

# Promotion Strategy for the Film Gatotkaca by Hanung Bramantyo Using the AISAS Approach

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## ABSTRACT

*Superhero-themed films are currently prevalent in the international film market. Satria Dewa Studio released Gatotkaca as the opening film for its franchise universe. This type of research is descriptive qualitative, with observations to analyze the promotional strategy for the Gatotkaca film using the attention, interest, search, action, and share (AISAS) marketing model. The results of this research are that promotional strategies carried out using the AISAS approach model can increase public awareness of Gatotkaca figures. The film Gatotkaca was promoted in conjunction with the branding process to complement each other and increase ticket sales for the film Gatotkaca. The branding process was carried out using the identity of the Gatotkaca character, namely the star symbol and gold color applied to the film title logo and also the costume design of the Gatotkaca character; it could increase public awareness, ticket sales and Gatotkaca film merchandise.*

**Keywords:** AISAS, Promotion, Branding

## ABSTRAK

Film bertemakan pahlawan super saat ini sedang marak pada pasar film internasional. Satria Dewa Studio merilis Gatotkaca sebagai film pembuka semesta *franchise*-nya. Jenis penelitian ini adalah kualitatif deskriptif, dengan observasi untuk menganalisis strategi promosi Film Gatotkaca dengan menggunakan model pemasaran *attention, interest, search, action* dan *share* (AISAS). Hasil penelitian ini adalah strategi promosi yang dilakukan dengan model pendekatan AISAS dapat meningkatkan *awareness* masyarakat terhadap tokoh Gatotkaca. Promosi film Gatotkaca dilakukan beriringan dengan proses *branding* untuk saling melengkapi dan meningkatkan penjualan tiket Film Gatotkaca. Proses *branding* dilakukan dengan menggunakan identitas tokoh Gatotkaca yaitu simbol bintang dan warna emas yang diterapkan pada logo judul film dan juga desain kostum dari tokoh Gatotkaca; hal ini dapat meningkatkan *awareness* masyarakat, penjualan tiket dan *merchandise* Film Gatotkaca.

**Kata Kunci:** AISAS, Promosi, Branding

## INTRODUCTION

Films with superhero themes are currently prevalent in the international film market. Based on global audience data for international films from 2021 to 2024 (films released on the big screen, post the COVID-19

pandemic), it is inevitable that there is at least one international superhero film that always makes it into the top 5 best-selling films per year. Classified based on the 10 best-selling films per year, 2-4 film titles with superhero themes will likely be included in the top 10

2021 Worldwide Box Office

Rank	Release Group	Worldwide	Domestic	%	Foreign	%
1	Spider-Man: No Way Home	\$1,910,982,770	\$894,793,477	42.1%	\$1,106,189,293	57.9%
2	The Battle at Lake Changjin	\$902,548,476	\$342,411	<0.1%	\$902,206,065	100%
3	Hi, Mom	\$822,009,764	-	-	\$822,009,764	100%
4	No Time to Die	\$774,153,007	\$160,891,007	20.8%	\$613,262,000	79.2%
5	F9: The Fast Saga	\$726,229,501	\$173,005,945	23.8%	\$553,223,556	76.2%
6	Detective Chinatown 3	\$686,257,563	-	-	\$686,257,563	100%
7	Venom: Let There Be Carnage	\$506,813,864	\$213,550,366	42.1%	\$293,263,498	57.9%
8	Godzilla vs. Kong	\$470,116,094	\$100,916,094	21.5%	\$369,200,000	78.5%
9	Shang-Chi and the Legend of the Ten Rings	\$432,243,292	\$224,543,292	51.9%	\$207,700,000	48.1%
10	Sing 2	\$408,402,685	\$162,790,990	39.9%	\$245,611,695	60.1%

Picture 1. The highest-grossing film in the world, 2021  
(Source: boxofficemojo.com/year/world/2021)

2023 Worldwide Box Office

Rank	Release Group	Worldwide	Domestic	%	Foreign	%
1	Barbie	\$1,446,938,421	\$636,238,421	44%	\$810,700,000	56%
2	The Super Mario Bros. Movie	\$1,360,847,665	\$574,934,330	42.2%	\$785,913,335	57.8%
3	Oppenheimer	\$975,594,978	\$329,862,540	33.8%	\$645,732,438	66.2%
4	Guardians of the Galaxy Vol. 3	\$845,555,777	\$358,995,815	42.5%	\$486,559,962	57.5%
5	Fast X	\$704,875,015	\$146,126,015	20.7%	\$558,749,000	79.3%
6	Spider-Man: Across the Spider-Verse	\$690,542,303	\$381,311,319	55.2%	\$309,230,984	44.8%
7	Full River Red	\$670,491,959	-	-	\$670,491,959	100%
8	Wonka	\$634,402,312	\$218,402,312	34.4%	\$416,000,000	65.6%
9	The Wandering Earth II	\$615,023,132	\$5,023,132	0.8%	\$610,000,000	99.2%
10	Mission: Impossible - Dead Reckoning Part One	\$570,619,838	\$172,135,383	30.2%	\$398,484,455	69.8%

