

Xenocentrism as a purchase driver in viral marketing *Barbie X ESQA* cosmetics

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Abstract

The success of the viral Barbie movie in 2023 prompted various brands, both global and local, including ESQA Cosmetics from Indonesia, to participate in collaborative marketing campaigns. The campaign demonstrated increasing consumer engagement with pop culture trends and was reflected in consumer discussions about the Barbie X ESQA collaboration. This study focuses on analyzing consumer views on the collaboration, identifying elements that drive consumers to spread information about the product, and examining purchasing motivations by employing relevant communication theories. Using qualitative methods and netnography, data was obtained through in-depth interviews, digital observations, and linked documentation. The results show that ESQA Cosmetics strategically optimized digital marketing communications (DMC), which focused on three main interaction models: Business to Consumer (B2C), Consumer to Business (C2B), and Consumer to Consumer (C2C). These models are facilitated through social media platforms such as Instagram and TikTok, where consumers interact with promotional content and share their personal experiences. The informants in this study were influenced by the nostalgic bond with the Barbie figure, which encouraged them to engage in product discussions and participate in viral content trends. Purchasing patterns among informants reflected varying levels of consumer needs: social needs were fulfilled through interaction with peers and participation in trending discussions; ego needs were addressed through public expression of self-image; and self-actualization was reflected in creative make-up expressions using Barbie-themed cosmetics. This study concluded that xenocentrism operationalized as consumer preference for products with foreign cultural elements plays a significant role in consumer preferences, where brands associated with global icons such as Barbie can enhance product appeal. The findings demonstrate how integrated marketing strategies based on cultural resonance and nostalgia have a strong influence on consumer purchasing decisions.

Keywords: Xenocentrism, Purchasing Motives, Consumer to Business, Consumer to Consumer.

Introduction

With the rise of digital communication and social media, marketing strategies have undergone significant changes that allow brands to interact with consumers and engage in viral trends. In today's marketing era, viral marketing has become an effective tool to enhance brand visibility and consumer engagement, often driven by online behavior and cultural phenomena. Ritzer (2011) reinforces that globalization speeds up the diffusion of cultural symbols and consumption practices, therefore creating a homogenized marketplace whereby global icons such as Barbie are bound to gain some serious allure from local consumers. One prominent example is the global impact of the Barbie Movie (2023), which led to a surge in collaborations across industries, including the Indonesian cosmetic brand ESQA Cosmetics. Although ESQA is a local brand, its collaboration with Barbie successfully attracted wide public attention and boosted sales performance (Sayekti, 2023).

To address these research questions, this study draws upon several theoretical frameworks. Consumer purchasing motives are analyzed using Maslow's Hierarchy of Needs (Schiffman & Wisenblit, 2019), while cultural and lifestyle consumption theories (Keller et al., 2017) provide insight into how social and cultural factors shape consumer behavior. When looking into motivating factors for consumers, one must consider Maslow's Hierarchy of Needs. In Maslow's words, "Human behavior has a propensity to be grounded in a series of needs ranging from physiological in their most rudimentary form to the higher needs of esteem and self-actualization". This is a useful model through which to look at how consumers might use products like the Barbie X ESQA

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collaboration for social belonging, acknowledgment, and self-expression. In addition, the study applies the concept of Digital Marketing Communication (DMC), focusing on three interaction frameworks: business-to-consumer (B2C), consumer-to-business (C2B), and consumer-to-consumer (C2C) (Shankar et al., 2022).

In the context of modern marketing, digital marketing is the ultimate goal of all forms of digital technology-based marketing communications to create, communicate, and deliver value to consumers. According to Kotler & Keller (2016), digital marketing encompasses all strategies companies can implement to build long-term relationships with customers using various digital platforms.

