

**The Creative Strategy Using Element of Humor in the New Pantene
Miracles Hair Supplement YouTube Advertisement**



THESIS

**Submitted to Fulfil the Requirements for Obtaining a Bachelor's Degree in
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Islamic University of Indonesia**

By

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APPROVAL PAGE

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THE CREATIVE STRATEGY USING ELEMENT OF HUMOR IN THE NEW
PANTENE MIRACLES HAIR SUPPLEMENT YOUTUBE ADVERTISEMENT

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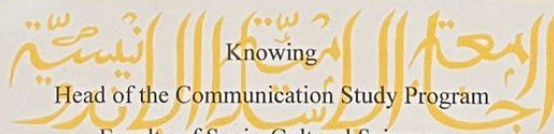
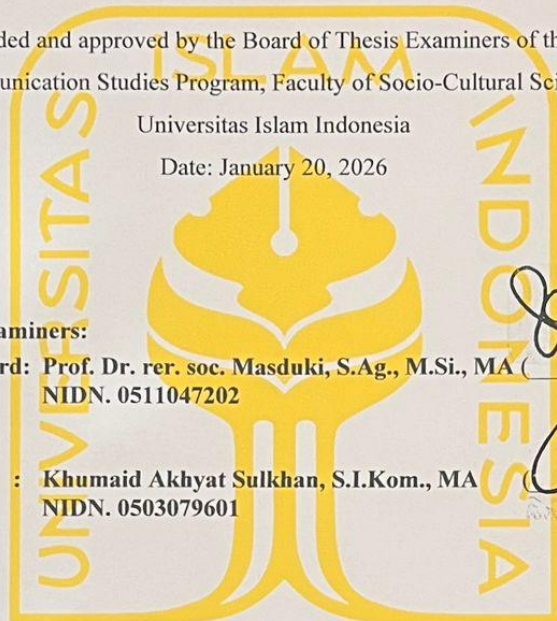
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STATEMENT OF ACADEMIC ETHICS

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Dengan ini menyatakan dengan sungguh-sungguh bahwa seluruh karya akademik yang saya hasilkan selama melaksanakan perkuliahan di Program Studi Hubungan Internasional adalah karya saya sendiri yang dikerjakan secara jujur dan independen dengan:

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Yogyakarta, 31 Desember 2025



Qafrawi

MOTTO

“Allah does not burden a soul beyond that it can bear.”

(QS. Al-Baqarah: 286)

“The wind does not blow to shake the trees, but rather to test the strength of their roots.”

(Ali bin Abi Thalib)

DEDICATION

The author dedicates this thesis to my late father and mother who always provided peace, comfort, motivation, the best prayers, and financial support, allowing me to complete my studies.

PREFACE

Assalamualaikum warahmatullahi wabarakatuh.

"This journey is not only about academic achievement, but also about unheard prayers, unseen efforts, and love that may not always be spoken, but is always felt."

All Praise be to Allah SWT, the Most Gracious, the Most Merciful, and the Most Gracious. Blessings and peace be upon the Prophet Muhammad, peace be upon him, his family, companions, and followers who have always strived in the path of Allah SWT to uphold Islam until the end of time. This has enabled the author to complete this thesis entitled " The Creative Strategy Using element of Humor in the New Pantene Miracles Hair Supplement Youtube Advertisement"

The author acknowledges that throughout the process of preparing this thesis, and throughout its completion, many people have contributed in the form of guidance, support, prayers, motivation, and advice, all of which were greatly needed by the author, from the idea generation process through the drafting process to the final completion of this thesis. Therefore, the author would like to express his deepest gratitude to several parties with utmost sincerity, the author would like to dedicate this work to:

1. Allah SWT, who has given him the health, strength, and ability to think critically to complete this work.
2. My beloved father, the late Mardansyah Bin Zubir, who now rests peacefully by His side. Although my father is no longer in his body, his prayers, blessings, and all the love and sacrifices he gave me during his lifetime will always be the greatest light and motivation in every step I take. I dedicate this thesis to him. May he be proud there.
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9. All parties involved during the research process, especially those from Dentsu Indonesia and Pantene, for their time, cooperation, and information that significantly contributed to this thesis.

The author realizes that this thesis is far from perfect. Therefore, constructive feedback and suggestions are highly welcomed. Hopefully, this work will offer useful insights and contribute to the development of communication studies, particularly in digital advertising strategies.

Yogyakarta, May 24, 2025

Qafrawi

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ABSTRAK

Qafrawi, 20321285 (2020) *Creative Strategy Using element of Humor in the New Pantene Miracles Hair Supplement Youtube Advertisement.* (Skripsi Sarjana). Program Studi Ilmu Komunikasi International Program, Fakultas Psikologi dan Ilmu Sosial Budaya, Universitas Islam Indonesia.

Penelitian ini mengkaji strategi kreatif dalam iklan the New Pantene Miracles Hair Supplement di YouTube, dengan fokus pada penggunaan elemen humor sebagai alat komunikasi persuasif. Dalam lanskap industri perawatan rambut yang kompetitif, humor dinilai mampu meningkatkan efektivitas iklan dalam menarik perhatian, membangun daya ingat merek, serta menciptakan keterlibatan emosional dengan konsumen. Studi ini meneliti penerapan pemilihan pemeran yang tidak konvensional (Keanu Angelo), pemecahan stereotip iklan kecantikan, dan dialog spontan dan mudah dipahami untuk memaksimalkan setiap aspek model AIDA menggunakan pendekatan kualitatif melalui observasi, dokumentasi, dan wawancara mendalam dengan tim kreatif Dentsu Indonesia. Iklan tersebut menjadi viral di media sosial dan meraih lebih dari 131 juta penayangan di YouTube. Dalam hal ini, humor meningkatkan persepsi merek selain berdampak positif pada niat pembelian konsumen. Hasil penelitian ini memiliki dampak teoritis dengan menempatkan model AIDA dalam konteks iklan online berbasis humor dan memberikan informasi yang berguna bagi pemasar dalam pengembangan desain kampanye digital yang resonan dan adaptif.

Kata Kunci: Strategi Kreatif, Humor, Iklan YouTube, AIDA, Pantene, Dentsu, Engagement Digital

ABSTRACT

Qafrawi, 20321285 (2020) *Creative Strategy Using element of Humor in the New Pantene Miracles Hair Supplement Youtube Advertisement.* (Skripsi Sarjana). Program Studi Ilmu Komunikasi International Program, Fakultas Psikologi dan Ilmu Sosial Budaya, Universitas Islam Indonesia.

This study examines the creative strategy in the New Pantene Miracles Hair Supplement YouTube advertisement, focusing on the use of humor as a persuasive communication device. In the highly competitive hair care industry, humor is recognized as a powerful tool for increasing advertising effectiveness by capturing attention, enhancing brand recall, and fostering emotional engagement. This study examines the application of unconventional casting (Keanu Angelo), breaking of beauty ad stereotypes, and spontaneous and relatable dialogue to maximize every aspect of the AIDA model using a qualitative approach through observation, documentation and in-depth interviews with the creative team of Dentsu Indonesia. The commercial became viral on social media and garnered over 131 million YouTube views. In this regard, humor enhances brand perception in addition to positively affecting consumer purchase intentions. The results have a theoretical impact by placing the AIDA model in the context of humor-based online advertising and providing useful information to marketers in the development of resonant and adaptive digital-native campaign designs.

Keywords: *Creative Strategy, Humor, YouTube Advertising, AIDA Model, Pantene, Dentsu, Digital Engagement*

CHAPTER 1

INTRODUCTION

A. Background

Companies have to develop effective communication strategies in a world that is becoming more competitive. These tactics must be such that they persuade, capture interest and share valuable information to consumers. Advertising is one of the best-liked communication tools used to influence the attitudes, knowledge, and feelings of the audience towards a product, and, eventually, persuade them to buy a product (Kertamukti in Mirandha and Mahadian, 2017). Unluckily, with the pace of sharing information in the digital era, consumers are so choosy and fast in dismissing messages that appear not fascinating to them.

Advertisements must be creative and emotionally charged to be appealing to the audience and be memorable. Caples (in Adi, 2016) mentions that the efficacy of advertising is heavily reliant on creativity since it contributes to making a message stand out and making it more memorable. Humor is an artistic tool that is widely recognized for its potential to appeal to audiences and to support the development of relationships with them.

AIDA model (Attention, Interest, Desire, Action) is a model commonly applied in marketing communication planning. The right use of humor will reinforce every phase of this model. According to Weinberger and Gulas (2019), humor is easier to capture attention, helps to keep the audience interested, develops interest in the product, and predisposes audiences toward certain communicative responses, such as considering the product or engaging with the content. Eisend (2018) further contends that the contextually relevant humor can increase the effectiveness of message retention and brand recall.

Humor is a communication phenomenon related to the audience's cognitive and emotional responses to stimuli that produce a sense of humor or laughter. In communication and media studies, humor functions not only as entertainment but also as a persuasive strategy in conveying messages to audiences (Mathylle & Mahadian, 2024). Humor acts as an emotional connection between brands and consumers in a marketing communication context, contributing to the formation of a positive brand personality and supportive relational perceptions (Zinkhan and Johnson in Erisanti and Triwulandari, 2020).

In the context of Indonesian society, humor plays a strong socio-cultural role because it is considered a tool for maintaining harmony in daily interactions and avoiding direct conflict. Jokes are often used to defuse social tensions and create warm interpersonal

relationships. This is reflected in various popular humor patterns in Indonesia, such as lighthearted verbal jokes, cultural satire, and social responses to humorous content, which often incorporate everyday language easily understood by the general public. The use of humor in mass communication, including advertising, is contextualized to the cultural values that underlie how Indonesians understand and respond to humor. Hafidz and Ismail (2021) emphasize that humor in advertising is a powerful means of communication based on the communicative and socially warm nature of Indonesian society. Hafidz and Ismail (2021) confirm humor in advertising as a powerful means of communication based on the communicative and socially warm nature of the Indonesian society.

Humor is a very important tool in the digital world where a consumer can easily avoid advertisements in a few seconds. Social media shareable content is more attractive and is better placed to be shared in social media thus spreading the effect and influence of campaigns naturally (Weinberger et al., in Febrianto, 2015). In this way, the approach of humor is not merely psychologically efficient but in line with the digital behaviors and algorithms.

A global study by Estella et al. (2019) found that humorous advertisements are more widely accepted across cultures, as long as the humor is not offensive and aligns with local norms. Humor also contributes to improving brand image and purchase intention when packaged appropriately for the target audience. These findings support the approach used by Pantene Indonesia in their latest campaign on the YouTube platform.

Based on studies conducted in 2017 and 2018, the Warc Index of the 100 most effective advertisements shows that the effects most frequently utilized by these advertisements are attention, persuasion, recall, response to advertising attitudes, and attitudes toward brands. Since the advertising campaigns analyzed have demonstrated positive outcomes, these variables have been widely discussed in previous studies (Estella et al., 2019).

As many as 20 countries from around the world are involved in globalization and internationalization efforts, which provide an opportunity to conduct research abroad and compare the use of humor in different countries. Nearly all continents utilized at least 40% of advertising with an element of humor in 2016; Europe led with 57% of funny ads, while in North America, the average was around 47% in 2018, consistent with the figures from 2017 and 2016, respectively (Estella et al., 2019).

Humor has been widely recognized as an effective creative strategy in advertising, particularly in capturing audience attention and shaping positive brand perception. One notable example of successful humorous advertising in an international context is the Old Spice campaign titled *The Man Your Man Could Smell Like*. Launched by Procter and Gamble with creative execution by Wieden+Kennedy, the campaign employed absurd and self-aware humor to challenge conventional norms of men's grooming advertisements.

The advertisement gained global attention through its unexpected narrative style and direct address to the audience, resulting in high levels of memorability and digital engagement. Beyond its viral popularity, the campaign successfully repositioned the Old Spice brand as modern and relevant to younger consumers, while also contributing to a significant increase in product sales. This case demonstrates that humor, when strategically integrated into advertising, can function not only as an entertainment element but also as an effective tool for influencing consumer attitudes and behavior in an international market (The Comm Spot, 2025; D&AD Awards, n.d.) This phenomenon highlights the importance of humor as a strategic communication approach that extends beyond cultural boundaries, reinforcing its relevance as a key variable in advertising effectiveness studies.

In early 2022, Pantene Indonesia launched the product the New Pantene Miracles Hair supplement through a digital campaign titled *Bye #RambutCapek Hello #RambutKeCharged*. This advertisement features Keanu Angelo, a public figure known for his communicative and humorous style on social media. The choice of Keanu as the advertisement star is an unconventional step, as he does not represent the stereotypical beauty model in hair care advertisements. In actuality, the surprise that lies at the heart of the advertisements' humor arises from this incongruity.



Picture 1. 1 Pantene's ads

The storyline in this advertisement is developed by using spontaneous dialogue, situations that the audience can relate to, and a twist in the conventional way of the audience to perceive beauty commercials. The ads start with the sentence, “Nape? played by Keanu. Mau skip? Yaudah sana!”, This instantly disrupts the traditional form of YouTube ads and provokes the viewer to continue watching. This approach supports the attention phase of the AIDA model and contributes to the creation of an emotional connection with the target audience, namely, the younger generation that has been conditioned into consuming character content of an informal and humorous nature.

The success of the campaign is also evident in its online results: more than 131 million views on YouTube, positive feedbacks, and virality on the social media. Kantar (2022), also says that the humor trend has re-emerged in worldwide advertising, and humor has become one of the most successful advertisement themes. Moreover, according to a study conducted by Oracle (Creativebrief, 2023), 91 percent of consumers all around the world choose brands that make them laugh.

Gen Z and millennials are younger generations with unique peculiarities in content consumption. They are more receptive to realistic, fast and emotionally appealing adverts. Traditional advertisements that tend to be too formal or aesthetically strict no longer work. According to the report by Oracle (Creativebrief, 2023), 91% of all consumers tend to choose brands that are personality-filled and humorous. This is explained by the fact that humor is honest, relatable, and empathetic.

The #RambutKeCharged campaign created by Pantene is a good merger of humor and inclusive and modern communication. The appearance of Keanu Angelo is a highly specific target influencer marketing approach. He is not only likeable, but also real and easy to relate with, particularly among Gen Z viewers. This indicates that a successful advertisement should rely not only on visual attractiveness but also on the brand’s ability to build social connections (Freeman et al., 2022).