Picture 1. The highest-grossing film in the world, 2023  
(Source: boxofficemojo.com/year/world/2023)

2022 Worldwide Box Office

Rank	Release Group	Worldwide	Domestic	%	Foreign	%
1	Avatar: The Way of Water	\$2,320,250,281	\$684,075,767	29.5%	\$1,636,174,514	70.5%
2	Top Gun: Maverick	\$1,495,696,292	\$718,732,821	48.1%	\$776,963,471	51.9%
3	Jurassic World Dominion	\$1,001,978,080	\$376,851,080	37.6%	\$625,127,000	62.4%
4	Doctor Strange in the Multiverse of Madness	\$955,775,804	\$411,331,607	43%	\$544,444,197	57%
5	Minions: The Rise of Gru	\$940,203,765	\$370,270,765	39.4%	\$569,933,000	60.6%
6	Black Panther: Wakanda Forever	\$859,208,836	\$453,829,060	52.8%	\$405,379,776	47.2%
7	The Batman	\$772,245,583	\$369,345,583	47.8%	\$402,900,000	52.2%
8	Thor: Love and Thunder	\$760,928,081	\$343,256,830	45.1%	\$417,671,251	54.9%
9	Water Gate Bridge	\$626,571,697	\$117,294	<0.1%	\$626,454,403	100%
10	Puss in Boots: The Last Wish	\$481,757,663	\$186,090,535	38.6%	\$295,667,128	61.4%

Picture 1. The highest-grossing film in the world, 2022  
(Source: boxofficemojo.com/year/world/2022)

2024 Worldwide Box Office

Rank	Release Group	Worldwide	Domestic	%	Foreign	%
1	Inside Out 2	\$1,698,586,747	\$652,980,194	38.4%	\$1,045,606,553	61.6%
2	Deadpool & Wolverine	\$1,338,073,382	\$636,745,858	47.6%	\$701,327,524	52.4%
3	Despicable Me 4	\$960,274,793	\$361,004,205	37.2%	\$608,270,588	62.8%
4	Moana 2	\$717,016,469	\$337,516,469	47.1%	\$379,500,000	52.9%
5	Dune: Part Two	\$714,444,358	\$282,144,358	39.5%	\$432,300,000	60.5%
6	Godzilla x Kong: The New Empire	\$571,750,016	\$196,350,016	34.3%	\$375,400,000	65.7%
7	Kung Fu Panda 4	\$547,689,492	\$193,590,620	35.3%	\$354,098,872	64.7%
8	Wicked	\$524,971,440	\$359,038,440	68.4%	\$165,933,000	31.6%
9	Venom: The Last Dance	\$475,500,000	\$139,500,000	29.3%	\$336,000,000	70.7%
10	Beetlejuice Beetlejuice	\$451,100,435	\$294,100,435	65.2%	\$157,000,000	34.8%

Picture 1. The highest-grossing film in the world, 2024  
(Source: boxofficemojo.com/year/world/2024)

best-selling films. Quoted from the Box Office Mojo page (by IMDb Pro), in 2021, the best-selling film this year was Spiderman: No Way Home, followed by Venom: Let There Be Carnage in sixth place and Shang-Chi in ninth place (Box Office Mojo, 2021).

In 2022, in the top 10 best-selling films, there are 4 film titles with superhero themes, namely Doctor Strange: Multiverse of Madness (4th), Black Panther: Wakanda Forever (6th), The Batman (7th), and in eighth place, Thor: Love and Thunder (Box Office Mojo, 2022).

In 2023, two superhero films entered the top 10 rankings: Guardians of the Galaxy Vol 3

(4th place) and Spiderman: Accros the Spider-Verse, which got the sixth best-selling ranking (Box Office Mojo, 2023).

In 2024 (when this journal was written), the number 2 highest-grossing film in the world will be Deadpool & Wolverine, and in 10th place will be Venom: The Last Dance (Box Office Mojo, 2024).

The films that made it into this ranking are comic-book film adaptations produced by Marvel and DC. The two production houses have successfully created films with a sustainable concept and a universe concept between films. This concept of a continuous

universe is not impossible because, in a comic, this is a natural thing, and there are times when characters face their own conflicts and sometimes more significant conflicts as a group. The concept of the universe in Marvel has different names, such as realm (a term for non-earth worlds such as Asgard, the quantum realm), dimensions (a term for different dimensions but still in one world), and the universe in films, which is referred to as universe (Egie, 2023).

