

# BLACK AND WHITE.

A study of advertising's ability to  
reflect our time in the years 2015- 2020

# Kom!

In collaboration with Google Sweden and Geena Davis institute on Gender in Media

How does Sweden compare with other countries in terms of inclusion and representation and what does the representation look like compared to the Swedish population? In 2015, we asked ourselves the question “who can be seen in Swedish advertising” where we looked at a selection of Swedish advertisements published over a year. Later that year, **Cannes Lions** began collaborating with the **Geena Davis Institute on Gender in Media** and examined the extent to which award-winning and nominated advertisements from around the world managed to represent diversity.

The study we present here was conducted by the **Geena Davis Institute on Gender in Media 2020** according to the same criteria and methodology as they used in the assessment of advertising in the **Cannes Lions**. The difference is the basis of the study. Instead of looking at a single competition, we have examined advertisements nominated for at least three awards over the last six years. Namely, the **Guldägget**, where the most creative advertising is rewarded, **100 Wattaren** and **YouTube Works** where its commercial effect or impact is rewarded. There are several reasons why we have chosen this approach. In part, it is about getting us a good and manageable basis for award-winning Swedish advertising. It is also due to the fact that that by choosing this approach we can to some extent compare Sweden with the international arena.

## RESPONSIBILITY IN COMMUNICATION.

Questions about the effect of communication, whether it consciously or unconsciously reinforces norms and stereotypes, is neither a new nor a Swedish phenomenon. This is highlighted internationally and several initiatives have been taken to highlight these aspects, including the predecessor to this study: "Bias & inclusion in advertising" from Cannes Lions. We are aware that this report specifically looks at nominated advertising, "the best advertising" and not all advertising. It is not a matter of judging or retroactively evaluating the advertising on the basis of criteria that the jury groups did not have, but of letting it form the basis for a continued conversation about these issues. How well does the expression of advertising reflect society at large, are we all represented or not?

**Komm's** task is to work long-term to raise the status of our industry, customers, decision-makers and the general public. In Sweden as well as abroad. We think it is important that we acknowledge and take our responsibility in our role as the producer of the images we reproduce. Good and bad. From an international perspective, Sweden is already a prominent advertising nation. Now we want to be the best at these aspects as well. Advertising can strengthen norms, advertising can break norms and the Swedish communications industry can and should be a role model.

### **FACTS | Geena Davis institute on Gender in Media.**

Founded in 2004 by Academy Award-winning actress Geena Davis, the institute is the only research-based organization that collaborates with the entertainment industry to create gender balance, promote inclusion and reduce negative stereotypes in family-friendly entertainment media.

## METHODOLOGY.

We use two methods to produce the data in this report: automated analysis and content analysis.

For the automated analysis, we used the **Geena Davis Inclusion Quotient (GD-IQ)**, a revolutionary new automatic audio-visual tool—the first of its kind developed specifically to analyze media content—that took a team of engineers and social scientists two years to develop. For this report, we measured on-screen time by partitioning the film/episode into shots and detecting the gender. We then calculated total screen time by gender. We measured speaking time by partitioning the film/episode into shots and applying an automatic speech detection program that classifies speaker gender.

We also employ content analysis, an approach that is ideal for systematically analyzing the content of communications. The unit of analysis for the automated coding tool is character gender and character race, and the unit of analysis for hand coding is character. For this project, ten expert human coders analyzed representations of 1,840 characters in 309 ads.

### DESCRIPTION OF THE DATA.

Ads from Client:	357
Uncodable:	48 (18 duplicates; 13 with no characters; 17 webpages, YouTube channels)
Total Ads Analyzed:	309

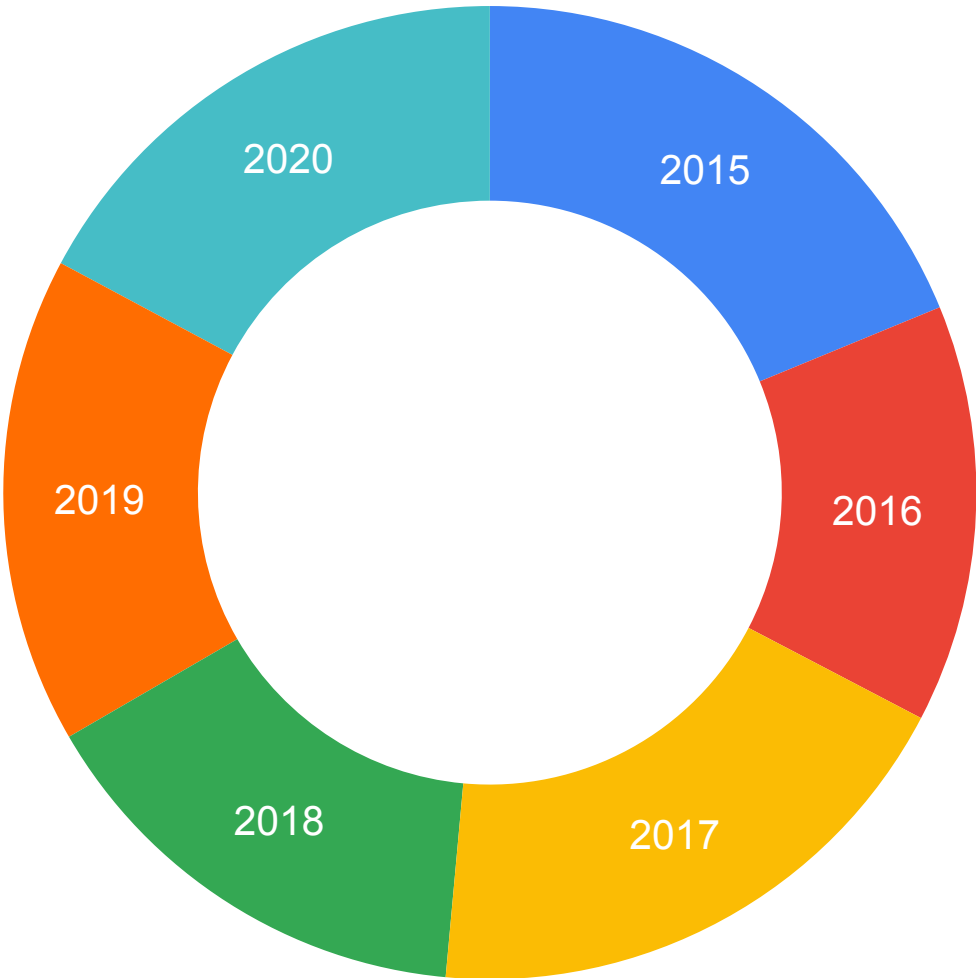
### GD-IQ RESULTS

Female Character Screen Time:	43.2%
Female Character Speaking Time:	39.5%



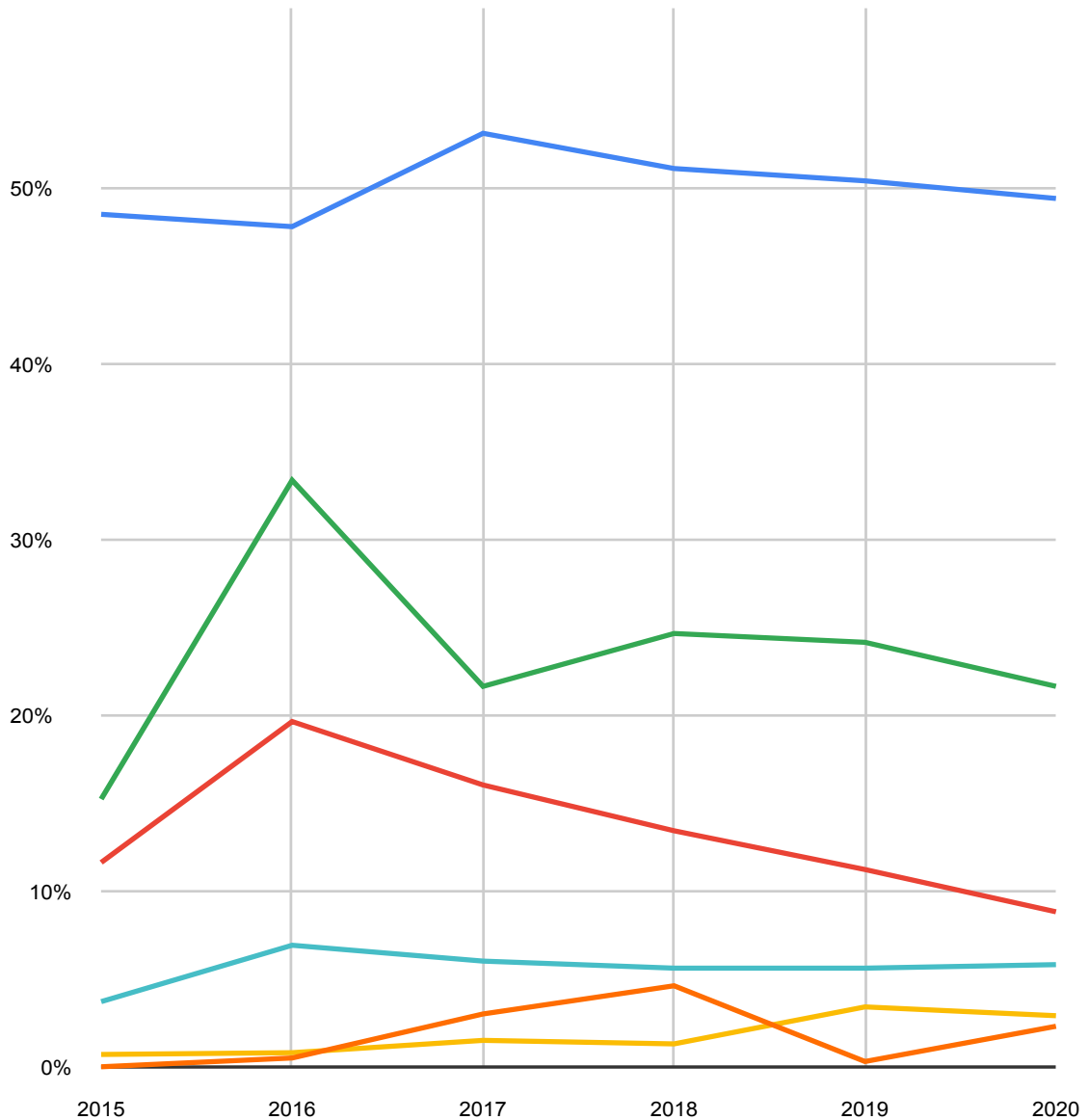
**1. ADS PER YER.**

Approximately the same amount of ads per year represented in the study.



