used social network is Instagram, with 32% of Internet users (26% of the men who use the Internet and 38% of women who use the Internet), covering the more active 18-29 years age group (with 59% of users).

Contrary to the information sent to traditional media, news in digital format provides more opportunities for wired people to interact with journalists and the authors of stories and

contents, making it possible to share their views and experiences in general.

In this context, we can apply the comparison Manuel Castells (2003) made between electricity in the Industrial Age and Information Technology today, stating that the Internet can be equated with both the electric grid and the electric motor, due to its ability to disseminate information through every domain of human activity. Also according to the author, "the Internet is a means of communication that allows, for the first time, the communication of many with many, at a chosen time, on a global scale". A social network is defined as a set of two elements: actors (people, institutions or groups, network nodes) and their connections (interactions or social ties) (Wasserman e Faust, 1994; Degenne e Forse, 1999). Raquel Recuero (2009) states that a network is thus a metaphor for observing connection patterns of a social group from the connections established between the various actors. The network approach thus has its focus on social structure, where it is not possible to isolate social actors or their connections. So, with all that potential, social networks and blogs have become sources of search among those people who are looking for more information about a product before purchasing it.

The consumer's interest in researching information in an "informal" source such as a blog, for example, is often due to the fact that the consumer is approaching and identifying the "normal" person on the other side of the content.

This ends up generating a bond, an approximation, and a greater sense of trust: "he is like me, he would not lie to me". Today we are bombarded by information whose credibility we often suspect, it will be very easy

3.2 - Digital Influencers

The possibility of greater user exposure in the world of digital products and social networks, along with the ease of content creation, change "ordinary people" into "product" agents for others who in turn disseminate to others. The logic of this "one to many" and "many to many" message can be compared to word-of-mouth marketing.

According to Shirky (2010), we are currently experiencing a "revolution" centered on

the shock of including amateurs as producers, a scenario in which we no longer need to ask for help, nor even permission to professionals to say things in public, and for this reason, it is necessary to rethink the basic concept of media. It is no longer something we only consume apathetically, but rather, something we actually use, interact and transform. And this results precisely in the breakdown of pre-established concepts about the media, since the old (consumption-only) model begins to have less meaning.

Digital networks are causing the fluidity of all media to increase, where the old choice used to be between one-way public media (books and movies, for example), or two-way privately owned media (such as telephone), now undergoing expansion and including a third option, the two-way media that works on a scale of both the private and the public. All production, information and content can now slide from one to the other. One single book can stimulate one single public discussion in a thousand simultaneous places, an e-mail conversation can be published by any of its participants, and anywhere if through a mobile.

In this context, a new concept related to behavior also emerges, namely "connected individualism". According to Rainie & Wellman (2014), this connected individualism has extended its reach throughout the Internet, by obtaining new tools that enabled the creation of content, search for information, formation of groups that meet their needs and ease in making themselves heard in various networks, to whom it may concern. Thus, it is now possible for anyone to become an author within the universe of Cyberculture through the free process of creation and sharing in a network.

As defined by Lévy (2000), the communication is now horizontal and public, we can refer to the fruits of Web 2.0, such as social networks, photoblogs and blogs, which have gained worldwide support in the last decade because they provide spaces that would allow proliferation of own content or the execution of a collective material. That is, a talent that in the past could easily be misused, or even never discovered; today, it is easily projected onto the net to reach a large mass. As a result of that, the interest of the brands in being present in the daily life of these influential users comes up, where they increasingly seek to appear in such "channels" so as to be closer to their respective target audience find positive information about a product on the product's page and the official brand's page, it is clear that this is an environment where negative points will never appear, but in a context which has the approval

of a real person that the follower admires, the story changes sides.

Such digital influencers are liked by the followers, and have seen references within the subjects they follow (fashion, health, beauty ...), so the credibility associated with their image is very high and they have the multiple social channels that exist today (YouTube, Instagram, Snapchat), the followers practically "live" the life of the influencers because of all the record involved. Thus, by understanding people as agents that generate content and impact a mass, digital influencers become very interesting and potential channels for brands. Thus, it seems that the "Digital Influencer" provides the link where technology, brand strategy, and target audiences overlap. Technological devices allow for greater dialogue, especially with public characters that were previously impossible to achieve.

3.3 - The interest of brands

According to Lévy (1999), the three principles that guided the initial growth of cyberspace were: interconnection, creation of virtual communities and collective intelligence. Where it still considered that interconnection would be, one of the ideas, or even the strongest points in the origin of the cyberspace. For cyberculture, connection is always preferable to isolation. Connection itself is an asset.

Because of all this ease of exposure on the internet, and after the arrival of the mobile (also easy to stay connected at all times), the main content creators end up having a high power of influence on their follower mass. They are "normal" people, dear ones, and they possess a great "seal" of credibility and trust, thus becoming a channel that the brands increasingly wishing to be present.

