Magdalene Instagram Followers Interactivity on Gender Equality Issues (Virtual Ethnography Study on Instagram Followers @magdaleneid in #komikceritaindah content)

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Abstract

Gender inequality is still common in Indonesia. The Women Lead digital campaign organized by Magdalene with Investing in Women to raise public awareness about gender equality in the workplace. #komikceritaindah is content that covers cases of gender equality in the workplace with comic illustrations. The audience has an opinion on the issue of gender equality that often occurs in #komikceritaindah. The majority of the audience shared their personal experiences related to the issue of gender equality. Therefore, researchers are interested in analyzing more deeply the interactivity of the issue of gender equality discussed by followers of @magdaleneid in the #komikceritaindah content. This study focuses on interactivity that discusses the issue of inequality in #komikceritaindah content for the period August to December 2022. Researchers use a qualitative approach with virtual ethnographic study methods in order to be able to analyze in depth audience activities that occur online and their relationship with offline conditions. This study collects data by using social media observation methods and interviews with informants. This research refers to the interactivity theory of Mc Millan and Dowes in 2000 about the dimensions of interactivity in cyber media. As a result, the six dimensions of interactivity, namely direct of communication, time flexibility, senses of place, level of control, responsiveness, perceived purpose of communication, occur in interactions when discussing gender issues in #komikceritaindah.

I. Introduction

The presence of Covid-19 as a pandemic certainly has an economic, social and psychological impact on society (Saleh and Mujahiddin, 2020). Since the COVID-19 pandemic, Indonesia has been experiencing a decline in addressing gender equality. The 2021 Global Gender Gap Report shows that progress on gender equality has stalled in some sectors of the economy. This is reinforced because most women work in the hardest hit sectors. Indonesian women experienced the impact of the pandemic on the economic sector by 5%. This figure is higher than men's, only 3.9% (*Source: World Economic Forum*).
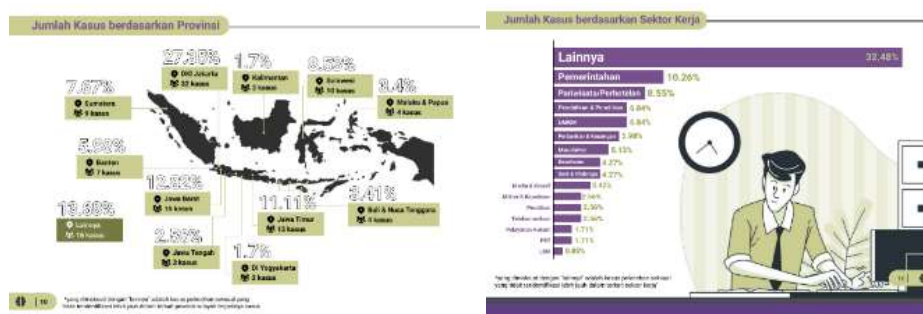
Source: www.ilo.org

Figure 1. *(Gender-based wage gap data in Indonesia)*

In Indonesia itself, gender equality is still considered taboo by some people. Quoted from IDN Times, discussions about gender equality in Indonesia are still very difficult. Many community groups do not want to accept the understanding of gender equality. This is due to several factors, such as the rejection of an account of gender equality, a strongly patriarchal culture, people's lack of knowledge about gender equality, and many more (Novaya, 2019). The issue of gender equality is still a huge task for Indonesia. (*Source: IDN Times*)

One of the harassment cases that women still often encounter is harassment in the workplace. The Never Okay Project released research data on cases of harassment in the workplace for the period 2018 to 2020. From 2018 to 2020, a total of 117 patients were recorded. This figure is not a lift that happened. This figure is only based on cases successfully reported by victims and recorded by the reporting agency. Jakarta is the province with the most prominent harassment cases in Indonesia, with a total of 27.35%. The second rank is West Java, with 12.82%. The regions of Kalimantan and DI Yogyakarta became the provinces with minor harassment cases, totalling 1.7%. For cases of sexual harassment based in the work sector, the government sector has the most significant number of sexual harassment cases, which is 10.26% (*Source: Never Okay Project*).

