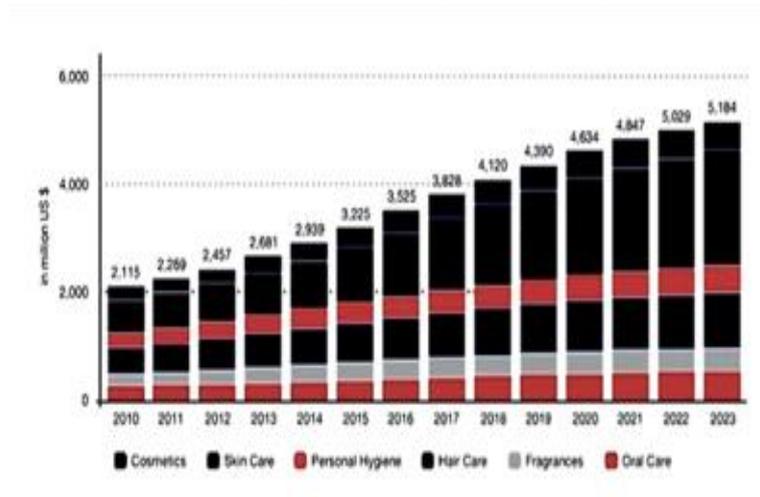


CHAPTER I

INTRODUCTION

1.1. Background of the Study

Nowadays, women are very particular about how they appear on special occasions such as Valentine's Day, birthdays, gatherings, weddings, anniversaries, etc. Haircare products have grown from a desire to a necessity for women who want to look attractive. Most women can only function by using haircare that makes their hair look how they (Saputri et al., 2020). One of the industries in Indonesia that is expanding most rapidly is the haircare sector, which has been rising steadily over the past several years. According to Cekindo, this percentage is anticipated to rise until 2023.



. **Figure 1.1.** Indonesia's Beauty Industry Increasing Worth

(Cekindo. com,2023)

The graph suggests a significant increase in people using personal hygiene products in Indonesia between 2010 and 2023. While there are year-to-year fluctuations, the overall trend is

positive. It shows that the number of people using personal hygiene products in 2010 was around 3.2 million; in 2023, this number grew to almost 5 million. This trend aligns with the government's goal of increasing the cosmetics industry, focusing on expanding the variety of cosmetic and personal care products as stated by the Director General of Chemical, Pharmaceutical and Textile Industries, Indonesian Ministry of Industry, Muhammad Khayam (Rahmanita,2020)

The hair care industry is grappling with market saturation, characterized by a constantly proliferating array of product options Achim Berg et al. (2023). The market in Indonesia is highly competitive, with local and international brands vying for market share. It pushes brands to differentiate themselves through unique product offerings, effective marketing strategies, and a deep understanding of consumer preferences (Roggeveen et al., 2021).As is the case globally, more and more Indonesian consumers are learning how to take care of their hair with online tutorials and the help of influencers, as shown by the noted surge in Google searches for beauty activities throughout 2022 (Annur, 2019). This has undeniably empowered consumers, transforming them from passive recipients of marketing messages into discerning and critical decision-makers (Acar & Puntoni ,2016)

No longer content with generic offerings, contemporary consumers actively seek products that resonate with their needs and align with their perceptions of value. Brand strength is paramount in this highly competitive environment (Sidik et al., 2018). A brand that cultivates a robust and enduring presence within the marketplace, fostering heightened consumer awareness and encouraging consistent product utilization, establishes a significant competitive advantage. Advertising is a potent instrument for reaching this empowered consumer base (Surabhi Jain et al., 2023).Companies can cultivate a deeper connection with consumers that transcends mere product specifications by strategically deploying well-crafted narratives and meticulously

exposing brand values. By effectively leveraging this powerful tool, hair care companies can secure a coveted position within the ever-evolving landscape of essential consumer goods.

In the highly interconnected digital era, there is no doubt that brands have leveraged the power of social media as an effective advertising platform (Wei et al., 2023). Engaging and well-targeted ads can deliver immediate benefits such as increased sales and heightened brand recognition. As William Bernbach, co-founder of Doyle Dane Bernbach, famously stated, "Advertising is the most powerful tool you have to build for your brand" (Maynard, 2016). Innovation, creativity, and adaptability are essential for brands to survive in this environment, and effective advertising plays a vital role in achieving those qualities. In today's marketing landscape, celebrity endorsement has become a widely adopted strategy to maximize advertising effectiveness (Patricia & Rodhiah, 2021). A celebrity endorser is a well-known public figure who leverages their positive reputation to promote a consumer product through advertising appearances (McCracken, 1986). Advertisers featuring celebrities as endorsers are more effective than those using non-celebrity endorsers (Paul & Bhakar, 2017).

Celebrity endorsers significantly impact a brand due to their role in television, film, sport, music, and social media, influencing society and popular culture Schimmelpfennig & Hunt (2019). They can capture consumer attention and build brand identification, leading to increased sales and a competitive edge Kaur et al. (2023). Their influence extends to their followers, as consumers' growing fascination with celebrities translates into a willingness to be swayed by their recommendations. Their appeal could lead consumers to pay full attention and spend more time viewing an advertisement (Ferguson & Mohan, 2020). However, achieving a successful celebrity endorsement is crucial in ensuring a good fit between the celebrity and the product. The

congruence between the celebrity's image, expertise, or attractiveness and the product's qualities plays a significant role in advertising effectiveness (Amos Adedeji, 2021).

Choosing the wrong celebrity can be detrimental, potentially damaging brand reputation and leading to distrust and a lack of credibility (Mallett, 2020). Furthermore, commercial advertising often reinforces gender stereotypes, particularly when it comes to products associated with beauty, masculinity, and femininity (Grau & Zotos, 2016). Men and women are frequently portrayed engaging in distinct activities within advertisements, with women often occupying the central role within the ad narrative (Gaol, 2016). In some cases, these advertisements can even promote unhealthy or unfair gender stereotypes, potentially conveying inappropriate or discriminatory messages that alienate specific audience segments (Meyer et al., 2022). Additionally, studies explored several factors related to the impact of using celebrities as product endorsers, such as the gender of the celebrity and the gender of the target audience member, which might affect consumer response towards the ad (Klaus & Bailey, 2008).

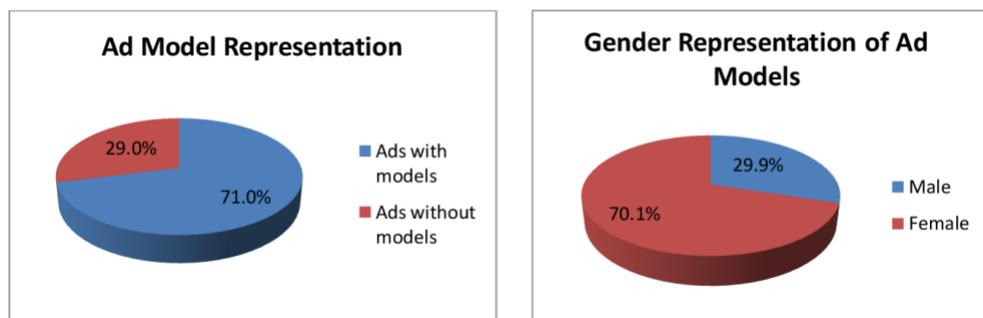


Figure 1.2. Gender Representation of Advertisement Models

(Carson, 2011)

A content analysis of advertising by Penn State University exposed a significant gender gap: while models were used in 42% of advertisements, a staggering 70.1% of those models were

female. This suggests a clear preference for female models in advertising. This trend might stem from the belief that human faces, particularly women's, can evoke desired emotions and attract attention more effectively (Armstrong & Bedell, 2008). It also aligns with the broader media landscape, where female models are increasingly featured in advertisements, often selling products with no direct connection to them (Kordrostami & Lacznik, 2022). This overrepresentation of women in advertising has led some to argue that a problematic association exists between mass media and women. They suggest that women are often depicted through stereotypes and used as a tool to promote products, raising concerns about the portrayal of women in media (Khasnudin, 2018).

