

Strategic approaches of brands to visually impaired people: Accessible communication guidelines

Estratégias de aproximação de marcas ao público com deficiência visual: Diretrizes de comunicação acessível



Rafael Peduzzi Gomes

Master in Design by Centro Universitário Ritter dos Reis - UniRitter
Ph.D. student in Design at the Graduate Program in Design of the Federal University of Rio Grande do Sul
rafaelpeduzzi@gmail.com



Eduardo Cardoso

Ph.D. in Design by the Post Graduation Program of Design, Federal University of Rio Grande do Sul
collaborating Professor of the Post Graduation Program of Design and Design and Graphic Expression Department, School of Architecture of Federal University of Rio Grande do Sul
eduardo.cardoso@ufrgs.br



Ygor Corrêa

Ph.D. in Computing in Education from the Federal University of Rio Grande do Sul (UFRGS)
Post-doctorate in Education at the Postgraduate Program in Education of the University of Caxias do Sul (UCS)
correaygorprof@gmail.com



ABSTRACT

Consumer situations are often complex for people with visual impairments due to the lack of accessibility in products and services, hindering the public's relationship with brands, whether in packaging, websites, commercials, social networks or other points of contact. This exploratory study proposed a questionnaire to the public with visual impairment about their relationship with brands in their daily consumption and investigated the communication of the brands cited by the respondents, looking for accessibility resources in communication. Finally, 11 guidelines have been proposed to guide the brands' communication to bring them closer to the audience with visual impairment.

KEYWORDS

Branding. Accessibility. Visual impairment.

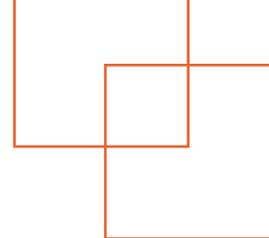
RESUMO

Situações de consumo muitas vezes são complexas para pessoas com deficiência visual devido à falta de acessibilidade em produtos e serviços, dificultando a relação do público com as marcas, seja em embalagens, websites, comerciais, redes sociais ou outros pontos de contato. Este estudo exploratório propôs um questionário ao público com deficiência visual sobre a relação com marcas em seu consumo diário e investigou as formas de comunicação das marcas citadas pelos respondentes, buscando identificar recursos de acessibilidade na comunicação. Por fim, foram propostas 11 diretrizes para guiar a comunicação de marcas para uma maior aproximação ao público com deficiência visual.

PALAVRAS-CHAVE

Branding. Acessibilidade. Deficiência visual.





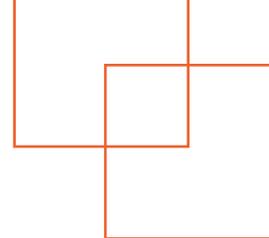
1 INTRODUCTION

People without disabilities may not imagine, but some daily actions, such as shopping in a supermarket, watching television or accessing social networks, often become a great difficulty for people with visual impairment. From this perspective, in search of adequate access to consumers, including those with visual impairment, it is necessary to use accessible communication strategies and resources, in order to contemplate and promote communication between the consumer public and the brands of the most different products.

Thus, the objective of this study is to investigate the relationship of the visually impaired public with brands in their daily consumption, in order to establish initial guidelines so that brand communication can also address this public. There are several research initiatives regarding accessibility, in the scope of education, distance education, web interfaces, cultural and health spaces (KURT, 2019; JESUS, D. M. de. BAPTISTA, C. R. CAIADO, K., 2013; NAVES, S. B; MAUCH, C; ALVES, S. F; ARAÚJO, V. L. S., 2019; MAGALHÃES, C. M., ARAÚJO, V. L. S., 2012). However, the relationship of accessibility resources with brand communication is still under-explored, given the low number of results for searching the terms 'branding + accessibility + visual impairment' in the CAPES/MEC journal portal (42 results in peer-reviewed journals until October 4, 2019). It should also be noted that of the results found, only seven were related to the subject of this study, highlighting the gap that this study seeks to address. Therefore, the research has an exploratory character, intending to familiarize with the subject still not very known, aiming at contributing to the area of study and society (SAMPIERI; COLLADO; LUCIO, 2013).

It is considered that more effective communication of brands with the visually impaired public can also favor them to understand themselves in society, as social beings and in interaction with other consumers with equal opportunities. In this sense, if brand communication is not valid with all audiences, these people may not have access to consumer society concerning others. Therefore, the objective is to establish an approach that can favor both brands, which can conquer new consumers and become more accessible, and people with visual impairment, which may have minimized some inconveniences regarding consumption.

In order to approach the subject, the experiences of people with visual impairment were used. In search of these experiences, an open questionnaire was proposed with three questions about the relationship that the public establishes with brands and products. After that, a survey



with the communication of the most cited brands in the speeches of the respondents (GILL, 2002). From the questionnaire, it was possible to extract citations about the accessibility resources that the cited companies adopt in their communication channels, such as website and social networks. Finally, based on the directions exposed by the respondents and the resources found - or not - in the communication of brands, guidelines are proposed to guide the communication of brands towards a higher approximation with the visually impaired public. The study methodology is presented below.

2 Research methodology

As a starting point, a bibliographical review was conducted in order to recover the main concepts pertinent to the theme, contemplating a brief history of brand and brand identity. This review also aimed to understand the constitution of brands in contemporaneity, as well as the accessibility resources used for communication with people with visual impairment. From that, the study unfolded into two data collection strategies.

The first step in data collection was through an open questionnaire, which was sent to visually impaired, blind or low sighted people. The questionnaire was sent by WhatsApp to establish contacts with visually impaired people. They participate in teaching or extension activities in the University and in Facebook groups that address the question as well as shared in the authors' profile. Chart 1 shows the means of contact and survey period with the target audience as well as the number of respondents.

