

The Impact of Femvertising on Indonesian Consumers' Brand Perception and Response

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ABSTRACT

This study examines the impact of femvertising on Indonesian consumers' brand perception and response, using Nike's Dream Crazier campaign as a case study. Employing an experimental method with 240 respondents, the findings reveal that: (1) the influence of Nike's Dream Crazier campaign is strongest at the "share" stage of consumer response; (2) the campaign's feminist theme positively shapes consumers' brand perception by fostering a heightened sense of warmth and perceived care from the brand; and (3) the impact of a memorable campaign is enduring, such that the immediacy of exposure does not significantly affect consumer response. The analysis is framed through the perspectives of the AISAS model and feminist theory.

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Introduction

Today's fierce competition requires brands to swiftly and efficiently adjust to stay relevant. The slow growth of the economy has compelled organizations to strategically improve efficiency and effectiveness, enabling them to be ahead of their competitors. Consequently, executing effective marketing communication has become an essential aspect of business activities, as it greatly influences its present and future outcomes (Krizanova et al., 2019). In the end, it is the consumers who shape the type of businesses that can function. This is why understanding proper application of marketing communication in a business is essential.

The growing level of internet accessibility exposes global consumers to a vast number of campaigns on a daily basis, regardless of the platform - print, broadcast, or social media. As a result, consumers have become increasingly

driven by their beliefs since their minds are constantly shifting (Eyada, 2020). In order to deal with the shifts, it is crucial that organizations identify these shifts and determine the right effective marketing strategies. One way is to incorporate feminist themes into marketing communication tools to influence consumers. Although numerous brand campaigns continue to depict women in a stereotypical way, there has been a surge of positive messages aimed at women across various media outlets.

After being exposed to a brand campaign, the audience processes the information received and form its own perception (Sharma et al., 2012). Many factors can influence the campaign perception, for instance, personal preferences, peer pressure, other people's opinions, and even the brand's stand on certain controversial issues (Kotler & Sarkar, 2017; Wood, 1997).

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Often referred to as *female marketing* or *femvertising*, the representation of feminism in campaigns offers significant advantages for brands. This approach creates a warmer and more relatable brand image for consumers, generating a sense of connection that the audience experiences when being exposed to the campaign (Teng, 2020). As a result, the consumers' positive perception of the brand increases, which in turn leads to greater favorability (Drake, 2017). Consequently, this favorable sentiment also leads to heightened brand awareness, as audiences associate the brands with positive emotions. Younger women are particularly more critical about the portrayal of gender roles in the media; hence these portrayals are likely to influence companies' business results (Jayaraj et al., 2023). Moreover, studies indicate that employing strategies that elicit emotions in a campaign may impact and enhance specific behavioral reactions, such as making a purchase (Bulbul & Menon, 2010). Therefore, it is essential for marketers to identify factors that influence consumer reactions.

A 2024 survey on Indonesia's Generation Z has revealed that nearly 50 percent prefer Nike as an international sports brand (Statista, 2024). Moreover, Nike is the second--after Adidas--most in-demand sneakers and sportswear brand in Indonesia (Annur, 2023). Being the world's fourth largest population, Indonesia is clearly a very important market for Nike.

Belch and Belch (2001) notes that how consumers respond can range between non-observable actions (e.g., remembering messages and information) and observable actions (e.g., buying a product). Comprehending the consumer's response process is needed to develop an effective communication program. Processing the campaign's message does not ensure the consumer's interest and buying action. There is a process that happens, starting from the initial processing phase to the ultimate consumer reaction. A widely recognized consumer response framework is the AISAS model, a non-linear model that encompasses the various stages--*Attention, Interest, Search, Action, and Share* (Sugiyama & Andree, 2010)--of consumer response. This model is evolved from the AIDA model (*Attention, Interest, Desire, and Action*), which outlines the traditional stages experienced by a consumer when considering a purchase (Keller & Kotler, 2015).

One prominent example of *femvertising* is the *Dream Crazier* campaign, which was launched in 2016 by Nike, and is said to have increased brand value and sales, enhanced Nike's brand, generated widespread social media buzz image, and even contributed to a broader conversation about gender equality, challenging traditional gender roles and inspiring women to pursue their

goals (Chen, 2023). However, effects of this campaign on consumer brand perception and response may not be long-lasting. How consumers respond may also be influenced by the time in which they were exposed to the campaign. Immediate campaign exposure may affect consumers differently compared to non-immediate exposure. For instance, searching for information regarding the brand and its products usually occurs immediately after campaign exposure (Du et al., 2019). Also, a campaign's emphasis on promotional aspects such as sales and discounts usually generates immediate effects that do not last long (Gerber et al., 2011). Therefore, this study made a comparison between a group of respondents who viewed the campaign just prior to filling out the questionnaire and a group of respondents who viewed the campaign at an undetermined time since its launch in 2016.

