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Brand Trust in the Sore Istri dari Masa Depan and HMNS Campaign

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Abstract

The rise of film brand collaborations in Indonesia offers insights into the use of cinematic narratives as strategic communication tools in digital marketing. A notable example is the partnership between the film Sore Istri dari Masa Depan and fragrance brand HMNS, which attracted over three million viewers and sold 8,000 limited edition fragrance units shortly after its July 2025 launch. While traditional neuromarketing studies often relied on expensive biometric tools, this research utilized a psychometric approach to explore narrative transportation and emotional response as predictors of brand trust. This study addressed three key research questions, namely the influence of narrative transportation on brand trust, the influence of emotional response on brand trust, and the mediating role of emotional response in the relationship between narrative transportation and brand trust. A quantitative survey method collected data through an online questionnaire using purposive sampling, targeting 200 respondents who had watched the film and were exposed to the HMNS and Sore digital campaign. The findings are anticipated to enhance literature on neuromarketing, strategic communication, and digital branding by illustrating that psychometric instruments can effectively operationalize neuromarketing constructs without biometric tools, offering valuable insights for communication professionals on how emotionally engaging cinematic narratives foster brand trust in digital discourse.

Keywords: *Brand Trust, Digital Communication, Emotional Response, Narrative Transportation, Neuromarketing.*

INTRODUCTION

The rapid growth of digital platforms has fundamentally changed the way brands communicate with their audiences. In Indonesia, the creative industry is witnessing a growing trend of film-brand collaborations, where commercial brands integrate their identities into cinematic narratives as a form of strategic communication. This approach goes beyond conventional advertising by embedding brand messages in emotionally rich storytelling, leveraging the affective power of film to shape audience perceptions and behaviors in the digital space.

A concrete example of this phenomenon is the collaboration between the Indonesian film *Sore: Istri dari Masa Depan* and local perfume brand HMNS, launched in July 2025. The film attracted over three million viewers, making it one of the most-watched Indonesian productions during its release period. Building on this cultural momentum,

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HMNS launched a limited-edition perfume line inspired by the film, consisting of two variants, Zena and Eterna, which sold out within days of launch, with total sales reaching approximately 8,000 units. This rapid commercial success indicates that the emotional resonance generated by the film translated directly into consumer trust and engagement with the brand associated with it, making it a significant case study in digital brand communications.

From a communication science perspective, this phenomenon raises important questions about the psychological mechanisms underlying these results. Narrative transportation theory, developed by Green and Brock, states that individuals who are deeply absorbed in a narrative experience decreased counterargument and increased alignment with the attitudes and beliefs embedded in the story [1]. When applied to film-brand collaborations, narrative transportation can serve as a key driver of positive brand perception, operating through emotional pathways rather than rational persuasion. This aligns with the broader field of neuromarketing, which examines how emotional and subconscious processes influence consumer decision-making and the formation of brand trust [2], [3].

However, most existing neuromarketing studies rely on expensive biometric instruments such as electroencephalography (EEG), functional magnetic resonance imaging (fMRI), and eye-tracking technology. While these tools offer neurophysiological precision, their high cost and technical complexity limit their accessibility to researchers, particularly in developing countries [4]. Studies have shown that psychophysiological variables such as GSR, eye-tracking, and facial expressions can reveal the cognitive and affective mechanisms underlying consumer behavior toward perfume products, but these approaches require specialized laboratories that are not easily accessible. A number of studies have begun to explore psychometric alternatives, arguing that validated self-report scales can effectively operationalize neuromarketing constructs such as emotional response and narrative engagement without the need for biometric equipment [2], [5].

Previous research has established that film editing techniques, particularly dialectical montage, construct layered meanings that engage audiences on both cognitive and emotional levels [6]. Building on this foundation, this study examines how the narrative mechanism embedded in the film *Sore: Istri dari Masa Depan* is translated into measurable emotional responses and subsequently shapes brand trust toward HMNS. By positioning emotional response as a mediating variable between narrative transportation and brand trust, this study proposes a sequential psychological model that reflects the data-driven and evidence-based approach to strategic communication advocated in contemporary digital communication literature [7].

