Content Marketing Analysis of Body Positivity Campaign on Instagram: Case Study of Nipplets

Gabriela Laras Dewi Swastika, [a,1,*] Felicia Audrey, [b,2] Felita Purnomo [a,3]

[a] School of Communication Science and Media Business, Universitas Ciputra
[b] School of Business and Management, Universitas Ciputra
Email: [1] gabriela.swastika@ciputra.ac.id*; [2] lattefelicia@gmail.com; [3] fpurnomo@student.ciputra.ac.id
*corresponding author

ABSTRACT

Women often lack confidence in their body shape. Apart from the lack of confidence, women's bodies are also the target of humiliation and harassment, such as body shaming, especially on social media. With these problems, various organizations and business enterprises have sprung up. One of them is Nipplets, an online shop that sells lingerie. Nipplets has launched a "Real People Real Body" (RPRB) campaign to involve their customers as models to represent lingerie products. The problem formulation in this study is how to analyze the content of the RPRB campaign on the @nipplets_official Instagram account. This study aims to determine the role of the RPRB campaign in Nipplets content marketing using posts, hashtags #realpeoplerealbody, and tags or mentions. The theoretical foundations used in this study include representation, campaign theory, and social media marketing. This study used a descriptive approach within the textual analysis. The RPRB I campaign was an initiative to spread awareness of body positivity. The RPRB II campaign was considered successful in symbolizing the muse. In contrast, the RPRB III campaign was a continuation of the campaign using relevant tags consistently and in line with images and captions. The RPRB campaign trilogy by Nipplets has completed the interaction, which can be marked by customers wearing Nipplets lingerie products. The RPRB I, II, and III involvement support the marketing of Nipplets lingerie to answer the phenomenon of humiliating women's bodies in Indonesia.

INTRODUCTION

The Indonesian police resolved Introduction In 2018, 374 cases out of 966 humiliation cases through legal channels (Santoso, 2018). Dedi Prasetyo, Head of the Public Information Bureau of the Public Relations Division of the National Police Brigadier General at the National Police Headquarters, categorizes these actions into two categories in the detikNews article: humiliations through social media, which are covered by ITE Law Articles 45 paragraph 1 and 27 paragraph 3 with a maximum criminal penalty of six years, and direct humiliation, which is covered by ITE Law Articles 45 paragraph 1 and 27 paragraph 3 with a maximum criminal penalty of six. Dedi Prasetyo also explained that if body insults are made in writing to people as the intended victims and disseminated on social media, they will be subject to Article 311 of the Criminal Code with a sentence of four years. The trend to "love one's body" carries this issue and is being carried by Nipplets lingerie, which is here to spread encouraging sentiments about the body. Through the lingerie products they sell, Nipplets can change the stigma against the use of women's underwear by launching the "Real People Real Body" (RPRB) campaign on July 3rd, 2019, to January 23th, 2020, with their consumers as models, which is then called *a muse*.

Nipplets was founded in August 2016 by Ida Swasti, a graduate of the Marketing Program at the University of Wollongong, Australia. Nipplets, located in West Jakarta, sells high-quality lingerie, such as baby dolls, bodysuits, bra sets, nightgowns, and sleepwear, at affordable prices. Nipplets vision is to change the negative perspective on lingerie in Indonesia and become a brand with positive values to provide relevant educational content to Indonesian women as its mission. Advertising is one of the communication tools that companies often use, so it is considered the most effective medium for disseminating information because advertising can reach consumers more broadly (Barata, 2010). This marketing campaign approach helps promote this product or item, which is essential to put the brand being offered into the minds of potential consumers (Goma et al., 2022). This RPRB campaign is intended to inspire Indonesian women, especially wives and mothers who feel insecure about changing body shape after giving birth and those who love themselves. This campaign aims to remind that size is just a number and motivate women to accept and love themselves. From the background explanation as already written, the formulation of the research problem is how to analyze the content of the Real People Real Body marketing campaign in the @nipplets_official Instagram account. The research limitation of the RPRB I-III campaign is from July 2019 to January 2020, which can be found on the @nipplets_official Instagram account. Therefore, this study aims to determine the function of the RPRB campaign in the Nipplets content marketing using posts, hashtags #realpeoplerealbody, and tags or mentions.