Beauty or personal care product advertisements are frequently displayed on television and other media, potentially influencing viewers to conform and establish beauty standards (Nagara & Nurhajati, 2022). These advertisements often portray women with specific attributes associated with ideal beauty, with 90% of ads using women as models (Ibrahim & Suranto, 1998). This raises concerns about how the representation of women in beauty advertisements can impact their self-image and society's expectations of them (Listari, 2020). Beauty advertisements teach women that their worth lies in their physical appearance, which can trigger feelings of insecurity, especially for those who do not align with the beauty standards portrayed in these advertisements (Kilbourne, 2000). In reality, personal care product advertisements often remain dominated by women, subconsciously shaping the identity of a brand or product. This can influence consumer choices based on gender, leading men to select products designed for them and women to do the same (L. Yang et al., 2015).

Advertising plays a significant role in shaping societal perceptions of beauty, particularly for women. Through carefully crafted imagery and messaging, advertisers often portray a narrow

and idealized standard of beauty, typically characterized by fair skin, long, straight, and voluminous hair, a slim body, and an overall aura of freshness, cleanliness, luxury, elegance, and attractiveness (Windasari et al., 2017). This idealized representation of beauty rarely includes women with darker skin tones, curvier body types, or textured hair. When such women are featured in advertisements, they are often positioned as having problems that can be solved using the advertised product (Aprilia, 2005). This portrayal of beauty as a manufactured concept has far-reaching implications for women's self-perceptions and overall well-being. By promoting narrow beauty ideals, media and advertising can foster unrealistic expectations among women, leading to inadequacy and dissatisfaction with their appearance (Lopes, 2023). This, in turn, can contribute to low self-esteem, body image issues, and even mental health problems. They also tend to feel unworthy and often seek out relationships that reinforce this feeling, usually supporting a lack of confidence to try new things, which can cause major blockages in their careers and professional lives (Wahlquist, 2018).

Maintaining personal hygiene and grooming is a fundamental human need, transcending gender boundaries. Both men and women have an equal right to present themselves as clean, presentable, and healthy individuals (Marline, 2022). However, the pervasive stigma associated with the beauty and personal care industry has created a gender gap, suggesting that beauty and personal care products are solely intended for women. The discourse surrounding beauty has always been open-ended, stemming from the diverse and subjective nature of beauty perceptions (Kavanagh, 2023). David Hume, an empiricist philosopher, asserted that all knowledge originates from sensory experiences. He posited that beauty is also a product of individual sensory experiences, rendering beauty perceptions subjective and multifaceted (Kong, 2018).

Nevertheless, the relentless flow of information has conditioned society to accept a specific set of criteria as the definition of beauty. This deliberate construction of beauty standards has significantly benefited the beauty industry, as highlighted by *Kementerian Koordinator Bidang Perekonomian Republik Indonesia* (Limanseto, 2024). As a powerful control tool, the media can reinforce these constructed beauty standards, normalizing and legitimizing them among the public by representing models who embody these criteria (Ismianti & Swarnawati, 2023).

Consumers increasingly demand images that reflect their realities and experiences rather than perpetuating unattainable ideals. This shift is driven by a growing awareness of the negative impacts of traditional beauty standards and a desire for a more authentic and inclusive representation of beauty (Unilever, 2022). In the context of Indonesia, where a heteronormative culture still prevails, the notion of beauty is often intertwined with gender norms and expectations. Heteronormativity assumes that heterosexuality is the only normal and common sexuality and that biological sex, sexuality, gender identity, and gender roles are aligned (Messerschmidt, 2012). This implies that masculinity is associated with men, and femininity is associated with women. As the demand for diversity and inclusion in advertising grows, it is crucial to consider the intersection of beauty standards with gender and sexuality. Representations of beauty should not reinforce rigid gender stereotypes but rather embrace the diversity of gender expressions and identities. However, there is a growing movement towards more inclusive and diverse representations of beauty in advertising. This will contribute to a more comprehensive and equitable society where individuals are valued for their unique qualities and experiences rather than being judged against a narrow and unattainable standard of beauty.

The beauty industry is undergoing a seismic shift, moving away from restrictive definitions towards a more inclusive landscape fuelled by a movement actively dismantling traditional beauty standards (Strugatz, 2019). One prominent aspect of this evolution is the rise of "genderless beauty," which dismantles the notion of gendered products and focuses on universally beneficial ingredients for all (Oluwagbenga, 2024). He emphasizes that it is not about erasing masculinity or femininity but giving people the freedom to choose based on needs, not societal expectations. This inclusivity empowers individuals to move beyond traditional standards and embrace self-expression, prioritizing individuality over societal norms (Annamma, 1994). The popularity of genderless beauty reflects a growing consumer demand for authenticity and representation, allowing individuals to redefine beauty on their terms and celebrate their unique identities.



Figure 1.3. Dear Me Beauty's Make-up Promotion with Male Model
(@dearmebeauty Instagram Account,2021)

A notable shift towards gender-inclusive messaging and product offerings is gaining traction in beauty marketing. This trend is exemplified by the actions of local cosmetic brand Dear Me Beauty, which recently released a foundation shade collection featuring a male model

(Dewanda, 2021). This move aligns with the burgeoning "genderless beauty" movement, which challenges the traditional categorization of cosmetics based on gender (Wahyu, 2023). According to ussfeed.com, genderless beauty advocates for creating cosmetic products without gender-specific labels, promoting a more inclusive approach that caters to all individuals. Sam Cheow, Senior Vice President of Corporate Innovation and Product Development at the Estée Lauder Companies, emphasizes that traditional notions of male and female identities no longer resonate with contemporary consumers (Matlin, 2020).

Consequently, beauty and personal care manufacturers must adapt their approaches to remain relevant and competitive (Ferdinand & Ciptono, 2022). Several factors drive this shift towards genderless beauty. Firstly, it reflects the evolving societal understanding of gender identity, which extends beyond the traditional binary of male and female. Individuals increasingly identify with a spectrum of gender expressions, challenging the rigid boundaries that have historically defined beauty standards (Rubin et al., 2020). Secondly, the genderless beauty movement aligns with the growing demand for inclusivity and representation in marketing campaigns. Consumers are increasingly conscious of the messages conveyed by the brands they support, seeking companies that embrace diversity and inclusivity (Hunt et al., 2023).

Moreover, the genderless beauty trend taps into the growing popularity of self-expression and individuality. Consumers are no longer confined by traditional gender norms in their beauty choices, embracing a more fluid and personalized approach to self-presentation (Abascal & Ganter, 2022). In this manner, the genderless beauty movement represents a significant transformation in the beauty industry, challenging traditional gender stereotypes and promoting a more inclusive and diverse approach to product development and marketing. This trend reflects the evolving societal landscape and consumer demands, signaling a change toward a more

authentic and personalized expression of beauty (Graffagnino, 2023). In Asia, brands started implementing branding and marketing that coincides with the gender-neutral campaign focusing on creating innovative functional shapes and clear benefits that can appeal to all consumers, regardless of gender (Mui, 2023).

Pantene Indonesia is a flagship hair care brand under PT. Procter & Gamble (P&G) has established itself as a household name and market leader by addressing the hair concerns of Indonesian consumers through its proven and effective products (Endrika, 2022). This hair care brand has long been associated with women, as Pantene has consistently featured female celebrities as brand ambassadors and advertisement stars. By portraying women as feminine, gentle, elegant, classy, and edgy and showcasing their long, well-maintained hair, Pantene has further solidified its brand identity, exemplified by celebrities like Anggun C.Sasmi, Raline Shah, and Maudy Ayunda (Xaviera, 2022). This has led to the widespread perception among Indonesians that Pantene products are exclusively for women.



Figure 1.4. Pantene Indonesia's *Bye #RambutCapek, Hello#RambutKeRecharged* YouTube Ad (YouTube Pantene Indonesia, 2022)

In early January 2022, Pantene Indonesia released a one-minute advertisement titled "*Bye#RambutCapek, Hello#RambutKeRecharged*" on YouTube to introduce its new and first hair supplement product for Indonesia. The product comes in two variants: Miracles Biotin Strength

& Collagen Repair Daily Supplement Conditioner, which hydrates and repairs hair, and the Weekly Supplement Hair Mask, which can transform dried and damaged hair into healthy, strong, and lustrous locks (The Jakarta Post, 2022).