This phenomenon raises an important research gap. While previous studies have explored viral marketing and consumer behavior in general (Jabouri & Al-Yasiri, 2020; Hendrayati & Pamungkas, 2020), less is known about how Indonesian consumers respond to collaborations involving strong foreign cultural elements such as Barbie. Existing research mainly emphasizes digital marketing strategies and consumer interactions online, but limited attention has been given to the underlying cultural and psychological motives that influence purchasing behavior, particularly in the Indonesian context. One relevant concept to explain this is xenocentrism, defined as a consumer tendency to view foreign products, cultures, or lifestyles as superior to local alternatives (Balabanis & Diamantopoulos, 2016). Xenocentrism can shape preferences and motivate consumers to purchase products associated with global icons. In the case of Barbie X ESQA, this attitude may amplify consumer desire to own products that carry international cultural value despite being produced by a local brand. Therefore, the purpose of this study is to analyze how xenocentric attitudes and digital marketing communications influence consumer decisions to participate in collaborative campaigns. This research particularly examines how consumer motivations—mapped through Maslow's Hierarchy of Needs (Schiffman & Wisenblit, 2019)—intersect with viral marketing strategies, focusing on the categories of social belonging, ego, and self-actualization. Social media has also become an increasingly important tool in user behavior. According to Kaplan & Haenlein (2010), social media serves not only as a communication channel but also as a space for interaction, enabling consumers to become co-creators of the marketing process through content and active activism.

A notable example of viral marketing influenced by purchasing motives and xenocentrism is the global phenomenon of *Squid Game*. Released by Netflix in 2021, the South Korean series generated a wave of viral marketing, prompting international brands such as Pepsi and Heineken to incorporate elements of the series into their marketing strategies. Leveraging the popularity of South Korean culture and the unique games depicted in the series, these brands aligned their campaigns with the show's global appeal, capitalizing on xenocentric consumer tendencies that regard foreign entertainment as superior (Camacho et al., 2020).

A similar viral marketing success was observed with the release of *Barbie* (2023), directed by Greta Gerwig and written by Gerwig and Noah Baumbach. This film did not only achieve global box office success, grossing \$1.4 billion USD, but also inspired extensive collaborations with renowned brands such as Fossil, Aldo, NYX, Burger King, and Coldstone. Released on July 19, 2023, *Barbie* was further bolstered by a positive IMDb rating of 7.1/10. In Indonesia, the film sparked a viral trend on social media platforms such as TikTok, Instagram, and Twitter/X, with celebrities and influencers dressing as *Barbie* and posing in themed doll boxes. Initiated by prominent public figures, this trend quickly permeated various levels of society, showcasing the role of social media in spreading cultural phenomena.

The success of the Barbie trend both internationally and in Indonesia created lucrative opportunities for businesses. Local brands leveraged this momentum to collaborate with Barbie, releasing exclusive products tailored to the market's heightened interest. For instance, ESQA Cosmetics launched a Barbie-themed collection, including the Barbie™ X ESQA Make Waves Eyeshadow Palette, Barbie™ X ESQA Limitless Potential Color Changing Lip Oil, and Barbie™ X ESQA Like A Boss Velvet Lip Tint (Larassaty, 2022). These products, highly sought after by consumers, sold out on e-commerce platforms with sales exceeding two thousand units (Sayekti, 2023). Additional sales were facilitated through beauty platforms such as Sociolla and Sephora, underscoring the strategic use of trusted channels to reach target consumers. These collaborative efforts illustrate how viral marketing, fueled by cultural and xenocentric consumer tendencies, can

drive significant commercial success and consumer engagement. Sales data from Tokopedia indicate that ESQA's product sales increased by 1.5 times following the launch of the Barbie X ESQA collaboration products (Sayekti, 2023). This phenomenon highlights a notable distinction between consumer purchasing motives for ordinary products versus collaboration products, which offer added value through branding and identity. In this case, xenocentrism also plays a pivotal role in driving consumer interest. The perception that products associated with international concepts have greater value, combined with effective viral marketing strategies, has significantly enhanced the appeal of the Barbie X ESQA collaboration in the market. This phenomenon raises several pertinent research questions. First, how do consumers perceive the Barbie X ESQA collaboration products, and why do these perceptions matter for their purchasing decisions? Second, what motivates consumers to share information about these products, and how does viral marketing facilitate this process? Third, how does xenocentrism influence consumer purchasing motives for the Barbie X ESQA collaboration products, and in what ways does it intersect with cultural and psychological needs? This research seeks to address these questions by focusing on three key aspects: consumer perceptions, the factors driving information dissemination, and the influence of xenocentrism in shaping purchasing decisions (Reichstein & Bruschi, 2019).

