


THE SR. BACANA BRAND IN COVID-19 PANDEMIC: affective memory on Instagram

A MARCA SR. BACANA NA PANDEMIA DA COVID-19: memória afetiva no Instagram

LA MARCA SR. BACANA EN LA PANDEMIA COVID-19: memoria afectiva en Instagram


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ABSTRACT:

The micro brand Sr. Bacana from Bauru reinvented itself in the pandemic when it was launched on social media Instagram. To differentiate his business from the commodities market, he bet on the affectionate memory of his warm and good-humored grandfather, who has been selling sugarcane juice and coconut water for 30 years in the city. The methodology began with the bibliographic foundation on the brand, advertising, and social media Instagram for an analytical description of the brand's history and communication in its first year of existence, reaching almost 30,000 followers. We identified three stages in Sr. Bacana's journey: 1) launch of the brand; 2) brand connection; 3) the brand as a digital influencer.

KEYWORDS: Sr. Bacana; Publicity; Instagram; Affective memory; Micro brand from Bauru.

Introduction

The cyberculture society has already witnessed a transformation in its dynamics, but nothing compared with the changes that have taken place since the beginning of the Covid-19 pandemic.

Emerging in December 2019, in China, the Covid-19 virus spread quickly to several countries and the world has lived frightening days, never seen, and witnessed by this many people, causing incalculable impacts: millions of infected and dead and great damages to the global economy, with general declines in financial indicators and a global recession.

In Brazil, the first case of the disease was registered three months after the mentioned declaration by China to the World Health Organization - WHO. Several Brazilian states have established temporary measures to prevent the infection by Covid-19, such as social isolation; suspension of in-person events and any situation that generated agglomeration; cancellation of classes in public and private networks; closure

of non-essential trade services; measures of social distancing. In March 2020, many city halls declared a state of emergency in their cities.

Preventive measures such as closing non-essential establishments have led many businesses to enter an economic crisis, failing to honor commitments with employees because of the long time without functioning, such as salaries, for example. The Federal Government endorsed the possibility of wage reduction supported by a Provisional Measure, paid emergency aid to the underserved in certain months, but the country has not managed either to preserve the economy nor contain the advance of the virus, which has surpassed the 450,000 dead to date, and with a vaccination rate that reaches only 10% of the population.

As a result of this new routine, a specific layer of Brazilian society sought to digitize itself even more to organize itself in this scenario based on distance classes, online meetings, remote work, live artist shows, video calls with family members and online shopping. Companies, in turn, needed to innovate to keep up with this new reality: those that already had a digital presence expanded their communication through these networks and some that did not even exist in the online world streamlined this process.

And not only the big brands made this move, but micro and small companies also transferred the digital registration of products that were found strictly in physical environments to catalogs on WhatsApp, their own e-commerce, virtual stores of networks such as Facebook and Instagram and marketplaces. Collaborative platforms, even implemented in an improvised way, registered companies from all over the country in a very agile way.

An example of that, is the local brand in the town of Bauru, Sr. Bacana, launched a week before the pandemic and social isolation, which soon had to reinvent itself for this new context using Instagram as a platform. Therefore, this research intends to present how its communication and sales strategy reached the mark of almost 30,000 followers and leveraged its sales, within the period from March 8, 2020 to March 8, 2021.

For this study, the methodological approach sought a bibliographic foundation on branding, advertising and Instagram social media for a description of the history and communication of the brand in this one-year period - in which all 131 posts were explored, being 92 static arts, 16 videos by IGTV and 23 Reels videos and 142 prominent stories, in addition to an interview with the creator and manager of the brand, Kelvin de Almeida, grandson of Mr. Waldemar – or Sr. Bacana.

This descriptive methodology merges with the analytical one, based on theories that explain the chronological reporting of publications on Instagram and traditional media - all spontaneous. This path was chosen because it explains the evolution of the

brand's communication strategy in this one-year period in three stages, linked to the significant increase in the number of followers:

- 1) brand launch;
- 2) brand connection;
- 3) the brand as a digital influencer.

Marketing communication in social media

Modern society is characterized by mass consumption and the "brand era" (LIPOVETSKY, 2007, p. 26). In it, the packages communicate beyond the primary function of the products and start to present a name, attributed by the manufacturer: the brand. Much more than the kickoff for building a product's identity, the brand is the symbolic connection between the Company and its products, in addition to what is intangible: its ideology, principles and values, and people for the which ones it is intended for (brand community).

The advertising discourse acts ideologically in three dimensions that connect with the brand: in the construction of the relationship between the producer/advertiser and the public; in the construction of the product's image; and in the construction of the consumer as a member of a community (CARVALHO, 2001).

And adequate marketing communication by the advertiser is at the base of the construction and transmission of its identity, building a positive image of the brand, and a fruitful, friendly and human relationship with the public. Main asset of companies, the brand is concerned about its reputation with consumers and strives to maintain its positive image in the interactions that take place on digital social networks.

Advertising communication has already gone through several phases in its evolution process. The massive phase sought a wide range of audiences; segmented communication focused on individuals with the same consumer behavior profile; and personalized communication sought the full qualification of the target audience. Digital/virtual communication now provides the sum of the three previous moments, allowing a simultaneous, broad, segmented and qualified public to be reached (COSTA; COVALESKI, 2014, p. 18).

Social networks on the internet emerged with the purpose of connecting people. Users are in digital media to be seen, connected, inspired, informed and explored new information, relationships and entertainment. The subject seeks to be part of the network society by representing himself in them (RECUERO, 2009). However, as its use became more popular, companies also started to make their presence felt and realized that these

media could be excellent communication, relationship and sales channels with their audiences.

