

## The Effectiveness of Agak Laen Official Daily Vlog in Enhancing Audience Enthusiasm for The Film "Agak Laen"

Khairul Amri<sup>1</sup>, Fakhrrur Rozi<sup>2</sup>

Universitas Islam Negeri Sumatera Utara, Medan

E-mail: khairul0603202095@uinsu.ac.id<sup>1</sup>, fakhrrurrozi@uinsu.ac.id<sup>2</sup>

### Abstract

*This study aims to analyze the effectiveness of using daily vlogs in the marketing strategy of the film "Agak Laen" and understand how this approach influences audience enthusiasm. In the digital era that focuses on visual and interactive content, the success of a film depends not only on its production quality but also on the effectiveness of its marketing strategies. The urgency of this research lies in the need to understand the ever-changing dynamics of digital marketing and assess the potential of daily vlogs as an innovative marketing tool in the film industry. Utilizing a qualitative methodology with a field study approach, this research collects data through interviews, observations, and content analysis from the Official Agak Laen social media, as well as secondary sources such as reports and relevant literature. The study's findings reveal: First, the "Social Media Marketing Model of the Film Agak Laen" demonstrates that the integration of daily vlogs into the marketing strategy allows for deeper and more personal interactions with the audience, enhancing engagement and supporting the viral spread of content. Second, "Critique of Marketing Communication for Daily Vlog Film 'Agak Laen'" discusses the challenges faced, including the risk of over-saturation and audience skepticism towards aggressively promoted content. The study identifies that although daily vlogs are an effective tool for increasing visibility and engagement, this approach requires high authenticity and strategic management to avoid potential negative effects such as content fatigue among the audience. The recommendations include enhancing content personalization, utilizing audience analytics for better targeting, and balancing between promotion and providing added value to viewers.*

**Keywords** Daily Vlog, Audience Enthusiasm, Marketing, Agak Laen

### INTRODUCTION

Promotion is an integral part in the context of marketing communications (Mendes, 2021). The evolution of social media has led to a shift in communication systems including marketing, becoming more efficient through digitalization. Historically, film promotion was confined to traditional media channels such as advertisements in cinemas and magazines, as well as trailers broadcast on television. However, with the advancements in digital technology, film promotion has undergone dramatic changes (Sinulingga, 2021).

Today, film marketing campaigns leverage online platforms such as social media and video streaming to reach a broad and interactive audience. Film trailers can be easily uploaded and disseminated through various online channels, while video streaming platforms utilize user data to target advertisements and recommendations to the appropriate audience. The main difference between past and present film promotions is that current strategies are more open, interactive, and tend to utilize digital technology and user data to reach audiences more effectively (Latha et al., 2020).

Film promotion has become more effective on social media because these platforms allow for direct interaction with a broader and more open audience. Social media enables filmmakers and distributors to build closer relationships with fans through engaging and



relevant content, as well as through direct responses to comments and feedback. Additionally, social media allows for more precise targeting based on user interests and behaviors, enabling ads and promotional content to be presented to the audience most likely interested in the film (Hutapea & Wulansari, 2021).

Film promotion has become more effective on social media because these platforms allow for direct interaction with a broader and more open audience. Social media enables filmmakers and distributors to build closer relationships with fans through engaging and relevant content, as well as through direct responses to comments and feedback. Additionally, social media allows for more precise targeting based on user interests and behaviors, enabling ads and promotional content to be presented to the audience most likely interested in the film (Liu et al., 2020).

Social media has an effective mechanism for capturing and disseminating information to the public, including the ability to quickly share content, interaction features such as likes and shares, the use of tags or mentions to direct attention, and the capability to target specific audiences through advertising features. Through a combination of these mechanisms, social media becomes a highly effective tool in campaigning messages or information to a broad and relevant audience (Saputra, 2019).

Agak Laen succeeded in attracting 8 million viewers since its release in cinemas on February 1, 2024. By March 12, 2024, this comedy film had reached 8,800,337 viewers (Riandi & Setiawan, 2024b), setting various records in the Indonesian film industry. The viewership of 8 million propelled Agak Laen to become the second highest-grossing Indonesian film of all time. One of the marketing strategies employed in the production of Agak Laen was the use of daily vlogs through the YouTube channel "Agak Laen Official." The film Agak Laen has surprised the Indonesian public and is set to premiere in America on March 22, 2024, in renowned cinemas in Los Angeles, Sacramento, San Francisco, and many others (Riandi & Setiawan, 2024a). The urgency of this research is to delve into the phenomenon of digital content consumption, particularly the daily vlogs at @agaklaenofficial, and to understand the level of audience enthusiasm for the film "Agak Laen". By tracking patterns of audience behavior and preferences on social media platforms, this study will not only provide deep insights into the dynamics of digital content consumption but is also relevant in the context of independent film marketing and the interaction between content creators and fans. Thus, the understanding derived from this research can contribute valuable insights in designing more effective promotional strategies and achieving success in an increasingly fragmented and dynamically changing market.