Researchers have summarized several research references, including those conducted by Hume and Mills (2013), which aim to determine consumer behavior and the psychological perspective of luxury in buying lingerie fashion. This study concludes that consumer behavior is determined by the congruence between the consumer's self-image and the consumer's image of the brand. However, other studies suggest this is only applied to well-known and socially consumed products. Thus, the research by Hume and Mills relates to the RPRB campaign that will be investigated because it explains lingerie in fashion and its relation to increasing consumer self-esteem. Subsequent research by Kodrostami and Kodrostami (2022) examines the effectiveness of support for female sexuality as an advertising attraction in the apparel industry. The research method used is quantitative, which aims to understand consumer reactions to support women's sexuality and gender roles in advertising. This study confirmed that this effect was stronger for women than men. Thus the journal written by Kodrostami and Kodrostami relates to the RPRB campaign that will be investigated because this study proves the effect of support on women's sexuality in the representation of women in lingerie advertisements. The latest research conducted by Aagerup and Scharf (2018) examines the effect of obese models on the attractiveness of a fashion brand compared to models with average weight. The research method used is quantitative by conducting experiments on 1,225 students in Sweden and Brazil to assess the attractiveness of fashion brands worn by regular-weight and obese models. This study is relevant to the Nipplets RPRB campaign of using obesity models in each campaign series. Furthermore, below are the theories used to underlie the analysis of the Real Body Real People campaign on Nipplets.

According to Dervin and Foreman-Wernet (2013), campaigns focus on helping a particular population avoid risk. Rice and Atkin (2013) state that the campaign is divided into two: informative and persuasive. Informative message content aims to create awareness or provide instructions such as what to do, whom to do it, or when and where to do it. Meanwhile, the content of persuasive messages shows that many campaigns persuade by emphasizing why the audience should act as recommended or avoid prohibited behavior. The Real Body Real People campaign is held in periods of one to three on the Nipplets Instagram account. Therefore, in this study, it is necessary to detail Instagram as a form of new media with features that allow a campaign to be held. *Instagram* is a pioneering social media network built specifically to work from mobile devices to make marketing easy. A product or service's brand image can be improved through profiles, names, captions and hashtags, images, advertising, collaboration with other profiles, cross-promotion, and tag features (Goodwin, 2013).

A persuasive message has also been investigated by Ayunarini and Delliana (2021), who highlighted the Covid-19 campaign through the corporate communication strategy at PT Kereta Commuter Indonesia. The corporate communication strategy was pursued through four problem-solving stages: formulating problems and opportunities, planning and scheduling, promoting action and communication, and evaluating. These four stages were needed during the Covid-19 campaign so that commuters on Indonesian rail transportation mode realized the importance of maintaining public health in the middle of the Covid-19 pandemic. The objectives of this corporate communication strategy include ensuring that the public understands, accepting campaign messages, and motivating the public to follow the actions expected by persuaders. Slightly different from the corporate communication strategy, there is another strategy in mass media communication. In this case, Roziqi and Destrity (2022) had a research objective to see the intent of the rhetoric used by @NetflixID. This well-known brand uses a Twitter account to approach rhetorical analysis. In their research, it was stated that five canons underlie @NetflixID's strategy. They were the canon of invention, delivery, arrangement, memory, and style. The rhetorical strategy employed by @NetflixID was to promote products and authorship and engage the audience personally, in the conversational type on Twitter, and to include humor in their tweets.

This study only analyzes the three features mentioned: **(1) Image captions** and hashtags simplify the categorization of an image and expand the image's reach to non-followers interested in the topic (Miles, 2014). (2) **Images**, in this case, can use photos, videos, or pictures that show how ordinary people use the product. (3) **Tagging feature**, where consumers

tag their images in the company profile, indicates a close mental interaction with their consumers (Goodwin, 2013). Several features reflect Instagram in creating campaign content: (1) copywriting is made to promote products or brands. According to J. Peterman, quoted by Miles (2014), captions are the primary location for copywriting. (2) Visual curators planning marketing on Instagram need brand image strategies such as the frequency of uploading images, order of image uploads, and upload times. Then (3) factor X, followers are interested in following an Instagram account because they see something they like and want to see more, such as showing followers and showing behind the production of something to the personal life of the company owner.