A space for affective relationship and without hierarchies, social media allows the construction of a persona through a profile or page, interaction from comments and public exposure of each actor (brand), with the three most related values visibility, reputation and popularity to them (RECUERO, 2009). "Increasing social visibility has effects not only on the complexity of the network, but also on the social capital obtained by the actor" (op. cit., 2009, p. 109); presence in a social network is a value in itself, that of visibility, each node's ability to make itself seen, and it works as a raw material for creating values such as reputation, constructed perception (impressions given and issued) of a person or company and popularity, the latter being a value related to the audience, in the case of Instagram, to the number of followers and their engagement.

In a configuration that helps the closeness between people and the approximation of brands and people, it has become essential for organizations not only to define which digital networks it makes sense to be in, but also to draw specific strategies for each media (PEÇANHA, 2017). Accordingly, Terra (*apud* SGORLA, 2009) adds that organizational communication in digital social networks, in addition to being characterized by connectivity and heterogeneity of information, also stands out for non-linear communication (everyone for everyone), instantaneity, speed, presence 24 hours a day, worldwide reach, fast and easy search.

It's rare for someone to be in them to buy, but this act ends up being a consequence, so showing a product in use without commercial appeal unconsciously awakens the desire to own it. Hence the strength of content marketing and relationship marketing: brands dialogue and offer value through relevant content and sales are the result of the brand's positive work in these marketing modalities. "Before starting any social media activity, we need to start by listening. We need to understand what our audience is interested in to inform with an approach that provides value, it is social listening" (ROWLES, 2018, p. 64).

The construction of a brand performance profile on social media is just one of the aspects to be considered when using the brand identity, which involves planned marketing actions, relationships with internal and external collaborators, partnership, and product decisions (COSTA, 2016). The performance of companies in social media must be in accordance with their corporate ideology, and success in this space will depend on their transparency and ethical conduct, as consumers have access to different means of information to verify their coherence between their discourse and actions.

According to studies by Deloitte (2010 *apud* COSTA, 2016), the first motivation for brands to use social media is to increase the brand reputation and then generate more word-of-mouth marketing. Therefore, brands demonstrate a central interest in establishing an identity to be expressed in the various interactions on social media, which guides the tone and style of publications, defends themselves from accusations and complaints and monitors comments about the company.

In that same study, 27% of social media internet users are on the networks to interact with brands that tend to use them as relationship platforms and not just as an advertising channel, that is, they use them as a channel to get closer to their consumers.

Advertising, in this complex media scenario, is essential to spread brand symbols, especially in social media, where it appeals to the engagement of consumers through the platform's own resources, such as comments, share and the use of *hashtags*. Users assume that they are much more influenced to buy by the opinion of other users than by the speech of the brands.

In online interactions, users' desire to belong to a group, follow trends and publicize consumption can be seen; and on social media 93% of consumers like brands they admire, the majority to express support, and 48% said they started to admire brands more after following them on the social media. Thus, considering that consumers have greater power to broadcast and produce content, the relationship between brands and customers in social media requires more than just advertising, it asks for communication and relationship (COSTA, 2016).

For this, according to this author, it is interesting to maintain a relationship in social media based on credibility and breaking the hierarchy, interacting as users on an equal footing, with empathetic, fast, and transparent communication, with an apology in cases of failure, instead of dissimulation and indifference. All these communication and dialogue actions humanize the brand, which understands the public's affections and feelings.

The humanization of the discourse of companies in different media emerges as a way to bring corporations and consumers closer together with a view to maintaining the brand image. It is, therefore, a marketing strategy that goes beyond obtaining profit from the sale of products, but which perceives the possibility of brand valuation through relationships (COSTA, 2016, p. 304).

Humanizing brands involves acquiring the human condition of assuming the innate fallibility of the human being, and showing themselves more affable, sociable,

understanding, humanizing in the way they inform and seduce the public through humor, creativity, which can be provided by entertainment and for fun.

Over the past two decades, the quick growth of users on the internet and social media is a worldwide phenomenon. According to a report published by the consultancy App Annie, a company that analyzes the global mobile market, in 2020, Brazilians spent approximately 4.8 hours a day connected to apps - an increase in use of 26.32% compared to 2019. The survey it also shows that the use of social media in global mode has been growing by 325%, year after year.

WhatsApp is at the top of the most used applications: Brazilians spend around 30.3 hours per month on it; in second place comes Facebook with 15.6 hours/month and Instagram with 14 hours/month.

According to the Digital in Brazil 2021 survey, "We Are Social and Hootsuite", 40% of active internet users in Brazil discovered new brands in social media ads and 37.9% in network recommendations.

Instagram social media and advertising

Like Facebook and Twitter, Instagram is part of the so-called digital social medias, which are websites and applications that allow users to connect, interact and share content (WU, 2019). Network dedicated exclusively to photos and videos, Instagram is classified as a Visual Social Network (*et al.*, 2019), where the user can have a free account, follow, and be followed by other users and post publicly or private, photos and videos, in addition to being able to broadcast live.

Instagram was launched in October 2010, its huge success caused the brand to be sold to Facebook for US\$ 1 billion, two years later, since then it has not stopped growing and every year it offers new features to its users. According to a survey by Hootsuite 2021, the platform has more than 1 billion users worldwide, which means that 1 in 8 people has a profile on the network. Of these, 99 million are Brazilian, which places Brazil in third in the ranking of users, losing only to the United States and India. Instagram's own Business Manager data, when logged in to make an ad on the platform, shows that in Bauru there are 190,000 users.

This Hootsuite 2021 report also reveals that of the 99 million Brazilian users, more than 56% of the audience is interested in advertising campaigns, with 58% of its audience being female and 41% male.

Instagram, a growing digital media, as evidenced by the Covid-19 survey: What Brazil is watching on digital platforms (2020), has the highest number of engagements in the country during the social isolation imposed by the pandemic: 93% increase in

interactions and twice as many views, when compared to the same period last year on the platform.