## LITERATURE REVIEW

This research analyzes the use of daily vlogs for the film "Agak Laen" as a marketing medium. One of the primary reasons behind the popularity of daily vlogs is the human desire to connect and share (Desiana et al., 2019). This high level of engagement creates opportunities for brand partnerships, product promotions, and even monetization opportunities through advertising or direct support from fans (Printina, 2018). In today's

digital creative economy, daily vlogs have become a significant source of income for many individuals.

In this context, the author analyzes several indicators of contemporary film marketing as units of analysis. These include: 1) Engagement (Ainul Wildan et al., 2021), 2) Social media campaign performance (Jovanica et al., 2022), 3) Brand (Mu & Zhang, 2021), 4) and 4) Return on investment (ROI) which is necessary to assess the effectiveness of film marketing (Bosede et al., 2016).

For a more in-depth analysis in the context of the literature review, the author adopts several previous studies for comparison with this article. These include:

First, the study titled “Promotion Strategy at the Pre-Production Stage of the Film 'Haji Asrama' (HAS)” (Permana et al., 2019). which discusses the promotion strategies for the film "Haji Asrama" at the pre-production stage. In contrast, this research extends from the pre-production to the post-production stages.

Next, the study titled “Promotion Strategy for the Film ‘Love for Sale 2’” (Susanti & Wisesa, 2020). Which examines promotion strategies for the film "Love for Sale 2," focusing on the AIDA concept (Awareness, Interest, Desire, and Action) and the use of online media such as Instagram and YouTube. In contrast, this research focuses on social media marketing.

Furthermore, the study titled “Promotion Strategy for the Film ‘Ada Apa Dengan Cinta 2’ Through Online Media” (Ma’Arif et al., 2017). Discusses the motives and promotion strategies for the film "Ada Apa Dengan Cinta 2" through online media, including YouTube, social media, and collaborations with online media. The promotion strategy we use is similar to that of “Ada Apa Dengan Cinta 2,” but we have an advantage in using social media marketing strategy analysis.

Lastly, the study titled “Distribution Strategy for the Film ‘Naura & Genk Juara’” (Astuti, 2018)”, reviews the distribution strategies for the film "Naura & Genk Juara," including the use of cinemas, film roadshows, and online platforms, as well as partnerships with OTT apps. In contrast, this research employs social media marketing strategies.

## METHOD

This study adopts a qualitative approach to analyze the impact of daily vlog uploads on the @agaklaenofficial account on audience enthusiasm for the film "Agak Laen" (Creswell, 2020; Weyant, 2022). In this research, the author utilizes a field research approach as the primary method to understand the dynamics of audience enthusiasm towards the film "Agak Laen" through vlogging activities on the @agaklaenofficial account (Américo et al., 2022). This paper employs a constructivist paradigm as the philosophical foundation of the research, with the understanding that audience enthusiasm is constructed through experiences of interacting with social media content (Olsen & Pilson, 2022).

Data collection techniques used in this study include interviews, observation, and media document analysis. The primary data sources for this research are the Agak Laen accounts on Instagram and YouTube. Secondary data sources include reports, scientific articles, and books relevant to the research topic. The data analysis technique employed in



this research is content analysis (Krippendorff, 2022). Data validity tests used in this study include triangulation with existing reference sources and expert data validation (Flick, 2020).

## RESULTS AND DISCUSSION

### The Film Social Media Marketing Model is Agak Laen

In the competitive film industry, social media marketing plays a crucial role in attracting attention and rallying audience enthusiasm. "Agak Laen" serves as an exemplary case of how a film can leverage social media to not only meet but exceed box office expectations. This subsection will delve into the creative strategies adopted by the marketing team of "Agak Laen," which integrates digital elements and social interaction to optimize reach and influence public perception of the film. From the use of engaging spoilers to the involvement of public figures in promotions, these marketing efforts have significantly transformed how films are promoted in the digital era. Below is a tabulation of the observation results on YouTube gathered by the author:

**Tabel 1.** Marketing of Agak Laen Films In Media YouTube

Segment	Theme	Detail
Podcast with Pandji Pragiwaksono	Plot	Haunted house business is not selling; a friend comes to help.
	Characters	Variations of financial and personal issues among characters: gambling, military career, marriage, drugs.
	Explanation	Ernest praises the film's approach of providing detailed explanations for character actions.
Podcast with Kemal Palevi and Ernest	Reception	Ernest is surprised the film reached 8 million viewers; discusses betting on viewer numbers.
	Release Time	Film launch is considered timely during the presidential election and dominance of horror films.
	Content Effect	Spoilers before airing greatly influence audience enthusiasm.
Testimony by Luhut Binsar Pandjaitan	Recommendations	Luhut gives a score of 10/10, highly recommends the film.
	Emotions	The film evokes various emotions: touched, happy, joyful.
Press Conference	Enthusiasm	Tissa hopes the film reaches 11 million viewers, showing high enthusiasm.
	Character Roles	Indah talks about the challenges of her serious role in a comedy.