The significant growth in the popularity of *femvertising* as a tool should be analyzed in order to see the influence that brand campaigns centered on feminist themes have on consumer response and brand perception. This research hence seeks to answer the following questions:

1. Which stage of consumer response is most influenced by Nike's *Dream Crazier* campaign?
2. How do different dimensions of the feminist theme in Nike's *Dream Crazier* campaign differentially influence specific aspects of brand perception among Indonesian consumers?
3. How do consumers with immediate exposure to the campaign differ from the consumers with non-immediate exposure to the campaign?

Literature Review

Marketing Communication

Marketing communication refers to a process and idea through which a product or service is conveyed to the target market via one or multiple channels, with the goal of selling that product or service (Tulasi, 2012). Chitty et al. (2018) argue that to grasp the concept of marketing communication, it is crucial to examine its two core components: Marketing and communication. Marketing refers to a series of actions aimed at delivering value to the targeted consumers through exchange. Meanwhile, communication refers to a process in which a shared meaning is transmitted among individuals or groups and organizations. These marketing activities have turned into a fundamental aspect of business operations (Krizanova, 2019). Consumers are motivated by companies that fulfill their needs through marketing communication tools. Consequently,

companies aim for effective utilization of marketing communication tools (Wu & Li, 2017), with brand campaigns serving as promising tools.

Brand Campaigns

A campaign refers to a set of organized communication activities intended to produce specific effects on a wide range of audiences (Venus, 2018). This communication method aims at altering attitudes and actions, which includes building awareness (Utami et al., 2020). Subsequently, each campaign should include a minimum of four elements: Actions designed to achieve particular effects; a large number of targeted audiences; a focus on a specific timeframe; and implementation through a series of organized communication activities (Venus, 2018).

Brand campaigns aim to develop a brand with the support of communication (Pousttchi et al., 2010). In general terms, brand campaigns are targeted communications designed to create brand awareness and distinguish themselves from competitors (Schut, 2020). Such effort is sometimes done by addressing social or political matters (Vredenberg et al., 2020). One of the most popular sociopolitical matters addressed by brand campaigns is feminism.

Campaign Perception

A campaign carries a central message that aims to communicate an idea or notion for the audience to understand, react to, accept, or reject (Venus, 2009). The public then forms its own perception of the campaign through an internal process that enables interpretation and assigns meaning (Mulyana, 2005).

Effective campaign components consist of a positive tone, low-fear visual imagery, and a credible spokesperson (Shahwan et al., 2016). Upon receiving the campaign message, the audience then interprets the information received (Sharma et al., 2012). According to Wood (1997), individuals selectively perceive particular aspects from the campaign, influenced by various factors such as personal preferences, the opinion others, and physical condition. This shapes the consumers' perception of the campaign.

As media sophistication grows, consumers are demonstrating greater loyalty to brands that take definite stances on controversial topics like feminism, extending the brands' role beyond delivering products or services (Kotler & Sarkar, 2017). According to Yoon and Lee (2021), incorporating feminist themes into brand communication strategies can generate favorable discussions. This is a key factor for many brands to incorporate these themes in their campaigns.

Immediacy of Campaign Exposure

Immediate is described as an instant occurrence, taking place very shortly after another event (Merriam-Webster Dictionary, Cambridge

Dictionary). The immediacy of a campaign exposure influences various facets of a consumer's response. Typically, actions such as searching for features, prices, product reviews, or brand activities occur right after viewing a campaign (Du et al., 2019). Gerber et al. (2011) argue that the impact of a campaign's advertising material (e.g., TV commercial) gradually diminishes. Therefore, it is crucial to consider how a campaign influences the audience's attention, emotion, and memory. If a campaign successfully targets these aspects, the impacts on consumers can persist, enduring for months or even years rather than being just temporary (Gerber et al., 2011).

On the other hand, there are times when the impact of a campaign develops gradually as consumers first suppress certain emotions. This happens particularly when the campaign emphasizes messages that are purpose-driven – rather than merely focusing on discounts and promotions – that encourage the audience to reflect on that specific message (Kumkale & Albarracín, 2004; Lariscy & Tinkham, 1999). Hence, determining the frequency or immediacy of a campaign's exposure is essential for achieving the desired results.