Indirect Marketing, which is based on the insertion of advertising in the midst of the content of programs or even films, for example, has been used for decades, and advertiser-financed media (MFA) is a natural evolution to this concept.

Marketers love Indirect Marketing because in a media environment, where it is increasingly difficult to get people to pay attention to anything (especially to advertising), this method works as a loophole within the presented scenario. According to a study developed by Microsoft and released in 2015, the average people's attention time fell from 12 seconds in

2000 to 8 in 2013. This drop in concentration level puts humans simply below even a goldfish (which is able to stay alert for up to 9 seconds). According to the survey, this decrease is a result of the mobile revolution. The arrival of smartphones and tablets has spread the connection to the digital environment steadily.

In this scenario, we cannot simply skip Indirect Marketing because we cannot help but watch it without losing part of the original content, and that's where the big insight of the model lies: the brands take ownership of the context of the digital influencer's content as a means to have their brand exposed, the follower wishes to consume the influencer's content, so it ends up also consuming the exposed content of the brand. In addition, Castells (2003) states that Internet culture is the culture of its creators, formed by a set of values and beliefs that formed the behavior, as well as the behavior patterns that generated the habits that are replicated, both by institutions and by individuals. Culture is the collective construction that transcends individual preferences and influences the practice of the individuals in its environment and divides the culture of the Internet into a structure divided into four layers that, together, will contribute to the ideology of freedom disseminated across the network.

The idea that users do not have a "second life" or even a "second personality" is advocated by Raiei & Wellman (2014), who assert that real and online interactions are always intertwined, proving ways of communicating through message, email, Facebook dialogues and posts or direct posts on Twitter are present in the daily lives of many users who want to stay connected.

Thus, the "online image" of the influencer ends up simply being an extension of its "offline image," and this ends up becoming that which is most valuable for the brands, it is precisely the context of the Digital Influencer, the values that it exhales, and the people it inspires, which brands want to take advantage of, thereby becoming also an extension of the influencer's world.

3.4 - Interaction Design

Interaction design, according to Rogers, Sharp and Preece (2005), is the design of such interactive products that will support the daily activities of the individuals, whether at home or at work. That is, the interaction design concerns such options involved in the overall

accomplishment and completion of tasks.

For Saffer (2007), in turn, interaction design is more related to human behavior than to the appearance of the actual screen or the hidden functions of an interface, which is partly true, since in fact the interaction design is directly related to human behavior, but the appearance of screens, for example, also influences this behavior because they meddle with the user's cognitive part and their emotions, which Norman explains: "emotions are inseparable from cognition and are part of a judgment system on what is good or bad" (Emotional Design, NORMAN Donald A. 2004, p.13); to his mind, in fact, an emotion makes you smart, and also based on his own research he states that attractive objects will work best.

4- RESULTS

4.1- Focus Group

The focus group was chosen to be the first study method because it allows users' information to be obtained more quickly and informally than by using other data collection techniques. Direct interaction between participants stimulates discussion and enables responses to the initial questionnaire to be more enriching for the project.

According to Krug (2006), focus group is a technique employed in research dynamics with a group of people in order to obtain certain pieces of information generally used to test new concepts, to evaluate advertising and promotion campaigns, to develop questionnaires, to help in the creation of new ideas, to assist brainstorming, to position product or service and to estimate the usability of a product. But what one should remember is that this technique should not be employed to actually make final decisions, to explore very particular and personal topics, to answer precise "how many" or "how much", to set up the final price of a product, or to research for a group that is unable to understand the purpose of a qualitative research, as a way of achieving a certain saving (of money and time) from a quantitative research.

The purpose of applying the focus group in this project was to obtain information

about the behavior of those individuals who use social networks and who are not regarded as "influential" by them. Precisely to understand their speeches and their reasons for giving or not credibility to someone in the digital world to the extent of feeling influenced or not by said someone.

The questions included in the discussion script follow:

1. Do you use social networks?
2. Which ones do you like and use most?
3. Where do you access social networks? (Mobile? Computer? *Tablet*?)
4. At what time of the day do you access? (At home? At work? On commuting?)
5. What about other content platforms? Do you consume? YouTube? Blog?
6. What kind of people do you follow in social networks?
7. What kinds of celebrities do you follow on social networks?
8. Why? What do you like to follow in the lives of celebrities?
9. Do you follow people who are "celebrities" only in the digital world? Why?
10. What attracts you in these people?
11. What do you think when these celebrities post some product on social networks?
12. Do you trust what they post? Do they influence you in any way?