A study by Swastika (2018) stated that mediatization in the #stopfoodwaste social issue needed to apply at the non-profit organization Garda Pangan. Mediatization was needed so that social activism could get more responses from the public after knowing it through the mass media. Cybermedia could support digital practices that can be met with offline practices (Salim et al., 2022). In this case, the participation that arises through the principle of mediatization can also be adopted by Nipplets when the Real People Real Body campaign is mediated and supported by consumers and the wider public. Mediatization is a reference beyond mediated communication because media influence is found in the communication sequence and the relationship between the media and social and cultural spaces. Turning to another theory in this research is representation. According to the Merriam-Webster website, representation has two meanings: that which represents, then act represents, or a condition is represented. From the perspective of feminism, now the representation of women in the media is closely related to women's social status, so it is common for breakthroughs to occur in inequality and social empowerment of women. Dobson (2015) suggests that the term "self-representation" can be thought of as a "genre." Genre is an understanding between audience and culture. The self-representation genre centers on conveying ideas about authenticity, including a focus on ordinary people or communities, experiences, personal history, travel and the interior world, emotions, and conventions such as speaking in front of a camera, scrapbooks, family photos, and personal artifacts. From sexual objectification to sexual subjectivity. The significance of women's representations in visual culture has changed. A new model of femininity appears easily identifiable in media representations of women. Culturalists observe that in the postfeminist environment, girls and young women are shown and meant to be fun-loving, consumptive, mutually reinforcing, energetic, and physically, socially, and psychologically daring. It is related to the building of passionate sexuality. According to Lombardo and Maier (2014), representation is divided into three main dimensions: substantive, symbolic, and descriptive. Symbolic representation is a way of describing those who represent or those who are represented, both symbolically and literally. Descriptive representation refers to an actor's physical presence as part of being represented through a resemblance to the represented (stand by). Substantive representation focuses on the act of representation itself, a dimension of representation in which representatives stand for those they represent, particularly in a responsive manner.

METHOD

The perspective within this study goes qualitative, which can be defined as the study perspective of "why" this perspective drives researchers to search not only the "what" but beyond it to know in-depth about the social and cultural phenomenon. Researchers have also chosen the method to collect data from the content marketing built by Nipplets' official Instagram, which can be defined as a descriptive research method. Descriptive research is a form of research method that can reveal problems in the life of the government, private, community, youth, women, sports, arts, cultural organizations, and so on for mutual understanding (Nilamsari, 2014). The descriptive method was chosen because it follows the scope of the research title taken from a company's campaign regarding the representation of women's body shape when wearing lingerie which requires a descriptive explanation of the topic raised. The campaign, which runs from July 2019 to January 2020, refers to what Miles (2014) describes. The data that will be collected only contains three features attached to Instagram: creating content such as sharing image uploads, copywriting and hashtags, and visual uploads tagged on the @nipplets_official account. This study uses data collection methods in the form of text studies. According to Given (2008), text study is a data analysis method that carefully examines texts' content, meaning, structure, and discourse. The study of texts is polysemy, meaning it has various meanings, emphasizing that the text can never be fully understood because all text readings are socially structured. This study's data analysis method will use the content analysis method (content analysis). Content analysis methods exist to reveal the information behind the data contained in media text to see the data's validity. This study uses a triangulation method that uses symbols and text on the target media. According to the reference to the theory that has been presented, the information collected from the media is processed and assessed. Triangulation is a data-checking model to determine whether data accurately describes the phenomenon in the study.

This study uses two triangulation formats cited by Bachri (2010): time and spatial. Human behavior tends to change from time to time, so time triangulation is needed to validate the data in this research. In this study, time triangulation is connected by the three periods of the Real Body Real People campaign on the Nipplets Instagram account. One campaign to another campaign is in a different period. However, both RBRP I, II, and III raised the issue of women's body positivity campaigns. The RPRB I campaign started on July 3rd, 2019 to August 15th, 2019, then the RPRB II campaign started

on October 5th, 2019 to November 7th, 2019, and the campaign closed with the RPRB III from December 5th, 2019, to January 23th, 2020.

Meanwhile, spatial triangulation is where the data come from. These data were collected to validate the situation and conditions when the data was collected, such as RBRP I, II, and III data collected from different rooms. The space referred to here is the presence of features embedded in the Nipplets Instagram account, including photo uploads, captions, mentions, and hashtags.

RESULTS AND DISCUSSION

The "Real People Real Body" (RPRB) campaign consists of three parts. RPRB I, RPRB II, and RPRB III have various themes. When this research was compiled, the RPRB campaign had been completed with RPRB III. The following is an explanation of the RPRB campaign from the first to the third:

A. RPRB I – "A Body Positivity Campaign"

Fig 1. A Body-positivity Campaign Muse in RPRB I (Nipplets, 2019)

The inaugural RPRB campaign in July 2019 started with four muses with an age range of 21-49 years old. RPRB I was carried with a simple concept, studio, and in the form of interviews with muse without limiting it to a theme.

B. RPRB II – "Eve and Queen"

Fig 2. Eve and Queen Muse in RPRB II (Nipplets, 2019)

On October 7th, 2019, Nipplets unveiled their second campaign, "Eve and Queen." It featured a lingerie concept for Eve, who was portrayed as the first woman created in the Garden of Eden, and Queen, who was portrayed as a woman who had given birth and had children but could still look sexy thanks to the RPRB II collection.