Source: neverokayproject.org accessed on March 25, 2022 at 11.00 WIB
Figure 2. *(Data on Cases of Workplace Harassment by Province and Employment Sector)*

The urgency to improve the quality of gender equality is critical. The Minister of Finance, Sri Mulyani Indrawati, said that gender equality in the economic sector is essential for the nation's progress. The international consulting agency, McKinsey, stated

that countries that do not uphold gender equality would experience a loss of assets of 12 trillion USD or 16.5% of the entire global economy. Gender equality in question is that both men and women get equality and justice in developing the economy, education, health, and politics (Prajuli, 2021). (*Source: www.kemenkeu.go.id*)

In today's digital era, a digital movement has emerged or is called *digital activism. Digital activism* has also started to move on various platforms, including social media. Cyberfeminism through social media can increase interaction between followers. In women-based alternative media, it can communicate many interactions regarding cases or experiences about gender through social media platforms. It can easily share interactivity about experiences, perspectives and comments on harassment cases through social media. Magdalene is one of the media that focuses on promoting and campaigning for feminism.

Magdalene has become an alternative media that focuses on women. Magdalene provides content and perspectives that are inclusive, critical, empowering and entertaining. Magdalene focuses on increasing the awareness of the Indonesian people towards humanitarian issues and being a good forum for women to have free opinions. Magdalene is a multi-platform online media, namely websites, Instagram, Twitter, and Facebook. Magdalene's content is about gender, lifestyle, and community issues. One of the most popular social media is the Instagram account @magdaleneid. Magdalene provides a range of *calls to action* and invites women to dare to speak up. Magdalene is also a gender-based media that has collaborated with various parties in its campaigns, both international media, government, and small communities. Magdalene often creates digital campaigns on gender issues through Instagram and other media.

Women Lead is a digital campaign created directly by Magdalene. This program is supported by Investing in Women, an initiative by the Australian Government to promote inclusive economic growth through the economic empowerment of women in Southeast Asia. IW uses an innovative approach to increase women's financial involvement as workers and entrepreneurs and to play a role in an environment that promotes women's empowerment. This campaign is one of the Indonesian feminist campaigns that work directly with international organizations.

Source: Screenshot from Instagram @magdaleneid
Figure 3. *(Content #Komikceritaindah)*

Researchers are interested in one of the contents of the Women Lead campaign, the content of #Komikceritaindah. To create this content, Magdalene collaborates with Begins At 30. Begins At 30 is the organization or community of illustrators who have completed the content. Until now, Magdalene and Begins At 30 have created 20 #Komikceritaindah. The content consistently uses the same hashtags, namely #WomenLead by Magdalene, #WomenLead and #Komikceritaindah. From August to early 2022, Magdalene has continued to upload #Komikceritaindah with various titles and issues raised. Each content has a story with different conditions, problems, feelings, and backgrounds.

#Komikceritaindah raises stories and issues about women in the world of work. There are several characters and their respective characters, namely Indah as the main character, Adit as Indah's husband, Salma as India's daughter, Dewi as Adit's sister, Ibu Wati, Ibu Sari as Indah's boss, Tri and Sinta as Indah's co-workers, and Sekar. These figures support each other to give messages related to the condition of women in the world of work.

Source: Screenshot of the content of #Komikceritaindah
Figure 4. *(One of the comments on the content of #Komikceritaindah)*

In a digital campaign, it is essential to have *engagement* or bonding between the community and the target community. The content #Komikceritaindah has caught the attention of Instagram follower's @magdaleneid and seen from the comments and *likes* of each upload. Based on the observations, the content of #Komikceritaindah has an average of *likes* and an average of 38 statements. In this content, many Instagram followers of @magdaleneid share their experiences, points of view, and questions through the comments column. In addition, some interactions occur between users who discuss issues raised by related content. Through the range of #Komikceritaindah, Instagram followers @magdaleneid have a place to share their stories, experiences, and perspectives about women in the workplace or women as leaders. In the comment column for the #Komikceritaindah, many Instagram followers like the content.

Therefore, researchers are interested in analyzing the interactivity among Instagram followers @magdaleneid, especially in the #Komikceritaindah. The Women Lead campaign has a clear objective: to change people's perceptions of women in the workplace and women as leaders. Given women's problems in the workplace, this digital campaign provides an exciting form of information delivery. In addition, #Komikceritaindah raises stories from a woman's perspective. Thus, it can analyse the activity of Instagram followers @magdaleneid in this study. Actions on @magdaleneid social media will significantly affect the ongoing Women Lead campaign.