A Mini Focus Group was then carried out, the group included 3 individuals to be interviewed, (this evaluation with fewer people per group has the same orientation as their research planning with larger groups), all individuals who participated would use social networks, and were aged between 25 and 30 years. The focus group lasted 58 minutes, with moderation performed with the aid of an audio recorder for future analysis of responses.

The opening question "Do you use social networks?" started the discussion. The response was unanimous, all participants used social networks, the social networks, when asked which they liked and used most, the favorite ones varied a lot among the respondees, but all were big users.

The social networks surveyed included: Facebook, Instagram, as the main ones, and Twitter and LinkedIn as secondary. Everyone had used Orkut in the past, and Spotify was cited as a potential new social network. Following the session, when asked about where they

would access social networks and, at what time of day, the immediate answer was "all the time" on the part of the respondees, also stating that when they are not on the computer they would access social networks through smartphones.

When asked whether they consumed other content platforms, the most cited was YouTube, but not as something very popular or part of the day-to-day of the group, and mostly when redirected by another social network, such as Facebook.

Then, when asked the question about the type of people and celebrities they would follow in social networks, the answer in a general way was "people known", "friends", one or another "profile" with a specific content of their interest, such as food, entertainment and sports, and few celebrities actually had their names mentioned.

When asked about following people who are (or started to be celebrities) in the digital world, and what these people have of interesting, in general, none of the respondees admitted to following someone. But in the continuation of the interview, some curious comments came about. Respondees would even consume content from a few digital influencers, but did not "assume" to actually be following them. They would proactively go after the profiles to get the content without committing themselves to the "following". Respondees said they did not see credibility in the content posted by these celebrities.

Finally, when asked what they would think when such celebrities posted a product on social networks, whether they would somehow trust what they were posting or whether it would influence them in any way, they generally answered that they would not feel influenced. That they knew that those people had been paid something to give that opinion, they no longer had so much credibility after this became more "professional".

4.2- Interviews

As second applied technique, the semi-structured interview was chosen with the objective of proceeding with the data collection, besides providing insights to the functionalities required by the tool so as to meet the needs of both the recruiting profile and the digital influencer.

Markoni & Lakatos (1996) state that the interview is the meeting of two people so that one of them will obtain information about a given subject through a conversation of a

professional nature, a procedure used in social survey for data collection.

In semi-structured interviews, the interviewer asks pre-established questions that he/she considers to be key, but is free to go further, and then develop new questions throughout the process seeking to make the responses to be more complete and get the most out of each interviewee.

In relation to the interviewees, as pointed out by Nicolaci da Costa (2007), a type of recruitment was favored that allows the framing of the participants in what is referred to as "high definition profile". Accordingly, three types of samples from three individuals were selected. The secondary data used to choose the age group of the first profile was that of the survey carried out by Social Media Update 2016 (which pointed out that the majority of social networks users would be in the age group from 18 to 29 years old). The ideal profile, therefore, would be composed of individuals aged between 18 and 29, who frequently used social network and followed digital influencers. The second sample was made with three individuals who work on the recruitment of digital influencers for the brands. The third sample was made with three individuals who are considered to be digital influencers.

For the sample of the first profile, the script is very similar to the one used for the focus group, only adding more specific questions to the profile of the respondees selected for the interview. This was done because the objective was precisely to survey the behavior regarding the use of social networks and the perception of influence that the individuals would claim to have or not of the content presented, comparing it with the profile of the focused group.

Script:

1. Do you use social networks?
2. Which ones do you like and use most?
3. Where do you access social networks? (Mobile? Computer? Tablet?)
4. At what time of the day do you access? (At home? At work? On commuting?)
5. What about other content platforms? Do you consume? YouTube? Blog?
6. What kind of people do you follow in social networks?
7. What kinds of celebrities do you follow on social networks?

8. Why? What do you like to follow in the lives of celebrities?
9. Do you follow people who are "celebrities" only in the digital world?
10. Why? What attracts you to these people?
11. What do you think when these celebrities post some product on social networks?
12. Do you trust what they post? Do they influence you in any way?
13. Have you ever bought/consumed something you got to know from influencers? Why?
14. What kind of things do you consider most likely to acquire after you have seen an influencer talking about?

For the sample of the second profile, the objective of the script was to investigate the motivations and the search process of the digital influencer for the brand.

Script:

1. Do you often select Digital Influencer for campaigns / actions / promotions?
2. Why do you choose influencers for this?
3. How do you set the influencer's profile and preconditions for campaigning?
4. Once you have set the type of profile of the influencer, how do you perform the search to find them?
5. How do you get in touch with the influencer and how do you negotiate the contract terms?
6. How do you deliver the posting guidelines to the digital influencer?
7. Do you focus on a specific social network?
8. How do you assess today the success of a campaign / action with a digital influencer?
9. Have you ever faced a problem hiring influencers?
10. Which part do you find most difficult in this whole process? From the stage of selecting the influencer profile until you find the ideal influencer, get in touch, secure the post and measure the result? Why?