Actor's Emotions Bene uses personal emotions in a scene with Okki, affecting performance.

The marketing strategy implemented by the team of "Agak Laen" appears to have been designed with a keen understanding of the unique social and cultural circumstances at the time. They chose an opportune moment to launch the film, coinciding with the social media uproar due to the presidential election and the dominance of horror films in cinemas. "Agak Laen" emerged as a refreshing alternative that the public was eagerly awaiting, offering a new atmosphere that was desired by audiences who might have been tired of similar themes (Egha & Achsa, 2021).

Marketing activities relied not only on traditional promotion but also smartly utilized spoilers as part of their communication strategy. The early exposure of content through spoilers before the film's release successfully created a buzz and increased curiosity and enthusiasm among viewers. This approach aided in building momentum and broadening the discourse about the film before it even began screening in theaters (Ramadhan & Chatamallah, 2022).

In this way, the film not only effectively reached its target audience but also fostered ongoing dialogue among potential viewers, which ultimately contributed to its remarkable success at the box office. This innovative marketing approach, which combines a deep understanding of social dynamics and clever use of media elements, proved its effectiveness in a competitive industry (Zahrah et al., 2022).

**Tabel 2.** Marketing of Films Agak Laen in Social Media YouTube

Promotion Models	Description
<i>Event Timing</i>	The film was released during the presidential election period and the dominance of horror films, capitalizing on the right social atmosphere.
<i>Content Marketing</i>	The use of spoilers in the promotional campaign to increase curiosity and engage the audience.
<i>Viral Marketing</i>	The film achieved rapid success with an increase in viewers just days after its release.
<i>Word of Mouth</i>	Discussions in podcasts and bets on viewer numbers demonstrate the effectiveness of word of mouth.
<i>Key Opinion Leader</i>	Testimonials from Luhut Binsar Pandjaitan, a high-ranking official, lend credibility to the push.
<i>Targeted Advertising</i>	The film's launch strategy targeted the needs and preferences of specific audience groups.

In addition to YouTube, there has also been content marketing from the TikTok platform that provides interesting insights into the use of influencers and spontaneous interactions as promotional techniques. On January 30, 2024, Elsa Japasal, a well-known



influencer in Indonesia, used a direct approach to encourage her audience to watch the film. By personally and enthusiastically saying, "Hello, don't forget to watch the film 'Agak Laen' on February 1st at your nearest cinema, I'm watching it again. Watch it, let's go watch," Elsa not only informed about the film's release date but also expressed her personal support for the film. This creates an emotional connection with her followers, which could increase the likelihood of them watching the film (Yupi & Heryadi Putri, 2023).

Meanwhile, a conversation between Ernest Prakasa and his colleagues on July 27, 2023, depicted a different marketing strategy focused on creating content involving humor and challenges (Santoni et al., 2023). In the discussion, Ernest challenged Indra to take the lead role, betting that the film could attract one million viewers. This conversation not only demonstrated confidence in the film's potential but also invited the audience to be part of a larger narrative, a film developed from an idea that emerged from spontaneous discussions and collective enthusiasm.

Such interactions on social media are highly effective because they naturally leverage audience engagement. The audience is not treated merely as passive viewers but as a community that can influence the course of film production. This creates a deeper sense of ownership over the film, motivating them to not only watch but also support its success (Walisah, 2019). Additionally, using social media to broadcast these interactions ensures that these moments have a wide reach, reinforcing the message that "Agak Laen" is a project born from participation and collective enthusiasm.

The marketing strategies used here combine elements of: 1) viral marketing, 2) word of mouth, and 3) engagement marketing, where each element works together to create buzz around the film. This approach is not just about selling the film but about creating an inclusive and interactive experience that encourages the audience to interact and feel directly involved in the film's success. Thus, "Agak Laen" uses the power of social media to transform the way films are promoted, making it more than just a viewing experience but also a social phenomenon.

Furthermore, in the promotional content on Instagram for the film "Agak Laen", interactions among the cast combine humor with marketing strategies that hang on curiosity, an effective technique in creating engagement with the audience. The joking activities among the cast not only reflect a good familiarity and chemistry between them but also act as a mechanism to attract attention and build audience engagement in an informal way. The blend of absurd stories and the introduction of real-life story elements in jokes, such as "Perempuan Tanah Jahenam" and "Serigala Terkilir", indirectly offers insights into the creativity and nuance of humor that might be expected in the film. This approach aligns with the Uses and Gratifications theory, which emphasizes how active audiences seek media that satisfies their specific needs – in this case, the need for entertainment and information.