The development of this superhero film also occurred in Indonesia. As a country with various local hero figures having superpowers, Indonesia has also created films with the theme of superheroes originating from Indonesia. Two film production houses in Indonesia have now confirmed that they are producing films about superheroes: Bumi Langit and Satria Dewa. Bumi Langit adapts characters from fictional Indonesian superhero comics. It is home to famous Indonesian comic fiction characters such as Gundala, Sri Asih, Godam, Aquanus, Tira, and many more (Ganjar Firmansyah, 2019).

Meanwhile, Satria Dewa adapts characters from Javanese wayang, especially from the Mahabharata story, such as Gatotkaca, and has a universe that will focus on telling the story of Gatotkaca's father and uncles, Pandawa 5. Pandawa 5 are five brothers who are the sons of Pandu, namely Yudhistira, Bima Arjuna, and twin Nakula Sadewa (Setiyawan, 2023). These two production houses have no other competitors apart from each other because there are still very few production houses producing typical Indonesian superhero films. So, there

are only two production houses. According to the website <https://kemenparekraf.go.id/ragam-Ekonomi-kreatif/rumah-produk-film-indonesia-yang-sukses-tembus-box-office>, this is because film production houses in Indonesia are still relatively new, but the enthusiasm of film audiences is very high.

Even though there are minimal competitors, the two production house studios have their burden for each of their films because they each make their films with the concept of continuity. Another thing that needs to be maintained is the interest and attention of the audience so that they maintain and participate in watching their films, which are continuous and contain a film universe with a long-term plan, at least for the next dozen years. This research focuses on Satria Dewa Studio because Satria Dewa Studio, with its film production, can be said to have made an effort to introduce wayang culture to the current generation, which is felt to be necessary because many of the children of the current generation tend not to have knowledge and closeness to wayang culture. The younger generation is a potential target for the film industry due to their liking new things, so what is shown in films that they consider new is very interesting for the younger generation.

The film Gatotkaca was directed by Hanung Bramantyo (Indonesian director). It tells about the puppet character Aswatama, an ally of the Kurawas who got cursed to live eternally up to the present time and intends to gather members from the descendants of the children of the Kurawas who have remained after the Bharatayudha war and created problems in the current era. On the other

hand, there is the character Yudha, a young man in the current era who is forced to get involved in affairs with Aswatama; along the way, he learns that he has a lineage from the Pandavas and also has the incarnation of the power of Gatotkaca. This film is not a colossal film that tells the story of the Pandavas and Kurawas in their past era but instead tells the fate of generations of Pandawa descendants and also the descendants of children from the Kurawa family who are still alive after the Bharatayudha war ended. This research aims to find out how the promotional strategy for the film Gatotkaca was implemented in introducing figures from Indonesian wayang culture (the wayang character, in this case, is the main character, Gatotkaca) to the public before they watched the film and also how to introduce and brand this film by introducing Gatotkaca before the film was released. Due to public attention, it was assumed that it would reintroduce wayang culture and characters to the younger generation, which is currently being influenced by globalization culture from outside. According to Ernawati (2023, p. 420), modern society is a society of spectacle. Watching becomes a daily consumption through visual messages, audio, symbols or signs, and text, so it is hoped that watching films can have a positive impact on the audience because, through the visuals, audio, and symbols in the film, the audience can receive the messages conveyed well and effectively.

This research focuses on how the AISAS (Attention Interest Search Action Share) analysis method is used in how Satria Dewa Studio promoted and introduced its film

brand. What was done during this promotion was a gateway and initial step for the introduction of Wayang culture and the Satria Dewa Universe. This research has a limitation, namely analyzing the promotion of this film carried out by the film producers, starting from the promotion before the film was shown to the implementation, where the promotion was still ongoing even though the film had begun to be shown.

## METHOD

The research method used is descriptive qualitative, with an analysis of the AISAS model and a semiotic approach. AISAS is a Communication model designed to observe the target audience through changes in behavior that occur as internet technology advances (Sugiyama and Andree, 2011, p. 79). AISAS stands for Attention, Interest, Search, Action and Share. The first stage, attention, is when the target audience has not received any information about a brand, so it is necessary to deliver communication that contains comprehensive information about the brand. The second stage, interest, is when the target audience begins to feel interested in the information conveyed at the attention stage. After the interest stage, when the target audience begins to feel curious, it is hoped that they can enter the next stage, search, when the target audience begins to search for information independently and is involved in extracting information about a brand. The fourth stage, action, represents product purchases by the target audience. In this film case study, the target audience is

expected to do this by watching the Gatotkaca film before purchasing tickets. The last stage is the share stage, when the target audience has gone through the previous stages. Then, they feel satisfied, so they share their experiences when watching the film through WoM (word of mouth) or social media, such as Instagram.

