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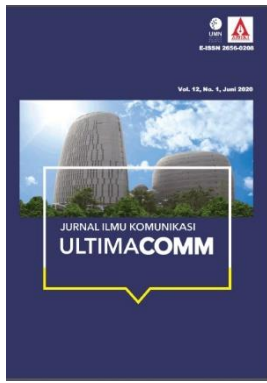
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The Audience's Response to Gender Relation Campaign of Ketchup Brand on Youtube

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Abstract

Currently, the rapid usage of the Internet as a tool or medium of communication and information, including media campaign to society, is popular to spread the idea(s), thought, even ideology. YouTube, as one of the popular video-sharing social media, is vivacious and potential to get the audience's attention and responses accordingly to the design(s) like ABC as one of the brands of complementary food (sauce/ketchup) has done. This research tries to find the audience's responses to gendered-relations campaign through the new media, particularly through social media (YouTube). Based on reader-response theory and using [dominantly] qualitative text online analysis, this research attempts to find the variety of the audience's response to the Campaign. Finally, this research finds that basically, the responses are implicit and explicit. The explicit means that the icon like and unlike identifies the audience's positive and negative responses. The implicit response appears in the comment section, both verbal and nonverbal (such as emoticon). We can catch many comments about gender relations. Even between wife-husband (spousal relationship), the dichotomy still exists and shows a negative-positive pole. The diverse responses/comments presented by the audiences seem to be influenced by several factors, such as values of the culture, education, family, environment, society, and religion. It seems that the campaign as a digital marketing strategy has affected the audiences to involve in spreading the idea, called as the word-of-mouth effect.

Keywords: audience response, Campaign, gender relation, social media, digital marketing

INTRODUCTION

Nowadays, social media may be deliberated consecutively as the current inventions that have been adopted by many people around the globe. Based on several data, social media usage (adoption and penetration) has been very central in society, in particular, to

develop marketing activity (Ulusu, 2010; Lee, Kim, and Kim, 2011; Brodie, Ilic, Juric, and Hollebeek, 2013; Daulay, 2008). This is in line with what we can encounter in daily life, for instance, in Indonesia. This symptom likely caught by many people as a crucial circumstance with positive and negative consequences. It has affected many fields, aspects, and levels of human life. One research found YouTube is on the second rank as the websites (social media: video sharing tools) that successfully attracts many users (see Table 1): individual, small-organization, corporation, also government. YouTube enables everyone to produce and distributes video with many topics that potentially help the user to attain the goals of the publication. The Internet has produced or triggered the finding of some new concepts as “prosumer” (producer and consumer), user-generated content, and others.

Table 1. Ranking of the most visited website in the world

JAN 2019 **WORLD'S MOST VISITED WEBSITES (SIMILARWEB)**
SIMILARWEB'S RANKING OF THE WORLD'S MOST VISITED WEBSITES, BASED ON TOTAL GLOBAL WEBSITE TRAFFIC

#	WEBSITE	CATEGORY	TIME PER VISIT	#	WEBSITE	CATEGORY	TIME PER VISIT
01	GOOGLE.COM	SEARCH	02M 125	11	AMAZON.COM	SHOPPING	06M 185
02	YOUTUBE.COM	VIDEO	21M 365	12	XVIDEOS.COM	ADULT	12M 345
03	FACEBOOK.COM	SOCIAL	11M 445	13	XNXX.COM	ADULT	14M 395
04	BAIDU.COM	SEARCH	06M 535	14	AMPPROJECT.ORG	NEWS	03M 535
05	WIKIPEDIA.ORG	REFERENCE	03M 455	15	LIVE.COM	EMAIL	07M 155
06	YAHOO.COM	PORTAL	06M 265	16	VK.COM	SOCIAL	16M 505
07	TWITTER.COM	SOCIAL	09M 145	17	NETFLIX.COM	VIDEO	09M 145
08	FORNHUB.COM	ADULT	10M 165	18	QQ.COM	PORTAL	04M 005
09	YANDEX.RU	SEARCH	10M 435	19	MAIL.RU	PORTAL	07M 385
10	INSTAGRAM.COM	SOCIAL	06M 255	20	REDDIT.COM	SOCIAL	09M 135

SOURCE: SIMILARWEB'S RANKING OF THE WORLD'S MOST VISITED WEBSITES, BASED ON TOTAL GLOBAL WEBSITE TRAFFIC. ALL THE VISIT FIGURES REPRESENT THE AVERAGE QUANTITY OF USER VISITS, AVERAGE IN MINUTES AND SECONDS. REVISIONS: SOME WEBSITES LISTED IN THIS RANKING MAY CONTAIN REDUCED VISIT FIGURES. USE CAUTION WHEN BEING INFORMED BY VISITORS.

Hootsuite we are social

Source: Kemp (2019)

Social media, including Youtube, surely are identical to the society or individuals. However, several to many corporations also take it as the tools, tactics, or strategies. As Safko (2010), Weber (2009) stated, this current technology able to support corporations to achieve the goals effectively and efficiently as long as corporations can deal with it suitably. There are some scholars, such as Flew (2014), who remind about the characteristics of these inventions related to the industry on a global scale. Among some authors that already delved in are Barreto and Ramalho (2019), Pomeroy and Johnson (2014), Norhabiba (2020), Keller (2009), Gvili and Levy (2014), Kim and Cheong (2011).

Kotler, Kertajaya, and Setiawan (2017) illustrate how technology inseparable from marketing. Moreover, they said that technological development should be deliberated meticulously and wisely as one of the determining factors that drive the fundamental aspect of our digital era today. Technology has contributed to buzz income and innovative ways. The marketing view has been driven from phase to phase: product-oriented, service-oriented, value-oriented. The marketer or industry has to reconsider

the most suitable approach after the current technology development has been invented and explored. The wave has swung us from product-driven marketing, with the focus on logic or rationality (cognitive). The next phase is customer-centric marketing, with the primary concern on attitudes, service, or hearts. The last is the current situation that brings the marketer to give significant attention to the cultural value represented by the spiritual marketing approach (Kotler, Kertajaya, Setiawan, 2017). Otherwise, they implicitly convey the indication that we have to give the best attention to the appearing circumstance brought by the invention or technology. For this reason, Keller reminds marketers to be sensitive and innovative in designing and executing the marketing strategy through marketing communication so that they able to conquer the market and reach consumer's acceptance, involvement, and decision to purchase even loyalty (Keller, 2009).