The industry point of view can also be seen in that Pantene approach demonstrates the value of the cooperation between the brands and the agencies that can grasp the digital audience dynamics. Dentsu Indonesia, being the agency that was executing the ad, not only worked out the technical side of the ad, but also adapted the content to the Indonesian digital lifestyles. The use of such social media as YouTube, Instagram, and Tik Tok contributed to the dissemination of the message and the creation of the multi-platform interaction.

Moreover, the way Pantene advertises in a humorous way demonstrates the alteration of the trends in marketing in the global market, where marketing is not only about selling but

also values and experience. Modern consumers do not only purchase according to the functionality of products, but also according to the emotional meaning that they have after interacting with the brands. Under these conditions, humor is an interconnectedness between information, entertainment, and trust, all of which are critical when becoming a long-term customer loyalty (Eisend, 2021).

This study aims to research the implementation of humor as a creative approach within a YouTube advertisement by Pantene. It also seeks to examine its role in building audience attraction and engagement, offering theoretical contributions to the development of AIDA in digital advertising, and serving as practical guidance for the creative industry in crafting adaptive and relevant campaigns in the digital marketing era.

B. Research Question

Humor in advertisements is not solely intended to entertain but is also commonly associated with attracting attention, enhancing audience memory, and shaping advertising attitudes. Therefore, the researcher wants to analyze: how does Pantene apply the element of humor as a creative strategy in the New Pantene Miracles Hair Supplement YouTube ads.

C. Research Objective

Based on the formulation of the problem stated above, the objectives of this study are as follows:

1. Examine the application of the aspect of humor in the creative strategy of the YouTube advertisements by The New Pantene Miracles Hair Supplement.
2. Discuss how humor functions as a tool to capture the attention of the audience and create the image of Pantene products.
3. Identify the specific humorous components used throughout the advertisement and examine their role in shaping audience perceptions of the product.
4. Determine whether this type of humor-based creative approach influences the audience interest in the Pantene products.

D. Research Benefit

The theoretical and practical benefits that can be gained out of this research are:

1. Theoretical benefits

- a. Improvement of marketing communication studies: The study can help in advancing marketing communication as a discipline especially through the

enlargement of knowledge on new advertising techniques that make use of humor as a persuasive tactic.

- b. Future Research: The findings of this research can be used as a guideline or basis of future research on the effectiveness of humor in marketing and advertising techniques especially in the digital field like YouTube.
- c. Theoretical understanding of humor in advertising: The research yields a better insight into how humor works as a strategy of shaping consumer perceptions, which is why the research contributes to the theoretical understanding of humor in advertising.

2. Practical benefits

- a. Recommendations to the advertising industry: This research can be used as a guideline to advertisement professionals regarding the successful incorporation of humor factor into the campaigns to maximize the appeal to the audience, more so on social media or video-based websites like YouTube.
- b. Marketing tactics concerning the Pantene brands: The results of this research might help the marketing arm of Pantene to consider and design more suitable and creative tactics of exploiting humor as a marketing appeal.

E. Literature reviews

The author conducted reviews of a number of previous relevant studies in this research. These sources are used as points of reference when comparing them to the current research, and it is possible to determine the strong and weak aspects and use these sources as supporting evidence to be analyzed.

1. Previous study

The use of humor in advertising has become a focus of research in the area of communication and marketing most especially as the consumer behavior continues to change in the digital age. With the current high intensity levels of competition in the industry, humor is being considered a creative tactic that may bring about stopping power, enhancing brand recall and building on emotional links with consumers and the brands. (Eisend, 2018; Weinberger & Gulas, 2019). According to the past studies, humor in advertisement does not only aim to entertain but also has a strategic role as it improves persuasive communication, brand image and affects the intentions of the consumers to buy products.

Anita et al. (2020) show that humor may become an effective component of the Gojek non-commercial advertisement, How to Ride with Gojek. Their study based on a qualitative descriptive design and a semiotic analysis shows that the comic play involving Jo and Jek

with the use of educational narratives is effective in conveying messages about road safety. The comicity utilized in the advert does not just create attention at the first instance but also reinforces the teaching message that it aims to create. The study emphasizes that humor based on any meaningful or socially relevant context is easily received by the listeners, viewers, or readers and more competent at developing an understanding and message retention.

Further, the quantitative study by Ainun and Sylvie (2020) of the Laurier Scratched Wrong ad illustrates that comedic aspects have a great impact on how the audience thinks and estimate 65.6% and 17.3% of positive reactions to the ad and the brand, respectively. The study with 400 respondents indicates that humor as a stimulus in advertisements may have a significant impact on the perceptions and emotions of the audience. Even though it affects brand attitudes less as compared to advertisement attitudes, the study highlights the necessity of humor that must be in line with the audience attributes and the values of the brand.

Hafidz and Ismail (2021) used the semiotic framework of John Fiske in order to analyze the meaning of humor in the advertisement of Gojek titled “Kamu: Kunti”. The character of Kuntilanak commonly associated with the horror in this advert has been transformed into an understandable and comical character. This redefinition creates a striking contrast of cultures and creates a successful comic effect. The research concludes that advertising humor could serve as a means of both cultivating new meanings that are more accommodating and adaptive to the social change, as well as deconstructing cultural stereotypes.

Eisend (2018) conducted a meta-analysis of over 100 research papers on the effectiveness of humor in advertising in the global marketing context. The results show that humor has a positive impact on various measures of advertising effectiveness, in particular, on the improvement of attention, attitude to the ad, and recall of the message. However, Eisend also emphasizes the fact that the success of humor also highly depends on the contextual suitability, cultural suitability, and the suitability of humor to the product category. Excessive or inappropriate humor can serve to take up the focus of the main message and lower brand authority.

In comprehensive research, Weinberger and Gulas (2019) have recognized that approximately a quarter of advertisements used in the world of television utilize the humorous aspect, and their effectiveness is different depending on the form of humor used. Situational and relatable humor would be more efficient than the slapstick or the absurd humor, particularly when dealing with low involvement products. Another factor that is

highlighted in this study is the segmentation of the audience since what one segment of viewers find funny may not be received well by the other.

Estella et al. (2019), in a cross-cultural study on humorous advertising, revealed that ads with comedic elements are more universally accepted as long as they do not offend local norms and do not contain offensive content. In Europe, humor is used in over 50% of television advertisements, indicating a high level of acceptance for this approach. In Asia, the use of humor is also increasing, although there are differences in the preferred types of humor used, such as verbal humor, physical humor, or cultural irony.

Nevertheless, most previous research has limitations in explaining how humor works strategically within the framework of marketing communication models such as AIDA (Attention, Interest, Desire, Action), especially in the context of interactive digital media like YouTube. The studies mentioned tend to focus on advertising content, the general effects of humor, or case studies of specific products that are of low involvement. There has been little research analyzing how humor can be systematically integrated into creative strategies to enhance each stage of AIDA in video-based digital advertising, as well as how humor can be tailored to the characteristics of digital generations such as Gen Z and millennials.

Thus, this research not only reinforces previous findings regarding the effectiveness of humor in advertising but also offers a new contribution in the form of a strategic approach based on the AIDA model in the context of digital YouTube advertising in Indonesia. This study is among the first to thoroughly analyze the application of humor in the digital campaign of The New Pantene Miracles Hair Supplement, which uses a non-conventional character (Keanu Angelo) as a representation of a more inclusive and fresh creative approach. With the high rate of conventional beauty portrayal in the hair care advertisement, the appearance of Keanu breaks these visual stereotypes, thus supporting consumer attraction, emotional attachment, and confidence in the advertising message.

This study utilizes both AIDA theoretical framework and qualitative research. In such a way, the study aims to make a contribution to the theoretical framework of choosing innovative communication strategies in the digital age, as well as provide the advertising professionals with some practical lessons on how to create emotionally, culturally, and contextually relevant campaigns.

2. Theoretical Framework

In research, hypotheses are validated and truths are established through theories that are supported by empirical data and analytical tools. Accordingly, this study applies several

theoretical perspectives to examine humor as a creative strategy in Pantene's Miracles Hair Supplement YouTube advertisements.

a. AIDA Model (Attention, Interest, Desire, Action)

Marketing professionals use the creative strategies to reach out and influence customers and promote the decision-making process in a creative and efficient manner. Among the key ideas in marketing and advertisement, there is the AIDA model Attention, Interest, Desire, and Action that was introduced by Elias St. Elmo Lewis in 1898. According to Kotler and Keller (2016), this model describes the series of psychological processes undertaken by consumers, which start with product awareness and ends with purchase decisions.

The AIDA model helps advertisers to create compelling messages that capture the attention, develop interest, develop the desire and action. AIDA model is not limited to the traditional advertising but it can be applied to various marketing communication channels, including social media, email, and sales presentations. Through this model, the marketers are in a better position to develop messages that are persuasive in influencing consumer behavior. Additionally, AIDA model allows analyzing the success of a campaign and observing how consumers are promoted to the next level.

Moreover, it is important to note that the AIDA model is not restricted to affect purchase choices as it can also facilitate the creation of the long-term customer relationships. Marketers can attach loyalty and encourage another purchase by providing positive experiences at every step, therefore. To this effect, AIDA can be used as a guideline in the development of strategies that focus on customer satisfaction and the long-term relationship besides selling results.

In conclusion, the AIDA model formulated by E. St. Elmo Lewis continues to function as a significant analytical framework within marketing and advertising. Although the model has faced various critiques, its fundamental principles remain pertinent for explaining the consumer journey and constructing effective communication strategies. By integrating AIDA with contemporary methods of audience engagement, marketers can maintain strategic relevance in a dynamic marketing environment. The following are indicators of the AIDA theory:

1. Attention

The first phase of the AIDA model is based on attracting attention to the audience. With all the distractions of a competitive advertising space, it is necessary to capture

the attention within the first few seconds of the advertisement or the viewers will not be able to miss the message. To this end, humor is a powerful creative tool, since it is entertaining and arouses curiosity (Weinberger and Gulas, 2019). In the advertisement of New Pantene Miracles Hair Supplement, the humorous and unique scenes serve to attract instant attention to the content of the advertisement.

2. Interest

After catching attention, interest in the content of the advertisement should be created in the next stage. Interest can be raised by coming up with relevant and appealing information that pertains to the product. Humor in an advert such as Pantene advert, not only draws in the attention of the audience but also assists in maintaining their attention. According to previous studies, humor enhances the retention of messages since the information presented in a pleasant environment is easier to remember (Eisend, 2018).

3. Desire

When a desire to purchase a product has been created, the next step of AIDA model is the desire to purchase. The use of humor in the advertisement is to help Pantene present the features of the product in a humorous way. This is done through the overrepresentation of hair change in order to generate a good image of the efficacy of the product. Humor is also a factor that helps to create an emotional bond with the brand because customers tend to connect positive feelings with a brand that is capable of using humor, which can result in preference of the product (Eisend, 2018). In doing so, Pantene would be able to communicate product benefits and, at the same time, develop an easier and more appealing brand image.

4. Action

The last stage of the AIDA model aims at an action of the audience, which could be trying the product or getting some additional information. This step can be supported by humor, in relation to making it more memorable thus allowing consumers to remember the product when they go to stores or online after watching a funny commercial (Weinberger and Gulas, 2019). The call-to-action in the campaign by Pantene is to the point and easy to recall, and in many cases the tone of the advertising coincides with the comedic aspect of the advertisement. By making a funny presentation of a slogan or CTA, it is possible to create more chances to make consumers start moving towards purchase.

Thus, the application of the AIDA model in *The New Pantene Miracles Hair Supplement* advertisement illustrates that humor functions not only as entertainment but also as a strategic tool that reinforces each stage of the model. By capturing attention, sustaining interest, stimulating desire, and prompting action, humor contributes to creating a positive brand experience and increases the campaign's overall effectiveness.

b. Creative strategy

Creative strategy forms the core of an effective advertising message. Percy and Elliott (2016) define it as a structured approach to shaping marketing communication that incorporates emotional, symbolic, and rational dimensions. In the digital landscape, this strategy must adapt to platform dynamics, cultural developments, and shifting consumer expectations. Creativity in this context goes beyond visual appeal and includes the ability to convey messages that are relevant, distinctive, and memorable.

Creative strategy includes two main components:

- Core Message: The value intended to be conveyed to consumers.
- Creative Execution: The style of delivery, including the use of humor, storytelling, celebrities, symbols, and visuals.

In the digital environment, Nielsen (2021) reports that advertisements utilizing strong creative elements particularly emotional appeals such as humor or storytelling are 23% more effective in increasing purchase intent than those relying solely on informational content. Consequently, creative strategies play an essential role in establishing differentiation and achieving brand resonance amid the rapid and competitive flow of digital media.

In the #RambutKeCharged campaign, Pantene effectively applied an inclusive and unconventional creative strategy by featuring Keanu Angelo as its brand representative. This indicates that creative strategy extends beyond aesthetics or celebrity endorsement and emphasizes constructing an emotional connection that feels authentic and relevant to the intended audience.

c. Advertising

Advertising is one of the key elements of contemporary marketing communication, and it is aimed at influencing consumer perception, attitude, and behavior with the products, services, and brands. As explained by Kotler and Keller (2016), advertising is a non-personal communication that is persuasive and funded by certain sponsors to communicate ideas, goods, or services to a wide audience. Advertisement in the present digital world has not

been merely a flow of information but an experience of the brand and a bond with the consumers at an emotional level.

This has made digital media especially video-based sites like YouTube to take a pivotal role in the modern day advertisement. According to Statista (2023), over 2.7 billion active users visit YouTube every month worldwide, which makes it an effective platform to target a consumer audience, in particular, millennials and Gen Z, who consume video-centered content. As a result, firms must develop advertisement campaigns that are not only informative but has the capacity to create the emotional appeal and entertainment.

