

The Pennsylvania State University

The Graduate School

**AN ANALYSIS OF THE CLIF BAR & COMPANY BRAND, LUNA BAR'S EQUAL PAY
CAMPAIGN**

A Thesis in

Media Studies

by

Elisabeth Jean

© 2021 Elisabeth C. Jean

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Art

May 2021

The thesis of Elisabeth C. Jean was reviewed and approved by the following:

Michelle Rodino-Colocino

Associate Professor of Film Production and Media studies, Media studies

Thesis Advisor

Amira Rose Davis

Assistant Professor of History and African American studies

Ann Major

Associate Professor of Advertising and Public Relations

Anthony Olorunnisola

Head of the M.A. in Media Studies program

Abstract

This research is a feminist critical analysis exploring the Clif Bar and & Company brand, Luna Bar and their 2019 pay gap campaign. The campaign featured a partnership with the United States Women's National soccer team to address the disparity in pay based on gender in professional work environments and provided general information, specific interviews relating to the team, and Equality Luna Bars for consumption. This research studied how the brand illustrated their support of feminism and the intersectionality regarding all the tools, words, and images used to convey their message. The results showed the complexity between the merging of marketing and social activism. While the campaign provided useful information, and supported a social cause, the campaign fell short in many categories: the feminism represented was limited and targeted to a predominately white community, there was a lack of male involvement and target, and the campaign overall illustrated a corporate-friendly feminism popular within mainstream media. The marketing efforts by Luna Bar presented a perfect example for the ongoing debate regarding marketing ethics, capitalism, and social justice.

Table of Contents

Chapter 1. INTRODUCTION	1
Research Questions	5
Chapter 2. BACKGROUND/HISTORICAL INFORMATION	6
Female Athletes and Branding.....	6
Pay Inequality	8
Contradictions regarding the feminism movement and Corporate feminism	10
Lawsuit.....	19
Someday is Now (SIN) Campaign	20
Clif Bar & Company	21
Chapter 3. LITERATURE REVIEW	23
Femvertising	23
Commodity Feminism	29
Empowered: Popular Feminism and Popular Misogyny.....	30
Marketplace Feminism.....	32
Feminist Criticism.....	32
“We were feminists once”: From Riot Grrrl to Covergirl®, The buying and selling of a political movement.....	33
Celebrity Feminism	34
Real Dove Campaign by Dove.....	36
Gender Marketing	38
Chapter 4. METHODS	41
Critical Theory.....	41
Sample	42
Narrative Analysis.....	44
Semiotic Analysis.....	47
Chapter 5: ANALYSIS.....	52
Support.....	54
Resources and Information.....	55

Celebrity Feminism.....	56
Friendly-Feminism.....	57
Lack of Male involvement.....	60
LUNA's Limited Feminism.....	63
Chapter 6: CONCLUSION.....	67
BIBLIOGRAPHY.....	74

Chapter 1

INTRODUCTION

Any ordinary American with a television or a smartphone has heard of the #MeToo movement, the Black Lives Matter movement, and calls for environmental change. Due to the United States Women's National soccer team's outspoken bravery and heightened popularity about Ruth Bader Ginsburg's legacy, gender equality has become a hot discussion. Not only plastered within the media but as a movement that has recognized the hardships women face, held high-ranking men responsible for their actions, and continued to try to make society a better place. From taking down sexual predator Harvey Weinstein to creating a platform for women to share their experiences, gender equality issues have been revived into society's discussions. As a professional black female-athlete, I am on hyper alert regarding the relationship between media, professional sports and athletes. Within the United States, certain college and professional sports are highly regarded and therefore require media attention and coverage. Because of my identity, personal experiences, and interests I have always been fascinated about the ways gender, sports and media messages interact to influence ideologies and societal norms. Due to my professional role and how that affects my existence I have been interested in the controversy about equal pay and the United States Women's National Soccer Team (USWNT). Despite being paid less than their male counterparts, in the 2015 FIFA Women's World Cup final (WWC), the USWNT garnered 23 million viewers, making it the mostwatched soccer game in American TV history, while also winning their 3rd WWC trophy ("PLAINTIFFS"). Additionally, it is argued that within the period relevant to the case, the USWNT earned more in profits and/or revenue than the MNT, suggesting they not only were winning championship medals but were bringing in more money for the federation that in return paid the women disproportionately less than the men's team ("PLAINTIFFS"). This pay gap illustrates a larger societal issue about gender and

importance, not only in America but around the world.

Working hard to achieve the profession I am in, these issues and wage gap disparities affect my livelihood and all women's livelihoods whether in sport, business, or other professions. This issue becomes even more complex when controlling for other characteristics such as race, economic class, and immigration status. Institutions paying males more than females inherently signifies that the male body/male work is more valued than the latter, and in doing so, continues to perpetuate gender inequalities within society. In this study, information about the USWNT, USSF, USMNT and equal pay will be included only to be used to understand situational context.

Having a bachelor's degree in Public Relations and combining all my interests into one, when I heard about the "Someday is Now" campaign by LUNA bar, I couldn't resist in investigating. The campaign was created to bring awareness and support for the USWNT in their legal fight against sex discrimination. LUNA also donated more than \$700,000 dollars to the USWNT to equal to the bonuses the United States men's national team receive for similar feats. The research in this thesis analyzes LUNA and specifically their presentation of feminisms and race. The purpose of this research is to look critically with a feminist lens at how the "Someday Is Now" campaign, the gendering of Clif Bar & Company and the feminist movement intersect. Due to the prevalence and focus on gender equality within American society, in the past several years, many companies have found it beneficial to align their brands with a social justice movement. Most recently, SHE Media and their 2019 #Femvertising awards praised the Bumble company, Secret brand, and giant Microsoft for their ad campaigns relating to feminism. Companies have also employed corporate social responsibility regarding a variety of other social issues but for this paper I will solely focus on conversations regarding gender equality and equity.

For this thesis, the key focus is discovering what type of feminism LUNA supports, how they illustrate that support and how they relate it to their audiences to ultimately sell nutrition bars. I also compare the LUNA brand to the original Clif Bar brand to suggest a further tension between corporate activism and gendered/race-marketing. Although the “Someday is Now” campaign illustrates LUNA’s support for gender equality, nevertheless, LUNA’s actions of selling products with feminist ideologies is exploitive and promotes gender and racial inequality because of their exclusive representation of feminism, lack of pressure aimed at institutions that perpetuate discrimination, and more focus on the brand than giving the appropriate information the issue deserves. The Clif Bar & Company segmenting products based on gender is controversial because it illustrates the LUNA brand as “other” or straying from the original Clif Bar norm intended for athletes and arguably men. When looking at the two brands, I have observed that the LUNA bar is packaged differently, made with different ingredients, and may support societal expectations that reinforce gender roles throughout American history-- not upholding certain feminist ideas and gender equality concepts. The research results should allow us to gain understanding of Clif Bar and Company’s corporate advocacy and relate it to the broader tensions between cause-branding and whether it challenges issues or exacerbates them.

I employ both narrative textual analysis and semiotic analysis to study campaign materials and promotional texts that tell a story and communicate key themes about LUNA/Clif Bar & Company brand. Drawing from a variety of literature that focuses on professional athletes and branding, feminism as it relates to capitalism, and equal pay, this gives me a stable framework and understanding from which to start my own research. The campaign material explored are images and narratives: feature stories, press releases, advertisements and product packaging that all combine to create certain themes and messages intended and or unintended by the messenger. I complimented my analysis with additional research looking at the accessibility

of the campaign and earned media relating to the brand.

To study the accessibility of the campaign, I looked briefly online and on social media platforms (Twitter and Instagram) to understand how LUNA and the Clif Bar and Company disseminated their information and employed textual analysis when looking at earned media and sources. This gave me context before initially starting the larger semiotic/textual analysis and suggested further themes and ideas to explore as I studied the campaign. This research also builds off my previous research focused on the campaign and public opinion.

Combining product and movement ideas isn't a new trend and was first exhibited by Edward Bernay's 1928 "Torches of Freedom" campaign persuading females to smoke in public places (Maclaran, 2012). I will look at how the interaction and partnership between the USWNT and the LUNA brand relates to their cause-branding and supports their marketing efforts. The idea of corporate feminism suggests using movement ideologies and arguments to ultimately sell a service, a product or idea related to [that said] company. However, the intersection between how the movement interacts with the company, marketing tools, and audience creates a tension, that is still today highly debated-- does it help or hurt the feminist movement? Is the movement being used to sell a product or does the company support such beliefs? And is the company exploiting feminist ideologies to gain greater brand support, attention, and positive imaging regarding targeted audiences? These questions focus on different issues within corporate feminism and can be used to study the LUNA brand. While LUNA's material contributions create tangible opportunities to support women athletes, I argue that the overall campaign also demonstrates the tensions within corporate efforts and social justice.

This is an interesting topic to me because while society has continued to make strides for equality on many different bases, there are still staggering numbers that illustrate disadvantage. Brands who "outwardly" challenge gender barriers or other societal issues need to understand the

implications of such branding, responsibility and leadership. The LUNA brand taking a stand against gender inequality should subject the company to uphold certain responsibilities and actions they are encouraging society and consumers to do as well. The pay gap between genders is a key topic within the feminist movement, illustrating LUNA's political stance. However, using this topic to sell products and create awareness for the brand is exploiting a component of the feminist agenda. To further this research, I ponder the ethics of cause-branding while selling products --can a brand support a societal issue ethically and continue the movement while their goal is to make profits? While there are so many different aspects to study regarding theory, topic and research, I focus on specifically two areas regarding the campaign. Not only are these two areas what I find most interesting but also are what I think will bring the most knowledge and add to my previous study as well as add to overall research about feminist commodification. Thus, my research questions are as follows:

RESEARCH QUESTIONS

1. RQ2: How does the gendered and racialized-marketing of the LUNA brand shape this campaign?
2. RQ1: How does LUNA's "Someday is Now" campaign advance and curtail the cause of gender and racial equity and equality within society?

Chapter 2

BACKGROUND/HISTORICAL INFORMATION

Female athletes and branding

The rise of popularity and participation in female sports over the past decade has undeniably provided more marketing opportunities for professional female athletes. Now more than ever, female athletes endorse products, support brands, and can have marketing capital due to the new-found attention and support of female sports. However, correlating to the history of advertising, there are stark differences in the way female athletes are portrayed compared to males and suggests that while society has taken positive strides regarding gender equality, there is still more work to be done.

Historically, within advertising, women have been sexually-objectified and portrayed within a patriarchal framework that relates to societal expectations and gender roles. Unfortunately, female athletes haven't been exempt from this type of depiction. In a study done by Emmons and MocarSKI (2014), the authors highlight how Nike's branding of female athletes has promoted sexuality over athletic ability and therefore suggested women don't belong in the sports world. "In the patriarchal world of athletics and sports, which fundamentally shape Nike as an organization, there is a social order that further restrains women by privileging femininity over athleticism" (Emmons & MocarSKI, 2014). To further complicate this paradigm, female athletes are often forced to accept this type of marketing angle and embrace the media's sexualization to gain publicity and money because female athletes often can't make a living wage just playing their sport (Liang, 2011).

The sexualization of female athletes is only one issue within the marketing relationship between brand and sport. Since the conception of professional athletes, men have been associated with athletics while women were associated as care-takers and mothers. Because of

this, female athletes pose a contradiction within society and indicate why only within the last recent decades, female sports have leveraged their own importance. Branding is important for athletes, especially because a large percentage of income can be determined by athlete-company partnerships. Branding can be especially difficult for female-athletes because of social norms and the historic ways the marketing industry has portrayed women. Lobpries et al.'s (2018) research argued perceived branding barriers female athletes face due to expectations within society. The findings supported literature that women are expected to exhibit certain characteristics unrelated to athletic ability and creates an extra concern women must consider that men do not (Lobpries et al. 2018). However, due to modern attitudes and beliefs, the marketing culture has become more accepting of all types of people and bodies.

The changing landscape of technology has created more opportunities and reach for companies as well as individuals to market themselves due to the creation of the internet and social media. To further understand the branding tactics of high-profile athletes, one researcher looked at the Facebook profile pictures of a variety of male and female athlete pages, to learn how their representation reflects common marketing tactics relating to gender. The results indicated similar findings between genders. One hypothesis supported by the research suggested female athletes were more likely to stare at the camera and suggest self-objectification as compared to male athletes; But other results indicated that female athletes were not more likely to employ a sexual gaze or wear casual clothing/sexual attire for their personal branding purposes (Emmons & Morcarsk, 2014). This supports how the branding landscape for female athletes have expanded within society, accepting more professional and appropriate depictions. Within my research, I am mainly focusing on the marketing industry as it relates to females and female-athletes. However, media portrayal of men and male-athletes should also be acknowledged, as scholars have argued they create unrealistic expectations both physically and

characteristically for men to live up to.

Pay inequality

General western societal expectations have supported men functioning outside the home while women were stay-at-home wives and took care of the children. However, modern societal expectations gave space for both men and women to have careers due to a variety of brave women, historical events, and changing times. Within the early-20th century only about 20% of women were “gainful workers”, however between 1930-1970 women adjusted into the workforce for many reasons including the Suffrage movement, World War 2 and education opportunities (Yellen, 2020). As a result of this change, social attitudes favoring working women replaced previous discriminating ideologies. While society’s attitudes shifted, women had to deal with a variety of alarming issues trying to exist within the professional workforce, such as unequal pay, sexual harassment, and home-work balance which only compounded depending on one’s identity. With the creation of the Equal Employment Opportunity Commission in 1965, workers could bring legal action to disrespectful work environments. For this paper, this information is just to add context.

Pay inequality differs depending on how one is positioned within society, which may depend heavily on identify. Today, on average, white women make 82 cents for every dollar a man makes (“Time’s Up,” 2020). Black women make 62 cents per dollar, Native-American women make 57 cents per dollar, and Latinx women earn 54 cents per dollar (“Time’s Up,” 2020). According to another study focusing on race, Asian individuals lead in the weekly median income which is then followed by whites, blacks and lastly latinx individuals, suggesting how race can affect experienced discrimination and systemic racism that factor into creating such discrepancies (Williams, 2020). However, two individual’s experiences are different from another and literature relating to this should be considered. Many factors take place into how

someone's life is shaped and what they encounter. This idea was first coined by Kimberle Crenshaw's (1989) use of the term intersectionality to suggest how a multitude of dimensions regarding one's identity all combine to create how one may experience a situation.

Crenshaw's research focused on how black females and their experiences were being erased socially, due to the idea that courts, society, and individuals were looking at oppressive issues through only one lens for example: sex, race, sexuality, or social class, not allowing for a combination of identities (Crenshaw, 1989). However, someone's life is not experienced through one lens and proves Crenshaw's ideology regarding how black women may not only be oppressed by their gender but also their race.

One court case she studied is as followed,

"In *DeGraffenraid* [v. General Motors], five black women sued General Motors, alleging that the employer's seniority system perpetuated the effects of past discrimination against Black women. Evidence adduced at trial revealed that General Motors simply did not hire Black women prior to 1964 and that all the black women hired after 1970 lost their jobs in a seniority-based layoff during a subsequent recession. The district court granted summary judgement for the defendant, rejecting the plaintiffs' attempt to bring a suit not on behalf of Blacks or women, but specifically on behalf of Black women" (Crenshaw, p.141,1989).