Brand Perception

Brand perception refers to the psychological element affecting consumer behavior. It is managed by the consumer rather than the brand and it defines the connection between a brand and its consumer (Koll et al., 2009). It is associated with elements like consumer advantages, resonance, varying emotions, and more (Bivainienė & Šliburytė, 2008). A company should prioritize fostering a favorable brand perception among its consumers because this encourages them to prioritize choosing that brand (Berger et al., 2007).

Bargh (2014) notes that consumers form stereotypes almost instantaneously. Consequently, to shape a consumer's brand perception, companies ought to engage the consumer's stereotype awareness. Most stereotypes can be categorized into two main dimensions: Warmth—or perceived intentions—and competence—or perceived ability (Fiske et al., 2007; Kervyn et al., 2012). Feminist depictions in a marketing communication campaign generates a sense of warmth around the brand since the audience relates to the campaign (Teng, 2020). Um (2021) adds that when audiences hold favorable views about a brand's feminist messages conveyed in the advertisements, it leads to a more favorable attitude toward the brand. Nonetheless, consumers may still view brands as lacking authenticity when incorporating feminism into their advertisements (Hainneville et al., 2022).

Numerous brands, such as Dove, Tampax, and Always, have incorporated feminist themes within their campaigns. An example of a noteworthy feminist-themed campaign is Nike's *Dream Crazier* campaign.

Consumer Response

Consumer responses are driven by various viewpoints of marketing communication (Belch & Belch, 2001). Understanding consumer responses helps gauge marketing communication efficacy in the context of one-way communication, in which the marketer delivers messages and the consumer reacts (Stewart & Pavlou, 2002). The ability to predict the effect of a marketing strategy on consumer response helps to properly adjust strategies as market conditions evolve (Hauser & Wisniewski, 1982). Analyzing consumer response is also necessary to evaluate the effectiveness of marketing strategies on effects like purchasing behavior (Călin, 2015).

Conceptual models such as the AIDA model outline the different phases a consumer experiences when considering a purchase: *Attention, Interest, Desire, and Action* and helps analyze the effectiveness of marketing communication strategies in these different stages (Keller & Kotler, 2015). However, while the AIDA model is widely utilized in marketing, its application in research focused on the digital age is limited (Hassan et al., 2015). Since it was originated around the early 1900s, it has developed into different variations, one of which is the AISAS model.

The AISAS Model

The AISAS model was created by Dentsu, Japanese advertising agency (Muallimah, 2021). The model outlines a process that starts when the consumer's *attention* is initially captured by a product, service, or advertisement, leading the consumer to develop *interest* and exert effort into *searching* information on the item. Upon making an overall assessment from the collected information, if successful, the consumer proceeds with a buying *action*. Following the purchase, the consumer might begin relaying information to others by *sharing* thoughts and experiences online or via word-of-mouth (Sugiyama & Andree, 2010).

While all marketing communication tools influence each stage to some degree, different tools are more suitable for specific stages of consumer response. For instance, research indicates that product showcases are the most effective method when targeting the *interest* stage (Dafina et al., 2023). Consumers are also more inclined to *search* for information when they evaluate the campaign's message (Lim & Zhang, 2021). On the other hand, sales promotions, such as displaying discounts, lowering prices, providing coupons or vouchers,

and organizing competitions are more *action-oriented* (Umbreen & Ali, 2013).

One crucial element in influencing consumer response and is known to shape the consumers' buying intentions is their brand perception (Sadeghi et al., 2011).

Feminism

The media plays a crucial role in the advancement of feminism by depicting this movement as a global priority crucial to societal progress. Feminism is a belief system that challenges the viewpoint overlooking issues related to inequality and injustice in role assignments and social identity connected to gender (Susanto, 2013). It is a movement that promotes equality in the social, political, and economic aspects of society for both women and men (White et al., 2001). Feminism seeks to eradicate gender disparity in areas of privilege and power, among others (Duncan, 2010).

Over the years, feminism has evolved as feminists engage with each other, facilitating the creation of new insights that enhance the dialogue on the gender inequality that persists today (Melati, 2020). Today, most feminists agree that the movement focuses on the struggle for attaining completely equal rights for women (Azizah, 2021) as well as opposing outdated ideologies concerning women (Acker et al., 1983). Arguably, discussing feminism has grown fashionable, and brands are leveraging it for their benefit. There are several branches of feminism, but radical and liberal feminism are the two most commonly known. First, radical feminism asserts that men are the instigators of violence against women. This violence is considered both a result and a cause of enduring patterns of male dominance and female subordination, which are manifestations of patriarchy (Mackay, 2015). Second, liberal feminism advocates for choice and the belief that freedom is attainable (Király & Tyler, 2015). The goals of liberal feminists are to be liberal, achieve personal freedom for women and equality for all persons (Azizah & Fitri, 2019).