## DESCRIPTIVE STATISTICS.

We begin this analysis with descriptive statistics on the general representation of 1,840 characters who appear in 309 ads. We follow with an intersectional analysis first grouped by gender, followed by race/ethnicity. Next, we analyze tropes and stereotypes across multiple identities. Finally, we examine skin tone slider results across both gender and race/ethnicity.



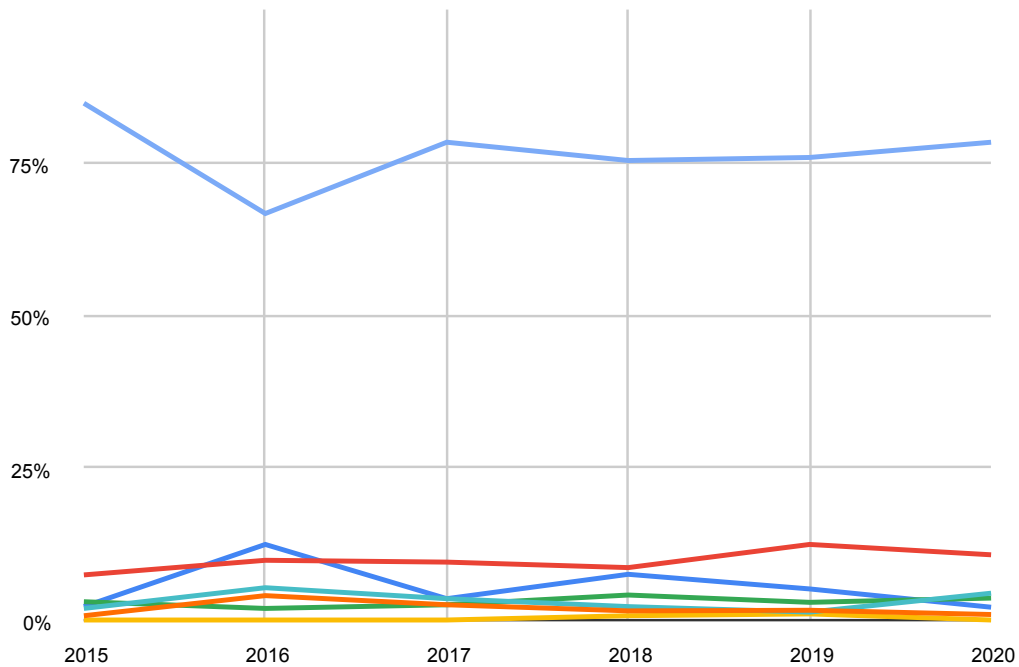
”What bothers me the most is the lack of intersectionality. Once we populate advertising with individuals who normally are the least visible, their presence is often one-dimensional and symbolic.”

Christina Knight, The Amazing Society

- Female Character
- Character Age 50+
- LGBTQ+ Character
- Character of Color
- Character with a Disability
- Character with a Large Body Type

## 2. PRESENCE OF SIX MAJOR IDENTITY GROUPS.

Across the six years of ads, female representation is roughly equal to male representation. From 2016 to 2020, we see a gradual decrease in representation for characters ages 50+. Generally, from 2015 to 2020, we see an increase in representation for LGBTQ+ characters. Representation for characters with a disability shows a generally positive trend, from a starting point of 0% of characters in 2015 shown with a disability to 2.3% of characters in 2020. From 2017 to 2020, we see generally stable levels of (under)representation for characters of color. From 2017 to 2020, we see generally stable levels of (under)representation for characters with large body types.



### 3. RACE/ETHNICITY REPRESENTATIONS.

Broadly speaking, representation of characters of color is stable across years; about one-quarter of all characters are characters of color, but the share of racial groups varies across years. Among underrepresented racial groups, Black characters are most commonly shown, relative to other racial groups. Latinx representation slightly increased in 2018-2020, compared to 2015-2017.

- Asian
- Black
- Indigenous
- Latin
- Middle Eastern
- South/Southeast Asian/Indian
- White

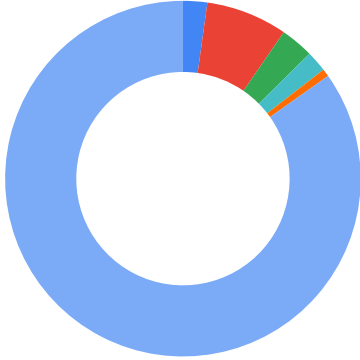
\* The method is not perfect for the Swedish market and the data regarding indigenous population is therefore difficult to evaluate. It may contain the Sami people, but it is not certain that it does. It may also indicate the presence of North American natives, or a mix of both.

\*\* In Sweden, we do not make the same distinction as we do in the US regarding ethnic groups in Asia, but we have used the same method and report this data separately in accordance with it.

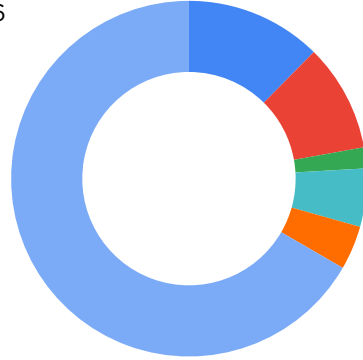


The pie charts here show ethnic representation per year, the line chart on the opposite side shows the development over time.

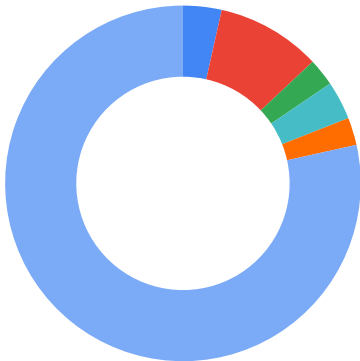
2015



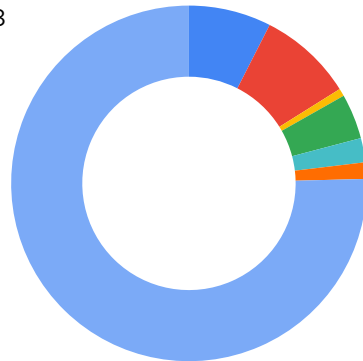
2016



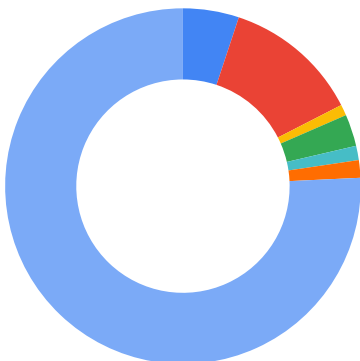
2017



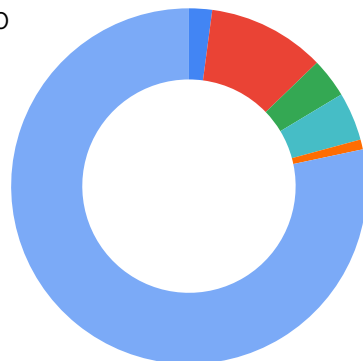
2018



2019

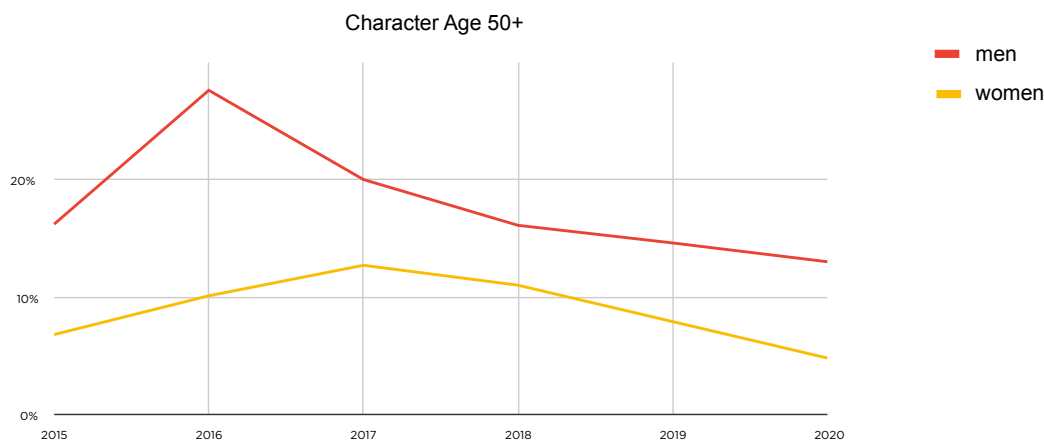


2020



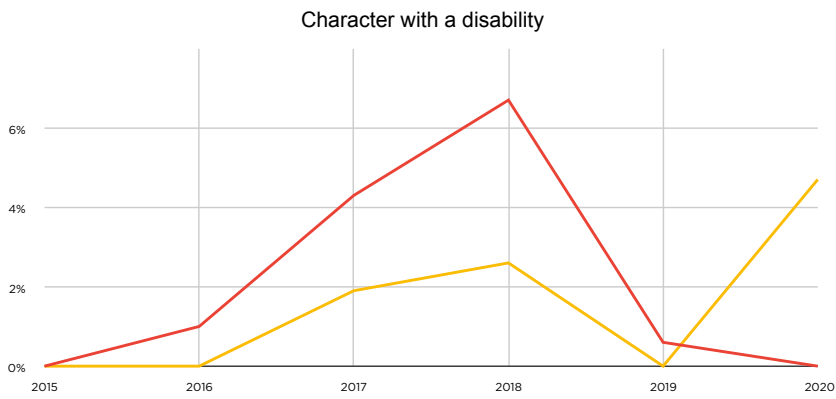
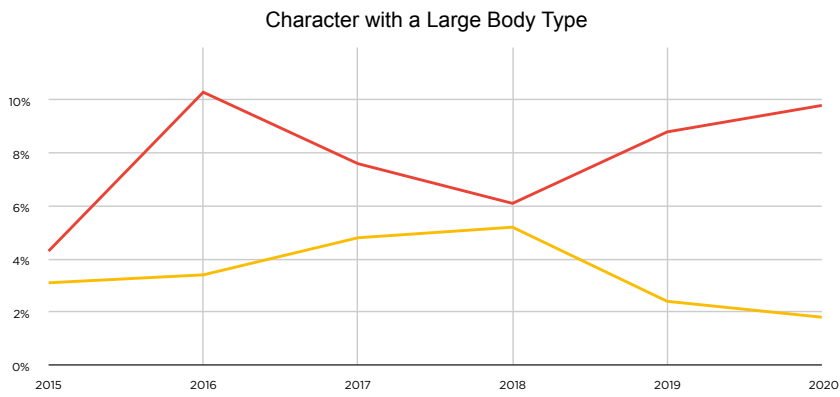
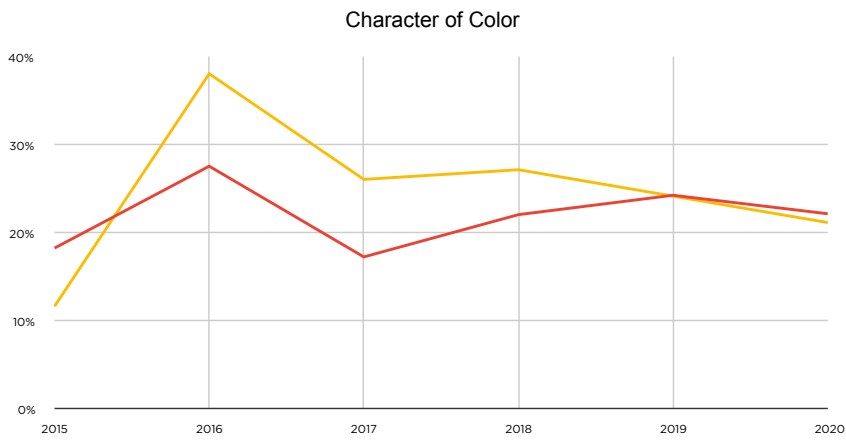
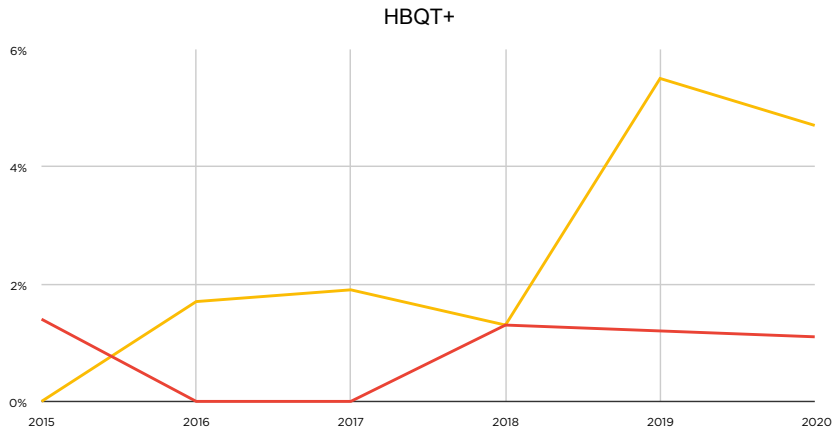
## GENDER ANALYSIS.