The use of light spoilers at the end of the conversation is also an important tactic, where although the information given is simple, it is enough to keep the fire of curiosity without revealing crucial details of the plot. This triggers further discussions among followers on social media, reinforcing the viral effect of the content. According to the Media Richness Theory, social media as a rich communication tool allows versatile interactions involving

text, video, and direct comments, thus maximizing the impact and dissemination of information. This strategy not only supports the success of direct promotions but also adds value through word-of-mouth, as followers are likely to share content they find unique and engaging. Such an approach, which combines information and entertainment in a light format, demonstrates a deep understanding of how the dynamics of social media can be leveraged to maximize audience enthusiasm and engagement.

### Critique of the Marketing Communication of the Daily Vlog for the Film "Agak Laen"

Agak Laen films can be categorized as a success and has gone quite viral in Indonesia. This is indicated by its entry into the international Box Office and the substantial viewer intensity, making it one of the top 10 highest-grossing films in Indonesian cinemas of all time. However, this model is not without criticism, allowing for refinement in its marketing approach. Below is the tabulation of critiques analyzed by the author:

**Tabel 3.** Critique of Social Media Marketing for the Film "Agak Laen"

Model/ Observation Result	Critique
<i>Event Timing</i>	Although the chosen timing is clever, relying on political or popular events can be risky if the public mood shifts dramatically.
<i>Content Marketing (Spoiler)</i>	The use of spoilers may limit new experiences for viewers in theaters, reducing the surprise and satisfaction of seeing an unexpected plot.
<i>Viral Marketing</i>	This strategy may not be sustainable in the long term and could have a negative impact if viral content is not well received by the public.
<i>Word of Mouth (Podcast Discussion)</i>	Overly positive discussions may not reflect the wider public opinion, potentially creating overly high expectations.
<i>Key Opinion Leader (Luhut Testimoni)</i>	Dependence on public figures can lead to skepticism, especially if the public feels that their opinions are not objective.
<i>Targeted Advertising</i>	It may feel too calculated or ignore audience segments that are not included in the targeted demographic.
<i>Influencer Marketing (Elsa Japasal)</i>	Criticism of authenticity; followers might doubt the sincerity of influencers if they feel like they are being sold something.
<i>Engagement Marketing</i>	Requires consistency and continuous effort, which can exhaust the marketing team and lead to audience fatigue.
<i>Podcast Pandji Pragiwaksono (Plot)</i>	If not explained properly, plot details can be misinterpreted, confusing, or disappointing to an audience expecting something else.



<i>Podcast</i> ( <i>Penerimaan</i> )	<i>Ernest</i>	Surprise at high viewer numbers can create unrealistic expectations for subsequent films in the same franchise or genre.
---	---------------	--

In the context of the marketing strategy adopted by the film "Agak Laen," the smart use of timing, aligning with political or popular events, though strategic, carries significant risks. Dependence on these external dynamics could backfire if the public's mood towards these events shifts dramatically (Chen & Chen, 2019). This could render a strategy previously considered effective less relevant or even counterproductive.

The use of spoilers in content marketing is often seen as an attention-grabbing tactic, yet it also has the potential to limit the surprising experiences that could be enjoyed by audiences in theaters (du Plessis, 2022). When the plot or film twists are revealed too early, it may diminish satisfaction and curiosity, which are key to an enjoyable viewing experience.

Viral marketing strategies that focus on the rapid spread of content through social media may be impressive initially but are not always sustainable in the long term (Puriwat & Tripopsakul, 2021). If the content that goes viral is not well received or elicits negative reactions from the public, it could negatively impact the perception of the film itself.

Word-of-mouth approaches, particularly through highly positive podcast discussions, can create unrealistic expectations (Brilliantia et al., 2022). While these strengthen the buzz around the film, one-sided or overly optimistic discussions may not reflect a broader or objective public view, thus affecting the credibility of the information conveyed.

The involvement of key opinion leaders, such as testimonials from well-known public figures, can enhance visibility and credibility. However, this is also prone to skepticism, especially if the public believes that these views may not be entirely objective or motivated by factors other than the film's quality itself.

Targeted advertising, although effective in reaching specific audiences, can feel overly calculated and may neglect broader audience segments. This strategy could lead to alienation for those who do not feel included in the targeted demographics, reducing the film's potential to reach a more diverse viewer base.