C. RPRB III – "Positive Vibes"

Fig 3. Three Muses in RPRB III (Nipplets, 2019)

The third RPRB concept was carried out to inspire women to support and support each other. The third RPRB has a motto, "women empower women." The third RPRB is described as dominant by the three muses: Mathilda, Shannon, and Kadek Vita. According to Ida Swasti in a pre-interview via email with the researcher, here are the reasons why Nipplets chose them as the muse of the RPRB campaign. Firstly, the muses had the same vision as Nipplets. In addition, those muses wanted to contribute and empower other women with the motto "women empower women." Lastly, Nipplets selected the muses by reading and listening to their story.

1. RPRB I - 'A Body-positivity Campaign'

The RPRB I campaign was released from July 3rd, 2019, to August 15th, 2019. The RPRB I was created from an idea that started from the anxiety of the owner of Nipplets, Ida Swasti, over the case of body insult. The idea occurred to conduct a campaign that shows ordinary people and even consumers as muses. The RPRB I campaign was carried out thoroughly, and the shooting was carried out in the studio. The RPRB I campaign uses a substantive dimension (Lombardo and Meier, 2014) because the four muses represent the experience of discomfort in body shape, including themselves. The theory of improving brand image on Instagram (Goodwin, 2018) mentions the importance of using hashtags in image captions, mainly to categorize uploads. Almost every upload on @nipplets official, particularly those with the hashtag #realpeoplerealbody, includes quotations inserted in the image or comment. In theory, a visual curator of brand image strategy, Nipplets creates copywriting content as a reinforcement sentence to the campaign audience. Nipplets writes a sales copy and product details on each upload (Miles, 2014).

Following the Instagram theory by Miles (2014), the caption for the Instagram account @nipplets_official uses a particular hashtag for all RPRB campaign uploads. Unfortunately, most of the RPRB I uploads are not embedded with relevant hashtags, at least #realpeoplerealbody in every upload. Copywriting of RPRB I has not been neatly arranged; some have product and price details, and some do not. Switching from the hashtags to the tagged feature according to the brand image theory by Goodwin (2013), @nipplets_official was tagged by several consumers. Using the tagged feature on Instagram proves the campaign theory by Dervin and Foreman-Wernet (2013) that the RPRB campaign was built to target audiences based on segmentation, which in this case, emphasizes the narrative of positive messages over the body. Nipplets were widely reported by local media, including Nadia Hamid, a writer from Coconuts Jakarta, who noted that the RPRB campaign's message was plain, namely that women should not be insulted because of their body size. Through this RPRB I campaign, Nipplets was widely covered by local media, one of which was Nadia Hamid, a journalist from Coconuts Jakarta who wrote that the message of the RPRB campaign was unambiguous, namely that women should not be ridiculed because of their body size. Nipplets is considered successful in raising positive messages about the body and voicing that lingerie is for all body shapes (Hamin, 2019).

In creating a brand image, as a visual curator, the selection of images in the RPRB I campaign was arranged in four rounds with a total of 48 uploads. From the preview to the process behind the production and the view from Ida Swasti as the closing. In factor x creating a brand image on Instagram (Miles, 2014), Ida Swasti voiced her views on the RPRB I campaign plan through several pictures of the process behind the production entitled "Behind the Campaign," namely a photo shoot with the four muses, Ida Swasti, and the team of Nipplets. The RPRB I campaign was closed in three uploads, one of which consisted of five pictures showing the entire Nipplets team, Ida Swasti, and the four RPRB I muses carrying out the photo shoot. Under the x-factor element in enhancing brand image, there is a process behind the production, the views of Ida Swasti as the owner of Nipplets, and the preview and closing of the RPRB I campaign. Each muse's Instagram account is also mentioned, along with supporting sponsorships. The data found regarding the RPRB I

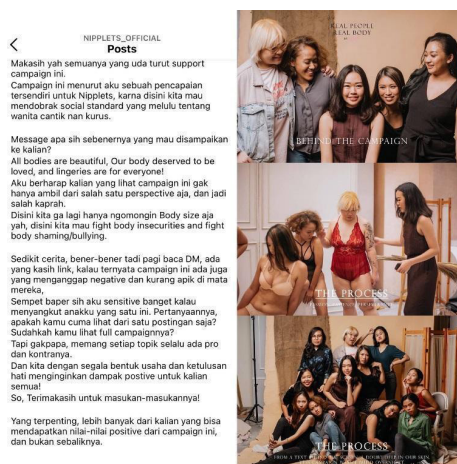campaign was that only the first campaign received recognition in the form of coverage by various local media.

Fig 4. Behind The Campaign RPRB I (Nipplets, 2019)

2. RPRB II - 'Eve and Queen'

The RPRB II campaign was carried out with a different concept, released from October 5th, 2019, to November 7th, 2019. Nipplets included an element of the x-factor to enhance its brand image (Miles, 2014) because RPRB II continued to use the term "Nipplets' Warrior" for its selected followers. Be the muse of Nipplets. It is a perfect post based on Goodwin's theory as it contains an image caption of the four muses mentioning their Instagram account and the hashtag #realpeoplerealbody (Goodwin, 2013).