The court argued that the plaintiffs couldn't create a 'super-remedy' combining both race discrimination and sex discrimination even though the black women experienced a combination of the two (Crenshaw, p. 141, 1989). Crenshaw argues that because of this dismissal, the court argued, "...that Congress either did not contemplate that Black women could be discriminated against as "Black women" or did not intend to protect them when such discrimination occurred" (Crenshaw, p. 142, 1989). This term becomes further defined to suggest that social categories such as social class, education, ethnicity, and sexuality all combine to define an individual's

experiences and how they exist in certain spaces. This information gives great context in which to evaluate the LUNA brand's campaign of feminism and how they take this scholarly information into account when supporting women. However, Crenshaw's creation of the term intersectionality was intended to be used specifically regarding black women's experiences and it should be noted that introducing too many other categories to illustrate an individual's hardships may lessen the focus on race and gender research.

Not only have women been fighting for recognition or to be considered serious professional athletes, but pay equality has also been a highlighted issue for female-athletes as well as all women within the workforce. According to ESPN, during the NBA ("ESPN", 2020) 2019-2020 season, the top 10 NBA players salaries range from Steph Curry's \$40,231,758 to Tobias Harris' salary of \$32,742,000. The WNBA (Bachman, 2020) averages salaries for their players at \$75,000 while the NBA's average salary is 2.5 million ("RHS High Times"). In the LPGA in 1998 the Player of The Year won four tournaments and received \$1,092,748, but if she was in the men's tour that would've only been a fourth of what the female player would've earned (Campbell, 2017). In 2015, at the U.S. Women's open tournament the winner received \$810,000 but the male US open winner received \$1.8 million (Campbell, 2017). Money affects how individuals live their lives and affects lifestyle choices-- such large discrepancies in pay put male athletes at a much larger advantage than their female counterparts. While there have been strides in closing the gender pay gap and the development of the Equal Pay Act of 1963, these issues have not been eliminated and place a monetary value that male-athletes are more important than female athletes.

Contradictions regarding the feminist movement and Corporate feminism

It's important to understand American history of the feminism movement and how that coincided within marketing efforts. Unfortunately, society tends to hegemonize women's experiences, especially with how they relate to the feminist movement but that is detrimental considering how different women's lives were and are shaped just by history itself. This could be dependent on race, social class, economic class, educational status and so much more that diverges each women's experiences. There are contradictions not only within corporations use of feminist ideologies but within the feminist movement itself. This relates to the contradictions I'm finding within my own study of the LUNA campaign. The campaign may be following the ideologies and actions of the feminist movement but that does not mean the feminist movement does not have its own imperfections. This illustrates how the LUNA campaign took risk in using feminist ideologies to represent their campaign. Within this next section, I mainly focus on the tensions between White women and Black women.

Feminist movement's racism and ignorance

Historians have tended to represent the "first wave" of feminism by the Suffrage movement in which women were fighting for their right to vote and to generally have their own voice within society. During the period between 1848 to 1920 white women had very few political and economic rights. However, it is also important to remember that African-Americans and more specifically African-American women, did not gain freedom from slavery until 1865, and thus White and Black women had completely diverging political-economic experiences (Grady, 2018).

While women (black and white) were banding together to gain their own freedoms and rights, this movement contained its own shortcomings. White feminism in the United States regarded issues for white women, denying and ignoring the issues women of color experienced. African-American women had a large role in helping to push for the 15th and 19th amendments but

had to do so being neglected by white women, creating their own clubs and organizations (Bailey, 2020). African-American women had to deal with the crossroads of discrimination not only by sex but also by race and had a unique position neither white women or black men could understand. This concept was soon transformed into Black Feminism and represents fighting for universal suffrage and all oppressions- "...Black women were free, it would mean that everyone else would have to be free since our freedom would necessitate the destruction of all the systems of oppression" (Roth p. 52, 2003). While black feminists such as Harriet Tubman and Mary Church Terrell were creating their path, white suffragists such as Susan B. Anthony and Elizabeth Cady Stanton were becoming more prominent. However, Anthony and Stanton claimed to be pushing for equal rights but embraced racism in their words and deeds. They discouraged black participation and even ordered African-American women to walk in the rear of feminism parades, continuing oppressive ideologies (Harley, 2019). While such prominent figures were instrumental in moving women rights forward, participants even argued that white-women should receive the right to vote before black men or women, and illustrated an oppressive mentality even within an oppressed group. Unfortunately, while white women get most of the recognition for pushing for gender equality, black women and communities of color were also involved.

The second-wave of feminism is mainly categorized by women having work opportunities outside the home and no longer being considered stay-at-home wives. However, it was rarely acknowledged that black women had been working outside the home since the end of slavery-- again, reiterating that this movement focused on white women. For context, Black women always had a large role working outside the home whereas white women (not experiencing slavery) were often always the domestic caretakers. "In 1880, 35.4 percent of married black women and 73.3 percent of single black women were in the labor force compared with only 7.3 percent of married white women and 23.8 percent of single white women," illustrating the societal expectation of

black women as workers and their necessary labor due to the lack of value (low wages) given to their black spouses as compared to white men (Banks, 2019).

Thus, while society often thinks of women gaining workforce participation because of WWII, black women had been adding to the economy long beforehand. In 1970, when white women began entering the workforce, this only multiplied domestic housework for black women and leveraged white families and their households (Banks, 2019). This illustrates the discriminatory and preventative policies, actions, and views society had comparing black women to white women and provides information to illustrate how different gender inequality was depending on one's race. Overall relating back to marketing, due to the new-found liberation and empowerment that came along with career and job security, advertisers capitalized on integrating these ideologies in their tools of influencing consumers and buyer power (Maclaren, 2012). These tactics persuaded women to buy certain products and suggested that companies respected the independence women were gaining.

Another large milestone for women and female sports was the establishment of Title IX in 1972 ("Title IX," 2016). Generally, Title IX states that no institution or activity being federally funded can discriminate on the basis of sex. Institutions such as public schools were forced to provide equal resources and opportunities for boys and girls which applied to sports as well ("Title IX," 2016). Because of such law, every 2 in 5 females participate in sport and increased substantially college and high school sport participation ("Title IX," 2016). While there are still disadvantages to resources and opportunities for many, the gap between men and women has decreased. Today, there are millions of girls and women participating in a variety of sports which wouldn't have been achieved without the focus on gender regarding the 1972 order. Before this evening of the playing field, female sports weren't taken seriously and the avenues for women to create successful sports careers was low, before Title IX only 1 in 27 girls partook in sports

(“TITLE IX”, 2016). This information is just to illustrate how only recently women in sports has become a serious venture in the eyes of society. It is no surprise that within the workplace and sports world, women are still fighting for equal rights.

The third wave feminism or present wave represents a celebratory mindset relating to women’s right to pleasure and determining their own sexuality (Maclaren, 2012). The tension between media and feminism isn’t heavily discussed as an issue but more as a reconciliation between feminism and consumption (Maclaren, 2012). The author argues, “To return to our initial question as to whether the relationship between marketing and feminism was one of empowering or exploitation it seems to be that the answer lies neither right one nor the other, but in the ongoing iteration between the two as part of the ongoing circuit of cultural production” (Maclaren, p. 467, 2012). While tension still exists, it is illustrated that third wave feminism focuses more on culture formation and how both empowerment and exploitation intertwine. A third wave feminist example can be classified by the TV series *Sex and the City*, which highlights female sexuality and individualism. In the United States, an overwhelming number of women have made history in many sports where twenty years ago it would’ve been unthinkable. Within the current third wave of feminism, while many are still fighting for their basic rights and opportunities, issues that women are facing within these workplace and social environments are becoming apparent. This is where my research focuses and relates to the latest trend within marketing but also a current focus in this new era of feminism.

Corporations taking advantage of liberation ideologies

One of the first most prominent campaigns that claimed to be dedicated to empowering women was Edward Bernay’s 1928 “Torches of Freedom” concept persuading women to smoke cigarettes more openly in public (Maclaren, 2012). Since smoking was originally considered a masculine activity and associated with men, the slogan was coined for Lucky Strikes Cigarettes to

act as a rebellious token for women's "liberation" (Maclaren, 2012). However, during this time, women couldn't do most things without a man's approval and cigarettes didn't change that. Since the creation of combining products with a social movement many companies have found ways to link their products to feminism such as Dove, Audi, and hundreds more. The same idea can be coined to the LUNA Bar's campaign whereas buying an Equality bar will not change the gender pay gap issue directly.

Connecting to the feminist movement, some of the most well-known women who led the Suffrage movement utilized marketing tactics and techniques to further the cause and gain support for their work (Maclaren, 2012). This relates to the common tension within marketing research regarding whether attaching feminism or other social movements to campaigns and corporate structures is acceptable. The second wave of feminism focused mainly on trying to dismantle the socio-economic structure and marketplace controlled by patriarchal institutions (Maclaren, 2012). "As a tangible testimony to the underpinning patriarchal structures of society, the advertising industry bore the brunt of Second Wave attacks on marketers and the marketing system (Maclaren, p. 465, 2012). The domestic and sexually-objective portrayals of women within the media were heavily targeted and made an effective impact on how some practitioners created advertisements. Realizing women were becoming economically advantaged within society, marketing tactics started to shift focusing more on the female audience. For example, the Virginia Slims Cigarette campaign slogan was titled, "You've come a long way baby" and focused on trying to highlight the idea of female liberation women were fighting for (Maclaren, 2012).

Ironically, Virginia Slims Cigarettes also made an impact in the female sports community. After the Original 9 including Billy Jean King cut ties from the U.S. Lawn Tennis Association (now known as the USTA) due to gender discrimination issues, the cigarette company was the only sponsor willing to help fund the beginning of the Women's Tennis Association in 1970 (Murphy,

2020). The female tennis players played in a tournament titled, Virginia Slams Circuit (now known as the WTA), with their infamous slogan, “You’ve come a long way baby” intertwined into representing professional female-athlete liberation. The company helped put women’s tennis on the map but also became a staple recognition of women’s tennis, ironically, since smoking and professional athletes does not mix (Lorge, 1978). The Virginia Slims sponsorship is a clear representation that the company morals didn’t correspond to sport, but the slogan and campaign were able to fit the mold. Virginia Slims wasn’t interested in the well-being of the female-athletes or arguably people in general, but deceived the support for the tennis players through their notorious liberation campaign that continued to persuade and gain consumers’ attention.

Western feminism

The western waves of feminism have been scrutinized for being non-inclusive and focused on a white-middle class era of women. This goes even deeper when considering modern scholarship and feminism as it relates to the rest of the world and even in women’s sports. In an essay titled, “Under Western Eyes: Feminist Scholarship and Colonial Discourses,” Mohanty (1984) discusses how western imperialism effects how research is done and the ways in which subjects are perceived. With the scholarship of western-white women researching and studying “other” women, Mohanty argues that the analyses and tools used create a hierarchy and hegemony that should not exist. The hierarchy is established with the term “Third World” which illustrates the subject(s) being studied as the oppressed or other in relation to colonization (Mohanty, 1984). Regarding hegemony, the author discusses how within certain studies, “Third World” women are grouped by their experiences rather than the understanding that everyone has their own intersectionality.

Due to western imperialism, scholarship and research produced by western researchers may often be taken more seriously which is dangerous when researching other regions. When it comes

to feminism, this tension may suggest that a western feminist's research on Arab women is acknowledged more than an Arab women's research on her own experience. It could also suggest a white-savior narrative in which western-white feminists "bring to light" [said] research in terms of helping the "other." Regarding the intersection between imperialism, sport, and feminism the USWNT is only one of a variety of teams to stand for gender equality on such a large scale, yet is only one of the teams most highlighted and given attention. This is not to condemn or insist that the USWNT efforts are not worthy of notice but to illustrate that a variety of other national female soccer teams are fighting for basic human rights and respect that the USWNT has already garnered. I argue that LUNA Bar chose a team to represent their gender equality and equal pay campaign that is fighting for a "first-world problem." This illustrates the friendly and less complicated feminism supported by the company and media rather than focusing on other women/players fighting against pressing issues. Declaring that the USWNT is fighting a "first-world problem" is not to lessen the severity of the issues those women are facing but emphasizes that their basic human rights, safety, and payment (in general) has been achieved. Among other teams, these same rights and treatment have not yet been offered.

For example, the Afghanistan women's national soccer team fought their own federation accusing top officials including the president himself of sexual harassment and physical abuse. The women were hesitant to speak out, fearing for their lives and insisting they had previously reached out to the Asian Football Confederation but nothing had been done (Wrack, 2018). Not only did they accused powerful federation executives of abuse but also illustrated the limitation of their contracts and playing for the federation without being paid. While the USWNT can afford to fight for equal pay and better resources, other teams are not as privileged. The most current update on the situation is that the accused president has been dismissed from the Afghan federation, however

there doesn't seem to be urgent action to ensure this issue does not happen again or to other vulnerable teams ("Afghanistan", 2020).

Another team fighting for basic respect to play is the Jamaican Women's National team. After being the first Caribbean team to qualify for a Women's World Cup, making their first ever appearance in the 2019 tournament, the team is fighting legal battles just to be paid by their federation for the work they have done. With little to no help from their federation, Cadella Marley, the daughter of famous singer Bob Marley stepped in to provide for the team and raised thousands of dollars to get the Reggae Girlz to France (Carroll, 2019). The issue of just being considered a team and being compensated for representing a country as well as needing an outside beneficiary to fund a women's team is devastating because it shows the lack of support from the overall Jamaican Football Federation. The point of this is to not compare issues and argue which is worse but to illustrate that the LUNA brand illustrated friendly, uncomplicated feminism by choosing a team that can look past being paid and body safety. Although, it would be ignorant not to suggest that LUNA Bar also saw a marketing opportunity because the USWNT is a dominant team on the world stage and relates most to their audience because the team represents the United States of America and the brand is American-based.

Not all women's soccer teams are fighting the same fight. This information also demonstrates the complicated and expansiveness of issues around feminism that are being discussed and fought all over the world, especially regarding female sports. This information is specifically for context and to understand my arguments further within this essay.

Lawsuit

The USSF is the founding body for the USWNT and the USMNT. The USWNT is the world leader regarding trophies won at the International Federation of Football (FIFA) Women's World Cup and Summer Olympics ("About," n.d.). They most recently won back-to-back World Cup championship trophies at the 2019 FIFA Women's World cup. The USMNT has had seven consecutive FIFA Men's World Cup appearances and advanced to the quarterfinals of the World Cup only once, in 2002 ("About," n.d.).

In 2016, the USWNT filed a lawsuit against the USSF arguing gender discrimination and unequal pay despite a strong record appearance (Das, 2019). The pay disparity between professional female and male soccer players is not the only sport to harbor such issues. In most sport areas with both female and male opportunities, it is not uncommon for males to earn more in salary and sponsorships than females. Within the filed lawsuit, there are a variety of complaints comparing treatment between the two gendered teams from pay disparities to resources and field conditions. If the WNT and the MNT were to play 20 friendlies¹ in a year and each won all 20 matches, the WNT would be compensated \$99,000 or \$4,950 per game versus the men earning \$263,320 or \$13,166 per game ("PLAINTIFF'S" 2019). The women's team has also argued for not acquiring certain benefits against the USSF, as they are the governing body controlling all resources and assets the senior teams have available. The women's team has had¹ to play on inferior surfaces² more often than the men and in 2017 the USWNT received no charter flights as compared to 17 granted for the men's team ("PLANTIFF'S," 2019).