Feminism in Indonesia

In Indonesia, feminism is often dismissed as an irrelevant topic even though its extensive history dates back long before the efforts of Raden Ajeng Kartini, who voiced her aspirations for women's rights and gender equality through her correspondence with her Dutch friends between the years 1900 and 1904. This served as the precursor to the feminist movement in Indonesia (Sa'diyah et al., 2023). Before 1965--before the Soeharto era--Indonesian women's movements were quite progressive. *Gerakan Wanita Indonesia*, also known as Gerwani, was an organization established in 1950 that served as a

catalyst for the Indonesian feminist movement. Even though it was associated with the Communist Party of Indonesia (PKI), Gerwani was an independent organization focusing on socialist and feminist matters, such as labor rights, nationalism, and marriage law reform. However, after the 30 September 1965 alleged coup d'état, that killed seven military generals, Gerwani and other leftist groups were banned. The counterattack against leftist organizations resulted in the raping and killing of thousands of Gerwani members (Simorangkir, 2011). To this day, the word "feminism" is often perceived as Western and associated with being "anti-men" and "leftist."

Over the past decade, Indonesia has been undergoing a surge in the number of cases of violence against women (Gerlach, 2020). To deal with this rising nationwide problem, the National Commission on Violence against Women (*Komnas Perempuan*) and the Service Provider Forum (*Forum Pengada Layanan*) drafted the Elimination of Sexual Violence Bill (*Rancangan Undang-Undang Penghapusan Kekerasan Seksual*, abbreviated to RUU PKS) and proposed it on January 26, 2016. The bill aimed at sexual violence prevention, giving the victims more rights, and recognizing marital rape. Originally, the bill was part of the 2016 Priority National Legislation Program (*Program Legislasi Nasional*), but its deliberation was continuously pushed back, and the People's Representative Council (DPR) removed the bill from its agenda in July 2020, claiming that it was too complicated to further discuss (Margaret & Pandjaitan, 2020).

While secular parties were in favor of the bill, Islamic parties argued that the bill supported the legalization of adultery and LGBT. The rest of the parties did not deem the passing of the bill urgent (Gerlach, 2020). This bill was controversial mainly due to the deeply rooted discourses on Indonesian women's role in society, heavily influenced by the Islamic point of view (Gerlach, 2020), which is actually highly dependent on individual interpretations of the scripture. Feminist scholar Qibtiyah (2009) posits that a progressive Muslim movement is needed to achieve gender equality in Indonesia.

Nevertheless, with the support of technology and social media, Indonesia's youth today are increasingly more engaged in feminist digital activism (Parahita, 2019). A 2022 report by Napoleon Cat indicates that the number of Instagram users in Indonesia that year was 101,316,900 people, with 48.6% being men and 51.4% being women. Approximately 38% of these users were aged 18 to 24 years old, while almost 30% were 25 to 34 years old. This shows that Instagram usage in Indonesia is dominated by teenagers and young adults. These groups depend on social media and the internet in general to obtain

news and information on various topics, ranging from politics, environment, to special issues including feminism (Maulhayat, 2018; Sukardi & Simorangkir, 2024).

Contemporary methods to empower women have contributed to the advancement of feminism in Indonesia. This is evident in the increasing amount of activist Instagram profiles, including @womensmarchjkt, @indonesiafeminis, @perempuanbergerak, and several others (Purwaningtyas, 2021). The growing level of acceptance of feminism has increasingly motivated global and local brands to incorporate feminist themes into their marketing communication endeavors.

Feminism in Brand Campaigns

For many years, several well-known brands have utilized feminism as a central theme in their marketing campaigns. Dove, for example, launched its *Real Beauty* global campaign in 2004, featuring women who were not professional models (Johnston & Taylor, 2008) to reshape conventional beauty norms. This campaign resulted in a rise in sales, indicating the positive response from Dove consumers (Bajpai, 2023).

Becker-Herby's (2016) analysis of the use of feminism in advertising has concluded that most campaigns adhere to five principles: Employing diverse female talents; delivering inherently pro-female messages; challenging stereotypical gender norms that dictate what women 'should be'; minimizing sexualization; and depicting women authentically.

Exposure to a feminist-themed campaign has proven to enhance favorability and emotional ties toward the brand, and even buying intention (Drake, 2017; van Deest & van der Stelt, 2019). Consequently, numerous brands have chosen to incorporate feminism in their campaigns in order to elicit the desired consumer response.