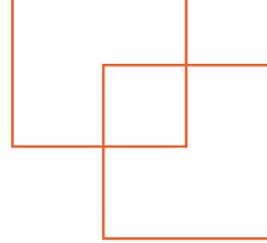


Chart 1 - Means of contact and research period with the target audience.

WhatsApp	Facebook
Date: 03/10/2019 Sent to 10 contacts of the visually impaired people who participate in teaching or extension activities at the University	Date: 07 a 11/10/2019 Sent to the groups: 1. Blind, Low vision and friends of Brazil (1572 members) 2. Digital Accessibility (527) 3. Science, Technology and Inclusion in Education (1255) 4. Accessibility, Right of All and Social Inclusion (12464) 5. Search: Communicative Accessibility (282) 6. Low Vision (1431) 7. The Blind and Technology (2557)
2 respondents	4 respondents

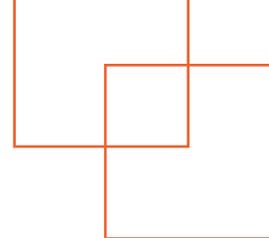
Source: elaborated by the authors.

The questionnaire, due to its exploratory and introductory nature, did not look for personal and demographic data of the respondents, in order to facilitate their response, in order to preserve the most spontaneous character and to diminish possible difficulties for the answer - not only the fact of answering several questions of personal nature but also the fact of reading many questions with text-reader software, for example. Therefore, we also tried to reduce the number of questions and to simplify the language as much as possible, in order to make the questionnaire easier to understand. Thus, the answers are considered to be the starting point for a more elaborate qualitative exploration of the experiences of the visually impaired public with the brands of various products of daily use.

The questionnaire aimed at contemplating the possible perceptions of blind or low sighted people with the brands of the products of daily use and questions were elaborated to stimulate a spontaneous and open return, promoting to the maximum the free expression of the participants. Following, Chart 2 presents the questions that composed the exploratory questionnaire.

Chart 2 - exploratory questionnaire.

1	Do you have preferred brands for some products? If so, why do you like them?
---	--



2	Do you remember any brands that you like to advertise? Whether it's on social networks, television or other media...
3	Do you know brands that approach the visually impaired public in your communication channels? If so, could you cite examples?

Source: elaborated by the authors.

In this perspective, Facebook was defined as a channel for data collection due to the possibility of higher return, since it is the most used social network in Brazil after YouTube, according to a survey released in 2019 (WE ARE SOCIAL; HOOTSUITE, 2019).

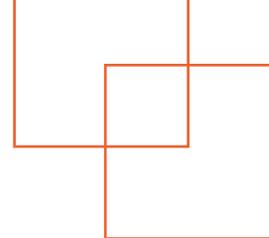
The survey was also created in Google Forms, a tool for electronic forms, with the same three questions, allowing its response by the system itself. The form was cited in messages sent on Facebook and WhatsApp.

The second step of the data collection was based on the answers obtained in the exploratory questionnaire, in order to verify how the respondents recognize the communication of the cited brands that promote accessibility initiatives in their speeches. Consequently, there was an exploratory study of the communication of the brands in the networks (Facebook and Instagram) during one week, from October 5 to 12, 2019, that aimed to observe the accessibility resources used for communication and if they can serve as an example to other brands.

Finally, from these two collection strategies and as a general objective of this study, accessibility guidelines are proposed that can be applied to other brands, and that effectively collaborate for more effective communication with the visually impaired public.

3 Brand identity in relation to the demands of society

Initially, the concept of a brand can be defined today, starting with Alina Wheeler (2019), which brings a differentiation between brand, brand identity and brand identity design. The author postulates that the brand is something intangible: it is everything one feels or talks about a product, service or company. Through the brand, one gains prominence in the market. Emotional connections are established, forming what Costa (2008) calls "brand image", a mental representation, which one has individually about each brand - about the same phenomenon, Neumeier



(2006) cites that brand is the personal feeling about a product, a service or a company. To illustrate the intangibility of brands, one may think that the market value of some brands is much higher than the sum of their goods and production. In other words, the brand is an intangible asset, which goes beyond what is merely concrete, and which can represent 75% of a company's value.

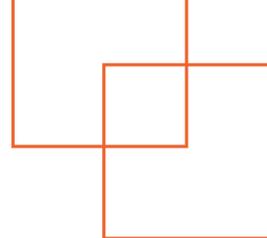
From this angle, brand identity is considered by the author as "natural development of the brand"; that is, something that naturally comes from what is considered a brand. Thus, this identity is the tangible, which is consumed, which appeals to the senses, contemplating all the possibility of the contact points of the brand, such as packaging, facades, icons, websites, products, labels, billboards, the whole spectrum of possible experiences with the brand, as specified by Healey (2009, p. 70).

A logo is not a brand, a name is not a brand, nor is its product design, a packaging design, a visual identity, an advertising song or a shopping experience. These things are just the tangible aspects of an intricate sign system whose aim is to put an intangible - but powerful - brand idea in the customer's mind. (HEALEY, 2009, p. 70)

All these points of contact, when well designed, can feed the recognition of a brand and extend its differentiation from the competition. The act of designing brand identity is what defines identity design (WHEELER, 2019), which plays an essential role in the creation, construction and management of brands, making tangible and visible the most relevant intangible elements that must be passed on by the brand. Thus, identity design brings emotion, context, values, and points to what is called the "essence" of the brand.

The concept of branding defines brand management. The word comes from the English brand, a collective noun translated as "brand". Its flexion branding comes from the verb to brand, that is, "to mark". Still, according to Wheeler (2019), the branding process intends to conquer or expand customer loyalty, having as a central idea to express why a brand is chosen by people in front of other brands, allowing dialogue and connection between brands and their audiences. Besides, according to Healey (2009), the various areas that are part of branding aim to boost sales, gain market recognition, improve the reputation of products and companies, increase consumer loyalty and achieve a more desirable aesthetic.