Similar to the findings of the original report, gender representation is nearly at parity across the years analyzed, but findings show a general story of worse representation for female characters compared to male characters. While representation for ages 50+, disability, revealing clothing, humor levels, occupation status, leadership, and authority show unequal and generally poor representation for female characters, we start to see a positive trend for intelligence, where over time, women are shown as more and more smart.



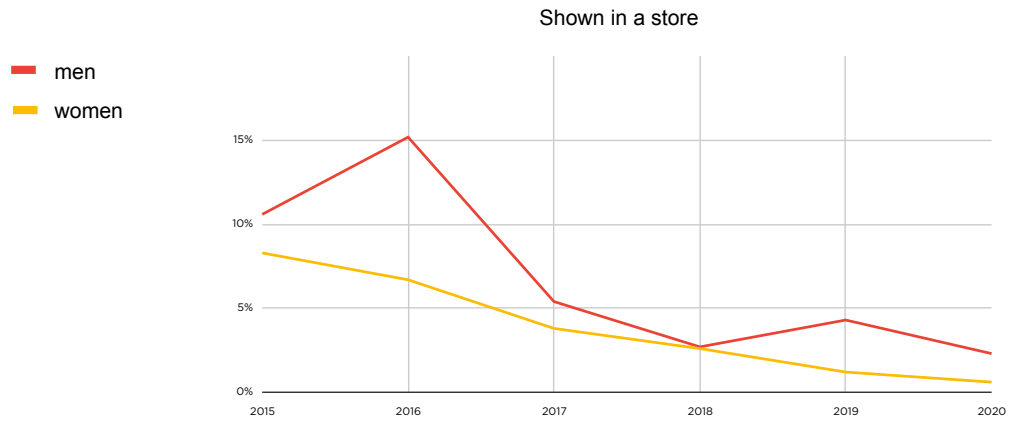
### 4. INTERSECTIONAL GENDER ANALYSIS.

Consistently from 2015 to 2020, we see a significantly lower representation of female characters ages 50+ compared to male characters. From 2016 to 2020, female characters tend to have higher levels of representation for being LGBTQ+ compared to male characters. In fact, two of the five years show 0 LGBTQ+ male characters. For 2015 through 2019 ads, male characters are shown with a disability at a representation level greater than or equal to female characters, with this pattern sharply breaking in 2020, where 4.7% of female characters are shown with a disability and no male characters are shown with a disability. Consistently across 2015 through 2020 ads, male characters are shown with a larger body type significantly higher than female characters.



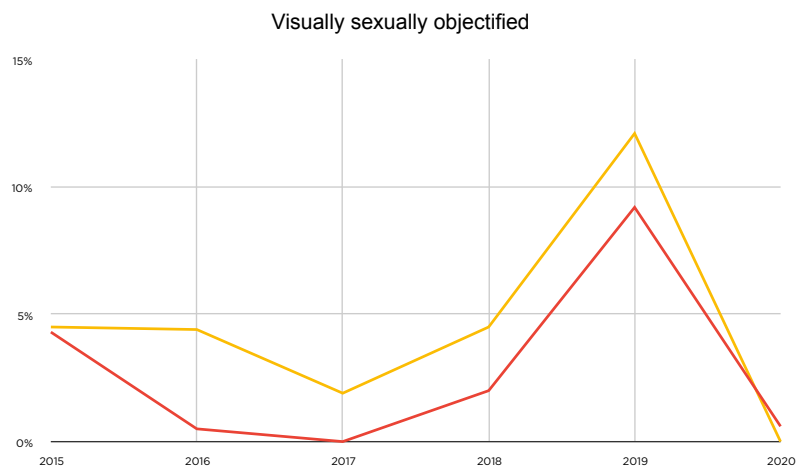
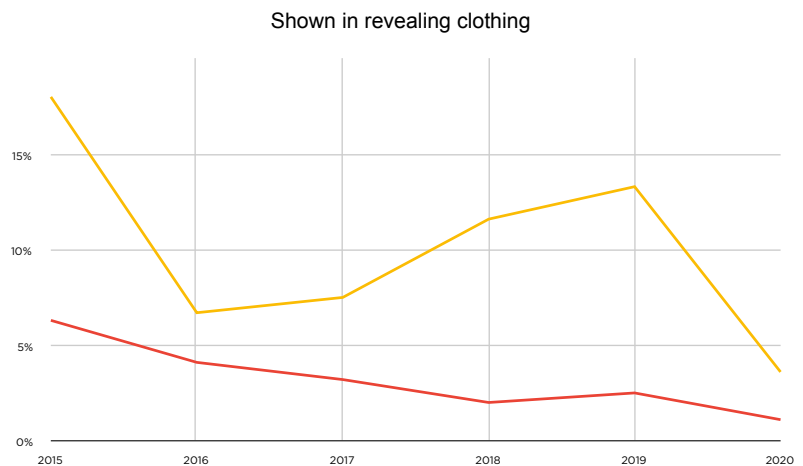
## 5. SETTING BY GENDER.

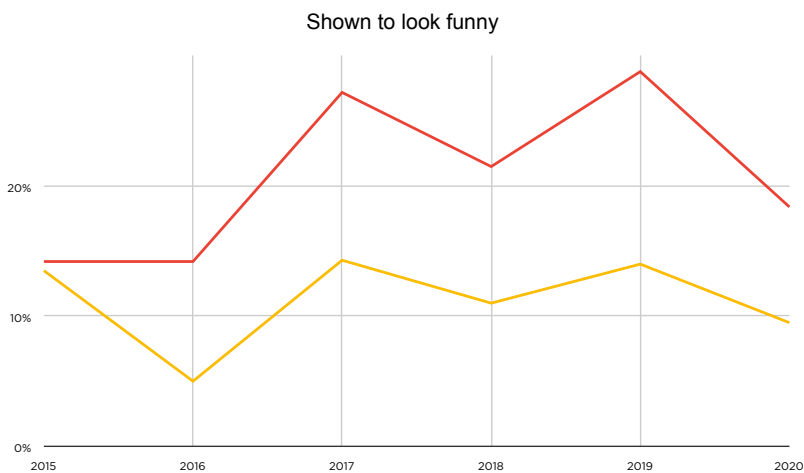
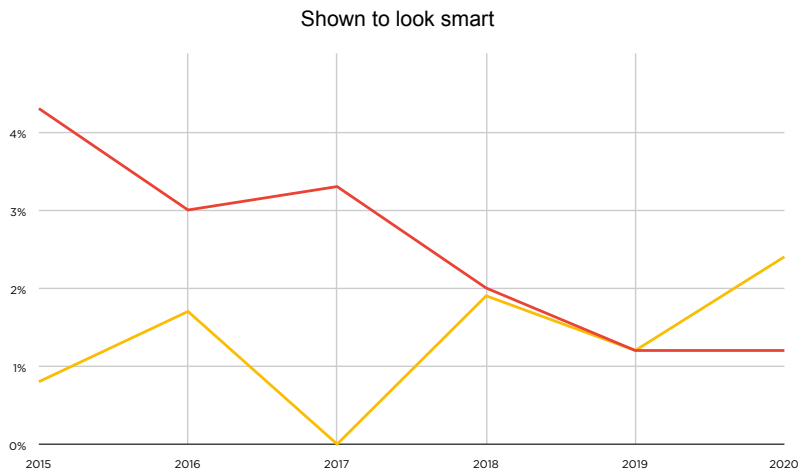
Male characters are shown in a store at a higher rate compared to female characters for all years of ads analyzed.



## 6. SEXUALIZATION BY GENDER.

In all ads analyzed from 2015 to 2020, female characters are shown in revealing clothing a significantly higher amount than their male counterparts. In all ads analyzed from 2015 to 2019, female characters are visually sexually objectified at a higher rate than their male counterparts.