The success of the *Barbie X ESQA* collaboration exemplifies the effectiveness of viral marketing strategies and underscores the importance of understanding consumer purchasing motives. It also reaffirms that xenocentrism remains a significant factor in shaping purchasing preferences among Indonesian consumers. By leveraging a smart collaboration between a local brand like ESQA and a global icon such as *Barbie*, the campaign created added value for the products and opened broader business opportunities in the digital era. This research provides insights into consumer perceptions of the *Barbie X ESQA Cosmetics* collaboration products and to identify the factors that encourage consumers to disseminate information about these products.

To support the ideas in this study, there are several theories applied. The first is the theory of xenocentrism which helps us understand the reasons behind purchasing goods that have elements of foreign cultures. Where xenocentrism is a concept that states that products, values, or cultures originating from other countries are considered superior to one's own culture (Balabanis & Diamantopoulos, 2016). Consumer xenocentrism is the tendency to overrate foreign products and attributes while underrating domestic ones. Cleveland et al. (2009) go on to suggest that this phenomenon is explicitly linked to cosmopolitanism and materialism, leading consumers to believe that prestige and superiority belong to imported goods. This concept becomes relevant when we examine global icons such as Barbie, because consumers may be more interested in products that are related to them, especially if the goods come from other countries and look luxurious and more valuable. Next, Maslow's Hierarchy of Needs (Schiffman & Wisenblit, 2019) is used to understand the emotions and thoughts that drive people to make purchases. Maslow's Hierarchy of Needs Theory explains that individuals seek to fulfill various types of needs, from basic social needs to achieving self-satisfaction and maximum potential. These levels are seen in how people react to a trend, seek recognition or attention by purchasing products, or express their identity through products that have aspects of other cultures. Finally, this study adopts the theory of cultural and lifestyle consumption (Keller et al., 2017) which explores how social influences, cultural experiences, and lifestyle preferences lead people to like certain things. The huge success of the Barbie movie and its associated marketing strategies can be understood in this way, where people's interest is not only due to the function of the product, but also to the deeper cultural meaning and how the product reflects their identity. Overall, these theories provide a comprehensive view of how digital marketing, cultural influences, and consumer behavior are interrelated in the context of Barbie.

Method

This research employed a qualitative approach using the netnography method to explore and analyze social phenomena that occurred in cyberspace or through the internet. According to (Nuttavuthisit, 2019), qualitative research offers detailed observations and interpretations of phenomena, presenting findings through words and images (Veling & McGinn, 2021). This approach

enabled researchers to develop close engagement with participants or informants. Unlike fully independent or objective methods, qualitative research acknowledged the researcher's reflexive involvement in the analysis process (Veling & McGinn, 2021). It was particularly effective in uncovering the emotional aspects of consumer behavior through in-depth interviews, which allowed for the exploration of subconscious motivations.

Netnography, or virtual ethnography, served as a key method in this research. Derived from traditional ethnography, Netnography was conducted within online environments such as social media and cyberspace. To tap into the experience of consumers in digital spaces, netnography is without doubt an important methodological approach. Kozinets (2010) points out that netnography gets researchers to travel into online interactions, cultural meanings, and community practices, which arguably makes it appropriate for bearing witness to the way in which an emerging viral marketing phenomenon permeates social media. As (Nuttavuthisit, 2019) explained, this method examined online behaviors and interactions, focusing on the meanings, values, language, rituals, signs, and symbols that emerged in virtual spaces. Data collection techniques within this framework included observing online social spaces, conducting in-depth interviews, and gathering archives or documented data from online platforms. The data collected was categorized into primary data according to (Ajayi, 2017) obtained through direct observation and interviews, and secondary data, sourced from books, journal articles, and other reliable materials.