It was also the first natively mobile social network (for smartphones and tablets) and, although it now allows desktop viewing, its format remains mobile-friendly. It is the social network of images, more focused on good quality photos and videos, attractive and snapshots, as the platform's name says. As soon as it debuted, it was quite successful with the young audience, however, today eleven years after its beginning, it has a very diversified audience and is ideal for engaging very visual brands that relate to niches such as micro-enterprises.

The Instagram in Brazil 2021 survey points out that in the country, 84% of users "log in" daily and more than half of them enter the network more than once a day. Another important fact is that at the beginning of the pandemic, the use of the platform increased 72%. The Social Media Trends for 2019 survey showed that Brazilians spend, on average, 53 minutes on this social network, whose brand engagement is 10 times greater than in others. It is also considered to be more informal, fun and ideal for showing the everyday and behind the scenes.

Instagram stories appeared in 2016, a clear copy of the Snapchat app, launched in 2012, the first app to use the ephemeral messaging feature. The tool allows the publication of short photos and videos – generated and recorded directly in the application – which disappears after 24 hours from the publication.

The feature, known as ephemeral messaging, allows its users to instantly share images of their daily lives, with the possibility of applying some filters or inscriptions on the images or videos disclosed, such as text characters and freehand scribbles (FERREIRA; CONSTANTINO; LIMA, 2017 p. 152).

Since its inception, the tool has been innovating in its proposals. Added functions like zoom, boomerang, stickers, mention of other users, direct messages, and filters. It also became a target for companies to promote their brands through influencers also in the form of paid advertisements directly on their own commercial profiles.

IGTV (or Instagram TV) is latest in the app. It was created in 2018 and is a longer-lasting video section, a feature that competes with YouTube, and is the focus of influencers for more elaborate content also the dissemination of brands for advertising.

Recent updates include live streaming, the creation of Direct, which works like a chat, and IGTV, launched in 2018, which is a new platform for vertical video. It works similarly to YouTube, where posts of at least 15 seconds and a maximum of 10 minutes are allowed, in addition to

the possibility of interaction between the person who publishes and the other users who view it (COSTA; COVALESKI, 2014, p. 6).

The feature prioritizes the verticalization of videos, which is the way the cell phone screen is seen, instead of the horizontal mode as on other screens, such as televisions and computers. And this audiovisual language allows the humanization of the brand, the brand's ability to demonstrate that it has acquired the condition of a human being (with its qualities and defects) and how sociable, affable, understanding, good, empathetic, generous, humble, flexible, well-humorous, mature, with character and human.

Your Instagram is your showcase. But this window has nothing to do with what you see in the hallways of a mall. It is not just to expose your products or services, but to reveal your content production, your positioning, the transformations, benefits and solutions that your product or service bring to your customers (MUNHOZ, 2020, p. 14).

The tool offers the possibility of creating a professional profile for brands, celebrities and content creators, establishing a unilateral relationship for this type of account: it is enough for a user just to like it for them to start following your content. In addition, there is no limit on followers and allows advanced use of advertising actions and metrics analysis.

In the era of marketing 4.0 (KOTLER, 2017), the consumer demands ease and speed of information and communication that now integrate traditional and digital marketing, generating brand value in the market, through content marketing, interaction, relationship with the consumer in an even more personalized purchase process. This convergence aims to increase the connection and engagement of customers with the brand and its defense, with the production and dissemination of useful and relevant content on the internet to attract attention and win over the online consumer.

The humanization of the micro brand Sr. Bacana: communication and sales strategy

Before introducing the brand Sr. Bacana, it is necessary to identify Mr. Waldemar de Almeida, according to his grandson and creator of the brand, Kelvin de Almeida (2021). An 87-year-old man who, after 27 years of dedication to the former "Noroeste Do Brasil Railroad", found himself unemployed and with six children to raise. This happened in 1989, the year he decided to sell sugarcane juice and coconut water in the center of Bauru, where he stayed for 30 years until the beginning of the pandemic.

In his yellow van, he sold the drink, earning from R\$30.00 to R\$50.00 per day in current values, until in March 2019, Almeida, an entrepreneur, designer and his grandson, made a post in his stories on Instagram and Facebook featuring your grandfather's juice. The action consisted in asking the costumers, when buying sugarcane juice, to mention that they had seen the post on the internet to get a "over pour" of the drink.

For Mr. Waldemar, the Internet "was chitchat" for his grandson and he didn't see possibilities to change his business. However, the amount of people who showed up and said that it was because of the "grandson's internet post" surprised the juice maker, who started to believe in the power of the digital platform. This action even resulted in the visit of people from the newsroom of Solutudo, a classifieds and News Portal in the region.

Until then, Mr. Waldemar was just one of the street vendors of commodity products in the city of Bauru. But, after this successful experiment, the grandfather finally allowed his grandson to reformulate his business model, which would have a personalized name and packaging, in addition to other strategies that transformed his sugarcane-milling activity into the Sr. Bacana brand.

For the conceptual identity of the brand, Almeida (2021) created a "premium" layout, which included a logo, stationery, labels, packaging, aprons, customization of the van (figure 3) and a cart – a mobile store for use in condominium and fairs in different parts of the city.

According to the grandson, the origin of Sr. Bacana's name is linked to three characteristics: millionaire, affectionate nickname that Mr. Waldemar attributed to Kelvin for working too hard and believing that it would make him rich; a nice person with his audience, and who inserts the name of the product – sugarcane.

Figure 1 Visual identity Sr. Bacana.



Source: Almeida (2021).

The green color alludes to commercialized natural products - sugarcane and coconut - and to the power of transforming nature from a seed to an edible plant (ALMEIDA, 2021). The stylized drawing of Sr. Bacana, smoking and holding several canes under a portal, refers to a part of his grandfather's house that has a similar wall.