With this, Wheeler (2019) outlines the three main functions of the



brand: (i) navigation, to stand out in front of other brands and be chosen by the consumer public; (ii) safety, to communicate the characteristics of the company and give confidence to the client, who must feel that he is making the right choice; and, finally, (iii) involvement, which occurs through the use of images, languages and associations to create an identification between a person and a brand.

Rodrigues (2011) discerns the four elements of brand identity: (a) positioning, which is responsible for communicating the value of the brand with cohesion and clarity; (b) verbal identity, which covers all verbal and written expressions, such as verbal language, language and vocabulary; (c) visual identity, which consists of defining the purpose of the company through projected and systematized visual elements, such as symbols, logos, packaging, signage, among others; and, finally, (d) experiential identity, which uses sound, smell and touch to create experiences of contact with the brand.

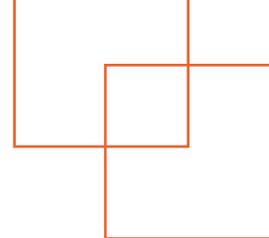
In this logic, considering the two categorizations addressed, it is considered that visual identity may have less representation in brand identity for the visually impaired public. Thus, it is possible to state that the positioning of a brand can be better expressed to this audience through verbal identity and experiential identity.

Over time, the term brand has unfolded into several concepts and definitions, including for technical and legal reasons. For example, according to Article 1 of Law No. 9279 of May 14, 1996 (Brazil, 2018), a trademark is defined as any sign that can be seen, serving to define and differentiate products and services, using standards and technical specifications to distinguish it. In this sense, a history of the trademark concept can be outlined, according to Costa (2008), Rodrigues (2011) and Strunck (2003). Figure 1 shows some items cited by the authors to be detailed below.

Figure 1 - creation and the evolution of the brand.

Antiquity	Middle Ages	Industrial Economy	Contemporary
SIGN Identify	SPEECH Quality/ Origin Certify Origin	MEMORY SYSTEM Distinguish/Register Attract/spread	COMPLEX PHENOMENON Information economy Service Culture Object of Desire Reflection of the Individuals Social Significance Consumption values

Source: elaborated by the authors, based on Costa (2008) and information from Rodrigues (2011) and Strunck (2003).



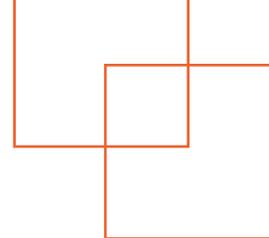
In today's context, a broad understanding of brands and their value in society is considered fundamental in order also to understand the world in which we live today. From this point of view, if brand communication does not reach specific audiences, such as the visually impaired, these people may not be having access to the consumer society, which can be seen in daily actions, such as shopping at the supermarket. Thus, it is considered that more effective communication of brands with the public may also favor them to understand themselves in society, as social beings. This is explained below, and the communication for people with visual impairment is approached according to some initial reflections.

4 Communication for people with visual impairment: initial reflections

This section can be started from a brief understanding of two concepts essential to this work: communication and accessibility.

According to Bordenave (2017), it is only in the 1970s that practical importance is beginning to be given to the fact that human beings are at the same time the product and creator of their society and culture, in what he called "the discovery of 'social man'". This social being is surrounded by the social environment, composed by other people with whom he maintains interdependence. In this sense, communication does not exist by itself, separated from society, because they are one thing. Culture and living standards are transmitted through communication, much more than through the media. Thus, communication can be considered a basic need of social being. In this way, it is a natural way of socialization among people and has been an essential way of expressing human knowledge (BERGSTRÖM, 2009).

As such, not only is communication a basic necessity, but its access is a right. The Convention on the Rights of Persons with Disabilities adopted by the UNU (2007) and ratified by Brazil as a constitutional amendment, in article 9, states that "in order to enable persons with disabilities to live autonomously and participate fully in all aspects of life, the States Parties take appropriate measures to ensure their access, on equal terms with other people [...]" (BRAZIL, 2009). Bringing up the accessibility issue, it is possible to consider the ABNT definition (2016, p. 1):

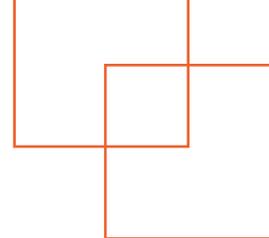


possibility and condition for the safety and autonomous use of spaces, furniture, urban equipment, buildings, transport, information and communication, including their systems and technologies, as well as other services and facilities open to the public, for public or private collective use, by persons with disabilities or reduced mobility.

It can, therefore, be observed that accessibility is a right of everyone and that the State must provide such access possibilities and the necessary conditions for anyone to communicate. Considering the diverse public needs is necessary to adopt strategies and resources to effectively achieve accessibility for all and to be able to have this access in an equitable manner, directed to its specificities. In this sense, Assistive Technology (AT) may be mentioned as an area of knowledge, interdisciplinary, “which encompasses products, resources, methodologies, strategies, practices and services which aim at promoting functionality, related to the activity and participation of people with disabilities aiming at their autonomy” (CAT, 2007). Among the AT resources, the audio description (AD) is a tool for communication accessibility, initially created to serve the public with visual impairment, but which currently benefits other audiences. Neves (2011, p. 13) states that audio description is the “art of describing images, objects, realities with a communicative value essentially visual”; in other words, it is a translation of messages and visual events into a descriptive text.

According to Alves and Araújo (2016), audio description is located in the Translation Studies, more specifically in the audiovisual translation area, where, according to Jakobson’s (1995) classification, it fits as intersemiotic translation or transmutation, since it translates images into words. Furthermore, according to Mota and Romeu Filho (2010), auditing, as a linguistic mediation activity, is an accessibility resource that broadens the understanding of visually impaired people in different modalities through sound information, which transforms the visual into the verbal. With this in mind, it is considered that auditing may be aimed at various audiences, such as: people with visual impairment (blind, people with low vision); the elderly; people with specific needs (with Down’s Syndrome, Asperger’s, autism, dyslexia, temporary or permanent sequelae of ischemia, Cerebral Vascular Accident, and others); and the public in general.