Nike's Dream Crazier Campaign

Leading international sports brand Nike's *Dream Crazier* campaign was launched in February 2019 during the Academy Awards, also known as the Oscars (Valle, 2019). This initiative followed the 2018 campaign titled *Dream Crazy*, commemorating the 30th anniversary of the "Just Do It" slogan (Sweeney, 2019).

The campaign seeks to motivate future athletes to pursue their aspirations by highlighting female athletes who have shattered obstacles and united people through their remarkable achievements (Wieden+Kennedy, 2019). The 90-second main video showcases the unfair and challenging experiences of female athletes. Dressed in Nike apparel, the athletes depicted are shown yelling, cheering, weeping, and smiling as narrator Serena Williams, a professional tennis player and outspoken liberal feminist, advocates

for women empowerment, equal rights in sports, and gender and racial equality (Liu, 2023).

Conventional media often reinforce femininity and overlook disparities in sports when covering female athletes (Heineken, 2015). On the other hand, Nike's *Dream Crazier* campaign incorporates feminist themes to highlight women's sports rights in accordance with Becker-Herby's five principles (2016).

Research Method

This research employed an experimental design, utilizing online questionnaires as the tool for data collection (Priyono, 2016). The experimental design is realized by involving two groups of respondents: treatment group and control group (Bartels, 2014), with distinct criteria for each group's participants. The differentiating criteria were:

Treatment group: Participants who had not seen Nike's *Dream Crazier* campaign and were directed to view the embedded campaign video right before completing the survey.

Control group: Participants who at some point in the past had seen Nike's *Dream Crazier* campaign and were not requested to view the campaign before completing the survey.

This differentiation was carried out to determine if the immediacy of exposure to the *Dream Crazier* campaign influenced the outcomes. Data collected from each group was then displayed individually for comparison purposes.

The questionnaire was distributed online and used a six-point Likert scale in which respondents were asked to rate the given statements from 1 to 6 – 1 being *totally disagree* and 6 being *totally agree*. The questionnaire for both groups was written in both English and Bahasa Indonesia to ensure the comprehension of the respondents. The statements represented the indicators of the variables Consumer Response (e.g., "The feminist theme throughout the campaign grabbed my attention", and "After viewing the campaign, I want to search for information about Nike products"); Campaign Perception (e.g., "The Nike *Dream Crazier* campaign felt sincere in its advocacy for feminism"); and Brand Perception (e.g., "Nike's support for female empowerment is admirable").

The population in this study are consumers of Nike who live in Indonesia. The criteria for the sample are: Domicile in Indonesia, ages 18 to 25 years, and being a consumer of Nike. This age group was chosen because it is considered to be the dominant age group of Nike's consumers (Dwijayanto, 2017).

To answer the research questions, this study employed descriptive analyses to determine the consumer response stage most impacted by the campaign and then compared the respondent's perception toward the campaign and the brand in both groups. Pearson's Correlation tests were used to analyze the correlation between brand perception after viewing the campaign and consumer response. The following hypotheses were made:

H1: The *Share* stage of consumer response is the most influenced by Nike's *Dream Crazier*.

H2: Nike's *Dream Crazier* campaign's feminist theme influences specific aspects of brand perception positively.

H3: Immediate exposure to the *Dream Crazier* campaign leads to significantly more positive results compared to non-immediate exposure.

A pre-test was first carried out to ensure validity--using the Kaiser-Meyer-Olkin and Bartlett's tests of sphericity--and reliability--using the Cronbach's Alpha test. After the post-tests were completed, the same validity and reliability tests were used, followed by a Classical Assumption test, specifically the Normality and Heteroscedasticity tests.

Results and Discussion

Respondents Profile

This research involved 240 respondents: 125 respondents in the treatment group, predominantly 21 years old (18.4%), female (78.4%), and residing in the capital region (83.2%); and 115 respondents in the control group, with the majority being 23 years old (29.6%), female (81.7%), and residing in the capital area (88.7%).

The post-test surveys are deemed valid and reliable as all KMO values obtained are above 0.81 and all Bartlett's value obtained is at .000. Furthermore, all Cronbach Alpha's values obtained are above .70, indicating high or excellent reliability (Hinton et al., 2004).

Before conducting the hypothesis testing, the Kolmogorov-Smirnov Test was done to determine if the data collected was normally distributed. In doing so, the indicator was that if the significance level is (2-tailed) ≥ 0.05 , the data follows a normal distribution. Both the treatment and control groups obtained KS values of 0.200, indicating normally distributed data.