Research on the Promotional Strategy for Advertisements for the Film Gatotkaca by Hanung Bramantyo using the AISAS Approach was carried out using descriptive qualitative methods based on Widiatmoko; it was carried out using observation or interviews (Widiatmoko, 2019). Observations were carried out by analyzing promotional media for the Gatot Kaca film, both on social media and in print or conventional media. Observations were not only made from the visual side but also from the meaning contained in the visual content. After getting these results, the promotional media were mapped based on the AISAS model; they were analyzed in terms of attention, interest, search, action, and share. In each of these stages, the meaning of the identity of the Gatotkaca character was analyzed. Eventually, it was possible to determine the formation of the branding process from the sense of identity to increase public awareness of the Gatotkaca film.

According to Kotler and Keller, a brand is a name, term, sign, symbol, design, or combination used as a product or service identity that differentiates one or a group of sellers from their competitors. Meanwhile, in terms of promotion, Kotler said that marketing is a social activity and an arrangement carried out by individuals or groups to get what they

want by making a product and exchanging it for a certain amount with other parties. (Philip Kotler 2009, p. 332).

This research was carried out by observing social media created and designed to help Satria Dewa Studio promote the film Gatotkaca. This observation was continued on social media belonging to products with a business partnership with Satria Dewa Studio to promote the movie Gatotkaca.

## RESULTS AND DISCUSSION

### Analysis of AISAS Models

This research was carried out by observing and analyzing promotional media for the Gatotkaca Film. The writer collected and then categorized promotional media for the Gatotkaca film, especially those on social media and digital media. The target audience was determined based on the analysis of the Attention, Interest, Search, Action, and Share (AISAS) model in promotional media for the film Satria Dewa Gatotkaca, which was obtained from observation. The target audience for the film Gatot Kaca was based on Hanung Bramantyo's interview with Antara News, stating that it was for all groups, but based on the results of observing the promotional media used, the writer categorized the target audience for this film is Gen Z and Millennials, due to the promotional media used was a digital platform that Gen Z and Millennials usually accessed. In the final stage of this research, the success of the promotional strategy using social media was measured using the YouTube Analytical application. Based on this, the use of digital media can



be more effective in conveying the message of this film. Apart from analyzing the target audience, the author also made observations on the official Instagram social media from Satria Dewa studio (@satriadewa.studio), with the following results:

### **Attention**

The attention stage was analyzed by observing the promotional media related to the release of this film, consisting of several promotional media analyzed, namely:

#### **1. Video Teaser**

A teaser is a short video from a film that will later be released. This promotional media has content that contains a short snippet of a scene from the film (Rifda, 2022). Based on observations, the most important announcements and efforts to attract attention were made via the Satria Dewa YouTube channel, announcing the teaser for the film *Gatotkaca*, which was released on 21 February 2019. In teaser video #1, there were no clues of any information related to the film, only the appearance of a man showing a martial arts style, and at the end, the character hits the wall. It displays the title of the film *Gatotkaca*. This teaser has several sequels, such as teaser 2, a video announcing the names of the actors, and two teaser videos in the form of a motion comic showing the short story of the Mahabharata.

#### **2. Trailer**

Unlike the teaser, this trailer describes the main problems in this film in detail. Trailers are scenes that promote the film and generally have a longer duration than teasers (Lestari, 2021). In the *Gatotkaca* trailer, almost half of the video's duration is in the form of a

2-dimensional animation that tells the story of the enemy of the Pandavas named Aswatama, who was cursed to live forever and still survives in this era and raises generations of Kurawa descendants, and in general this is the basis for the story in the main *Gatotkaca* film. This trailer uses a monologue storytelling style, ending with a fight between its characters. According to Widyaningrum (2023, p. 438), social media is part of new media that continues to change. These changes in the form of updated features, functions, usability, and convenience are due to developments in the audience's need for access to information, which continues to increase.

Video trailers are also a medium for conveying messages that can be used on social media to disseminate information. They can be shown in private, personal social media, or mass media like billboards.

#### **3. Promotion via the Jabodetabek Commuter Line Train**

Based on observations made on the official Instagram social media @gatotkaca\_official, it could be seen that this film is in collaboration with the Jabodetabek Commuter Line Train (Jakarta, Bogor, Depok, Tangerang, and Bekasi Electric Train). As stated in Liputan 6 news, the post-pandemic Jabodetabek Commuter Line has around 800 thousand passengers daily (Seto, 2023). With this amount, it was hoped that it could provide a high level of awareness for the public regarding the *Gatot Kaca* film.

Promotion via the Commuter Line is an opportunity to expand public attention. It was carried out by Satria Dewa Studio, as in the attached picture, by (1) displaying landscape posters; (2) giving cards to train passengers'



**Picture 5. Gatotkaca promotion on Commuter Line Jabodetabek**

(Source: Instagram @gatotkaca\_official)



**Picture 6. Promotion of Gatotkaca toys on the menu of KFC**

(Source: KFC Indonesia)

handrails; (3) displaying posters in the form of news related to Astina City, which was the setting for the film Gatotkaca; (4) decorating a special carriage featuring the title Gatotkaca and a gimmick with the words "Welcome to the Special Carriage to Astina City".