In the context of the Web, accessibility policies for visual impairment were consolidated by the 2018 Accessibility Guidelines for Web Content 2.1 (CALDWELL, 2017). The text alternatives guideline recommends that



content such as images or videos always have a textual description so that they can be read by screen reader software:

Provide textual alternatives for any non-textual content, so that it can be transformed into other forms according to the needs of users, such as printing with larger font size, braille, speech, symbols or simpler language.

From these initial reflections on communication for people with visual impairment, the two stages of data collection are presented below, starting with the open questionnaire for the visually impaired or low vision public.

5 Brand Communication Guidelines for the Visually Impaired

The following are the two steps in the collection of data from the study and several analyses to develop guidelines for brand communication for people with visual impairment. Initially, the open questionnaire that was applied with users in Facebook groups and in sharing with contacts via WhatsApp is addressed for further research and analysis of the accessibility initiatives in brand communication cited in the respondents' speeches.

5.1 Replies to the questionnaire

The first step in data collection, as presented above, was the use of an online questionnaire via electronic form. The questionnaire had a low return, even with an offer that brought together several groups with many members on Facebook and a sharing for several personal contacts via social networks. The reason may be due both to the difficulty and the distance of this audience from social networks, and because the Facebook platform does not show many group posts to people on their timelines. As a result, there were only six respondents, however, already enabling some potentially relevant insights for brand communication. Chart 3 shows the relationship of respondents to the medium through which they expressed their feedback.

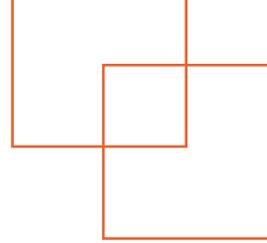


Chart 3: relationship of persons responding to the questionnaire with the form of response.

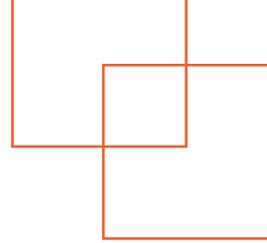
Respondets	Forms of Response
P1	WhatsApp / written
P2	WhatsApp / audio
P3	Facebook Messenger / written
P4	Survey / written
P5	Facebook comments / written
P6	Facebook Messenger / written

Source: elaborated by the authors.

Question 1 was designed to openly collect respondents' preferred brands and motivations for their preference. In this first question, the theme of accessibility has not yet been introduced, so it is spontaneous if mentioned. The survey subjects' statements were maintained as to form and content when collected.

Chart 4: Responses to question 1.

Q1	Do you have preferred brands for some products? If so, why do you like them?
P1	Yes, I have favorite brands. I usually value product quality. I like Adidas clothes, Nestlé products, Nike shoes because I already know they are good. I know there are competitors, but as I am blind, I can't always compare the products, so I prefer to consume the ones I already know, and I know the quality assurance.
P2	(...) I'm not such a demanding person, for example, with marks. I'm not a person who cares too much about the brand of things, about the brand for the brand. So I go much more for the product, the brand is often secondary. (...) And that's usually it, I don't buy for the brand itself, but at the same time, if it's an unknown brand, I already get suspicious. So, I believe I have a little to hear about the brand to give credibility, but at the same time, it is not what will determine me that just because tennis is Adidas, which is a famous brand ... Thinking about shampoos, (...) I look at the packaging a lot, if I can recognize it, (...) the brand that has the largest letter, that has good contrast, that I can read, is the one I will end up buying because I will identify that it is for my hair type, so this makes it more comfortable, and the manufacturers sometimes do not have the slightest notion of it, they do not care about it, they may be losing customers by not having an affordable packaging, so, this is something I see like this, not only with shampoo. (...) So sometimes it is not just the brand, it is the possibility to visualize. The brand helps to give credibility, but that is not all.
P3	I have many preferred brands of food and cosmetics products, and I take into consideration my satisfaction with the quality of the product. But between choosing a preferred brand that does not have much concern with accessibility and another that expresses this preoccupation in the presentation of its products, I get the second one.
P4	La Roche Posay, Uriage, Ferrache, Nestlé ...
P5	Yes. Product quality
P6	Yes, I do, in most cases for functionality, cost-effectiveness and affinity. Quality is also an important point.



Source: research data.

From the returns of question 1, some specific situations can be seen in P1, P2 and P3. As for P1, according to its answer, it understands market dynamics and knows competitors of the brands it consumes, but has difficulties in comparing products because of visual impairment. As a strategy of resistance, it is close to the known products. P2 provided extensive feedback, stating that it understands the general importance of brands and even takes into account but seeks to pay more attention to products. Sometimes he buys some shampoo, cookies, food because it is the packaging that he can read and understand since there are packages with small letters or low contrast. He says he does not care only about the brand, but about the fact that he can visualize it or access it. He likes to vary brands, but he faces difficulties. P3 has many preferences for brands, which reconciles with functional aspects. However, he chooses brands according to the concern with perceived accessibility.

Question 2 sought a clearer relationship with communication, offering space for an answer that could include experiences in general with brand advertising.

Chart 5: Responses to question 2.