Belch and Belch (2021) emphasize that the success of advertising, to a large extent, depends on the appeal to the emotional part of the audience, and creativity is a key prerequisite. In this context, humor is an essential element of creative strategy that contributes to reducing inflation in audiences due to the same advertisements. Thus, within this context of this research, advertising as a marketing tool as well as a great tool of expressing creativity that adds to stronger brand value.

d. Humor

Humor is a communication phenomenon involving verbal and/or visual stimuli that trigger a positive response in the form of amusement or pleasure in the audience through specific cognitive processes. In advertising, humor can be defined as a configuration of message elements designed to create the perception of something as funny or amusing, which then triggers emotional and cognitive engagement in the recipient. Humor mechanisms often involve incongruities between expectations and reality that the audience must resolve, as well as tension-relief mechanisms that create a positive emotional impact on the advertisement or brand (Warren & McGraw in Eisend, 2009; incongruity-resolution theory). Empirical research shows that humor that involves incongruity resolution can strengthen perceptions of brand competence, while humor that is relaxing can strengthen warm impressions of the brand, although self-deprecating humor is less effective in building corporate image.

Furthermore, humor in advertising is not monolithic but can be classified into various approaches. For example, humorous advertisements can be based on language play or visual surprises (verbal and visual humor), unexpected situations (incongruity resolution), light criticism (satire/irony), and other forms that trigger specific emotional or cognitive responses. This classification helps understand how humor can be used as a rhetorical

strategy to attract attention, build interest, and influence audience perceptions in marketing communications.

In the context of Indonesian culture, humor has a rich social function. Humor serves not only as entertainment but also as a social tool to reduce tension, strengthen relationships between individuals, create common ground, and facilitate interpersonal communication in everyday life. Humor in local culture is often reflected in language play, subtle sarcasm, and depictions of social experiences commonly known to Indonesians. This demonstrates that cultural values shape how humor is understood and interpreted by Indonesian audiences, so the use of humor in advertising must also take into account local cultural sensitivities and norms.

e. Humor in Advertising

Humor is more frequently used in the promotion of low-involvement products (products that do not require extensive consumer consideration in selection). Low-involvement products are items for which consumers do not need extensive information prior to purchase. Sternthal and Craig (in Ayuningmas, 2019) outline several characteristics of humor that are relevant in this context:

- 1) Attention grabber: Humor can capture the audience's attention amidst a plethora of competing ads.
- 2) Enhancing memorability: Advertisements that incorporate humor are generally more easily remembered by the audience.
- 3) Building engagement: Humorous content is frequently shared and discussed, thereby expanding the reach and visibility of advertising campaigns.
- 4) Reducing resistance: Humor can enhance the receptivity of messages, decreasing audience skepticism toward products.
- 5) Creating positive associations: Effective use of humor can create associations between products and favorable feelings, enhancing their overall appeal.

Using humor effectively can link products to positive emotions, thereby strengthening their attractiveness to consumers.

Companies frequently employ humor in advertisements to market products or services. Depending on the platform, around 10-30% of advertisements incorporate humor (Weinberger et al., in Febrianto, 2015). This suggests that many marketers consider humor an effective tool for enhancing advertising impact. Research indicates that humor captures audience attention and can be strategically used to promote products and brand recognition. Sutisna (in Febrianto, 2015) defines humorous advertisements as those that utilize humor as

a promotional device, generating a positive mood in recipients and increasing the likelihood of message acceptance.

The concept of humor can be aligned with the AIDA model in various complementary ways. This section explains how humor enhances each stage of AIDA, demonstrating its role in effectively engaging and persuading audiences:

1) Attention

Humor effectively captures consumer attention. Advertisements that are amusing or entertaining often stand out more than traditional ads. For example, incorporating jokes, quirky characters, or absurd scenarios can create moments that draw viewers' focus.

2) Interest

Once attention is captured, humor can be used to cultivate audience interest. Comedic content enhances engagement and appeal. For instance, an ad presenting a common scenario with a humorous element can spark curiosity about the featured product.

3) Desire

Humor can also foster a sense of desire and social engagement. When a product is presented in a humorous context, consumers are likely to respond positively and feel enthusiastic about it. For example, ads that entertain while demonstrating practical solutions to everyday problems can create the perception that the product is essential.

4) Action

Humor can effectively encourage consumers to act. A witty or entertaining call to action may prompt purchase behavior, such as using a humorous expression in a promotional offer to enhance attention and urgency.

By incorporating humor at each stage of the AIDA model, marketers can offer consumers a more engaging and memorable experience. Humor enhances message appeal and increases the likelihood of audience interaction and action, thereby improving both effectiveness and entertainment value.

F. Research method

Research methods refer to systematic procedures used to collect and analyze data in order to achieve specific research objectives. Research methodology offers an organized framework through which data can be collected, evaluated, and analyzed to answer research questions. It not only focuses on the techniques that have been used but also the reason as to why they were selected and used.

Research methodology in this study is presented as a systematic description of the research process, including topic selection, formulation of research questions, and the application of appropriate data collection and analysis methods.

This process also involves methodological considerations, research limitations, and the contribution of the findings to the development of academic knowledge. In this way, research methodologies are utilitarian in nature, as well as knowing frames of increased awareness of the way knowledge is produced and changed in research.

1. Type of research

The approach adopted in this study is qualitative, which serves to highlight in-depth knowledge of social, cultural, or behavioral phenomena, based on non-numerical data, such as interviews, observations, and the analysis of documents. This study adopts a qualitative descriptive approach to examine how humor functions as a creative strategy in digital advertising. In this study, the researcher investigates meanings and interpretations related to the use of humor as a creative strategy within the context of digital advertising. This method emphasizes contextual interpretation, allowing the researcher to understand how humor is constructed and interpreted within a specific advertising context. Where the researcher seeks an in-depth understanding of participants' perspectives and comes up with detailed knowledge about the phenomenon being studied. As a result, qualitative research offers a perspective of seeing the world through the prism of those who are involved (Junaedi and Almanshur, 2014).

2. Research time and location

This research was conducted from June 2023 until the completion of data collection. The interview process was carried out online using the Zoom platform.

3. Research Subjects

Sugiyono (2019) defines the research subject as the individual or group that forms the focus of the study. This can include people, organizations, or specific phenomena. The subject is crucial because the data obtained will help answer research questions and achieve the study's objectives.

In research, subjects must be selected carefully to ensure reliable and valid results. Sugiyono further explains that subject selection can be carried out using various techniques, such as random sampling, purposive sampling, or others, depending on the research objectives and methodology.

The subject of this study was determined using purposive sampling, focusing on an informant directly involved in the development of the Pantene advertisement, namely the

Executive Director of Dentsu Indonesia. Purposive sampling is a technique in research used to select respondents or samples based on certain criteria that are relevant to the research objectives. In this method, researchers deliberately select individuals or groups that have special characteristics that are considered to be able to provide more in-depth or relevant information about the phenomenon being studied. This technique was chosen because it allows the researcher to obtain in-depth information from a key informant who understands the creative strategy process comprehensively. The data collection process begins with identifying informant criteria relevant to the research objectives, followed by conducting in-depth interviews to obtain comprehensive insights. After that, researchers select individuals or groups that meet these criteria. They then conduct in-depth interviews or observations until the required results are obtained.

4. Data Collection

In general, data collection methods are techniques that researchers can use to gather data (Hermawan in Arikunto, 2010). In this case, the author employs qualitative research methods. Therefore, the data collection methods utilized include descriptive, narrative, and unstructured approaches. This research method aims to understand complex phenomena, social processes, perceptions, and individual experiences (Creswell, 2018).

Researchers can draw stronger and more reliable conclusions and make meaningful contributions to science when they use good data. Reliable data constitutes information that is credible, verifiable, directly related to the research focus, and significant for understanding the research topic (M. G. Patton, 2015). The following is the data collection method used:

1. Observation: Observation in this study is conducted as non-participant and media-based observation, where the researcher observes and analyzes the advertisement content available on the YouTube platform. This method seeks a comprehensive understanding of the advertisement's creative context as represented through media content. This observation focuses on elements that may not be fully revealed through interviews or surveys. This study employs non-participant observation, where the researcher acts solely as an observer of media content. This method is important to get direct and natural insights from the phenomenon being studied.

In the study titled "The Creative Strategies Using Elements of Humor in the New Pantene Miracles Hair Supplement YouTube Ads", observation is conducted as non-participant and media-based observation. The researcher did not directly observe audience behavior in physical settings but instead

observed the advertisement content by repeatedly watching the New Pantene Miracles Hair Supplement YouTube advertisement. The observation focuses on narrative structure, humor elements, dialogue, visual presentation. In addition, publicly available audience interaction indicators such as views, likes, and comments were observed to provide contextual support for understanding audience engagement, without being treated as quantitative data.

2. Interview: In this study, the interview was conducted with one key informant, namely the Executive Director of Dentsu Indonesia, who was directly involved in the creative decision-making process of the advertisement. The selection of a single informant is consistent with qualitative research principles that prioritize depth and relevance of information over the number of participants. The interview was conducted using a semi-structured interview format to allow flexibility while maintaining focus on the research objectives. This approach enables deeper exploration of participants' perspectives and experiences. This technique is particularly effective in qualitative research because it allows researchers to capture richer nuances from respondents. The interview was conducted online via the Zoom platform.
3. Documentation: Documentation in this study includes interview photographs and visual materials related to the Pantene advertisement, which function as supporting evidence for data analysis and research findings (Rukin, 2019).

5. Data analysis

The unit of analysis in this study is the creative elements of humor presented in the New Pantene Miracles Hair Supplement YouTube advertisement, including narrative structure, dialogue, visual presentation, and character portrayal. Analysis entails organizing data for interpretation. Qualitative data analysis is a systematic process used to interpret, understand, and draw conclusions from non-numerical data collected through interviews, observations, and documentation. The goal is to identify patterns, themes, and meanings within the social, cultural, and subjective contexts of the research. Key stages include organizing data, reducing it by selecting essential information, presenting it descriptively or visually, and drawing valid conclusions. This approach is essential for comprehending complex phenomena and providing a detailed understanding of the studied reality.

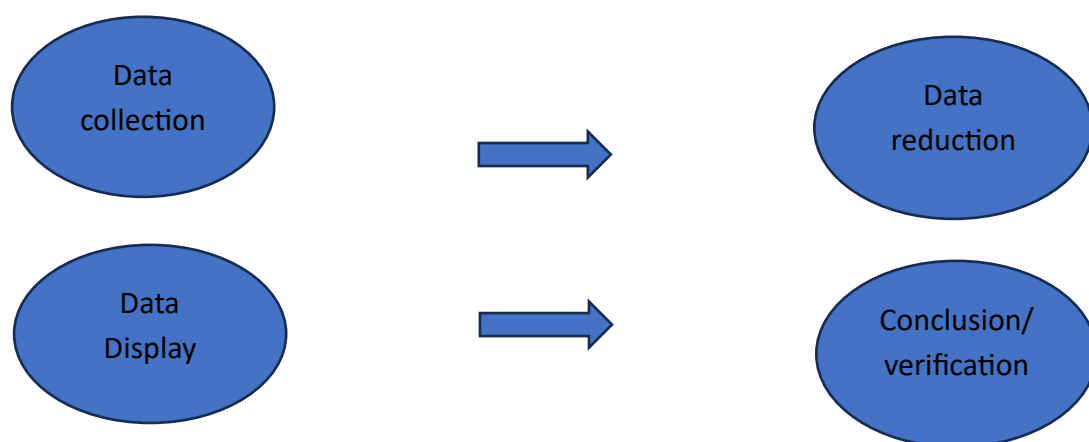
This study applies qualitative data analysis techniques according to Miles and Huberman. For the research *The Creative Strategy Using Elements of Humor in the New*

Pantene Miracles Hair Supplement YouTube Advertisement", the four primary stages of their method are implemented as follows:

1. Data collection: Researchers collect data by observing the advertisement and interviewing personnel involved in the creative process at Dentsu Indonesia. The collected data include participants' responses, perceptions, and understandings of humor in the Pantene Keanu advertisement.
2. Data reduction: Data are simplified and selected to focus on aspects relevant to the use of humor in the creative strategy. Irrelevant or minor information is discarded, ensuring that only critical data remain for analysis.
3. Data Display: Summarized data are displayed in narrative form, matrices, or tables to help researchers identify patterns and themes. The presentation illustrates the use of humor, creative components, and audience reactions in advertising.
4. Conclusion/verification: in the final stage, the researcher draws conclusions based on the patterns that have been identified. These conclusions explain how humor is integrated into the creative strategy of Pantene's new Miracles hair supplement advertisement and its role in supporting advertising effectiveness. The researcher also verifies these conclusions with existing data to ensure the accuracy of the analysis.

. This process allows researchers to gain an in-depth understanding of how creative strategies that utilize humor influence brand image and advertising message.

Data validity was ensured through source triangulation by comparing observation results, interview findings, and documentation data



CHAPTER II

OVERVIEW OF THE RESEARCH OBJECT

A. Pantene Indonesia

Pantene is one of the world's most recognizable hair care brands and is part of the portfolio of Procter & Gamble (P&G), one of the world's largest consumer goods companies. Pantene was founded in 1945 in Switzerland by Hoffman-La Roche and became part of P&G in 1985. The name "Pantene" is derived from the word "Panthenol," which was the main ingredient in its early products (Pantene Indonesia, 2022).



Picture 2. 1 Pantene's logo

PT Procter & Gamble Indonesia Tbk was established under the Foreign Investment Law No. 1 of 1967 in conjunction with Law No. 11 of 1970. This establishment is based on Deed No. 60 dated June 29, 1970, executed by Eliza Pondaag, a notary public in Jakarta. It is part of the corporate group owned by the Company. The Company's Articles of Association have undergone several amendments, the most recent being Deed No. 23 dated December 7, 1999, executed by Agus Madjid, S.H., a notary in Jakarta, and which pertains to changes in the scope of the Company's activities.

The company is domiciled in Jakarta. Its headquarters are located at Menara Rajawali, Lt. 15, Jl. Mega Kuningan Lot #5.1, Mega Kuningan Area, Jakarta. Further, its plant is located at West Java, Jl. Bekasi Raya. To ensure uniform quality of products, the plant has a fully equipped laboratory that has state-of-the-art machinery in terms of high-speed production. Article 3 of the Articles of Association of the Company states that the company is engaged in the creation of medicines, as well as in provision of distributing/general importers of beauty ingredients, food, and shampoo products.