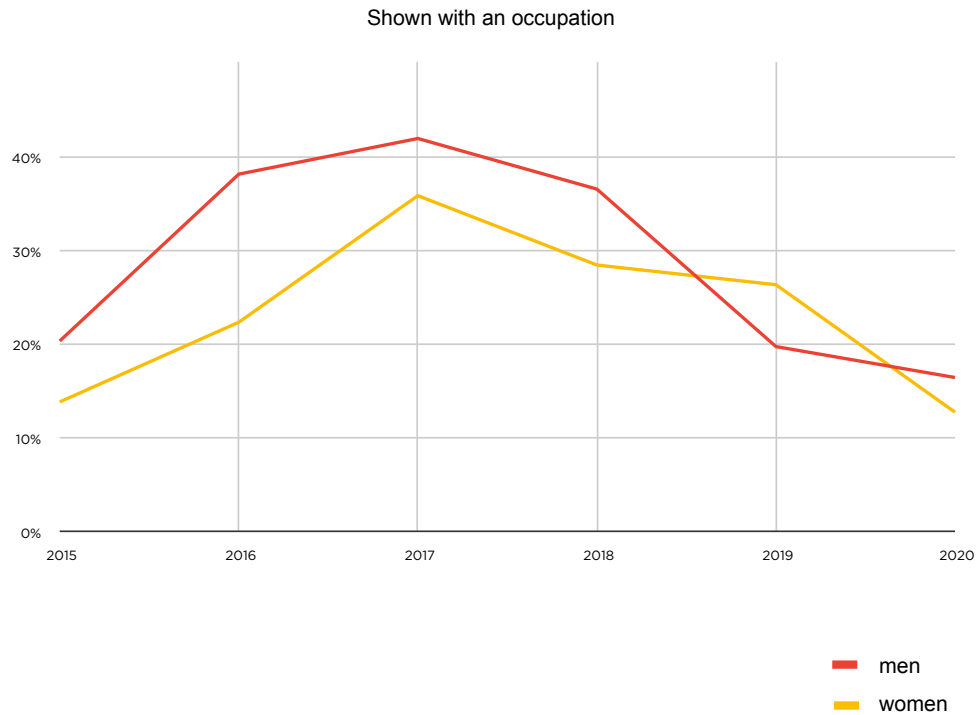




## 7. CHARACTER TRAITS BY GENDER.

From 2015 to 2017, ads show male characters as smart at a significantly higher rate compared to their female counterparts. From 2018 to 2019, this gap decreases, until 2020, where female characters are shown as smart at double the rate of male characters (2.4% compared with 1.2%).

Male characters are shown as funny at a significantly higher rate than female characters across all years of ads analyzed.



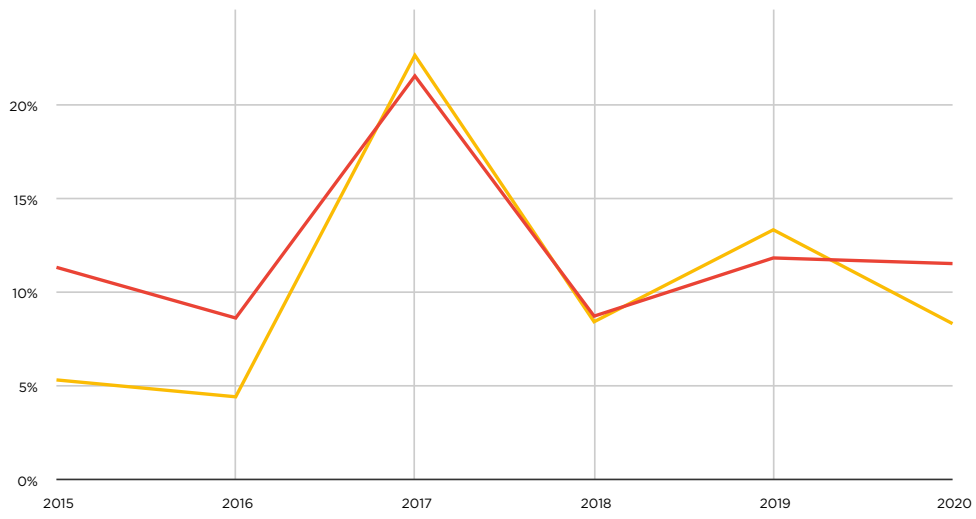
## 6. WORK AND LEADERSHIP BY GENDER.

Generally across all years of ads analyzed (with the exception of 2019), we see male characters shown employed at a significantly higher rate than female characters. Similarly, in all years of ads except 2019, male characters are shown as a leader at a significantly higher rate than female characters. In all years of ads analyzed, male characters are shown with a great deal of authority at a higher rate than their female counterparts. Likewise, in nearly every year of ads analyzed, we see female characters more likely to be shown with no authority compared to male characters.

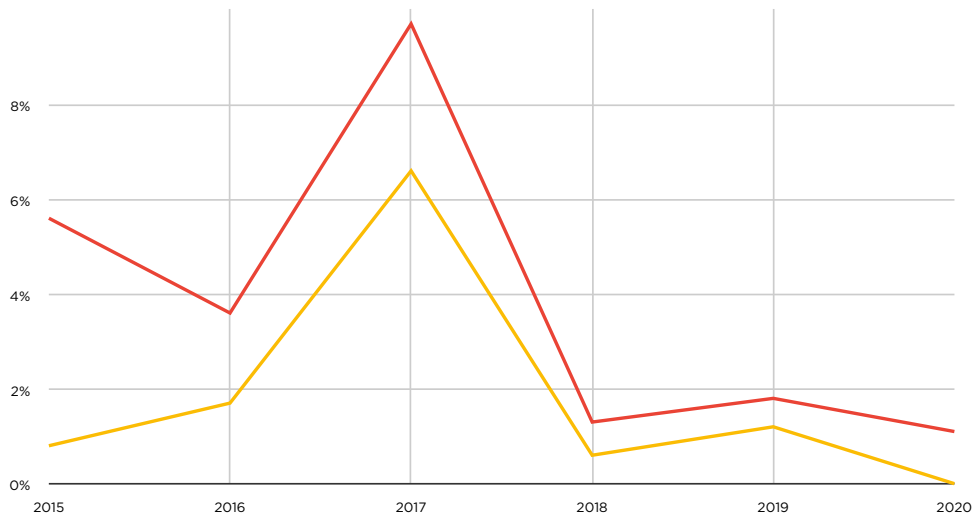
“We have to take a much greater responsibility for this and it starts with us on the buyer side. We have a big job to do to bring social sustainability into our brand and marketing strategies.”