This research is a type of qualitative research with a constructivist paradigm. This study also uses a virtual ethnographic method. With the virtual ethnography method, researchers can analyze the interactivity of @magdaleneid followers on the content of #Komikceritaindah. The virtual ethnography method is suitable for investigating more deeply the relationship between online interactivity and offline thoughts or life stories. The analysis will be carried out through the comments column on the content of #Komikceritaindah. In addition, researchers will also conduct virtual interviews with Instagram followers @magdaleneid to get more in-depth information about their interactivity. It chose the virtual ethnographic method to analyze conditions online and offline from the sources. This method is also very appropriate for analyzing interaction in a community. According to Nasrullah (2020), virtual ethnography is the proper method to study interactions in a community in understanding *online* and *offline*.

This study uses the interactivity theory of Douwes and McMillan. Although, according to Downes & McMillan (2000), interactivity is a combination of interactions and activities, interactivity analyzes the exercises or activities of new media users. This theory is a theory that was developed from *Computer-Mediated Communication* CMC. Although interactivity has various definitions from various sources, interactivity remains the focus of research on communication activities in a computer environment. In their journal, Douwes and McMillan mention that the conceptual definition of interactivity has six dimensions: direction *of communication, time flexibility, sense of place, level of control, responsiveness, and perceived purpose of communication.*

II. Research Method

This research uses a qualitative research method of virtual ethnography. This research chose the qualitative approach because this research focuses on the interactivity of Instagram followers @magdaleneid in the #Komikceritaindah content. With qualitative methods, researchers can analyze interactivity in a focused and in-depth manner. This research chose virtual ethnography because this method is suitable for analyzing behaviour or social phenomena online. With the virtual ethnography method, researchers can conduct in-depth analysis and observations regarding the interactivity between followers of @magdaleneid on the content of #Komikceritaindah. The paradigm of this research is the constructivism paradigm. Through the constructivism paradigm, researchers can analyze and understand the interactivity of @magdaleneid followers holistically and see the reality of the construction that has been built.

The subject of this research focuses on one of Magdalene's social media, namely Instagram @magdaleneid. Since September 2020, Magdalene has been holding a digital campaign to raise the issue of women in the world of work with the title Women Lead. This campaign is echoed on all Magdalene media, one of which is Instagram @magdaleneid. One unique content created for the Women Lead Campaign is the #Komikceritaindah. Therefore, the contents of #Komikceritaindah became the focus of the subjects analyzed in this study. In this study, only the content of #Komikceritaindah from August 2021 to December 2021 will be investigated further. The object of this research is the interactivity of Instagram followers @magdaleneid. The thing of this research only focuses on interactivity between followers of Instagram @magdaleneid. Instagram admin is omitted because this research only focuses on interactivity built between followers of @magdaleneid. The activities of the followers of @magdaleneid were studied in the form of comments, *likes*, *post*, *like comment,* and *share* on the content of #Komikceritaindah for the period August 2021 to December 2021.

The research location chosen for this thesis research is the Instagram @magdaeleid page and the *hashtag* #Komikceritaindah from August 2021 to December 2021. In addition, the interview process will be conducted through ZOOM Meetings.

The data collection methods used in this study were observation and interviews. Interviews can only analyze data that comes from humans. Meanwhile, observation is a data collection technique that is not only limited to humans but also other things or objects. This study uses a virtual ethnographic method. Classical ethnographic techniques with virtual ethnography are very different. In research on the cyber world, the data you want to find is already available in cyber media. However, it requires processing and analysis to process this data. According to Hine (2015), experiences or activities carried out online connect with the offline world. Therefore, this study uses the Cyber Media Analysis

Method to analyse the actions of @magdaleneid followers in the content of #Komikceritaindah.