Influencer marketing strategies, such as those employed by Elsa Japasal, are often effective in building personal connections with the audience. However, criticism arises when followers feel that the influencer is not authentic or overly commercial, which can undermine trust and the persuasive impact of the messages conveyed.

Engagement marketing can indeed create deep and ongoing interactions with the audience, but this strategy requires significant effort and consistency from the marketing team. Without consistency, this approach can lead to fatigue for both the marketing team and the audience engaged with the campaign.

Exposing plot details in podcasts by Pandji Pragiwaksono can lead to misinterpretation or confusion if not clearly communicated. Too specific or inaccurate details can disappoint audiences who may have different expectations or interpretations of the film based on that information.



Finally, discussions about the film's reception in podcasts by Ernest Prakasa, who was surprised by the high viewer numbers, can create unrealistic standards for subsequent films. This can raise expectations that cannot be met by other productions in the same genre or series, potentially causing disappointment among fans and critics.

In the continuously evolving digital era, social media marketing has become a pivotal instrument in the film industry for reaching a broader audience and enhancing their engagement (Wujarso et al., 2023). The film "Agak Laen" is a prime example of how digital marketing, particularly through daily vlogs, can utilize social media platforms to not only meet but also exceed box office expectations. Social media marketing offers various interactive mechanisms that allow filmmakers to communicate directly with their audience, creating a more personal and responsive dialogue (Febiyanti, 2021).

In the marketing context for "Agak Laen," the use of daily vlogs as a primary strategy has demonstrated how effective scheduled and consistent video content is in building a narrative around the film (Nainggolan et al., 2021). According to Everett Rogers' Diffusion of Innovations theory, communication innovations like daily vlogs facilitate the spread of information and accelerate the adoption of products by the wider public. In this case, daily vlogs provide content that is not only informative but also entertaining, encouraging online word-of-mouth dissemination (Umam, 2021).

The engagement strategies used in the "Agak Laen" marketing campaign reflect the principles outlined in the Network Effect theory, where the value of a product increases as more people use it or interact with it (Fahimah & Ningsih, 2022). Social media, with its vast global network, facilitates these interactions and allows the film to gain momentum through shares, likes, and comments, which in turn draw more viewers to theaters (Putra Perssela et al., 2022).

However, digital marketing also faces challenges, particularly related to content saturation and difficulties in standing out among competitors (Felix et al., 2024). According to the Information Overload theory, modern consumers often feel overwhelmed by an excess of information, which can diminish the effectiveness of marketing messages. To counteract this, "Agak Laen" employs smart segmentation and targeting to ensure that their content reaches demographics most likely to be interested in the film, adhering to the principles of Targeted Advertising (Fitri, 2023).

The use of key opinion leaders (KOLs) and influencers in promoting "Agak Laen" also demonstrates the application of the Social Proof theory, where people are more likely to engage with a product or service that appears popular or endorsed by individuals they respect or admire (Baharsyam & Wahyuti, 2022). Testimonials from well-known figures and their social influence provide the necessary social validation to attract a larger audience.

However, this approach is not without risks. Dependence on influencers and KOLs can lead to criticisms of authenticity, as outlined in the Authenticity concept within marketing theory (Kusumah et al., 2023). Modern audiences tend to seek transparency and genuineness, and overly accelerated or forced promotions can influence negative perceptions of the film (Shoumi, 2019).



Therefore, it is crucial for marketers to consider the balance between innovation and saturation, personalization and generality, and authenticity and promotion, to maximize the impact of their social media marketing campaigns (Rahayu, 2022). In this way, films like "Agak Laen" not only achieve high box office performance but also maintain relevance in the eyes of an ever-changing audience (Hidayat, 2019).

The novelty of this research lies in the application of an in-depth analysis of the use of daily vlogs in the marketing strategy of the film "Agak Laen," offering new insights into the dynamics between digital media and its influence on audience behavior. Unlike previous studies which generally focus on the use of social media in general, this study specifically examines the synergistic effects between the daily uploaded video content and the interactions generated from that content on enhancing audience enthusiasm. Through this approach, the study not only expands understanding of the effectiveness of digital marketing strategies in the film industry but also provides a strategic framework for the use of digital media in building and sustaining audience interest, offering a new perspective in film marketing studies that can be adopted by other film producers to maximize audience engagement.

## CONCLUSION

The conclusion of this study reaffirms that the use of daily vlogs as a marketing tool in promoting the film "Agak Laen" has successfully created and significantly enhanced audience enthusiasm. This analysis demonstrates that a combination of engaging content and authentic interactions through social media platforms can have a substantial impact on viewers and their influence on the commercial success of the film. Daily vlogs, with their dynamic and interactive format, have proven not only as a promotional tool but also as a medium for building an actively engaged viewer community, providing feedback and promoting the film through their networks.