Hanna Riberdah, CEO of The Association of Swedish Advertisers

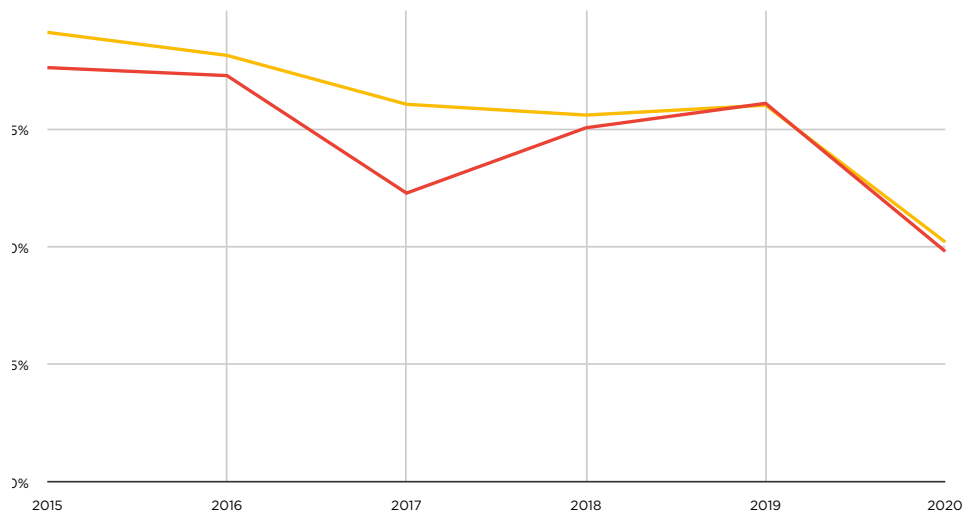
Shown as a leader



Shown with a great deal of authority

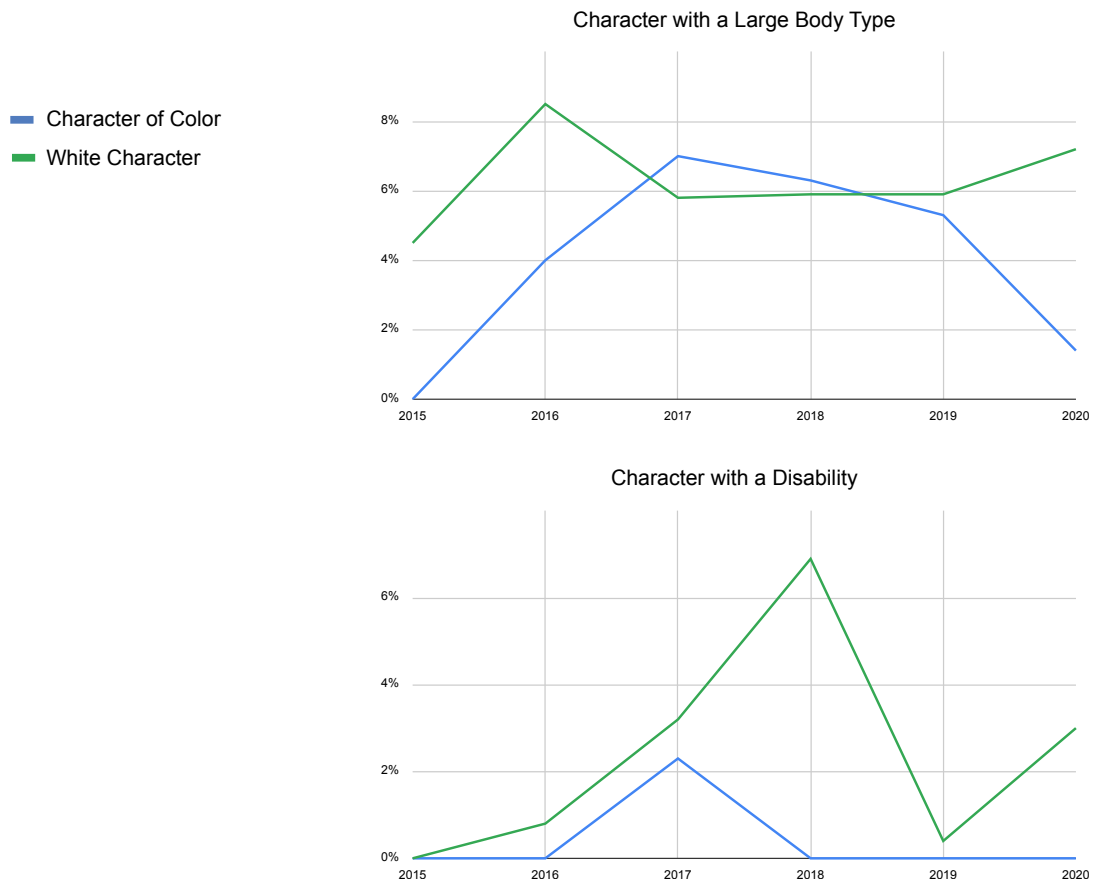


Shown with no authority

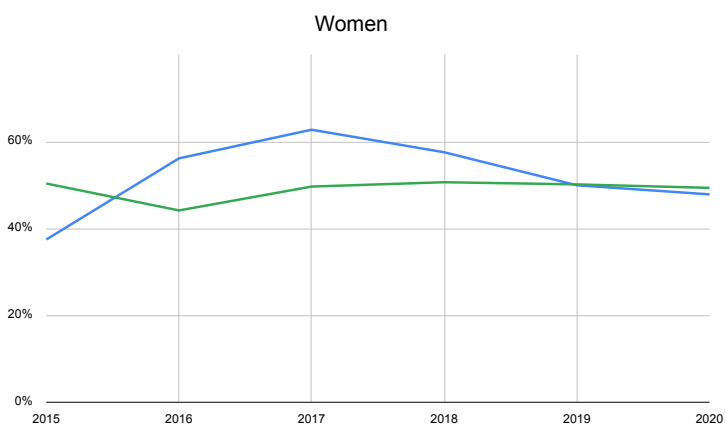
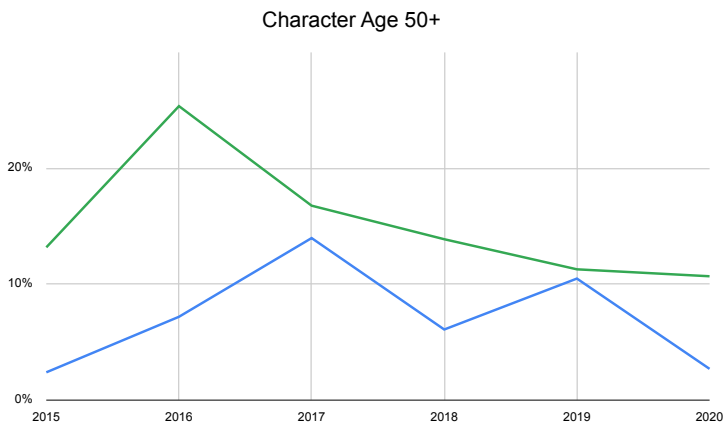
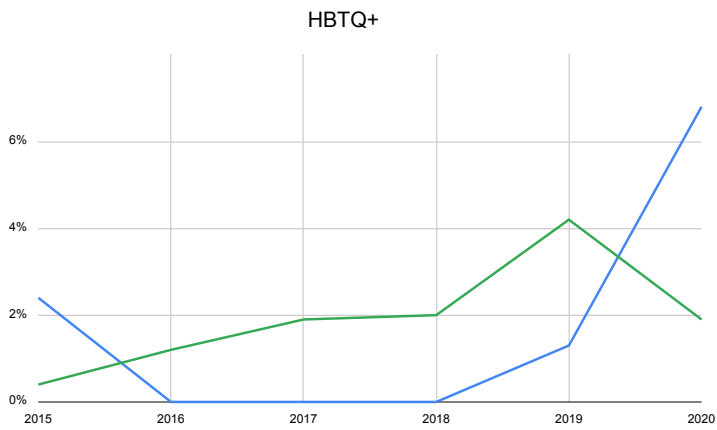


## RACE/ETHNICITY ANALYSIS.

We see consistent findings with the original report, in which characters of color have poorer representation compared to white characters in nearly every aspect analyzed. However, unlike gender, where the gap between male and female representation begins to narrow as the year increases for many aspects, there are several aspects that do not appear to exhibit a strong pattern of improvement from 2015 to 2020 ads for many aspects for characters of color compared to white characters; these include characters ages 50+, disability, large body type, occupation status, and leadership. However, not every story is negative here: we see significant improved representation for LGBTQ+ and intelligence status for characters of color.



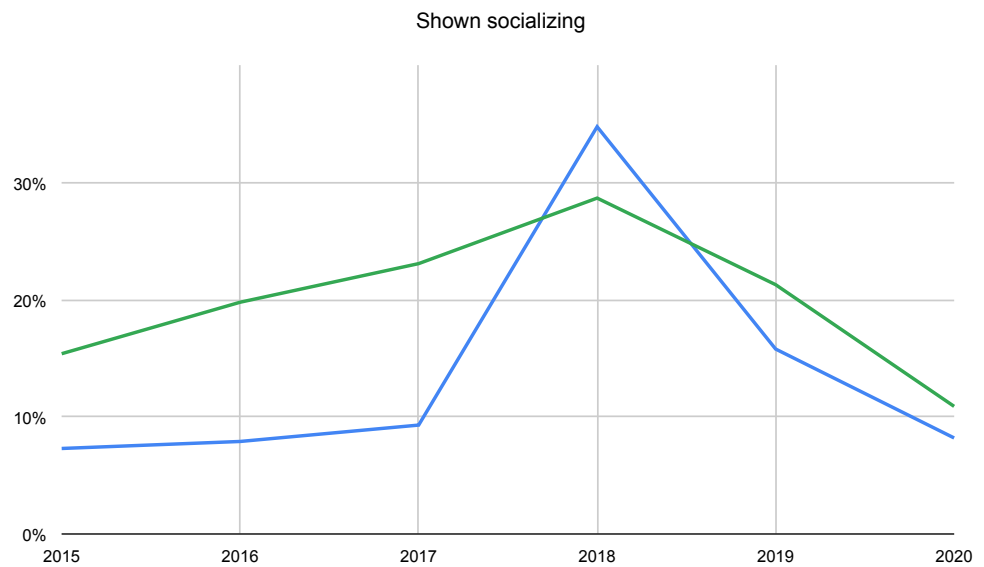
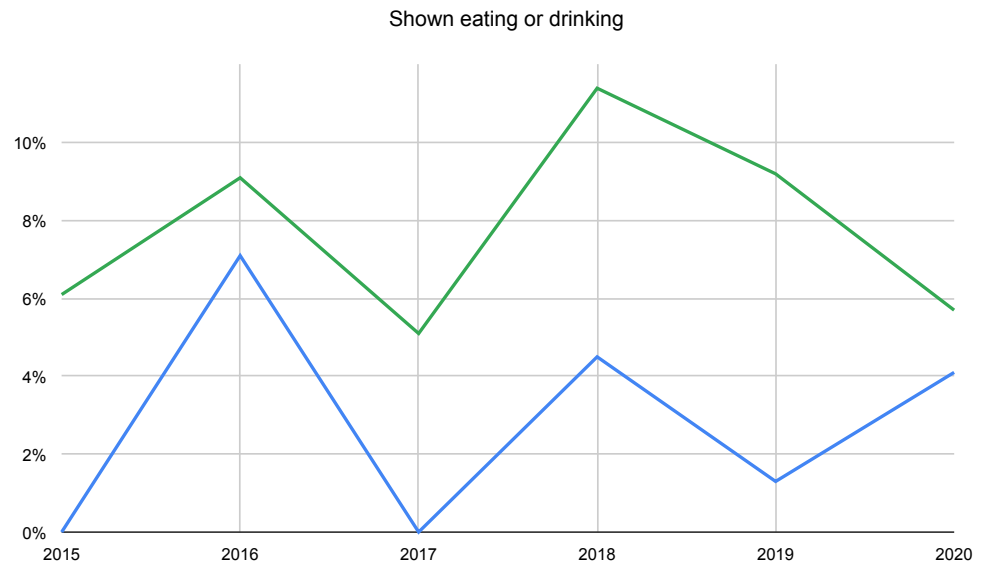




## 9. INTERSECTIONAL RACE ANALYSIS.

While female representation tends to be relatively stable and equal for white characters, we see significant fluctuations in representation for characters of color from 2015 to 2018, with a low of 37.5% and a higher of 62.8%. Across all years of ads analyzed, white characters are shown ages 50+ at a higher rate than characters of color. Unlike white characters, where every year of ads analyzed shows multiple LGBTQ+ characters, half of the years analyzed show 0 LGBTQ+ characters of color. However, we see a strong positive trend for later years of ads in terms of characters of color LGBTQ+ representation, going from 0% in 2018 to 6.8% in 2020. In all years except 2017, there are no characters of color shown with a disability.

■ Character of Color  
■ White Character

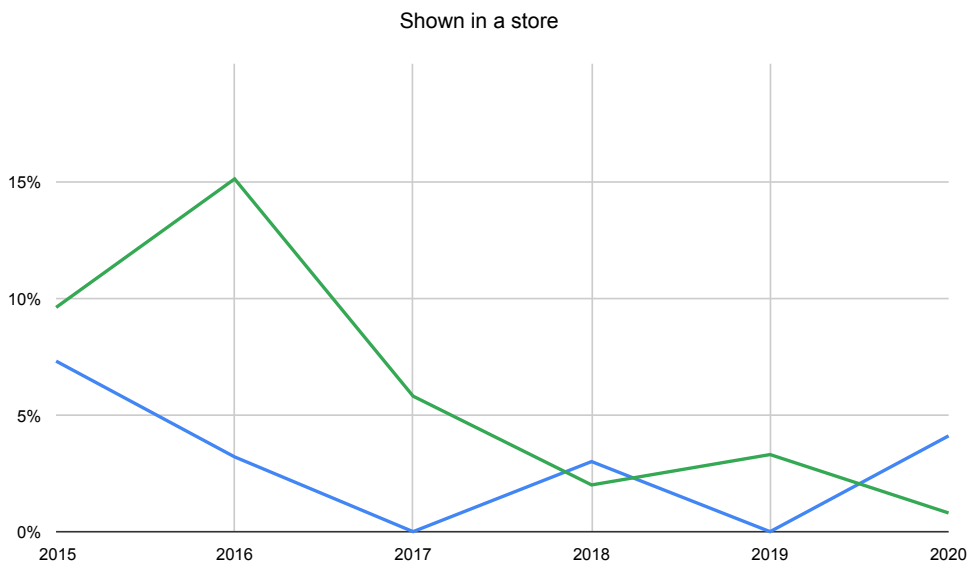
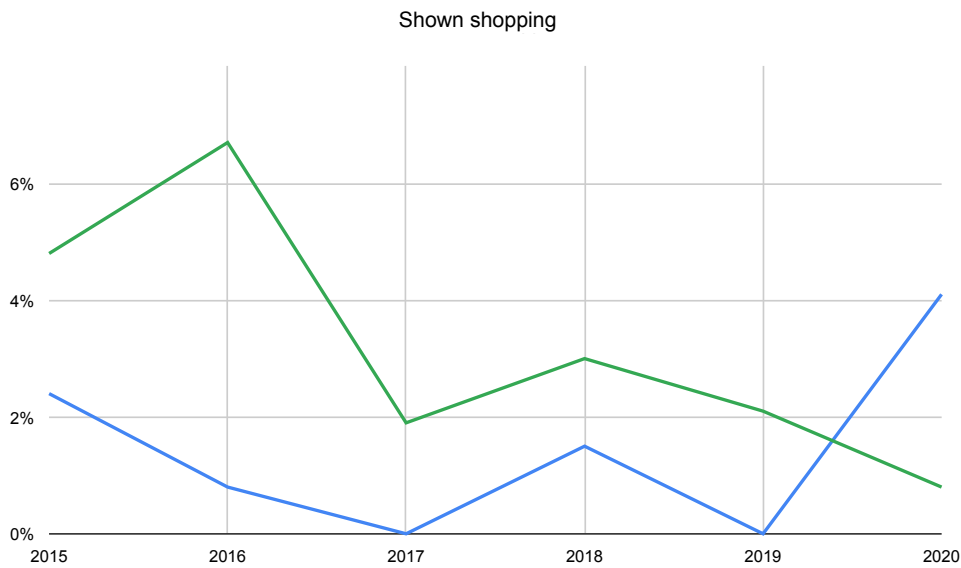


## 10. ACTIVITIES AND SETTINGS BY RACE.

For ads in years 2015 through 2019, white characters are shown either shopping or in a store at a significantly higher rate compared to characters of color.