In the fall of 2019, the USSF issued a statement and fact sheet suggesting that the

¹ A match played between two opposing teams, the result does not count toward any tournament or further competition. "Just for fun".

² Artificial grass or turf is argued to be hindering the body during competition and training.

women's team is paid more than the men's team (Das, 2019). However, the USWNT spokeswoman, Molly Levinson, described these allegations as "utterly false" and her statement illustrates the USWNT's motivation to continue to fight for equitable treatment within the organization (Das, 2019). In March of 2020, commotion arose regarding the lawsuit because of arguments made by the USSF. Within legal filings the federation argued that "indisputable science" proved the women inferior to men, as well as, the argument that "it requires more 'skill' and 'responsibility' to play for the men's team than the women's equivalent" (Draper & Das, 2020). Soon after this, the president of the USSF resigned after receiving irreversible backlash regarding these statements (Draper & Das, 2020).

On May 1, 2020, a federal judge R. Gary Klausner dismissed the equal pay claims addressed within the lawsuit, siding with the USSF against the USWNT (Martin, 2020). In response to the dismissal the USWNT filed an appeal with the district court's decision so that the Ninth Circuit will be responsible for reviewing the case (Martin, 2020). While the lawsuit continues progress, Clif Bar & Company's LUNA have not commented recently or involved themselves in the ongoing dispute other than the releasing of the campaign in 2019.

The "Someday is Now" (SIN) Campaign

On Equal Pay Day in 2019, the LUNA brand announced support in the fight for equal pay with the USWNT by donating \$31,250 to each team member listed on the World Cup roster, to create equality with USMNT compensation. The company created an entire campaign about female empowerment and no longer "waiting" for equal pay but making it happen. The campaign, "Someday Is Now," illustrates the brand's support and action to promote gender equality as well as women in sport ("LUNA Bar," n.d.). Preliminary research I conducted, focused on this campaign and considered how this support helped or hindered the overall fight

for gender equality regarding public reaction. The results illustrated a post-feminist³ reaction from society that suggested women already and or now have the same rights as men do and no longer need a movement (Jean, 2019). I looked at social media reactions/comments that mainly illustrated support for the brand or excitement for the gender equality issue being “handled”. However, I argued that this mitigates responsibility from the USSF to create new practices and create new values within the organization for gender equity. The responses to the campaign illustrated a shift in focus from the USSF and their lack of accountability to the LUNA Bar brand and their helpful actions, which I argue are detrimental to the gender equality movement. While the LUNA brand donation might have helped the USWNT, it created a Band-Aid effect that is not supporting the movement. This thesis will provide insight into these critical issues of corporate advocacy and gender equality.

Clif Bar & Company

The Clif Bar and Company was founded in 1992 by Gary Erikson. The idea for the company was created in 1990 when Erikson realized there were no good-tasting energy bars for athletes (“The Journey,” n.d.). Clif Bar & Company prides itself on being “a different kind of company” that pays close attention to the way they source their food, the way they treat their employees, and the way they treat their communities (“The Journey,” n.d.). There are other brands under the company umbrella such as Z Bar, founded in 2004, for children (“The Journey,” n.d.).

The LUNA Bar was created in 1999 by the Clif Bar and Company brand to create an energy bar specifically targeted at women as, “The Whole Nutrition Bar for Women (Plante,

³ *Post feminism* is a term used to describe a societal perception that many or all of the goals of feminism have already been achieved, thereby making further iterations and expansions of the movement obsolete.

2014). The LUNA brand was the first nutrition bar designed specifically for women as an alternative to control for carbohydrates that the regular Clif bars required due to their marketing to sports-related activities and athletes (Plante, 2014). Overall, this bar targets the everyday woman trying to enjoy a healthier lifestyle and creates a gender-specific nutrition bar as a marketing effort (Plante, 2014). Other brands such as *ThinkThin* and *Eat Like A Woman* bring up a host of concepts and ideologies as they are related to feminism and the gendering of objects, food, and products.

I will further explore how this brand targets the “everyday” woman and look at the contradictions of doing so, as it relates to feminism. I am curious to understand who LUNA’s specific target market is and how that affects what the brand focuses on and fights for. The target audience and who LUNA is appealing to will undeniably effect how their campaigns and information is shaped, who’s the focus within those campaigns (demographically), and may highlight issues that contradict the political feminist movement.

Chapter 3

LITERATURE REVIEW

In this literature review, I will provide explanations of key concepts and theories that I will be using in my thesis research. Concepts that will help me explore my research questions include: feminism, commodity feminism, marketplace feminism, feminist criticism, femvertising and post-feminism as they relate to advertisements/campaign materials that corporations employ as promotional concepts. I will also be discussing cause-branding as it intersects with feminist ideologies to research company use of female empowerment and professional sports as tools to advance marketing agendas. The first section will cover these intersecting topics and the second section will cover how previous research helped form my research approach and methodology.

Femvertising

The term femvertising was coined by the lifestyle site SheKnows and started to gain attention in 2014 (Akestam et al., 2017). This term illustrates a concept of advertising that advocates for gender equality and condemns sexism. This term will be essential in understanding my research because I consider the LUNA campaign a form of femvertising because it uses a feminist ideology within their advertising efforts and was created during an era where many companies were illustrating their support for gender equality. My research questions focus specifically on campaign material and a company employing feminist beliefs to represent their entire brand. It is essential to understand the context of this campaign intertwined with femvertising because it illustrates a trendy concept brands are utilizing within the marketing landscape. Akestam et al. (2017) defined the term as “advertising that challenges traditional female advertising stereotypes,” and is used by brands to show support for gender-related issues.

There are many quantitative⁴ studies available that support effectiveness in certain advertising strategies due to academia's heavy reliability in numbers. Akestam et al. (2017) researched the impact of female-empowered advertising compared to traditional portrayals of females in advertising on consumer reaction. The target audience was female and the research was designed to further understand consumer attitudes. The researchers conducted three experiments focused on characteristic comparisons between femvertising ads and traditional advertising. The results matched the hypotheses suggesting female-empowerment ads generated lower levels of ad reactance than traditional advertising which results in high (or more accepting) attitudes toward the ad and brand (Akestam et al., 2017). Because of the validity argued through quantitative research, these results are intended for corporations use because it suggests that if you use a certain advertisement you should receive specific attitudes. Companies and brands are eager to learn about research pertaining to consumer attitudes because it provides insight to effective tactics and tools. This research illustrates that a company using an advertisement that supports gender equality, will result in "better" consumer attitudes because the numbers say so.

Another study that focused on consumer attitudes was Kapoor and Kunjal (2019), who conducted a quantitative research study focusing on the implications of emotions and femvertisements in India. The study analyzed the rhetoric of emotion in relation to female-empowering ads to understand attitudes toward femvertising, purchase intention, and attitudes toward femvertising and social change (Kapoor & Junjal, 2019). The results suggested that femvertising helps in building self-esteem and promoting empowerment among women but participants were skeptical in the ways the advertisements create change (Kapoor & Kungal, 2019). The study also illustrated there was no significant effect on attitude toward femvertising

⁴ Quantitative methods emphasize objective measurements and the statistical, mathematical, or numerical analysis of data collected through polls, questionnaires, and surveys, or by manipulating pre-existing statistical data using computational techniques. Quantitative research focuses on gathering numerical data and generalizing it across groups of people or to explain a particular phenomenon. (Babbie, 2010).

on purchase intention (Kapoor & Kungul, 2019). This research is relevant because it measured attitudes, but took it a step further in asking participants if they believed these advertisements were effective in creating actual change. The perspective of the participants in questioning the long-term effects of advertisements illustrates a similar lens and application I wish to expand on regarding LUNA. However, the research still only stops at asking participants for their thoughts regarding whether advertisements create change while within my research I want to focus solely on whether the campaign does enhance the feminist movement, not looking at opinion. Not only do studies focus on consumer insight but many focus on how ads can be contradictory to the main goal.

A study that focused on another aspect of femvertising was done by Windels et al. (2020), arguing that #femvertising award-winning advertisements display post-feminist ideologies. This research was both quantitative and qualitative⁵ in methods. The results from the qualitative study illustrated that femvertisements expressed several trends (Individualization, self-surveillance, and confidence cult(ure)) that highlight post-feminist ideologies and puts the responsibility on women to be confident, challenge themselves more, or feel empowered rather than acknowledging the media and other environmental factors that affect women's beliefs and existence (Windels et al., 2019). Another result was the use of commodity feminism, which illustrated that if purchased, a Dodge Ram truck gives a woman athletic prowess, endurance, and

⁵ The word qualitative implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured [if measured at all] in terms of quantity, amount, intensity, or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. Such researchers emphasize the value-laden nature of inquiry. They seek answers to questions that stress how social experience is created and given meaning. In contrast, quantitative studies emphasize the measurement and analysis of causal relationships between variables, not processes. Qualitative forms of inquiry are considered by many social and behavioral scientists to be as much a perspective on how to approach investigating a research problem as it is a method. (Denzin & Lincoln, p. 10, 2005).

accomplishments when in reality those things can't be bought (Windels et al., 2019). This research is important because it argues that while companies and brands try to use feminist ideologies within their ads, they "disempower" rather than empower (Windels et al., 2019). Whether practitioners knowingly or unknowingly produce post-feminist ideologies within their campaigns, this can be detrimental in how it affects society's understanding of the feminist movement and deter the hard work done by feminists and scholars in their continued fight for equality. Within my own research, I want to look at the tactics of the SIN campaign and study if they may have employed post-feminist discourse. This article gives a good feminist lens to employ while analyzing campaign material and texts. Looking at the LUNA campaign and studying for post-feminist rhetoric will support whether this campaign is beneficial to the movement. I speculate that the LUNA brand, rather than the entire Clif Bar and Company representing the campaign, suggests to the public that feminism is only a women's issue and it's on women to end unequal pay rather than everyone.

Not only did the Windels et al. article provide a great framework for reviewing feminist material, but the article's literature review was also helpful in explaining key concepts I want to use in my research. Post-feminism is described as an ideology that appropriates feminism and suggests women have achieved equality while also illustrating feminist ideologies as a lifestyle rather than a political movement (Windels et al., 2020). Commodity feminism is defined as, being able to buy feminism or turning the movement into things that one can buy, wear, and hold but keeps consumers from "the social price of non-conformity and dissent," that these types of rebellious ideologies may bring within society (Windels et al., 2020). Since LUNA is a company whose success is dependent on consumers buying products, these terms are important to understand and employ within my research.

Along with essential terminology, understanding how companies market themselves to

society is important. A qualitative analysis constructed by Champlin et al. (2019) explores award-winning femvertisements from SheKnows and researches the relationship between ad messages and brand-cause fit. Brand-cause fit illustrates the relationship (low or high) between what the brand represents and the social issues the brand supports (Champlin et al., 2019). A high fit example is a brand targeted at females and that brand supports female equality. A low brand fit example is a company where the social issue supported doesn't "match" with the brand's image or focus. Brand-cause marketing is described as, "a way for companies to profit while doing good, through a blend of philanthropy, promotion, sponsorship and other communication activities" (Champlin et al., 2019). This research is targeted for marketing practitioners to understand how brand-cause fit affects the advertisement messages. The results of this study illustrate that high-fit brands depicted women as overly feminine, female empowerment as a women-focused issue, and had a mentality of starting a conversation but not implementing real change (Champlin et al., 2019). Companies with low-fit displayed opposite images and ideologies: depicting women with low-femininity, illustrated actors that displayed what breaking stereotypes would look like, and had the mentality of convincing men to "join the cause" (Champlin et al., 2019). After initially reading this research, the results were not what I was expecting but may illustrate how brand-cause fit can make certain companies "lazy" in their advocacy. A company who's cause-fit is low may do more research and effort in understanding how to relate to a cause, whereas the high cause-fit allows practitioners to think less critically about their marketing actions.

This research can be applicable for practitioners and marketing professionals to understand how their brand relates to cause-branding, as well as what tactics to use depending on cause-fit. I argue that Clif Bar and Company segments their products based on gender, LUNA bar was created for women and Clif bar for athletes and arguably men. LUNA bar is a brand

created for women and is a high cause-fit, supporting issues related to and about women.

Overall, when analyzing aspects of the campaign, does the high-fit effect LUNA's messages as illustrated within this research? And to note, there is a research gap in providing research only for professionals and practitioners rather than a broad range in the audience, especially consumers.

While previous research gives me a series of perspectives to view my own research through, they can also provide information relating to methods. In Champlin et al. (2019) researchers conducted an in-depth and inductive qualitative analysis by using a sample of commercials. The sample was all the commercials for for-profit brands that received #Femvertising awards. Five researchers engaged in reviewing material for creating subtopics through note taking and reflection (Champlin et al., 2019). They used open-ended coding for the interpretation, response, and note taking process with at least two coders for each ad (Champlin et al., 2019). After the coding was complete, themes were extracted and defined. To verify validity, there were two separate groups of coders for the defined two groups of ads (high fit and low fit) --two coded material and the other three reviewed the interpretations and ensured the themes represented what was illustrated within the ads. This is helpful to understand a qualitative process as it relates to femvertisements and tactics I can employ when studying the material.

When researching upon the Communications and Mass Media complete database, searching the word "Femvertising" illustrated only 10 results. These results suggested information and knowledge for marketing professionals or strategic communication practitioners as all the articles related to consumer response, attitude, and overall behavior. This illustrates a gap I would like to close with research that benefits consumers and their understanding of such tactics.

Commodity Feminism

The article by Goldman et al. (1991) discusses commodity feminism in relation to advertising and the corporate marketplace. This strategy and feminist discourse within consumption emerged when companies and brands wanted to differentiate themselves in the name of competition (Goldman et al., 1991). I argue that the LUNA brand is fetishizing feminism through their SIN campaign and arguably the entire brand, because of the “pro-female” discourse used to represent the entire brand. Goldman et al. explains:

“Commodity logic consists of a series of interpretive maneuvers where we abstract a desired relationship out of a lived context, then place it into a normal binary equivalence with a product image, and then associate that desire in terms of its object substitute-fetishism” (Goldman et al., 1991, p. 334).

It is ironic that The Clif Bar and Company need a separate segment of the company to relate to women because it displays that the Clif Bar is intended for men. Using the LUNA brand, the company created a bar “that champions the power of women” through both ingredients and packaging. However, it suggests that just by buying LUNA products one is an empowered and a modern-day woman, by associating a political-feminist ideology with the brand. Another topic illustrated is the association of diet and exercise prone to the female consumer due to the fetishizing of *the body*. What body-type of people does LUNA support on their website? Through their campaigns? This may relate to their support for the USWNT since the women have a specific lifestyle and body promoted through diet culture. However, to further understand commodity feminism, Goldman et al. (1991) illustrates that feminism becomes “depoliticized”

and goals turned into life-style commodities,

“We’ve chosen the pun, commodity feminism, because commodity relations turn the relations of acting subjects into relations between objects. Turning feminism into a commodity value fetishizes feminism. When appropriated by advertisers and editors, feminism has been cooked to distill out a residue- an object: a look, a style” (Goldman et al., 1991, p. 336).