Q2	Do you remember any brand that you like the publicity? Whether it is on social networks, television or other media...
P1	I like Hawaiian advertising a lot, it is usually quite fun, and on YouTube, some of them have a description of the videos. Then I can get a better understanding of the advertising.
P2	I like the publicity that I can understand because unfortunately, that seems necessary, but it is not. Sometimes there are those 30-second commercials that are just music. One soundtrack goes by, and I miss the whole commercial because you with visual impairment do not know what is going on or I understand a bit. Sometimes it happens that way too, I understand the context of the commercial, and at the end, there is a signature on the advertiser's screen that goes by too fast, or that has the small lyrics, and I do not know who announced it. So, the first necessary step is the advertising that I can access. In social networks, I usually skip the ads. I do not look, and I avoid because social networks are already something quite polluted, quite tricky for me to access. Advertising, even more. However, I remembered some very old Universities commercials that had something like this: "Hard is life. Vestibular is a way to do it". (...) it was a funny commercial something as much as it had visual elements on the screen, it was audio described by itself. It told itself and talked about all the important information. (...) I think this is a strategy from the advertisers that do not realize in the area of communication. Because if you think in a commercial considering the person is just listening to the message during cooking at home or something else, this person can still access the message. So, to conclude, it would be the advertising that we can understand by itself. So, it is little things that make all the difference.

P3	Moreover, I have enjoyed Natura’s advertising campaigns very much, including one of the first to present an advertisement with audio description. You recently had one
P4	Vodafone
P5	Café Evoluto and curd cheese vigor. In time, I only like the advertising.
P6	I can tell many, O Boticário, Itaú, Burger King and Coca-Cola.

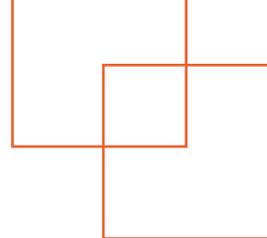
Source: research data.

Once again, in question 2, P1, P2 and P3 provided more valuable answers to the subject. P1 cited a brand that presents accessibility solutions on YouTube (video descriptions). P2 reports that it cannot access much of the advertising for several reasons: there are commercials with soundtrack only; the logos shown at the end of ads are too small, and it cannot read slogans or logos closing ads. He also says that he usually skips ads on social networks, because they are already a polluted and challenging environment to access, and that he likes and has the memory of advertisements that communicate only with audio (they could be aired on the radio) because he can understand them, even if they have no audio description. Also, P3 reports its preference for Natura, which it says is one of the first to present advertisements with audio description. She also remembered Burger King. He says that, with these accessibility initiatives, his community feels represented and respected.

Lastly, question 3 deals with the more specific situation of brand communication for the visually impaired public and whether the respondent can cite examples of brands approaching that public.

Chart 6: Response to question 3.

Q3	Do you know any brand that is close to the visually impaired public in your communication channels? If so, could you mention some examples?
P1	I like to give prestige in social networks to brands that are concerned with making their campaigns accessible. I usually interact a lot with Renner, C&A, Skol, O boticário stores, which have a description on Facebook.
P2	Ah, commercials that care about people with recent visual changes, I remember two brands: Skol and Burger King. Burger King uses a commercial with audio description and Skol and does something, does not know if, with audio description, I do not think so. However, it was a commercial that had a visually impaired person and talked in the shopping cart, (...) had this theme in the content of the commercial.
P3	For me, a brand that I understand has a concern with accessibility, both in product packaging and in communication with consumers is Natura. Others came later, thank God! However, thinking on cosmetics, O Boticario, despite making the description of the images on its social networks, still does not presents the Braille identification of its products, which Natura does for years.



P4	No.
P5	Any brand that includes a description of the image on social or commercial networks on TV. Thank God there is a lot of them.
P6	In theory, many brands are trying to surf the accessibility wave, but in practice, I cannot point out one that is objective in communicating with the disabled people—for example, Magazine Luiza. The brand uses the hashtags #PraCegoVer and other actions, but a blind friend could not buy a cheap cane on the site for lack of size description.

Source: research data.

In Question 3, only P4 did not provide subsidies for analysis in its reply. P1 states that it values brands with accessible concerns on social networks. He cited that he even interacts on Facebook with brands that present description. P2 recalls two brands whose recent commercials had to do with accessibility: a commercial with Burger King’s audio description and a commercial with Skol’s visual disability theme. P3 reminded Natura about packaging and communication. He mentioned that there are other examples, something considered positive, for which he is grateful. He mentioned that O Boticário, even having a description in social networks, does not have packaging with Braille like Natura. P5 reports the description of the image in social and commercial TV networks as an approach to the public with visual deficiency. He mentions that several brands do that, but he does not mention any nominally. Finally, P6 criticizes that even if some brands use the hashtags #PraCegoVer on social networks, there are still practical communication problems on the sales platform, such as lack of important information.

With the answers, it was possible to list the brands mentioned by the respondents and at what time they were mentioned.

Chart 7: List of marks mentioned by respondents.

Mentioned brands with accessibility actions	Who mentioned	Which Question	Mentioned brands without accessibility actions	Who mentioned	Which Question
Havaianas	P1	Q2	Nestlé	P1	Q1
Universitário	P2	Q2	Nike	P1	Q1
Natura	P3	Q2	Adidas	P2	Q1
Burger King	P3	Q2	La Roche Posay	P4	Q1
Renner	P1	Q3	Uriage	P4	Q1
C&A	P1	Q3	Ferrache	P4	Q1

Skol	P1	Q3	Nestlé	P4	Q1
O Boticário	P1	Q3	Vodafone	P4	Q2
Skol	P2	Q3	Evoluto	P5	Q2
Burger King	P2	Q3	Vigor	P5	Q2
Natura	P3	Q3	O Boticário	P6	Q2
O Boticário	P3	Q3	Itaú	P6	Q2
Magazine Luíza	P6	Q3	Burger King	P6	Q2
			Coca-Cola	P6	Q2

Source: elaborated by the authors.

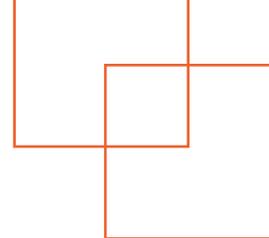
In this sense, it was also listed which brands were mentioned in relation to accessibility. It is interesting to note that Burger King and O Boticário had three mentions, while Natura, Nestlé and Skol had two. The others were cited only once. The brands pointed out by the respondents were listed for a more specific study of their communication.