To ensure data reliability, technical triangulation was applied, while data analysis involved processes of data reduction, pattern and theme identification, and conclusion drawing through coding. The research was conducted online between September 2023 and November 2024. However, several limitations were encountered, including geographic distance from informants, a restricted pool of informants sourced exclusively from Soco by Sociolla, and a narrow research scope focused on consumer xenocentrism without comparison to ethnocentrism.

Results and Discussion

Business Communication with Consumers

B2C communication between ESQA Cosmetics and its consumers is conducted primarily through the brand's official social media platforms, namely Instagram (@esqacosmetics) and TikTok (@esqacosmeticsofficial). Through these platforms, ESQA delivers product information using visually appealing and engaging content. For instance, in their Barbie X ESQA collaboration posts, ESQA encouraged potential consumers to "become Barbie in the real world" by using their products. This message was conveyed through emotionally resonant and nostalgic captions, such as "Be the real-life Barbie you've always imagined". Informants confirmed that these visuals influenced their purchase decisions, particularly because the Barbie theme evoked nostalgia and personal memories. Several consumers, such as Aghnia and Monica, mentioned that the Instagram posts motivated them to buy the products, while Thineza emphasized the attractiveness of Barbie-inspired packaging.

The Marketing Viral Era of Barbie Movie (2023)

The release of the Barbie movie in July 2023 triggered viral cultural trends that extended to Indonesia. Informants described participating in various Barbie-related activities on social media, such as Barbie-style photoshoots, Barbie-inspired makeup looks, and the popular trend of wearing pink outfits to the cinema. Monica and Aghnia admitted joining this trend by wearing pink outfits as a way to feel part of the Barbie community, while Thineza engaged further by creating Barbie-themed makeup tutorials that highlighted the brand's color palette. In contrast, Yohana shared that she did not actively participate but still followed the trend online and enjoyed watching the excitement from a distance.

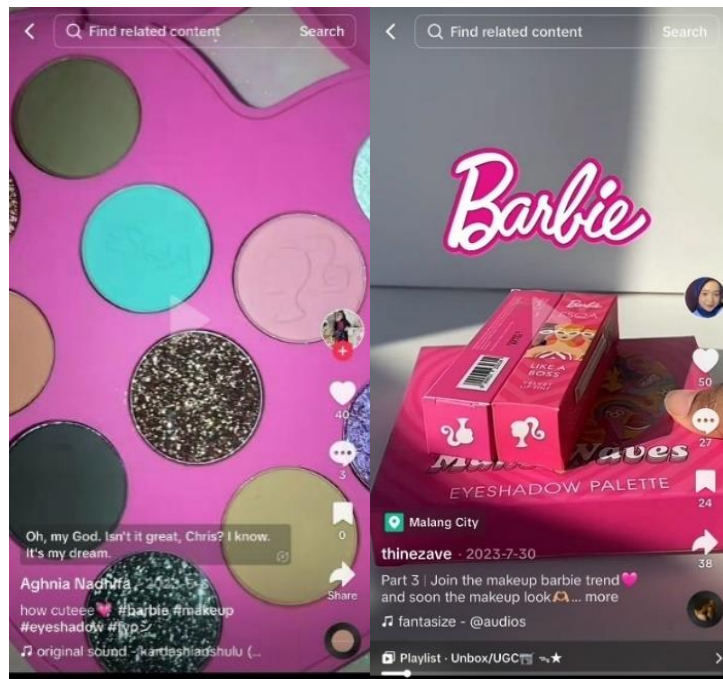


Figure 1. Unboxing Content by Thineza and Aghnia via Tiktok
 Source: Researcher Documentation, 2024