Figure 2 Bio of Sr. Bacana on Instagram.



Source: Sr. Bacana's Instagram page.

Sr. Bacana's profile brings his brand, his segment, the actor of the Mr. Waldemar brand as Sr. Bacana, his differential, location - Bauru-SP -, and call to purchase, direct link to the brand's WhatsApp, facilitating sales.

Representing these drinks, sugarcane juice and coconut water, but mainly sugarcane juice, which is a very nostalgic and very cheap drink with no added value and the brand's positioning is to show that there is an added value that is intangible, which is an affective memory, showing the best version that this drink has, through a contemporary

design, a beautiful packaging, quality, especially hygiene, if you go downtown you can't find a juice maker that has a standard of hygiene, then the idea is to re-present this product telling a story that is the story of my grandfather (ALMEIDA, 2021).

The strategy of the brand Sr. Bacana is, therefore, referring to the affective memory of the public, collective or individual imagination that awakens memories created through emotions, touching feelings and moments that, in some way, form us as individuals (ROCHNESKI, 2018). Sr. Bacana, a good-humored grandfather who grinds sugarcane and drills coconut transports us to the past, the warmth of the family, to the nostalgia of a good time.

This strategy of reframing traditional advertising models on social media, awakening the affective memory of the public with a "good-natured" grandfather who offers a childhood product eases connection and empathy with the message of the brand.

The focus of the brand is the figure of my grandfather, not the communication of products that are commodities (cane and coconut), the strategy is to add meaning to the product and how it was presented, bringing the figure of the grandfather as the main element of the brand, for account of this bringing the affective memory and transforming him into everyone's grandfather, showing him as a welcoming guy, a friendly person who is just like he is (ALMEIDA, 2021).

The brand tells the story of his grandfather and his partnership with his grandson, who is grateful for his dedication to the family, a grandson who takes pleasure in passing on this love and tradition to future generations. Almeida, in 2020, not only launched the brand in partnership with his grandfather, but also inserted himself in the business' logistics, filling the product in new packaging, helping with online sales, delivering to customers at home. In other words, the grandson is also the manager of the business.

On March 8, 2020, Kelvin launched the brand on social media YouTube, Facebook and Instagram, aiming to expand his grandfather's business to participate in fairs, condominiums and events or even open a physical store, probably in a shopping center in Bauru. The brand's Facebook page is used to replicate a part of the same content posted on Instagram. And on YouTube, the brand channel mainly hosts videos of revenue with influencers.

Although the Sr. Bacana brand posts content on Facebook and YouTube social media, its communication strategy is on Instagram, a platform that allows for free marketing communication and offers resources for the sale of products. According to Almeida (2021), Instagram is the social media with the highest brand engagement, it's the one that receives the most orders and the one that moves the most with daily posts and

stories to attract the public and make sales. Even though it is also on ifood App for orders, many still arrive through Instagram – this is the reason why it is our object of research.

After an exploratory analysis of the posts, stories, reels of the Sr. Bacana brand, in addition to the appearance in spontaneous local and national media, we observed three moments of evolution of the brand and its communication and sales strategies.

Brand launch - 08/03 to 05/05/2020

The brand's visual identity was launched on Instagram on 03/08/2020, as well as its values and personification of the company by Mr. Waldemar, Sr. Bacana, grandfather juice maker, its new packaging, business card, enveloped Kombi, menu, prices.

Figure 3 Kombi Customization.



Source: Sr. Bacana's Instagram page¹

At the beginning of the pandemic, the brand took a break from its activities to reinvent itself: it launched the home delivery service, presented the brand's history and Mrs. Bacana. The brand's soul is the love relationship between the grandson and the

¹The full text of the 8 March posts. 2020 to March 8th. 2021, from Sr. Bacana page on Instagram, are in the appendix [Appendix - Article](#).

grandfather and vice versa, the juice maker's daily struggle to keep the family with his honest work, values that the public identifies with.

Figure 4 Mr. Waldemar's Presentation.



Source: Sr. Bacana's Instagram page.

The brand's face appears for the first time to star in many humorous stories, posts with rational arguments about its products, coconut water and sugarcane juice, its new packaging (figure 4), its nutritional value, the business card, the address of points of sale, menu with prices, home delivery. In addition to seducing the consumer with emotional arguments with delicious suggestions for the consumption of the products, and the sugarcane stick toast that reminds them of childhood in the countryside (figure 5).

Figure 5 Invitation to bring back affective memory.



Source: Sr. Bacana's Instagram page.

For Almeida (2021), the pandemic was the perfect opportunity to innovate because his grandfather was at home and sad, because he's a very active person. The idea was to create a business model that would allow him to work from home: delivery with Instagram sales. According to him, the grandfather replied: "I really saw that those who aren't on the Internet are getting left behind and I don't want to, let's go!".

The Sr. Bacana brand makes use of Instagram features to interact with the public, with questions in the stories and requests for friends to be booked for the brand's propagation. About delivery, requests are made through direct (Instagram private message) or WhatsApp. And how not to respond to a request from grandpa?

Gradually, the brand puts itself on an equal footing with its audience, which now also has decision-making power over the brand, to consult it on which uniform model to adopt.