5.2 Brand Study

The 20 marks mentioned by respondents (Table 7) were verified on three communication channels: (1) official website; (2) Facebook; and (3) Instagram. Accessibility resources and apparent initiatives were sought, such as specific menus, alternative texts, and descriptions of images and videos in the period covered by the study, from 7 to 14 October 2019. The study allowed to verified the accessibility resources for communication used by the brands mentioned by the respondents, as shown in the chart 8 below.

Chart 8: Study of website, Facebook and Instagram of the selected brands.

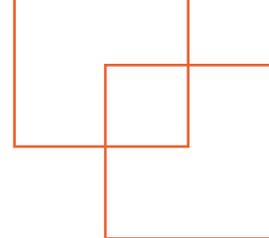
Brand	Website	Facebook	Instagram
Burger King	No apparent resource	Hashtags #BKAccessível #PraCegoVer with auto description	Hashtags #BKAccessível #PraCegoVer with auto description



O Boticário	Accessibility menu: zoom, colors, bold, gray, sign language, easy navigation app. Use alternative texts.	Hashtags #pracegover #pratodosverem on the published images	Hashtags #pracegover #pratodosverem in 2 of 9 publications
Natura	No apparent resource	Hashtag #PraCegoVer	Hashtag #PraCegoVer
Nestlé	Alternative texts	Hashtag #PraCegoVer	Hashtag #PraCegoVer
Skol	Alternative texts	No apparent resource	No apparent resource
Adidas	No apparent resource	No apparent resource	No apparent resource
C&A	No apparent resource	Hashtag #PraCegoVer	Hashtag #PraCegoVer
Coca-Cola	No apparent resource	No apparent resource	No apparent resource
Evoluto	It was not possible to identify the brand	-	-
Ferrache	Use alternative texts in some images	No apparent resource	No apparent resource
Havaianas	Use alternative texts in some images	No apparent resource	No apparent resource
Itaú	Use alternative texts	Hashtags #PraCegoVer	Hashtag #PraCegoVer
La Roche Posay	Accessibility menu: zoom, colors, gray. Use alternative texts.	Hashtags #PraCegoVer #PraTodosVerem	Hashtags #PraCegoVer #PraTodosVerem
Magazine Luíza	Accessibility button on the top menu and footer. Sign language, easy navigation app.	No apparent resource	No apparent resource
Nike	Use alternative texts in some images	No apparent resource	No apparent resource
Renner	Use alternative texts	Hashtags #PraCegoVer #PraTodosVerem	Hashtags #PraCegoVer #PraTodosVerem
Universitário	Use alternative texts	No apparent resource	No apparent resource
Uriage	Use alternative texts	No apparent resource	No apparent resource
Vigor	Use alternative texts in some images	No apparent resource	No apparent resource
Vodafone	No apparent resource	No apparent resource	No apparent resource

Source: elaborated by the authors

According to the chart 8, it can be seen that most brands do not have apparent accessibility resources on social networks. Apparent resources



are defined as those that are easily found by visual inspection or keyboard shortcuts. The alternative texts were searched from the tool to inspect HTML elements of the Google Chrome browser, which allows viewing the interface coding, in which the “alt” and “title” attributes were searched.

The brands that better contemplate the accessibility requirements according to the research were O Boticário and La Roche Posay, both from the cosmetic sector, even if the first also acts in perfumery. Nestlé, Itaú and Renner also appear with resources in the three communication channels analyzed. One of the brands mentioned, “Evoluto”, was discarded in this analysis, since, without a context in the answer, it was not possible to identify which brand it was. According to surveys, there were several brands with that name.

5.3 Proposed guidelines

In this last section, guidelines are proposed for the communication of brands with a view to a strategic approach to the visually impaired public. Eleven guidelines were prepared based on the answers obtained in the open questionnaire and on the initiatives found in the communication of the brands mentioned by the respondents.

Chart 9: Guidelines for brand communication to people with visual impairment.

Situation reported in the responses	Guidelines for brand communication to people with visual impairment.
<p>- You have trouble comparing products. As a strategy of resistance, it is close to known products.</p> <p>- Sometimes, you buy some product only because it has the packaging you can read and understand (small letters, low contrast).</p>	<p>1) To present new products in all media;</p> <p>2) Insert Braille in packaging;</p> <p>3) Testing with consumers with low vision;</p> <p>4) Stipulate minimum font sizes and minimum contrast values for package labels;</p>
<p>- Choose brands according to the perceived accessibility concern.</p> <p>- Reports preference for a brand that claims to be one of the first to present advertising with audio description. With this, she feels represented and respected.</p>	<p>5) Adhere at least to the simplest accessibility solutions: alternative texts and image descriptions;</p> <p>6) Disclose the brand’s concern with accessibility (e.g. use of hashtags of the subject);</p>

- The brand presents accessibility solutions on YouTube (video descriptions).	7) Use Audio description in videos and images on the social networks (YouTube, Facebook, Instagram, etc);
- You cannot access much of the advertising: commercials with soundtrack only; tiny logos at the end; no slogans or logos closing ads. - He likes and has a memory of some advertisements that work only with audio because he can understand them, even if they have no audio description	8) Seek always to provide attention feedback of what is happening in visual events (e.g. commercial); 9) Stipulate minimum logo sizes for the final advertising subscription; 10) Think about scripts in a multi-sensorial approach so that the same campaign can be used in different media (e.g., radio and television);
- It skips ads on social networks because they are already a polluted and difficult to access environment.	11) Simplify brand communication to compete with excess information from social networks;

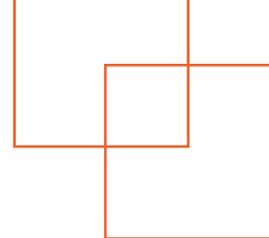
Source: elaborated by the authors.