Heteroscedasticity Test

Duli (2019) states that an ideal regression model demonstrates homoscedasticity and lacks heteroscedasticity. To determine this, a Glejser Test was conducted, and the data would be deemed

to have homoscedasticity only if the significance value exceeds 0.05. A scatterplot graph was also included.

The treatment group data obtained a significance value of 0.776 and the control group obtained 0.101. This indicates that there is no heteroscedastic phenomenon and that both groups had homoscedastic data.

Most Influenced Stage of Consumer Response

Data indicate that the stage of consumer response with the highest mean score is the *Share* stage. In the treatment group, the statements “I want to show the campaign video to my family and/or friends” and “I want to tell others (orally) about the campaign” had the highest mean at 4.30 each, whereas in the control group, the statement “I want to tell others (orally) about the campaign” also had the highest mean at 4.43.

On the other hand, the stage of consumer response with the lowest mean score in both groups was in the *Action* stage, with a 2.99 mean score in the treatment group as the highest mean in *Action* for the statement “After viewing the campaign, I will follow Nike’s social media accounts”, and the highest mean score in the

control group’s *Action* stage was 2.92 for the statement “After viewing the campaign, I will purchase a Nike product online.”

Tables 1 and 2 show the consumer response stage most influenced in the treatment group and the control group. Some reasons why the scores in the *Action* stage are significantly lower than in other stages may be due to factors including:

1. The *Dream Crazier* campaign emphasizes the concept of dreaming bigger regardless of gender, rather than directly advertising its physical products. Although the athletes featured in the campaign were dressed in Nike clothing, the campaign did not reference any details about their products (e.g. features or quality). This could explain why consumers rated low scores in the *Action* stage.

2. The campaign did not enable immediate purchase and did not include any clear call-to-action. As a result, shoppers might not instantly get the chance to buy, go to shops, or engage with Nike’s social platforms. Thus, the consumer responses primarily revolved around paying attention, being interested, searching for information, and sharing with family and friends.

Table 1: Stage of Consumer Response Most Influenced of Treatment Group

Stage	Statement	Mean
Attention	The feminist theme throughout the campaign grabbed my attention.	4.27
Interest	Viewing the campaign made me interested in Nike as a brand.	4.26
Search	After viewing the campaign, I want to search for information about Nike as a brand.	4.26
Action	After viewing the campaign, I will follow Nike’s social media accounts.	2.99
Share	I want to show the campaign video to my family and/or friends.	4.30
	I want to tell others (orally) about the campaign.	
Overall Mean		4.02

Table 2: Stage of Consumer Response Most Influenced of Control Group

Stage	Statement	Mean
Attention	The feminist theme throughout the campaign grabbed my attention.	4.23
Interest	Viewing the campaign made me intrigued in Nike's products.	4.11
Search	After viewing the campaign, I want to search for information about Nike's products.	3.91
Action	After viewing the campaign, I will purchase a Nike product online.	2.92
Share	I want to tell others (orally) about the campaign.	4.43
Overall Mean		3.92

As noted earlier, the AISAS model comprises five consumer response stages: *Attention*, *Interest*, *Search*, *Action*, and *Share* (Sugiyama & Andree, 2010). The *Share* stage includes sharing the campaign or discussing it with friends and family, suggesting the brand to others, and reposting the campaign on their own social media account, especially since the age group targeted by Nike is very active in social media.

The *Attention*, *Interest*, and *Search* stages resulted in mean values close to that of the *Share* stage. In the treatment group, *Attention* averaged 4.170; *Interest* at 4.192; and *Search* at 4.204. In the control group, *Attention* averaged 4.158, *Interest* at 4.073, and *Search* at 3.816. The control group had viewed the campaign prior to taking the survey; however, the time elapsed since their last view of

the campaign remains unspecified. This could explain why they were not motivated to 'search.'

The *Action* stage of consumer response includes activities such as visiting a Nike shop, buying a Nike item online or in-person, and subscribing to Nike's social media platforms. This is the stage with the lowest mean score both in the treatment group (2.934) as well as the control group (2.891).

Influence of Different Dimensions of the Feminist Theme in Nike's Dream Crazier Campaign on Specific Aspects of Brand Perception

Eight statements regarding brand perception were included in the online questionnaire to determine the influence how Nike's *Dream Crazier* campaign influences consumer brand perception.