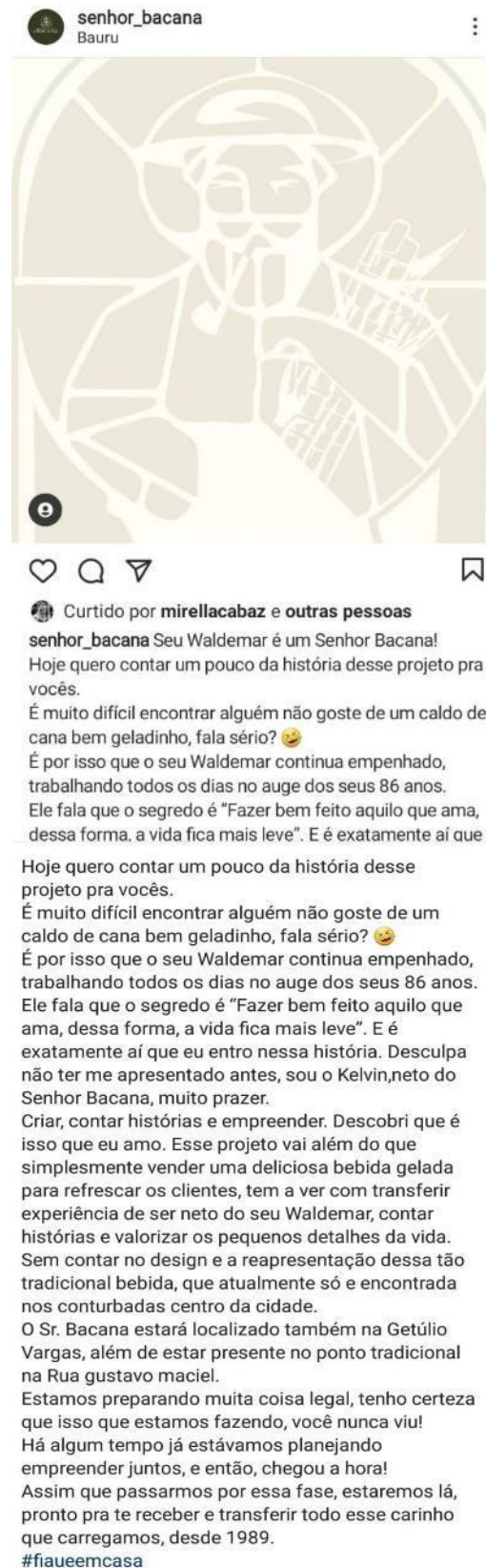
Figure 6 New packaging.



Source: Sr. Bacana's Instagram page.

A post explains the purpose of the Sr. Bacana brand, which goes beyond selling sugarcane juice and coconut water, but sharing the experience, the life story of this grandfather to the grandson who admires him so much. A brand is born that sells commodity products in a touching way, which recalls the nostalgia of a past generation that wants to be perpetuated by the young grandson. The brand's first story features Mr. Waldemar, Sr. Bacana himself, inviting followers to learn about the company's delivery. The brand is human, it has a voice and a face.

Figure 7 Project history.



Source: Sr. Bacana's Instagram page.

The brand also brings content about the history of the raw material, sugar cane and informs about the benefits of the product, rational arguments to invite its followers to brand a friend who likes the drink, that is, to voluntarily propagate the brand.

The new "affective economy" encourages companies to transform brands into what one insider in the industry calls "love marks" and blur the line between entertainment content and advertising messages. According to the logic of the affective economy, the ideal consumer is active, emotionally committed and part of a social network. Seeing the ad or buying the product is no longer enough; the company invites the public to join the brand community (JENKINS, 2009, p. 47).

Figure 8 Chat with Mrs. Bacana.



Source: Sr. Bacana's Instagram page.

At the end of this first stage, Mrs. Bacana is also introduced to the public, the grandmother who also helps in the business, explains the brand's strategy on Instagram, but which, above all, forms a happy couple with Sr. Bacana, symbolizing security, love, family coziness.

Brand connection - May 6, 2020 to October 30, 2020

After two months of the campaign, the Sr. Bacana brand reaches 1,000 followers, which indicates that there is identification/projection of the public with its messages. This phase is marked by: partnerships with celebrities in the city, such as chef Moacir, who

participated in a TV show called “Mestre do Sabor”, and Kaito Casagrandi, presenting recipes with the products Sr. Bacana; nutrition authorities explaining the nutrients and functional uses of these foods; presence in the local spontaneous media on TV Tem (Magazine of Saturday and Tem Notícias), on TV Record Paulista, on Jornal da Cidade and on the Solutudo portal, in addition to the first event and positive comments from followers about the product and the purpose of the brand.

Figure 9 Celebration of 1,000 followers.



Source: Sr. Bacana's Instagram page.

The Sr. Bacana brand's strategy of conquering 'lovetmarks' and shaping its reputation is built on interactions with the customer, through humanized communication, without hierarchies, with a brand actor who captivates the public with his stories.

Storytelling consists of, as the name implies, “telling a story”, that is, giving shape to the content following a theme or a certain “voice”. It intends to transport the consumer, create in his mind a vivid image about the brand, product, service, or content (AFONSO; BORGES, 2013, p. 188).

And Instagram is the appropriate social media for short stories, Sr. Bacana's professional activity routine, the backstage of the brand, the daily lives of the workers, curiosities from the past of the personas (#tbt feature that allows posts of something that

gives nostalgia on Thursdays), as Mr. Waldemar has been choosing his suppliers for 30 years, all small producers in local sites that allow visitation and verification of origin.

Figure 10 Nutritionist explains: it is possible to lose weight drinking sugarcane juice.



Source: Sr. Bacana's Instagram page.

After 17 days of registering 1,000 followers, the page reached 2,000 on May 24, 2020.

Figure 11 2,000 followers celebration.



Source: Sr. Bacana's Instagram page.

Promotional strategies such as sweepstakes and cultural contests attract new followers, gifting current followers with brand pampering that results in an individual pleasure experience. The brand Sr. Bacana performed this action only once, obtaining 478 likes and 554 comments.

Figure 12 Prize draw.



Source: Sr. Bacana's Instagram page.

In addition to drinks, the Sr. Bacana brand also started to produce a personalized eco bag, a strategy to insert it into the daily lives of consumers who are passionate about the brand and disseminate it in moments of use, such as shopping at fairs and supermarkets.

Figure 13 Eco bag pre-sale.