Fig 5. Mentioning Each Muse's Instagram Account (Nipplets, 2019)

Symbolic representation also involves an action that builds symbols and reflects the principles that have been formed in society. The RPRB II campaign uses a symbolic dimension (Lombardo and Meier, 2014). The concept in the RPRB II is to combine two female representations called Eve and Queen. In terms of the visual curator focusing on a photograph posted in the campaign (Miles, 2014), the photo session was held in a flower-filled garden. The purpose is to remind the audience of Eve as the first lady from the Garden of Eden. Unfortunately, this upload and several others do not have the hashtag #realpeoplerealbody or a particular hashtag created to categorize Nipplets lingerie products. Symbolically, Queen is depicted as a postpartum woman by the three muses by representing them as strong, independent, alluring, compassionate, caring, passionate, and online. The Queen muse's third photo shoot was held at home. It shows the alignment of the RPRB II with the theory of symbolic representation (Lombardo and Meier, 2014).

Regarding the x factor in Instagram theory by Miles (2014), 45 uploads consist of previews of the four muses and the arrangement of selected shooting pictures. There was no upload of the process behind the production or Ida Swasti's views to explain the message conveyed through the RPRB II campaign. Judging from the representation theory by Dobson (2015) that women are depicted as mutually reinforcing, this campaign does not show a portrait of four muses together in one upload. The representation of the RPRB II campaign is more individualistic than showing the muses who strengthen each other. Unlike the previous campaign, Nipplets wrote copywriting that was in line with Instagram's theory by Miles (2014) about including the launch date of the RPRB II campaign and the products in it. RPRB II uploaded several previews that reminded the audience by uploading the RPRB II campaign at 19.00 WIB on October 7th, 2019. It

is undoubtedly following the visual curator element that provides information on when to upload the RPRB II campaign to consumers.
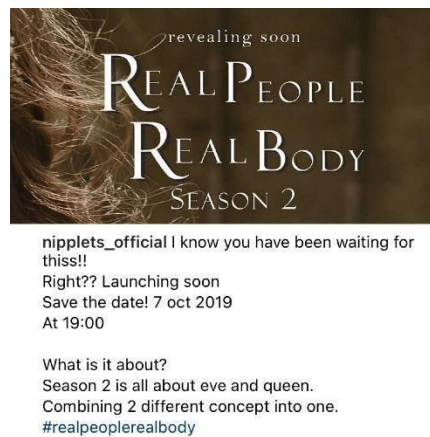

Fig 6. Seven O'clock at Night RPRB II (Nipplets, 2019)

On the other hand, much copywriting in some of the posts in the RPRB II posts room is irrelevant. It is because the quote in the image upload with the image caption does not show any relationship with the ongoing marketing of Nipplets lingerie products or the core message of the RPRB II campaign. Copywriting needs to provide a sales copy as well as price information and product details, while Nipplets does not write it in any of the posts as follows:

Fig7. Irrelevant Image Caption in RPRB II (Nipplets, 2019)

The RPRB II campaign is persuasive to market its lingerie products, which can be seen in the example image captions containing product details, sizes, and prices on uploads in the #realpeoplereadbody hashtag. It can be shown through copywriting in image captions that sell their products more by writing product details and prices and starting a sentence that reads "steal her sexy but elegant and feminine appearance." Nipplets continues to include relevant hashtags to categorize these image caption products to improve its brand image. Looking at the element of factor x that enhances brand image (Goodwin, 2013), only data was found that the RPRB II uploaded a preview. Meanwhile, there was no data on the process behind the campaign production nor the views of Ida Swasti regarding the RPRB II. In the concept of Instagram copywriting by Miles (2014) in the closing post, Nipplets did not write sales copy, price info along with product details, inappropriate emojis, and even the use hashtags in categorizing the types of products used. It can make the message of the RPRB II campaign not appropriately conveyed, primarily because of the implementation of the public communication campaign. A public communication campaign is inappropriate or consistent because it does not follow the campaign's primary purpose, which is to repeat messages to raise awareness and encourage the implementation of long-term campaigns for Nipplets (Dervin and Foreman-Wernet, 2013).