Pantene has been empowered by Procter and Gamble (P&G) to strengthen its presence in the market and become a force in the hair care industry. The commodities are being promoted under the consideration of various hair problems like being dry, having flakes, damaging the hair, and losing hair. The brand is also attributed to providing innovative hair care products supported by extensive studies.

Pantene has been associated not only with the innovative products in the hair care category but also has a significant role to play as far as beauty campaigns around the globe are concerned. Being a unit of Procter and Gamble (P&G), Pantene enjoys the fruits of the research and technology ahead in the hair care industry. Pantene has been able to expand globally due to the presence of a large distribution network provided by P&G that has helped the brand to reach more than 90 countries. Also, Pantene does sustainability activities, like decreasing plastic packaging and introducing ecologically friendly innovations in the new products.

Pantene also employs global celebrities like Selena Gomez and Gigi Hadid to expand its market, and this increases the popularity of the brand among varied groups of people. Its sustainability and commitment to women empowerment help Pantene not be just a hair care product but also a way of life of the consumers who are socially and environmentally friendly.

Pantene has already established a niche in Indonesia through its hair care products that meet the needs of the customers with the hair care problems including dry hair, dandruff, loss of hair and damages. The survey conducted by Katadata Insight Center in December 2022 revealed that 47.5 percent of the surveyed people mentioned Pantene as the most used shampoo throughout the last year, which shows the level of consumer confidence and dominance in the market (Katada, 2022). To match the changing preference and technological advancement, Pantene keeps on introducing new products in its lineup with natural products and added nutrients.

Being an international brand that embraces product innovation and good marketing, Pantene remains flexible to changing consumer trends and preferences especially in the era of digital world. The fact that it exists on social media platforms and incorporates online campaigns with user experiences proves that it can be relevant in the extremely competitive industry of hair care.

Pantene is also a proactive provider of innovative marketing campaigns, not only in its product innovation. It has a statement about its strength is beautiful which is used in its campaign to empower women and to promote self-assurance in the hair. Such a strategy will

explain that not only does strong and healthy hair make people look better, but it is also a symbol of resilience and strength in everyday life.

Pantene Miracles Hair Supplement, the subject of this research, is one of the most recent products of the brand, created on the basis of intensive hair care. Pantene is also a robust initiator of creative marketing campaigns, in addition to its product innovation. targets consumers who require solutions to complex hair damage that arises due to the environmental forces such as heat, pollution and over-treatment. The product is developed to strengthen, restore healthiness, and shine of hair deep, and has enriched nutrients. Its introduction indicates the interest of Pantene in meeting the needs of the market demand on specialized and effective care without neglecting the essential needs of hair care.

Pantene used a creative strategy in its YouTube advertisement through incorporating humor to capture consumers' attention. As the findings of a study conducted by Mulyawan et al. (2021) demonstrate, humorous advertisements have the potential of creating brand recognition and purchase intentions, and one can even assume that humor might be used to facilitate a better connection to the audience and its memorization.

The Pantene Miracles Hair Supplement advertisement illustrates the situations that are relatable such as having frizzy or damaged hair due to environmental conditions and stress. The ad employs humor, and funny characters to deliver the message on the benefits of the products besides entertaining the audience. Eisend (2021) insists on the fact that informative content combined with humor contributes to better building of the brand image.

Use Pantene is also attempting to reach more people via online media particularly YouTube. According to a report by Statista (2022), YouTube is one of the largest video-sharing websites, and there were more than 2 billion active monthly users of this site. This gives the Pantene a lot of prospects to advertise its products to diverse people.

The Pantene Miracles Hair Supplement has a contemporary and elegant packaging and branding as it is characterized by high quality and innovative features. It has a well-designed and attractive look that draws customers to retail shelves and it is anticipated that the product will see significant boost in sales due to the innovative marketing campaigns.

To sum up, the Pantene Miracles Hair Supplement is a solution to hair-related issues, but it is also a successful promotion that offers a pleasant experience due to the use of novel and entertaining advertisements. That is why through innovative marketing approaches, the relationship between the businesses and their customers can be improved.

B. Pantene Product: Pantene Miracles Hair Supplement

Pantene provides a diverse range of hair care products tailored to address various consumer hair concerns. The brand is recognized for its Pro-Vitamin (Pro-V) formula, regarded as a leading innovation in delivering deep nourishment to maintain hair health and strength. In Indonesia, Pantene presents multiple product variants, each targeting specific hair issues. Among these, the Pantene Miracles Hair Supplement is distinguished as a premium option, formulated with intensified ingredients to meet particular hair care needs.



Picture 2. 2 Pantene's product

The Pantene Miracles Hair Supplement stands among them, being a high-quality product, which is created with enhanced ingredients to address specific hair care requirements. The latest innovation of Pantene, the Pantene Miracles Hair Supplement, is created to treat more serious problems with hair, such as the damage caused by environmental stressors, e.g., pollution, UV radiation and overdoing the styling. It contains nutrients in a high concentration and, in addition to the rest of the Pantene products, it helps in strengthening the hair and keeping the scalp healthy. Long-term protection is also provided with this formulation which is a strong asset of this product among the consumers who seek overall protection of their hair.

The Miracles Hair Supplement of Pantene will embrace a new formula that will provide visible results in a relatively short duration. It has used Lipid Replenishing technology to feed the hair internally and safeguard the cuticles. The active ingredients of the product include Pro-Vitamin B5, biotin and hydrolyzed silk protein, which assist in all round repairing of the hair. Pantene also claims that the product has been tested by a dermatologist,

which proves that the product is safe to be used every day without any side effects like irritation.

In addition to its efficacy with its damaged hair, the new Pantene Miracles Hair Supplement is promoted as a convenient way of using it by consumers with hectic schedules; it takes them 2-3 minutes to apply it. This underscores the fact that Pantene is not only dedicated to quality hair care products but more so on convenient and practical products that would be applicable in modern living.

The Pantene Miracles Hair Supplement is meant to be used by consumers who want stronger, healthier, and more radiant hair, especially those who have often suffered as a result of damage by the chemical treatments, coloring or the use of other styling tools. The fast visible result and formulation are the reasons why Pantene presents this product as a miracle in the hair care industry, as it is specially formulated to address the needs of the Indonesian women regarding their hair.

Pantene has diversified its product line to contain formulations that use natural ingredients like flower extracts and essential oils in response to the shifting consumer preferences and market trends, as more consumers have shown interest in using environmentally friendly products.

C. Pantene Miracles Hair Supplement Advertisement

This research is devoted to an advertisement on YouTube promoting the Pantene New Miracles Hair Supplement on occasion of the release of a new product on January 2, 2022, with Keanu Angelo as the brand ambassador. Another tool used in the advertisement is the hashtag *rambutcapek* and *rambutkecharged* to promote a campaign of the new product offered by the company that deals with hair issues and provides revitalized and charged hair (Pantene, 2022).



Picture 2. 3 Pantene's ads X Keanu

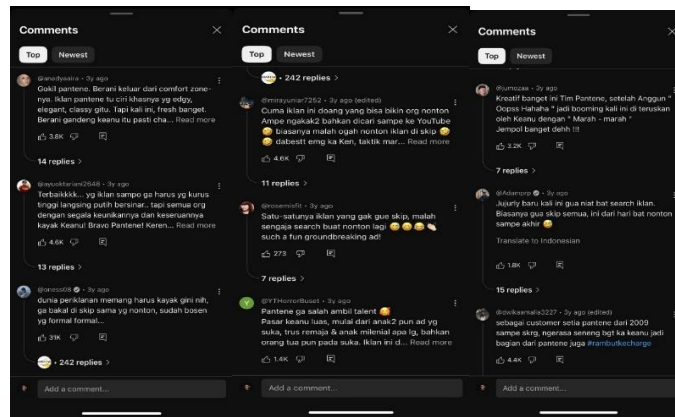
This commercial enjoys the attraction of the audience with the combination of familiar plot and fun and humor. Pantene Indonesia partnered with male celebrity, Keanu Angelo, who was not a previous brand representative. Keanu Angelo or Muhammad Miftahul Huda, as his real name is, is another famous Instagram user whose comedy made him famous. The YouTube advertisement depicts him in a straightforward speaking style and assertive and confident voice. The humor and the relatability of daily life make the advert more memorable and helps in getting the attention of the audience on the platform (Sachdeva, 2020).

Pantene Indonesia uses the unique personality of Keanu Angelo in the advertisement to maximize the promotional value of its product. According to Dianawanti (2022), the first issue related to his hair that Pantene noticed on the Instagram profile of Keanu is the dullness and tiredness of his hair. The issue has found a lot of sympathy among the Indonesian women and had varied reactions among them, both in support and suggestions to Keanu.

When Keanu Angelo heard that he had an experience with a tired hair, Pantene gave him a chance to use their new product, the Miracles Hair Supplement, in his shampoo, but at no price. Keanu claimed that his hair conditions had been significantly improved when using the product. The ad on the message of Pantene Indonesia, #RambutKecharged, is based on this first-person experience, showing the hair problem and its solution (Dianawanti, 2022).

In the advertisement of Pantene Indonesia, Keanu Angelo starts by telling of his frustration with his unmanageable and messy hair. The Miracles Hair Supplement is also suggested by one of the voices in the ad as the solution to this issue. Keanu is then represented rubbing the product into his hair and his hair becomes noticeably healthier, shiny and well-groomed. His mood and demeanor also change on the positive side as the transformation takes place. The ad is completed by a tagline, “shampooan doang? It is a call to action that urges the viewers to add the product to their hair care routine: Don't make it up! (Pantene Indonesia, 2022).

This campaign has given the highest volume of audience response among advertisements with different brand ambassadors. Its widespread popularity is emphasized with the number of views on YouTube that exceeds 131 million. The advertisement shows how it is possible to achieve attention and influence the folk to interact and exchange. Virality of the ad is also gauged using such indicators as shares, views, likes, comments and other such digital indicators. This is particularly impressive, given the fact that such a high number of views is hardly achieved with similar content in a relatively short period of time.



Picture 2. 4 Comments on Pantene's channel

The humorous element is strategically implemented in this advertisement, making it more interesting and close to many people. The comedic feature helped create a good interaction with the audience, with many people relating to the hair drama portrayed by Keanu. This makes the advertisement more appealing, which leads to sharing on social media and thus makes it viral. Also, the popularity of Keanu as an influencer with his genuine and funny personality is a limiting element of the success of the campaign.

The digital marketing strategy by Pantene is creative in its humor and simple in telling a story. In an effort to achieve the right targeting of the audience, the brand, together with Dentsu Indonesia, used You Tube and collaborated with influencers such as Keanu. Additionally, paid advertisement model, provided by YouTube where the videos are displayed in the start or between other content, will be a likely solution to attract even more viewers.

D. Agency Partner (Dentsu Indonesia)

Dentsu Indonesia is one of the biggest advertising firms in Indonesia and functions under the Dentsu Aegis Network which is an international venture in marketing and advertisement communications. The agency is known to create creative and successful campaigns using thorough market research with a high degree of creativity.



Picture 2. 5 Dentsu Indonesia's logo

Also In collaboration with Pantene, Dentsu Indonesia was ordained to develop the creative concept and the production of the Pantene Miracles Hair Supplement brand campaign. The agency focuses on the necessity to develop the strategy that will align with the target audience of Pantene, mainly Gen Z and millennials. The campaign utilizes the digital platforms, specifically YouTube, and has Keanu as its main focus, who advertises the product based on the humor that appeals to the audience. The roles of Dentsu in the creation process of this advert involve:

1. Development of creative concepts: developing a core concept that will address a typical issue with hair in a humorous way and will be both relevant and interesting to the target group.
2. Digital Strategy and Distribution: the maximum distribution of adverts in the YouTube and other social media platforms to increase the reach of the audience.
3. Implementation of Advertising: Designing and executing the whole process of the production, such as casting, scripting and filming, so that the final production should be in line with the brand image of Pantene.

In their partnership, Pantene and Dentsu Indonesia have realized successful advertising campaigns in Indonesia, which have blended the elements of humor with a clear product communication with heavy reliance on the digital platform as the main channels of distribution.

Dentsu Indonesia is credited to a great extent to the success of this campaign. Having a global brand, Dentsu is known to have an excellent history of creating marketing plans that merge the creative with the data-driven and market-based data. In the case of the Pantene Miracles Hair Supplement project, the agency crafted an innovative idea, incorporating both comic and relatable stories and use of influencers, which aligns with the existing trends on the Internet at the moment.

Dentsu understands how valuable digital marketing would be to target younger audience segments of millennials or Gen Z. The agency, in its turn, adopts an omnichannel approach by placing advertisement of Pantene on YouTube and the most popular social media platforms like Instagram and TikTok. The strategy will increase ad visibility and expand availability on various digital platforms.

Dentsu Indonesia is also engaged in establishing the success of the advertising campaign with the help of data analysis. A number of digital analytics tools are used to reach the metrics of views, interactions and conversion rates desired by the agency. This will enable one to determine the effectiveness of the campaign in increasing brand awareness and selling

the Pantene Miracles Hair Supplement. Moreover, this information promotes the optimization of the middle of the campaign to make sure that advertisements are always shown to the right audience.

The successfulness of this campaign reflects the fact that Dentsu Indonesia was able to employ the details of the local culture and jokes. Using humor that can especially appeal to the Indonesian audience and choosing influencers among the most popular ones among the target group, Dentsu shows that it is able to adjust global customer goals to local realities.

Dentsu Indonesia collaborates with other partners in production so as to achieve the best standards in the visual and narrative aspects of the advertisements. They do the whole thing of production such as post-production, directing, creative planning and site selection. With the help of a carefully designed and organized approach, they produce compelling images, and manage to convey the main messages of the product.

Pantene and Dentsu Indonesia developed a successful and popular advertising campaign that provided the example of how humor-based marketing approach could be used to sell the product and promote the brand. The success highlights how an attentive audience study and a properly planned creative approach can result in viral campaigns resulting in strong consumer-brand relationships.

CHAPTER III

FINDING AND DISCUSSION

The chapter presents the findings of the study about the creative strategy based on humor elements in the New Pantene Miracles Hair Supplement YouTube Advertisement. Observation, interviews, and data documentation were the approaches used to collect the data. Zoom was used for the online interviews. The findings are analyzed using qualitative analysis and interpreted based on the relevant theories discussed in the previous chapters. The following section presents insights derived from interviews with representatives of Dentsu Indonesia, the agency responsible for creating the advertisement.