Source: Sr. Bacana's Instagram page.

The brand gains visibility and conquers two spontaneous media spaces on the leading television station, TV TEM, an affiliate of Rede Globo Television in the regions of Bauru and Marília, Sorocaba and Presidente Prudente. Both programs show how Mr. Waldemar reinvented its business model during the pandemic, creating the Sr. Bacana brand.

Figure 14 TV News TV TEM Report.



Source: Sr. Bacana's Instagram page.

Figure 15 Saturday TV Magazine HAVE.



Source: Sr. Bacana's Instagram page.

This visibility and reputation brought by traditional TV media reinforces that the post-mass media revolution does not represent the end of the mass media, but its transformation; the structure of the mass media is important to form the public, giving them a sense of community and local belonging (COSTA, 2016).

(...) traditional media maintain a prominent position in terms of credibility. Although in constant change and technological evolution, consumers remain faithful to certain habits and behaviors, which confirms the strength of TV as one of the main means of communication, even in the era of connectivity”, explains Giovana. In this context, the director of Kantar IBOPE Media emphasizes the importance of communication vehicles to produce content that really catches the attention of their audiences. He highlighted local productions and journalism that is the anchor to consolidate the importance of television in its prominent position (SERTSC, 2019).

By being broadcast on a TV news program and an entertainment program, both local and spontaneous media, not paid by the brand, content of interest to the public and not in the form of traditional advertising, the brand gained credibility and the status from the TV space.

Mixed with these strategies, a series of posts from this period calls for the public to order the product for home delivery and to engage with the brand in the context of the pandemic for social isolation.

The humorous approach in the posts and mainly in the stories and reels include memes that are a success among the young audience and Mr. Waldemar, such as the dance “the 4 guys that the girls like”, soundtrack and choreography that were widely interpreted on the network Tik Tok and who migrated to Instagram – this video had 7,000 views.

Figure 16 Dancing “4 guys that mine tie”.



Source: Sr. Bacana's Instagram page.

A month after reaching 2,000 followers, the brand reached 3,000. The result of actions such as spontaneous media reports on open TV, the partnership with a nutritionist, the draw and humorous content that went viral among the local public.

Figure 17 - Celebration 3,000 followers.



Source: Sr. Bacana's Instagram page.

The brand suggests ways of consuming its products for the public that seeks a natural and healthy diet. Therefore, it balances logical arguments and emotion to persuade the consumer by combining logic and emotion, reality and fantasy (COSTA, 2016).

Figure 18 It goes well at all hours.



Source: Sr. Bacana's Instagram page.

The reason of the branding is to provender the power of brands and have a significant impact on society, more than just on the market, and this is only possible when it is clear what feeling the brand awakens and what its intangible values are (TROIANO, 2017). And, according to Sr. Bacana's public statements, the brand conveys joy, nostalgia, tips for a healthy and light life, evokes nostalgic moments, transforming habits and customs of its customers and consumers who now consume coconut water and sugarcane juice because this brand gained relevance in their lives, that is, Sr. Bacana understood the feelings of his audience.

Figure 19 Customer Testimonial.



Source: Sr. Bacana's Instagram page.

A digital communication strategy on Instagram social media included market actions to boost sales. The Bacana Monthly Plan, a monthly subscription club for sugarcane juice and coconut water that provides weekly deliveries of products, with no delivery fee (ALMEIDA, 2021), proposes that it is easy for consumers to purchase products, periodically inserting them in their routine these foods.

Figure 20 Monthly plan.



Source: Sr. Bacana's Instagram page.

Brands with soul tell stories and generate engagement (TELLES, 2010): in this video Mr. Waldemar tells how he worked at the Cooperativa Noroeste as a trader and at CEASA until he set up his first sugarcane juice stand. To differentiate itself from other sellers of these two commodity products - sugarcane juice and coconut water - the brand Sr. Bacana appeals to the emotions of customers.

Emotional appeal is the differential of the Sr. Bacana brand that establishes contact with consumers through this unlimited resource (JENKINS, 2009). The story of Mr. Waldemar with his wife, of a happy and lasting marriage, refers to the modern mythology of love and the happy ending (MORIN, 1977), images concerning the practical and imaginary life of his audience who identify and project themselves into these stories.

Figure 21 - Vlog with Mr. Waldemar: how I met Mrs. Bacana.



Source: Sr. Bacana's Instagram page.

Following the guidelines of the Government of the State of São Paulo, the Bauru region, after many months in alert (red) and control (orange) phases, moved to the flexibilization phase (yellow), which allowed the return of in-person events outdoors. The brand then participated in the Lago Sul condo fair, a closed event with the brand's custom cart, mobile store.

Figure 22 First event.



Source: Sr. Bacana's Instagram page.

With the home delivery system, the profit from sales increased 400% in three weeks, having to hire a delivery person and, in three months, it increased to 1,200%, as result from the management of communication on Instagram and marketing strategies. And the Sr. Bacana brand reveals all this work to its audience, which also helps to build this enterprise.

Figure 23 VLOG 1.



Source: Sr. Bacana's Instagram page.

The digital influencing brand - October 31, 2020 to March 8, 2021

From 3,000 followers, in this period the Sr. Bacana brand now has around 30,000 followers, after appearing on the open TV show "Caldeirão do Huck", a program with national audience, on February 27, 2021. It gains status as a digital influencer brand (TERRA, 2021), which starts to promote micro brands of the city and region, inserted in stories that shows the lifestyle, a simple routine, and always betting on good humor.

To become a reference, it is necessary to have an assiduous audience on social media, so that followers feel represented and create a feeling of identification. With this power of representation, local brands form partnerships with the Sr. Bacana brand, using it as a means between the consumer and a spokesperson for the brand, facilitating the way to negotiate (FREITAS, 2020).