Based on the findings of this study, it is recommended for filmmakers and marketers in the entertainment industry to intensify the use of daily vlogs as part of their marketing strategies. This strategy should be combined with accurate audience data analysis to tailor content that is more personal and relevant to viewer preferences. Additionally, it is crucial to ensure the authenticity of interactions in each content presented, avoiding over-promotion that can reduce positive audience perceptions. Strengthening collaborations with influencers and online communities will also enhance the reach and effectiveness of marketing campaigns, leveraging the potential viral effects of social media to support the success of the film in a competitive market.

## REFERENCES

- Ainul Wildan, R. S., Adam Rajagede, R., & Rahmadi, R. (2021). Analisis Sentimen Politik Berdasarkan Big Data dari Media Sosial Youtube: Sebuah Tinjauan Literatur. *AUTOMATA*, 2(1).
- Américo, B., Clegg, S., & Tureta, C. (2022). Qualitative Management Research in Context. In *Qualitative Management Research in Context*. <https://doi.org/10.4324/9781003198161>

- Astuti, S. D. P. E. A. (2018). Strategi Distribusi Film Naura & Genk Juara. *Institut Seni Indonesia Surakarta*.
- Baharsyam, S., & Wahyuti, T. (2022). STRATEGI PENGGUNAAN KEY OPINION LEADER (KOL) DI MEDIA SOSIAL UNTUK MENINGKATKAN BRAND AWARENESS PRODUK SANIA ROYALE SOYA OIL. *Konvergensi: Jurnal Ilmiah Ilmu Komunikasi*, 3(1). <https://doi.org/10.51353/kvg.v3i1.612>
- Bosede, A. F., Abiola, B. A., & Augustina, M. O. (2016). The effect of rate of return on investment on inflow of foreign direct investment in Africa. *International Business Management*, 10(22). <https://doi.org/10.3923/ibm.2016.5352.5357>
- Brilliantia, N., Abdul Fathah, A. H., & Hadi R, R. J. (2022). Promosi Digital Wisata Kuliner Peneleh Melalui Pendekatan AISAS dan Word-Of-Mouth. *Jurnal Pengabdian Kepada Masyarakat Nusantara*, 3(1). <https://doi.org/10.55338/jpkmn.v3i1.291>
- Chen, M. Y., & Chen, T. H. (2019). Modeling public mood and emotion: Blog and news sentiment and socio-economic phenomena. *Future Generation Computer Systems*, 96. <https://doi.org/10.1016/j.future.2017.10.028>
- Creswell, J. W. (2020). Penelitian Kualitatif & Desain Riset: Memilih di Antara Lima Pendekatan. In *Mycological Research*.
- Desiana, F. I., Priyatna, A., & Adipurwawidjana, A. J. (2019). Pengalaman Prostesis Digital pada Penonton Vlog Kecantikan. *Jurnal Sositologi*, 18(3). <https://doi.org/10.5614/sostek.itbj.2019.18.3.2>
- du Plessis, C. (2022). A Scoping Review of the Effect of Content Marketing on Online Consumer Behavior. *SAGE Open*, 12(2). <https://doi.org/10.1177/21582440221093042>
- Egha, H. W. H., & Achsa, A. (2021). Strategi pemasaran terhadap tingkat penjualan. *Kinerja*, 18(1).
- Fahimah, M., & Ningsih, L. A. (2022). Strategi Content Marketing dalam Membangun Customer Engagement. *Benchmark*, 3(1). <https://doi.org/10.46821/benchmark.v3i1.283>
- Febiyanti, A. M. (2021). Efektivitas Sosial Media Sebagai Media Pemasaran Digital. *Efektifitas Social Media Sebagai Media Pemasaran Digital*, Juni.
- Felix, A., Cerlysia, C., Sheng, L. De, Hendra, M., Tjalani, R., & Colin, V. (2024). Strategi Komunikasi Pemasaran Digital. *Jurnal Common*, 7(2). <https://doi.org/10.34010/common.v7i2.11475>
- Fitri. (2023). Pengaruh Segmentasi, Targeting dan Positioning Terhadap Volume Penjualan Mobil Mitsubishi pada PT Bosowa Berlian Motor Makassar. *Jurnal Ekonomika*, 7(1).
- Flick, U. (2020). Doing Triangulation and Mixed Methods. In *Doing Triangulation and Mixed Methods*. <https://doi.org/10.4135/9781529716634>
- Hidayat, E. A. (2019). MEMANDANG MUKJIZAT PENYEMBUHAN DALAM TERANG IMAN. *Studia Philosophica et Theologica*, 18(1). <https://doi.org/10.35312/spet.v18i1.23>
- Hutapea, L. K., & Wulansari, A. (2021). The Marketing Communication Strategy of Indonesian Film A Study Case: Laskar Pelangi Film. *Malaysian Journal of Social Sciences and Humanities (MJSSH)*, 6(10). <https://doi.org/10.47405/mjssh.v6i10.1131>