A. Finding

1. Creative Strategy AIDA Model

a. Attention

At the Attention stage, the Pantene Miracles Hair Supplement advertisement relies primarily on humor as a perceptual disruption mechanism rather than as a persuasive proof. The main objective at this stage is not to convince the audience of product effectiveness, but to interrupt habitual viewing behavior and prevent early ad skipping. This function is particularly crucial in the YouTube advertising environment, where audiences are conditioned to disengage within the first five seconds.



Picture 3. 1 The campaign's scene

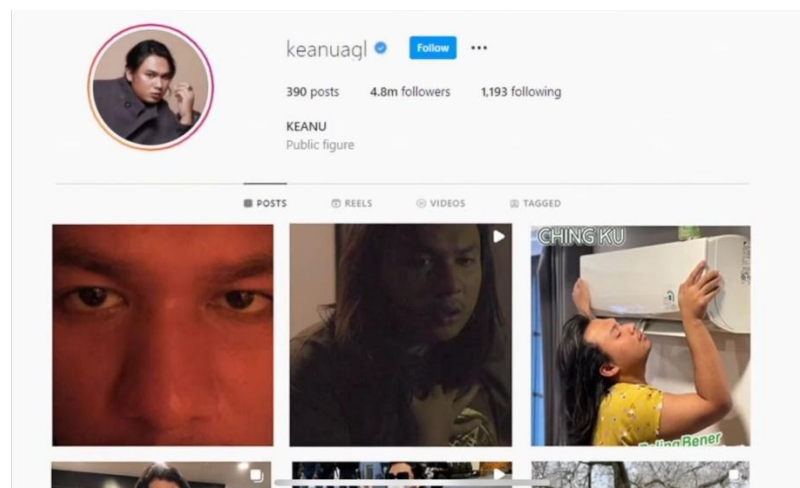
From a content analysis perspective, the humor employed in the opening of the advertisement operates through meta-awareness and incongruity. The first line delivered by Keanu, “Nape? Mau skip? Yauda sana!”, directly addresses the audience’s anticipated action of skipping the advertisement. This line breaks the fourth wall and exposes the usually

hidden power dynamic between advertiser and viewer. Instead of attempting to mask persuasive intent, the advertisement openly acknowledges it, creating a humorous tension that captures attention through surprise.

The humor logic here is rooted in expectation violation. Audiences expect beauty advertisements to begin with elegant visuals, inspirational language, or aspirational beauty narratives. By contrast, the advertisement begins with casual language and ironic permission to skip. This contradiction between expected advertising norms and the actual message generates immediate cognitive engagement. Viewers are momentarily forced to reassess what kind of content they are watching, which delays the impulse to skip.

At this stage, humor functions as a stopping power rather than a meaning delivery tool. The audience does not yet evaluate the product. Instead, they respond to the unexpected communicative style. The laughter or amusement produced is not necessarily deep, but it is sufficient to create attentional pause. This pause is the core achievement of the Attention stage.

The choice of Keanu as the central figure further strengthens this attention grabbing mechanism.



Picture 3. 2 Keanu's profile

In the context of hair care advertising, Keanu's presence immediately disrupts established visual codes. The audience is confronted with a spokesperson who does not align with conventional beauty advertising expectations. This visual incongruity operates as non-verbal humor. The humor does not require explicit explanation, because it emerges naturally from the contrast between the product category and the talent presented.

At the Attention stage, this casting choice should be interpreted not as evidence of product capability, but as a visual surprise that stimulates curiosity. The audience's primary reaction is not belief, but questioning. Why this person chosen. What kind of advertisement is this. This questioning process is essential for maintaining attention, as it motivates viewers to continue watching in order to resolve the incongruity.

Keanu's expressive and spontaneous demeanor further amplifies this effect. His casual speech patterns, unfiltered reactions, and emotional transparency contrast sharply with the controlled tone typically found in beauty advertising. From a humor logic standpoint, this contrast produces situational comedy that feels natural rather than scripted. The humor arises from perceived authenticity, which is particularly effective in capturing the attention of younger audiences who are highly sensitive to artificial presentation.

The interaction between Keanu and the announcer also contributes to attention through tonal opposition. The announcer represents formal advertising discourse, while Keanu represents informal everyday speech. When Keanu responds humorously to serious product narration, the advertisement creates a dialogic structure that feels dynamic rather than one directional. At the Attention stage, this dynamic interaction prevents monotony and sustains viewer focus.

Importantly, at this stage, the content analysis should avoid interpreting these moments as persuasive arguments. The humor does not yet aim to build trust or desire. Instead, it serves to establish a communicative relationship with the audience. By allowing Keanu to voice reactions that resemble audience skepticism or confusion, the advertisement signals that it understands how viewers think. This recognition is enough to hold attention without delivering substantive claims.

Visual simplicity also plays a role in reinforcing attention. The limited use of special effects and restrained visual composition ensure that humor remains the dominant focal point. The audience's attention is guided toward interaction and dialogue rather than spectacle. This simplicity supports humor clarity, allowing the incongruity and irony to be immediately perceived without distraction.

The narrative progression further maintains attention through repeated micro surprises. Each scene introduces a setup that slightly deviates from expectation. The closing moment, where the microphone falls onto Keanu's hair, exemplifies this pattern. Rather than reacting with frustration, Keanu remains calm. At the Attention stage, this moment functions

primarily as a humorous reversal rather than a product demonstration. The audience experiences amusement due to the unexpected emotional response, which reinforces memorability.

The pre campaign teaser strategy also supports attention formation.



Picture 3. 3 Keanu before campaign

Experiential humor is incorporated into the storytelling of the advertisement through what the creative team refers to as the META (Most Effective Tactic Available) approach. This enables Keanu to give unplanned, surprising replies to the lines of the announcer, which can be similar to what the audience may be thinking. Indicatively, when the announcer talks about the benefits of the product in a serious manner, Keanu responds in a humorous tone, saying, “Tapi gua udah keramas kok”, which makes the moment relatable and entertaining enough. The tactic helps viewers become more emotionally connected in the commercial by giving them the impression that their ideas are valued.

In addition to the story, the graphic design of the advertisement is also important in the attention grabbing. The production team also made it a point to keep the special effects and flashy images to a bare minimum in order to keep the attention on the interaction between Keanu and the announcer. Such a simple technique allows conveying the central message in a more effective way. The advertisement shows that an effective innovation does not always have to be based on the sophisticated use of technology, as it focuses more on the power of the narrative than on the visuals.

The storyline of the advertisement further enhances viewer engagement through its unexpected and unconventional narrative structure. Every scene is meant to come as a pleasant surprise. As an example, when the microphone drops on the hair of Keanu at the

end of the advertisement, people may expect to see an outraged response. Rather, Keanu is calm and even seems to be happy, because his hair has been changed by Pantene. This reversal of the expectations provides the charm of freshness and interest to the ads, which seems interesting in its length.

To make sure that every element of the campaign was visually appealing and did not detract from the intended message, the client and the agency had to work together continuously. The elements of humor were narrowed down to a premeditated feedback mechanism as a way of ensuring they enhanced, as opposed to distracting, the central message. This partnership highlights the importance of communication in developing ad campaigns that appeal to the emotions and views of customers.

In general, the eye-catching features of this advertisement show that attracting the attention of the audience is not only a matter of surprise or a sense of humor, but a whole-scale knowledge of the target group and the media environment. By combining consumable humor, simple visual design, the creative team created an experience that is not only captivating but also offers a solid background to the other steps of the AIDA model because of a surprising storyline.

b. Interest

After the first capturing of attention, the Pantene Miracles Hair Supplement Baru X Keanu ad revolves around keeping the attention of the audience all through. This is through offering a steady plot and use of humor that is close to the daily happenings of the viewers. The message of the product and the viewers' emotional reactions are connected by Keanu's open and unconventional approach. In particular, one of his remarks, “Orang marah-marah masih ditungguin aja tuh”, is entertaining but at the same time, it is a real-life scenario and helps in creating emotive connection with the story.

The regular use of humor in the story is also another illustration of the way the audience is kept captivated. This advertisement's humor is realistic rather than exaggerated or slapstick. The META method supports this strategy since it enables the dialogue of the character played by Keanu to be the thoughts of the audience in such a way that it seems that the storyline was created according to their experiences. To take one instance, it can be noted that when Keanu comments, “Cape gue”, appearing frustrated after speaking to the audience

in a serious manner, creates a humorous yet relatable moment which keeps the audience interested to the end.

Moreover, the advert is humorous while delivering information systematically to enhance interest among the audience. Even if the story is mostly humorous, the announcer is essential to conveying the product information in a serious and reliable way. This approach will help to make sure that the viewers do not get overwhelmed with excessively thick or repetitive data on the usefulness of the product. The formal delivery of the announcer and the improvised humor of Keanu make the interaction interesting and keeps the attention of the audience throughout the advertisement.

The visual side of the ad can be discussed in terms of the straightforward but effective cinematography that helps to keep the attention of the viewers. The scene where Keanu interacts with the announcer takes center stage in the commercial without the need to use elaborate visual effects and overly complicated production aspects. This simplicity also enables viewers to remain focused on the story without distractions by unnecessary visual distractions. The style demonstrates that being clear, focusing on key elements is usually better in keeping the audiences engaged as opposed to trying to impress them with complex production methods.



Picture 3. 4 Campaign visual

Keanu being the main character in the advertisement draws the attention besides maintaining the viewer curiosity due to natural and spontaneous improvisation. This improvisation gives his character an authenticity to it, making it easier to relate to. As an example, not written lines like, “Nah, emang doyan lu ama gue”, add a new refreshing and straightforward touch to the text and establish a deep emotional response to the readers or listeners. This improvisation is interesting and successful in keeping the flow of the story

going. The advert does not only focus on the core story, but also has other additional features which help in keeping the viewer entertained even after the commercial has been aired. As an illustration, the social media websites like Tik Tok have genuine customer feedback concerning the product. The given material supports the story of the main advertisement and gives the viewers some extra details about the product, which makes them more confident about its effectiveness. These plans prolong the interest of the audience in the campaign and ensure that the interest is sustained.

The other element that drew attention of the audience is the application of humor to ease boredom. The story is a mixture of humor and informational content that is not dull and make viewers follow it. As an example, after the announcer has listed the main benefits of the products, there will be a change to a funny, spontaneous response of Keanu. This strategy makes the story evolve dynamically and makes the information easier to understand on the part of the audience.

The unexpectedness of the storytelling in the advert is also an important aspect in maintaining the interest of the audience. Every scene is designed to confuse the viewers allowing them to be curious about what happens next. The example is that as the audience expects an angry performance on the part of Keanu as a result of a given scenario, he delivers a mediocre and unexpected response. This aspect of the uncertainty keeps the reader captivated by the story.

The interest of the audience is also maintained by the emotional aspects contained in the story. Although the humor is the key attraction, personal and relatable experiences, i.e., Keanu struggling to solve his hair problems are also highlighted in the ad. This plot brings in a human element, the message is that Pantene products do not only offer practical value, but also offer substantial emotional value.

In general, the approach which is used to maintain viewer attention in this advertisement proves to be efficient in terms of incorporation of humor, informative content and emotional appeal. This will be the best way of keeping the viewers involved and relating to the intended message of the brand. As a result, the commercial not only draws in viewers but also strengthens its connection with them.

a. Desire

As the next stage of the AIDA framework is the desire stage, the Pantene Miracles New Hair Supplement X Keanu advert is aimed at persuading the audience to become the users

of the product after getting their interest and keeping it. The story revolves around Keanu resolving his hair issues that were previously deemed to be uncontrollable, and shows how Pantene has transformed him. This perceived authenticity of these results creates interest and confidence among the consumers on the effectiveness of the product. The emotional aspect of the story also provokes the desire of the audience. The advertisement is personifying the problem of hair by describing its state as being tired, this way making it seem that it has a need and a feeling. The method used is meaningful and relatable, particularly to the viewers who are perturbed about the state of their hair. The use of such words as alive and exhausted hair brings sympathy and emphasizes the importance of taking good care of hair.

” ...Jadi kita buktiin kalo misalkan memang produknya jago, harusnya bukan yang cantik – cantik doang yang bisa dijadiin talent, tapi orang seperti Keanu juga bisa. Kurang lebih itu sih ya alasannya” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

The audience is also encouraged to test the product by the humor in the commercial. The audience feels that the application of Pantene is not only positive but also pleasant, because the announcer mingles with Keanu in an informal and light-hearted way. The good emotional feeling created by these funny scenes makes one more receptive to the product. As an example, when Keanu makes a joke, “Nah, emang doyan lu ama gue”, showing his now healthy and beautiful hair, the audience is not only amused, but also aware of the concrete results that the product had.

The urge to use the product among the audience is reinforced further by the testimonials published on the online platform, such as Tik Tok. In other video clips, real people discuss their Pantene experiences and demonstrate outcomes that like those in the advertisement. These testimonials are a confirmation of the claims made by the product and they are an assurance that the product will work in real life. Seeing real-life examples of other people increases the confidence of the audience to use the product as well.

The choice of Keanu as a brand ambassador significantly contributes to fostering audience desire. Known for his casual and approachable style, Keanu communicates that Pantene products are accessible to everyone, not limited to specific groups. His distinct persona, coupled with his transformation story, conveys that the product is suitable for all hair types, including those previously perceived as difficult to manage, instilling hope that viewers can achieve comparable results.

Developing the desire is also done through the presentation of tangible and visible outcomes. The ad also shows that the hair of Keanu changes as it becomes messy and uncontrollable but turns to smooth and shiny. This image offers verifiable evidence of the effectiveness of the product and also offers the audience a desirable visual source of inspiration to want to utilize the product to get similar results.



Picture 3. 5 illustration of product use

The advertisement's educational components also help to increase the audience's desire. The announcer specifically separates the tasks of shampoo and conditioner, which is the contribution of other care products to the achievement of the fullest hair well-being. This recommendation will educate the audience on why they should incorporate Pantene in their daily lives, and they will be more willing to use the product.

The development of desire is further facilitated by the fact that humor is used to challenge the existing beauty standards. The advert does not only use the idealistic hair that is commonly linked with feminine models but demonstrates that men such as Keanu are also able to achieve such quality of hair. By dismantling these stereotypes, the viewers will be motivated to believe that the product is appropriate to all people, irrespective of their sex or hair type.