Other authors also designate the advantages of this amazing innovation. On the other side, some practitioners and industries are doing and taking some crucial steps to get the advantage and benefit potential in this challenging situation (Keller, 2009; Flew, 2014; Ulusu, 2010; Brodie, Ilic, Juric, and Hollebeek, 2013; Norhabiba, 2020). It seems that this potential encourages Heinz-ABC, not only to adopt it, but also to exploit the technology by making a campaign that provocatively attracts and invites users, and society generally.

The corporation produces the Campaign under the big theme of gender role in family relations. One of the titles is "*Suami Sejati Mau Masak*". It portrays the gender role in a family relationship that seems unusual for some people and places in Indonesia. Urwin and Venter (2014) called it as shocking advertising. It could be identified as the content strategy of the advertising campaign that is in line with some research (Smith and Yang, 2004; Kim and Cheong, 2011; Puntoni, Schroeder, and Ritson, 2010) that have emphasized the foci. Factually, there are some versions of Heinz campaign that are closely related one to the other as a story. The story consists of one main topic (gender relation in a family) that is relevant to Fiske's intertextuality (Sullivan, 2013). Steiner also had stated the same when discussing about intersectionality (Fortner & Fackler, 2014).

The strategy that has been taken by the corporation likely overcome the barrier that they have encountered for several years. It seems in line with the fit strategy that enables the marketer to get some or more benefits (Keller, 2009; Kotler *et al.*, 2017). According to Ritson and Elliott (1999), it is about the advertising function in the daily social context.

ABC or Heinz has used some tools of the marketing campaign, such as television ads, social media or online ads, and other activation of the brand. Keller called them as marketing communications. The environment today is an important and crucial factor that encourages and puts marketers to do some adaptation and innovation strategy in achieving their target and objective (Keller, 2009). Some online media -- including Kompas.com (2018), Mix.co.id (2018), TribunJakarta.com (2018), Kumparan.com (2019) -- reported on this campaign accordingly. It seems that the brand has faith in an unusual or sensitive campaign using various marketing tools as a kind of great potential strategy to elevate the brand position in competitive marketing nowadays. The ad is clearly

identified as a part of the marketing brand strategy. It is not an ad merely so that ABC can survive even success in the tight and high marketing competition (Weber, 2009). It is definitely designed and planned by some considerations. It even also takes a significant risk. It contrasts with some ads represented in the Indonesian context described by some researchers (Pratiwi and Wiyanti, 2017). It also slightly different from the findings of Sasongko and Marta (2018) who found that the advertising industry still displays masculine domination influenced by cultural factors, including family relationship between father and son.

According to some surveys, the achievement of the product [ABC] performance are consistently falling or going down (Kompas.com, 2016; Putra, 2013). One of Indonesian e-commerce also places ABC on the sixth rank out of eleven ketchup brand in Indonesia (Kompas,2016; Putra, 2013; Tokopedia.com, 2018). However, a news article excludes this brand from the best Indonesian ketchup (Arifin, 2017). These show that the brand is in a crisis and should come up with a solution. This can be done by using a sensitive issue, such as gender, as a crisis strategy.

Gender role issues might be identified to feminism that seems ubiquitous for about some periods. They have embodied in several activities or aspects from interpersonal context to the sophisticated level, organizational, or global. There are many feminist research and movements in the world, also in Indonesia (Agustin 2013; Pratiwi and Wiyanti, 2017). The feminists are consistently and persistently promoting their ideas, thoughts, agenda to the world through several channels. For example, Steiner (in Fortner & Fackler, 2014) has illustrated how some researchers describe feminists' works in the past. In Indonesia, Ida (2001) tells about women's and men's identity in the transformation era. The identity had been constructed by cultural and social norms, including the religion-based value that is considered as a significant factor nowadays.

Other researchers, Arivia and Subono (2017), portray the history of feminism in Indonesia, including the peculiarity of it. Nurmila (2011) states different perspectives about the feminist discourse on the Indonesian Moslem, expressing the significant influence of global Moslem in Indonesia to Muslim feminist works that also relate to technology in society. In addition, mass media also could not be separated from the discussion about gender in society. Many researchers have concerned and shown related works, discussing the relation and impact of media and gender in society (McQuail, 2000, 2002; Fahmy, Bock, and Wanta, 2014; Baran & Davis, 2012).

Freeman (2007) and Perez (2010) have already discussed five techno-economic paradigms that encourage society to reflect the wave of dynamic life. It started from the Industrial Revolution (1780s-1830s), the age of steam and railways (1840s-1880s), the age of steel, electricity and heavy engineering (1890s-1930s), the age of oil, the automobile and mass production (1940s-1980s), to the age of information and telecommunications (1990s-present). There are so many changes that have brought us to the current situation where the producer and consumer cannot be identified or defined strictly. The consumer can be the producer on the other side (prosumer). Flew said that

the social shaping of the technological approach provides a historically grounded account of technological change that goes beyond determinism. However, significant differences in the ways of approaching new media, and their relative weighting given to the technological factors as compared to other drivers of socio-economic change, have also been noted.

McLuhan's media theory reminds us of this potential dynamic of human life (Flew, 2014). Moreover, McLuhan also heartens to reconsider the centrality of technology in humankind daily life. There are many preliminary observations around and near us that denote this. They show that almost all things, both in the level of individual and global, are supported and equipped with technology. Nonetheless, human, as one of the social agents, seems cannot be entirely replaced by technology. There are some roles and positions of humans that will not be removed even by the most sophisticated technology, particularly everything related to social and human aspects, such as interpreting, feeling, and others.