3. RPRB III - 'Positive Vibes'

The RPRB III campaign, released from December 5th, 2019, to January 23th, 2020, was accompanied by the slogan "women empower women" as one of the elements in creating Instagram content (Miles, 2014). Like the visual curator element, the upload time is written at 19.00 WIB, the same as before. Different is collaborating with a perfume company (@hmns.id) to provide freebies. There is no data on the process behind the campaign's production, Ida Swasti's views, or previews using the term "Nipplets Warrior." Preview of RPRB III campaign content is packaged persuasively. Consumers must behave consumptively by making a minimum purchase of Rp 500,000 to get freebies (Rice and Atkin, 2013). RPRB III uses a descriptive dimension in which the physical presence of the actor is the part that is represented. In an interview on IG TV @nipplets_official, the three RPRB III campaign muses assessed that Indonesian people still believe in women's body shapes that do not look attractive after having children. Therefore, @nipplets_official's image focuses on areas of the body that social standards judge as unpretentious, such as cellulite, belly fat, and arms. It is a breakthrough that becomes the attraction of women's identity performance as pleasure-loving, consumptive, and mutually reinforcing through expressions, poses, and stories of discomfort in the body shape of each muse (Dobson, 2015). This story about body discomfort emerged from a narrative created by Nipplets based on the feedback Nipplets received from its followers and consumers.

The message content of the RPRB III is informatively packaged to increase awareness about changes in the shape of women's bodies, concern for mutual support, and give a positive aura between women with the slogan "women empower women" (Dervin and Foreman-Wernet, 2013). Only in the RPRB III campaign did Nipplets use the campaign slogan. Although the content of the message is informative, the writing style of Nipplets from RPRB I-III tends to be persuasive. Writing a copy on Instagram, according to Miles (2014), the recommendation shown in the caption reads, "This lingerie used by Shannon could be one of the right lingerie for you." This copywriting proves that Nipplets emphasizes the reasons why consumers should act as advised, besides that Nipplets always write sales copy along with price information and product details (Rice and Adkin, 2013). In terms of visual curation by Miles (2014), the RPRB III campaign was compiled with 36 uploads. One upload does not match the others, in contrast to the two previous RPRB campaigns in improving the brand image on Instagram, both in the image and description. Nipplets cite sentences to strengthen each other. Unfortunately, in the RPRB III, there are still some uploads where the hashtag #realpeoplerealbody is not found. From RPRB I-III, Nipplets consistently uses relevant hashtags to categorize product types and names. Like in the two RPRB campaigns, to improve the brand image on Instagram through the tagged feature, consumers always mention Nipplets. A consumer named Ren (@aeralirene) tagged Nipplets for using the lingerie product "Mariah Night Dress." Ren also mentioned @nipplets_official and pinned the hashtag #realpeoplerealbody. RPRB III closed with an upload showing muse Kadek wearing the lingerie product "Madonna Night Dress." Ida Swasti's views on the RPRB III campaign and the process behind the production were found without preview data.

4. Finding in Trilogy of RPRB

The RPRB campaign encourages the Nipplets brand and marketed lingerie products; this proves that the campaign is another trusted form of promotion. The content marketing found in the RPRB I campaign has focused informatively on the delivery and dissemination of messages to be conveyed. It comes so that the output can receive feedback because of the content creation of self-efficacy for consumers. The RPRB campaign model emphasizes two main functions, namely informative and persuasive, with efforts to create content by utilizing copywriting in sales copy, price and product information, and launch date. Besides that, Nipplets also has built visual curation and the x factor, the process behind the production, and the owner's view of Nipplets' contents. Nipplets' endeavors to compile good content in the RPRB I, II, and III go along with intending to create a brand image of a lingerie product that is pro and literate on the diversity of women's bodies. In addition, the brand becomes a representation of empowered women across professions, ages, physical appearances, also personal backgrounds—because the chosen muses did not come from the model but from the Nipplets consumers themselves.

5. Women's Representation in Lingerie Nipplets

The RPRB campaign encouraged the Nipplets brand and marketed lingerie products. It proves that the campaign is another form of promotion. The RPRB I campaign informatively focused on the delivery and dissemination of the campaign messages to be conveyed. The output was that the successful RPRB I received feedback because of the creation of consumer self-efficacy. Unlike the first campaign, RPRB II focuses persuasively on sales copy to market its products. Almost all image uploads and captions direct the audience to know about the marketed lingerie products. Rather than messages to create awareness. We also found that not all uploads in the RPRB II featured women's representation content or sales copy from the marketing of Nipplets lingerie products, thus encouraging discussions that were out of sync with the theories used by researchers. The RPRB III campaign used informative message content to increase awareness of the changes in the shape of women's bodies after giving birth, concern for mutual support for each other, and give a positive aura between women through the use of the slogan "women empower women." The RPRB III campaign is considered perfect because it combines informative message content without forgetting the persuasive side aimed at marketing its

products. Based on the data uploaded by Nipplets on one of her IG TVs, Ida Swasti shared that many of her followers suggested that Nipplets start using Indonesian women with various body shapes who wear their lingerie products. They will strongly support the connection that exists with consumers. From the beginning of the RPRB campaign, Nipplets used the term they often use "Nipplets Warrior" as the chosen muse to voice the feelings of every Indonesian woman who struggles with discomfort over body shape. RPRB II is packaged differently, aiming to symbolize the image of single women and homemakers who form the construction of sexuality in society. It is shown by Nipplets symbolically by selecting a few words that are expected to symbolize each muse. In RPRB III, Nipplets wants to fully explain the physical changes of the muse and the feelings of those who are part of the represented. The RPRB I to III campaign follows the researcher's theory that women are described as pleasure-loving, consumptive, and mutually reinforcing. It is just that there are facts that researchers care about because they are not in sync with the theory.