The other important element in creating desire among the audience is the realistic tone of the story. Keanu is portrayed as a character who can be related to as he has faced the same hair dilemma that many of the audience would have faced. The advertisement makes one have confidence that anyone can achieve similar results by highlighting the authenticity of his hair changing experience, thus leading to product trial.

The desire-stimulation strategy used in the advertisement demonstrates how emotional appeal, humor, and authenticity are integrated to encourage product consideration. The advertisement inspires the audience to take a step in the direction of trying and purchasing Pantene products through a very compelling story, informative content and visible product outcomes. This stage is an important bridge between interest and real consumer behavior.

a. Action

At the Action stage, the Pantene Miracles Hair Supplement Baru X Keanu advertisement shifts the function of humor from persuasion into behavioral encouragement. Unlike earlier stages where humor operates to attract attention and sustain interest, humor at this stage works to normalize and humanize the act of using the product. Action is not framed as an impulsive purchase decision, but as a conscious and relatable form of self-care that feels accessible rather than demanding.

From a content analysis perspective, the advertisement reframes hair treatment not as a luxury practice associated with ideal beauty standards, but as a simple and repeatable ritual of caring for oneself. Humor plays a central role in this reframing process. By maintaining a light and informal tone, the advertisement reduces the psychological barrier often associated with beauty routines. Instead of portraying hair care as a disciplined or aspirational obligation, it presents it as an everyday act that fits naturally into ordinary life.

Keanu's character is instrumental in establishing this logic. Throughout the advertisement, he is not portrayed as someone striving for perfection. Rather, he represents an individual who openly acknowledges his hair problems and approaches their solution with casual humor. This portrayal makes the act of using Pantene products feel less intimidating. The audience is not invited to transform into an idealized version of beauty, but to participate in a practical ritual of self-maintenance that is realistic and achievable.

The humorous line "skip aje kalau ga tahan" exemplifies how humor encourages action indirectly. Rather than instructing the audience to stay and watch or to buy the product, the line playfully challenges the viewer's patience. This challenge activates a form of reverse psychology that keeps viewers engaged until the end of the advertisement. By staying with the narrative, audiences are gradually guided toward internalizing the message that hair care is part of taking care of oneself, not a forced commercial demand.

At the Action stage, humor no longer functions as a disruptive element. Instead, it becomes a reassuring presence that accompanies the viewer toward decision making. The

advertisement avoids hard selling language. There is no explicit command to purchase. Instead, action emerges naturally as the logical continuation of the narrative that has already normalized hair care as a personal ritual.

The transformation of Keanu's hair functions as a visual confirmation that supports action without abandoning the humor logic. His hair is shown to improve gradually rather than instantly. This progression aligns with the idea of ritual. Hair care is not presented as a miracle achieved in one moment, but as a process that rewards consistency. The humor surrounding Keanu's reactions ensures that this transformation does not feel exaggerated or unbelievable.

Rather than positioning the transformation as proof aimed at convincing skeptics, the advertisement frames it as a relatable outcome of routine care. The message implied is not that Pantene creates perfection, but that regular use is a reasonable step toward feeling better about oneself. This framing is crucial for encouraging action, as it shifts the motivation from external validation to internal comfort.

The underlying humorous message conveyed through Keanu's journey can be summarized as if Keanu can commit to caring for his hair despite his casual attitude, then anyone can do the same. This message positions action as feasible and non-exclusive. It reduces the intimidation often associated with beauty product usage and replaces it with a sense of everyday normalcy.

User generated content on platforms such as TikTok and Instagram allows audiences to witness others engaging in similar hair care routines. These digital interactions do not present hair care as a rigid process, but as a shared experience often accompanied by humor. Audiences are encouraged to comment, share personal stories, or recreate content inspired by the campaign. This participatory culture transforms individual action into collective ritual.

From a content analysis standpoint, this digital participation strengthens action by embedding it within social interaction. The act of using Pantene products becomes more than a private decision. It becomes a socially acknowledged practice that aligns with contemporary digital behavior. Humor lowers the threshold for participation. People feel more comfortable sharing imperfect experiences when the campaign itself embraces imperfection.

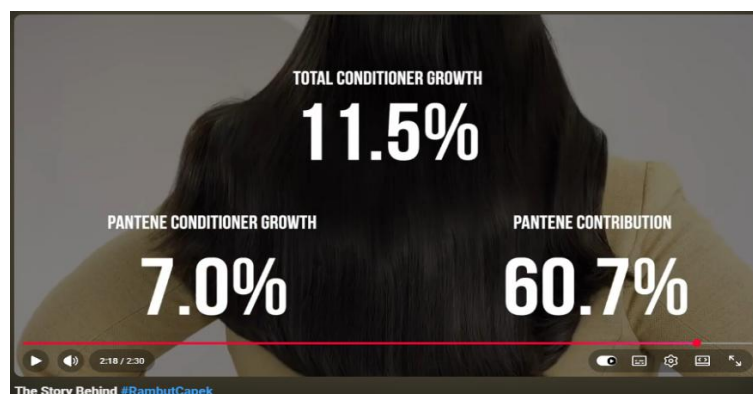
The integration of digital platforms also supports action through accessibility. Audiences are given multiple entry points to engage further. They can search for reviews, observe real life usage, or encounter promotional bundles online. These elements support decision making without disrupting the humorous and relatable tone of the campaign.

Although the campaign incorporates promotional incentives such as product bundles or online offers, these are framed as practical benefits rather than urgent pressure. The presence of humor throughout the campaign ensures that these incentives do not feel aggressive. Instead, they are perceived as helpful additions that support the self-care narrative. The audience is encouraged to try the product not out of fear of missing out, but out of curiosity and personal relevance.

Emotional connection remains a key factor in motivating action. By presenting Keanu as a trustworthy and relatable figure, the advertisement creates emotional proximity between the audience and the product. This proximity bridges the gap between desire and behavior. Viewers do not feel that they are responding to a brand demand. They feel that they are responding to a shared experience.

At this stage, humor plays a subtle but powerful role. It reassures the audience that taking action does not require transformation into someone else. It simply requires a small step toward caring for oneself. This reassurance is critical in converting intention into behavior.

The effectiveness of this approach is reflected in the campaign outcomes. Increased sales figures and heightened social media engagement indicate that audiences were not only entertained, but motivated to act. However, the significance of this result lies not only in purchasing behavior, but in the broader engagement ecosystem created by the campaign. Action is expressed through buying, sharing, commenting, and participating in the narrative.



Picture 3. 6 The campaign's achievement

In conclusion, the Action stage of the Pantene Miracles Hair Supplement Baru X Keanu advertisement demonstrates how humor can successfully reframe hair care as a ritual of self-care rather than a performance of beauty standards. Humor functions as a catalyst that transforms intention into action by making the behavior feel approachable, relatable, and emotionally grounded.

Through this approach, the campaign illustrates that effective advertising does not push audiences toward action through pressure. Instead, it invites them to participate in a shared understanding of self-care that is light hearted yet meaningful. This final stage completes the AIDA sequence by showing how humor can guide audiences from awareness to engagement and ultimately to action without losing narrative coherence.

2. Humor as Stopping Power

The term stopping power is a concept in advertising that describes the capacity of an advertisement to attract and hold on to the attention of the audience, otherwise it will shift to other stimuli and not focus on the message being communicated. One of the most effective approaches to this effect is humor since it helps in eliminating boredom as well as bringing laughter and creating a positive association with the product. An excellent example of such strategy can be traced on the advertisement campaigns by Pantene. Humor contributes not only to attracting viewers but also to strengthening emotional attachment and a greater emotional attachment with the audience, as this suggest that humor plays a vital role in the prevention of power and, in fact, consumer perception of the Pantene brand is influenced in a positive manner.

“Pada dasarnya humor yang digunakan di sini memiliki peranan sebagai stopping power. Hal ini dikarenakan iklan yang ditampilkan pada platform YouTube terhitung singkat dan cepat. Maka dari itu, apa yang dibutuhkan di YouTube adalah membuat orang yang menonton tertarik untuk mengikuti iklannya lebih dari 5 detik, dan setelah 5 detik mereka boleh skip...” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

The New Pantene Miracles Hair Supplement with Keanu is one of the recent commercials of Pantene. Humor is employed in a very clever way in this commercial to show how the product is capable of changing the average hair into the so-called extraordinary hair. Through the use of a humorous situation and characters that viewers can relate to, this commercial has easily won audiences on various media such as the YouTube platform where the content can be easily interacted with and shared by the viewers. Keanu is a humorous

person, which is why he is effective in delivering the benefits of the Pantene products in a humorous manner. The stories he tells through humour represent the common plight of individuals who have unarranged and messy hair. These scenarios not only make the audience laugh but also promote involvement and strengthen the bond between the company and its clients.

Humor is also helpful in advertisements in the development of better consumer memory of the product. Studies show that entertaining materials help in better recall of information. Concerning The New Pantene Miracles Hair Supplement, the audience is likely to remember the ad and the message conveyed in it, highlighting the hair problem-solving performance of the product. It should be noted that humor in adverts should be used wisely because the audience may react differently to the humor applied. It is necessary to comprehend the target market in order to create an effective and pertinent marketing plan. Pantene has effectively accomplished this by using consumer behavior and market research to provide content that is in line with the preferences and expectations of the intended audience.

Additionally, companies can use social media platforms like YouTube to expand the audience for their ads. By disseminating entertaining and captivating material, Pantene will be able to capture more people and evoke conversation between users. This is an effective strategy to use, especially due to the fact that people are more likely to share entertaining content, as this increases the exposure of the brand.

The ability to get the stopping power by use of humor has become more important in the highly competitive advertising environment. A competitive advantage in capturing consumers is the brands which are able to capture the attention of the audience in an entertaining way. Pantene has demonstrated through its creative campaigns that humor is not only a way of entertainment but also a means of establishing good relationships between the brand name and its consumers.

In conclusion, humor plays a crucial role in producing stopping power in advertisements. The advert, titled The New Pantene Miracles Hair Supplement, starring Keanu, shows that humor is not only an attention grabber but also creates a great emotional appeal to the audience. This is a valuable lesson that is learned by marketers and advertisement experts: the use of humor in communications may greatly increase the success and effectiveness of the campaign.

On platforms such as YouTube, the humorous elements presented at the beginning of an advertisement are designed to generate stopping power, preventing viewers from skipping the content. Since the user can skip an advertisement in as little as five seconds, humor is critical in order to win attention. The improvised remarks of Keanu, “mau skip? yaudah sana, cape gue!”, also appeal to the audience, who do not always like the conventional advertising. This approach also creates an emotional connection by showcasing a distinctive personality and directly addressing viewers.

“...dimana titik kelucuan kita taruh, apakah lucu dari awal sampai akhir, tentunya kalau misalnya seperti itu kan, ada ruang-ruang yang harus dengan serius menyampaikan pesannya. Jadi sebenarnya cara spesifiknya atau rumusnya itu tidak ada. Mostly, semua dilakukan dengan perasaan juga. Kalau semakin sering kita mengerjakan, kita tahu di titik mana kita butuh mengangkat lagi humornya. Tapi secara posisi yang paling penting adalah di depan, seperti yang sudah saya katakan tadi, itu buat stopping power. Lalu kedua, kita coba break pesan yang terlalu panjang dengan hiburan tadi...” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

In addition, such a strategy also takes advantage of the natural human tendency to pay attention to unusual or surprising stimuli. In the digital space, where attention time of the audience and the ability to change to another content is minimal, the humor shown in the first five seconds is decisive in terms of audience retention. This approach is a well-developed knowledge of the behavior of digital content consumption.

Other than catching the eye, the humor presented in the very opening of the advertisement is also used to make the viewing experience more pleasant. The ad creates a good mood by evoking laughter or smiles and makes more likely the viewers to watch until the end. This first comedy also conveys the message that the ad is not like any other commercials of hair care.

It is also in this strategy that humor is well employed as a form of communication to use in digital advertising. The fact that humor has been successful in creating stopping power proves that it is not only an aesthetic component but is also functional. The ad is able to deliver the central message which is the benefits of Pantene products by making sure that the audience continues to watch it.

More than that, humor at the beginning of this ad can be the first step in creating an emotional connection between the brand and the audience. When audiences feel that a brand can make them laugh or smile, they are more likely to develop a positive perception of the product being offered. This provides long-term benefits in building consumer loyalty.

B. Discussion

The results of observations and interviews with multiple sources have been previously explored. The researcher will then review and explain the results using the conceptual framework and pertinent theories.

1. Meta Humor and the Technique of Breaking Assumptions

One of the most successful strategies of creative approach in advertising is humor, which will attract the attention of the audience. The use of humor in the YouTube commercial to advertise The New Pantene Miracles Hair Supplement will promote brand recognition and make people develop an emotional connection with the ad. Adi (2016) explains that creativity in the application of advertising messages is highly influenced by the application of humor. It means that humor is not only entertaining but, also, a strategic instrument of delivering the brand messages.

One technique Pantene uses to incorporate humor into their commercials is meta humor. This format of humor is self-referential, and tends to attract attention to what the advertisement itself involves. Being over-the-top or having peculiar characters can result in laughs as viewers remain entertained. The involvement of Keanu is a value addition since it delivers the message in a friendly and entertaining way, and that makes the ad more interesting and appealing.

According to Ayuningmas (2019), humor is either smart or meta, which makes it more appealing than an advertisement and supports the message a piece of art is supposed to convey. Pantene uses meta humor to create a memorable message since it suddenly draws the attention of the audience. As an example, the advertisement can begin with a serious conversation about taking care of his hair by Keanu, but change to a comic situation, such as his hair puffing out of control or getting caught in a door. These scenes do not just entertain the viewers, but they also show that The New Pantene Miracles Hair Supplement is an effective solution to hair issues.

The technique of defying expectations among the audience is very effective in producing humor in advertisement. This is a tactic which aims at creating a different expectation to the audience on a situation or product. This may be in the form of advertising Pantene whereby a seemingly ordinary situation is depicted and something funny happens to it. An advertisement can be used; such as a woman, confident, flaunting of her hair only to have something disruptive such as a heavy gust of wind or water happen to it. Unexpected humor presents enjoyable surprises to the viewer, hence making them more interested in the commercial (Friedman and Friedman, 2012).