Under this noticeable condition, technological invention increasingly affects almost every aspect of human life with some consequences and benefits. The potentials have encouraged industry to adopt current technology to attain some corporate goals, such as attracting consumers and prospects to recognizing the corporate, product, service, and others. One of the interesting cases is Heinz ABC, a food-complementary producer in Indonesia. This company has experienced bad marketing that seems to be defeated by its competitors. Dealing with this unfortunate situation, the corporate (Heinz) produced the campaign that has been published on YouTube, as one of the big five social media today and the most prevalent social media in our current period.

The popular video campaign ad has been identified by the audiences or users and has gotten some attention. It could be considered as the positive light for Heinz because it successfully encourages users to engage in the campaign by leaving a comment on YouTube, and provide responses such as like or others. The response(s) can be thought and rethought by users, Heinz, and competitors. One big theory that gives the favor to understand this phenomenon is the meaning-making theory, such as reader-response theory, reception theory, phenomenology, and the like. Regarding the problem described above, this research attempts to find "how the audience responses to gendered-relations campaign through new media, particularly social media (YouTube as a prevalent shared-video media nowadays)?"

LITERATURE REVIEW

Social media as a campaign media: The Shift Paradigm in Marketing Communication

YouTube is a kind of social media usually used for socialization. This media, according to Safko is one of the tactics of hundreds of technologies or the tools, that is available for everyone (individuals, community, corporate, so on) to connect efficiently with the public, users, customers and prospects; and the strategies necessary to use these tactics and tools effectively (Terkan, 2014). According to Plummer, Rappaport, Hall, and Barocci

(2007), media, in particular online media, is applicable in attracting and pushing audiences or consumers in supporting the marketing strategy and tactic of corporation or brand. Social media is technologies that effectively applied to reach out and connect with other humans, create relationships, build trust, and also necessary to encourage purchase behavior to a product, get to know the ideas, and others (Norhabiba, 2020; Kim and Cheong, 2011) even audience involvement."

Additionally, social media can be considered as a new set of tools, a new technology that allows us to more efficiently connect and build relationships with the public, customers, and prospects, or others. It is similar to previous Information and Communication Technology (ICT) media, such as telephone, direct mail, print advertising, radio, television, and billboards. However, social media is exponentially more effective (Safko, 2010, p.3-5). In line with this, Keller (2009) and Flew (2014) said that online media, including social media, is very powerful to do and support marketing strategy and activity and also as a tool of marketing communication. Many researchers (Pomeroy Johnson, 2014; Gvili and Levy, 2016; Keller, 2009; Norhabiba, 2020; Behboudi, Vazifehdoust, Najavi, and Najafi, 2014) studied this and came up with significant results.

Why one has to take into social media account nowadays? Still, according to Safko (2010, p.5), this invention is so much more effective than conventional marketing. It is two-way communication (reciprocal and interactive). It is what Safko calls "A Fundamental Shift Power", shifting from two-way pontification communication. It's a shift about which we no longer control our corporate message, no longer does the consumer trust the corporate messages. They do not trust and do not want to hear our commercials any longer. They want their information to come from the people they know, have a relationship with, and share a bond with, through a trust. They want to be educated by, hear their news from, and get their product reviewed by people they know and trust. They want to share their experiences, both good and bad, with people who trust them. These all seem more relevant, touching, real, familiar, and logic in our recent time.

On the other side, Kotler, Kertajaya, and Setiawan (2017) assert that digital marketing has been adopted by industries today because the market structure has changed to a new stature. Digital as the current technological advancement should be applied correspondingly, which some concepts embedded and compressed. The marketer or industry has to deliberate about the enjoyment level of consumers or prospects, level of experience, and level of engagement. By using digital marketing as YouTube, corporate able to makes them aware, appeal, ask, act, and advocate corporate (A5). Keller promotes four types of brand relationships. It is the brand resonance that captures a number of aspects of brand loyalty, such as behavioral loyalty, attitudinal attachment, sense of community, and activity engagement (Keller, 2009). Smith and Yang argued that it is the role of advertising in elaborating the strategy to achieve suitable goals, such as effectiveness for marketing aims (Smith and Yang, 2004; Terkan, 2014).

YouTube as video sharing media is the easiest and fastest way to start building a social media portfolio accessible by everyone now. YouTube video sharing in this context is a

great way to get company and product names available out there. It can be watched widely by users for extended periods (Safko, 2010, p.243-255; Weber, 2009). According to them, the video is the overall preferred medium of choice for relaying information because it is based on visual and audio forms. Additionally, people love video because it's the next best thing to being in the same room with the person sharing their knowledge and experience. Users can hear the words, see the images they convey, and also watch and become involved in the scene that is taking place at that moment. Everyone can see the author's explanation, and become emotionally involved in the scene. Both verbal and nonverbal communication, such as gestures, facial expressions, and others, might be appeared and exploited when using video channels such as Youtube (Safko, 2010, p.521).

Gender issue and media: How do gender relations in the family by the media, including advertising?

Despite not solely focusing on feminism, this research also portrays gender roles in family relations. The significance of media in women's lives, both in or outside the home, has been described since this perspective and movement started in the 1970s (McQuail, 2002). Steiner designates that feminist media studies based on history begin with Betty Friedan, while the feminist media theorist whose pioneering legacy survives most clearly is Donna Allen, not Betty Friedan. Allen, as civil liberties and activist, was convicted of contempt for refusing to testify before the US House Committee on Un-American Activities (the sentence was overturned). In 1972, she founded the Women's Institute for Freedom of the Press (WIFP), and tirelessly reported on lawsuits against news organizations, challenges of broadcast licenses, and other policy and legal efforts (Fortner & Fackler, 2014, pp. 360-362).