11. Do you have any concerns when hiring digital campaign influencers?
12. Do you know any tools that could facilitate the search for digital influencers?
 - 12.1 YES > What did you feel on using it? What do you like about it? What do you dislike about it?
 - 12.2 Not > If there were any tool that could facilitate your search would you use it? What do you wish there were?

For the sample of the third profile, the objective was to survey the existing approaches by the brands when contacting the influencers.

Script:

1. What are the social networks you use? Why ?
2. Do you see yourself as a digital influencer? Why?
3. Have you ever been approached by any brand / agency to do some advertising post?
4. How was the process of approaching and negotiating the post?
5. Did you receive instructions on how the post should be done?
6. Is there any special care that you take when doing a posting?
7. How did you get paid?
8. Have you ever had any problem with any brand in this process?
9. Have you actively contacted a brand to offer a publicity post?
 - 9.1 NOT > Why ?
 - 9.2 YES > How was the process?
10. What makes you accept to make a publicity post?
11. Have you ever used any tools to look for brands wishing to do campaign with influencers?
 - 11.1 YES > What did you feel on using it? What do you like about it? What do you dislike about it?
 - 11.2 Not > If there were any tool that would facilitate your search would you use it? What do you wish there were?

The interviews lasted, on average, 30 minutes each. All conversations were performed remotely by either the *Skype* or *Whatsapp*, with video and sound, assisted by an audio recorder for future analysis of answers. Before beginning each interview, all interviewees authorized the audio recording for study use only. Thus no negative response was provided.

4.2.1. Tabular Data from Interviews - Group 01

In the interviews where the sample consisted of people who normally consumed content from digital influencers, there were three women within the chosen age group: the first was enrolled in an undergraduate course; the second had completed higher education; the third was in graduate school. Some interesting behavioral data was surveyed.

For the initial questions about whether social networks were used and which ones they liked the most, the winners were, once again, Facebook and Instagram, where the most common behavior was "passive" (more observer and content consumer) than "active".

"I use social network a lot! Very much indeed, I think my whole life is defined in relation to that." (POF)

"I like to use the Facebook to see events and things of interest, I usually use Facebook to see events that are happening close to me, or that my friends go, things like that. And to watch some fun video, cool stuff like that. My behavior is more of being observant, more passive than active in both social networks, Instagram and Facebook." (RAF)

"The ones I use the most are Facebook and Instagram and what I like the most is Instagram Because Facebook is already very polluted with information like this, a lot demode right?" (ACF)

Then, regarding the questions related to the form of access (cell phone, tablet, computer), smart phones were the highlight. When asked where (physical space) they accessed,

the answer was very closely associated with a specific place (since the cell phone is always around), but at a moment, idleness times are always filled by a “sneak peak” at the cell phones..

When asked whether they consumed other content platforms, the most cited was YouTube, but not as something very popular or part of the day-to-day of the interviewees, and mostly when redirected by another social network, such as the Facebook, for example, or even following there because they already follow individuals on other social networks.

"On YouTube, what I'm following now is more travels, they do all international travels, I like because I can stay tuned in what I can do in the future, because they show what they do 24 hours a day, so that's okay. Even Snapchat is interesting in that sense because, so, they (the vloggers) do nothing. They travel and do not enjoy because they are showing all the time, for them that sucks, but for me who is not traveling and I want to travel is great!" (POF)

According to the interview, when asked about the profiles and types of people they would follow on social networks, and whether they followed a celebrity, the answers were related to people they regarded as interesting. Very commented profiles also referred to small clothing stores (brands) which began to increase their popularity through social networks

Then, when asked why they regarded these people interesting and worthy of attention, the answers were very much around the content they published. They would follow them because they would publish some content with a subject of personal interest for the interviewees (fashion, makeup, decoration), because they identified with the person or because they found the person's life interesting enough, or even because they generated a certain curiosity enough to pay attention.

An interesting point that emerged in the course of this topic was in relation to the behavioral changes over time of certain celebrities in the digital world, where they initially stood out and became famous for a reason, but after having achieved popularity, began to venture into other segments, and this is not always well seen by the people who followed them from the beginning.

Continuing with the interview, when asked about the relationship between digital influencers and advertisements in general, the answer was that it did not bother and that it might even be

positive to advertise new products but that there needed to be consistency; in other words, they needed make advertisements for products and services that fit the profile and content they posted. Another point raised was that, when the disclosures made by these influencers clearly reveal that these are paid posts, the public feels less impacted by the content, but believes that these influencers should make it clear when they are being paid to show something, and that they need to take responsibility for what they get out there, because, in fact, they influence a follower mass.