As for the brands analyzed, the guidelines appear from the initiatives of some of them themselves. For websites, the resources used were: the accessibility menu, in the top position on the site for immediate reading by screen readers; zoom buttons, high contrast and turn grey; translation to Libras; easy navigation application download; use of alternative texts for all non-textual content. For social networks, the most used resources are the hashtags #PraCegoVer, #PraTodosVerem, and one of the brands has created its hashtag, Burger King (#BKAccessable).

6 Final considerations

This study addressed the relationship of brands with accessibility aimed at a visually impaired audience. An open questionnaire was carried out, answered by people with visual impairment or low vision. From the questionnaire answers, brands were selected to be investigated about the accessibility resources they adopt in their communication via website and social networks. The questionnaire answers, and the observations about the brands were the sources to generate 11 initial guidelines for the communication of brands with a view to a strategic approach to the visually impaired public.

With these guidelines, it is expected to foster accessibility in brand communication, not only in strategic terms but for accessibility to be



effectively put into practice as an institutional positioning. This is because the public has reported various problems related to brand communication and practical issues, which may have solutions to straightforward operationalization, as observed in the analyzed brands. The main problems reported by the respondents were: difficulties in reading, understanding product comparisons through packaging; difficulties in accessing advertising in TV commercials; difficulties in accessing social networks and advertisements presented in them; preference for brands according to the use of accessibility resources, which conveys respect and makes them feel represented.

It should be considered that the present study, used an exploratory character, and did not contemplate some areas in which it is known that there are problems. Including the answers to the questionnaire, there are problems in the packaging process and at the stores. In addition, the corpus provides for an increase in the number of brands analyzed, in order to generate a result that contemplates Brazilian brands in a more significant manner, as well as an increase in the number of responses to the questionnaire, which may bring new insights into this theme, which exerts, as observed here, a significant influence on the lives of visually impaired users.

REFERÊNCIAS

ALVES, S. F.; ARAÚJO, V.L.S. **Formação do Audiodescritor: a estética cinematográfica como base para o aprendizado da estética da audiodescrição.** Materiais, métodos e produtos. Cadernos de Tradução. V. 36 no. 3, p. 34-59, 2016.

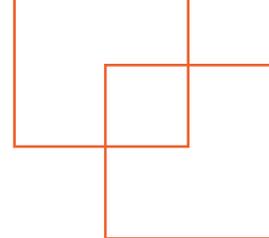
ASSOCIAÇÃO BRASILEIRA DE NORMAS TÉCNICAS – ABNT. NBR 16452 - **Acessibilidade na comunicação – Audiodescrição.** Rio de Janeiro: ABNT, 2016.

BERGSTRÖM, Bo. **Fundamentos da comunicação visual.** São Paulo: Rosari, 2009.

BORDENAVE, Juan E. D. **O que é comunicação.** 15 ed. São Paulo: Editora Brasiliense, 1992.

BRASIL. Presidência da República. Casa Civil. Subchefia para Assuntos Jurídicos. DECRETO Nº 6.949, DE 25 DE AGOSTO DE 2009. **Promulga a Convenção sobre os Direitos das Pessoas com Deficiência.** Brasília, 2009.

BRASIL, DECRETO Nº 9.279, DE 14 DE MAIO DE 1996. **Regula Direitos e Obrigações Relativos a Propriedade Industrial.** Brasília, DF, mai 1996. Disponível em: <http://www.planalto.gov.br/ccivil_03/leis/l9279>.



htm> Acesso em: 13 out. 2019.

BRASIL. Lei n.º 13.146, de 06 de julho de 2015. **Institui a Lei Brasileira de Inclusão da Pessoa com Deficiência (Estatuto da Pessoa com Deficiência)**. Disponível em <http://www.planalto.gov.br/ccivil_03/_ato2015-2018/2015/lei/l13146.htm> Acesso em 04 de outubro de 2019.

CALDWELL, Ben. et al. (Ed.). **Diretrizes de Acessibilidade para Conteúdo Web (WCAG) 2.0**. Recomendação W3C de 11 de dezembro de 2008. Disponível em: <http://www.w3.org/translations/wcag20-pt-pt/>. Acesso em: 10 ago. 2017.

COMITÊ DE AJUDAS TÉCNICAS (CAT) - Coordenadoria Nacional para Integração da Pessoa Portadora de Deficiência (CORDE) - Secretaria Especial dos Direitos Humanos - Presidência da República. ATA VII de 13 e 14 de dezembro de 2007.

COSTA, Joan. **A imagem da marca: um fenômeno social**. São Paulo: Rosari, 2008. (Coleção Fundamentos do design).

FRUTIGER, Adrian. **Sinais & símbolos: Desenho, projeto e significado**. São Paulo: Martins Fontes, 2001.

GILL, R. **Análise de Discurso**. In: BAUER, MW, GASKELL, G. Pesquisa qualitativa com texto, imagem e som: um manual prático. 3a ed. Petrópolis (RJ): Vozes; 2002. p.244-70.

HEALEY, Matthew. **O que é branding?** Barcelona: Gustavo Gili, 2009.

JAKOBSON, Roman. **Os aspectos linguísticos da tradução**. 20.ed. In: Linguística e comunicação. São Paulo: Cultrix, 1995.

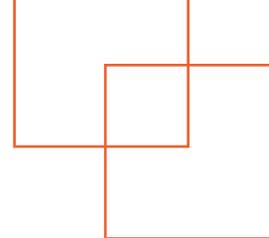
KLEIN, Naomi. **Sem logo: a tirania das marcas em um planeta vendido**. 6. ed., Rio de Janeiro: Record, 2008.

KURT, S. **Moving toward a universally accessible web: Web accessibility and education**. *Assistive Technology*, 31(4), 2019, 199-208.

JESUS, D. M. de. BAPTISTA, C. R. CAIADO, K. (Orgs.) **Prática pedagógica na educação especial: multiplicidade do atendimento educacional especializado**. 1. ed. Araraquara - SP: Junqueira & Marin, v. 1000. 320p. 2013.