For most ads across 2015 through 2020 (with the exception of 2018), white characters are shown socializing at a much higher rate than characters of color.

Consistently across ads in 2015 through 2020, white characters are shown eating or drinking at a higher rate than characters of color.



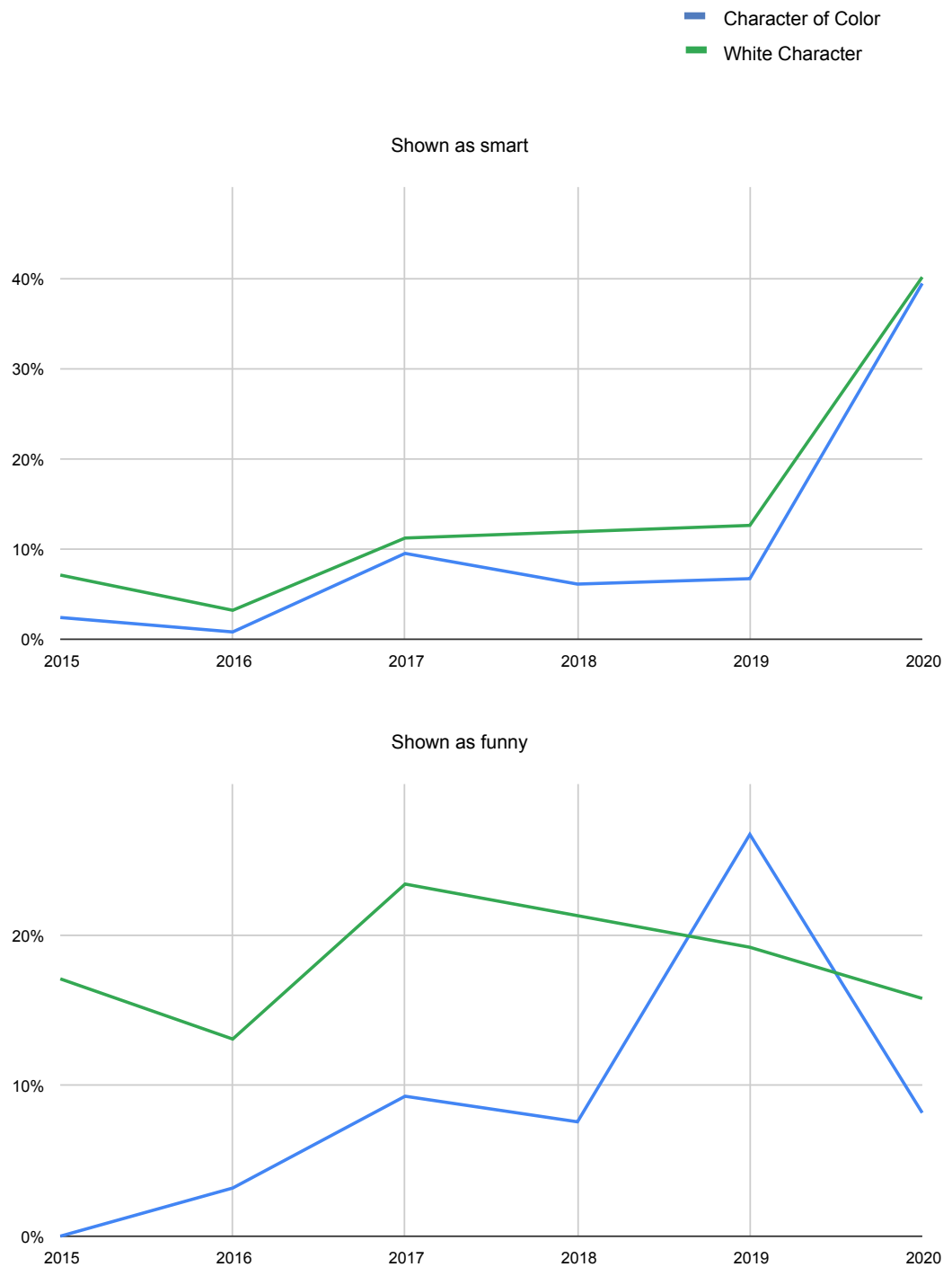
“What has been considered market-effective advertising has come with an additional social and psychological cost that has had to be borne by those of us who do not see ourselves in advertising other than as diminishing stereotypes.”

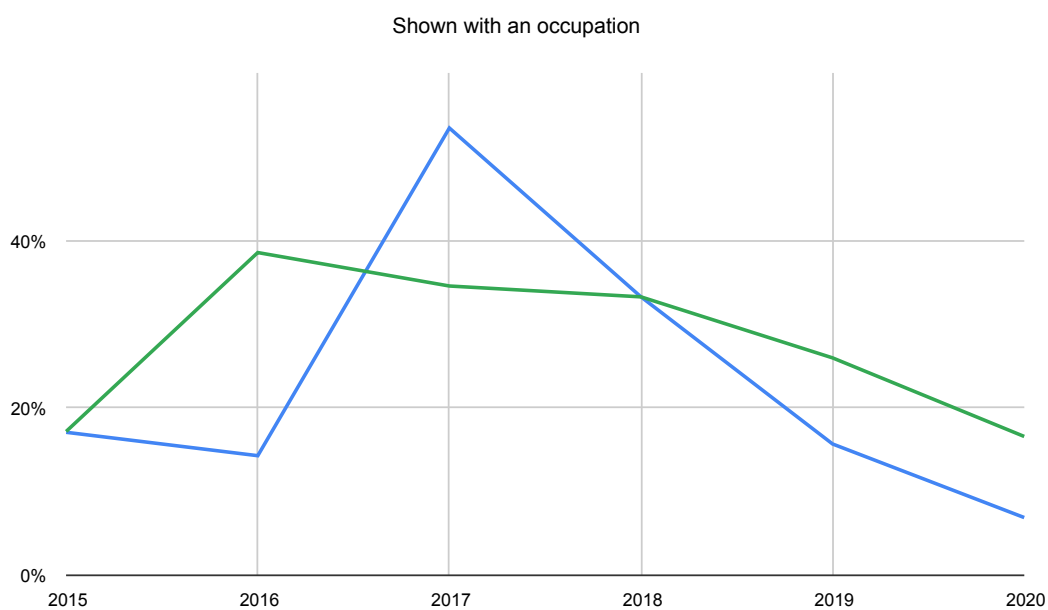
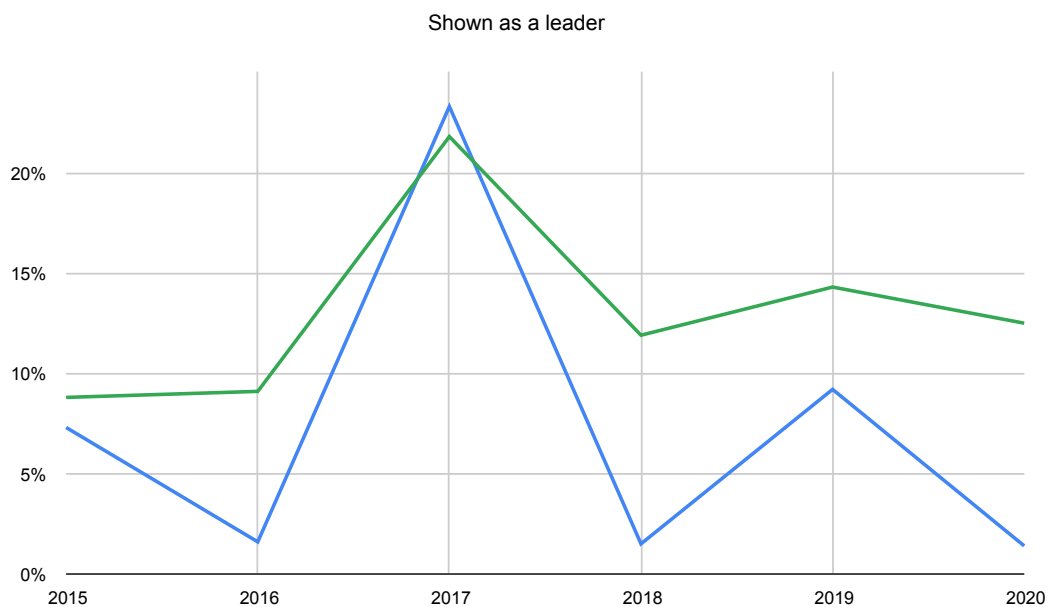
Kitimbwa Sabuni, Afro- Swedish National Association

## 12. CHARACTER TRAITS BY RACE.

cross the six years of ads analyzed, both white characters and characters of color show a positive trend over time in terms of being shown as smart. Despite this, white characters are consistently shown as smart at a higher proportion compared to black characters across all years of ads analyzed.

For most years (with the exception of 2019), white characters are shown as significantly funnier than characters of color.





## 12. WORK AND LEADERSHIP BY RACE.

In most years (with the exception of 2017), white characters are shown with an occupation at a higher rate than characters of color. In later years of ads aired (2019 through 2020) in particular, we see white characters shown with an occupation at a significantly higher rate than characters of color.

For most years of ads analyzed (with the exception of 2017), white characters are shown as a leader at a much higher rate than characters of color, with the largest difference appearing in 2020 ads (12.5% compared with 1.4%).