Engagement, reach and relevance are the main aspects to characterize a network user or a brand as a digital influencer. The audience, that is, the number of followers categorizes them. For Piza (2016), "an individual becomes an influencer when he manages to keep a captive audience for a constant period, that is, when the variables reach relevance and resonance and are articulated with each other".

In addition to TV Globo, the brand was publicized in spontaneous local media such as the Solutudo portal and the Social Bauru website.

Figure 24 First advertisement of Mrs. Bacana as an influencer.



Source: Sr. Bacana's Instagram page.

Mr. and Mrs. Bacana, as micro influencers (KUAK, 2020) with regional or local reach, have great reliability and relevance due to their proximity to their audience and experience of the same reality, which provides them with greater engagement.

The brand's reputation on social media Instagram entitles its performers to recommend local brands such as the company "Massas Dona Thereza", in Macatuba, Bauru region, Ceará Magazine, Bauru outfitter shop, in addition to other local businesses that give to them a couple of their products to be publicized on their profile.

And if the followers are co-producers of the brand's promotion, Mr. Waldemar shares with them his success with a venture, instilling humor when he places himself as an

authority not only in the art of producing sugarcane juice, but as a successful entrepreneur in its strategies for communication and sales. The video was viewed 5878 times.

Figure 25 How to make your Instagram pump too.



Source: Sr. Bacana's Instagram page.

Mrs. Bacana as a micro influencer also publicizes the company “Confiança Supermercados”, a supermarket chain from Bauru that has seven units in Bauru and around five more cities in the countryside of the state of São Paulo.

Figure 26 Very high price of mortadella.



 Curtido por **chefmoacir** e **outras pessoas**

senhor_bacana O preço da mortadela está um absurdo! • Único lugar que a gente encontra preço bom em Bauru é no @confiancasupermercados não tem jeito 🙄

Source: Sr. Bacana's Instagram page.

Family events such as the celebration of the platinum wedding, 65 years of marriage, reaffirm the myths of love, happiness and the happy ending (MORIN, 1977), "the proof that happiness is possible", even with a simple life, but in family.

Figure 27 65 years of marriage to Mrs. Bacana.



Source: Sr. Bacana's Instagram page.

The Sr. Bacana brand is growing and the public is informed that the company is going to acquire a machine to automatize the cane scraping function, which until then was performed manually by this 87-year-old man. His followers celebrate this brand progress that will relieve Sr. Bacana from this heavy and manual work.

Figure 28 Cane scraper.



Source: Sr. Bacana's Instagram page.

The grandfather who tells stories on social media with audiovisual features. The perfect match for the grandfather archetype whose forms or images are collective in nature: among the Jungian archetypes, it represents the innocent - natural and kind - silly - extroverted spirit that laughs at himself - wise - life experience - and common person - humanized and accessible (JUNG, 1942, *apud* MARK; PEARSON, 2001, p. 18).

Figure 29 The "cause" of worms that clap their hands.



Instagram interaction icons: heart, comment, share, and bookmark.

Curtido por **stephanie.dias.184** e outras pessoas
senhor_bacana As lombrigas batem palma... • Presta atenção nessa história... 🤖😄

Source: Sr. Bacana's Instagram page.

According to his grandson (ALMEIDA, 2021), the brand's strategy is anchored on the archetypes of the innocent and silly. The essence of the brand is related to the value of a simple life, like showing their house the way it has been for years, the way grandparents dress, without any production, always humorous messages, causing laughter and empathy in their followers.

Figure 30 Making of the grandfather "tik toker".



Source: Sr. Bacana's Instagram page.

Once again Sr. Bacana shares with his audience that his business has become an online company, recalling that he is from the telegraph era, but now he is very connected to modern technologies, putting his followers on the same level as the management of the brand. There's nothing to hide, the brand is transparent with its customers, which increases its reputation.

Figure 31 Old point of sale, now it's all online.



Source: Sr. Bacana's Instagram page.

The grandparents of 30,000 followers have social responsibility and a clear political position: they are in favor of science. This credibility of the actors positively influences its audience towards a socially constructive attitude, that is, this brand promotes its own products and services and those of other local companies but is also concerned about the collective well-being.

Figure 32 First dose of Mr. and Mrs. Bacana vaccine.



Source: Sr. Bacana's Instagram page.

Mrs. Bacana also represents the archetype of the jester, referring to a catchphrase made famous in the reality show Big Brother Brazil "a mamacita tá on" (The mommy is online). The personification of the happy, good-humored elderly woman together with her husband refer to the myth of the happy and light couple, attributes that was transferred to the brand.

Figure 33 The mamacita is on.



Source: Sr. Bacana's Instagram page.

With his usual good humor and using the catchphrase of the moment “o pai tá on” (the daddy is online), the news is announced: Sr. Bacana will be on Caldeirão do Huck, TV Globo's leading Saturday afternoon program with national audience. A watershed for the brand Sr. Bacana and its page on Instagram.

Figure 34 Mr. and Mrs. Bacana Album in Caldeirão do Huck tomorrow.



Source: Sr. Bacana's Instagram page.

Taking advantage of the repercussion of spontaneous media and the increase in its curious audience following this milestone, on the program Caldeirão do Huck, the brand Sr. Bacana shares the company's improvements with its followers. This time, it promotes the mobile store that can now be hired for private fairs, events and parties, publicizing the services that the brand offers in a friendly way.

Figure 35 Our mobile store model.



Source: Sr. Bacana's Instagram page.

Also, on the same Saturday as the day of the program, Sr. Bacana returns to entertain his followers with a dance widely disseminated in the Tik Tok app and even challenged the host Luciano Huck to dance the hit as well. This is the feed and Reels tab post with the most likes (9,225), comments (717) and views (101,000) of the entire page as of March 8, 2021.

Figure 36 Tik Tok Dance "For everything".



Source: Sr. Bacana's Instagram page.