The advertisement features their first and new male brand ambassador, Keanu Angelo. He is an internet personality with a significant following of 5 million on his personal Instagram account (Kusala, 2022). He is known for his 'Short-Fused' temperament and unruly hair, giving Pantene a fresh point of view and marking a significant departure from their previous marketing strategies to demonstrate how the product works using a personality no other beauty brand ever thinks of that might suit their targeted consumers, Gen Z and Millennials (Dentsu Indonesia, 2022). As this group of consumers will make up an essential part of the economy, their buying power will continue to increase, resulting in brands that want to stay connected to this group needing to think differently or risk becoming irrelevant (Fromm, 2022).



Figure 1.5. Pantene Miracle Hair Supplement Product
(Asih, 2022)

Traditionally, Pantene Indonesia's advertisements heavily relied on female celebrities to promote their hair care products, often portraying women with idealized beauty. This new campaign, however, challenged these gender stereotypes by featuring a male influencer and

focusing on a broader concept of hair health, potentially appealing to a wider audience demographic. The advertisement's success, evidenced by its over 131 million views, suggests a positive reception to Pantene's rebranding efforts. This shift in marketing strategy reflects a growing recognition within the beauty industry that men are increasingly interested in personal care products (Kestenbaum, 2023). Pantene Indonesia aims to expand its target audience and position itself as a more inclusive brand by utilizing a male influencer and promoting healthy hair as a concept relevant to both genders.

Keanu Angelo, a renowned Indonesian influencer, is known for his candid, straightforward personality and energetic behaviour. These traits have endeared him to the Indonesian public and made him an influential celebrity endorser. In Pantene Indonesia's *Bye#RambutCapek, Hello#RambutKeRecharged* Keanu's character is portrayed as frustrated with his limp and damaged hair, coining the term "*rambut capek*" (tired hair) to describe its negative impact on his mood. The Ad introduces the benefits of Pantene's product in addressing these hair concerns. F Kurniawan Mista, Senior Brand Manager of Pantene Indonesia, highlights that the brand addresses real-life hair problems consumers face, exemplified by introducing the term "*rambut capek*" as a relatable concept (R. L. Putri, 2022).

In a move that aligns with the growing trend of gender inclusivity in marketing, Pantene Indonesia made a bold statement with their haircare advertisement campaign. Anggia Pulungan, the brand's Haircare Brand Director, highlighted the significance of featuring male influencer Keanu Angelo. This choice goes beyond simply featuring a celebrity; it is a powerful affirmation of Pantene's commitment to inclusivity. By featuring a male model, Pantene transcends traditional gender stereotypes associated with hair care products (Dianawanti, 2022b). This strategy reflects the industry's recognition of the shifting beauty standards and the increasing importance of diverse

representation in marketing campaigns. Pantene's choice acknowledges that men are also interested in and invested in hair care, and it expands their target audience beyond the traditional female demographic. This shift towards inclusivity resonates with a broader consumer base and positions Pantene as a progressive and in tune with the evolving social landscape (Bargh, 2021).



Figure 1.6. Positive Comments on Keanu’s Pantene YouTube Ad

(YouTube Pantene Indonesia,2022)

As many marketing experts acknowledge, brand changes can evoke mixed reactions and how consumers perceive their brand (Cheung et al., 2020). While some customers may resist them, a positive response from the core target audience indicates a successful rebranding effort (Gordon, 2023). The ad resonates strongly with its core audience, and viewers appreciate Pantene's embrace of inclusivity and its move away from stereotypical gender norms in product representation. Pantene's recent gender-inclusive campaign featuring Keanu Angelo extends beyond aesthetics, functioning as viral marketing that fosters honest communication within the target audience (Motoki et al., 2022). This initiative has garnered significant compliments from online media outlets for its unique approach to gender representation (Nadhirah, 2022), signifying more than

just publicity but rather Pantene's ability to differentiate itself and connect with a broader audience (R. D. Pratiwi, 2018). The campaign's message has resonated deeply with consumers, even going viral on social media with diverse narratives reflecting netizen interest (F. Putri et al., 2022). This positive reception strengthens brand loyalty and positions Pantene as a progressive force within the evolving beauty landscape (Latana, 2021).

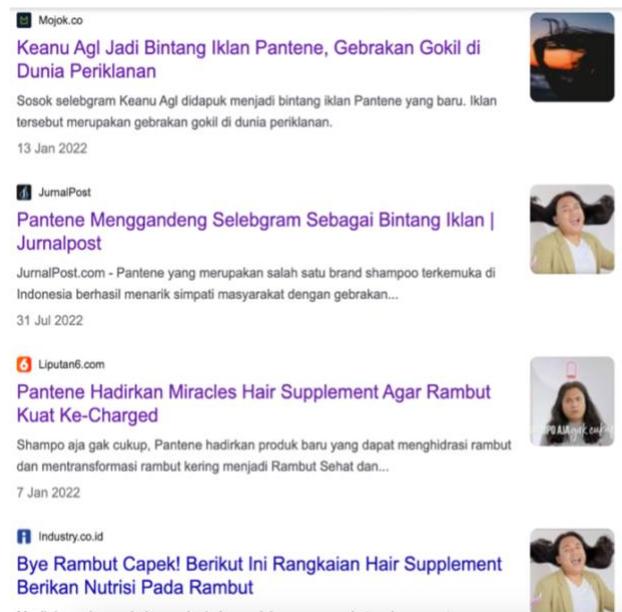


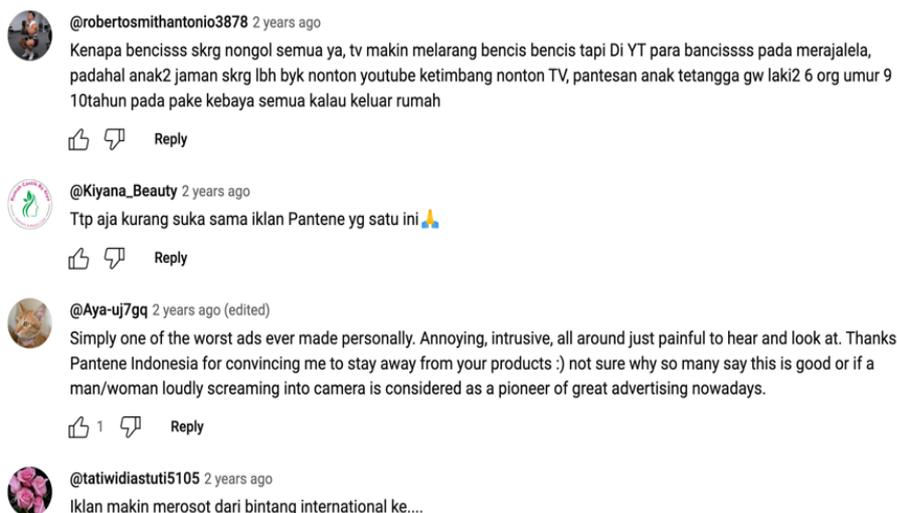
Figure 1.7. Online news about Pantene Indonesia’s x Keanu Angelo’s Ad Breakthrough

A recent study suggests Pantene's strategic switch from a female to a male brand ambassador was successful (Santoso et al., 2024). This change broadened their image and target audience beyond women and resonated well with consumers. Keanu Angelo, a popular internet personality known for his unique style, was a key player in raising awareness about hair supplements for overall hair health (Ramdhani, 2022). According to research, the ad's portrayal of Keanu's mood shift struck a chord with viewers. The creative use of humor and a relatable personality (Varlina et al., 2023) aligned with the brand's message, leading to deeper processing

of the persuasive message and potentially influencing purchasing decisions (Pramesti et al., 2024).