This study formulated three research questions. First, how much influence does narrative transportation in the film *Sore: Istri dari Masa Depan* have on HMNS brand trust? Second, how much influence does emotional response have on HMNS brand trust? Third, does emotional response mediate the relationship between narrative transportation and brand trust? A quantitative survey method was used, with psychometric instruments distributed through online questionnaires to 150 to 200 respondents who had watched the film and were exposed to the HMNS x Sore: Istri dari Masa Depan digital communication campaign.

The findings of this study are expected to contribute to the literature on neuromarketing, strategic communication, and digital brand communication, while providing practical insights for communication professionals and brand strategists on how

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cinematic narratives rich in emotional resonance can build brand trust in digitally mediated public discourse.

METHOD

This research uses a quantitative explanatory approach with a survey method. The quantitative approach was chosen because this study aims to measure the magnitude of the influence between variables and statistically test the mediation hypothesis. The explanatory nature of the study was chosen because the study goes beyond simply describing a phenomenon, but rather explains the causal relationship between narrative transportation, emotional response, and brand trust in the context of the HMNS x Sore: Istri dari Masa Depan digital campaign.

The population in this study comprised all individuals who had watched the film *Sore: Istri dari Masa Depan* and were aware of or had been exposed to the HMNS x Sore: Istri dari Masa Depan perfume collaboration campaign on digital platforms. Given the lack of definitive data on the population size meeting both criteria, the sample size was determined based on the recommendation of a minimum of 50 + 8m respondents for multiple regression analysis, where m is the number of predictor variables [8]. With two predictor variables in this study, the minimum sample size required was 66 respondents. The sampling technique used was purposive sampling with two inclusion criteria. First, respondents had watched the film *Sore: Istri dari Masa Depan* in its entirety or most of it. Second, respondents were aware of and/or had been exposed to the HMNS x Sore perfume collaboration campaign on digital platforms. The questionnaire was distributed via Google Forms with an automated screening mechanism, where respondents who did not meet one or both of these criteria were automatically directed to the closing page and their data were excluded from the analysis.

Of the 83 individuals who completed the questionnaire, 9 respondents did not meet the inclusion criteria because they had not watched the film or were not aware of the HMNS x Sore: Istri dari Masa Depan campaign, resulting in 74 valid respondents. After further data screening, 73 respondents were retained for the final analysis. This number exceeds the minimum threshold outlined above [8], and the sample was therefore considered adequate for hypothesis testing in this study.

Primary data were collected through an online questionnaire distributed via Google Forms from July to August 2026. The questionnaire link was distributed through various digital platforms, including Instagram, TikTok, Twitter/X, and YouTube, targeting the Indonesian film-going community and followers of HMNS x Sore-related content. The questionnaire consisted of four sections: section A containing screening questions and demographic data, section B measuring narrative transportation (X1), section C measuring emotional response (X2), and section D measuring brand trust (Y).

The research instrument used a 5-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). All statement items were developed based on adaptations of scales validated in previous literature and adapted to the context of the HMNS x Sore digital campaign.

The **Narrative Transportation (X1)** variable was measured using 10 items adapted from the Transportation Scale of Green and Brock, covering the dimensions of cognitive absorption, emotional engagement, mental imagery, and story-reality connection [1]. Example items included “When watching the film *Sore: Istri dari Masa Depan*, I felt really carried away into the story” (NT1) and “I felt emotional while following the

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storyline of the film *Sore: Istri dari Masa Depan*" (NT3).

The **Emotional Response (X2)** variable was measured using 10 items adapted from established emotion and entrepreneurial marketing scales, covering the dimensions of valence, arousal, nostalgia, emotional contagion, and sensory-emotional linkage [9], [10].

Example items included "The HMNS x Sore campaign evokes warm and positive feelings in me" (ER1) and "The HMNS x Sore campaign creates an emotional experience that is different from ordinary advertising" (ER9).