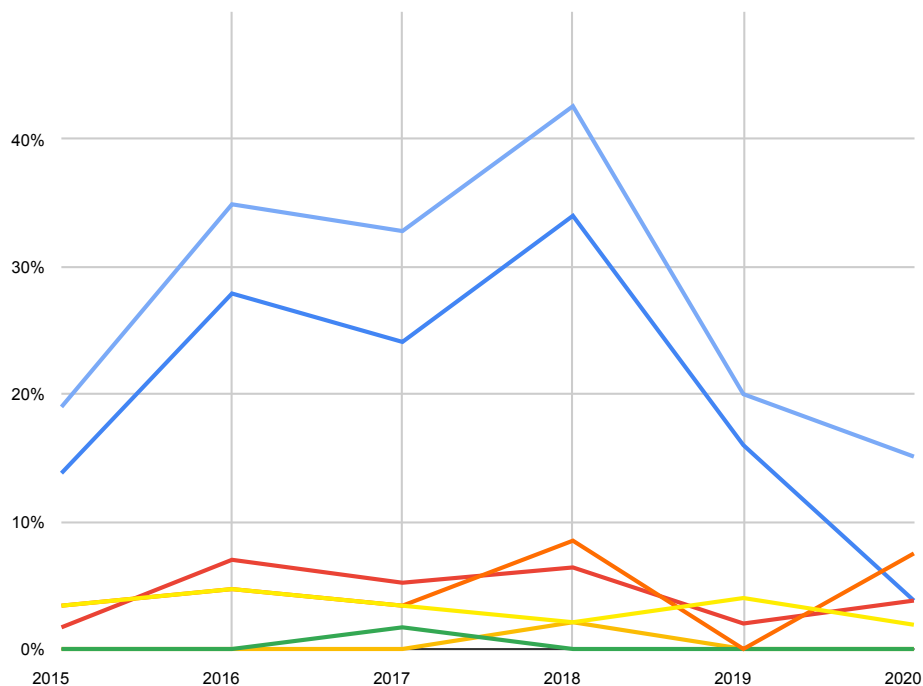
## TROPES AND STEREOTYPES ANALYSIS.

In 2018, 42.6% of ads invoked at least one marginalized group, trope or stereotype; in 2020, just 15.1% of ads invoked at least one marginalized group trope or stereotype.

We see a general decrease in the usage of all tropes and stereotypes in ads from 2016 to 2020, with the exception of ageist tropes and stereotypes, which sees a strong increase in usage.

The most common tropes or stereotypes in ads were sexist tropes or stereotypes, across all years analyzed.

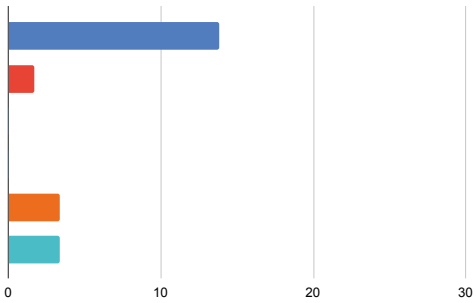
In 2018, 34% of ads invoked a sexist trope or stereotype, but in 2020 just 3.8% of ads invoked a sexist trope or stereotype.



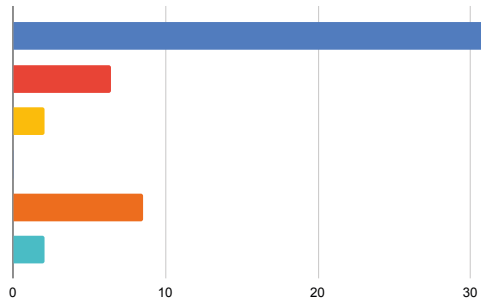
### 13. TROPES AND STEREOTYPES PER YEAR.

We see a general decrease in the usage of all tropes and stereotypes in ads from 2016 to 2020, with the exception of ageist tropes and stereotypes, which sees a strong increase in usage.

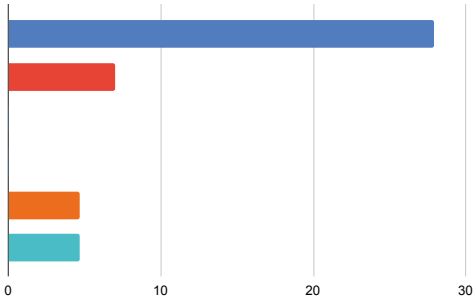
The bar graphs show the presence of tropes and stereotypes per year, the line diagram on the opposite side shows the development over time.



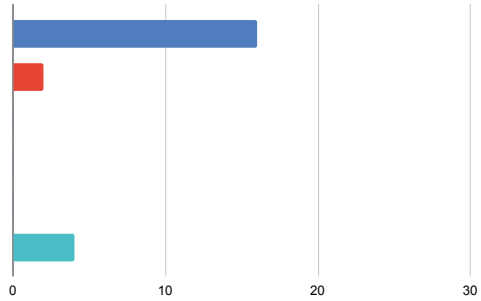
2015



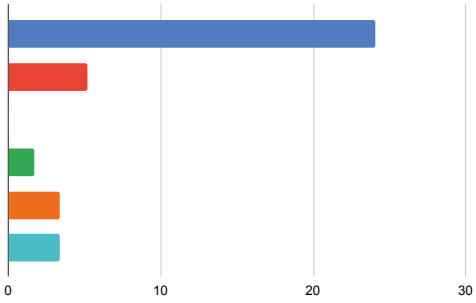
2018



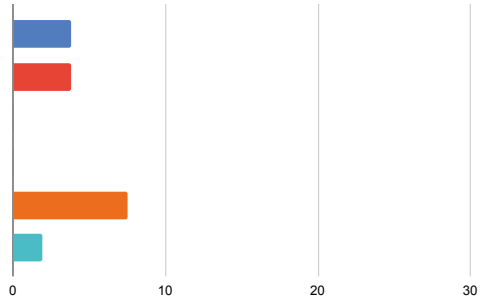
2016



2019



2017



2020

- Sexist
- Racist
- Homophobic/Transphobic
- Ableist
- Ageist
- Sizeist
- Any Trope/Stereotype

## OUR COMMENTS

The study we have presented here includes a shorter time perspective, which means that far-reaching conclusions cannot be drawn. We want to see it as a kind of zero measurement against which future studies can be set, and over time see the development in the subject.

As previously pointed out, the methodology behind the study is the same as that of Geena Davis at Cannes Lions. This means that we can make certain comparisons between Swedish and international advertising. Here we must of course be aware that we place the Swedish context against international ones. There are differences in demographics, culture and data that calls for a certain amount of caution when making comparisons.

With that said, there are of course interesting observations we can make with such a comparison!

### PRESENCE OF THE DIFFERENT CRITERIA.

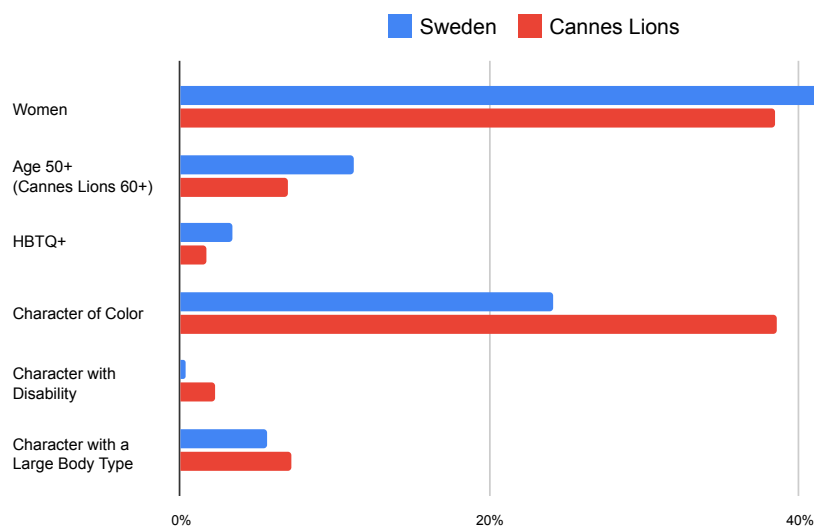
If we look at the presence of identities based on the six selected criteria, the years 2016–17 stand out in a positive way (see page 7) with a higher presence of all criteria than in the other years examined. If we look specifically at 2019 in Sweden and compare with the latest Geena Davis Cannes report, we see a few things.

In 2019, Sweden was radically better on gender (50.3% women against only 38.4% featured in international advertising). Even when we look at and compare women's presence over the years, we are better at letting women appear in advertising. Sweden has almost a constant rate of 50% representation of women in advertising, whereas this representation only reaches around 38% internationally.

In Sweden, we are generally also better at representing LGBTQ +, but the figures are so low, 3.4% vs 1.7% that it is doubtful whether there is much to be proud of.

On the other hand, people with a disability only appeared in 0,3% of the Swedish rewarded advertisements. Internationally, this number was 2.2%.





Regarding the identity “Character with a Large Body Type”, they appeared internationally in 7.2% of cases and only in 5.6% of cases in Swedish advertising.

There are limitations in the data on how common these identities are, but studies from the “Public Health Agency of Sweden” indicate that as many as 52% of the population could be estimated to be overweight \*, and state that approximately 20% of the population has a disability in the ages 16 –84 years \*\*. With regards to sexual identity, it is more difficult to find data, but the figures identified by Swedish authorities vary from 2–6% of the population \*\*\*.

It is worth noting that Geena Davies in the study of the rewarded Swedish advertising used the age criterion 50+ while in the study by Cannes Lions they used the age criterion 60+. This data can therefore not be compared. However, we can draw the conclusion that the elderly are consistently underrepresented \*\*\*\* in Swedish advertising and that the stereotypical ways of representation are not going in the right direction within this group of people. What does it say about our view on the elderly ? Sweden seems to engage in ageism, discrimination against the elderly to a greater extent than other countries, at least in terms of representation and presence in advertising.