And completely removes it from the world of politics and the change that is trying to occur. This is one of the lenses and focuses I want to center my research in as I explore the LUNA brand and the campaign. It is important to understand how the campaign can be helping the political movement or hindering the goals of feminism, using products such as energy bars to express feminism by purchase. The Clif Bar and Company also announced that the Clif bars would feature a variety of female athletes for a period of time instead of the regular male avatar on the packaging; however, how does this help the political feminist movement?

Empowered: Popular feminism and popular misogyny

The book by Sara Banet-Weiser titled, “Empowered: Popular feminism and Popular misogyny,” she discusses her research about feminisms supported by the media, corporations, socials, as well as how it is accompanied with a hostile realm of negativity (Banet-Weiser, 2018). In her book, she uses the term popular feminism to illustrate the visual representation of feminism within US culture that has been accepted: “we should all be feminist shirts,” or Beyoncé at the VMA’s with the word ‘FEMINIST’ in lights (Banet-Weiser, 2018). However, she argues, “the visibility of popular feminism where examples appear on television, in film, on social media, and on bodies, is important, but it often stops there, as if seeing or purchasing

feminism is the same thing as changing patriarchal structures,” an empty support (Banet-Weiser, 2018).

Banet-Weiser expressed that popular feminism is often expressed in a friendly and “undisruptive to capitalism” manner. The author relates her understanding of popular feminism to that of Catherine Rottenberg’s understanding of neoliberal feminism: the values and assumptions of neoliberalism are embraced by feminism, there is a lack of critique, and women are added just because they are women (Banet-Weiser, 2018). I argue that LUNA’s brand of feminism and support for the USWNT is rather displayed in an amicable way rather than wanting to challenge systems and hold patriarchal structures accountable for their actions. Instead of expressing controversial facts and opinions about gender equality, popular feminism is illustrated as “corporate-friendly,” where individualism and consumption are gifted-wrapped with the idea of women issues (Banet-Weiser, 2018). Since a company’s ultimate goal will be to sell products, they will avoid creating bad feelings or attitudes related to their brand hence a diluted form of feminism.

Her perspective of feminism is similar to how I want to research the LUNA campaign, it will also be helpful to research and understand which type of feminism LUNA is employing within their marketing as Banet-Weiser illustrates there are a variety of popular feminisms. Banet-Weiser also uses the terms celebrity feminism and corporate feminism to suggest their objectives are visibility without critiquing patriarchal structure and systems of racism and violence-- which in my opinion should be the complete opposite (Banet-Weiser, 2018). This information and research gives me more feminist perspectives with which to understand as I research LUNA while also trying to understand the type of feminism LUNA is employing in regards to how it is helpful and detrimental to the feminist movement.

Marketplace feminism

The article by Silverman (2018) is a framework idea for teachers and professors in discussing the topics of marketplace feminism in advertising. Originally coined by Andi Zeisler, marketplace feminism symbolizes, “the process whereby corporations, celebrities, and other commercial entities leverage the language of liberation in service of shilling.” And suggests that while coated as helpful, these corporations only perpetuate the problem. This paper also touches on post-feminism and post-racial ideologies which one can argue are supported by cause-branding.

Silverman also illustrates that part of the analysis regarding campaigns should be to focus on specific aspects like diversity of those represented. This is one of the first papers I have come across that intersects commodity feminism and race. Due to LUNA’s gender equality support, I could look at the employment of the company both gender wise as well as gender-race wise and is a layer added to how their company compares to their cause-branding. Looking at the structure and makeup of the company is illustrated as a focus on specifically my second research question.

Feminist criticism

The article by Stern (1992) discusses feminist literary theory and advertising. Feminist literary theory is about the relationship between texts and readers (Stern, 1992). It is about how interpretations and perspectives differ depending on who the reader is and what they bring to the reading as well. This relates to my research because it suggests that because of one’s gender, race, ethnicity, and socioeconomic status their interpretation of the campaign is different from another person’s. How does this affect society? How does this affect the feminist political movement? This article also explains feminist criticism, a lens in which to look at material that

“takes women’s experience and behavior as a proper subject for study in its own right” (Stern, 1992). While my research isn’t about the female experience it relates to how it can affect the experience and their position within society. When researching the campaign, looking at how LUNA shares the USWNT’s experiences with unequal pay and giving them that extra platform to make their voices heard will illustrate their attention to the importance of the female voice. This article gave me a good background history on advertising based on gender. I also think this will be helpful when looking at the campaign because it is not under Clif bar but specifically the LUNA brand- which is specifically for women. How does this neglect male attention and only focus the issue on women? This article also gives other resources to consider regarding consumerism and feminism-- one of those being Mrs. Consumer by Christine Frederick. This isn't a research paper but illustrates the relationship of gender, advertising, and symbolism behind text reading. This is my first time being introduced to feminist criticism and feminist literary theory that I may want to employ.

“We Were Feminists Once”: From Riot Grrrl to Covergirl, The Buying and Selling of A Political Movement

This book is dedicated to understanding and explaining the intricacies between capitalism and feminism. Zeisler uses examples throughout the book to illustrate how brands, companies, and people take advantage of concepts attached to the feminist movement and turns them into money-making advertisements, campaigns, and more. As I explained earlier, Zeisler coined the term “marketplace feminism” to illustrate how feminist concepts are turned into a commodity rather than for political use and support, it’s no longer about the politics but about attracting consumers to support products (Zeisler, 2016).

Zeisler explains specific campaigns and products, from the Platinum Mastercard, to

Cigars, to movies, and Beyoncé (Zeisler, 2016). She illustrates how the use of women's liberation with capitalism had only blinded the movement politically. In a nutshell, "In a marketplace-feminist world, it's all too easy to imagine writers and directors who essentially game the system, scripting in just enough named female characters and not-about-men conversations to clear the benchmark while doing nothing to alter the overall sexism," it's about the bare- minimum benchmark and the not doing anything that puts her at odds with companies that utilize feminist ideas to sell products (Zeisler, pg. 57, 2016).

This book illuminates how companies exploit feminist ideas while giving real and simply examples. This overall gives me more knowledge in approaching this project relating to the LUNA brand and their feminist campaign. The critical lens Zeisler uses to critic and justify her arguments are what I want to utilize when looking at the campaign as it relates to equal pay concepts within the feminist movement.

Celebrity feminism

Zeisler focuses an entire chapter on the understanding of celebrity feminism. Whether celebrities are using their earned platforms to discuss issues or companies are using the celebrities for specific purposes, it represents feminism that aligns with friendliness, lack of accountability, and corporate feminism. Celebrities have a unique position within society because they are highly influential, are well-known, and generally have a large reach with certain audiences. Due to this, the media focus on celebrities because the public has posed an interest in wanting to know about certain icons and learning about the lives of the rich and famous. However, not only is the media interested in celebrities, but companies use famous individuals to endorse or promote a service, product, or idea. Companies can reach certain audiences using specific celebrities and illustrates how influential likeness can be to persuade

consumers to support a brand. If Beyoncé is using a product, *you* should be wanting to use the product as suggested by companies. However, just because a celebrity endorses or supports something, doesn't mean much since endorsements are represented by companies paying celebrities money in return of their likeness.

Celebrities expressing viewpoints or opinions on social issues to the public is common, however, companies may look to partner with [said] celebrity due to their associated stances on a specific topic. Ziesler illustrates how both celebrity support or companies using celebrities who support certain issues is a tricky situation because of the lack of accountability, "it can no longer be about who stands for feminism but how they stand for it" (Ziesler, p.137, 2016). Brands may use celebrities to further illustrate support for [insert social justice issue here] and reach a large amount of people while doing the least amount of work, Ziesler argues, associating a brand to a cause through superficial means. This adds more context to LUNA partnering with the USWNT. However, the players on the women's team have done and continue to do considerable action relating to the equal pay movement and must be acknowledged.

Rather than people being categorized as only celebrities, Cole and Hribar (1995) argue that companies can also have celebrity status. In the article about celebrity feminism, Nike and their feminist campaigning are the center of attention- arguing that because of Nike's high profile within society, the brand is suggested to be a celebrity figure and uses feminism to sell products. Due to the popularity and success of the brand worldwide, Nike has a status of influence that is unmatched to other brands- not only do consumers buy their products but may listen and take what Nike stands for seriously. Specifically, Nike has focused on branding women differently than the history of female marketing (Cole & Hribar, 1995). Rather than sexualizing women, Nike illustrates women in a more athletic manner, empowering them by emphasizing their abilities through sweat. However, this article argues that this allows the brand to pick and choose

what qualifies as female, female issues, and solutions to those issues, while also exhibiting different morals and ideologies overseas where most of their products are made. “Nike's image as a corporation that cares about women and that attends to "women's issues" not only is implicated in a postfeminist imaginary that demonizes poor women and women of color in the U.S. but depends on complex and invisible relations with Third World women workers that have contributed to extreme unemployment and poverty within the U.S." (Cole & Hribar, p. 363, 1995). This example of Nike and their specific female marketing illustrates the lack of responsibility celebrities may be held accountable to when supporting social justice issues and illustrates their use for commodity purposes.

Real Beauty Campaign by Dove

The research analyzing public discourse in Israel regarding the Dove Campaign for Real Beauty was conducted by Einat Lachover and Sigal Barak Brandes. This article studied the Dove “Real Beauty” campaign as it related to one of its intended goals to create feminist discourse. This article specifically informs paths for structuring my research. First and foremost, I must understand the goals LUNA had for the SIN campaign to understand the reason behind creating the strategy. This article used a qualitative analysis to understand the impact of the campaign within the Israeli environment and gives me ideas to the ways in which I can apply qualitative analysis to the SIN campaign (Lachover & Brandes, 2009). To understand feminist discourse the authors use codes such as discussion; the features of the discourse; the issues raised and how they were addressed; and the gender aspects of the discussion. The article researched if the campaign sparked feminist discourse via online and whether that can have a significant impact. It was noted that the online forum was not a viable avenue for discourse.

Dara Persis Murray also conducted research on the “Real Beauty” campaign by Dove to

understand their branding strategy and the implications this campaign had on feminist discourse as well as society. The results suggest that corporations using cause-branding illustrates a relationship change between companies and consumers but can also have dangerous implications related to feminism and “practices of female citizenship in global consumer culture (Murray, 2013). This research provides a guide for how to conduct research looking at cause-branding as it relates to social implications and corporate strategy. The researcher employed a semiotic analysis in which to view the material and understand the campaign (Murray, 2013). A semiotic analysis includes looking at symbols, images, objects to understand what is represented in the greater scheme:

“Semiotics is a useful approach for teasing out denotative and connotative meanings in media tests... The semiotic analysis presented here decodes the ways in which The Dove Campaign for Real Beauty’s signs about “real beauty” communicate meanings of liberation and oppression. It unpacks The Dove Campaign for Real Beauty’s print texts via their language, logos, and positioning of bodies, thereby linking connotative chains of meaning that exploit similarity and difference” (Murray, 2013, p. 85).

This research provides a lens in which I can use to conduct my research on a similar cause-branding campaign. Using the method of semiotic analysis may be important within my research because I am looking at campaign materials that range from feature stories, videos, pictures, press-releases, images, etc. This research also brought to light issues of market-place research and partnerships to further Dove’s marketing strategy. This sparked the idea of other areas to research within the Clif company. Not only has the Luna brand started this campaign but has had panel discussions and partnerships with other female athletes regarding equal pay. This article also discusses Dove’s profits from launching the campaign and is instrumental in

understanding impact as well as motive.

Gender Marketing

The LUNA and Clif bar brands are an example of gender marketing which is contradictory to the SIN campaign LUNA created to fight for gender equality. LUNA was created for the female demographic while Clif bars are targeted at men and a broader audience. One study focused on understanding the characteristics of products and how that affects the product gender as well as consumer behavior. There are a variety of ways to “gender” products and this research discusses both how practitioners create gender within their products but also how consumers conceptualize gender when analyzing potential products to purchase. The researchers indicate that appearance is one of the most important traits that relates to how gender is determined (Van Tillburg et al., 2015). The hypothesis of the research suggests that the stronger the gender identification the greater affective and behavioral responses from consumers. LUNA and Clif bars are branded entirely different and one aspect is the colors used to represent the brands as well as the packaging. The study illustrates that there are many indicators that can help determine product gender: bold, solid angular shapes enhance masculinity while airy, delicate, round and smoothness enhance femininity; Blues and darker colors general indicate masculinity whereas pink and lighter pastel colors suggests more femininity; Bulky objects represent masculinity whereas slim, shiny and narrow represents more feminine characteristics (Van Tillburg et al., 2015). The results of this study indicated that gender association did affect consumer perceptions and behavior. This research is used more to illustrate the context of the LUNA and Clif brands. Within my research, I argue how the gendering of the brands and products is detrimental to the SIN campaign and LUNA efforts. It’s ironic that LUNA is fighting for gender equality when the umbrella company segregates their own products based on gender and further separates the issues that should be important to men and women. I argue that the LUNA logo

is feminine and fits in with the characteristics illustrated within this study. The logo is blue which has been historically a male color, the use of blues illustrates a delicate and dainty notion. The round shape the “LUNA” encompasses creates a soft touch. Within the next paragraph, I explain more related to the logos and physical characteristics between the LUNA and Clif bars.

The use of the moon symbol and the name of LUNA are the biggest separators that gender this product to women. Luna means moon and is a Spanish and Italian given name. Historically the moon has represented spirituality as well as being a feminine symbol that represents the rhythm of times as it embodies the cycle. Topics that relate to nature have often been associated with females whereas “Mother Nature” is the easiest representation to explain this ideology. The Clif bar brand is a representation of the male, not only because of the name but the famous male figure on all Clif Bar’s packaging. The brand was named after the founder’s father and is dedicated to a male figure. The red logo with its sharp edges suggests a more masculine tone and overall relates more the male audience and characteristics. The SIN campaign is a clear statement from LUNA showing their support for gender equality and equal pay. However, not even the brands under the company are considered or handled equally. This research is used to indicate contradictions that relate to further findings regarding the SIN campaign.

Within my research, I want to study the ways in which the SIN campaign represents women and specifically what type of feminisms are presented. While gender-marketing is a tool used by the Clif bar and Company brands, I also want to study their race-marketing tactics. Race-marketing tactics are important to look at because I believe that the gender and race marketing tools can homogenize to target a specific demographic. Clearly female but to dig deeper and understand what women are being targeted and represented through the

campaign. When considering Clif bar consumers it is appropriate to assume a similar demographic for the sister-brand LUNA. Clif bar consumers are described as, mainly white and under 24 years or between 25-35 years old (“Clif”). The Clif bar audience mainly has an advanced degree and makes a salary about \$80,000 a year or more (“Clif”). When thinking of LUNA, I assume that the female brand would be similar in race but might differ in terms of economic status, I want to study how this may affect their campaign representations and tactics. One article suggests that targeting certain demographics can be done in a variety of ways, two of which are, claims that the product is a cultural resource and themes that illustrate similarity or difference compared to the viewer (Crockett, 2008). The article is focused on learning the tactics practitioners use to target a black demographic. The context of this research is to understand what companies do to target a diverse audience and how that related to the SIN campaign. One way practitioners “market blackness” is by highlighting a person(s) that the viewer should aspire to be like (Crockett, 2008). Within the SIN campaign, the spotlight on the USWNT which creates a difference amongst the viewers and the audience to act like the female players. While there is a diverse representation of players within the USWNT used throughout the campaign there isn’t an exploitative amount that seems to only target a diverse audience, which is a positive. However, how else does the campaign create diversity and represent a diverse feminism? Throughout LUNA, there is a more emphasis on the issues white women deal with and more representation of white women which may affect how they focus their campaign. These are the questions I want to ask within my research.