In this stage, promotional media is created using ambient media in public places. It attracts the attention of the general public who pass through the place. Also, copywriting adapted to the sentences in the film Gatot Kaca raises curiosity among the public.

Based on observations, Satria Dewa also carried out an exchange strategy through food products, namely a famous fried chicken restaurant called KFC, which featured toy products with characters from the film Gatotkaca for a children's menu called "Chaki Kids Meal".

To promote the film Gatotkaca, apart from



**Picture 7. Action figure Gatotkaca**

(Source: Dolanan Keren)

collaborating with KFC, the film production house Satria Dewa Studio also collaborated with several products, such as breath lozenge candy called Frozz, Bear Brand milk, and Cap Badak solution. These products were chosen because they were close to the community. From the results of observations, these products came not only from local products but also from global sources. It shows that the Gatot Kaca film not only identifies with local people but is also expected to reach a target audience from the global realm.

#### 4. Collaboration with Action Figure Manufacturers

Action figures are miniature anime characters or superheroes made in various poses based on films, animations, or games (Rachman, 2018). Action and fantasy films, Hollywood productions on the global market, have a culture of collaborating with toy or action figure manufacturers. Satria Dewa Studio collaborated with a local action figure producer, Dolanan Keren. Dolanan Keren often collaborates with well-known Indonesian films, such as Gundala and Sri Asih, to make action figures.



**Picture 8. Efforts to attract public interest with quizzes and prizes**

(Source: Instagram @gatotkaca.official, Facebook Frozz, Facebook Bear Brand, Larutan Cap Badak (personal compilation))

## B. Interest

Efforts to gain traction in the promotion of the Gatotkaca film were carried out in several ways, and efforts to create interaction with the public and also participants interested in taking part in quizzes, challenges, and competitions held by sponsor partners and working partners of the Gatotkaca film. Some of these methods are part of continuing promotions through the previous attention section model. Efforts to gain this attention were carried out by:

### 1. Quizzes & Merchandise Prize Purchases

Merchandise is a personal, commercial, or free item given as a promotional gift (Citra, 2023). The quiz with prizes to promote this film was carried out by following the attention stage. Frozz Candy held several quizzes with prizes, giving away Gatotkaca t-shirts. Another prize is special coins depicting emblems of the characters in the Gatotkaca film, given by products of Larutan Cap Badak.

### 2. Quiz with Gatotkaca Ticket Prizes

Several brands, namely Bear Brand milk products and Frozz candy, were promotional partners for this film and gave away tickets to

watch the film Gatotkaca as quiz prizes.

### 3. Prize Challenge

Frozz Candy also conducted prize challenges to increase the audience's attention to the Gatotkaca film. One challenge was to make a video, and the total prize was 15 million rupiah.

### 4. Fan Art Competition

Fan Art is a work of art created by fans in visual form (images or posters) related to the content of popular culture products, such as images or visualizations of characters in films, comics, or perhaps novels (Sugihartati 2017). This fan art was a collaboration with a tablet product for digital painting to attract audiences and artists to collaborate and create works with the theme of the Gatotkaca film.

## C. Search

The search stages regarding the film Gatotkaca led to a meeting point between the Indonesian people and several official accounts belonging to Satria Dewa Studio, such as the official YouTube and Instagram channels. When this research occurred, Satria Dewa Studio's YouTube channel had 18.4 thousand subscribers and 6 million viewers.

Meanwhile, Satria Dewa's Instagram page had 31.2 thousand followers when this research was carried out.

Based on the results of observations made via an analytic page called Social Blade, Satria Dewa Studio's YouTube channel experienced a surge in viewers and subscribers in January and May 2022 ahead of the release of the Gatotkaca film in early June 2022. This phenomenon shows the public's enthusiasm for the Gatot Kaca film. Based on the YouTube

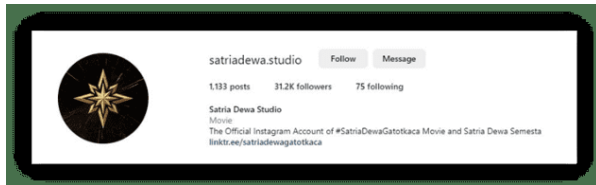




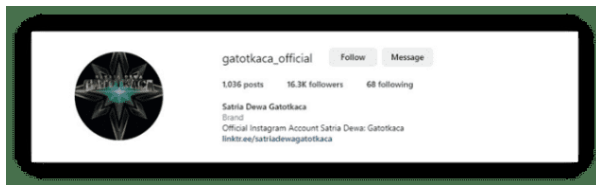
Picture 9. Channel Data YouTube Satria Dewa Studio  
(Source: Social Blade - YouTube Category)