Cultural Consumption and Life Style

Based on the previous discussion, three components of consumption and lifestyle—cultural consumption, cultural participation, and taste—shape individual choices and behaviors. These components are influenced by factors such as gender, social status, age, and shifts in the social environment, motivating individuals to purchase, consume, or use specific products, goods, or services (Broek, 2013). Cultural consumption serves as the first component, where cultural influences drive preferences for particular products or goods. Interviews with four Barbie X ESQA Cosmetics consumers revealed that they commonly use makeup daily, preferring a natural look for everyday activities. However, on special occasions, some informants opt for bold makeup to exude confidence. Monica, Aghnia, and Thineza disclosed their preference for natural makeup during routine activities but noted their willingness to embrace bold makeup for events. Meanwhile, Yohana consistently sticks to natural makeup, even for special occasions. This shared inclination toward natural makeup highlights its comfort and practicality as a primary choice, with bold makeup reserved for moments requiring a striking impression.

Cultural participation reflects an individual's engagement with cultural trends. The interviews revealed that all four informants watched the Barbie movie (2023) and embraced the surrounding trend. Monica, Aghnia, and Thineza actively participated by wearing pink outfits to the cinema, showcasing their enthusiasm for the Barbie Fever phenomenon. In contrast, Yohana chose not to wear pink attire but still enjoyed the trend as a form of entertainment. This variation in participation highlights the spectrum of cultural engagement, ranging from active involvement to passive enjoyment.

Taste, influences personal preferences for makeup, fashion, and other lifestyle elements. The interviews indicated that most informants prefer natural makeup for everyday use, reserving bold makeup for specific events. Monica and Aghnia expressed interest in trying Barbie-style makeup for special occasions, while Thineza and Yohana focused more on comfort and suitability for their facial features. Regarding fashion, Thineza and Yohana prioritize comfort over trend adherence, whereas Monica and Aghnia find the Barbie movie's clothing style appealing. Aghnia even integrates the

Barbie trend with her hijab, reflecting a unique adaptation of cultural influence. These differences demonstrate that taste is shaped by personal comfort, cultural appeal, and individual interpretation of promoted styles.



Figure 2. Tutorial Make Up Content by Thineza via Instagram
Source: Researcher Documentation, 2024

The Marketing of Participatory Culture

In the context of participatory cultural marketing, which highlights differences in engagement between fans and consumers, the experiences of the four informants illustrate how early exposure and parental influence can shape long-term interest in a character like Barbie. All four informants identified as Barbie fans, having been introduced to the character and its associated culture during childhood through parental facilitation. This exposure took the form of Barbie films, dolls, and toys, which nurtured their fascination with the character.

Monica, for instance, shared that she owned four Barbie films that influenced her perception of Barbie as an ideal female figure. Similarly, Aghnia mentioned that her mother introduced her to Barbie dolls at a young age, leading her to collect various dolls over time. Thineza recounted that she frequently received Barbie toys during her childhood and enjoyed doll makeover activities, even collecting dolls complete with houses. Yohana also noted her fondness for Barbie, which began in kindergarten. This early introduction to Barbie through a participatory culture led by parental involvement became a formative influence on the informants. It cultivated their interest in Barbie, which evolved into an appreciation for Barbie-inspired aspects such as lifestyle, fashion, and makeup.

Xenocentrism

Based on the previous explanation, the concept of xenocentrism can be observed as an impact of globalization, where individuals perceive foreign cultures as superior or more desirable than their own. In this research, the popularity of Barbie, an American icon, among the four informants demonstrates this tendency. All four informants shared a long-standing affection for Barbie, influenced by their childhood experiences with the character. Monica, for example, often watched Barbie films such as *Barbie in the Nutcracker* (2001), *Barbie as the Princess and the Pauper* (2004), and *Barbie and the Three Musketeers* (2009), which shaped her view of Barbie as the ideal female figure. Aghnia also explained how her mother introduced her to Barbie dolls at a young age, leading her to collect them and admire Barbie's style and outfits. Thineza's fondness for Barbie was reflected in her childhood activities, where she enjoyed makeover games with Barbie dolls, while Yohana, who

admired Barbie's beauty and proportionate figure, developed her admiration for the character in kindergarten.