Chapter 4

METHODOLOGY & METHODS

To answer my research questions, I will conduct a critical textual analysis of campaign materials disseminated by the LUNA Bar brand as well as material about the campaign found through Google search engine. Specifically, I will explore LUNA's "Someday is Now" campaign. The textual analysis will be conducted to locate key narrative themes that relate to the feminist social movement. I will also conduct a semiotic analysis with the campaign images, campaign packaging, and brand logos of LUNA and Clif bar to further understand their visible implications on their support for female empowerment. Before discussing my specific methods further, I want to introduce the critical approach that I will apply in my methodology.

Critical Theory

Critical theory is understood as challenging assumptions and practices that oppress and discriminate (Hesse-Biber, 2014). I want to analyze the LUNA Bar campaign to understand the ways their company perpetuate negative ideologies regarding equal pay. I analyze the campaign to understand the ways the brand is being critical. The campaign may appear critical for standing against unequal pay and sexist beliefs. In some sense, it is. The aim of this research, however, is to dig deeper, to be "critical" of campaign practice supporting gender equality and how these practices are both detrimental and helpful to the overall feminist movement. Part of this feminist analysis is exploring how the LUNA brand supports the USWNT throughout the campaign. I disagree that the LUNA brand giving money to the USWNT is enough to show support for the women's team and feminism. As "Critical Theory" research practice is particularly concerned with exploring issues of power and justice and ways in which matters of class, gender, race, sexuality, ableism, and nation intersect with ideologies and discourse," being

critical of the overall campaign will show what type of feminism is promoted and how it is represented through the specific marketing tactics of the Clif bar and Company (Hesse-Biber, 2014, p. 52).

Sample

The components of the “Someday is Now” campaign I analyzed include press releases, feature articles, visual materials within the company website as well as their implemented material with the #SOMEDAYISNOW hashtag. I will also look at the packaging and female empowerment aspects of the Clif Bar brand to create a case regarding my second research question about gendered marketing. Researching these materials with the above theories as well as doing preliminary research to understand the reach and scope of the campaign will help create further arguments for or against my research questions.

Out of the entire material disseminated that relates to the campaign, I had to create barriers to ensure I didn’t overwhelm the research process with too much extraneous information. To organize and categorize my research material, I used a software called Microsoft OneNote. Within this software, I created a variety of tabs, for example, two tabs were called “LUNA” and “Clif” which is where all my preliminary research was stored. For the preliminary research, I used Google search engine and put in a series of combination words to elicit specific results. The searched words were: “Luna bar,” “Someday is Now,” “Luna bar and Someday is Now,” “Luna bar equal pay,” and “Luna bar and USWNT.” For this research, I studied the landscape of earned media related to LUNA and specifically looked at titles of articles. For research question two and to understand how gendered marketing may have related to earned media, I also googled words related to Clif bar: “Clif bar USWNT,” “Clif bar,” “Clif bar and Luna bar,” “Clif bar and Someday is Now,” and “Clif Bar and equal pay.” These results were

extracted to understand the relationship between the campaign and the two main brands under the Clif bar and Company structure. I also looked at the Twitter and Instagram of both the Luna bar and Clif bar to understand the reach of the campaign on social media and who presented specific information.

For the main research, I used Microsoft OneNote and created a specific “Campaign material” tab to keep all the data. Within this tab, you could create further tabs and I made one relating to the stories/narratives/articles from LUNA’s website and one for the specific material I was studying for the semiotic analysis. I compiled all the feature articles or stories relating to the USWNT and the SIN campaign from LUNA’s website which totaled to five pieces. Along with the written material, I studied two articles associated with the Clif brand that related to my general research, a press-release announcing the female-athletes featured on the Clif bar packaging and a statement released in June of 2020 illustrating their support for racial equality during high racial tensions within the United States. The feature stories had both visual and written material. I studied the written material pertaining to the features and used the visuals to make further assumptions related to the words. For the semiotic analysis, I gathered other campaign materials related to the SIN campaign and USWNT, which totaled to six individual pieces. This included “advertisements,” information and resources, and packaging of the Equality Bar and limited edition Clif bar’s packaging that celebrated female-athletes. Due to the use of images with text for the semiotic analysis, I mainly studied images from LUNA’s website within these areas: one photo of Ashlyn Harris with the Equality bar, the two photos used to announce the donation and partnership with the USWNT, and the photo used within a “resources and information” section about voting. There is some overlap in terms of the photos used within the semiotic analysis that are also present within the narratives. However, within the textual analysis I strictly kept it to the text whereas the semiotic analysis relies on both photo, text, and

culture codes to create knowledge.

There was material I didn't research to keep my study reasonable- there were three videos released by LUNA on YouTube that related to this the SIN campaign. However, two of the videos presented the same information within the material I studied and one video was a general advertisement from LUNA supporting female empowerment and I felt it wouldn't add new insights to the data. The use of the Microsoft OneNote was essential to organizing and finding materials quickly. Within the application, you can insert, highlight, color-code, mark, and more which allowed me to successfully apply semiotic and textual analysis to the necessary material. I could insert text and images together to successfully look at how one affects the other, I was able to draw arrows between certain materials where I found similarities. Another important tactic was to share my committee members within my research material so they could as well, see what my research looked like and how I was handling the entire process. It is easy to share with others and allows for many different actions and activities to take place. I also used the software Zotero to store all my resources and articles for easy citing and final bibliography needs. Now, I will talk more specifically about my textual analysis research.

Narrative Analysis

I use narrative textual analysis to critically analyze key themes of SNA textual analysis is described as, "the method communication researchers use to describe and interpret the characteristics of a recorded or visual message" (Frey, 1999, pg. 1). Dissecting the campaign materials, I will employ a thematic analysis to understand and make meaning of the data. The current research pertaining to femvertising or commodity feminism deals with quantitative results that translate best to marketing/advertising industries as presented in the literature review. However, for this study, I will look at the themes generated from both the campaign materials to

generate an argument regarding commodity feminism, social-issue marketing and the greater implications this may have on society (intended or unintended).

Research conducted by D'enbeau (2011) explores the “sex sells” ideologies and feminism within *Bust* magazine advertising. This paper gives a good framework for textual analysis. For the method, D'enbeau analyzed a total of 1,465 ads in the 16 issues of *Bust* between 2005-2007 (D'enbeau, 2011). D'enbeau (2011) used a two-phase data analytic technique of open and axial coding. Reading each ad multiple times, looking at material that represented her topic, as well as discourse of sexual nature she used open-coding to generate a list of recurring themes (D'enbeau, 2011). Afterwards, the researcher deducted the original themes into more specific categories that represent the intersectionality between her ideologies (D'enbeau, 2011). The sample codes illustrated specific within ads that related to the topic, within my research, I could code for post-feminist discourse, feminist discourse, who or what is in the campaign material, and so on. I believe the methods of this research paints a great checklist of analyzing material. Now I will discuss specifically what I did for the textual analysis of LUNA materials.

First, as illustrated in my sample I compiled all the material I wanted for this process. The material was retrieved from the LUNA website and was in the tab titled, *Stories*. I Selected the articles that related to the campaign or USWNT. Again, this resulted in five narratives, which I thought to be scarce around such a big campaign. I copied each article from the website (including pictures) and inserted it into a specified area in OneNote to be able to mark up when I felt necessary. Second, I started reading the articles, my initial reading was just to understand and learn the main objectives of each. By the third time reading each through, I started highlighting specific words or statements relating to my research questions, making notes, and furthermore tried to wrap the articles around my brain. Not only did I focus on specific words or titles, I also

focused on the entire intention of each article to find connections between my research questions and the overall campaign messages. For coding, I assigned each category a different color, looking for neoliberal feminist words or ideologies, positive and encouraging feminist statements, specific concepts that related to any specific research (i.e. friendly-feminism, commodity feminism) and anything race- or gendered-related. I looked over each article thoroughly about five times after my two initial reads, marking wherever I felt necessary. Next, I will discuss what I did once I felt like I couldn't extract any more information from the articles.

I initially did not know what my next step was going to be and how to condense the material. I took a step back and returned to this point after I did the semiotic analysis. After figuring out a good way to order my data through the semiotic analysis, I could also apply it to this research as well. To start organizing my findings and before I could interpret for deeper meaning. I used regular lined white paper and started writing down all the things I highlighted from each article. For example, for the Christen Press article, I wrote all the important points from the article, specific quotes, and key words that related to the initial coding scheme. I did this for all the other seven articles. Once I had each textual analysis sample on paper, I began coding again- however, with different codes. After the initial highlighting sequence, I could get a better sense of the material and created different categories dependent on my research questions. Relating to advancing the feminism movement, I categorized for resources, support and diversity illustrated by the campaign or LUNA brand. For curtailing the campaign, I started categorizing for product focus, post-feminism rhetoric, friendly feminism, lack of representation and lack of demand against discriminatory institutions. After coding for these in each written article, I made a new page entitled, "Themes from textual analysis," and put all the themes for advanced from each article together, and curtails together which helped for looking at the material and understanding what was most glaring or recurring throughout all the articles combined.

Semiotic analysis

As part of my textual analysis I conduct a semiotic analysis. Semiotics is described as the ‘science of signs’ as well as a form of hermeneutics [the interpretation of literature] (Stokes, 2003). Because campaigns are made up of a variety of material both words, images, and videos, if not more, the semiotics approach seemed to provide the best lens to understand non-written material and how it relates to the entire campaign as well as brand. For this thesis, I want to use semiotics to understand and analyze how/what the practitioners used to convey certain messages but how those same tactics can produce different messages if looked at with more detail and time. A key point about semiotics is, “...about how the producer of an image makes it *mean* something and how we, as readers, *get meaning out*” (Stokes, p. 71, 2003). Within the Stokes book there is an entire chapter dedicated to understanding semiotics and where I learned the template of studying text using the specific approach.

While semiotics analyzes text to understand meanings, it is also about the ways in which those texts feed off cultural knowledge and previous understanding to create further meaning and interpretation (Stokes, 2003). Using this contextual process of understanding signs and symbols allows me to look at the campaign but also look at all the elements (celebrities, movements, products, etc.) the brand used to depict even greater meaning beyond what the campaign is trying to illustrate. With this method, I ask: How does using a specific individual within the campaign illustrate how we view the product from previous knowledge knowing who that individual is? How does the campaign involving itself within the feminist movement relate to consumer culture knowledge of understand the history of women’s rights within the United States? This type of research method allows me to interpret the campaign as well as the larger implications it has within society while also considering the ways LUNA represents gendered- and race-marketing and how that, also, affect interpretations of the campaign as it relates to culture codes.

To analyze the images, I followed a series of steps advised from the book *How to do Media and Culture Studies* (2003):

Stages:

1. Define your object of analysis
2. Gather the texts
3. Describe the texts
 - Describe the content of the texts/image very carefully
 - All elements
 - Where is the setting? How many characters? Color used? Literal?
4. Interpret the texts
 - What is the relationship between images and linguistic signs? How do the codes work in relation to each other? How does reading the words give you a different interpretation of the images rather than looking at both alone?
 - Culture codes
 - What kinds of culture knowledge do you need to know to understand the texts?
 - How are the images drawing on our cultural knowledge to help us to create particular kinds of meanings?
 - Are the cultural codes those one would expect from readers/consumers of this particular product?
 - Making generalizations
 - What can you say about how the texts you have studied mean?
 - How did the meaning get into your sample?
 - How can you compare the ways the codes are being used in this sample?
 - Are there different kinds of codes being used? How could you categorize these codes?
 - Categorize these codes?
 - Making conclusions
 - Does your analysis confirm or refute your hypothesis?
 - What other codes or interpretations that did not originally anticipate?

The images I chose for the semiotic analysis were the most prominent on the LUNA site that related to the campaign or the USWNT. There was one photo that seemed specifically

related to being an advertisement because the focus was the product, while the other images I chose went along with articles I studied within the textual analysis. I also took photos of the Equality bar products displayed on the LUNA website as well as the Clif bar's celebrating female athletes for an easier way to look at the materials. I chose these pictures because they related directly to the SIN campaign and seemed to provide the most intersection between the campaign and USWNT. There were many other photos, in the written articles I studied but I felt that they failed to bring enough new insight. Most of the feature stories just had pictures of the USWNT or a specific player in their place of work: a soccer field, and work-out attire. The photos within the semiotic analysis almost all had text either within or next to for semiotic approach and were representative of the campaign.

To study this material, I made a tab within the OneNote titled, "Semiotic analysis," I copy and pasted each of the photos within this tab and began studying. I first studied the Ashlyn Harris photo with an equality bar as well as the text displayed next to it. Using the list of stages described by Stokes, I was about to learn and record how I felt these images were relating not only to the campaign but to my research questions as well. Within the analysis, under the photo, I began writing out what I saw and went through each stage as listed from Stokes. By looking deeper into the meaning behind the photos and text but *why* LUNA was using this image or that text, I realized. I felt that I was finding answers for both my research questions but not in the way that I had expected. Understanding and prying into the culture codes and *why* the brand specifically chose this player for the photo or this certain way to display the text gave great insight. I felt that I found great insight for the second research question relating mainly to the culture codes and *how* LUNA was trying to make meaning between the audience and the SIN campaign.

After conducting a semiotic analysis for the six photos, as I previously did for the textual analysis, I started highlighting for similarities, etc. However, mind you, I stopped with the textual analysis research after conducting my initial textual analysis because I didn't know what to do next with my data. Because of this, when I started the semiotic analysis, to then look for similarities, I made four simple categories: advances, curtains, racialized, and gendered. These categories were simple because they related directly to my research questions and didn't allow me to go off track. After highlighting and marking up for each of the categories, I began to condense the research. However, I condensed into two separate piles: 1. The highlighted material and 2. The culture code stage highlighted material. I separated these two because I felt the culture code stages suggested more "outside" the material and not interpreting the material itself but asking questions such as, who would most relate to this photo? What type of knowledge would an audience need to understand this photo? It related more to what type of consumer LUNA was trying to highlight rather than what the material was itself. Furthermore, after condensing this material into two separate categories, I again started writing out on plain white paper. For each photo, I wrote everything that I felt related to advancing the feminist movement and then curtains. I then did the same but only with the culture codes sections. Then once everything was written out, I started coding again with the condensed material. This action is where I felt like I started to notice certain similarities (that I then transferred and coded for in the textual analysis as well). I noticed lots of material that was intended to be resourceful and informational and I also noticed that within the culture codes section, that is where most of the racialized and gendered material was highlighted.