This innovative campaign, lauded for its willingness to challenge traditional norms, highlights Pantene's keen understanding of evolving consumer preferences. By embracing inclusivity and dismantling gender stereotypes in its marketing strategy, Pantene establishes itself as a progressive brand that resonates with the values of younger generations. Their commitment to these values is evident in their storytelling. It celebrates transformation, challenges societal barriers, and promotes an inclusive vision of beauty that encompasses a holistic definition of well-being (pantene.ca, 2024). The campaign's positive reception and its measurable impact on Pantene's sales serve as a testament to its effectiveness and suggest that it could serve as a valuable benchmark for future advertising endeavours, encouraging brands to embrace fresh and innovative approaches to capture the attention of a wider audience (Habibah & Sari, 2022).

Figure 1.8. Negative Comments on Keanu’s Pantene YouTube Ad
(YouTube Pantene Indonesia,2022)



Embracing change in brand identity can be a double-edged sword. While it can lead to a more progressive image, it also risks alienating existing customers accustomed to the traditional brand (Wijaya, 2013). This is because rebrands are inherently divisive, with some consumers disapproving of the change and people generally resisting change. Negative backlash is even predictable when drastically altering a familiar brand image. However, adverse reactions should not be dismissed; brands should be open to criticism (Roy & Sarkar, 2015). This can be seen in the response to Pantene's ad featuring Keanu Angelo, where some viewers criticized and questioned the brand's actions (Rukmana, 2022). This criticism stems from the stereotype of women's roles in Indonesian commercials, where they are often portrayed as the primary users of household and personal care products (Hariyatmi, 2014). Pantene's move challenges this stereotype, potentially leading to some disapproval alongside the positive reception.

Pantene Indonesia's impressive sales figures as the third best-selling haircare brand on Shopee in Q2 2022 with over 32,000 transactions and IDR 2.8 billion in sales (Ramadhani, 2022) are overshadowed by their silence on negative sentiment following the Keanu Angelo brand ambassador switch. While research suggests addressing customer concerns fosters brand loyalty in Southeast Asia (Gunardi & Cokki, 2023), neglecting online criticism risks eroding trust, the foundation of their success. This disconnect between strong sales and weak communication highlights a missed opportunity. Pantene Indonesia can bridge this gap by crafting a response acknowledging concerns and fostering transparency around the decision (Yang & Battocchio, 2021). Analysing the criticism can provide valuable insights for future campaigns (Friederichsen, 2023), ensuring greater inclusivity and effectiveness. Ultimately, addressing the Keanu Angelo ad controversy presents Pantene Indonesia with an opportunity to transform a challenge into a learning experience, strengthening brand loyalty and securing a sustainable market position.

Based on the research context above, the researcher is motivated to seek and uncover the issues related to how the audience reception analysis of Pantene Indonesia's YouTube ad "Bye#RambutCapek, Hello#RambutKeRecharged" starring the new Brand Ambassador, Keanu Angelo. Previous research that examines consumers' responses to an advertisement that challenges beauty ideals through brand ambassador change has never been studied before in national or international research, so this is new research. Therefore, this research is entitled, *"Exploring Consumer's Responses to Advertising that Challenges Beauty Ideals Through Brand Ambassador: Analysis of Audience Reception Toward Pantene Indonesia's Bye#RambutCapek, Hello#RambutKeRecharged YouTube Ad with Celebrity Endorser Keanu Angelo."*

1.2. Research Problem

Once limited by rigid standards, Indonesia's beauty industry is undergoing a refreshing evolution (Abhati Group, 2023). Supported by a diverse consumer base, the industry has exploded with new brands and production (Inang & Gewati, 2024). Media influence, which historically perpetuated stereotypical beauty (Nantais & Dobano, 2023) is giving way to the growing importance of Diversity, Equity, and Inclusion. Embracing inclusivity is no longer a passing movement but a strategic shift that allows brands to connect with customers who prioritize these values (Thompson, 2024). This action positions them for success in a rapidly evolving marketplace.

In a bold move to dismantle traditional beauty standards, Pantene has undergone a rebranding strategy, deconstructing its past image and introducing Keanu Angelo, a celebrity endorser who stands in stark contrast to the brand's previous identity, as its first male brand ambassador (A. Pratiwi et al., 2023). This shift signifies a deliberate attempt to influence consumers and stakeholders toward a more inclusive perspective on beauty (Nandhirahastri, 2022). Keanu

Angelo's presence disrupts gender norms in beauty marketing, as his selection suggests Pantene's products cater to everyone, regardless of gender or age. This creative strategy aligns perfectly with Pantene's new mission of celebrating diverse beauty(Kiefer, 2019), with Keanu Angelo's unique persona as a powerful symbol in their advertisements (Valensia et al., 2022).

Changing brand values can be a double-edged sword for companies, potentially alienating loyal customers while attracting new ones (Love et al., 2022). As companies introduce new values, they face the challenge of shaping consumer perception and awareness of these changes (Jain et al., 2013). Pantene's choice of Keanu Angelo as its first male brand ambassador, while met with positive feedback, also drew criticism from audiences who have different value stances, especially on gender(Hassan et al., 2019) This is particularly relevant in Indonesia, where gender stereotypes are deeply ingrained in media and society. The power of media and cultural norms can shape expectations about gender roles, making it challenging for companies to disrupt these norms without resistance (Astuti, 2016). Pantene's rebranding highlights the challenge of balancing fresh ideas with customer expectations. Leaving negative sentiments and comments publicly about their ad might seem transparent, but it risks keeping negativity in the spotlight and hurting their brand.

This study addresses concerns by asking how individuals comprehend, accept, and respond to the advertisement. It focuses on the audience's reception to the concept of advertising that challenged ideal beauty standards presented by Pantene Indonesia through a shift with their new brand ambassador based on their experiences with the brand's commercial content on YouTube.

1.3. Research Objective

This study aims to explore and understand the audience's reception to the concept of advertisement that challenged ideal beauty standards in Pantene Indonesia's recent YouTube Ad entitled "Bye#RambutCapek, Hello#RambutKeRecharged" which featured Keanu Angelo as the brand ambassador.

1.4. Research Significances

1.4.1. Academic

This study is expected to contribute significantly to the field of communication science, particularly in marketing communication and advertising. Their research findings are expected to provide valuable insights and new perspectives on responding to advertisements that involve changes in brand ambassadors and campaigns.

1.4.2. Practical

This study offers practical implications for fast-moving consumer goods (FMCG) companies, particularly P&G and their Pantene brand. The research seeks to inform future strategies and enhance advertising creativity within the FMCG landscape by examining creative advertising strategies' effectiveness and their impact on consumer loyalty via brand ambassadors.

1.4.3. Social

The social benefits of this research are expected to help the public who will advertise a product to pay more attention to the use of celebrity endorsers so that it is effective and can strengthen brand image, increase sales, and contribute to the growth of a product.

1.5. Theoretical Framework

1.5.1. Research Paradigm

Paradigms are fundamental to understanding human behaviour. Guba defines a paradigm as an essential set of concepts that shape behaviour (Guba, 1990). This research is grounded in the constructivist paradigm, which emphasizes the reconstructed understanding of the social world (Denzin & Lincoln, 1994). The constructivist paradigm is based on the belief that individuals construct reality from their interactions and beliefs (Neuman, 2014). The constructivist paradigm emphasizes the importance of seeing the world from the participant's point of view. Ultimately, this paradigm presents multiple realities constructed through a joint investigation by the researcher and the participant of meaning and explanation (Ritchie & Lewis, 2014).

The use of the constructivist paradigm in this study is to understand the reality or phenomenon of delivering an advertisement that challenges ideal beauty standards carried out by Pantene Indonesia in changing the brand ambassador and concept, presenting a more inclusive and diverse prospect of beauty through understanding the audience's reception to these changes naturally by trying to see the informants' point of view studied on the phenomenon. By using the constructivist paradigm, the audience's perspective will be seen as something that has been constructed and full of meaning. The meanings formed and view of the informer who responds to Pantene Indonesia's rebranding strategy will be seen as value-free, under the principles of the constructivist paradigm, with no right or wrong value as everything depends on the understanding of reality (Belic et al., 2022).

1.5.2. State of The Arts

This study incorporates findings from previous studies and prior investigations conducted locally and globally in Indonesia.