The influence of parents was a significant factor in introducing the Barbie icon to the informants, and for some, Barbie represented the ideal female figure, which impacted their preferences into adulthood. Monica, for instance, was influenced by Barbie's pink-themed clothing, Aghnia continued her passion by keeping a Barbie collection, and Thineza's childhood interest in Barbie dolls led her to develop a fondness for makeup and the color pink. Yohana also felt a nostalgic connection to Barbie, reminiscing about her childhood memories when watching Barbie films.

This connection to Barbie and the values it embodies reflects xenocentrism, where foreign culture, through the Barbie icon, becomes an aspirational model, particularly in terms of beauty standards and fashion. Globalization, facilitated by advancements in technology, has made it easier for individuals to recognize and adopt foreign cultural elements, as seen in the informants' engagement with Barbie's culture. Despite this, the informants offered critical views on the differences between Barbie's cultural representation and Indonesian values. Monica acknowledged the inclusivity in Barbie's culture but noted that certain issues, such as LGBTQ+ themes, conflicted with Indonesian culture. Aghnia and Thineza, although adopting Barbie-inspired fashion elements, adjusted them to align with cultural values, such as wearing the hijab. Yohana also noted that Barbie's influence has altered beauty standards in Indonesia, prompting her to initially aspire to Barbie's appearance, which, over time, evolved into a more accepting view of her own natural beauty.

The significant influence of the Barbie icon on the informants also extended to their perceptions of beauty and self-confidence. Both Thineza and Yohana admitted that they once felt dissatisfied with their natural features, such as brown skin and black hair, desiring to resemble Barbie's idealized appearance. However, as they matured, they came to accept their natural selves, reducing the desire to conform to unrealistic beauty standards set by Barbie.

Xenocentrism is evident in the sense of satisfaction and euphoria reported by informants when they acquire Barbie-related products. Monica, for instance, described the happiness she derived from owning such items. Similarly, Aghnia shared her enthusiasm through social media platforms like TikTok. Thineza expressed her contentment with Barbie edition products, particularly due to their high quality, while Yohana highlighted the appeal of their cute and attractive designs. All four informants indicated a willingness to pay a premium for Barbie-branded products, underscoring the strong allure of the iconic brand. Furthermore, the motivations for purchasing Barbie X ESQA Cosmetics products among the informants align with Maslow's Hierarchy of Needs, reflecting deep, underlying desires. The informants sourced funds for these purchases from various means, including salaries, savings, and parental allowances. Monica and Aghnia utilized their salaries, while Thineza allocated savings, and Yohana depended on pocket money from her parents. These purchasing decisions were also influenced by the individual personalities of the informants. Monica and Aghnia, who identified as introverts, prioritized personal satisfaction, whereas Thineza and Yohana exhibited a blend of introverted and extroverted traits, enjoying both sharing their experiences and keeping their happiness private. This highlights how personal identity and psychological needs can shape consumer behavior within the context of globalization.

Based on in-depth interviews with the four informants, their perceptions of the *Barbie X ESQA* Cosmetics product evolved from their initial exposure to the product information, ultimately influencing their purchasing decisions. In shaping consumer perception, a brand can stimulate interest by disseminating product information, allowing consumers to form an impression of the product. In this research, ESQA Cosmetics promoted the *Barbie X ESQA* product extensively through advertisements on its social media platforms, specifically Instagram and TikTok. This approach aligns with the concept of digital marketing communication, where ESQA Cosmetics sought to engage consumers by promoting the product through social media ads, aiming to enhance consumer awareness of the *Barbie X ESQA* product.