“...Sebetulnya yang namanya komedi itu selalu berhubungan dengan sesuatu yang patah, atau asumsi yang patah. Orang menebak misalnya iklannya beauty, harusnya yang muncul cantik. Begitu yang keluar tidak cantik, nah itu kan patah dari asumsi orang. Itu yang akhirnya bikin lucu. Jadi, gimana caranya kita bisa mematahkan asumsi, mematahkan apa yang menjadi stereotype dari apa yang dipikirin sama orang lain” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

When adding humor to advertisements it is imperative that the main idea should not be lost behind the comedy aspect of the advert. Thus, a strategic approach should be cautious enough to strike a balance between entertainment and information touching on The New Pantene Miracles Hair Supplement. As an illustration, once a humorous scene is over the commercial may change back to a demonstration of the product, whereby Keanu highlights the advantages of the hair supplement and how it can effectively solve the hair challenges in the humorous setting.

In this regard, humor will provide the audience with entertainment and education on the product. The funny and informative nature of the advertisement helps audiences to have a fun and entertaining experience with every commercial that they watch, which makes it more likely that they will remember the advertisement and the promoted product.

Consideration of the demographics of the audience is also important when making advertisements containing some elements of humor. What appeals to one group might not do well in another group. Market research should be carried out in-depth in order to ascertain the contents of the target audience that are considered funny. Here, it is possible to work with the content creators, such as Keanu, who would understand the younger demographic better, and create more relevant and intriguing advertisements. Finally, the effectiveness of advertisements based on humor should be measured. The measurement can be performed by

analyzing data on the YouTube platform, including views, engagement, and feedback on the views. With the knowledge of audience reaction to comic aspect of adverts, Pantene will be able to further perfect its creative approach to make sure that the brand message is effective and memorable.

Thus, the humor can effectively be applied in The New Pantene Miracles Hair Supplement commercial to attract listeners and create a solid emotional bond. Through a crafty strategy enabling the combination of jokes, employing techniques of the breach of assumptions, and meta-humor, Pantene will strengthen the memorability of their products in the audience and their brand messaging. Under such a strategy, Pantene will be a favorite brand when it comes to hair care, and it will also offer a memorable and enjoyable experience to customers.

Studies have shown how humor in the commercials would be beneficial in brand recognition. Mirandha and Mahadian (2017) state that ads with humor are usually well-received by viewers compared to non-humorous ads. According to their investigation, 70 percent of the participants gave a higher probability of remembering a brand that had humorous advertisements compared with one that had serious advertisements. This is an expression of the fact that the comic taste of the Pantene Miracles Hair Supplement advertisement not only raises awareness of the brand but also gives the viewers enjoyment.

The Djarum 76 commercial, which exploits humor to attract the attention of the young viewers, would make a relevant example. The advertising work leaves the audience laughing because the commercial turns the supposedly serious problem into a comic one. This situation is consistent with the study of Febrianto (2015) that demonstrated that the brand recognition of students could be improved with the help of humorous advertisements. Using a similar strategy, Pantene is able to design a commercial that not only ensures that it conveys the brand message but is also entertaining.

Meta-comedy and assumption-breaking techniques can make the advertisements of Pantene Miracles Hair Supplement even more interesting and effective. Humor is a communication strategy that can enhance brand communication in addition to the fact that it is a powerful device used in catching attention. Relevant statistics and case studies have shown that, by incorporating humorous bits in commercials, one can boost the tone of the message that is being delivered.

2. AIDA and AISAS theories as strategy frameworks

The AIDA (Attention, Interest, Desire, Action) theory is a classic model in marketing communications that describes the stages consumers go through from the moment they see an advertisement until making a purchase. In the context of the Pantene Miracles Hair Supplement advertisement, humor plays a significant role in each stage of AIDA.

a. Attention

First, attention can be gained through interesting and unexpected humorous elements. Smart and relevant humor can make the audience pause their activities and focus on the advertisement. According to research by Mirandha and Mahadian (2017), advertisements containing humor have a higher level of attention compared to serious advertisements.

“Peranannya, satu stopping power sih, karena kalo majorly tayangnya di youtube. Dan apa yang dibutuhin di youtube adalah bikin orang tertarik untuk mengikuti iklannya lebih dari 5 detik. Karena setelah 5 detik mereka boleh skip.” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

b. Interest

After gaining attention, interest is the next step. The humor in the Pantene commercial has the power to pique viewers' interest in the brand. Advertisements can engage viewers who might be experiencing similar issues by showcasing humorous scenarios involving hair problems. This is consistent with studies by Erisanti and Triwulandari (2020), which demonstrate that comedy can enhance viewers' attention to commercials.

“...sebenarnya kata-katanya dia itu tidak humor, tapi kenapa bisa jadi lucu, karena dia berhasil menyuarakan apa yang ada di isi kepala orang. Seperti itu, jadi, kalo satu kata mungkin relate kali. Karena gak ada teknik khusus kalo diperhatiin juga, gak pake special effect, tidak menggunakan suara-suara, biasanya kalo lucu ada “Kwek kwek kwek” gitu. dan itu ga ada yang kita pake.” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

c. Desire

When the audience connects with the message being conveyed, the desire stage follows. The desire to own a product can be heightened by relevant humor. In this instance, Pantene's commercial may humorously and entertainingly demonstrate how their product can address hair issues. Effective humor can boost consumers' willingness to purchase the advertised goods, according to research by Febrianto (2015).

“Secara hasil, satu, memang produknya bagus, jadi banyak real testimonial dari orang yang pake, memang manfaatnya oke. Yang kedua adalah, kita kasih bukti, orang – orang ini

walaupun dengan marah – marah atau walaupun dengan cara yang lucu, hasilnya beneran gitu. dan dia (talent) beneran punya rambut yang oke” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

“kalau pesan khusus ya rambut capeknya tadi gitu ya. Rambut capek kan bukan humor ya, kalau misalnya rambut capek dibawa dengan tonality yang serius bisa juga gitu ya. Nah, yang digunakan dalam pesan sebenarnya yang kita pake adalah majas, majas personifikasi. Jadi seolah – olah rambut itu bisa capek, rambut itu punya perasaan, rambut punya pilihan untuk menjadi capek dan sebagainya gitu. jadi hooknya disana.” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

d. Action

The Action stage occurs when the audience translates interest and desire into actual behavior. Based on the findings, action in the Pantene Miracles Hair Supplement advertisement is not framed solely as an immediate purchase decision. Instead, humor functions to normalize the act of using the product as a simple and relatable form of self-care.

This finding is consistent with Belch and Belch (2018), who state that entertaining advertisements are more likely to encourage consumer action by creating positive emotional responses. In this advertisement, humor reduces psychological resistance and makes hair care feel accessible rather than demanding. The portrayal of Keanu as an ordinary individual with visible hair concerns encourages audiences to view product usage as a manageable daily practice.

Rather than applying direct persuasive pressure, the advertisement invites action through emotional comfort and narrative familiarity. Humor supports this process by maintaining a light tone that reassures viewers that caring for one’s hair does not require perfection or dramatic transformation. As a result, consumers are more likely to search for information, engage with digital content, and try the product as part of their self-care routine.

Overall, the discussion confirms that humor in the Action stage functions as a strategic tool that bridges desire and behavior (Batra & Keller, 2016). By framing hair care as a meaningful yet approachable ritual, the advertisement effectively encourages consumer action while preserving authenticity and emotional relevance.g.

“...Humor yang membuat mereka ingin menonton, maka mereka akan melihat bukti real dari apa yang dihasilkan sama produknya, gitu” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

“...tugasnya humor itu tidak pernah menjadi vehicle utama. Jadi kalo misalnya belajar komunikasi kan ada what to say, ada how to say. What to say nya harus selalu menjadi yang paling utama. Setelah what to say, lalu ada why nya kenapa orang butuh hal tersebut itu selalu menjadi yang utama. Nah, perannya humor selalu adanya di how, how we make people stay, how kita bikin mereka mau dengerin pesan kita, how to make the commercial enjoyable, gimana caranya biar kita gak di skip. Itu baru peranan humor ada disitu. Mungkin akan berbeda ketika produknya yang memang punya DNA humor, contoh seperti DJARUM 76. Karena kan dia secara brand, memang dia mau dibawanya selalu ke humor gitu, t in e nya “yang penting happy” kalo ga salah. Jadi dia memang mau membuat brand nya dia menjadi brand yang kolokial dan becanda sama orang gitu. kalo dalam case nya pantene sendiri, itu tidak ada di DNA nya dia, tapi bukan berarti dia tidak bisa berhumor. Kurang lebihnya seperti itu.”

There are other marketing models besides the AIDA model, such as the AISAS model, which was created by Dentsu's research assistant in 2004 (Sugiyama & Andree, 2011). The AISAS model aligns with the rapid advancement of technology, where consumers actively respond to specific prompts by becoming alert and attentive (Attention), generating interest, searching the internet for relevant information (Search), purchasing a product (Action), and documenting their experiences after using the product (Share). According to Sugiyama and Andree (2011), AISAS is one of the latest models of marketing. The theory states that it was developed with a purpose of reaching out to the consumers in the most effective manner, especially in forecasting the changes in the audience behavior and an ability to keep up with the internet technology that is undergoing rapid change. Sugiyama provides the following argument concerning AISAS model:

a. Attention

Through the attention stage, the potential viewers shift their attention to the YouTube advert “The new Miracle Hair Supplement! Bye #RambutCapek Hello #RambutkeCharged”. The humor of the advertisement is the main appeal, and it attracts the audience and stimulates more attention to the product being advertised.

b. Interest

Interest shows the passive interest of the consumer in the goods. It is the humor in this advert that compels the viewer to find out more about the benefits of using Pantene Miracles Hair Supplement and how this product can satisfy the hair needs of the viewer.

c. Search

At this point, the potential customers are active and seek information on the Pantene Miracles Hair Supplement in long details. This can be in the form of reading product specifications, searching in reviews made by users or visiting the official Pantene site. Further, social interaction such as commenting on the YouTube ad or posing questions using social media may be part of such exploration.

d. Action

Action is the phase where the consumers make a decision to act in relation to the product or to purchase it. In the case of Pantene Miracles Hair Supplement, the customers are encouraged to purchase the product because of the intriguing comedy and information conveyed in the advertisement on YouTube. The purchase can be done either online or in the local retail stores.

e. Share

Following their use of Pantene Miracles Hair Supplement, customers share their experiences in the sharing stage. Ads with humorous content also frequently inspire customers to post reviews, recommend the product to others, and share the advertisement on social media. Customers can also post positive reviews, tag friends to watch, and offer comments about the product or advertisement they've seen on websites like YouTube.

In essence, AISAS is an evolution of the earlier model, AIDA. As times change, AISAS is gradually taking the role of the AIDA model. Today's consumers are not passive and only receive information from one source, thanks to the development of internet technology. The AISAS model's existence enables customers to actively look for the information they require to better comprehend the product and make more assured purchases.

According to the AISAS model, a customer is more proactive in gathering information online (search) so they can complete a purchase transaction (action). In this manner, customers can provide feedback about a product or service and share their buying experiences with other new customers. This activity can be completed online or in person. Nowadays, AISAS is a significant factor when choosing which goods or services to buy. Marketing actions for a product or service are made easier by the model's stages, particularly Search and Share. A product or service will benefit from the greater customer evaluations, services, and satisfaction expressed about it. Naturally, consumers do this to assist producers in attracting new customers. It should be noted, therefore, that the AISAS model is not necessarily linear but rather cyclical. The process does not need to be sequential; it can be bypassed.

The adoption of AISAS as a strategic framework is one of the examples of the paradigm shift in the modern digital marketing. In contrast to AIDA which is more appropriate to the traditional media (i.e. print or TV), AISAS has the Search and Share modules, which are crucial in the age of social media. In addition to the attraction of audience attention, this strategy will prompt people to actively find out the product information and exchange their experiences. Consequently, generating interest through relevant content, such as social media video testimonials, constitutes the initial step of this campaign.

“Sebenarnya justru kalo kita udah tidak memakai hal tersebut. tapi yang kita pakai saat ini adalah AISAS. Aku nanti akan nunjukin apa yang berbeda dari 2 teori tadi. Basically, AIDA itu mostly cara berpikirnya media yang jalan dulu. Yang Dimana memang segala sesuatunya start dari attention, biasanya iklan tv, interest adalah Ketika orang datang atau cari tau lebih dalam melalui brosur dan lain – lain. Desire adalah Ketika orang – orang udah mulai nyamperin ke toko mau nyoba, dan action akhirnya beli gitu kan. Tapi perbedaan yang cukup signifikan adalah di part ini share dan search. Karna kita kan udah mulai di dunia sosmed ya, jadi basicly, orang mulai nyari bukan hanya dari attention doang, tapi segala sesuatunya bisa saling berkaitan. Nah, itu strategi yang kita pakai bagaimana caranya supaya setiap part dari AISAS ini kita punya materi yang lakuin. Kurang lebih seperti itu, jadi yang kita kejar duluan justru sebelum video yang viralnya yang keluar adalah konten – konten yang hubungannya sama search dan share. Kalo dilihat ada materi yang sifatnya sharing dulu, misal dari Keanu yang ngeshare tentang rambutnya dia yang gak oke, tentang perjalanannya dia mencari Solusi, sampe akhirnya di kontak sama si brand lalu baru terbentuklah iklan tersebut gitu. Jadi sebelum materi attention nya keluar, kita udah bikin interestnya orang menaik dulu dari search dan share. Paintednya gitu kurang lebih” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

Increased audience interaction is another advantage of this approach. As they seek additional information, the viewers will discover more which supports the assertions in the advertisement like product reviews or personal life experiences, how people have used Pantene products to take good care of their hair. Before deciding to purchase the product, the audience is provided with additional reasons to believe in it, thanks to this material.

The interactive nature of AISAS is also another advantage; the use of search and share features will enhance the trust in the product in addition to expanding the reach of the campaign through viral distribution on social media. An attractive video of Keanu, which he

shared with good intentions but in humorous tone, such as the example of a video, got much publicity and prompted users to share it with their friends, thereby spreading the message naturally.