Generally, feminists often defined as thought, political thought, ideology, and movement that suggest all people are equal in social, political, and economic (Flouli, 2017). Gaye Tuchman (1978) described annihilation on women in media workplaces. On the other sides, liberal feminism concerns on the idea that irrational prejudice and incorrect stereotypes of woman result in their being denied their equal rights, unrealistic "sex roles" in, or women's absence from the media workplaces (stereotype and under-representation of women and people) (Fortner & Fackler, 2014, pp. 360-361). Media frequently construct women and men based on gender identity and role stereotypes. As many feminists argue that the role of each is the result of the interplay of power in relation, such as culture, social, religion, economics, state, and others. Ida also described the role of the mother (*Ibu; Ibuism*), wife, and womanhood that is also tracing to religion argument and statement (Ida, 2001). Overall, the portrayal of gender (the role of women and men) in media (news, advertising, film, and others) has been studied for many years. The stereotype has emerged as the performance and the result of studies (Fahmy, Bock, and Wanta, 2014; McQuail, 2002).

However, in media areas (workforces), gendered-base practice can be classified into three categories. The first one is to put the gender role such as women and men in a dichotomous category. The second is to put the gender role in a harmonious condition that each other take the role to support each other. The last one is to put the gender role

in a dichotomous category but not in a contradictive manner. Related researches about the practice have been considered to construct the category (Tuchman, 1987; Agustin, 2013; Hermawan and Hamzah, 2017; Pratiwi and Wiyanti, 2017).

Referring to Steiner, [cultural] feminism's theory said that women have natural talents and skills that are either complementary to or better than men's. Thus women's distinctive communication skills, compassion for others, and empathy rendered them not merely well qualified for media jobs – especially in public relations – but better suited. Frohlich (2004) said that the emphasis on women's inherent approachability and expressiveness – due to childhood socialization – reinforces gender stereotypes. They potentially set limitations on women and confine them to the job. According to Steiner, with very few exceptions, this essentialist theory, largely rejected by other disciplines, was invoked to prod media organizations to hire women. Steiner also believed that gender increasingly refers not to a dichotomous set of "natural" differences, but a rational act. Men and women perform gender, with differing degrees of creativity, and provoke others to perform gender. Judith Butler wants to dismantle and deconstruct the "subject" of women, and to resist the reflection of an inescapable, binary view of gender. She calls for subversive "gender trouble" and the proliferation of genders (Fortner & Fackler, 2014, p. 363-365).

Offen (1988) considered feminists are any persons, female or male, whose ideas and actions (insofar as they can be documented) show them to meet three criteria, they (1) recognize the validity of women's own interpretations of their lived experience and needs and acknowledge the values women claim publicly as their own (as distinct from an aesthetic ideal of womanhood invented by men) in assessing their status in society relative to men; (2) exhibit consciousness of, discomfort at, or even anger over institutionalized injustice (or inequity) toward women as a group of men as a group in a given society; and (3) advocate the elimination of that injustice by challenging, through efforts to alter prevailing ideas and or social institutions and practices, the coercive power, force, or authority that upholds male prerogatives in that particular culture. Thus, to be a feminist is necessary to be at odds with the male-dominated culture and society.

Putting gender at the intersection of complex historical, material, cultural, and social conditions, feminist standpoint epistemology is useful as the basis for understanding gender performance in media work (Flouli, 2017). One of the most prominent standpoint epistemologists, Sandra Harding, says that the knowledge claims of dominant groups are distorted and partial. Those in a dominant class cannot question their own biases; they want their knowledge claims to remain opaque so that their power and status may remain naturalized. In contrast, because marginalized people must understand their oppressors, they ask better questions and listen carefully (Fortner & Fackler, 2014, pp.365-366).

The liberal feminists' platform is women's freedom to please themselves, reward themselves, and pursue their interests on their own terms. While post-structuralists avoid positioning women as passive objects of the male gaze, this new emphasis on

women's sexual agency may again act as a technology of discipline and regulation: Feminine subjectivity is remolded to fit the postfeminist, neoliberal demand that young women should be beautiful, sexy, and always up for sex – perhaps even as the aggressors. Subjectification is still sexualization, but it is based on self-policing and self-regulation. Indeed, advertising has historically played this role.

Deploying the theory that a woman's body is a cultural and political "battleground", women need to be disciplined and made attractive. The claim that advertisers incorporate feminist ideas, potentially (re)packaging feminism to neutralize or domesticate it, must be understood in the context of larger concerns about dramatic and mutually interacting changes in media operations, in gender role, and in feminism itself. These all require new theories. Notably, new labels in feminism are used in different ways; whether the labels are snide or appreciative partly depends on who is using them. Some reject the notion that feminism can historicize in terms of distinct periods or waves; second-wave feminists do not see themselves as "history," much less as dead (Fortner & Fackler, 2014, p. 369).

Enthusiasm for new media content and forms seem to have displaced gendered analysis not only of the impact of power and money on media production, distribution, and consumption but also of how uses of the technology itself can be gendered. Perhaps more to the point, feminist theorizing about technology tends to privilege how women try, more and less successfully, to adapt technologies – cell phones, palm pilots, software – to their own uses, whether in the West or among activist and indigenous groups (Fortner & Fackler, 2014, p.373).

The audience's response to advertisement [digital Campaign] on new media consists of gender role in the family relationship: The process of meanings making (Polisemy)

The existing audience researches show there are some views based on methodology or method, models, and theories. Sullilvan (2013) adapted Webster's three basic models of the audience: the audiences as mass, the audience as the outcome, and the audience as an agent (see Picture 1). Methodologically or and methodically, the audience research can be categorized based on paradigms: positivism and post-positivism, constructivism or constructionism (several authors equal this with interpretivism, critical theory, and post-modernism) (Hidayat, 2006; Patton, 2002; Denzin & Lincoln, 2005; Guba, 1990; Neuman, 2014).

Historically, the term audience could be exempted from the media, for example, what Sullivan (2013) and Bertrand & Hughes (2005) implicitly said. Referring to Allor in 1988 that the audience exists nowhere; it is highly related to a broader field, such as politics, economy, and culture. This term also could be posed or considered people or consumers or others as passive or active. Audiences could be media readers, listeners, and viewers.