Table 3: Influence of the Feminism Theme in Nike's Dream Crazier Campaign on Brand Perception

Statement	Means	
	Treatment Group	Control Group
The Nike brand is an advocate for feminism.	4.22	4.20
Nike's support for female empowerment is admirable.	4.30	4.21
Nike seems to have well intentions for its customers.	4.25	4.10
I feel represented by the brand Nike.	4.01	4.00
I find the Nike brand inspirational.	4.06	4.01
I find the Nike brand emotionally moving.	4.06	4.11
Nike encourages me to chase after my dreams.	4.10	4.17
The Nike brand makes me feel that there is no limit to my potential.	4.14	4.16
Overall Means	4.14	4.12

As indicated by Table 3, the statements concerning brand perception for both groups have similar overall mean values of 4.14 and 4.12, which translates to “slightly agree” in the Lickert scale. The statement that was rated the highest in both groups was “Nike’s support for female empowerment is admirable”. This indicates that different dimensions of the feminist theme incorporated in the *Dream Crazier* campaign have a positive influence on the respondents as they experience a sense of warmth (perceived intentions) and competence (perceived ability) created by the brand.

Comparison between Consumers with Immediate Exposure to Campaign and Consumers with Non-immediate Exposure to Campaign

This study’s experimental approach involves two separate groups responding to identical questionnaire items. The distinction between the treatment group and the control group lies in the immediacy of exposure to the *Dream Crazier* campaign. Results show no notable differences in values exist between the two groups. This suggests that the impact of the immediacy of campaign exposure in this research is not substantial. The greatest gap in the overall average

is 0.388 in the *Search* stage of consumer response, while other stages show a difference of under 0.15.

Additionally, the *Share* stage is the most impacted by the *Dream Crazier* campaign in both groups, with mean values surpassing other stages of consumer response: 4.238 in the treatment group and 4.375 in the control group.

In regards to the perception of the consumers on the brand and campaign, the immediacy of exposure to the campaign similarly appears to have minimal impact in both groups, indicated by the small difference between the mean values for each paired statement. Moreover, the values are predominantly within the range of 4 Likert score, with the exception of the two first statements regarding brand perception in the control group, which have values within the range of 3 Likert score--3.93 and 3.96--but are closer to 4 (“slightly agree”).

The disparity between the Pearson r values for the two groups stands at just .036. Consequently, irrespective of the group, a strong positive correlation exists between brand perception following the campaign viewing and consumer reaction. Tables 4 and 5 present a comparison of how the campaign is perceived by the treatment group versus the control group.

Table 4: Comparison of Campaign Perception between Treatment Group and Control Group

Statement	Treatment Group	Control Group	Difference
The Nike <i>Dream Crazier</i> campaign felt sincere in its advocacy for feminism.	4.09	3.93	0.16
I admire Nike’s support of female empowerment through the <i>Dream Crazier</i> campaign.	4.15	3.96	0.19
The <i>Dream Crazier</i> campaign seems to have well intentions.	4.31	4.12	0.19
I resonate with Nike’s <i>Dream Crazier</i> campaign.	4.16	4.09	0.07
I found Nike’s <i>Dream Crazier</i> campaign inspirational.	4.18	4.06	0.12
I felt emotionally moved by Nike’s <i>Dream Crazier</i> campaign.	4.16	4.18	0.02
Watching the <i>Dream Crazier</i> campaign inspired me to chase after my dreams.	4.05	4.09	0.04
Watching the <i>Dream Crazier</i> campaign made me feel that there is no limit to my potential.	4.13	4.07	0.06
Overall Means	4.15	4.06	0.09

Table 5: Comparison of Brand Perception between Treatment Group and Control Group

Statement	Treatment Group	Control Group	Difference
The Nike brand is an advocate for feminism.	4.22	4.20	0.02
Nike's support for female empowerment is admirable.	4.30	4.21	0.09
Nike seems to have well intentions for its customers.	4.25	4.10	0.15
I feel represented by the brand Nike.	4.01	4.00	0.01
I find the Nike brand inspirational.	4.06	4.01	0.05
I find the Nike brand emotionally moving.	4.06	4.11	0.05
Nike encourages me to chase after my dreams.	4.10	4.17	0.07
The Nike brand makes me feel that there is no limit to my potential.	4.14	4.16	0.02
Overall Means	4.142	4.12	0.02

The comparison between consumers who experienced immediate exposure and those who experienced non-immediate exposure to the campaign indicate no substantial difference. Some possible explanations include:

1. Campaigns that focus more on the message tend to have a more enduring impact on their audience. As the *Dream Crazier* campaign emphasizes on female empowerment, the outcomes would likely remain consistent regardless of how quickly the campaign is accessed.

2. Both the treatment and control groups consist of respondents from identical demographics--age category, genders, and residence. Consequently, it is very probable that the respondents share comparable values and perspectives because of their similarities.