Additionally, the AISAS framework enables a greater deal of message alignment and personalization. With the assistance of search data of the audience, the marketing team will be able to provide the content that will match the needs of the particular consumers. As an example, those individuals who were interested in finding a remedy to their dry hairstyle can be introduced to the resources focusing on the moisturizing nature of Pantene Miracles Hair Supplement products.

The sharing element of AISAS also brings the ability of the audience to be informal brand ambassadors. By sharing amusing posts or positive evaluations with friends and acquaintances, they boost the brand's trust. This strategy is the best compared to the normal marketing strategies since peer recommendations are usually more compelling than adverts.

The tactic is also effective in increasing the audience base. Through the use of algorithms in the digital sector (TikTok, Instagram, and YouTube) marketers can reach new users who were not aware of the existence of Pantene products. Search-optimized content that was tailored to certain keywords would help in delivering the product message to the right audience. The communication theory states that the AISAS model permits audiences and brands to communicate in both directions. Unlike AIDA offering a one-way process, AISAS gives a chance to consumers to leave feedback in comments or reviews or share content. In this campaign, Keanu performs a dual role as a spokesperson and an interactive figure with fans as he participates directly with the fans, which makes the campaign more attractive.

Overall, the use of AISAS in this commercial highlights how marketing is constantly changing and how important it is to understand current consumer behavior. The campaign demonstrates that combining the traditional methods such as humor with the new digital solutions can provide the best results. Humor is part of the attention and interest stages although it does not take the place of other important elements such as search, action and sharing. This technique aims at increasing user attraction and product search in social media.

3. Effectiveness of agency and brand collaboration

The final output of the cooperation between the agency and the brand was a commercial that did not only fulfil marketing need but surpassed it. This strategy proved that the capacity of both parties to collaborate, hear each other, and be flexible in their situations will make

an advertising campaign fruitful. Understanding that the end goal is to get more sales and product awareness, the agency and the Pantene brand could create an advertisement that was creative, timed, and successful at achieving the targeted assumption. The example of this collaboration shows how the most efficient creative approaches are made when creative ideas are combined with an appealing commercial strategy.

“Agensi memegang peran dalam semua aspek pada iklan ini. jadi bagian dari kita memang utamanya adalah menggunakan talent atau ambassador yang berbeda dari talent iklan pantene pada umumnya. Makanya secara ide, itu kita bilangnya unpantene brand ambassador gitu. Karena, memang idenya adalah gimana caranya supaya kita bikin orang aware, dengan cara milih brand ambassador yang sangat tidak merepresentasikan pantene, itu yang menjadi bagian utamanya kita. Lalu yaudah, the rest of the process adalah membangun cerita, create humornya, bikin storyboardnya, memilih sutradaranya, dan sebagainya itu tugas agensi” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

In the initial stages, the two deliberate upon the vision and objective of advertising and how humor can be well exploited to attract the attention of the audience without going against the integrity of the product message. The discussion forms the basis of harmonizing what is expected by both parties, particularly because humor is not a main aspect of Pantene brand DNA.

The primary issue in this agreement is the alignment of the agency's creativity perspective with the local business and regulatory demands of the brand locally and internationally. Pantene has very clear rules on talent, communication style, and how its products are to be communicated because it is a multinational corporation. The agency had the challenge of persuading the brand that the unorthodox way, which included the use of Keanu a long-haired man would work.

“...apakah disitu ada perbedaan pendapat antara pantene dan pihak agensi terkait pemilihan talent dalam iklan ini? ada tapi didiskusikan. Terus bagaimana akhirnya bisa menemukan titik tengahnya? Kita memberikan fakta bahwa, satu adalah, sales nya mereka turun terus, berarti ada sesuatu yang salah dari cara normal yang mereka lakukan. Itu yang kita yakinin ke mereka gitu. kalo misalnya hanya ingin menggunakan cara yang sama terus, maka tidak ada yang berubah dengan kondisi penjualan produk conditionernya mereka. Yang kedua adalah, sebenarnya walaupun dia laki – laki, tapi kita juga memperhatikan

demografik dari followersnya dia, yang mostly adalah Perempuan, terutama millennial dan Gen Z sesuai dengan target audiens dari si produknya sendiri. jadi kalopun memang aneh, tapi masih bisa sesuai dengan apa yang ingin kita capai” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

The agency made factual claims to form a consensus, including data on digital consumer behavior trends and how Keanu fits the target audience of Gen Z and millennials. Use of humor in advertising is expected to enhance the emotional attachment with the young generation since studies have indicated that the young generation is keen on content that is relatable and entertaining. In the framework of this collaborative procedure, the agency scrutinized social media sites in detail, especially YouTube, which is one of the main dissemination locations of the campaign. YouTube has more than two billion active customers every month, which is a great chance to widen the audience. Besides drawing attention, agencies design content marketing strategies that facilitate interaction and sharing, which are the most essential elements in improving the visibility of a campaign.

The creative process does not end with the planning stage. At the stage of ad development, creative improvisation is a part and parcel of such cooperation. Indicatively, spontaneous dialogue with Keanu that ultimately got into the advertisement shows the adaptability of the agency to adopt the new ideas of the talent. This spontaneity is enabled by the brand that gives the agency some level of freedom to have fun experimenting, though the foundation of the product message is held.

Moreover, the agency develops a chain of confirmatory content which might be combined with the principal advert. Such content covers behind-the-scenes videos where they show how they create the ads, interviews with Keanu, and how to use The New Pantene Miracles Hair Supplement. This will allow the brands to not just make sales but also to create a more meaningful and interesting story for their audience.

The campaign was initiated in a carefully planned manner and used different digital platforms to make sure that it was popularized. Besides Vidzi.tv, the advertisement was shared on Instagram, Facebook, and Tik Tok where people could engage with the video and express their experiences with the product.

Monitoring and evaluation of campaigns should also be a part of this collaboration. Agencies and brands evaluate the performance of ads on a regular basis, and the measurement is done in terms of delivery, engagement, and conversion rates. This

information is used to make a strategic change on the spot, so that the campaigns can be maintained as relevant and effective during their campaign time frame.

Generally, the partnership between the brand and the agency in The New Pantene Miracles Hair Supplement advertisement shows that the combination of creativity and business decision-making is the main aspect of producing the campaign that will not only attract attention but also achieve powerful outcomes. Creative thinking on communication methods, recruiting the appropriate talent, and a wise approach to the digital media have shown that successful teamwork can result in a piece of communication that is not only entertaining but also very marketable.

Since the campaign was successful, the agency and brand plan to continue with a productive cooperation in the future, adding more originality and innovation to every project they work on. This relationship is not only about the creation of ads but also about the development of trusting relations with watching people and making a positive impression on society. This collaboration displays the dynamic nature of the entire process, where the two parties to the contract play a role in strengthening the advertising concept. During the creative stage and the time when the production just began, the creative team and the Pantene management had numerous discussions to synchronize the storyboard and convey the concept. During this process, the agencies should make sure that the humorous components do not soar too high to the extent of being used to the detriment of the product information. On the other hand, humor is placed as an aid to conveying of the messages more excitingly and entertainingly. The point of agreement created by this means requires open communication where both parties can be open to suggestions and ready to make changes to substantially improve the results.

“Cara membaginya adalah dengan memisahkan. Pesan – pesan yang serius itu dibawakan oleh announcer, dan keresahan – keresahan masyarakat dibawa oleh talent (Keanu) nya sendiri. jadi orang ga rancu. Kalo misalkan semuanya dibawakan dengan becanda, maka kita akan kehilangan credibility dari produknya. Kalo misalnya diperhatikan, announcer itu ya tetap announcer pantene seperti normal – normalnya (sebelumnya) gitu. tidak kita kurang – kurangi, tidak kita bikin becanda juga, tapi dia tetap dengan kredibilitasnya dia gitu. interaksi yang kontras antara suara VO yang Anggun dan serius, dengan respon dari orang yang diwakilin sama Keanu (Masyarakat/audiens) dengan cara yang nyablak, itu yang

justru jadi bikin lebih menarik” (Rangga Immanuel, Executive Creative Director, Dentsu Indonesia).

A commercial that not only met but exceeded marketing requirements was the ultimate result of the agency and brand's collaboration. This strategy proved that the capacity of both parties to collaborate, hear each other, and be flexible in their situations will make an advertising campaign fruitful. Understanding that the end goal is to get more sales and product awareness, the agency and the Pantene brand could create an advertisement that was creative, timed, and successful at achieving the targeted assumption. The example of this collaboration shows how the most efficient creative approaches are made when creative ideas are combined with an appealing commercial strategy.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

A. Conclusion

Based on the findings of this research, the following conclusions are drawn in accordance with the research objectives:

1. Application of Humor Elements in Creative Strategy

Humor is applied to the New Pantene Miracles Hair Supplement YouTube ad through a number of artistic elements, including light humorous plots, familiar real-life situations, and originality in conveying the message. The comedy creates a light atmosphere that attracts audience attention. There is also the use of humor to emphasize the advantages of the product in a subtle and amusing way thus delivering the main message about the product without making it sound too commercial. Through this strategy, humor facilitates the development of a close emotional connection between the brand and the audience.

2. Humor as a Tool for Attracting Audience Attention

The humor presented by the use of creative scenes and dialogues disrupt the monotony that is normally experienced with conventional commercials. This advertisement captures audience attention and provides entertainment throughout its duration. since it offers interesting and timely information. Through humorous elements, Pantene is portrayed as a brand that understands its consumers and emphasizes product quality. The plan also comes in handy in promoting the brand image of Pantene as a modern, novel and friendly brand.

3. Determining the Humor Elements and Their Effect on the Audience Perception

Attention grabbing pictures, silly and astonishing lines of dialogue and overacted situations are some of the comic elements of the ad. As an example, hair problems are humorously and dramatically explained with the help of exaggeration that enables the audience to relate to the issues that are under discussion. The comic conversation brings a comedic and fun play, and the creative graphic design adds more aesthetics to the advertisement. This mix creates a positive attitude towards the product and provides the idea that Pantene does not only have the practical solution to the hair problems but does it in the fun way. This picture will support the emotional bond of the audience to the brand and the probability of the audience trying it or recommend the product.

4. Assessment of Creative Strategy in Strengthening Audience Engagement and Loyalty

The abundance of interactions, such as comments, sharing content and watching videos, suggests that the humorous creative style contributes to higher levels of audience engagement. Humor provides the viewer with an enjoyable experience and boosts the audience in engaging in discussions about the product either face-to-face or online. Further, this form of communication results in a stronger emotional relationship, and enhances audience interest in the brand. Relevant and personal humor is used that enhances the attachment of the audience to the Pantene brand. Age, cultural background, and life experiences are unique preferences of the audience, which can affect the success of this tactic and the interpretation of humor.

The general observation of this research indicates that the innovative application of humor in the New Pantene Miracles Hair Supplement You Tube commercial has highly positive results. Besides being an effective method of attention grabbing, humor is also an essential ingredient in the development of a strong and relevant brand image. In addition, the Pantene products make use of humor as a means to appeal to the audience on emotional and cognitive levels. This course of action can be further enhanced in the future with a keen focus on market trends and target population tastes. With the growing competition in the marketplace, Pantene is able to sustain its leadership through humorous approach that is current, innovative, and helps justify the theme behind the product.

B. Research Limitations

When interpreting the findings and conclusion, one will have to mention the various limitations of this study. The data collection methods and the limited time frame, accessibility to informants, and availability of relevant sources and the few sources are some of the limitations associated with the data collection processes, outlined below:

1. The method of content analysis and interview will be the main data sources in this research. Although numerous sources can be found, there are few sources on the relevance, including the creative teams and the parties that are directly involved in the process of creating the specific advertisement. This drawback makes it difficult to have in-depth understanding of the process of advertising development. In addition to this, subjective bias can arise in the interpretation of the elements of humor as applied in commercials.

2. This study may not fully represent future developments in innovative advertising tactics since it took place at a given time. Also, there may be geographical differences that make the informants difficult to reach.
3. The literature on the creative application of humor to advertising, especially in hair care products is currently in short supply; therefore, the research depends on general theories of humor use in advertisements. Some of the most current references might be unavailable as well because of the low level of accessibility to scholarly journals.
4. The results of this study cannot be applied to all the Pantene commercials or other brands since this study only exposes one advertisement. Moreover, the proposed study did not provide sufficient consideration of the possible scope of the audience response to humor in advertisement depending on their demographics, cultures, and individual tastes.

C. Suggestions

Based on the findings of this study, one can suggest the following recommendations to be applied in further research and devising of innovative approaches in advertising:

1. Suggestions for Further Research:

- a. Future studies may be conducted on the role of humor in advertising in attracting the attention of the audience throughout the advertisement process. To investigate the reaction of audiences on humor elements, both qualitative and quantitative methods would be useful which can include studying the durability of their attention, the emotion triggered and how it affects their brand recognition. Moreover, this study may also investigate preferences of the audience to various forms of humor in order to guarantee the success of the strategy to capture attention.
- b. It is also better to research the influence of humor contents on various segments of the audience by the demographics like age, gender, culture or level of education so that the relevance of humor can be adjusted accordingly.
- c. Future researchers may consider the comparative advantages of each strategy within the framework of digital advertising through comparing the effectiveness of humor to other creative elements, including emotive stories or pedagogical strategies.

2. Suggestions for Advertising Industry Practitioners:

- a. Humor in advertising has to be placed in context and relevant to the target audience such that it can convey the message without the danger of being misinterpreted.
- b. Advertisements that use humor may be supplemented with an interactive approach, such as polls, interactive formats such as audience participation features or augmented reality (AR). When testing ads, focus group discussions (FGDs) must be undertaken always before launch to make sure that the humorous content should be acceptable to the diverse audience.

3. Suggestions for Pantene Brand:

- a. Pantene can expand the product story and develop a better emotional connection with the audience by producing a miniseries that gives a more extensive, humorous advertising narrative.
- b. Campaign adverts can be made more attractive by partnering with influencers, comedians, or content creators who are relevant in terms of their style of humor.
- c. Brands are also advised to mix funny with educational or aspirational stories to achieve entertainment as well as educative effects on the audience.

With the adoption of these recommendations, it is expected that humor-based advertising strategies will continue to evolve and deliver a more desirable contribution to the audience experience and advertisement success.

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