After analyzing the material, I felt that it provided a variety of insights and knowledge about the SIN campaign and feminism. This section allowed me to create tangible arguments supporting or dismissing my research questions- this is where the evidence was formed to back

up my initial thoughts and feelings about this campaign. From my understanding, the difference between textual analysis and semiotic analysis lies in the image/text interpretations and culture codes. For semiotic analysis, using the culture codes to study *how* and *why* LUNA uses certain images, texts and materials gives a much deeper insight and meaning rather than just looking at the word choice and what they represent. The semiotic analysis also utilized how both the image and words associated with the image collide to create a different picture than having just one or the other. While the textual analysis mainly focused on text- there were photos but I argue they didn't enhance the feature stories, it seemed their purpose was just to be visible.

Chapter 5

ANALYSIS

The research performed through Google search highlighted that this campaign was mainly associated with the LUNA brand. Most of the earned media the brand received highlighted LUNA as the focus either using the brand name in the article title or described within the content. There was an association to the Clif bar and Company but mainly to help describe the context of what LUNA is. When Googling “Clif bar” there was an alarming lack of association to the sister-brand and little to no results relating to Clif bar and gender equality or the pay gap campaign.

While it makes sense that the SIN campaign would be associated with LUNA, the lack of attention the “main” brand gives to female issues and gender equality in general was disappointing. On social media sites, LUNA had a plethora of SIN material, which is no surprise considering the campaign was created for and by LUNA. However, there was no announcement or acknowledgement of the campaign on Clif bar’s YouTube, Instagram, or Twitter. Considering that Clif bar was the first brand created and embodies the entire Clif bar and Company brand, I consider Clif bar the main product. Clif is mainly tailored to athletes and arguably men with their packaging and the name itself is a representation of a male figure. After doing this research, it was clear to me that LUNA and Clif didn’t associate together even though they are under the same company.

I argue that this separation is detrimental and is supporting a segregated mindset regarding gender. LUNA, being targeted at women and Clif, targeting men, is illustrating exactly what the LUNA brand is fighting against and is a complete contradiction. Unfortunately, this isn’t uncommon between sister-and-brother brands. ESPN a television channel dedicated to sports news created a ESPNW channel and media outlet dedicated to female sports. However, in

a recent article it illustrated that ESPNW reported on 28% female sports and 31% male sports while ESPN only reported 2% female sports (Ancheta et al., 2019). Without the “main” brands contributing to acknowledge female sports, or in this case, a campaign supporting equal pay, the campaign is “othered” and the individuals that need to be reached the most regarding such political issues aren’t being included. This research was presented just to establish a framework for further arguments presented.

The next block of results are what I found after the textual and semiotic analysis. However, after analyzing my research, one thing was clear. Regarding my research questions, I had tried to initially separate the difference between effecting a social movements agenda and the marketing tools LUNA used that shaped how the campaign was presented. However, as the results presented themselves, I couldn’t separate the racialized and gendered tools used to create this campaign from how that either advances or curtails the overall fight for gender and racial equality. The tools and ways in which the campaign relies on certain races or targets specific a gender is evidence itself to my first research question. The results showed an ample amount of overlap and suggested that they must be answered together to get the entire picture. Therefore, within this section I am going to combine the results to only answer research question one. This analytic move circles back to Crenshaw’s idea of intersectionality. It’s essential to take an intersectional approach to my questions and understand how one question can’t be answered without the other. So, I want to intertwine the results and illustrate how one question can’t be answered without looking at all the other aspects that create the situation.

The results of implementing my research highlighted a variety of themes throughout the data. I found three concepts; support, recourse and information and celebrity feminism, that overall illustrated the campaign’s “advancing” of gender equality and three that I argue don’t demonstrate a well enough campaign that is supposed to be representative of the overall female

empowerment and feminist movement: a capitalist-friendly campaign, lack of male involvement, and exclusive feminism.

Support

The first theme the campaign does a great job at is illustrating their support for women and eliminating the gender pay gap. There is no question that this brand supports women and wants to reinforce those ideologies. The main slogans for the brand are “Someday Is Now” and “Equality can’t wait for Someday,” a point that illustrates LUNA’s urgency in wanting to create change. These quotes are plastered all over the website, on their equality bars, and used throughout all the information relating to the campaign or USWNT to illustrate their cooperation. These quotes also illustrate LUNA’s political stance and involvement based on the issues of gender equality, not leaving any room for consumers and their audience to think otherwise.

The creation of the equality bar as LUNA described it, is “... a reminder to continually support equal treatment for everyone, and it goes beyond gender.” The bars are a limited edition and the packaging is different to correspond to the SIN campaign. The representation of the bar is what LUNA wants to sell to consumers and gives their audience a chance to support gender equality by purchasing the product. In an advertisement featuring Ashlyn Harris, the mentality is pushed, “Not just a bar. An unstoppable force for change,” suggesting that you become part of the movement when actively supporting the brand through consumerism. These tangible bars are a way LUNA is supporting gender equality and pushing others to get involved.

Arguably, the most concrete way the LUNA brand shows their commitment to gender equality, but more specifically the fight against the pay gap, is their donation to the USWNT. Not only did LUNA create a campaign to illustrate their support but physically acted against an

organization discriminating against its own players. Donating money to equate to the USMNT bonuses demonstrates that LUNA believes women deserve to be paid as much as men and since the USSF wasn't going to act, they did it themselves. That money affects the livelihood of every female player who received it and is a real effect. Many companies will say they support certain issues and create great campaigns for such causes, but most lack the final step of creating a palpable change.

Resources and Information

The second way the entire brand advances the campaign is through all the resources and information provided on the website that relates to gender equality and highlights the USWNT. On their website, not only do they have their slogans but they have a variety of tabs dedicated to supply as much information as possible to their consumers- it's not just about selling products. There are tabs relating to voting information, specifically because the current year is a voting year within the United States, demanding consumers to act such as calling local representatives or advocating in the workforce. This campaign tool gives guidance to those wanting to implement change but may not know how. Without these tabs and information, the campaign is open-ended, telling consumers what is important but not giving them the skills to do what is necessary. Regarding their partnerships with the USWNT and the TIME'S UP Foundation- they provide plenty of information to learn about both. There is a tab relating to LUNA's helping fund the TIME'S UP Foundation's research and LUNA also gives a voice to the USWNT by featuring a variety of players not only on their website images, but within feature stories focused on certain topics. The features speak from a perspective of a wide range of diverse players. These insightful articles allow for consumers to take advice from a team also doing tangible work off the field. In the United States, the USWNT is of celebrity caliber. Many of the players

have endorsement deals and are featured in commercials, when the team has a game there is significant media around the event, and overall each USWNT player has a large social media platform and following.

Celebrity Feminism

The SIN campaign uses celebrity feminism by partnering with the USWNT and specifically featuring players with a high celebrity status compared to other members. LUNA's use of celebrity feminism to enhance their SIN campaign is a great illustration of a company highlighting individuals doing real effort. However, celebrity feminism doesn't always lead to honest branding. Ziesler argues that some women who rise to feminist fame get recognized not because of their actions but due to their marketable image, "a news-worthy persona, whom can be projected all sorts of anxieties, hopes and responsibilities," however, the USWNT embodies the complete opposite (Ziesler, p. 128, 2016). Before the USWNT filed a lawsuit against the USSF in the spring of 2019, they had been fighting for equal treatment legally since 2016. Five women from the USWNT filed a complaint with the Equal Employment Opportunity Commission (EEOC) regarding unequal pay and illustrates just how long the players had been waiting for justice before going to court (Gajanan, 2020). LUNA's decision to partner with the USWNT is smart and important because of the "celebrity" a.k.a. the team is leading the charge and actively fighting back against the systems practicing discriminatory actions. LUNA decides to support and highlight the team, arguably when they need it the most, pushing back against their superior organization. Not only does the campaign focus on a team literally putting in the work but by supporting and highlighting the USWNT actions, it promotes that it takes real effort from individuals for change to occur. These themes and actions illustrated by the LUNA campaign help further legitimize gender equality issues. While LUNA's stance on

such political issues is essential to further help the cause, there are also limitations to this campaign.

The absence of discussing, acknowledging, and spotlighting the uncomfortable topics embedded in unequal pay and gender, unequal pay and how it differs depending on race, and all else within such issue exemplifies a capitalistic approach in combining a brand and social movement. This corporate-friendly campaign has an intention to illustrate the pay gap but do nothing more due to the main motivation being that LUNA needs to keep people happy to sell their product. While LUNA talks about gender equality issues, they do not pressure certain institutions to stop producing discriminatory actions, they donate money to the USWNT players as an easy answer to a complex issue, and the lack of inclusiveness about the gender pay gap is lazy work.

Friendly-feminism

LUNA's gender pay gap campaign is presented in an upbeat and friendly manner. The imagery, written material, and overall emotion about the campaign is positive and celebratory, lacking the necessary harsh emphasis to illustrate the true effects of such discrimination. The images used portray an optimistic and cheerful feeling instead of the harsh reality of the pay gap. The equality bars are dressed in bright pink, yellow, and orange colors rather than the classic blue. While it makes sense to change the packaging of special products to command attention, the bright colors correspond more to LUNA telling women how great they are, being happy, and drawing notice to the brand rather than demanding change. The announcement describing the partnership between the USWNT and LUNA had two photos. The first picture is the entire team along with the CEOs of LUNA together in a huddle cheering about the circumstances and the second is a juvenile photo of some of the players smiling and clapping.

While I understand the partnership and donation to the USWNT is itself something to be happy about, the reason {for the campaign?} is not. It seems as if the campaign was mainly trying to focus on LUNA's efforts in helping the USWNT rather than in changing the actual reality of *why* LUNA had to donate. There was no demand to institutions, especially the USSF, to change their actions, no articles or images that starkly caught my attention highlighting controversial topics and overall didn't create any true reality relating to the unequal pay issue.

LUNA says that consumers can learn from the USWNT players' experiences and they offer their advice, support and inspiration to help *us* in our own fight for gender equality. Eagerly, I expected many articles about the USWNT experience and why they had concluded to file a lawsuit against their boss organization. However, the feature stories about the players were surface-level, unchallenging, and scarcely talked specifically about gender discrimination and pay issues. Christen Press' article titled, "Soccer Star Christen Press on Preparing for Negotiations," discusses her advice on negotiation meetings and what she does specifically to feel most confident. She suggests lots of research ahead of time to understand both sides of the argument and insists on empathy. It is not clearly stated, however, that the article is about pay/money negotiations and there is nothing about her personal experience dealing with the pay discrepancy as a member of the USWNT. Press, being a black female-athlete, could also have added knowledge about the gender pay gap and how her identity further shapes her experiences but LUNA failed to capitalize on that.

There were also questions asked that went against the feminist movement completely. LUNA asked Press how to avoid becoming angry when negative emotions about the current treatment of specific demographic groups is what initially sparked the initiation of social justice movements. Banet-Weiser argues, "Popular feminism is decidedly not angry- indeed, anger at (sexism, racism, patriarchy, abuse) seems to be an old-fashioned vestige, a ghost of feminism's

past, one not suited to the popular media context of contemporary feminism,” and the article proposes it’s a negative thing to be angry and provides tips on how to avoid being an angry woman (Banet-Wieser, p. 39, 2018).

The article titled, “The Women’s World Cup Championship Soccer Team Speaks About How Equality is a Team Sport,” shares interviews with a variety of diverse players who gave their thoughts on specific questions. The article focused on team mentality and how that relates to fighting for equality. However, again, there was a lack of true focus on the pay gap issue and learning about the specific experiences of the players. Lynn Williams, Crystal Dunn, Ali Krieger and Ashlynn Harris were a few of the players interviewed and they are all members of minority groups. Lynn Williams and Crystal Dunn are both black yet none of that was highlighted and how their experiences may be different due to their race. Ali Krieger and Ashlyn Harris are an openly-gay couple on the team and their experience wasn’t individually highlighted either. Most of the questions were about team related topics which is beneficial but still avoided the main topic of the campaign and is a surface-level article not focusing on any real controversial issue.

Because LUNA fails to give diverse players a voice to speak their experiences, the LUNA brand is exploiting the hardships of the USWNT to further legitimize their own product. On some photos between LUNA and USWNT players, there is a logo which reads, “Official Nutrition Bar for USWNT,” suggesting to others that if the best athletes in the world eat LUNA bars, so should they, while not giving the players decent feature stories to voice their real issues and experiences as members of the soccer federation. The campaign focuses on the benefit for the brand more than benefit for the female players or social movement. The SIN campaign is conforming while discussing the pay gap rather than standing out and forcing consumers to consider the difficult conversations. Sarah Banet- Weiser argues that while feminist ideologies are expressed, the expression is in a friendly and safe way because bringing up negative feelings

is no good for marketing, LUNA is keeping the campaign light and positive on purpose and show LUNA's lack of focus on the uncomfortable aspects that the feminist movement requires.

There were three other articles I studied and all created similar reactions. Even the information and resources presented lack controversy and a demanding framework. The campaign images show a diverse range of players but the campaign information is insufficient in diversity. Throughout the website there are certain sentences that highlight pay gap and race but nothing more. One paragraph dedicated to explaining the connection between LUNA and the TIME'S UP foundation has one sentence that says, "the current global pandemic has brought into focus the staggering inequalities for women in the workforce, especially for women of color," not continuing to expand on the issue. A feature story recapping a panel discussion relating to the SIN campaign had a few sentences about race and only one black female-athlete on the panel. A few statistics presented on the website featured race, "6 in 10 women have faced gender or racial discrimination or other obstacles to higher-paying jobs," illustrating that the obstacle can't be a combination of all race, gender and other. Another statistic "54 cents on average, the amount of Latinx women earn for every dollar paid to a man," ended there with no further focus. While these acts highlight the issue, they stop there. With the amount of diversity on the USWNT and illustrated within pictures on the LUNA site, no one was given a voice to specifically discuss the intersectionality and there was a lack of focus throughout the campaign to target race and the pay gap more in depth. This issue intertwined with my second argument against the campaign and is discussed more heavily in the next few paragraphs.

Lack of male involvement

Female empowerment and feminism illustrated throughout the LUNA campaign is restricted in multiple ways and is another example of how this campaign is detrimental to

continuing equality for all. This context involves not only the campaign itself, but also the brands under the Clif Bar and Company name. The campaign's tactics are aimed at middle class white-women *only* and create an exclusive form of feminism that impede racial and gender equality. As discussed in my literature review, there were and still are certain moments within the feminist movement that were not inclusive to all women: this campaign makes those same mistakes.

The separation of Clif Bar and LUNA Bar was intentional because the company wanted a brand that specifically focused on "championing women"- however this creates a separation between the two brands figuratively and literally. While LUNA and Clif both share a main website, there is no association to one another. This segregation may influence how consumers interpret the issues the separate brands represent. As previously discussed, LUNA received all the media attention regarding the SIN campaign but alienates male involvement and acknowledgement completely. LUNA is considered the side brand to the Clif bar and Company. Even the overall company name suggests that the main brand is Clif bar and has a masculine mentality. By LUNA being a side company to the main attraction, does their SIN campaign also follow suit? By creating a brand dedicated to women, which initially seems like something positive, it seems to "other" the female gender and separates what issues should be important to women versus what issues are important to men.