The findings indicate that ESQA's brand communication successfully fostered consumer perceptions and created a desire to purchase the product, primarily due to the exclusive appeal and emotional connection it invoked. The strong association with childhood memories of *Barbie* was evident, as reflected in Aghnia's statement, who noted that the product's attractive and cute packaging, highlighted by a prominent *Barbie* element, was particularly appealing.

In addition to brand communication, digital marketing communication allows consumers to interact with brands through reviews and comments. The four informants, in this research, provided feedback on the *Barbie X ESQA* product, encompassing both praise and constructive criticism. The interviews revealed that informants were motivated to leave reviews on Soco by Sociolla not only due to their satisfaction with the product but also because of the incentive of earning 2000 points, which could be redeemed for future purchases on Sociolla. This finding underscores the role of consumer engagement in shaping product perception and purchase behavior.

Digital marketing communication can also take place between consumers, or C2C, through content shared on social media platforms such as TikTok or personal Instagram accounts. The content uploaded by the informants varied, including unboxing videos, product reviews, makeup try-on sessions, or simply sharing images of the product accompanied by captions. The informants acknowledged that they voluntarily shared information about the *Barbie X ESQA* products with their social circles, both via social media and in face-to-face interactions with friends, colleagues, and family.

To explore the reasons behind their willingness to share this information voluntarily, the research conducted in-depth interviews. The informants revealed several motivations, including a desire to influence their Instagram followers through story content, satisfaction with the products—especially due to the attractive packaging—and encouragement from their social circles to review the product through makeup try-on videos.

The subsequent discussion focuses on the phenomenon of xenocentrism as a motive for purchasing the *Barbie X ESQA* products. Before exploring this concept, it is important to understand the background of the *Barbie X ESQA* collaboration. On July 19, 2023, the release of the *Barbie* Movie (2023), a live-action film, sparked global attention, including in Indonesia. In Indonesia, a "*Barbie Fever*" phenomenon emerged, with people flocking to cinemas and engaging in cultural consumption, such as wearing pink attire closely associated with the *Barbie* brand. This trend became viral in Indonesia and was embraced by many, including the four informants in this research.

In line with the principles of viral marketing, the ease of information dissemination through platforms like TikTok and Instagram allows content to spread from small circles to wider audiences. The four informants, as noted in their interviews, actively participated in this process by voluntarily sharing the *Barbie*-related hype with their immediate environment, including friends, family, and the broader community. This behavior reflects the broader cultural trend and the role of social media in facilitating the spread of consumer information, further engaging other potential consumers in the process.

The viral "*Barbie Fever*" in Indonesia became a pivotal moment for the ESQA brand, which leveraged the cultural phenomenon to collaborate with *Barbie* and launch a *Barbie*-edition makeup line. Makeup has become an essential part of daily life for many women in Indonesia, aligning with theories of cultural consumption and lifestyle, where makeup is viewed as a form of cultural consumption that is regularly used. According to the interview results, the informants reported using makeup daily, with a preference for natural looks. However, on special occasions, some informants opted for bolder and more extravagant styles, reminiscent of the *Barbie* aesthetic. The four informants were introduced to the *Barbie* icon at a young age by their parents, who encouraged their engagement with the *Barbie* brand by providing access to *Barbie* films and dolls. *Barbie*, originally an iconic American doll, became a character in a popular cartoon film, often portrayed as a woman with a beautiful face, blonde hair, white skin, and a slim figure. The informants shared that they have been following *Barbie*'s development since childhood, enjoying the films and dolls, and even collecting

Barbie dolls. As they grew older, their attachment to the *Barbie* icon remained, with some informants continuing to recreate the makeover activities they once enjoyed with *Barbie* dolls, now applying these practices to themselves.