Then, when asked about the influence of these advertisements on the interviewees, they generally stated that when the disclosure was made more naturally, that is, it seemed that the influencer actually recommended and liked it, they felt more influenced. Another point has to do with the content being released. It is very important to be consistent with the image that the influencer has in the social network (the background of the influencer counts). Otherwise, because there will even be a negative impact.

When asked if they had bought or consumed anything they had known through influencers, everyone answered positively.

4.2.2. Tabular Data from Interviews - Group 02

In those interviews where the sample consisted of individuals recruiting digital influencers, two women and one man would be interviewed, namely two recruiters from agencies hired by brands to find this profile, and one individual from the inner area of a brand, who was in charge of recruiting and contacting with influencers.

It was possible to better understand the recruitment process adopted by them today, to validate the interest for a tool that facilitates this work, as well as to raise ideas about functionalities considered relevant for the development of this tool.

The initial questions about why they would recruit digital campaign influencers and how they would define the preconditions for selecting the profile.

When asked about the influencer's search process, three ways were surveyed. It was done either manually, by searching the social networks, or by analyzing the proposals coming from those influencers who would come in contact offering their services, or they would hire specific

digital influencers agencies sending a briefing of the profile they needed for the agency to recruit. When negotiations are made directly with the influencer, they usually get in touch through the social network / e-mail for the agreements. Otherwise, the agency that takes care of the influencer will mediate.

Then, when asked how they would pass the posting guidelines to the influencer, everyone answered that the goal was for the influencer to use his own language, with his audience. They would at most pass some guidance on some specific points that would need to be in the post, but the influencer.

With regard to the social networks that they are most looking for today, the highlight was for Instagram and Youtube, and what dictates is the strategy that will be adopted, as well as the size of the influencer that was chosen (with many or less followers.). In turn, the measuring of results, such as today can measure whether or not it was efficient to use a certain type of influencer, said that it would depend heavily on what the campaign was. More followers on the brand page, increased sales and product demand, or even coupon result when an influencer wins discount to give to followers are the main indications raised by them.

When asked about the problems of hiring influencers, the main ones are: finding people who really pass on credibility, delivering on contracts without delays, and follow-up to ensure that influencers do nothing that harms brand image.

With regard to the whole process of selection, recruitment, negotiation and follow-up, when asked which would be the part where they have the greatest difficulties and problems, everyone said that at all stages there were some points that could improve, but the worst parts are the selection and measurement of results.

Regarding concerns on recruiting digital campaign influencers, the biggest highlights ranged from no engagement in the campaign to the influencer in question not showing veracity / credibility in the information and finally generating a negative buzz.

When asked whether they had knowledge of any tool that would facilitate the digital influencers recruiting process, only one interviewee stated to be aware of, but was unable to state the name when required to, said that, at the time they were impacted by it, they

already had their own pool of influencers and that because it was a paid tool (monthly payments according to the amount of use), there was no interest, but said that, if a tool with better payment conditions were available, he would use it again. The other interviewees were very excited and showed great interest in having such a tool available that would help their work.

Finally, a list of the main features they would like to have on the platform would include:

- that the platform would present individuals with a better relationship with the brand in terms of lifestyle / target audience / etc.;
- conditions to evaluate the metrics in terms of engagement, institutional interaction, sales, etc.;
- to see in which other campaigns a particular influencer had worked, and what results had been achieved;
- a good search tool to find the profiles according to the criteria selected by them for the campaigns;
- the platform would help ensure compliance with contracts and deadlines;
- have access to all kinds of information related to that influencer, such as, reach, regions to which that individual has the most access, the times in which that person has the greatest message reach.

4.2.3. Tabular Data from Interviews - Group 03

In those interviews where the sample was composed of digital influencers, two women and one man were interviewed. The segments of influence in which they worked varied between lifestyle, health, and personal relationships.

In the course of these interviews, it was possible to validate the interest in a tool capable of facilitating the contact between them and the brands, besides raising ideas of functionalities considered relevant by this profile to be included in the development.

For the initial questions about which social networks they used, the highlight was Instagram (both by the posting functionality in the feed and by the "historys", which eventually "killed" Snapchat). As for the question if they would consider themselves as digital influencers, they all answered positively to some extent.

When asked if they had already been approached by brands to make advertising posts, they all stated positively, and the contact process was by the social network itself (directly on Instagram for example, or by e-mail (all of them had an e-mail in the description of Instagram's biography), and can evolve to phone negotiations.

As for the next question, about the post itself, if they received instructions from the brands, everyone replied that yes, there were some guidelines to follow, but they would do with their language, which was precisely what gave credibility to the post.