Throughout the campaign, there is no attention to male involvement to help the cause. The use of the pronouns "we" and "us" used throughout the SIN campaign suggest that LUNA is speaking from a female point-of-view and that the brand itself is female. While this initially seems like a branding tactic, it is furthered by little to no information or references for the male point-of-view or how men can get involved. As history has shown, it is imperative for social movements to have the perceived dominant voice involved because society takes seriously those

that have always been in power. We've seen it in the civil rights movement, where white individuals have joined the fight to help establish significance and understand the fact that people tend to listen to people that look like them.

There are a few instances within articles that bring up the topic of male involvement, but the SIN campaign denies men that opportunity by only supplying guidance resources for women and speaking entirely from the female perspective. Additionally, the campaign mentions men when focusing on the USWNT struggle and the LUNA donation, only to position men as the enemy and perpetuate a man as the standard for professional athletes and athletics. By LUNA donating the money that only equates to the bonuses the USMNT players receive, this illustrates that the athlete-male compensation level is the standard. While the women have won more trophies, brought in more revenue, earned higher television viewership, and have been considered the best female-team in the world for many years, they only receive as much money as they USMNT players receive, even though they haven't reached any of the same feats (Hess, 2019). This is harmful because it suggests that women need to work ten times harder and achieve ten times more just to be considered equal to men rather than creating their own standard, simply because they are the best, not because they are women. To further pit women and men against each other, the brother brand created their own female-athlete Clif bars.

While there is no connection between the two brands and the SIN campaign, I find that as a failure regarding company priorities because the Clif brand has their own bars dedicated to female-athletes. Usually, the Clif bar packaging has a white male figure rock-climbing as their brand avatar but recently, they celebrated a variety of female athletes by placing them on the packaging. This action has nothing to do with the SIN campaign, but I argue that these bars and packaging would catch my eye more than the SIN equality bars. The artistic effort around promoting these Clif Bar athletes is impressive and if I saw a black-female athlete on a tennis

court on a Clif bar, I would take a double look whereas the LUNA bar's aesthetic is not as head-turning. The marketing efforts of the Clif bars seem more thoughtful than that of the LUNABars, a discrepancy that mirrors that in professional sports. Throughout the semiotic analysis, the culture codes were shocking that demonstrated the lack of male involvement. When looking at the images and words used to create the campaign, I looked at culture codes to suggest how this campaign relates and creates further understanding to LUNA's consumers. However, before moving on to a new topic, I, first, want to discuss the deeper divide this campaign reinforces.

LUNA's limited feminism

LUNA reinforces their feminist agenda by creating this campaign and supporting the USWNT, however the marketing tools illustrate a restricted feminism that is only representative of the white-female community. Throughout the campaign the information represented seems to be tailored to a white-dominated audience. As I explained previously, while there are a few sentences related to WOC, most material and information is focused around a limited audience. In one instance, there is a sentence that reads, "We never got the memo that it's okay for us to make on average 20% less than men," suggesting that LUNA's perspective is not only female but white. While there is a recognition about how race and ethnicity affects the pay gap, it simply isn't enough from a brand whose mission is to champion women. Throughout the SIN campaign, there are images of the USWNT and their "range" of diversity. However, the diversity acknowledgement stops with the photos, within the three articles concentrating on the players, race as a main topic is nonexistent. In the article about the SIN panel, a question about race was highlighted and Cat Sadler (a previous news anchor who quit her job after learning she made significantly less than her male co-worker) says, "...And I feel like we can't have the conversation without talking about race," yet LUNA isn't talking race only acknowledging it is a

determinant. The images throughout the campaign represent a different mentality than the information presented and continues to reiterate how LUNA cares about the image of the brand more than about the actual cause they are speaking for.

LUNA chose to support and represent a team that already harbors media attention and has not always been as inclusive as the brand illustrates. Recently after winning her fourth NBA title, Sue Bird expressed her thoughts regarding the attention the USWNT received compared to that of the WNBA. Racial tensions within the United States over the past few years have been high, especially around athletes using their platforms to voice their own opinions on social justice. The WNBA has always been a leader in the fight for social justice while the USWNT (and USSF) haven't been as outspoken. Bird argues that the USWNT receives more media attention because of the demography of the team- pretty, white, and straight- while the demography of women's basketball is the complete opposite- tall, black and gay (Gittings & Riddell, 2020). While LUNA shows their support for the USWNT, there is no argument that without this campaign, the USWNT wouldn't still have received assistance in their stance. Bird is arguing that while the USWNT is the world's best female soccer team, that isn't the only reason they earn society's recognition. Most of the world's best female basketball players do not receive the same acknowledgement because they stray from white supremacist capitalist patriarchy's demands. Bird suggests, "...Women's soccer players generally are cute little White girls while WNBA players, we are all shapes and sizes ... a lot of Black, gay, tall women ... there is maybe an intimidation factor and people are quick to judge it and put it down," that may have factored into why LUNA picked the USWNT to partner with rather than a different female sports team (Gittings & Riddell, 2020). And just to be clear, the WNBA has been fighting for better treatment and equal pay for years, recently finalizing a new agreement.

While LUNA's feminism suggests they want to support all women of every race, this is

also contradicted by promoting a team that has had a notorious history of being predominantly white and under the USSF was banned from kneeling during the American National Anthem in 2017 until recently, 2020. Crystal Dunn made her thoughts clear about the treatment of players within the USWNT when her teammate Megan Rapinoe approached her about kneeling. In an article, Dunn expresses how grateful she was to have support from her teammate but illustrated her hesitation in kneeling, she explained that she had to stand because she was fearful for how she would be treated, as compared to Rapinoe, being a black female (Aviles, 2020). LUNA supporting a team that Dunn herself does not fully trust and support because of her minority status, only promotes such treatment and actions of the USSF and USWNT. Not only does LUNA not even acknowledge this history within the federation, they have no statement for their thoughts on racial equality. However, in June of 2020, the Clif bar and Company released their own press release about racial injustice illustrating their support but failed to specifically hold certain institutions responsible, or condemn police brutality. The press release was yet again, a friendly form of activism, not holding anyone responsible, but still supporting the BlackLives Matter movement- popular and ineffective. These are just a few examples of the narrow feminist perspective the SIN campaign represents and grows even deeper when looking at the culture codes needed for such marketing tools to be effective on LUNA's consumers.

Throughout the analysis, it was clear that the culture code LUNA was relying on was mainly related to women and specifically white-women. Culture codes of previous knowledge, point-of-view, and interests, all relate to how a campaign grabs the attention of its target audience. Culture codes create further meaning in relation to the campaign and suggests how someone may interpret and connect to the information being presented. Regarding the images and words that helped further explain the images, I argue that most of the material needed

background knowledge to be well understood and create a lasting impact on consumers.

For the images featuring members of the USWNT, consumers need the background knowledge of who the women are, what they do, what they represent and how that relates to what LUNA is trying to message. For people who do not know members of the USWNT, the images and advertisements are irrelevant and ineffective. Consumers then need the knowledge of gender equality issues, the current relationship between the USSF and USWNT, and an overall understanding of society attitudes to further connect the SIN campaign to a broader subject. I argue that the consumers who know most of this information are white and female due to females knowing and experiencing gender inequality and specifically white women making up most of the demographic for participation in women's soccer. The campaign relies on a certain knowledge that is not as perceptible to men and women of color. It builds meaning by relying on known knowledge and involving consumers who already understand rather than trying to reach a new audience and educating others. While campaigns need to continue to empower those doing the work and give them the recognition they deserve, without involving others who can be influential is a disservice.

Chapter 6

CONCLUSION

LUNA's SIN campaign is a great example of how a brand can associate itself with a social justice issue yet detach itself from the most inclusive and radical objectives of the movement through its actions and focus. The separation between the Clif bar brand and LUNA brand reiterates this ideology of "for men only" and "for women only," products. Without Clif bar's involvement or acknowledgement of the SIN campaign, it illustrates that men and Clif bar's male audience aren't important for the discussion and aren't included. LUNA's focus only on women demonstrates a neoliberal feminism, indicating that it is women's responsibility to fight and stop gender equality rather than changing the system that produces such inequity. The campaign urges female consumers to buy the equality bar and suggests that through their consumer habits issues will vanish. "Vote equal pay every day," and "preparation is key," are just a few of the subtle messages used to urge women that it is their responsibility for the unequal pay gap and not supporting LUNA is not supporting themselves. This feminism is further narrowed by mainly focusing on white women's issues rather than providing a wide range of information about all women. Through this focus the campaign erases certain experiences and reiterates Crenshaw's argument about intersectionality.

Studying the campaign shows how race adds another obstacle in the gender pay gap and that patriarchal structures are the culprit for discriminatory ideologies, but LUNA does not follow their own information by then actually *talking* about it. There is a stark lack of focus on race that mirrors the actions within feminist movement history as well as a lack of discussing what and how gender inequality has become embedded within American society. The LUNA brand mainly emphasizes pay inequality regarding gender equality without providing enough attention to the other dimensions encompassed in sexism. Focusing on the USWNT, LUNA highlights their

donation and their salary discrepancy, rarely acknowledging the other issues the players deal with that encompass gender inequality. In Megan Rapinoe's feature, she argues that the investment in women's soccer is not the same compared to men's soccer and argues, "without everything else being equal, we can't even get to the conversation about compensation," yet the payment and donation is all LUNA emphasizes. This acknowledgement focus on LUNA's actions and redirects the attention to their image rather than focusing on the movement or the female players. They also acknowledge that gender inequality is created by patriarchal structures but fail to deepen that conversation. It's not just about money or equal treatment within the workforce, it is also about autonomy of one's own body. The LUNA brand partnered with the TIME'S UP foundation regarding their recent research, *Time's up, Pay up initiative*, but fails to acknowledge why the organization was created in the first place- the problem of sexual harassment and assault. LUNA only provides a link to The TIME'S UP foundation website regarding their 2020 research and does not illustrate who or what the foundation is. Because of this, it suggests that LUNA is not willing to highlight sexual violence, another ugly aspect of patriarchal violence. LUNA's focus is about the equal pay gap but how it relates to the company and themselves, failing to talk about the equal pay gap without discussing *how* and *why* women have been perceived as less than currently and historically.

Overall, this campaign lacks an intersectional approach presenting and acknowledging information about the pay gap in professional soccer. The avoidance of including men in the conversation, women of color, and of the reality between the USSF and USWNT shows how the brand is keeping themselves friendly, likeable, and tailored to their specific audience to ultimately sell products and make money. For the Clif company, the pay gap issue is a means to that end.

To expand on this research and continue to be critical of feminist campaigns utilized by companies, it is important to continue to ask the tough questions and study the uncomfortable

truths of social justice movements. It can no longer just be about what companies say about social justice issues but *how* and *what* the companies do to illustrate and exemplify that support. My research comments on the problems of a large company that brands its products with a feminist movement.

While there is no right way to measure a good social justice campaign there is one example that I believe helps more than looking for profit. The Peloton brand did a good job in supporting the #BlackLivesMatter movement and not focusing their efforts on profit margins. In June of 2020, thousands of Americans marched in the streets to protest racist police brutality following the murders of George Floyd and Breonna Taylor. Peloton illustrated their support for the victims of the police brutality and clearly stated how the corporation felt about the situation. The statement released by the company CEO expressed their political views and opinions relating to the inequality Black communities in the United States have faced but also clearly stated Peloton's objectives and actions to *help* fight against the problem. Rather than a quick-fix solution, the organization committed to investing in five specific areas they felt are essential to fight racial injustice over the next four years including: investing \$30 million dollars in nonprofit organizations and becoming an anti-racist organization (Winick, 2020). Peloton's statement was one of the only supportive messages I've read by a corporation that uses the term anti-racism- which focuses more on not only not being racist but consciously working to help create systemic change. Instead of trying to profit and make a large campaign, the company is simply showing their support through actions, not marketing commercials.

Another reason I believe this is a great example of supporting a cause is because it isn't a campaign. Peloton didn't utilize the attention grabbing, profit-making tactics that make consumer support conditional. While along with this statement, Peloton created certain programs and exercise classes focused on the black audience and community, including the #BlackLivesMatterride, it was

specifically focused on giving their black employees the space to share their thoughts, opinions and experiences about racial inequality while creating an inclusive space for others. While this may have still returned a profit for the company, the company allowed their employees to discuss difficult and complex issues. Peloton also partnered with musical artist Beyoncé in November of 2020. The partnership was done to provide workout experiences inspired by one of Beyoncé's most recent concerts and albums, *Homecoming*, dedicated to celebrating historically black colleges and universities (HBCU) as well as African-American culture (Newman, 2020). The collaboration also provides the Peloton app to students at a variety of HBCUs and Peloton illustrated potential recruiting partnership with HBCU undergraduates (Newman, 2020). To show their support along with commitment actions, they most recently created a variety of classes for February 2021 dedicated to Black History Month. Classes featured Peloton's black instructors, black musical artists and provides a space to highlight and celebrate people of color. Peloton didn't make one-time campaign or statement to stay relevant but is consistently showing up.

Furthermore, I argue that consistency is another criterion to determine a company's interest or exploitation of social justice issues. Since LUNA's 2019 campaign, their support for the USWNT in their ongoing lawsuit has been disappointingly nonexistent. While the campaign itself offered a platform, and gave the players support during their courageous effort to stand against the USSF and during their participation in the 2019 WWC, since the initial lawsuit there has been little acknowledgement from LUNA. In May of 2020, a Judge ruled in favor of the USSF against the women's accusation of unequal pay and argued that the lawsuit could only continue if focused on work conditions between the men's and women's team (Madani, 2020). After that ruling the USWNT issued their own statement illustrating their unwavering efforts to continue to fight. There was no outward support from LUNA. In December of 2020, the USWNT and the USSF came to an agreement on working conditions but the players filed an appeal regarding the court's decision on

equal pay (Madani, 2020). There has been no support from the LUNA brand or Clif Bar & Company. I argue that LUNA's lack of support illustrates how the previous campaign and the collaboration with the USWNT was only done out of relevancy.

There are so many avenues to expand with this research. I was initially interested in studying how companies and their structure relate to the issues they support in the media. For example, a company releases a campaign dedicated to racial equality and one is interested in learning how those campaign morals are also reflected in their corporate structure/culture? Do they have a diverse workforce? Does the company focus on social aspects within the work environment ensuring all their workers feel safe and appreciated? How has the company dealt with racial issues in the past? These questions all look critically at the internal environment of a company that illustrates their support for diversity, but are they actually living up to those intentions they demonstrate within the media? As a result of my research, looking more critically at how to measure the success of a social justice campaign and specifically, how one can measure if a company uses a social issue appropriately would be the next step. Can ad campaigns do justice to a social justice movement? Can ad campaigns ethically strive to generate revenue and support social issues? Is corporate involvement the solution to social issues? Do we as society, benefit from corporate help? In addition, one can look even more closely at representation and how companies show a diverse range of individuals within their images but then lack that next step of focus on information for and about racial minorities. These topics are all just a small piece of essential research needed if the goals of ad campaigns and social justice movements are to truly support each other and promote change within the marketing environment.