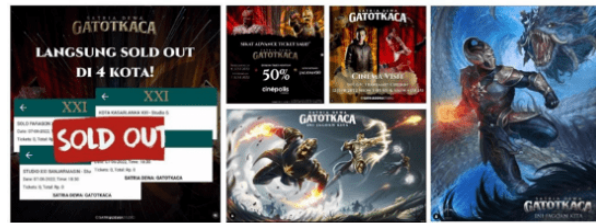
Picture 12. Graph of the development of the Satria Dewa Studio YouTube channel  
(Source: Socialblade.com - Youtube Category)



Picture 10. Instagram data Satria Dewa Studio  
(Source: Personal screenshot)



Picture 11. Instagram page Satria Dewa Studio  
(Source: Personal screenshot)



Picture 13. Actions from the audience and actions from fan art competition participants  
(Source: Instagram @Satriadewa.studio)

analysis below, it can be seen that there is a quantity in the Gatot Kaca Film teaser broadcast, which represents that the interest stage has been successfully carried out. The following are the results of Youtube Analytics:

**D. Action**

This action stage is in line with the aim of promoting a film: to get action from the public to watch the film in the cinema. The Gatotkaca film was trying to attract audiences to take direct action to visit the cinema and watch this film, as well as other responses from the public to the promos so far. It was carried out using a 50% discount promo. This promotion was held at several cinemas that showed the film

Gatotkaca before the primary release date. The cinema also offered a special 50% discount promo for this film.

Promotional efforts to get direct action were by promoting and approaching the actors in this film, such as visits to several cinemas as done directly by actors Rizky Nazar (the leading actor in Gatotkaca) and also Yayan Ruhyan (an Indonesian actor who has become world famous). They were meant to persuade the public to immediately order tickets at the cinema, which was announced to be visited by the actors from the film in exchange for the audience being able to meet directly and interact with important characters in the film.

1. Countdown poster

This countdown poster was designed

to remind the public a few days before the film's release and provide information that the Gatotkaca film would be released on 9 June 2022.

## 2. Driving action through the Handiwork of Fans

This film got action from fans by holding a fan art competition, which several artists successfully carried out. Ten people managed to get the champion title, and their work was shared on the official Instagram page @gatotkaca\_official. Those who did not get the champion title also indirectly helped to promote this film through their respective participants' social media.

All of the media described above that were used as promotional media contained the branding program carried out by the makers of the Gatot Kaca film. This action stage measured the success of the previous stages, namely the attention, interest, and search stages. In this stage, quantity measurements could be made based on ticket purchases and the number of viewers of the Gatot Kaca film.

## E. Share

On the share stage, Satria Dewa Studio made one effort to share the audience's impressions by sharing testimonials from several well-known actors and actresses to give an impression when watching the Gatotkaca film. Another effort in the form of sharing was taking screen captures of viewers who provided testimonials or impressions while watching this film and sharing videos via TikTok that provided reviews. Satria Dewa Studio also shared testimonials from well-known actors in Indonesia who are also

influencers (or people who can influence society).

Apart from being carried out by Satria Dewa Studio, this sharing stage was also carried out by people who had watched the Gatot Kaca film. When they felt satisfied watching the film, they would voluntarily share it by posting or providing reviews about it so that the target audience became active in helping to disseminate the Gatot Kaca film.

## Branding Analysis & The Use of Gatotkaca's Original Identity

According to Kotler, branding is an identity in the form of a name, term, sign, symbol, design, or combination that can be used as a product identity. However, making a film brand adapted from something that already exists will undoubtedly have things or concepts binding on the original identity of the character whose film will be made. It is because there is a limit to the freedom to recreate (especially in this research: a name, logo, and character); this is to prevent changes or changes that are too different so that there are several visual identities of Gatot Kaca's character which are used as references for his character in this film. Based on the above, the following is the process of analyzing the visual identity that appeared in the promotion of the film Gatotkaca, which was carried out in various media:

The identity of the Gatot Kaca character, as shown by symbols and signs of star and gold color, is not removed as the primary identity of the Gatot Kaca character. Even though body gestures have developed, the star symbol and gold color have not been removed.



**Picture 14. Analysis of the real identity of the Gatotkaca puppet in various Gatotkaca film promotions**

(Source: Compilation and layout of private arrays)

They have shaped an important identity in the characterization of Gatot Kaca. The identity of the Gatot Kaca character is already well-known in society. The star symbol and gold color are unique characteristics and circumstances of the Gatot Kaca, so these visual assets could not be removed from the Gatot Kaca identity design. The meaning of identity in the character Gatot Kaca was analyzed using Semiotics theory from Roland Barthes; Semiotics, or in Barthes' terms, is semiology and studies how humanity uses things (Sobur, 2013). Barthes developed Saussure's thoughts on semiology and then translated them into the concept of culture. The following is Barthes' semiotic model, which developed from Saussure's model (Prasetya, 2019).