This attachment reflects an attitude of xenocentrism, wherein individuals perceive foreign cultures as superior to their own. The image of *Barbie*, which contrasts significantly with traditional Indonesian ideals, influenced the informants' self-perception. Many of the informants confessed to feeling less confident with their own appearance and expressed a desire to resemble the *Barbie* image. Despite the cultural differences between the *Barbie* icon and Indonesian society, the informants did not view these differences as problematic. On the contrary, they saw the *Barbie* culture as adaptable to Indonesian values. Some informants even expressed a willingness to pay a premium for products featuring *Barbie* elements, further highlighting the appeal of the icon. The informants revealed that they financed their purchases of the *Barbie X ESQA* collaboration products through their own salaries or pocket money, underscoring the significant personal investment they made in aligning with the *Barbie* brand. Based on the research conducted, the purchasing motive identified in this research can be traced to the third level of Maslow's Hierarchy of Needs theory, specifically Social Needs. Several informants reported that purchasing and using *Barbie X ESQA* products provided an opportunity to initiate conversations with friends and others in their social circles, thereby facilitating discussions about these products.

The purchasing motive in this research extended to the fourth level, Ego Needs, which can be examined through the lens of extroversion and introversion. According to the accounts of four informants, two individuals emphasized personal satisfaction as their primary motivation for purchasing the product, aligning with the introverted aspect of ego needs, where the purchase is made for individual fulfillment. In contrast, the extroverted informants shared their experiences with others to gain social attention, as evidenced by two participants who posted *Barbie X ESQA* makeup try-on tutorials for their followers on Instagram and TikTok. Beyond the levels of Social and Ego Needs, this research also found that the purchasing motive for *Barbie X ESQA* products reached the highest level of Maslow's hierarchy, Self-Actualization Needs. Informants revealed that they used their creativity and potential to enhance their makeup skills, striving for personal growth and expression through the use of *Barbie X ESQA* products.

This finding demonstrates that xenocentrism plays a pivotal role in shaping consumer behavior. Xenocentrism is not merely a belief system but also a significant driver that encourages individuals to participate in digital consumerism. Informants' preference for foreign cultural symbols such as *Barbie* aligns with Balabanis & Diamantopoulos (2016), who suggest that the xenocentric perspective influences both the types of products consumers admire and their purchasing decisions. Moreover, when viewed through Maslow's Hierarchy of Needs, this research highlights how global cultural products resonate across multiple motivational levels. The *Barbie X ESQA* Cosmetics campaign exemplifies this by attracting consumer attention through social interaction, personal achievement, and self-expression. Ultimately, the findings affirm that the theory of cultural consumption has strong utility, as global products can be recontextualized, adapted to local cultures, and seamlessly integrated into everyday consumer lifestyles through digital engagement.

Conclusion

The *Barbie* (2023) movie went viral all over the world, including Indonesia, which gave rise to a trend called "Barbie Fever." The trend involved people wearing pink, wearing *Barbie*-style makeup, and creating related content, which provided a great opportunity for brands like *ESQA* Cosmetics to collaborate with *Barbie*. *ESQA* promoted its *Barbie X ESQA* makeup line on social media sites like TikTok and Instagram, using a digital marketing strategy that targeted individual customers (B2C). Customers responded well by purchasing the products and providing positive feedback, indicating that they felt emotionally connected and nostalgic. These interactions are

examples of customer-to-business (C2B) communication, and users also share information through social media, leading to customer interactions with each other (C2C). Cultural habits and lifestyle choices influence purchases. Makeup is already a normal part of many women's daily lives, and the Barbie trend gives them another reason to participate, such as dressing up to go to a movie. Personal preferences and family influences, especially memories of playing with Barbie as a child, also influence what people buy. Although Barbie originated from a Western culture, Indonesian consumers embraced it. This shows xenocentrism, which is the assumption that foreign cultures are better. This belief drives many people to buy the product and even pay more, because they think Barbie's style can match Indonesian culture. In conclusion, the reasons for purchasing Barbie X ESQA products are in accordance with Maslow's Hierarchy of Needs: to connect with others socially, to feel satisfied with oneself (ego), and to express oneself creatively (self-actualization).

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