The first study, titled "*Audience Perception of Male Brand Ambassadors in Pantene Miracles Hair Supplement Advertisements*," was conducted in 2024 by Wahyu Santoso, Ririn Puspita, and Windri Saifudin and published in a scientific journal. This qualitative study examined how audiences interpret the use of a male brand ambassador in Pantene Miracle advertisements. Based on interviews with 12 participants, the findings suggest that the shift from a female to a male brand ambassador is appealing as it can alter the product's image and potentially expand its market reach. However, some participants expressed disinterest in using the product due to their preferences for hair care products.

The second study, "*Masculinity and Women: Women's Reception of Soft Masculinity in Variety Shows*," was conducted in 2019 by Sekar Hayu Rifna Kartika and Yudha Wirawanda. This study employed a qualitative descriptive research approach with in-depth interviews as the data collection technique and a sample of five women aged 20, 21, and 22. The study's findings on soft masculinity indicate that the informants were in a negotiating position. They acknowledged that men possess a tough or macho side of masculinity. However, they also negotiated soft masculinity as an alternative definition of masculinity. The study's contributions lie in exploring female perspectives on soft masculinity within the specific context of variety shows. It adds to the growing body of

research on masculinity and gender in media, offering valuable insights into audience reception and the negotiation of gender norms.

The third study, a thesis by Shabrina Juniani in 2021 titled "*Reception of Gojek Indonesia's Video: BTX-It is Okay to be Lebay for Gojek App Users*" employed a qualitative reception analysis method based on Stuart Hall's theory and utilized Focus Group Discussion (FGD) as the research method. The study found that five informants belonged to the dominant group that accepted the entire video without any additional messages, while the other three informants belonged to the negotiation group, consisting of two K-Pop fans and one communication science student; they suggested that the video's "*lebay*" (over-the-top) style might resonate with younger audiences familiar with K-Pop. The third informant, a communication science student, was more analytical, questioning the underlying messages and power dynamics embedded within the video. It highlights the diversity of interpretations from different social and cultural backgrounds.

The fourth study, conducted by Sri Hesti Meilasari and Umaimah Wahid in 2020 and titled "*An Analysis of Audience Reception of Message Content in Wardah Cosmetics Long Lasting Lipstick Feel The Color Advertisements*," aimed to examine the reception of Wardah Cosmetics' advertising messages among Muslim women in the office area of the World Trade Center in Jakarta. This study is particularly relevant as it analyzes a beauty product advertisement featuring a woman portrayed as a Muslim woman. The study's findings revealed two distinct modes of audience; the Dominant hegemonic reception is characterized by a passive acceptance of the advertisement's message, with viewers broadly aligning with the presented ideals of beauty and femininity. In contrast, negotiated reading involved a more active and critical engagement with the message, as

viewers interpreted and adapted it to fit their values and preferences. The study contributes to the context of advertising, particularly among Muslim women, and underscores the importance of considering gender roles and religious identity.

The fifth study, titled “*Representations of Masculinity in the Joe Taslim and Fadil Jaidi Advertisement for Head and Shoulders: Who Will Be the Next BA?*” by Findy Pattimah and Johantan Alfando WS in 2023, employed a qualitative-interpretative method to examine the representation of masculinity in the advertisement. The study focused on eight masculine traits proposed by Beynon: no sissy, no stuff, being a big wheel, being a sturdy oak, , new man as nurturer, new man as a narcissist, macho masculinity, violence and hooliganism, and metrosexual men who glorify fashion. Data was collected by observing the advertisement and analyzing the characters using Roland Barthes' two-order signification semiotic analysis model. The findings revealed that Joe Taslim and Fadil Jaidi represent metrosexual masculinity, depicted through their formal attire, slick hair, and facial features like moustaches and beards, all of which align with societal standards of masculinity.

As described above, while previous research has laid a strong foundation, this study focuses on a specific aspect of the transformative power of challenging the ideal beauty standard through celebrity endorser alteration. This study aims at a particularly intriguing shift employed by Pantene that also undoubtedly reshapes the brand's image and how audiences perceive it. Given the lack of existing research delving deeply into the impact of such gender transitions in advertisement, this study seeks to fill this critical gap. By understanding the audience's reception to this change, the study aims to shed

light on how these changes in celebrity endorsers can influence how audiences perceive and interact with the brand.

1.5.3. Advertising

Advertising consists of all activities involved in presenting to a group a non-personal, oral, or visual, openly sponsored identified message regarding a product, service, or idea (Stanton, 1984). According to (Berkman & and Gilson, 1987), advertisements are persuasive communication media designed to produce a response and help to achieve objectivity or marketing purposes.

Companies use this communication tool to convey information about goods or services and serve various objectives. Kotler and Armstrong (Kotler & Armstrong, 2007) categorize advertising objectives into four types: informative, persuasive, comparison, and reminder advertising. Each type aims to achieve specific communication goals, from introducing new products to maintaining consumer usage (Kasali, 1993) further identifies four components of advertising objectives that cover behavioral aspects, awareness, positioning, and desired actions and attitudes. These objectives underscore the multifaceted role of advertising in shaping consumer behavior and brand perception. Advertising encompasses various elements, as defined by (Jefkins et al., 1997). These include the message itself, the media chosen for delivery (electronic, print, etc.), the design of the advertisement (script, headline, visuals), and even the models or mascots used.

Russel (Suyanto, 2004) outlines the recipe for successful television advertising. First, a captivating soundscape sets the stage, using the background of memorable jingles or instrumental music. Storyboards, essentially comic strips for the ad, visually depict the

narrative. The heart of the message lies within a compelling copy or script crafted to convey the intended impact. A credible figure is an endorser to bolster persuasiveness, influencing viewers' perceptions. Finally, a catchy signature slogan or strapline, often in English, leaves a lasting impression, and a prominent logo ensures instant brand recognition. By masterfully combining these elements, television advertisements can become persuasive and memorable, effectively reaching their target audience.

A saturated advertising landscape demands originality for success (Shimp, 2003). Unremarkable ads vanish in the noise. Conversely, genuinely creative advertising thrives on surprise and emotional impact. The established AIDCA framework (Setyaningsih, 2019) offers a strategic progression: grab attention (unexpected visuals, thought-provoking questions), cultivate interest (product reveal, benefits), in still desire (problem-solving, desirable lifestyle), build conviction (testimonials, demonstrations), and prompt action (purchase, website visit). Emphasizing measuring creativity (original ideas, unique message delivery, fresh content, surprising narratives) (Yuliani, 2017). By embracing these qualities and utilizing AIDCA, companies can craft impactful advertising that resonates with their target audience and achieves marketing objectives.

For instance, Advertisers and brands can choose from above-the-line (ATL) media like television and newspapers for broader reach or below-the-line (BTL) media for targeted promotion (Lukitaningsih, 2013). New technologies have further diversified advertising landscapes, with conventional media coexisting alongside internet-based alternatives. Bakshi and Gupta identify six online advertising formats: pop-ups and floating ads. These distinctions highlight the multifaceted nature of advertising and its

ability to adapt and evolve alongside changing consumer practices and media trends(Baksi & Gupta, 2013).

1.5.4. Beauty Ideals

Originating from the Latin “*bellus*”, the Indonesian word “*cantik*” (beautiful) embodies a cultural concept deeply intertwined with femininity and grace. While the dictionary (KBBI, 2008) defines it as encompassing various aspects of attractiveness, beauty standards are culturally diverse. Often influenced by gender stereotypes that link femininity with beauty, these ideals are shaped by millennia-old cultural norms. A book discussing representation, argues that patriarchal constructs empower men to validate women's femininity while placing pressure on women to seek that validation through beauty(Prabasmoro, 2003). This societal emphasis fuels a desire among many women to enhance their appearance (Indriani, 2022). However, it is essential to recognize beauty ideals' evolving and diverse nature and move beyond unrealistic standards toward a more inclusive and accepting society.