The **Brand Trust (Y)** variable was measured using 10 items adapted from established brand trust and brand equity scales, covering the dimensions of brand reliability, brand intentions, brand authenticity, and brand credibility [11], [12]. Example items included "I believe that HMNS is a quality local brand" (BT1) and "Collaboration with the film *Sore: Istri dari Masa Depan* makes HMNS feel more authentic as a local brand" (BT8).

Data analysis was conducted in several stages. First, the validity test used Pearson Product Moment correlation, with the criterion of valid items if the calculated r value is greater than the table r value at a significance level of 5 percent. Second, the reliability test used Cronbach's Alpha, with the criterion of reliability if the coefficient value is greater than 0.70. Third, the classical assumption test included the normality test using the Kolmogorov-Smirnov test and the linearity test.

To answer the first and second research questions, simple linear regression analysis was used to measure the influence of narrative transportation on brand trust and emotional response on brand trust. To answer the third research question, concerning the mediating role of emotional response, mediation was tested using the causal-steps approach together with the Sobel test, a method appropriate for a sample of this size [13]. All statistical analyses were performed using SPSS version 25 software.

Based on the demographic data collected, the majority of respondents were in the 25 to 30 age group (42.5 percent), followed by the 18 to 24 age group (31.5 percent), 31 to 35 years old (15.1 percent), and above 35 years old (11.0 percent). The main digital platforms used by respondents to follow the Sore and HMNS film content were Instagram and TikTok, reflecting the characteristics of the brand-collaboration film audience who are active in the visual social media ecosystem. Most respondents were aware of the HMNS x Sore campaign but had not yet purchased the product, with only a small portion having purchased the collaborative perfume.

RESULTS AND DISCUSSION

Before the main analysis was carried out, all research instruments were tested for reliability using Cronbach's Alpha. The test results show that the three variables have coefficient values that exceed the reliability threshold of 0.70, as shown in Table 1.

Table 1. Reliability Test Results

Variables	Number of Items	Cronbach Alpha	Information
Narrative Transportation (X1)	10	0.877	Reliable
Emotional Response (X2)	10	0.947	Reliable
Brand Trust (Y)	10	0.943	Reliable

(source: author's analysis, 2026)

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The Cronbach's Alpha values for the three variables fall in the good-to-very-good category, indicating that the research instrument has high internal consistency and is suitable for use in hypothesis testing.

Descriptive statistical analysis was conducted to describe the characteristics of the data from 73 valid respondents who met all purposive sampling criteria. The results of the analysis are presented in Table 2.

Table 2. Descriptive Statistics of Research Variables

Variables	N	Mean	SD	Min	Max
Narrative Transportation (X1)	73	3.821	0.593	2.60	5.00
Emotional Response (X2)	73	3.510	0.783	1.30	5.00
Brand Trust (Y)	73	3.900	0.636	2.20	5.00

(source: author's analysis, 2026)

The mean narrative transportation score of 3.821 indicates that respondents generally experienced a high level of narrative involvement while watching the film *Sore: Istri dari Masa Depan*. The item with the highest mean score was NT3 (M=4.233), which stated that respondents felt emotional while following the storyline, followed by NT7 (M=4.192), which reflected curiosity about the ending of the story. Conversely, item NT6 obtained the lowest mean (M=3.110), which was related to the closeness of the film's story to the respondents' real lives, indicating that although the film succeeded in evoking emotions, the reality of the story was not always felt personally close.

The mean emotional response value of 3.510 indicates a moderate-to-high level of emotional response to the HMNS x Sore campaign. The highest item is ER7 (M=3.795), which measures respondents' admiration for how HMNS integrates film narratives into perfume products, and ER3 (M=3.699), which reflects feelings of joy and enthusiasm when viewing collaborative content on social media. The relatively larger standard deviation compared to other variables (SD=0.783) indicates greater variation in emotional responses among respondents.

The mean brand trust value of 3.900 reflects a high level of trust in the HMNS brand among respondents. The highest item was BT1 (M=4.205), which stated respondents' belief that HMNS is a quality local brand, followed by BT8 (M=4.014), which indicated that the collaboration with the film Sore made HMNS feel more authentic as a local Indonesian brand.