MAGALHÃES, C. M., ARAÚJO, V. L. S. **Metodologia para elaboração de audiodescrições para museus baseada na semiótica social e multimodalidade: introdução teórica e prática**. In: ALED – Associação Latino-americana de Estudos do Discurso, Caracas, v. 1, n 12, 2012, pp. 31-55.

MOTTA, L. M. V. M.; ROMEU FILHO, P (Org.) **Audiodescrição: transformando imagens em palavras**. São Paulo: Secretaria de Estado dos Direitos da Pessoa com Deficiência, 2010.



NAVES, S. B.; MAUCH, C.; ALVES, S. F.; ARAÚJO, V. L. S. **Guia para Produções Audiovisuais Acessíveis**. Brasília: Ministério da Cultura/Secretaria do Audiovisual, 2016, 85p. Disponível em <https://grupoleaduece.blogspot.com/p/guia-para-producoes-audiovisuais.html>. Acesso em 30 out 2019.

NEUMEIER, Marty. **The Brand Gap: How To Bridge The Distance Between Business Strategy And Design**. Berkeley: Aiga, 2006.

NEVES, Josélia. **Imagens que se Ouvem**. Guia de Audiodescrição. Instituto Politécnico de Leiria. Leiria. Portugal. 2011.

SAMPIERI, R.; COLLADO, C.; LUCIO, M. **Metodologia de Pesquisa**. Porto Alegre: Penso Editora, 2013.

STRUNCK, Gilberto Leite. **Como criar identidades visuais para marcas de sucesso**. 2ª Ed. Rio de Janeiro, Rio Books, 2003.

WE ARE SOCIAL; HOOTSUITE. **Digital 2019**. Disponível em: <https://wearesocial.com/global-digital-report-2019>. Acesso em: 30 set. 2019.

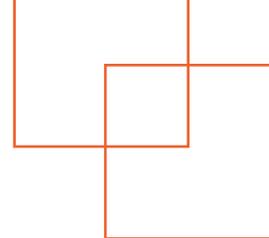
WHEELER, Alina. **Design de Identidade da Marca: Um guia completo para a criação, construção e manutenção de marcas fortes**. Porto Alegre: Bookman, 2019.

Rafael Peduzzi Gomes

Designer at CWI Software, where he works with User Research, User Experience and Interface Design for digital products, and is pursuing a PhD in Design at UFRGS (2019-). He holds a Master's degree in Design from UniRitter (2018), a postgraduate degree in specialization in Graphic Design from UNISINOS (2015), a Bachelor's Degree in Graphic Design from UFPEL (2013) and a Technical Programmer in Visual Programming from IF-RS (2009).

He was Adjunct Professor (substitute) at the Federal University of Pelotas between 2018 and 2019, teaching classes for Graphic Design and Digital Design courses. He taught the disciplines of Visual Identity, Typography II and Poster Design, as well as coordinated the brand creation project for the new CEHUS (Humanities Research Center) at UFPEL. He also worked as a content teacher, producing content for EAD and book chapters for SAGAH, related to the discipline of Graphic Production.

Between 2015 and 2017, he was a founding partner and Designer at the Elefante studio, when he moved through several areas of design, such as branding and brand identity, digital design, digital marketing,



graphic design and editorial design, for several clients in Porto Alegre, Pelotas, Florianópolis and São Paulo.

In the master's, he received a scholarship from the Stricto Sensu Graduate Program, working as a researcher for the Design, Technology and Education Line, and as a member of the editorial group of Revista D (Design / UniRitter). Upon graduation from UFPEL, he was founder and Financial Director at the junior design company, Designeria and was founder and Communication Coordinator of the Academic Design Center (CADE).

Eduardo Cardoso

Adjunct Professor in the Department of Design and Graphic Expression in the Undergraduate Courses in Visual Design and Product Design at the Faculty of Architecture of the Federal University of Rio Grande do Sul, UFRGS. Collaborating Professor of the Graduate Program in Design (PGDESIGN) at UFRGS.

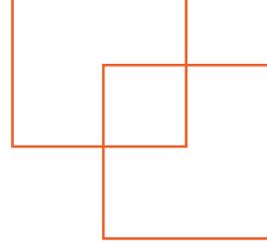
Graduation in Architecture and Urbanism from the University of Vale do Rio dos Sinos (2003), Specialist in Computational Technology Applied to the Project by UFRGS (2007), Master and Doctor in Design - UFRGS (2009/2016). Specialist in Accessible Audiovisual Translation - Audio Description - UECE (2019). Researcher in the area of Accessibility in Communication in the contexts of: inclusive education; accessible cultural mediation; and accessible institutional outreach.

Coordinator of the COM Access Research Group - Accessible Communication and Pro-Cultural Interdisciplinary Center Accessible by the Extension Office of UFRGS.

He has experience in the area of environmental graphic design and accessible communication. Teach in design undergraduate courses as subjects of Visual Project 1, Visual Project 2, Packaging Design 2, Integrated Project 2. Teach in graduate studies in design as subjects of Accessibility Resources in Communication, Practices and Inclusive Projects.

Ygor Corrêa

Graduated in Letters. Master in Applied Linguistics from the University of Vale do Rio dos Sinos (UNISINOS). PhD in Informatics in Education from the Federal University of Rio Grande do Sul (UFRGS). Post-Doctor in



Design in the area of concentration of Innovation in the line of research in Design, Technology and Education (UniRitter). Currently holds a post-doctorate in Education in the Graduate Program in Education at the University of Caxias do Sul (UCS) in the line of research in Education, Language and Technology and has been dedicated to research on Digital Technologies, Assistive Technologies, Games in Education, Active Methodologies, Deaf Education and Brazilian Sign Language.



Received: April, 2020.
Accepted: April, 2020.