Nowadays, in the Internet era, the audience tends to be seen as active. It accords to the definition of the Internet or new media with all characteristics that involving the active-

manner of the audience, so-called as users (Flew, 2014). There are some core terminologies of the Internet. Among them are many-to-many in terms of connectivity, decentralized control, user-focused which make it easy for new user to use, open technological standards, and the application programming interface (API). The other characteristics are a relatively simple and lightweight design, expected to evolve and change overtime, and users participating as beta testers of new features (Flew, 2014). Flew, quoting Macnamara, stated that Internet allow and actively encourage user contribution, interaction, and even full production and distribution of user-generated content. Keller (2009), Flew (2014) named it as interactivity.

As cited above, audience research commenced with positivism or classical tradition, considering the audience as passive and manipulated by the media. There are some popular research in communication studies: The Payne Fund Studies in 1929-1932, Cantril & Alport in 1935, Herta Herzog in 1941 and 1944, Jansen & Rosengren in 1990, and others. Those placed audiences as the object of studies, under the objective stance, causality law, or all assumptions of the positivism paradigm. The researchers tried to discover phenomena by testing hypothesis, and primarily use quantitative data. The other audience research are performed by Sullivan (2013) and Bertrand & Hughes (2005).

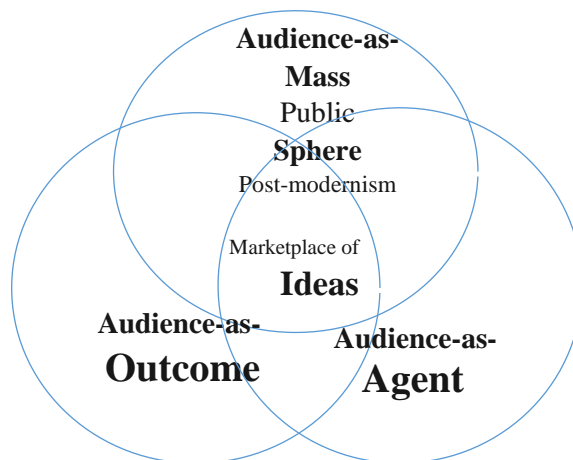
Stimulus-Response logic could be deliberated as the general thought of the first tradition of audience research. Subsequently, other research took a very different position and paradigm. The paradigm previously resided audiences as the active agent, such as Uses-and-Gratification research and Encoding-Decoding Analysis. There are several prominent figures. Katz, Blumler, & Gurevitch in 1974 are well-known Uses-and-Gratification researchers. Stuart Hall (1980) was famous as the pioneer of Cultural Studies. Fiske (1987, 1989) is known as the figure who criticized the encoding/decoding model, trying to expand the theoretical role of the audience. Fiske asserted there is no text; there is no audience, there are only the process of viewing. Similar to Reader-Response Theory popularized by Fish, Fiske suggests that media texts do not have an existence or meaning without the interpretive intervention of audience. The meanings of things are involving texts and audience/reader (Bertrand & Hughes, 2005).

According to Fiske, intertextuality can explain the process of meaning construction by readers on the text(s). Audiences naturally relate texts to their own personal experiences, which includes past experiences with other media. Media texts do not exist in isolation from one another, particularly in the modern era, when media convergence already exists around us every day. This elucidation is in line with phenomenology, such as Gadamer, which stated that the meaning appears and is produced in relation to the time, to the audience's past experience, current condition, and the future.

Fish suggests that meaning can't be found in the text but the reader. The meaning lies strictly with the reader. He focuses on what the text really does. The text does stimulate active readership, but the readers themselves, not the text, provide the meaning. It follows a social-constructionist approach, stating that the meaning is not single; there is no correct or objective reading of a text as it entirely depends on the audience's

interpretation. People in the group construct common realities and meanings. They employ these in their readings. Meaning really resides in the interpretation [community] of readers. For Fish, readers always project their own meanings into features of the text and only come up with their own meanings in the end. Even his readers can never be distanced and segregated from the text as they always embed their own meanings in it (Littlejohn & Foss, 2008, p.134-135).

Picture 1. Three Basic Models of Audience



Source: Adapted by John L. Sullivan (2013,p.7)

However, Fish differs from Ricoeur and Gadamer, who assert that individuals do not stand apart from things in order to analyze and interpret them; instead, the interpretation is natural as part of everyday existence and practice. For Gadamer, one always understands experience from the perspective of presuppositions or assumptions. The experience, histories, and traditions give ways of understanding things, and it cannot be divorced or detached from those interpretive frames. The factors are always simultaneously part of the past, the present, and the future. Meanwhile, for Ricoeur, Fish, and Gadamer, hermeneutics is fundamental to the meaning, including the meaning of texts (Littlejohn & Foss, 2008, p.133-137).

Related to the study of meaning, Puntoni, Schroeder, and Ritson have examined how advertising could bring us to the situation that usually conceptualized as polysemy. According to them, polysemy, which is well-known in the interpretive study, is not merely about different interpretations based on a different meaning, but the same meaning. Attitude can have multiple meanings too. It is not always Hall’s category of readers but in detail, how a category potentially have multiple meanings (polysemy). They argue that polysemy in reading or interpreting advertising is related to some crucial aspects, media, and social context, which are called as psychological and lexical meaning. According to Szalay and Deese (1978), lexical meaning refers to a conventional relationship between a word and its reference, equal to denotation or the original meaning (Puntoni, Schroeder, and Ritson, 2010).

On the other hand, the psychological meaning of the stimulus is subjective. Overall, according to Puntoni, Schroeder, and Ritson, the factors that drive advertising polysemy can be distinguished based on the consumer's situation. They are consumer knowledge, proximal context, and distal context (Puntoni, Schroeder, & Ritson, 2010, p.23-24). These explanations seem relevant to this research that attempts to find the meanings of the audience's response to advertising or digital Campaign by Heinz through YouTube.

METHODS

Research paradigm and approach

This research uses the constructivism paradigm that suggests that the way of each person in making sense of the world is valid and worthy of respect (Patton, 2002, p. 97). Constructivist studies the multiple realities constructed by people and the implications of those constructions for their lives and interactions with others.