The first hypothesis was tested using simple linear regression analysis with narrative transportation as the predictor variable and brand trust as the criterion variable. The results of the analysis are presented in Table 3.

Table 3. Regression Results: Narrative Transportation → Brand Trust

	B	t	R^2	F
Constant	2.443	–	–	–
Narrative Transportation (X1)	0.381	3.205	0.126	10.274

(source: author's analysis, 2026)

The analysis results show that narrative transportation has a positive and significant effect on brand trust (B=0.381; t=3.205; R^2=0.126). The R^2 value of 0.126 indicates that narrative transportation independently explains 12.6 percent of the variance in brand trust.

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Although this direct effect is classified as weak to moderate, its significance is confirmed.

This finding aligns with Green and Brock's proposition that individuals who experience high narrative transportation tend to have fewer counterarguments and greater

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acceptance of the messages contained in the narrative, including the brand messages integrated within it [1]. In the context of the film *Sore: Istri dari Masa Depan*, viewers who felt cognitively and emotionally transported into the story tended to show more positive acceptance of the HMNS brand associated with the narrative. This finding is also consistent with evidence that narrative transportation on digital platforms encourages positive consumer attitudes toward brands involved in narrative campaigns [14].

The relatively small direct-effect value (12.6 percent) indicates that the relationship between narrative transportation and brand trust is likely not direct, but rather mediated by other variables. This possibility is further tested in the third hypothesis.

The second hypothesis was tested using simple linear regression analysis with emotional response as the predictor variable and brand trust as the criterion variable. The results of the analysis are presented in Table 4.

Table 4. Regression Results: Emotional Response → Brand Trust

	B	t	R^2	F
Constant	1.666	–	–	–
Emotional Response (X2)	0.636	10.635	0.614	113.107

(source: author's analysis, 2026)

The analysis results show that emotional response has a positive and highly significant effect on brand trust (B=0.636; t=10.635; R^2=0.614). The R^2 value of 0.614 indicates that emotional response can independently explain 61.4 percent of the variance in brand trust, which is a very substantial value. The Pearson correlation between the two variables also shows a strong relationship (r=0.784).

This finding represents the most robust result in this study and carries significant theoretical implications. It confirms the argument that emotion serves as a key predictor in the marketing process, including the formation of brand trust [15]. In the context of the HMNS x Sore campaign, respondents who experienced positive emotional responses in the form of warmth, enthusiasm, nostalgia, and admiration for the digital campaign demonstrated significantly higher levels of trust in the HMNS brand.

This finding is also consistent with evidence that emotional marketing can build a strong emotional connection between consumers and brands, creating attachments that ultimately drive trust and loyalty [5]. From a neuromarketing perspective, these results confirm that the process of forming brand trust is essentially emotional and not solely rational, as consumer decisions are heavily influenced by affective processes that are often unconscious [2].

The third hypothesis test examined whether emotional response mediates the relationship between narrative transportation and brand trust. The analysis was conducted using the causal-steps approach together with the Sobel test [13]. The results of the path analysis are presented in Table 5.

Table 5. Results of Mediation Analysis

Path	B	t	R^2	Information
Path a: NT → ER	0.476	3.256	0.130	Significant
Path b: ER → BT	0.636	10.635	0.614	Significant
Path c (total): NT → BT	0.381	3.205	0.126	Significant

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Path c' (direct): NT → BT | ER	0.090	1.063	–	Not significant
Indirect effect (a×b)	0.303	–	–	–
Sobel Z	3.113	–	–	Significant
Full model R^2	–	–	0.620	–

(source: author's analysis, 2026)

The analysis results show a clear and systematic mediation pattern. First, narrative transportation has a significant effect on emotional response (path a: B=0.476; t=3.256), confirming that a strong film narrative is able to evoke an emotional response in the audience. Second, emotional response has a very significant effect on brand trust (path b: B=0.636; t=10.635). Third, after emotional response is entered as a control, the direct effect of narrative transportation on brand trust becomes insignificant (path c': B=0.090; t=1.063).