6. The Use of Instagram in Marketing

The results of the data analysis discover exciting findings from the order of uploads or hashtags in each campaign. The more the RPRB campaign develops, the fewer the number of uploads arranged in the post space, but the more hashtags used. It suggests that Nipplets compiled the first campaign post to amplify the message of informative content meant to spread awareness. Unfortunately, not all Nipplets posts are hashtagged #realpeoplerealbody. Another data finding is that the tagged Nipplets feature emphasizes the narrative of positive messages on the body that hopes for awareness to spread, including evidence of its success in being covered by local media. The media article stated that the RPRB campaign increased consumer confidence and self-efficacy. From RPRB I-III, consumers have always tagged and mentioned Nipplets in captions, even using the hashtag #realpeoplerealbody. It is proof that Nipplets reinforces positive attitudes and encourages sustainable consumer behavior. In creating RPRB campaign content, although not all complete, Nipplets always writes sales copy consisting of price information to product details. Nipplets uploaded images almost daily during the campaign, although it was uncertain how many posts were shared. There are unique facts found. RPRB I shows the three factors x, from the process behind the production, Ida Swasti's view of RPRB I, and the preview. However, in RPRB II, only a preview was found. Even in RPRB III, the three factors were not found.

Researchers analyzed the existence of two feedbacks. First, the RPRB campaign is not following theory and can delay disseminating messages to the audience. Second, this is a good thing for the RPRB because Nipplets has captured the audience's attention from the first campaign, so in the next campaign, it can focus on promoting its lingerie products through the RPRB. Through the preview factor, Ida Swasti's opinions on the phenomenon of body shape discomfort, and collaboration with Nipplets fans to serve as a muse that represents various forms of Indonesian women's bodies, the entire campaign stimulate consumer interest in following the development of the RPRB campaign. The Instagram accounts of the muses are also mentioned, along with the sponsorship that supports this campaign.

RESULTS AND DISCUSSION

Regarding insulting women's body shape on social media, as we have discovered, a fashion company called Nipplets has made a move. Selling lingerie encourages people to believe in themselves through the messages delivered in the campaign form behind a product. Per the theoretical basis used in this study, including representation theory, campaign strategy, and Instagram, and using a descriptive approach with textual analysis data collection methods, the RPRB campaign was considered successful in spreading awareness of body positivity. Here are the breakdowns. Overall, four keywords can be concluded from this research. They are consistency, engagement, collaboration, and campaign. These keywords also happen to answer the research question, as stated previously, as to how to analyze the content marketing of the Real People Real Body campaign on Nipplets' Instagram account.

First, be consistent. Nipplets claims that the RPRB campaign is the first campaign, so it is normal for there to be inconsistencies in writing captions and embedding relevant hashtags. As time passed, consistently uploading this image began to be noticed well. Second, engagement. It should be appreciated for the persistence of the Nipplets brand that is involved in interacting and helping maintain its relationship with its consumers. It can be easily seen from the uploads of every consumer who tagged the @nipplets_official Instagram account. Third collaboration. Nipplets show that running a campaign requires collaboration. From collaborating with consumers to collaborating with perfume companies to provide freebies with a minimum purchase. Fourth, the campaign is aligned with product marketing.

Nipplets aim to emphasize a positive message about the body to society. The involvement of the three RPRB campaigns is considered to support the marketing of Nipplets lingerie products to answer the phenomenon of humiliating women's bodies in Indonesia. It was found that the three RPRB campaigns boosted the marketing of Nipplets lingerie products, which can be seen from the writing of the caption. From the research we have done, we need to point out limitations here, including that this research has not explored methods that reveal the meaning of media texts, such as the semiotics of signs from the photos used by Nipplets. In addition, the topic of body positivity in the RBRP campaign can be drawn to a critical perspective on women's bodies in the media and commodification frame.

Furthermore, this content marketing analysis can also be considered a reference to other research based on social media marketing or social marketing in general. The findings we have displayed here highlight the representation within a media text we meet daily. The representation can push any further discussion in the next gender-based or women empowerment research topic.