In the question that included the content, if they would take any care in accepting and doing some publicity post, interesting answers arose:

"If it's to talk about product, I need to test the product before to see what I really think of the product ... I even had a campaign that I asked to test the product ... I did not like it and I did not do ..." (IDDB)

"I do not like to post anything ... nothing forced ... I do not think anyone will like forced things ... I'm not careful to spend hours and hours thinking about the subtitles... I try to put the shortest things possible so it does not get too tiring... I think a long post... when it is for recommendation, people will not even read it... but... you have to focus on the product ... I only partner by product not for money ... when people make a partnership ... in fact they use the products ... I'm going to use something that really does my will ... which has a very good quality." (IDME)

"When it's advertising, you have to talk to me... it has to be in my universe... if it's not in my universe, it's no use doing... kind, for example... I use basic makeup... but I will not do makeup advertisement because I do not talk about it... it will not make the slightest sense... There is a lot at stake that will impact your coming campaigns... that will impact your results... that will make you lose follower... that will impact the way people see you ... so it's too much to treat as a brand, you know." (IDDB)

With regard to payments and types of contracts, the influencers said that each case was

dealt with individually, with the possibility of a value negotiation per post, including a cash deposit, or by barter, so that the post would be made under a barter deal. Another interesting point to note is that there are also types of contracts that are exclusive, that is, if they commit to a brand in a segment, they need to stay for the agreed period without consuming any other competing brand.

When asked about the types of problems they usually have with these transactions, the following may be highlighted: bad quality products from companies that want to partner, brands not meeting the agreed payment or shipping agreement as agreed delays in payment, brands sending random gifts hoping to win a publicity post.

With regard to influencers contacting brands proactively to propose partnerships, all of them answered positively. In general, these are brands that they like very much; they contact via email or even through their own social network (direct from Instagram, for example).

As for the question about the motivations for the influencer to accept to make a publicity post, they all pointed out that this needs to make sense within the reality of their content, and that they would need to like the brand and the product.

In the final part of the interview, when asked if they already knew of any tool that would help them get in touch with brands, only one responded positively, but most of them were foreign brands and could not find good campaigns for him, and mentioned Celebrys and Squid and criticized the proposal they have today:

“Today, what exists in the market is very much based on quantitative analysis ... I think there is a lack of a more in-depth qualitative analysis... as if it were a great history of what has already been done with that influencer and everything else ... to have this foundation, you know ...” (IDDB).

The remaining interviewees who had never had contact with something of the kind, found it interesting to have a tool that would help them to approach the brands and that, yes, they would use it. The influencer who criticized the tools that exist today commented that he considers them interesting, but that they need to have a different position from the one they have today in the market.

In summary, the following can be highlighted as features that they would like to have available in the tool:

- select the type of payment they would like to have (barter or money);
- select the frequency (a single post or a series of posts);
- manage exclusive contracts (be available only for segments that do not hinder existing contracts);
- have search categories to find only brands that make sense within the universe of the influencer (fashion, beauty, health...);
- have a simple way to get in touch with the brand;
- have good options to make the payment;
that the platform, in some way, helps the brand to comply with what has been agreed;
- to be able to see the return that the influencers are giving to the brand with the active disclosures;
- have a portfolio part to show the actions that have already been taken and the return that has been achieved with them;
- to be able to talk to the brands selected by the influencer, who would be willing to do an action with it;
- offer a "profile" area showing the segment in which he has done some work, what kind of engagement he has in his posts, which audience he talks to, which are the areas of interest of the influencer.

5- FINAL CONSIDERATIONS

After all that has been exposed it is possible to state the growth of the demand of the brands to be present in these alternative channels of disclosure. This behavior can be highlighted not only in Brazil, but also throughout the world, since the global average of the impact of social networks on consumer's buying decisions is 62%, against 77% in Brazil (PwC 2015).

Currently, the process of searching, recruiting, negotiating and monitoring the results of actions taken with digital influencers is very costly, manual and often unprofessional. The few tools available today to facilitate this process fail to match what is expected in relation to the

real needs of both recruiters and the digital influencers themselves.

Accordingly, this research sought, by using qualitative techniques, to study the real needs and desires of the users (both the recruiter and the influencer) and aimed to design an interface centered on it. The applied methodology proved correct when dealing directly with the end user, evaluating more assertively their desires and needs.

The theoretical reference was of great importance for the research, for it brought very important contributions to the final result. Based on such bibliographic sources, it was possible to check the behavior of brands over time, its evolution with social networks, as well as the concepts of interaction design and interface usability.

The interviews gave an account of the interface with the research field, since they confirmed several theories and assumptions around this relationship between brands and influencers. Thus, it was surveyed how the recruitment, negotiation and follow-up process is carried out today, the problems and difficulties that both profiles usually have in these relations.