As soon as Caldeirão do Huck ended, Kelvin and Natalia, Mr. Waldemar's grandchildren who were on the program's stage, recorded a *live* with Mr. and Mrs. Bacana by video call to share the experience. The live streams feature got 20,400 views and 529 comments.

On February 27, 2021 the page jumped from 4,529 followers to 30,100. In an interview, Almeida (2021) adds:

This participation certainly increased the number of followers, engagement and was reflected in sales, people interested in franchising appeared, in knowing more about the brand and partnerships, my grandfather started to earn more people at home, it reflected very positively for the brand and for Mr. Waldemar too.

Figure 37 Live after the Caldeirão do Huck.



Source: Sr. Bacana's Instagram page.

The digital brand is always on the lookout for technological innovations and entertains its followers with an artificial intelligence application, the deep fake feature, widely used by brands that bet on humor as a characteristic to disseminate funny and nostalgic dubs and musical performances. This time, a photo of Mr. Waldemar was turned into a video and the young Sr. Bacana was released humming a Beatles hit, Twist and Shout.

Figure 38 1963 musical hit.



Source: Sr. Bacana's Instagram page.

Final considerations

The Sr. Bacana brand, which was born to stand out in the commodity business in Bauru, selling sugarcane juice and coconut water, with the advantage of having 30 years of tradition in this market, reinvented itself in March remain the company's business. The brand's creator, designer Kelvin de Almeida, transformed the activity of his grandfather, Mr. Waldemar, 87-year-old man, into a brand with a digital soul ingrained in his management, having Instagram as the main communication and sales network.

The brand's soul is a gesture of love and gratitude from the grandson to Mr. Waldemar for his struggle to take care of the family's survival and perpetuate this cultural tradition for other generations. It is a genuine brand, with well-defined purposes, which the public identifies, has fun and is enchanted.

In an unprecedented experience, the Sr. Bacana brand is personified by a grandfather who still works and has a lot of history to tell, always with good humor and a simple lifestyle, with a long-lasting marriage. This well-known grandfather in the city refers to the affectionate memory of everyone's grandfather, who is always cozy and in a good mood.

This feeling of nostalgia, listening to stories of a time when life was calmer, brings customers closer to the brand because Sr. Bacana is an innocent person, transparent when he dialogues with his audience, he informs everyone about the conduct of his business, he asks for an opinion on the company's decisions and accepts funny challenges proposed by his grandson.

And these intentions of the brand Sr. Bacana converge with Instagram, as this social media offers features such as stories and reels whose audiovisual language is perfect to arouse sentimental feelings not presented until then by any social network.

With a digital soul and products that refer to our childhood, the Sr. Bacana brand represents a fusion between the technological and the traditional, it has a face, a voice, and a life story. Its marketing communication is human, empathetic, dialogic, fleeing the traditional canons of intrusive and appealing advertising. Customers choose to follow the brand, want to relate, and have fun with the "arts" and progress of Mr. Waldemar's business.

The brand's Instagram page, which has features such as communicating, relating, and selling, achieved such prominence to the point of generating spontaneous media such as newspapers in print in Bauru, local news and participation in the Luciano Huck's program on TV Globo, an open television network with a national audience.

The brand's one-year trajectory encompassed creative marketing and communication actions, always seeking the collaboration of followers to propagate the brand as a partnership with local chefs and nutritionists to educate for the consumption of these natural products.

It became a promoter of several brands in the local business, raising the status of digital influencer brand of products aligned with its proposal of healthy and natural food due to the credibility and reputation achieved in one year of journey.

In times of affective economy, costumers want to immerse themselves in the universe of brands through narratives that instigate the search for fulfilling experiences, while emotionally engaging with the products they consume. The public seeks authenticity and truth, as Mr. and Mrs. Bacana, are like our grandparents.

Finally, the Sr. Bacana brand on the Instagram platform is an example of the opportunity to consolidate social media as an advertising communication tool with creative and diversified digital strategies. In post-mass culture, the paradigm is the connection between brands and people and, to remain sustainable in this scenario, it is necessary to innovate and have a human, flexible, ethical, and true identity, image and reputation.

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RESUMO:

A micro marca Sr. Bacana de Bauru se reinventou na pandemia, período em que foi lançada na mídia social *Instagram*. Para se diferenciar no mercado de *commodities*, apostou na memória afetiva do avô acolhedor e bem-humorado, que vende caldo de cana e água de coco há 30 anos na cidade. A metodologia iniciou-se com a fundamentação bibliográfica sobre marca, publicidade e mídia social *Instagram* para uma descrição analítica da história e comunicação da marca no seu primeiro ano de existência, chegando a quase 30.000 seguidores. Identificamos três fases nesse percurso do Sr. Bacana: 1) lançamento da marca; 2) conexão com a marca; 3) a marca como influenciadora digital.

PALAVRAS-CHAVE: Sr. Bacana; Publicidade; *Instagram*; Memória afetiva; Micro marca bauruense.

RESUMEN:

La micro marca Sr. Bacana de Bauru se reinventó en la pandemia, cuando se lanzó en la red social *Instagram*. Para diferenciarse en el mercado de *commodities*, apostó por la memoria afectiva del abuelo acogedor y jovial, que lleva 30 años vendiendo jugo de caña de azúcar y agua de coco en la ciudad. La metodología comenzó con la base bibliográfica sobre la marca, publicidad y redes sociales *Instagram* para una descripción analítica de la historia y comunicación de la marca en su primer año de existencia, alcanzando casi 30.000 seguidores. Identificamos tres fases en el viaje del Sr. Bacana: 1) lanzamiento de la marca; 2) conexión con la marca; 3) la marca como influencer digital.

PALABRAS CLAVE: Sr. Bacana; Publicidad; *Instagram*; Memoria afectiva; Micro marca de Bauru.