Our hyper-connected world bombards us with images that define beauty, but are these portrayals accurate? From airbrushed magazine covers to carefully curated social media feeds, the media relentlessly shapes our perception of what is attractive. Ads often play to outdated gender roles, portraying women as impossibly slender with flawless features and flowing hair, while men are depicted as muscular and towering figures. This constant exposure to unrealistic ideals is not just about looks; it reinforces stereotypes and pressures women and men to conform(Santonniccolo et al., 2023). Societal expectations for women can be particularly harsh. Flawless, light skin, a slim figure with a defined waist-to-hip ratio, a button nose, and long, luscious hair – these are just some

of the beauty standards deemed "ideal" by society, often perpetuated by mass media(Petric, 2020). The pressure to achieve this manufactured perfection diverts attention from women's accomplishments and skills, valuing superficial appearance over competence (Khoo, 2019). This idealization can even extend to hair texture, with straight, flowing hair often seen as more desirable than natural curls or coils.

Like many cultures, Indonesia experiences a constant shift in its perception of beauty. Traditionally, cultural values dictated what was considered beautiful. Today, however, media portrayals, the booming cosmetic industry, and their advertisements hold significant sway (Agung & Amani, 2018). Advertisers, often believing that conventionally attractive, thin models boost sales, perpetuate a narrow ideal – the "perfect woman" – through their portrayals. (Sloan, 2011) This manufactured image bombards audiences with an unrealistic standard (Bissell & Rask, 2010). While some may passively accept these portrayals, they often contradict individual views of beauty(Watson et al., 2015). The pressure to conform to this unrealistic standard can negatively impact women's self-esteem (Amalia et al., 2023).However, a counter-movement is emerging. Social media platforms are becoming a space for diverse beauty voices, promoting self-love and body positivity, and celebrating unique features. Additionally, the rise of niche beauty brands caters to a broader range of skin tones and hair textures, acknowledging that beauty comes in all shapes, sizes, and ethnicities.

The beauty industry, long reliant on exclusion, faces a forced reboot in the face of Millennials and Gen Z. These generations, accustomed to personalization and hungry for authenticity (Harrison & Fredrickson, 2003)see deconstructing beauty standards as part of their personal growth. Beauty becomes a creative inspiration for exploring their

identities without boundaries. We are witnessing a shift in how women are perceived and how they want to be perceived. Suradkar (2021) highlights that women are rejecting the limitations of beauty standards and refusing to conform to ideals that do not resonate with them. This has led to demands and movements advocating for the beauty of all women, regardless of their conformity to narrow definitions. While the trend toward genderless beauty has gained significant momentum, not everyone has accepted this shift (Young, 2023). Some individuals still adhere to traditional beauty standards, often tied to gender norms. Advertisements have been crucial in promoting this shift, but not everyone is convinced (M. Sari et al., 2022).

1.5.5. Brand Ambassador as Representing the Ideal Images

Building on (Sadrabadi et al., 2018), we identify brand ambassadors as intermediaries shaping consumer perception and explore their multifaceted role. They function as brand representatives who embody the brand's identity and as proactive storytellers who cultivate connections and propel brand success in a competitive landscape. Furthermore, brand ambassadors play a crucial role in safeguarding established brand reputations.

Brand ambassadors must influence customer views and connect a business's internal and external environments. These individuals are more than mere symbolic figures; they play a pivotal role in shaping a brand's image. The dynamic interplay between a brand ambassador and the brand image is paramount in contemporary marketing discourse. This symbiotic relationship has been elucidated by Wang and Hariandja, who found that brand ambassadors exert a robust and favourable influence on

the brand image(Wang & Hariandja, 2016). Research indicates that consumers believe endorsers serve as pivotal conduits in encoding the brand's message into the consumer psyche, thereby shaping the brand's perception (Nguyen et al., 2024). Furthermore, advertisers attempt to construct society into specific lifestyle groups with the potential to influence consumer interest and consumption of products. This is achieved by accepting and endorsing the values and norms presented in advertising (Lee & Kim, 2022).

In a fiercely competitive beauty industry, brands wield the power of attraction, employing brand ambassadors who embody idealized beauty standards (Adhimurti et al. et al., 2023). Studies suggest these attractive communicators significantly sway consumer attitudes (Singh et al., 2020). However, the relentless bombardment of such images on social media harms self-image, particularly for women (Kompasiana, 2023). The pressure to conform to these unrealistic portrayals can lead some to pursue drastic measures, potentially resorting to harmful products in a misguided attempt to achieve the flawless complexions and physiques reflected in advertisements. Furthermore, the lack of diversity in brand ambassadors is concerning. Skincare brands, for example, often favour models with limited representation in body shapes and skin tones. This narrow approach fails to reflect the true spectrum of beauty and risks perpetuating stereotypes if inappropriate ambassadors are chosen. The onus lies on beauty brands to move beyond a singular focus on attractiveness and embrace inclusivity in their marketing strategies. Promoting a more comprehensive range of beauty ideals and celebrating diversity can minimize the negative social impact on consumers and foster a more positive relationship with their audience.

In selecting a brand ambassador, product marketers must consider the characteristics that can influence the success of the company's endorsement. However, beauty advertisements frequently feature models or figures who adhere to narrow beauty standards over time. This has pressured the audience to align with these expectations (Adyanto & Santosa, 2023). This further substantiates the assertion that brand ambassadors are utilized to exemplify beauty standards, particularly in the context of social media. This has a profound impact on the portrayal of the idealized beauty standards that are aspired to by the general public. They have already established a detailed image of the contemporary ideal, which is frequently presented by celebrities and beauty influencers whose facial features or body image are perceived to align with the desired standards (Utami, 2023).

1.5.6. Consumer's Reception

Reception is selecting, organizing, and interpreting information a person receives through his five senses: sight, feeling, hearing, smell, and touch (Purnamasari, 2013). Reception or public acceptance of products is based on perceptions, preferences, thoughts, and attitudes (Rachman & Abadi, 2017). Meanwhile, a consumer is a decision-maker who has total power over buying or not buying goods or services (Satriyo, 2019). Consumers buy from others, so they can be referred to as someone who controls decisions on a purchase and uses the purchased product.

Audiences who act as consumers in making choices about a product, both goods and services, are generally influenced by various promotions, advertisements, and all forms of publicity for these products (Meliasari & Wahid, 2020). The form of advertising can be presented through various kinds of media as a nonpersonal communication paid

for by the sponsor using mass media to persuade or introduce the sponsor to its customers. The concept of consumer reception refers to and is an adjustment of the audience encoding-decoding process originated by Stuart Hall (1993). When media is read, seen, or listened to, meaning will emerge during reception. In this case, audiences are not merely consumers of media content but also producers of meaning. Audiences can interpret media based on the background and experiences that audiences experience in their lives, which, in turn, one received media will produce many meanings (polysemy) in the exact media text (V. P. Pratiwi et al., 2021). With a focus on contextual influences in media use and the meaning of the entire audience experience.

This theory views that audiences can select and choose the meaning of a text through their background, society, and culture (Bertrand & Hughes, 2017). Audiences who receive messages will process in advance the impact of the content of the message given so that the meaning and interpretation created can be different. The higher the value the customer perceives, the higher the customer's willingness to purchase the product (Chapman et al., 2015). The consumer's reaction to advertisement methods could also be irritated or manipulated, significantly impacting the consumer's attitude. In this case, how consumers interpret the messages conveyed by the media so that consumers as audiences can accept and follow the messages they get. There is a strong influence from contextual factors that influence audience acceptance in interpreting a medium, including audience identity, readers' perceptions of news, and social, cultural, and political backgrounds (Dwiputra, 2021).

1.5.7. Reception Theory

Reception theory, a new perspective in the discourse and social aspects of communication theory, originates from the Latin word *recipe* meaning acceptance of the reader. In (Littlejohn et al., 2017) reception theory is closely related to the audience. The emergence of this theory coincides with Stuart Hall's 1974 explanation of "Encoding & Decoding in The Television Discourse," which emphasizes the decoding process where audiences, in their interaction with media content, engage in reception activities to interpret the messages conveyed by the media (McQuail et al., 2004). This analysis attempts to provide meaning to interpreting media texts in print, electronic, and internet media. The utilization of reception analysis theory as support in studies aims to view audiences not as passive but as cultural agents who have the power to produce the discourse offered by the media.

The analysis delves into the audience's construction of meaning from media content. It aims to comprehend and examine the meaning-making process that unfolds when viewers engage with video programs. Preceding meaning formation is the production process, where a message is crafted, termed encoding as the conveyance of a message from the producer to the audience. This encoding process draws upon a tapestry of meanings, knowledge, and ideas employed during production.