This mixed-method research lays on quantitative data as the general landscape of users' responses to the gender role relations campaign via YouTube. The quantitative data analysis used simple descriptive statistics of category frequency, to illustrate the general category of comment on YouTube ad. Using the content analysis method, this research also tries to implement the netnography principle. The content analysis is used to catch the understanding (*verstehen*) of YouTube users' responses to the gender role campaign published by Heinz-ABC, a producer of food complementary. The analysis of quantitative and qualitative is usually called as the inductive process (Morse & Richards, 2002; Hennink, Hutter, and Bailey, 2011; Patton, 2002; Creswell, 2009; Neuman, 2014). The data were collected by performing document analysis on YouTube text that comprises the responses of users. The text was collected and organized based on the theory and conceptual framework of this research: reader-response theory, feminism indicators in the issue, and the social media.

The analysis procedure consists of several steps. The first one is coding the quantitative and qualitative data (concurrent mixed-method) (Neuman, 2014; Creswell, 2009). The researchers put the audience's response into code, including like or dislike. The second step is looking at the audience's statement on commentary space about the campaign. There stage consists of some phases:

1. Copying the comments taken from related YouTube Video
2. Quantifying or coding quantitatively to get the percentage and or frequency of response categories. Afterward, the responses are re-categorized into significant clusters of meanings. Neuman (2014) calls this as a descriptive quantitative method. In this process, understanding the context and the consequences is a must.
3. The conceptual explanation of the theory (reader-response analysis) is used as the big scheme of central analysis of gender roles in the family.
4. After the inductive process, researchers perform data reduction, particularly on the qualitative data (comments and response, and some dialogue are inseparable

here).

5. The last step is generalizing or trying to theorize based on the data (making a big conclusion regarding the data) (Hennink, Hutter, and Bailey, 2011; Morse & Richards, 2002).

RESULTS AND DISCUSSION

Researchers have been discussing and examining media content on gender as it is an interesting topic to be investigated, both for a one-time study (one-shot/cross-sectional) or longitudinal research (Neuman, 2014). Borrowing Safko's concept and also Puntoni and colleagues, Heinz-ABC has taken these tools, tactics, and strategies to overcome the problem they face. Some previous marketing data indicate that their product, ABC, can be considered in a crisis. The brand is declining in terms of sales and some indicators and should be resolved accordingly.

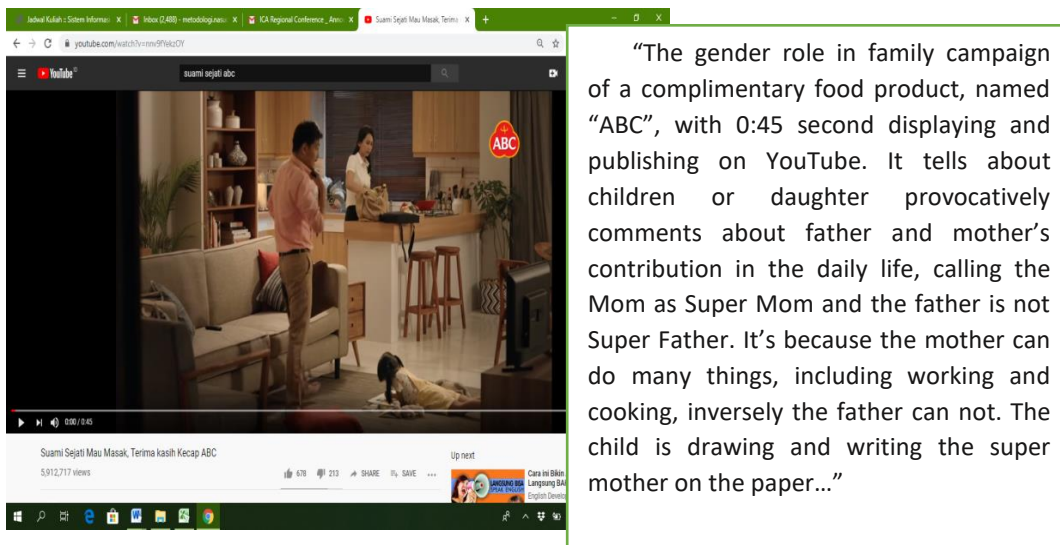
Based on the current data about consumers' demographics and prospects, YouTube might be one of the media that significantly responsible for this circumstance. Not only depending on the media, the material that used to attain the optimal result should also be designed meticulously and plausibly. It makes sense that the corporation takes gender role relations as the content of its Campaign on YouTube. The well-planned story also has to be perfectly and considerably organized. The gender relation in the family relationship looks so provocative to invite people, in particular, internet users, as the consumer and prospect (target market). The Campaign or advertisement also has been published on television. And it also spreading through other social media chats and other mainstream or old media.

Most producers still consider television as the channel that should not be neglected to promote product widely. It can be used to inform, cultivate, familiarize, relate, and facilitate the aims of the corporate. In this case, television could be the supporting channel that connects the product to many people who still watch TV as part of their daily life.

On the other side, the Internet, YouTube, in particular, might grab public or mass that remains untouched by television. Through the new media, as the paramount technology, they can fulfill their needs and interests of information, entertainment, socialization, and others.

The Campaign has some versions, but still under one big topic: gender role of the family (in the family relationship). As the most popular stories, they tell about the roles in the family dramatically, seemingly to encourage or provoke a sense of humanity, or emotional frames. As the most popular stories they tell about roles in family dramatically, that looks encourage or provoke a sense of humanity, emotional frames. It could be found in some comments as the responses to the message (the campaign).