- Jovanica, C., Rahmintaningrum, D. D., Nuradni, H. A., & Salsabila, A. (2022). ANALISIS PENGARUH AKTOR PADA TAGAR #ROKETCHINA DI MEDIA SOSIAL TWITTER MENGGUNAKAN SOCIAL NETWORK ANALYSIS (SNA). *Jurnal Ilmiah Komunikasi Makna*, 10(1). <https://doi.org/10.30659/jikm.v10i1.15644>
- Krippendorff, K. (2022). Content Analysis: An Introduction to Its Methodology. In *Content Analysis: An Introduction to Its Methodology*. <https://doi.org/10.4135/9781071878781>
- Kusumah, N. W. A., Hamzah, R. E., & Lubis, A. Y. (2023). Komunikasi Antarpribadi Mentor dan Mahasiswa dalam Meningkatkan Skill Mahasiswa melalui Program Magang ANTV. *PETANDA: Jurnal Ilmu Komunikasi Dan Humaniora*, 5(2). <https://doi.org/10.32509/petanda.v5i2.3270>
- Latha, K., Meena, K. S., Pravitha, M. R., Dasgupta, M., & Chaturvedi, S. K. (2020). Effective use of social media platforms for promotion of mental health awareness. *Journal of Education and Health Promotion*, 9(1). [https://doi.org/10.4103/jehp.jehp\\_90\\_20](https://doi.org/10.4103/jehp.jehp_90_20)
- Liu, Y., Chin, W. L., Nechita, F., & Candrea, A. N. (2020). Framing film-induced tourism into a sustainable perspective from Romania, Indonesia and Malaysia. *Sustainability (Switzerland)*, 12(23). <https://doi.org/10.3390/su12239910>
- Ma'Arif, A. S., Iqbal Sultan, M., & Bahfiarti, T. (2017). STRATEGI PROMOSI FILM ADA APA DENGAN CINTA 2 MELALUI MEDIA ONLINE. In *Jurnal Komunikasi KAREBA* (Vol. 6, Issue 1).
- Mendes, S. (2021). The Instagrammability of the Runway: Architecture, Scenography, and the Spatial Turn in Fashion Communications. *Fashion Theory - Journal of Dress Body and Culture*, 25(3). <https://doi.org/10.1080/1362704X.2019.1629758>
- Mu, J., & Zhang, J. Z. (2021). Seller marketing capability, brand reputation, and consumer journeys on e-commerce platforms. *Journal of the Academy of Marketing Science*, 49(5). <https://doi.org/10.1007/s11747-021-00773-3>
- Nainggolan et.al. (2021). Efektifitas Metode Konten Pembelajaran Terhadap Mahasiswa. *Kumpulan Karya Tulis Ilmiah Tingkat Nasional 2021 Institut Teknologi Telkom Surabaya*, 2(1).
- Olsen, J., & Pilson, A. (2022). Developing Understandings of Disability through a Constructivist Paradigm: Identifying, Overcoming (and Embedding) Crip-Dissonance. *Scandinavian Journal of Disability Research*, 24(1). <https://doi.org/10.16993/sjdr.843>
- Permana, R. S. M., Puspitasari, L., & Indriani, S. S. (2019). STRATEGI PROMOSI PADA TAHAPAN PRA-PRODUKSI FILM 'HAJI ASRAMA' (HAS). *ProTVF*, 2(2). <https://doi.org/10.24198/ptvf.v2i2.20818>
- Printina, A. berlina. (2018). PENGARUH PROMOSI KESEHATAN MELALUI VIDEO VLOG TERHADAP TINGKAT PENGETAHUAN TENTANG PENYALAHGUNAAN NARKOBA PADA SISWA SISWI DI SMP STRADA MARGA MULIA JAKARTA SELATAN. *Jurnal Riset Kesehatan Nasional*, 2(1). <https://doi.org/10.37294/jrkn.v2i1.89>
- Puriwat, W., & Tripopsakul, S. (2021). The role of viral marketing in social media on brand recognition and preference. *Emerging Science Journal*, 5(6).