Table 1. (Cyber Media Analysis Level Table)

Level	Object
(*media space*)	The structure of media equipment and appearance is related to technical application procedures.
Media Documents (*media archive*)	Content and aspects of the meaning of texts as cultural artifacts
Media objects (media objects)	Interactions that occur on social media and communication that occurs between community members through comments and forums
Experience (*experiential Stories*)	Motives, effects, benefits related online and offline in the form of recommendations

Source: Nasrullah (2020)

The first level, namely the media room level. Researchers will analyze the structure, appearance, or other technical things at this level. Researchers must understand the location of the interaction in a virtual community. Researchers must be observers and participants in media (Nasrullah, 2020). This study will analyze @magdaleneid's Instagram social media, especially on the #Komikceritaindah, the period August 2021 to December 2021.

At the media document level, researchers can analyze how virtual communities produce cultural artefacts that are part of the interaction. Text is used to represent opinions, opinions, ideology, background, and someone's views on an object or issue. The researcher will describe the text used by the object of his research (Nasrullah, 2020). In this study, researchers will analyze the text and language used by @magdaleneid followers in responding to the content of #Komikceritaindah.

At the level of media objects, researchers analyze the interactions between community members. Researchers must analyze this level specifically because it will understand how activities and interactions are built. At this level, researchers must understand how texts are responded to and interact with other cyber users. Researchers will conduct observations and interviews with research subjects or participants actively interacting. At this level, the researcher should focus on analyzing how the text is used or responded to by other community members. In this study, researchers will interview critical informants who have met the requirements.

At the experience level, researchers will analyze the motives, impacts, and benefits of the reality connected online and offline. First, researchers must reveal the truth online because it occurs in the real world. Next, researchers must dig deeper into what happens

behind the text used in interacting. Finally, researchers focus on understanding why the text appears *online* and what happens offline.

III. Results and Discussion

According to Downes and McMillan (2000), two-way communication occurs in interactivity in cyber media. This is because communication technology and the internet provide access to all users to provide feedback. In this study, five key informants became the recipients and givers of messages on the content of #komikceritaindah. All informants received notifications conveyed through the range of #komikceritaindah by @magdaleneid. All the informants became messengers because they had submitted comments on the content of #komikceritaindah. So, communication in #komikceritaindah can be said to be two-way communication. Although all informants feel that there is no other person or account to address, all followers of @magdaleneid can receive the message conveyed by the informant. According to Nasrullah (2015), interactions that occur on social media can be in the form of verbal and non-verbal communication, such as commenting, liking, or sharing content. In addition, Nasrullah (2015) also states that touching on social media is two-way.

According to Downes and McMillan (2000), it can send messages conveyed by participants at any time in computer-based interactivity. The message's sender has complete control in deciding when it will send it. Media on the internet provides access for interaction or communication that can be done anytime and anywhere. This is evidenced by the five key informants' different active times on social media. According to Rokhmansyah (2016), flexibility is one of the characteristics of online media. Online media is a medium that can be accessed without time and place restrictions, very flexible. Most informants are active on social media at night or during the day. Meanwhile, Magdalene stated that they uploaded the content of the #comics story Indah at 4 pm. Even though there was a time difference when accessing the content of #komikceritaindah, all informants had interacted in the comment column of #komikceritaindah.

According to Downes and McMillan (2000), user interaction creates a communication environment. The communication environment will cause feelings toward the discussion space. The more interactive the communication environment, the deeper the audience enters the virtual room. Thus, causing various emotions that are present due to environmental factors of communication. One proof that a person or an account is logged into a virtual environment is to follow the performance. Informants have various reasons to follow @magdaleneid. All informants have reasons to follow @magdaleneid who have backgrounds, not because of external parties or factors. . In each comment, some of @magdaleneid's followers share their views, stories, and experiences. This shows that the @magdaleneid discussion room is a communication environment that can create a safe space for followers to express their opinions. As a medium for gender activism, the digital activism Magdalene's #komikceritaindah is considered successful in attracting the audience into the discussion room or community. According to Joyce (2010), digital activism will significantly affect people in various aspects, both online and offline. The social part of a person is also very influential. Social environment offline. If the person supports it, the person will support it online.

According to Downes and McMillan (2000), message control is not only on message's sender but also on the recipient. On the internet, the message's recipient may have excellent command over the news he gets. Recipients have three things to control the message they convey: to provide an indicator that the message has been received, only read

the statement, or assume that the news never existed. According to Nasrullah (2015), users on cyber media have the same opportunity to create and disseminate information through social media. Social media is not only a place for communication but also provides a unique space to contribute more. Thus, both media owners and followers will have the same opportunity to exchange information. Each informant determines the control depending on personal conditions and the message conveyed by the content of #komikceritaindah. This is evidenced by the five informants who commented on different content according to their personal experiences and notes on the content. In addition, the five informants also have other forms of interaction. All the informants also decided on the route or information gate they wanted to get the content of the #komikceritaindah story.