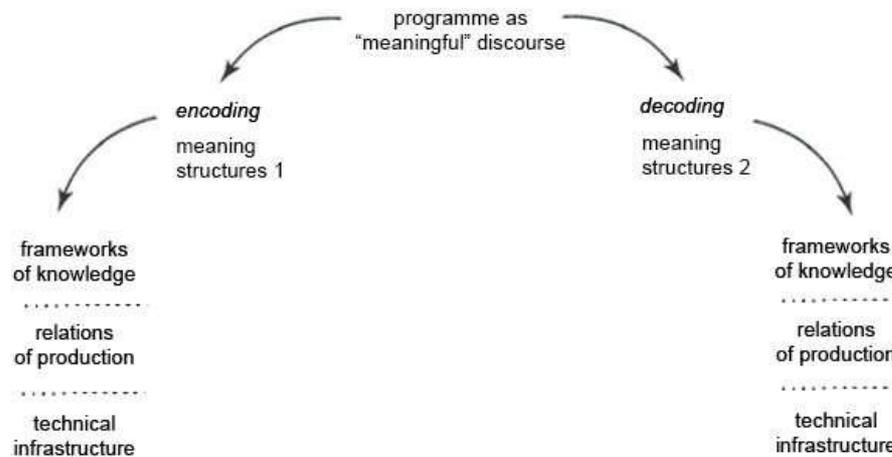


Figure 1.9 Stuart Hall's Encoding-Decoding Model (Hall,1980)

The diagram showcases the encoding and decoding processes in media reception. Media production, or encoding, involves constructing meaning structures within the message. When audiences encounter this message, it becomes a discourse they can interpret, forming their meaning structure. The audience then decodes these symbols, resulting in a further meaning structure. However, according to (Hall, 1980), both encoding and decoding are influenced by factors like audience knowledge, production context, and technical infrastructure. Notably, Hall suggests that these meaning structures may not perfectly align. This asymmetry, often due to differences in background and experience between the sender and audience, can lead to misunderstandings during decoding. Ultimately, this asymmetry reveals the audience's position towards the message: dominant (fully accepting), oppositional (rejecting), or negotiation (modifying the message).

According to Stuart Hall, audiences decode media messages through three possible positions: Dominant, Negotiated, and Oppositional :

1. Dominant-Hegemonic/Preferred Reading

Audiences interpret meaning based on the dominant code. The media produces the message, and the audience consumes it. The audience agrees, enjoys, and consumes what the media offers without protest or resistance. Thus, the audience will interpret the text according to what the media wants.

2. Negotiated Reading

Audiences interpret the text based on dominant cultural values but reject their application in specific cases. The audience questions the code and uses their beliefs to compromise the dominant code.

3. Oppositional Reading

Audiences interpret what the media says in opposition. The audience critically interprets the message, finds bias in the delivery of the message, and tries not to accept it at face value; the audience tries to use their code.

Within the context of this research, the audience falls into the category of dominant/preferred meaning if they agree with the challenges of beauty ideals and values embedded in the message of the Pantene advertisement. Furthermore, this occurs when viewers interpret the ad precisely as intended by the advertiser. In this scenario, the audience resonates with the presented challenges associated with beauty ideals and values and readily accepts the advertised product as the solution. Thus, the audience interprets the advertisement according to what the media intends. Therefore, there is no difference in interpretation between the advertiser and the audience.

In this case, the Expectancy Violations Theory could support how people react when unexpectedly broken social norms and expectations occur (Burgoon & Hale, 1988). In simple terms, when expectations are broken, the degree to which the connection is affected and the significance of the infraction is felt determines whether the violation is viewed as positive, negative, acceptable, or inconsequential (Afifi, 1998). According to EVT, positive violations provide better results than confirmations that are positive, while damaging violations yield less beneficial outcomes than negative confirmations. Thus, this model also correlates with the hegemonic-dominant position by presenting a message that deviates from the audience's expectations, reinforcing dominant cultural values and norms, creating a sense of tension, and influencing the encoding and decoding process. This highlights how EVT contributed to reinforcing the dominant values while creating uncertainty that can lead to a more negotiated or oppositional position.

In the negotiated reading category, the audience does not immediately agree with the message conveyed in the Pantene advertisement, which depicts a change in beauty ideals. The audience compromises the codes in the Pantene advertisement by first using their beliefs and convictions to interpret its message. They might support the idea that beauty is universal and for everyone but also emphasize the importance of sticking to beauty standards, which can lead to a mixed interpretation among the audience. The audience may initially agree with the message but feel conflicted about adhering to specific beauty standards. This can result in a negotiated position where the consumer accepts the message but adds their interpretation. This might lead to a more nuanced understanding of beauty, where the recipients acknowledge that beauty is subjective and recognize the societal pressure to conform to specific standards.

When a segment of the audience falls into the oppositional reading category, they actively challenge the beauty ideals and values presented in the Pantene advertisement. They may interpret the ad as promoting a narrow, unrealistic definition of beauty that feels constricting and out of touch. This critical perspective leads them to entirely reject the message, seeking out alternative portrayals that celebrate a more inclusive and diverse range of beauty standards. This oppositional reading results in a significant discrepancy between the advertiser's intended meaning and the audience's interpretation. The audience actively resists the ad's message and holds onto their own, often more nuanced, definition of beauty that is not reflected in the advertisement. They might even become vocal critics, potentially sparking discussions about unrealistic beauty standards and the importance of inclusivity within the beauty industry.

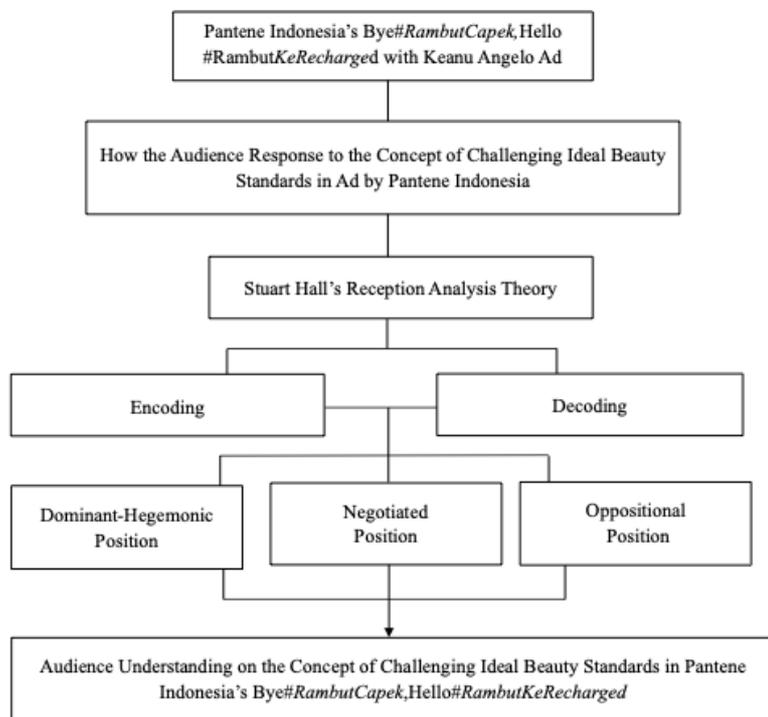


Figure 1.10 Stuart Hall's Reception Model in this Research Framework
(Researcher,2024)

1.6. Operational

This study delves into audience reception of a persuasive message delivered by Pantene Indonesia's YouTube advertisement, *Bye#RambutCapek, Hello#RambutKeRecharged*. This ad challenges traditional beauty standards by featuring Keanu Angelo, the brand's first male ambassador, who embodies a persona distinct from Pantene's established image. Recognizing audiences' active role in media consumption, the study acknowledges the potential for diverse interpretations and the shaping of perceptions based on individual needs and desires. The research explores how viewers engage with and make meaning of Pantene's message that disrupts conventional notions of beauty.