Finally, based on the survey and interviews conducted with digital influencers and recruiters, it was possible to identify the functionalities and preconditions of a potential tool. Thus, such detailing emphasizes some of the needs listed by recruiters, among which we can highlight:

- that the platform should introduce people who are more closely related to the brand in terms of lifestyle, target audience, etc .;
- that the application should offer conditions to evaluate the metrics in terms of engagement, institutional interaction, sales, etc .;
- ability to see which other campaigns a particular influencer had worked, and what results had been achieved;
- a good search tool to find the profiles according to the criteria selected by them for the campaigns;
- that the platform would help ensure compliance with contracts and deadlines;

- have access to all kinds of information related to that influencer, such as, reach, regions to which that individual has the most access, the times in which that person has the greatest message reach.

The needs raised by the Influencers mainly include:

- select the type of payment they would like to have (barter or money);
- select the frequency (a single post or a series of posts);
- manage exclusive contracts. Be available only for segments that do not hinder existing contracts);
- have search categories to find only brands that make sense within the universe of the influencer (fashion, beauty, health);
- have a simple way to get in touch with the brand;
- have good options to make the payment;
- that the platform, in some way, helps the brands to comply with what has been agreed;
- to be able to see the return that the influencers are giving to the brand with the active disclosures;
- have a portfolio part to show the actions that have already been taken and the return that has been achieved with them;
- to be able to talk to the brands selected by the influencer, who would be willing to do an action with it;
- offer a "profile" area showing the segment in which he has done some work, what kind of engagement he has in his posts, which audience he talks to, which are the areas of interest of the influencer.

7 - REFERENCES

AGNER, Luiz. **Ergodesign e arquitetura de informação: trabalhando com o usuário**. Rio de Janeiro: Quartet, 2009 (2a edição).

ANDERSON, Chris. **A cauda longa: do mercado de massa para o mercado de nicho**. Rio de Janeiro: Elsevier, 2006.

BAUMAN, Zygmunt. **Modernidade Líquida**. Rio de Janeiro: Zahar, 2011.

BOYD, Danah. **It's complicated - The social lives of networked teens**. Londres: Yale University Press, 2014.

CASTELLS, Manuel. **A sociedade em rede**. 11ª ed. São Paulo: Paz e Terra, 2003

CASTELLS, Manuel. **A Galáxia da Internet – Reflexões sobre a internet, negócios e sociedade**. Rio de Janeiro: Jorge Zahar Editor, 2001

CHLEBA, Márcio. **Marketing Digital – Novas tecnologias e novos modelos de negócio**, 3ª ed. São Paulo: Futura, 2000

COOPER, Alan; REIMANN, Robert; CRONIN, Dave. **About Face 3: The Essentials of Interaction Design**. EUA, 2007.

COOPER. **Interaction Design at Globo**. San Francisco. 2011.

CRESWELL, John W. **Research Design: Qualitative, quantitative, and mixed method approaches**. Thousand Oaks: Sage Publications, 2003 (2a edição).

CYBIS, Walter; BETIOL, Adriana Holtz; FAUST, Richard. **Ergonomia e Usabilidade: Conhecimentos, Métodos e Aplicações**. Brasil: Novatec, 2007.

Digai. Available at: <<http://www.digai.com.br/2015/02/influencia-das-redes-sociais-na-decisao-de-compra-dos-brasileiros/>> - Accessed on May 15, 2016 at 8:20 pm

Digitalks. Available at: <<http://digitalks.com.br/noticias/como-os-influenciadores-digitais-e-youtubers-estao-modificando-o-mercado-de-marketing/>> Accessed on May 12, 2016 at 7 pm

FORTY Adrian. **Objetos de desejo: design e sociedade desde 1750**. Translation: Pedro Maia Soares. São Paulo: Cosac Naify, 2007.

GARDNER, Howard; DAVIS Katie. **The app Generation**. London: Yale University Press, 2013.

GARRET, Jesse James. **The Elements of User Experience: User-Centered Design for the Web**. EUA: AIGA, 2003.

Gfk. Available at:

<https://www.gfk.com/fileadmin/user_upload/dyna_content/BR/documents/press_releases/20160510_Connected-consumer-index-v5.pdf> Accessed on May 10, 2016 at 7 pm

JENKINS, Henry. **Cultura da convergência**. 2ª ed. São Paulo: Editora Aleph LTDA.

KOLKO, Jon. **Thoughts on Interaction Design**. Savannah, EUA: Brown Bear, 2007.

KRUG, Steve. **Não me Faça Pensar**. Brasil: Alta Books Editora, 2010.

LAKATOS, Eva M; MARCONI, Marina A. **Técnicas de pesquisa: planejamento e execução de pesquisas, amostragens e técnicas de pesquisas, elaboração, análise e interpretação de dados**. São Paulo: Atlas, 2002

LÉVY, Pierre. **Cibercultura**, 2ª ed. São Paulo : Editora 34, 1999

LÉVY, Pierre. **O que é o virtual?** Tradução: Paulo Neves. São Paulo: Editora 34, 1996 (1ª edição).