<https://doi.org/10.28991/esj-2021-01315>

- Putra Perssela, R., Mahendra, R., & Rahmadiani, W. (2022). PEMANFAATAN MEDIA SOSIAL UNTUK EFEKTIVITAS KOMUNIKASI. *Jurnal Ilmiah Mahasiswa Kuliah Kerja Nyata (JIMAKUKERTA)*, 2(3). <https://doi.org/10.36085/jimakukerta.v2i3.4525>
- Rahayu, D. (2022). PENENTUAN TOP KAMPANYE PEMASARAN MENGGUNAKAN SOCIAL NETWORK ANALYSIS PADA SHOPEE DAN TOKOPEDIA DI MEDIA SOSIAL TWITTER. *MEDIALOG: Jurnal Ilmu Komunikasi*, 5(1). <https://doi.org/10.35326/medialog.v5i1.2042>
- Ramadhan, M. A., & Chatamallah, M. (2022). Strategi Komunikasi Pemasaran X. *Jurnal Riset Public Relations*. <https://doi.org/10.29313/jrpr.vi.641>
- Riandi, A. P., & Setiawan, T. S. (2024a). *Film Agak Laen Bakal Tayang di Bioskop Amerika Serikat*. Kompas.Com. <https://www.kompas.com/hype/read/2024/03/18/155710266/film-agak-laen-bakal-tayang-di-bioskop-amerika-serikat>
- Riandi, A. P., & Setiawan, T. S. (2024b). *Film Agak Laen Tembus 8,8 Juta Penonton*. Kompas.Com. [https://www.kompas.com/hype/read/2024/03/12/140516566/film-agak-laen-tembus-88-juta-penonton?jxrecoid=1aacfbf9-eb28-45a8-9e6f-ae347893e7b9~kg\\_internal&source=widgetML&engine=C](https://www.kompas.com/hype/read/2024/03/12/140516566/film-agak-laen-tembus-88-juta-penonton?jxrecoid=1aacfbf9-eb28-45a8-9e6f-ae347893e7b9~kg_internal&source=widgetML&engine=C)
- Santoni, M. M., Chamidah, N., Indarso, A. O., Prasvita, D. S., Indriana, I. H., & Seta, H. B. (2023). Pelatihan dan Pendampingan Pembuatan Konten Produk berbasis Teknologi Informasi dan Komunikasi melalui Media sosial dengan Aplikasi Canva. *Surya Abdimas*, 7(1). <https://doi.org/10.37729/abdimas.v7i1.2206>
- Saputra, P. S. (2019). ANALISIS WACANA KRITIS IKLAN FILM PENDEK LINE VERSI “ADA APA DENGAN CINTA?” *Ars: Jurnal Seni Rupa Dan Desain*, 22(1). <https://doi.org/10.24821/ars.v22i1.2764>
- Shoumi, A. Z. (2019). PERAN MULTIMEDIA DALAM PENDIDIKAN PADA APLIKASI RUANG GURU. *PROSIDING SEMINAR NASIONAL CENDEKIAWAN*. <https://doi.org/10.25105/semnas.v0i0.5809>
- Sinulingga, S. (2021). The Making of Tourism Film as an Instagramable Promotion Media in Harijan Boho District, Samosir District. *Budapest International Research and Critics Institute (BIRCI-Journal): Humanities and Social Sciences*, 4(1). <https://doi.org/10.33258/birci.v4i1.1635>
- Susanti, S., & Wisesa, J. (2020). Strategi Promosi Film Love for Sale 2. *Communication*, 11(2). <https://doi.org/10.36080/comm.v11i2.1175>
- Umam. (2021). Pengertian Media Sosial, Sejarah, Fungsi, Jenis, Manfaat, dan Perkembangannya - Gramedia Literasi. *Gramedia Blog*, 1.
- Walisah, T. (2019). AUDIENS DALAM PERIKLANAN: SEBAGAI TARGET MARKET. *Jurnal Komunika Islamika: Jurnal Ilmu Komunikasi Dan Kajian Islam*, 5(2). <https://doi.org/10.37064/jki.v5i2.3996>
- Weyant, E. (2022). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, 5th Edition. *Journal of Electronic Resources in Medical Libraries*, 19(1–2). <https://doi.org/10.1080/15424065.2022.2046231>



- Wujarso, R., Seno Pitoyo, B., Prakoso, R., Studi Manajemen, P., Tinggi Ilmu Ekonomi Jayakarta, S., Bhayangkara Jakarta Raya, U., & Pancasila, U. (2023). Peran Kepemimpinan Digital Dalam Era Digital. *Journal of Information System, Applied, Management, Accounting and Research*, 7(1).
- Yupi, Y., & Heryadi Putri, A. (2023). Analisis Konten Strategi Komunikasi Pemasaran Pada Aplikasi Tiktok. *KOMVERSAL*, 5(1). <https://doi.org/10.38204/komversal.v5i1.1214>
- Zahrah, L., Trihantoro, B., Abhyasa, S. A., & Riorini, S. V. (2022). Peran Elemen Media Sosial Dalam Mendorong Kreasi Dan Keterlibatan Konsumen. *Jurnal Pemasaran Kompetitif*, 5(3). <https://doi.org/10.32493/jpkpk.v5i3.17886>