This research was carried out by mapping the AISAS stages (attention, interest, search, action, and share) and then analyzing the visual signs in the form of icons and symbols from the Gatot Kaca character used in the promotional media. The icons and symbols were then analyzed using Barthes' Semiotic model theory to determine the meaning of the denotation and connotation. Thus, by getting the meaning of the identity of the Gatot Kaca

character, the process of forming the Gatot Kaca branding by the public could be known.

Based on Barthes' semiotic analysis, the following is an analysis of the meaning of Gatot Kaca's identity, which the author limits to discuss the denotation and connotation of the most dominant symbols in the character of Gatot Kaca, which are the star symbol and the gold color. So, the following is an analysis of the denotational meaning and connotative meaning of:

#### 1. Star symbol:

Denotation: a star shape adapted from the star shape known by the general public.

Connotation: The star symbol represents greatness, excellence, and success.

#### 2. Gold Color:

Denotation: a mixture of brown and yellow, resulting in a gold color.

Connotation: Gold represents success, greatness, and shine. Thus, the color gold seems synonymous with a person's success, authority, and even wealth.

The denotative and connotative meanings derived from the star symbol and the gold color as the dominant symbols in Gatot Kaca's identity are linked to Branding theory from Aaker (2014), namely unaware brand, brand recognition, brand recall, and top of mind, then this identity is already at the top of mind of the community. A survey of 30 respondents showed that 25 respondents related the star symbol and the use of the gold color with the identity of the Gatotkaca character. Apart from that, the positive meaning is related to greatness, success, and authority. It can be concluded that the public is familiar with this symbol as the identity of Gatotkaca. So,

in implementing the Gatotkaca character in every promotional media for the film, the identity symbol of the star and the color gold are always used.

This brand identity can form myths about the Gatotkaca character in the public's minds. These myths regarding the Gatotkaca character already exist in the public's minds. He is a legendary figure who symbolizes strength, greatness, and authority in the people's minds that cannot be shifted in this film. Whether the Gatotkaca character is shown in the film or applied on promotional media (even though the Gatotkaca character is sometimes only shown in symbolic form and experiences a media transition in this AISAS stage), the myth about the Gatotkaca character must not change. It then becomes a reference for film creators to show their films and any supporting media, for example, promotional media, merchandise, action figures, etc.

Thus, based on the above, branding and identity are intertwined. Branding must use a brand identity known to the public so that the branding program can run effectively and the public can accept the message conveyed. The public will connect the identity in the form of icons and symbols they previously knew about the character Gatot Kaca with the identity displayed by parts of the promotional media for the Gatot Kaca film.

Based on the results of research and analysis carried out on the AISAS model stages (Attention, Interest, Search, Action, and Share) in the promotion process for the Gatot Kaca film, several AISAS model processes are dominant in dividing the promotion stages. The Satria Dewa Studio film production

**Table 1. Various products of Gatotkaca as a means of seeking public attention**

Category	Names of Partner Products
Food	<i>KFC</i>
Drinks	<i>Susu Bear Brand</i>
	Larutan Cap Badak
Snack	<i>Candy Frozz</i>
Public transportation	<i>Kereta Commuter Line Jabodetabek</i>
Collection	<i>Action Figure 'Dolanan Keren'</i>
Gadget & Digital	<i>WACOM pen-tab</i>

house's efforts to attract people's attention were carried out more dominantly than the interest, search, action, and share stages. For example, the industrial products used as promotional media by Satria Dewa Studio varied, including food products and other products familiar to the public. Film promotion is diverse and has different product fields.

The attention stage is the most dominant because it forms the initial public awareness of this film. So, we can describe the media used in the attention stage and also in carrying out brand collaborations with certain brands, as explained below:

The strategy for attracting public attention and the promotional exchange strategy between the Gatotkaca film and the brands mentioned above in this attention stage can be said to be mutually beneficial. The results of observations of the KFC brand, which has promotional materials or materials to use as toys on its menu, also help increase

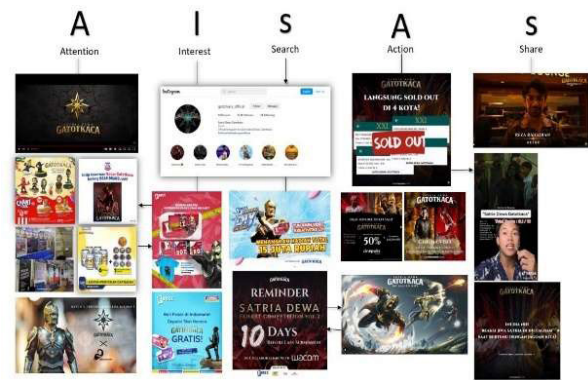


the enthusiasm of their market (children who buy the Kids Meal menu) so that the target audience set by the film creators at all ages can be achieved. Apart from that, the KFC brand can directly or indirectly help promote the Gatotkaca film, as well as collaborate with several products such as Frozz, Bear Brand, Larutan Cap Badak, and Dolanan Keren, both of which receive "materials and ingredients" to support their products, and are also directly part of the promotion for the Gatotkaca film.