Mundodomarketing. Available at: <<https://www.mundodomarketing.com.br/ultimas-noticias/35442/investimento-em-influenciadores-digitais-deve-crescer-30-em-2016.html>>

Accessed on May 12, 2016 at 7 pm

Nancyassad. Available at: <<http://nancyassad.com.br/forca-dos-influenciadores-digitais/>>

Accessed on May 12, 2016 at 7 pm

Newsroom. Available at <<http://newsroom.fb.com/news/2016/02/state-of-connectivity-2015-a-report-on-global-internet-access/>> - Accessed on May 10, 2016 at 7pm

NORMAN, Donald A. **O Design do Dia-a-dia**. Translation: Ana Deiró. Rio de Janeiro: Rocco, 2006.

NORMAN, Donald A. **Design Emocional: Porque adoramos (ou detestamos) os objetos do dia-a-dia**. EUA: Rocco, 2004.

PREECE, Jennifer; ROGERS, Yvone; SHARP, Helen. **Design de Interação: Além da interação homem-computador**. EUA, 2005.

RAINIE, Lee; WELLMAN Barry. **Networked: The new social operating system**. London. The MIT Press, 2014.

SCHNEIDER, Beat. **Design - uma introdução: o design no contexto social, cultural e econômico**. Translation: Sonali Bertuol, George Bernard Sperber. São Paulo: Blücher, 2010.

SCOTT, David Meerman. **The New Rules Of Marketing and PR – how to use news release, blogs, podcasting, viral marketing and online media to reach buyers directly**. Hoboken : John Wisley & Sons, 2007.

SHIRKY, Clay. **A cultura da participação: Criatividade e generosidade no mundo conectado**. Rio de Janeiro: Zahar Editor Ltda, 2011.

TELLES, André. **A revolução das mídias sociais; 2ª ed**. São Paulo: M. Books do Brasil Editora Ltda, 2011.

Valor. Available at: <<http://www.valor.com.br/empresas/3901342/redes-sociais-influenciam-decisao-de-compra-de-77-dos-brasileiros>> - Accessed on May 15, 2016 at 8pm

RITCHHART, R. **Creating cultures of thinking: The 8 forces we must master to truly transform our schools**. San Francisco: Jossey-Bass, 2015.

ROBINSON, K. Balancing the books. In: HARTLEY, John (Org.). **Creative industries**. Oxford: Blackwell, 2005, p.197-204.

_____. **Do schools kill creativity?** TED2006, 2006. Anais eletrônicos ... Available at: <https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity/transcript?language=en>. Accessed on October 25, 2015.

_____. **How to escape education's death valley**. TED2013, 2013. Anais eletrônicos ... Disponível em: <<https://goo.gl/et3Ccy>>. Accessed on October 25, 2015.

ROBERTS, G. R. Technology and Learning Expectations of the Net Generation. In: _____ (Org.). **Educating the Net Generation**. Estados Unidos: Educause, 2005.

TAPSCOTT, D. **Grown up digital: how the net generation is changing your world**. New York: McGraw-Hill, 2009.

TEIXEIRA, E. A. **Design de Interação**. Rio de Janeiro: 5W, 2014.

TODOS PELA EDUCAÇÃO. **Em 10 anos, número de municípios com menos de 25% dos alunos com aprendizagem adequada cai 50 p.p.** Movimento Todos Pela Educação, 2017. Available at: <<https://www.todospelaeducacao.org.br/reportagenstpe/40885/em-10-anos-numero-de-municipios-com-menos-de-25-dos-alunos-comaprendizagem-adequada-cai-50-p.p./>>>. Accessed on October 25, 2017.

TOMAZETTI, E. M.; SCHLICKMANN, v. **Escola, ensino médio e juventude: a massificação de um sistema e a busca de sentido**. Educ. Pesqui., São Paulo, v. 42, n. 2, p. 331-342, abr./jun. 2016. Disponível em: <<http://www.scielo.br/pdf/ep/v42n2/1517-9702-ep-42-2-0331.pdf>>. Accessed on June 25, 2017.

UNCTAD. **Creative Economy Report**. Geneva, 2008. Available at: <http://unctad.org/en/docs/ditc20082cer_en.pdf>. Accessed on July 19, 2016.

VIEIRA, L. **“A revolução na educação passa pelo conhecimento do próprio ser humano”, diz Edgar Morin**. O Globo. Rio de Janeiro, 23 Oct. 2014. Available at: <<http://goo.gl/Gi8qFJ>>. Accessed on Sept 20, 2015.