According to Downes and McMillan (2000), interactivity in cyber media does require more effort than in traditional media. Audiences must expend more effort to control the type of response. When the audience reacts to the message, the audience also needs to maintain again how to express the answer to the message it receives. The effort expended by the audience will yield various benefits. Thus, the effort expended is considered commensurate with the profits obtained. Many audiences tell stories about everyday life. Many audiences reply to each other's comments to discuss the message conveyed. This dimension is evident in the interactivity in #komikisahindah. According to Nasrullah (2015), social networks are formed technologically. Although it does not occur in a natural social environment, the social values contained by its users will not be lost. This is evidenced by the relationship between the content of the message, the content of the commentary message, and personal experiences between informants. Thus, the relationship between social values built in private life is closely related to the form of social networks built on #komikceritaindah. According to Downes and McMillan (2000), responsive communication on digital media provides many advantages over unresponsive touch. It can also prove that the transmission built in #komikceritaindah is present because the audience is quite responsive.

According to Downes and McMillan (2000), every communication with any medium must have a goal or goals and computer-mediated communication. Even though using the internet media, communicators still have a purpose in conveying messages. In interactivity in cyber media, communication goals are not only built by the message's sender. It can prove this dimension in#comic stories indah. Based on the type of interaction selected by all the informants, each has various purposes. However, most of them want to share their views or personal experiences, so they don't repeat themselves to other audiences or let different audiences know that they are not alone. Sharing and validating the same feelings with other audiences is one of their goals. All informants also felt that there was a feeling of satisfaction until the goals were achieved. According to Rokhmansyah (2016), gender inequality exists because people do not understand the terms and meanings of gender itself. This causes a lot of conflict between community groups with different opinions and perceptions. Magdalene also has goals that support the theory. So, Magdalene implemented a showing on #komikceritaindah. With a unique strategy that was applied to #komikceritaindah, Magdalene managed to create a comfortable and safe discussion space. Audiences are also considered to be easier to receive content messages #komikceritaindah compared to other content.

IV. Conclusion

From August to December 2021, Magdalene has uploaded as many as 20#komikceritaindah. In this context, various interactions are built between the audience in the form of likes, comments, shares, and likes. In addition, researchers have drawn five critical informants from followers of @magdaleneid and have interacted with one of the contents of #komikceritaindah. Finally, researchers have also discussed supporting informants, namely Magdalene.

According to Downes and McMillan (2022), the dimensions of interactivity in cyber media can be proven in this study. For the Direction of communication, @magdaleneid's audience does not have a specific account or personal goal when interacting. However, some interactions that have been made are replied to by other audiences. Thus, the communication in #komikceritaindah is a type of two-way communication.

For Time flexibility, @magdaleneid's audience does not have a specific time to be active on social media. This shows that the audience is not pegged at the time set by the message's sender. Therefore, audiences can still interact with ##komikceritaindah in a different period.

For the Sense of place dimension, @magdaleneid's audience claimed that they were comfortable discussing because they felt that the discussion space was tolerant, safe, respectful of each other, and could be a shared learning space. This was deliberately created by Magdalene as a forum for ordinary audiences to interact.

For the Level of control dimension, the form of interaction such as likes, comments, shares, or just likes comments is one of the various forms of interaction that have been successfully built on #komikceritaindah. The audience has full control to decide an interaction, whether the audience will pour their thoughts, just give emoticons, or even tell personal things.

For the Responsiveness dimension, the interaction built by @magdaleneid's audience creates various advantages. Audiences feel happy, comfortable, validated, and get another perspective. Although responsive communication was built by the audience, the communication environment in #komikceritaindah was deliberately built by Magdalene media for more than two years.

For the Perceived purpose of the communication dimension, Magdalene deliberately designed a discussion room for the audience. However, the audience has its own purpose in interacting in #komikceritaindah. This is because of the experience that is directly related to offline or real conditions. The audience's goals are also met because of the supportive discussion space.

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