The indirect effect of narrative transportation on brand trust through emotional response was 0.303 (0.476 × 0.636), and the Sobel test confirmed the significance of this mediation (Z=3.113; $p<0.05$). Since the direct effect became insignificant while the indirect effect remained significant, it can be concluded that there was full mediation. The full model with both predictors explains 62.0 percent of the variance in brand trust.

This full-mediation finding has important theoretical implications. It suggests that narrative transportation does not directly shape brand trust, but rather operates through an emotional pathway. The narrative of the film *Sore: Istri dari Masa Depan* first evokes an emotional response in the audience, and this emotional response then actively shapes trust in the HMNS brand. This finding aligns with the neuromarketing perspective, which emphasizes the central role of affective processes in the formation of consumer trust [3].

This full-mediation pattern also strengthens the argument that effective film-brand collaborations cannot rely solely on narrative power. Far more crucial is how deeply the narrative can engage the audience's emotional dimension. This finding is consistent with evidence that the dialectical montage technique in film works through the psychological processes of the audience, not just the delivery of visual information [6]. In a broader context, emotional attachment has also been shown to be a key mechanism connecting digital content with consumer loyalty, which in this study plays a similar role in connecting narrative transportation with brand trust [7].

CONCLUSION

This study set out to examine how narrative transportation and emotional response shape brand trust within the HMNS x Sore: Istri dari Masa Depan digital campaign. Taken together, the results indicate that narrative engagement with a film does not translate into brand trust on its own; rather, it operates through the emotional experience that the narrative evokes in the audience. This full-mediation pattern positions emotional response as the decisive psychological link between cinematic storytelling and consumer trust in a tie-in brand.

Theoretically, this study contributes to the literature on neuromarketing, strategic communication, and digital brand communication in three ways. First, it demonstrates that neuromarketing constructs such as narrative transportation and emotional response can be operationalized reliably through validated psychometric instruments, offering a low-cost and accessible alternative to biometric tools such as EEG or fMRI for

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researchers in developing countries [2], [5]. Second, it extends narrative transportation theory by showing that, in the context of brand communication, the mechanism linking narrative engagement to persuasion outcomes is not direct but is channeled entirely through emotional response, adding a mediating pathway to a framework originally proposed for belief change [1]. Third, it bridges film studies and marketing communication by connecting Eisenstein's dialectical montage concept with narrative transportation and neuromarketing, showing that cinematic narrative techniques historically studied within film art have direct relevance to brand trust formation in the digital era [6].

These findings also carry practical implications for communication professionals, brand strategists, and creative industry players in Indonesia. Film-brand collaborations should not be designed around a film's popularity or reach alone; brand strategists need to actively design digital campaigns that deepen the audience's emotional connection to the narrative rather than simply capitalizing on virality. For local brands such as HMNS, collaborating with national cinematic works that resonate emotionally with local audiences is an effective strategy for building both functional trust and brand authenticity, and creative execution that visibly integrates the film narrative into the product itself appears especially important for generating that emotional response.

This study is subject to several limitations that open avenues for future research. The sample size, while meeting the minimum threshold for regression analysis [8], remains modest for a more robust mediation model, and future studies would benefit from larger samples that permit Structural Equation Modeling. Reliance on a self-report survey also leaves the findings susceptible to social desirability bias; combining psychometric measures with more objective techniques would strengthen validity. Because the design is cross-sectional, it cannot capture how brand trust evolves over time, so longitudinal designs are recommended to examine the persistence of narrative transportation's influence. Finally, since the study is limited to a single film-brand collaboration, future research should test the same model across other film-brand collaborations, and could extend it by examining moderating variables such as film-genre involvement, frequency of digital content consumption, and prior brand identity, as well as additional neuromarketing constructs such as sensory appeal and memory encoding.

DECLARATION OF GENERATIVE AI

During the preparation of this work, the author used Claude to support brainstorming and the development of ideas related to the research topic and manuscript structure. After using this tool/service, the author reviewed and edited the content as needed and takes full responsibility for the content of the publication.

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