However, even though statistically the immediacy of exposure does not seem to be the factor, data indicates that there are some items that are quite different, such as in the *Search* stage (4.26 vs. 3.91) in the consumer response comparison, and also differences in the campaign perception comparison: "I admire Nike's support..." (4.15 vs. 3.96); "Nike seems to have well intentions..." (4.25 vs. 4.10); and "I found...campaign inspirational" (4.18 vs. 4.06). When considering these items, it seems like the immediacy of exposure leads to a more positive campaign perception, though not statistically significant.

Conclusions

The results and discussion of this research indicate that the consumer response stage that is most impacted by Nike's *Dream Crazier* campaign is the *Share* stage. Consumers are more inclined to share or discuss the campaign with others, even if they encountered the campaign just recently.

Nike's strategy in incorporating feminist themes in its *Dream Crazier* campaign has positively impacted consumers perception of the brand, fostering a greater sense of warmth and perceived concern created by the brand.

No matter how immediate the campaign exposure has been for the respondents, there seems to be no notable discrepancy between the way consumers respond in various stages. The immediacy of campaign exposure does not significantly impact the outcome because the campaign was able to successfully foster a long-term effect on its consumers, arguably due to the feminist themes it incorporated. It should be noted, however, that though statistically insignificant, data indicates immediacy of exposure actually leads to a more positive campaign perception.

Having answered all the research questions, Table 6 shows the hypothesis testing results.

Table 6. Summary of Hypothesis Testing

	Hypothesis	Result
H1	The <i>Share</i> stage of consumer response is the most influenced by Nike's <i>Dream Crazier</i> .	Accepted
H2	Nike's <i>Dream Crazier</i> campaign's feminist theme influences specific aspects of brand perception positively.	Accepted
H3	Immediate exposure to the <i>Dream Crazier</i> campaign leads to significantly more positive results compared to non-immediate exposure.	Accepted

Recommendations

Results from this study demonstrate that a branding campaign impacts consumer perception and response toward the brand. Consequently, it is essential for brand communication professionals to create successful campaigns to achieve the intended outcomes. This research has indicated that initiatives such as Nike's *Dream Crazier* campaign are most effective in influencing the *Attention*, *Interest*, *Search*, and *Sharing* stages of consumer response, but not very effective in affecting the *Action* stage. Brands should therefore simultaneously incorporate sales promotion strategies into their marketing communication strategies, if the goal is for consumers to take action.

Additionally, brands ought to focus on fostering a favorable image using marketing communication strategies, possibly by incorporating themes such as feminism, or elements recognized for their enduring impact, especially since the findings indicate comparable outcomes for consumers with both immediate and non-immediate exposure to the campaign. Such endeavors could be conducted by involving celebrities, themes that trigger emotions, or controversial subjects that could create a more powerful and lasting impression on consumers.

Even though statistically findings seem to indicate no significant difference, a closer look into the certain items show that immediacy of exposure in fact leads to a more positive campaign perception. However, instructing participants in the treatment group to watch the video on their own prior to completing a questionnaire and comparing the results to the control group without the instruction to watch the video may not have been very reliable, especially within an online survey method. Therefore, future research could gather the participants in each group in a place where the researcher could actually observe and monitor the survey procedure. Determining the precise time the control group was exposed to the

campaign could also generate more insightful and detailed data on immediacy of campaign exposure.

Furthermore, future research should employ a larger sample so that the findings could be more statistically generalizable and more representative of the population. One of the limitations of this study is that even though a gender quota sampling was not used, it still resulted in an overwhelming female respondent majority, which might not represent the general picture of the Indonesian consumers and might have contributed to a biased result. Therefore, future research should consider employing a gender quota sampling technique to avoid such bias.

Moreover, this research did not compare the respondents' perceptions before and after exposure to the campaign. Therefore, future research could include pre-test questions about the respondents' attitude toward feminism and Nike, and then compare the differences between the groups of respondents. These pre-test questions could lead to more precise results.

Even though the appropriate statistical methods have been used in this experimental study, however, the analyses would be stronger and more rigorous with inferential tests (e.g., *t*-tests) to compare groups, effect size reporting, and multivariate analysis to control confounders. This current study compares means between treatment and control groups but does not use *t*-tests or ANOVA to test if the differences are statistically significant. Therefore, future research is suggested to use independent samples *t*-tests to compare campaign perception, brand perception, and each AISAS stage.

Finally, it is important to remember that even though *femvertising* may generate a sense of warmth and competence around the brand by making the consumers resonate with the campaign, thus achieving favorable perceptions about the brand's feminist messages, consumers may still view brands as lacking authenticity when these feminist messages are not backed up by adequate actions and conduct of the company, including its products and services and leadership.

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