\* Source: Swedish Public Health Agency, Overweight and obesity 2021-01-15

\*\* Source: Swedish Public Health Agency, National Public Health Survey 2020-11-19

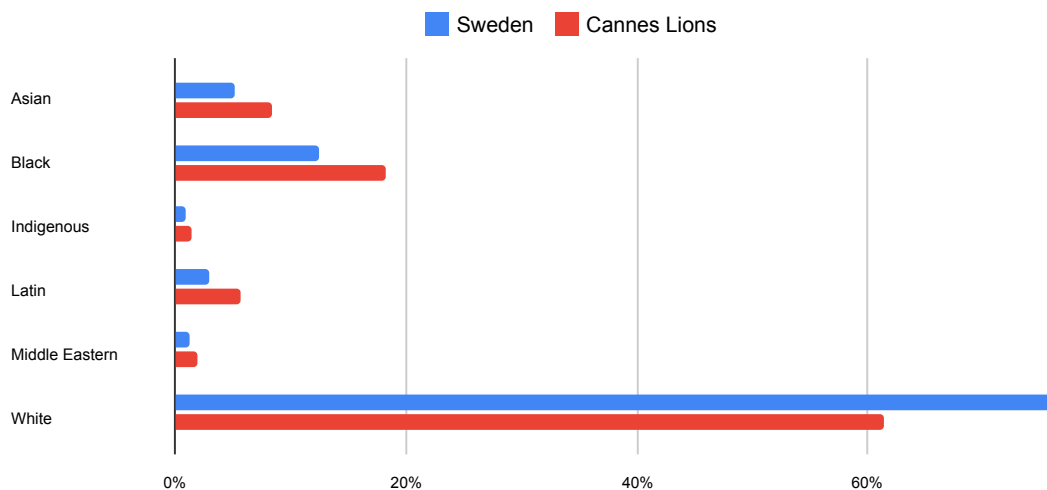
\*\*\* Source: Swedish Public Health Agency, SRHR2017, 2020-04-24

\*\*\*\* Source: Statistics Sweden, Sweden’s population pyramid, 2021-03-25

## ETHNIC REPRESENTATION.

Regarding representation of characters of color, Swedish advertising has a lower representation, 24.1%, compared to international advertising, 38.6% (see diagram on previous page). However, it needs to be seen in the context of the Swedish population. According to Statistics Sweden, 25.9% of Sweden's population has a foreign background\*.

2016 stands out again (see page 8) in a positive way regarding ethnic representation. Mostly in regards to diversity with characters of colour. There was undeniably something in the spirit of the times that also influenced this aspect of those who appeared in advertising.



\* Foreign backgrounds cannot be directly equated with people of color, but may here serve as an estimate. Source: Statistics Sweden More and more people granted citizenship 2021-03-18

If we compare ourselves with Cannes Lions 2019, white characters appear to a considerably higher degree, 75.9% in the Swedish advertising vs 61.4% in the international advertising.

Regarding the presence of characters of color in advertising, seen over 2015-2019, Sweden, again with the exception of 2016, is around 20% with minor variations. Internationally, the presence is between 30% - 40%, where 2016, unlike Sweden, has the lowest presence of characters of color.

In an intersectional analysis, where we examine the data by applying two criteria to each other, eg character of color + gender, we see approximately the same differences as in the above comparisons between the Swedish rewarded advertising and the international examples. Here, too, the data will improve over time and trends will be identifiable. At present, such a comparison becomes a snapshot from which it is difficult to draw far-reaching conclusions.

“It is everyone’s responsibility, whether you are the marketing manager, planner, photographer, designer, project manager, copywriter, AD, retoucher or production manager, to ensure that we see a change. The figures we see are a result of our own work.”

Nicole Kavander och Roshanak Fatahian, All of us

This report covers the advertising years 2015-2020 and it has undoubtedly been a revolutionary time. In the summer of 2015 we experienced intensified immigration and strong support for the NGO 'Refugees Welcome'. It was the start of reactions and counter-reactions that we have not yet seen the end of. During this time, we also saw Greta Thunberg evolve from a school girl demonstrating outside the Parliament building, to an internationally established climate activist. The UN's latest climate report shows that global warming is absolutely acute and that the climate threat can no longer be ignored.

In 2017, the #metoo movement urged people all over the world to share and unfold their stories of abuse and sexism. This led to protests and demonstrations, affecting all industries, including ours. Unfortunately, media indiscretion also resulted in public naming and shaming, affecting innocent people. Nevertheless, the #metoo movement led to us no longer accepting or excusing abuse and sexism.

In 2020 the pandemic spread all over the world, imposing high pressure on both individuals and society at large. In addition, The Black Lives Matter movement entered the Swedish public and sought to shed light on structural and individual discrimination in Sweden. Pride flags were hauled down from town halls. The spirit of the times is undeniably polemical, but we can seek comfort in the fact that time is nuanced, and with a few years' perspective we will be able to see what made a real impression.

We know that our industry quickly meets the commercial and communicative needs of our clients, but in this study, it's not what we primarily examine. Rather we investigate how we interpret our surroundings and how this is visible in the jobs we do. We therefore want to see this study as a basis for a discussion, not as a conclusion or pointer. We believe that our industry benefits from having a lively, respectful dialogue on these issues. Communication and advertising is too much of everyone's everyday life to not be able to discuss these topics.

Therefore, I'm now wondering: what do you think, are you satisfied with the results of this study?

/ Linda Nilsson, Komm

## **APPENDICES - REACTIONS TO THE REPORT.**

We have had a number of people in and outside the industry read the report. They are people who have previously been involved in these issues and here are some of their spontaneous reflections.

## A LONGING FOR CHANGE

I get furious and ashamed. How hard can it be!? Why are we not advancing faster in terms of who can be seen in Swedish advertising, or at least how people can be seen? Studying advertising around the world, we however see the same issues on diversity as we do in Sweden. It's safe to say that advertising today does not reflect all of us humans and our differences.

In Sweden, 25.9 percent of the population has a foreign background. In advertising, it is noticeably sparse; here, the commercial messages are still populated primarily by white, thin, young white women, young people with a fit body type, white men or seniors, white men with power, photographed slightly from below. If we see a glimpse of another skin tone, that person is most often a stereotype and rarely in a position of power; the funny immigrant man in the kiosk, the athletic black man in the gym and in too many cases in the media in general, the criminal; terrorists.

In the same way, we are far behind on our work to capture another important target group in a nuanced way. In Sweden, almost 1.6 million people are 70+. Many of them are strong-willed, active individuals who very few talk to if the message is not about incontinence or cultural trips to Rome. The fact that the Swedish survey also lowered the age criterion from 60+ to 50+ testifies to how extremely age-fixated we are and how prominent our stereotypical view is on elderly and what it in turn means to be older.

However, what bothers me the most is the lack of intersectionality. Once we populate advertising with individuals who are normally not as visible - for example black people, elderly, LGBTQ + or people with a disability their presence is usually one-dimensional and symbolic. Pure tokenism. Moreover, it's evident that these people are neither there because of their different complex characteristics or personality, nor to communicate their purchasing intention or intention to invest in funds or buying dog food or going to the cinema. They are there merely because of their age, their ethnicity or their disability.

This silly, one-dimensional view of people is revealing. Unfortunately, it makes me believe that the increased awareness we seem

to have around representation mostly revolves around a desire to want to be politically correct and a fear of making mistakes, rather than a real understanding of different target groups; an understanding of what Sweden actually looks like today.

As long as the advertising agencies and their employees do not reflect the real Sweden, neither will the advertising. That is why we need to recruit more widely and from other places than before. We need to populate the agencies with both young and old, from different backgrounds, with different educations, perspectives and experiences, disabilities and sexual preferences if we are to be insightful and relevant to the clients we work for and to the consumers we turn to. Because then there is always someone at the agency who can shout and say: "That is not my experience at all" or "What would happen if we instead did the exact opposite and casted a black girl?" The diversity of experiences leads to more insights, greater abilities to innovate and to more creative approaches; it both makes the job more fun and the results stronger.

Intersection means crossroads and it's only when our paths cross and cross-fertilize that both the industry and advertising can accommodate us all, not in a symbolic way, but in a more nuanced, interesting and humane way. On that day, agency culture will become so much more interesting and advertising so much more relevant.

I can't wait.

*Christina Knight*  
*Executive Creative Director / Author*  
*The Amazing Society*





**The cultural significance of the communications industry** can hardly be overestimated. The images and stories that advertising conveys about different groups influence not only how others look at them but even how they look at themselves. As a representative of an organization that connects black Swedes, I can only state that the advertising industry has not managed this responsibility so well historically. Instead, stereotypes and tropics that are both racist, ableistic and LGBTQi-phobic have been a staple, while slim body ideals have been held up as examples for all of us to strive for. In their attempts to sell at any price, advertising has really appealed to our worst sides. But what has been considered market-effective advertising has come with an additional social and psychological cost that has had to be borne by those of us who do not see ourselves in advertising other than as diminishing stereotypes.

The good news is that it can be changed because in the same way that advertising can be racist, condescending towards people with a disability and LGBTQ-phobic, you can, with the right will and the right knowledge do better advertising that does not devalue and marginalize large parts of humanity. "Black and white" is exactly the type of knowledge base that educates advertisers on how to take a larger social responsibility. This initiative advances the positions for where and how anti-racism can be conducted and has the potential to become the norm for how we continue to evaluate racism in the communications industry. On behalf of the Afro-Swedes' national organization, I would like to congratulate Komm! for proven leadership and hope that other industry organizations will follow their example.

*Kitimbwa Sabuni*  
*Chairman*  
*Afrosvenskarnas riksorganisation*



## TAKE RESPONSIBILITY OF WHAT YOU CONTRIBUTE TO.

In a perfect world, this report should not be needed for us to agree on the fact that communication in Sweden is homogeneous and blocks prejudices that lead to discrimination and marginalization. In a perfect world, we do not cement stereotypes, we do not use girls to sell things and we do not discriminate against black people. In a perfect world, we do not need reports to hit the breaks before something is published, because we know that we are the ones in power to break stereotypical norms. So why do not we do it?

This report is based on a solid analysis and measurement tool developed by a research-based institute. The actual selection of advertising that has been analyzed is something that few people may have missed.

Highly effective and loved advertisements are nominated for **100-wattaren**, **Guldägget** and **Youtube works**. Thus, few people have missed the contributions on which the report is based. All those eyes that see, the people who praise and create, they should all scrutinize what they see.

Nevertheless, we still see that the advertising that is created does not reflect society and still contains racist prejudices and stereotypes. The only way to change the statistics and future reports is if we all actually make a change in the job we do.

It is everyone's responsibility, regardless of whether you are the marketing manager, planner, photographer, designer, project manager, copywriter, AD, retoucher or production manager, to ensure that this changes. The figures we see are only a result of our own work. So before we look over to more reports, we can start changing what we do ourselves and take responsibility for what it contributes to.

*Nicole Kavander och Roshanak Fatahian*  
*Founders*  
*All of us*



It is clear that ageism is a major challenge. This is something we have started to raise and talk about to a greater extent. We as marketers have a tendency to focus too much on younger target groups, which I think is a bit strange since 50+ is a very strong target group. In addition, the study also shows that we have a large imbalance in all areas. This really doesn't feel right and we truly have to make a progress. Advertising has a great impact on people's behavior and attitudes. We have to take a much greater responsibility for this and it starts with us on the buyer side. We have a big job to do to bring social sustainability into our brand and marketing strategies. This type of study helps us get the facts straight. I believe that a more powerful change of the way we work begins with facts.

*Hanna Riberdahl*

*CEO*

*The Association of Swedish Advertisers*

# Komm!

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