Figure 1. The Caption on scene of gender role in the family relationship campaign on YouTube



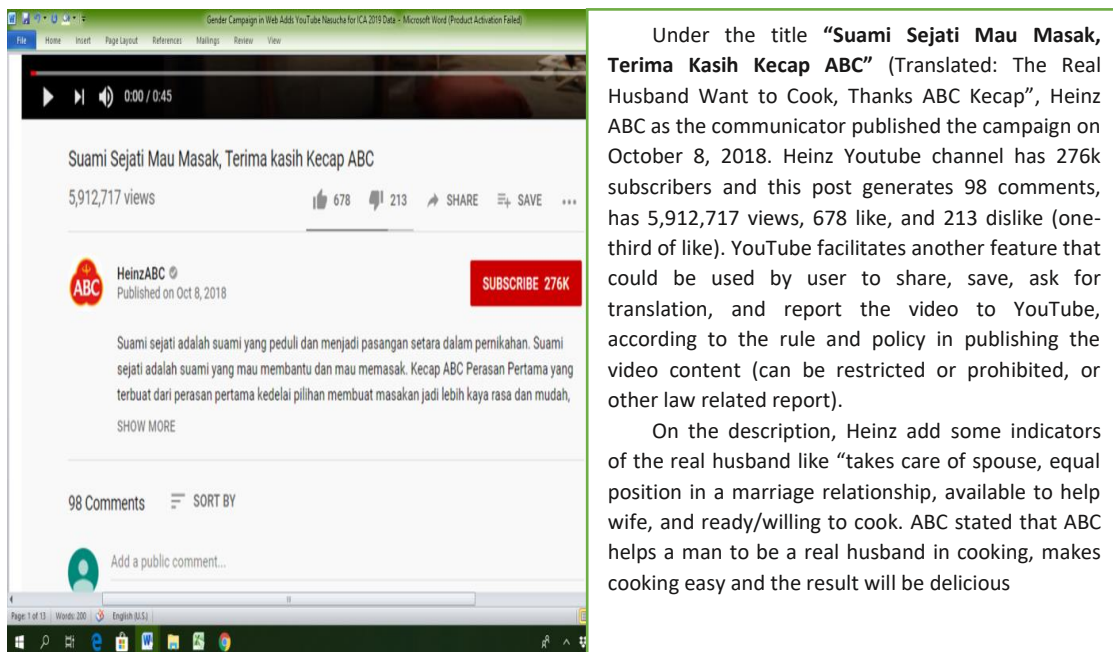
(Source: <https://www.youtube.com/watch?v=nnv9fYekzOY>)

Based on the previous data, YouTube ranked 5th Top Social Media, mostly used by people around the globe. Safko (2010) has highlighted the strength of this video sharing site. It is the same as television achievement in the basic platform performance, which uses visual and audio platform message(s). This makes users easily take the benefits and provided the most vivid illustration of the message(s) conveyed by the communicator. YouTube also enables users to perform many dramatic aspects usually seen in the film or produced by the movie industry.

Heinz seemingly tries to take the niche of this media that -- according to several sources -- has involved many levels of society. It could be their strategy to overcome the tight competition circumstance, and to re-back as the leader in the product (a complementary of food) in Indonesia especially.

According to Kim and Cheong (2011), this is what Laskey, Fox, and Crask claim as the typologies of message creative strategy in advertising. The strategy has brought about significant implications in marketing results, particularly related to audiences or consumer responses in terms of the level of likeability and involvement. It is elaborated by Terkan (2014), Noble, Pomeroy, and Johnson (2014), also Puntoni *et al* (2010).

Heinz's campaign is considered successful in attracting the audience's attention. There are some claims that the advertisement has encouraged them to take some action. This includes sharing the message (ad) to the spouse, supporting the idea in daily practice with the spouse, and the modest influence is to educate or to cultivate the norm and attitude in the audience's personality that potentially influence their conduct.

Figure 2. The Campaign through the ad consists of gender relation by Kecap Heinz-ABC

Under the title **“Suami Sejati Mau Masak, Terima Kasih Kecap ABC”** (Translated: The Real Husband Want to Cook, Thanks ABC Kecap”, Heinz ABC as the communicator published the campaign on October 8, 2018. Heinz Youtube channel has 276k subscribers and this post generates 98 comments, has 5,912,717 views, 678 like, and 213 dislike (one-third of like). YouTube facilitates another feature that could be used by user to share, save, ask for translation, and report the video to YouTube, according to the rule and policy in publishing the video content (can be restricted or prohibited, or other law related report).

On the description, Heinz add some indicators of the real husband like “takes care of spouse, equal position in a marriage relationship, available to help wife, and ready/willing to cook. ABC stated that ABC helps a man to be a real husband in cooking, makes cooking easy and the result will be delicious

Figure 2 illustrates how Heinz ABC is using YouTube, a social media that provides some features such as publishing a message in visual-audio (video) form, the title of a message, and also a description or concise description or extract message of the Campaign. On YouTube, it is seen the number of users have subscribed to this channel (276K), the total comments (98), and the huge total views until the date (5.912.727 views).

The viewer can do some actions on YouTube:

1. Watching the content (video) while also getting to know the title, description or purpose of the video. The viewer can express his/her emotionality (like or dislike). Also, one/viewer/user can save the video or sharing the video by clicking the provided button beside the dislike icon. There is space for the viewer to add comments publicly (see the written instruction: Add a public comment).
2. One or more users can give comments. The viewers can also erase their published comments, even after publicly shared.

Table 2. The audience's responses to gender role campaign of the product on YouTube

Kind of Comments on Video/Response on Comment(s) on Video as dialogue	Frequency of Positive tone	Frequency of Negative tone	Others (relevant or irrelevant) Frequency tone	Total Comments on Video Campaign
Directly Comment(s) on video campaign	22	11	10	43
Response on Comment(s) or response(s)/ indirectly response(s)	10	5	14	29
Heinz-ABC's Responses	19	0	0	19
TOTAL	51	16	24	91

The post can get positive or negative comments or responses, or out of context comments that are not related to the video campaign. This cannot merely infer as positive or negative, and almost all viewers/commentators call it ad. There are 43 direct comments or responses on the YouTube video. Most of the reactions are positive (22 comments), while the negative responses are half of the positive (11). There are also out of the context comment, or not directly related to the video campaign. There are 29 replies to comments. The post gets 12 long comments, six comments with moderate length, and five comments in a sequence as the conversation. On the other side, there are some single comments/responses from the viewer. They got no responses from Heinz nor other viewers. The positive or negative comments were identified by the tone of the statement, whether they agree or support the ad or the advertisement message (the campaign). The advertisement tries to attract or ask for the audiences or pre consumer's attention, agreement, even encouragement. By contrast, the negative comment could be recognized from the statements, which is disagree, or not supporting the ad. Other comments which can't be categorized as either positive or negative, support or not support the ad, are classified as out-of-context comments, or irrelevant.