Then, to attract attraction or interest and encourage search, Satria Dewa Studio, the production house for the Gatotkaca Film, and other product partners were quite aggressive in providing quizzes, challenges, and competitions. This positively impacted searches for official Satria Dewa Studio and Gatotkaca social media accounts. The quizzes and competitions held at the interest stage impacted the action stage. For example, audiences rushed to the cinema, and creative fans participated in digital drawing competitions with the Gatotkaca theme.

The action and share stages in the promotion of this film are actions to get an audience and move people to watch this film. Giving a 50% discount promotion and inviting people to watch together with the actors in this film increased people's enthusiasm to become part of the audience for this film. Likewise, testimonials from celebrities and influencers, videos and screenshots of the opinions of people who gave testimonials kept the promotion of this film going even though this film had started showing in cinemas.

Branding is the content of a product's name, logo, symbol, and design (in this case, a



**Picture 15. Application of the AISAS model to the entire Gatotkaca film promotion series**  
(Source: Personal collation compilation and layout)

film product). It can be seen that the promotion of this film is not only branding to promote their film but also re-branding the Gatotkaca character in the wayang itself. Because they still maintain Gatotkaca's identity (such as the mustache and star symbol), it is not uncommon for the star symbol to appear in several promotional media related to this film, so it can be said that Satria Dewa Studio still maintains Gatotkaca's identity in general.

The picture and series above are an arrangement made by the author to summarise the overall promotion process taken from the discussion section in this research. The author concludes that several AISAS factors in the promotion of this film have the nature of continuity from one factor to another, and it can be broadly described that the series of promotions for this film take place like a series of each other. This series of Attention, Interest, Search, Action, and Share (AISAS) processes cannot be separated. The aim of implementing the AISAS approach is for the promotional strategy for the Gatotkaca film to be accepted effectively by the public and have

a comprehensive influence or impact on the target audience.

Implementing the AISAS approach in the promotional strategy for the film Gatotkaca, which carries the theme Superhero Indonesia, can be used as a recommendation for a promotional strategy model for other films that carry the same theme. This promotional strategy recommendation is also not separated from the branding process. Promotional strategy patterns are carried out in the attention, interest, search, action, and share stages, continuously repeated in various media and times, and will ultimately form a brand in the minds of consumers. Therefore, the message about the Gatotkaca film can enter the minds of consumers, and, in the long term, the target audience will continue to remember the brand.

## CONCLUSION

Based on the results of the analysis, this research concludes that the promotional strategy by Satria Dewa Studio meets the needs related to the important pillars in the AISAS model (Attention, Interest, Search, Action, and Share). The promotional method using the AISAS approach is intertwined with the Gatot Kaca figure branding program. The most substantial aspect of this promotion is the effort to get attention from the public because many other areas are felt to be strong enough and easy enough for the public to find, even in various market segments (such as restaurants, candy, canned milk, refreshing drinks, and action figures). These various products are partnered to work together to increase public

attention. Another quite strong aspect is interest and share, which holds quizzes with prizes and competitions, as well as Satria Dewa Studio's efforts to share testimonials from well-known actors in Indonesia who are also influencers (or people who can influence society).

The branding in this film always displays an identity, such as the Gatotkaca identity symbol in the form of an 8-cornered star, which is displayed on every product partnered with this film. Likewise, the "original" identity of Gatotkaca in wayang is also displayed in the Gatotkaca character in the film, such as the mustache (which is shown in the form of a mask), as well as the star symbol, which is the identity attached to the original Gatotkaca character in Javanese wayang. Although the branding of the Gatotkaca film is still in the promotional stage, it already has a sufficient role in introducing the Wayang Gatotkaca character to the public in ways such as showing and following the concept that already exists in the original identity of the character Gatot Kaca in the depiction in wayang, in promotions that appear in various media.

Ultimately, the Gatotkaca film is related to profits for the filmmaker and as a medium for preserving Indonesian culture for the younger generation. The promotional media for the film Gatotkaca can also be used as an option or alternative for "telling" about local culture, mainly Indonesian "Superhero" characters. Indonesian cultural values are especially contained in the visual content of Gatotkaca films and promotional media.

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