Adopting Stuart Hall's Reception Theory is significant in investigating consumer reactions to advertising that challenges beauty stereotypes through brand ambassadors. The beauty standard has been created through the myth of beauty ideals and duplicated through advertisements and media, prompting society to create standards that did not previously exist. Advertising's continuous depiction of idealized beauty standards has tremendously impacted how people view themselves and others. Pantene addresses this issue by introducing Keanu Angelo as their new face. He is extremely popular on Instagram but bears little similarity to Pantene's well-known personas or identities. The problematization begins with varied responses to the new advertisement, which may result in distinct behaviours or actions since there will be three standpoints dominant where Expectancy Violation holds an essential function in creating the same message from the encoder, negotiated when the message is not instantly agreed upon, and oppositional when it is refused.

In summary, consumer responses to advertisements that question beauty standards that influence their decisions and behaviours are significantly influenced by Stuart Hall's Reception Theory, which the Expectancy Violations concept has reinforced. The framework turns into the elements that impact how customers understand the intended message.

1.7. Research Method

1.7.1. Research Approach

This research employed a qualitative research method with a descriptive approach. Bogdan and Taylor in (Moleong, 2007) define qualitative research as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviour. Data collected in descriptive research is in the form of words and images and then presented in writing or quotations to provide an overview (Kriyantoro, 2006).

According to Nana Syaodih (Sukmadinata, 2011), qualitative descriptive research aims to describe and depict existing natural and human-engineered phenomena that pay more attention to characteristics, quality, and interactivity. Based on the understanding of several experts, it can be concluded that qualitative descriptive research is a series of activities to obtain data that is as is without any specific conditions, the results of which emphasize meaning. As a result, it is employed to comprehend individuals' attitudes, relationships, behaviours, and beliefs. Concentrating on meaning, viewpoints, and motives produces and emphasizes subjective experience rather than objective measurement (Pathak et al., 2013).

This research utilizes a reception analysis approach. This analysis heavily emphasizes the role of the reader in decoding media texts. In general, it has a consciously critical side, in the terms discussed above, which requires the audience to have the power to reject the overthrow of the dominant or hegemonic meanings offered by the mass media. Jensen and Bruhn (Jensen, 2020) explain that reception analysis is an audience study technique with the subject being an active audience in creating meaning.

1.7.2. Research Subjects

This research aims to understand the thoughts and perceptions of young adults (aged 21-25) who spend at least Rp 250,000 per month on body care and beauty products and have watched Pantene Indonesia's #Pantene Bye #RambutCapek, Hello #RambutKeRecharged on YouTube and other Pantene ads. Participants were selected using purposive sampling based on criteria such as age, social media activity, and interest in hair care. The selected participants were knowledgeable and reliable individuals who had watched Pantene ads, including the ad starring Keanu Angelo.

Table 1.1. Informants Data

Informants	Pseudonym	Gender	Age	Occupation
1.	Lilo	Women	23	Fresh Graduate
2.	Stitch	Men	25	Employee
3.	Ariel	Women	22	College Student
4.	Victor	Men	24	College Student
5.	Pooh	Men	21	College Student & Part-timer

1.7.3. Data Collection Method

This research delves into reception analysis, a qualitative approach emphasizing the social contexts surrounding audience interpretation of media messages (Burton,

2012). Reception analysis acknowledges the audience as active participants in meaning-making (Fiske, 1987), drawing upon their cultural backgrounds and experiences to decode media content (Ghassani & Nugroho, 2019). This data collection method will be equipped with the interview durations of each informant.

Table 2.1. Informants Interview Duration Data

Informants	Interview Duration
Lilo	30 Minutes 05 Seconds
Stitch	37 Minutes 10 Seconds
Ariel	35 Minutes 25 Seconds
Victor	40 Minutes 02 Seconds
Pooh	43 Minutes 15 Seconds

This approach necessitates examining media consumption within its specific social environment, allowing for a nuanced understanding of how audiences interpret and construct meaning from the messages they encounter. This research obliges several data collection methods to answer the research questions. It is divided into two parts, primary and secondary data.

1.7.4. Sources and Types of Data

a. Primary Data

The transcripts of the in-depth interviews with the informants, which were conducted firsthand, serve as the primary data. The observers' reports also act as the study's primary data sources, helping to understand and solve the research problem.

b. Secondary Data

This is information gathered from current sources by persons undertaking research. This data is utilized to supplement primary information, which may be gathered through library resources, literature, prior research, books, images, and other sources (Hasan et al., 2002).

1.7.5. Data Processing

This research will employ reception analysis to analyze data collected through in-depth, semi-structured interviews. By recognizing audiences as active participants in constructing meaning from media content, the research will explore how individuals and groups negotiate and formulate their interpretations of the Pantene ad (Adjoteye et al., 2021). Interviews will be conducted with participants who have a strong social relationship with the researcher to foster candid responses (Sandewi, 2018). Informed consent and confidentiality will be ensured throughout the research process.

Adopting reception analysis to explore how audiences construct meaning from media content, specifically focusing on viewers' interpretations of the Pantene "Bye #RambutCapek, Hello #RambutKeRecharged" advertisement featuring Keanu Angelo. This approach, grounded in the understanding that audiences are active participants in the meaning-making process, will allow for an examination of the factors that influence how individuals interpret the same media text differently. By adopting a descriptive approach, the research aims to provide a detailed account of the social and cultural contexts that shape audience interpretations (Kriyantono, 2009). Drawing on Stuart Hall's encoding/decoding model (Hall et al., 2011), this study will categorize audience responses into three main types: dominant reading, negotiated reading, and oppositional reading.

This categorization will be utilized to understand how viewers position themselves about the advertising that challenges beauty ideals and the broader cultural discourse on beauty standards.

The operationalization process involved the following steps:

1. This research will employ a textual analysis focusing on the *preferred reading* within scenes from the Pantene advertisement on YouTube. According to Stuart Hall (Rayner et al., 2003), preferred reading refers to the dominant or intended meaning conveyed by the creators of the advertisement. It is important to note that while the preferred reading is the meaning that the producers intend to communicate, it does not necessarily mean that audiences will interpret the advertisement in this way but in this position, the audience receives and understands the message without much opposing or reinterpretation.
2. In-depth interviews were conducted to explore participants' experiences with the Pantene advertisement and other beauty products in the media. Participants were asked to recount their experiences while watching the Keanu Angelo version of the Pantene advertisement and to elaborate on their perspectives regarding the ad's challenge to conventional beauty standards in Indonesia. Non-participant observations were conducted simultaneously to capture participants' nonverbal cues and expressions while narrating their experiences. This combined approach allowed for a comprehensive understanding of participants' responses to the advertisement and their broader perceptions of beauty standards.
3. The participants' responses were transcribed and analyzed to identify recurring themes. These themes were then categorized based on Stuart Hall's three positions of

decoding: dominant, negotiated, and oppositional. The analysis explored how various factors, such as individual characteristics, social and cultural contexts, and interpretive processes, influenced participants' understanding of the advertisement and their positions within these categories. This comprehensive approach allowed for a deeper understanding of the factors shaping audience interpretations and their relationship to the advertisement's intended message.

1.7.6. Goodness Criteria

The trustworthiness and authenticity of this research are evaluated using the criteria provided by Lincoln and Denzin. These requirements are formed by four criteria, which Bryman (Bryman et al., 2008) refers to as the goodness criteria :

a. Credibility

The cornerstone of rigorous research is ensuring its findings' veracity or truthfulness and accurate representation of the experience or phenomenon under investigation. Researchers achieve this by employing various techniques to enhance credibility, such as soliciting participant feedback, conducting fieldwork for contextual richness, and utilizing multiple data sources.

b. Dependability

This research prioritizes the enduring consistency and stability of its findings over time. To strengthen this focus on reliability, researchers should meticulously document the research process, including detailed records, a critical approach that questions and analyzes methods, and a comprehensive record of decision-making procedures.

c. Confirmability

Confirmability emphasizes objectivity and neutrality in the research process. It ensures that the findings are not tainted by the researcher's subjective interpretations or personal biases.

d. Transferability

This concept focuses on the generalizability of the research findings—how well the results can be applied to different contexts. To achieve this, researchers provide a detailed explanation of the research setting, allowing readers to assess the transferability of the findings to their circumstances and draw their conclusions.