Practitioners and those in marketing must be conscious when creating media materials and campaigns about social justices. It is not enough for campaigns to say they agree with equality because it is clear that all aspects that create a campaign (representation, images, words, or focus)

can refute that support. Being hyper-aware and critical of one's own work is essential to try and create campaigns that illustrate the reality of social issues. I also urge companies to be critical of those in charge of their marketing and campaign building departments- diversity in race, identity, religion, etc. can only help heighten awareness when creating such projects. To amateur and professional athletes, use your platform and voice however you see fit, regardless of what society says. Athletes have a unique platform and connection with those that follow and support them. As a professional athlete myself, it has been so interesting to see the ways in which gender determines treatment. At the football clubs I've been a part of there is much more focus, emphasis, and attention dedicated to the men's game than female game. While I have experienced sexism through comments or odds looks growing up playing sports, at the college and professional level it is overt-sexism. I don't make a comfortable wage doing the same amount of work, being at the club the same amount of hours, and training just as hard as some of my club's male-counterparts, the male players cost millions of dollars. This money not only supports their livelihood and families but also becomes the foundation of the club, where resources and emphasis sway to male players. This affects how I make money, how I live, how I can move and function within society. That is why this issue and racial equality are so important to me, along with how it interacts with marketing. If companies and brands are illustrating their support for any social justice issue, I hope they understand and truly want to take on that responsibility because it affects how people live, the health of the planet, and the rights humans receive- it is not about making money. Tackling social justice issues and wrong-doings requires the utmost consideration that companies must be aware of.

Students and scholars at college and university campuses continue to study these issues and bring attention to inequality, because someone is listening. When I was an undergraduate, I was interested in feminisms and inequalities. I learned mind-blowing and eye-opening facts, arguments,

findings that I had never heard before or even considered. My learning experience and education both in undergraduate and in graduate school, lead me to this research and my interests in this study, today. You may inspire others and even people you have no relation to. I think it is important to continue to not only say you support something but do something about it as well. Keep highlighting these inequalities and bringing them attention because the more we are aware and make others aware, the more we can continue to grow in learning the ways in which we can overcome such inequalities.

BIBLIOGRAPHY

About. (n.d.). Retrieved November 5, 2019, from <https://www.ussoccer.com/about>

Afghanistan women's national team sexual abuse: statement - FIFPRO World Players' Union.

FIFPRO. (2020, July 5). <https://fifpro.org/en/rights/afghanistan-women-s-national-team-sexual-abuse-statement>.

Åkestam, N, Rosengren, S, Dahlen, M. Advertising “like a girl”: Toward a better understanding of “femvertising” and its effects. *Psychol Mark.* 2017; 34: 795– 806. <https://doi-org.ezaccess.libraries.psu.edu/10.1002/mar.21023>

Ancheta, A., Peet, J., Abuyen, A., & Shifflett, B. (2019). View of Gender balance in ESPN and espnw content: *Journal of Kinesiology & Wellness*. Retrieved November 28, 2020, from <https://www.wskw.org/jkw/index.php/jkw/article/view/64/117>

Aviles, G. (2020, June 17). Crystal Dunn supported Megan Rapinoe kneeling, but was 'scared it'd look differently if a black girl' kneels. Retrieved December 01, 2020, from <https://www.nbcnews.com/pop-culture/pop-culture-news/crystal-dunn-supported-megan-rapinoe-kneeling-was-scared-it-d-n1231295>

Babbie, Earl R. *The Practice of Social Research*. 12th ed. Belmont, CA: Wadsworth Cengage, 2010; Muijs, Daniel. *Doing Quantitative Research in Education with SPSS*. 2nd edition. London: SAGE Publications, 2010.

Bachman, R. (2020, January 14). New WNBA Deal Will Bring Big Salary Increases. Retrieved October 28, 2020, from <https://www.wsj.com/articles/new-wnba-deal-will-bring-big-salary-increases-11579023759>

Bailey, M. (2020). *Between Two Worlds: Black Women and the Fight for Voting Rights (U.S. National Park Service)*. Retrieved January 21, 2021, from <https://www.nps.gov/articles/black-women-and-the-fight-for-voting-rights.htm>

Banet-Weiser, S. (2018). *Empowered popular feminism and popular misogyny*. Durham, NC: Duke University Press. Retrieved 2020.

Banks, N. (2019, February 19). Black women's labor market history reveals deep-seated race and gender discrimination. Retrieved January 23, 2021, from <https://www.epi.org/blog/black-womens-labor-market-history-reveals-deep-seated-race-and-gender-discrimination/>

Campbell, H. (2017). Superior play, unequal pay: U.s. women's soccer and the pursuit for pay equity. *University of San Francisco Law Review*, 51(3), 545-570.

Champlin, S., Sterbenk, Y., Windels, K., & Poteet, M. (2019). How brand-cause fit shapes real world advertising messages: A qualitative exploration of 'femvertising'. *International Journal of Advertising*, 38(8), 1240-1263. doi:10.1080/02650487.2019.1615294

Carroll, C. (2019, September 3). *Jamaica women say they won't play if they're not paid*. <https://www.si.com/soccer/2019/09/03/jamaican-womens-national-team-reggae-girlz-no-pay-no-play>.

Clif Bar Demographics and Consumer Insights. (n.d.). Retrieved December 10, 2020, from https://snapshot.numerator.com/brand/clif_bar

Cole, C. L., & Hribar, A. (1995). Celebrity Feminism: Nike Style Post-Fordism, Transcendence, and Consumer Power. *Sociology of Sport Journal*, 12(4), 347-369. doi:10.1123/ssj.12.4.347

Crenshaw, Kimberle () "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *University of Chicago Legal Forum*: Vol. 1989: Iss. 1, Article 8. Available at:

<http://chicagounbound.uchicago.edu/uclf/vol1989/iss1/8>

Crockett, D. (2008). Marketing blackness: How advertisers use race to sell product. *Journal of Consumer Culture*, 8(2), 245-268. doi:10.1177/1469540508090088

D'enbeau, S. (2010). Sex, Feminism, and Advertising: The Politics of Advertising Feminism in a Competitive Marketplace. *Journal of Communication Inquiry*, 35(1), 53-69.

doi:10.1177/0196859910385457

Denzin, N. K., & Lincoln, Y. S. (2005). *Introduction: The Discipline and Practice of Qualitative Research*. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (p. 1–32). Sage Publications Ltd.

Draper, K., & Das, A. (2020, March 12). 'Blatant Misogyny': U.S. Women Protest, and U.S. Soccer President Resigns. Retrieved June 16, 2020, from

<https://www.nytimes.com/2020/03/12/sports/soccer/uswnt-equal-pay.html>

Emmons, B., & Mocarski, R. (2014). She Poses, He Performs: A Visual Content Analysis of Male and Female Professional Athlete Facebook Profile Photos. *Visual Communication Quarterly*, 21(3), 125–137. [https://doi-](https://doi-org.ezaccess.libraries.psu.edu/10.1080/15551393.2014.893752)

[org.ezaccess.libraries.psu.edu/10.1080/15551393.2014.893752](https://doi-org.ezaccess.libraries.psu.edu/10.1080/15551393.2014.893752)

ESPN. (2020). Retrieved October 28, 2020, from <http://www.espn.com/nba/salaries>

Gajanan, M. (2020, February 21). USWNT Equal Pay Lawsuit: How They're Paid and Other Facts to Know. Retrieved November 29, 2020, from <https://time.com/5653250/uswnt-equal-pay-lawsuit/>

Gittings, P., & Riddell, D. (2020, October 18). WNBA superstar Sue Bird: 'Women's soccerplayers generally are cute little White girls'. Retrieved December 01, 2020, from <https://edition.cnn.com/2020/10/17/sport/sue-bird-megan-rapinoe-wnba-spt-intl/index.html>

Goldman, R., Heath, D., & Smith, S. L. (1991). Commodity feminism. *Critical Studies in Mass Communication*, 8(3), 333-351. doi:10.1080/15295039109366801

Grady, C. (2018, March 20). The waves of feminism, and why people keep fighting over them, explained. Retrieved January 21, 2021, from <https://www.vox.com/2018/3/20/16955588/feminism-waves-explained-first-second-third-fourth#:~:text=The%20first%20wave%3A%201848%20to,first%20feminist%20thinkers%20in%20history.>

Harley, S. (2019). African American Women and the Nineteenth Amendment (U.S. National Park Service). Retrieved January 21, 2021, from <https://www.nps.gov/articles/african-american-women-and-the-nineteenth-amendment.htm>

Hess, A. J. (2019, July 10). US viewership of the 2019 Women's World Cup final was 22% higher than the 2018 men's final. Retrieved December 11, 2020, from <https://www.cnbc.com/2019/07/10/us-viewership-of-the-womens-world-cup-final-was-higher-than-the-mens.html>

Kapoor, D., & Munjal, A. (2017). Self-consciousness and emotions driving femvertising: A path analysis of women's attitude towards femvertising, forwarding intention and purchase intention. *Journal of Marketing Communications*, 25(2), 137-157. doi:10.1080/13527266.2017.1338611

Lachover, E., & Brandes, S. B. (2009). A Beautiful Campaign? *Feminist Media Studies*, 9(3), 301-316. doi:10.1080/14680770903068266

Liang, E. (2011, October 01). The Media's Sexualization of Female Athletes: A Bad Call for the Modern Game. Retrieved October 28, 2020, from <http://www.inquiriesjournal.com/articles/587/the-medias-sexualization-of-female-athletes-a-bad-call-for-the-modern-game>

Lobpries, J., Bennett, G., & Brison, N. (2018). How I perform is not enough: Exploring branding barriers faced by elite female athletes. *Sport Marketing Quarterly*, 27(1), 5-17. Retrieved from <http://ezaccess.libraries.psu.edu/login?url=https://www-proquest-com.ezaccess.libraries.psu.edu/docview/2049663802?accountid=13158>

Lorge, B. (1978, April 23). WTA Can't Forget What Made It Big. Retrieved January 21, 2021, from <https://www.washingtonpost.com/archive/sports/1978/04/23/wta-cant-forget-what-made-it-big/ffb205de-8e59-4701-8f2c-77f46244a11a/> ???

LUNA Bar: Someday Is Now. (n.d.). Retrieved November 5, 2019, from CLIF website: <https://www.clifbar.com/someday-is-now>

Maclaran, P. (2012). Marketing and feminism in historic perspective. *Journal of Historical Research in Marketing*, 4(3), 462-469. doi: <http://dx.doi.org.ezaccess.libraries.psu.edu/10.1108/17557501211252998>

Madani, D. (2020, December 2). *U.S. Soccer reaches settlement with World Cup women's team on work conditions - but not pay*. NBCNews.com. <https://www.nbcnews.com/news/sports/u-s-soccer-reaches-settlement-world-cup-women-s-team-n1249603>.

Martin, J. (2020, May 09). USWNT players ask for appeal and trial delay in equal pay lawsuit.

Retrieved June 16, 2020, from <https://www.cnn.com/2020/05/08/football/uswnt-equal-pay-lawsuit-appeal-spt-intl/index.html>

Murphy, M. (2020, September 23). Original 9 trailblazers stood for tennis equality in 1970.

Retrieved January 21, 2021, from <https://apnews.com/article/new-york-billie-jean-king-virginia-us-open-tennis-championships-wimbledon-ec4f2a1684a5efd286cbfb31a7611764>

Murray, D. P. (2013). Branding “Real” Social Change in Dove's Campaign for Real Beauty.

Feminist Media Studies, 13(1), 83-101. doi:10.1080/14680777.2011.647963

Newman, M. (2020, November 20). *Beyoncé Teams With Peloton for Multi-Year Partnership*

Benefiting Historically Black Colleges & Universities. Billboard.

<https://www.billboard.com/articles/columns/pop/9481127/beyonce-peloton-partnership-hbcu-homecoming>.

PLAINTIFFS’ COLLECTIVE ACTION COMPLAINT FOR VIOLATIONS OF THE EQUAL PAY ACT AND CLASS ACTION COMPLAINT FOR VIOLATIONS OF TITLE VII OF THE CIVIL RIGHTS ACT OF 1964 (United States District Court Central District of California Western Division March 8, 2019)

Plante, S. G. (2014, December 2). The Stereotype-Driven Business of Selling Nutrition Bars to

Women. Retrieved December 15, 2019, from Racked website:

<https://www.racked.com/2014/12/2/7566345/energy-bars-for-women-luna-thinkthin>

RHS High Times. (2020, June 17). NBA vs. WNBA Salaries. Retrieved October 28, 2020, from

<http://www.rhshightimes.com/nba-vs-wnba-salaries>

Roth, B. (2003). Second Wave Black Feminism in the African Diaspora: News from New Scholarship. *Agenda: Empowering Women for Gender Equity*, (58), 46-58. Retrieved January 15, 2021, from <http://www.jstor.org/stable/4548095>

She Media. (2020, January). Femvertising Awards. Retrieved October 28, 2020, from <https://www.femvertisingawards.com/>

Silverman, R. E. (2017). Empowertise me! Understanding marketplace feminism through deconstructing advertisements. *Communication Teacher*, 32(1), 48-53.
doi:10.1080/17404622.2017.1372612

Stern, B. B. (1992). Feminist Literary Theory and Advertising Research: A New “Reading” of the Text and the Consumer. *Journal of Current Issues & Research in Advertising*, 14(1), 9-21. doi:10.1080/10641734.1992.10504976

Stokes, J. C. (2003). *How to do media & cultural studies*. Thousand Oaks, CA: SAGE.

The Journey of CLIF Bar & Company. (n.d.). Retrieved July 15, 2020, from <https://www.clifbar.com/who-we-are/our-journey>

Time's Up, Pay Up. (2020, October 13). Retrieved October 28, 2020, from <https://timesupfoundation.org/work/times-up-pay-up/>

Title IX and the Rise of Female Athletes in America. (2016, September 2). Retrieved January 23, 2021, from <https://www.womenssportsfoundation.org/education/title-ix-and-the-rise-of-female-athletes-in-america/>

Van Tillburg, M., Lieven, T., Herrmann, A., & Townsend, C. (2015, March 20). *Beyond “Pink It and Shrink It” Perceived Product Gender, Aesthetics, and Product Evaluation*. Retrieved December 09, 2020, from

<https://onlinelibrary-wiley-com.ezaccess.libraries.psu.edu/doi/full/10.1002/mar.20789#>.

Williams, W. (2020, October 22). Wage Gaps by Race. Retrieved November 07, 2020, from

<https://www.investopedia.com/wage-gaps-by-race-5073258>

Windels, K., Champlin, S., Shelton, S., Sterbenk, Y., & Poteet, M. (2019). Selling Feminism:

How Female Empowerment Campaigns Employ Postfeminist Discourses. *Journal of Advertising*, 49(1), 18-33. doi:10.1080/00913367.2019.1681035

Winick, K. (2020, June 23). *A Message from our Cofounder and CEO John Foley: The*

Peloton Pledge. The Output. <https://blog.onepeloton.com/peloton-pledge/>.

Wrack, S. (2018, November 30). *Fifa examining claims of sexual and physical abuse on*

Afghanistan women's team. The Guardian.

<https://www.theguardian.com/football/2018/nov/30/fifa-examining-claims-sexual-physical-abuse-afghanistan-womens-team>.

Yellen, J. L. (2020, May 09). The history of women's work and wages and how it has created

success for us all. Retrieved November 07, 2020, from

<https://www.brookings.edu/essay/the-history-of-womens-work-and-wages-and-how-it-has-created-success-for-us-all/>

Zeisler, A. (2016). *We were Feminists Once: From Riot Grrrl to CoverGirl, the Buying and*

Selling of a Political Movement. New York, NY: BBS, Public Affairs.