Based on Puntoni, Schroeder, and Ritson's (2010) frameworks of polysemy, the response which got no attention from Heinz and others might match with Safko's assumption (2010). The comments might not be interesting for others. It is also found that Heinz did not respond to seven positive comments/responses by users.

Overall, the responses to the gender campaign published widely by Heinz ABC can be categorized into:

1. The single comment that had no response (feedback), both from Heinz and others
2. a. Heinz ABC mostly responded to the positive comments on the video campaign, by saying "thanks" and then persuasively direct them to visit the website. The purpose is for each viewer to co-contribute in promoting equality, or equal status, between man (husband) and woman (wife) in gender role relations in the family
 - b. Comments from others. Most of the comments were out of context. Some viewers posted unrelated comments, which are not positive or negative, to the ad

(the video campaign). Among the examples were their comments on the actor or the actress of the video, and the shooting location.

3. The moderate comments (five to six responses that could be categorized as conversation) show the interpretation clearly than category 1 and 2. It becomes clearer because of the continuity of the idea, with the chain of responses from the first to the last comments.

It is interesting to peruse this research data and cross it to other data and scholars' comments or explanations about how the interpretation process to achieve the meaning, particularly in our natural condition. The phenomenology perspective assumes that in the reading process, that also suggested by the reader-response theory, meaning that constructed by each person can be typical. According to Hall, some differences may appear in the interpretation by users/viewers. For example, it depends on cultural factors, individually or culturally. Then Puntoni and colleagues have extended to the advertising contexts, synchronic and diachronic polysemy which combined with marketing strategy (Targeting, Positioning, Aesthetic, and Social Norms Goals).

The three typologies of the reader – on the response or the receipt by the audience – can be identified from the ideology. If the ideology of the communicator is similar to the reader, so the result will be preferred reading or dominant. The opposite reading is caused by the opposing ideology or value “ism” of the communicator and the reader. Negotiated-reading means there's a meeting-value between the communicator and the reader/viewer.

This absolutely based on ideology and cultural value matters. The brilliant and exciting teaching has given by Puntoni, Schroeder, and Ritson when exploring meticulously on what so-called polysemy (2010). It is not merely talking about the different interpretations or positions in Hall's typology of readers. For them, interpretation or meaning may come from the same typology. It could be that different meaning, perspective, and the explanation is exhaustively working. This corresponds with this research. I am personally hesitant what the meaning “*Baper*” (Touching heart), the inner aspect that if we refer to Puntoni, Schroeder, and Ritson will come to two meanings, psychological view and lexical view. However, the religious aspect or social norms likely have taken by society or individuals when they responded to the text such Heinz's ad and others' responses on YouTube.

One of the notable findings is that the video campaign can be considered successful or work for some viewers. In advertising or marketing perspective, particularly brand evaluation, the result also can be gauged accordingly: brand recognition, brand awareness, brand image, brand equity, and so on. Looking at some viewers, this video may represent their feeling so that several of them do what Heinz ABC has designed as part of their goal, raising the audience's or public's engagement. The ad or Campaign successfully or effectively makes the audiences shared the message or video to a spouse, to invite them engaged or involved in the Campaign, and so on. This response is the electronic effect of the word-of-mouth that can even go further than that. Consciously or

not, it can voluntarily encourage the public to be the agent of the corporation or the brand, particularly in socializing, informing, and promoting the brand.

CONCLUSION

After investigating the data, this research finds that basically the responses are implicit and explicit. Implicit means that the audience gives positive and negative reactions that are identified by the icon “like” and “unlike”. The explicit response appears in the comment section where various comments about gender relation – particularly between in spousal relationships like husband and wife. Negative-positive polarity still exists here.

The diverse responses or comments by the audiences seemed to be influenced by several factors or values taught by the culture, education, family, environment or social, and religion. The positive comments, in line with the content of the campaign, are in the same pole with the “like” button provided by Youtube. The negative responses are shown by the “unlike” button and through comments contrast to the campaign’s message.

Interestingly, the finding reveals that the campaign achieves one of the main goals. It inspired and stimulated the audiences to share the messages to the spouse, which have the ability and potential to change the audience’s thought and behavior, in particular, to take the relation (gender relation) as what the campaign constructs. In other words, the content of the message could be considered as the representation of women’s thoughts and feelings. The female audience/users re-tag the Campaign to their partner in order to express the idea in the hope that the relationship will change according to the message of the Campaign. This may be called part of the goals that aimed by the industry, encouraging or pushing to word-of-mouth effect.

It is interesting to point out that polysemy can be explored more exhaustively by using other methods, such as in-depth interviews. This technique could be used to get a detail explanation of the interpretation of the word, paragraph, or discourse, both lexically and psychologically. It can also explain completely and contextually.

This research started with quantitative data to get a general description and followed by qualitative data by analyzing the responses appear on the audience’s comment. Consequently, this research has some implications, such as the limitation of coverage and explanation about the focus. This research also cannot confirm the meanings based on the comments of the viewers or the audience, on the ad or other comments. The meaning structures cannot be reached and disclosed by this research, particularly nonverbal responses that have a wide variety of meanings, as meanings are subjective and real polysemy. This research also cannot reveal other factors, such as depth cultural values, dynamic social context, religion and moral, subjective, and typical things.

The result describes the phenomenon of the audience's responses to the gender campaign even not holistically but generally portrays provided. However, this research only covers the active audience, whereas the latent audience cannot be explored and described here while they are factually also the target of the campaign (see the total viewer number). Consequently, future research could complete the explanation, not only using the quantitative data to elaborate the dynamic, but by performing in depth interviews with the audiences to reach whole and ample or comprehensive understanding about the phenomenon.

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