REFERENCES

[1] Aagerup, U., & Scharf, E. R. (2018). Obese Models' Effect on Fashion Brand Attractiveness. *Journal of Fashion Marketing and Management.* 22 (4), pp. 557-570. https://doi.org/10.1108/JFMM-07-2017-0065

[2] Ayunarinia, S., & Delliana, S. (2021). Corporate Communication Strategy in Creating The Awareness of The Covid-19 through Instagram. *CHANNEL: Jurnal Komunikasi.* 9 (1). 59-70. http://dx.doi.org/10.12928/channel.v9i1.18692

[3] Bachri, B. S. (2010). Meyakinkan Validitas Data Melalui Triangulasi pada Penelitian Kualitatif. *Jurnal Teknologi Pendidikan.* 10 (1), pp. 46-62.

[4] Barata, D. D. (2010). Analisis Keberhasilan Kampanye Iklan dalam Proses Pengambilan Keputusan Memilih Perguruan Tinggi. *Ultima Management: Jurnal Ilmu Manajemen.* 2 (1) 26-35. https://doi.org/10.31937/manajemen.v2i1.167

[5] Dervin, B., & Foreman-Wernet, L. (2013). *Public Communication Campaigns*. California: SAGE Publications.

[6] Dobson, A. S. (2015). *Postfeminist Digital Cultures: Femininity, Social Media, Self-Representation*. New York: Palgrave Macmillan.

[7] Given, L. M. (2008). *The Sage Encyclopedia of Qualitative Research Methods*, London: SAGE Publication, Inc.

[8] Goma, N. S., Salim, M., Marta, R. F. Strategi Komunikasi Pemasaran Paguyuban Batik Tulis Giriloyo Menghadapi Pandemi Covid-19. Komunikasiana: Journal of Communication Studies 4 (4). http://dx.doi.org/10.24014/kjcs.v4i1.17963

[9] Goodwin, M. (2013). *Instagram Marketing for Business: How to Get More Targeted Followers and Build A Brand on Instagram (Social Media, Internet Marketing, Instagram Tips)*. Berlin: Phillip Klinker

[10] Hamid, N. (2019). *All Bodies are Beautiful: Indonesian Lingerie Brand Nipplets Promotes Self-love through Body Positivity Campaign*. Available: https://coconuts.co/jakarta/features/all-bodies-are-beautiful-indonesian-lingerie-brand-nipplets-promotes-self-love-through-body-positivity-campaign/ [Accessed 16 March 2021].

[11] Hume, M., & Mills, M. (2013). Uncovering Victoria's Secret: Exploring Women's Luxury Perceptions of Intimate Apparel and Purchasing Behaviour. *Journal of Fashion Marketing and Management,* vol. 17, no. 4, pp. 460-485 https://doi.org/10.1108/JFMM-03-2013-0020

[12] Kordrostami, E., & Kordrostami, M. (2022). A Brave New World: Embracing Sexuality in Advertising for Apparel. *Journal of Fashion Marketing and Management.* 25 (1) 99-116. https://doi.org/10.1108/JFMM-08-2019-0183

[13] Lombardo, E., & Meier, P. (2014). *The Symbolic Representation of Gender.* Farnham: Ashgate Publishing Limited.

[14] Miles, J. G. (2014). *Instagram Power.* Lake Dallas: Success.

[15] Nilamsari, N. (2014). Memahami Studi Dokumen dalam Penelitian Kualitatif. *WACANA: Jurnal Ilmiah Ilmu Komunikasi.* 8 (2) 177-181. https://journal.moestopo.ac.id/index.php/wacana/article/view/143

[16] Rice, R. E., & Atkin, C. K. (2013). *Public Communication Campaigns*. California: SAGE Publications.

[17] Roziqia, H. A., & Destrity, N. A. (2022). Streaming Channel Brand's Rhetoric through @NetflixID Twitter Account. *CHANNEL: Jurnal Komunikasi.* 10 (1). 57-64. http://dx.doi.org/10.12928/channel.v10i1.22769

[18] Santoso, A. (2018). *Polisi Tangani 966 Kasus Body Shaming Selama 2018*. Available: https://news.detik.com/berita/d-4321990/polisi-tangani-966-kasus-body-shaming-selama-2018. [Accessed 1 March 2020].

[19] Salim, M., Rosdian, E.D.S. (2022). Digital Marketing Communication to Increase CRSL Store Brand Awareness. Medium. 9(2). 242-262 https://doi.org/10.25299/medium.2021.vol9(2).8800

[20] Swastika, G. L. D. (2018). Mediatisasi #stopfoodwaste: Studi Kasus pada Garda Pangan. *Jurnal Ilmu Komunikasi AKRAB.* 3 (2) 413-436. https://ojs.akrb.ac.id/index.php/ojs2021/article/view/5