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Original Article



## An Investigation of Marketing Strategies for Cinema Media Advertising in Indonesia: Comparative Analysis between Conventional and Digital Ages

Annisa Adilla <sup>a</sup>, Diryo Suparto <sup>a,\*</sup>, and Rizky Rahmanda Irawan <sup>b</sup><sup>a</sup> Department of Communication, Faculty of Social and Political Science, Universitas Pancasakti Tegal, Tegal Timur, Kota Tegal, 52121 Jawa Tengah, Indonesia. (A.D.)<sup>b</sup> Department of Communication, Faculty of Social and Political Science, Universitas Selamat Sri Batang, Subah, Kabupaten Batang, 51262 Jawa Tengah, Indonesia. (R.R.I.)\* Correspondence: [suparto.diryo@gmail.com](mailto:suparto.diryo@gmail.com) (D.S.)

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### Abstract

The development of cinema in Indonesia has experienced relatively rapid growth. From the 1950s to the 1970s, cinemas in Indonesia began to build cinemas in almost every corner of the city. Until now, the cinema has been one of the entertainment facilities of choice, which can play cinema media on the big screen and enjoy film production performances at home and abroad. The cinema industry in Indonesia has also entered the era of digitalization. The era of digitalization in the cinema industry includes the availability of film schedules and online ticket purchases via websites and applications. Apart from that, there are also official cinema media accounts on social media such as Facebook, X (Twitter), Instagram, and TikTok. In facing increasingly fierce competition in the digitalization era of the film industry, they have a marketing strategy that can help find solutions to plan the message they want to convey to the audience. Thus, the study seeks to determine the differences in marketing strategies between the conventional and digital eras. This study uses a qualitative approach through descriptive-interpretative and critical observation. The findings show the differences in the marketing strategies carried out by cinema media in Indonesia in the conventional and digital eras.



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## 1. Introduction

The development of cinema in Indonesia has experienced relatively rapid growth. Cinema was first known to the Indonesian people on December 5, 1900. At that time, films were shown called live picture shows in Kebondjoe, Tanah Abang (Safitri, 2022). The live image that was watched for the first time was the Queen of the Netherlands with Prince Hertog Hendrick entering the capital of the Netherlands, The Hague (Suwanto et al., 2019). The Indonesian people enjoyed this film show only five years after the Lumiere Brothers showed the film for the first time in Paris, France. The premiere of the live picture at Schwarz's house became the forerunner of the first cinema in Indonesia called The Rojal Bioscope

(Ardiyanti, 2017). This began public entertainment media that could be shown to other audiences. With cinemas in Indonesia, people feel entertained and are enthusiastic to flock to the cinema to watch the films shown (Safitri, 2022).

Film production in Indonesia has experienced rapid development, with various cinemas in almost every corner of regional cities throughout Indonesia (Suleman & Pernando, 2018). From the 1950s to the 1970s, cinemas in Indonesia experienced rapid development, with various cinemas appearing in almost every city corner (Ningsih & Nailufar, 2021). In 1951, the grandest and largest cinema was inaugurated, named Metropole. The Metropole Cinema has a seating capacity of 1,700

and is equipped with several facilities, such as a dance room and a swimming pool. The cinema is located in the Megaria area, Central Jakarta, the oldest cinema in Indonesia and still operating today (Ratnasari & Novianti, 2019). Metropole is also one of Indonesia's few cinemas, and its building is outside a shopping centre. After Metropole, the number of cinemas increased rapidly, most owned by non-natives. Then, in 1955, the All Indonesian Cinema Entrepreneurs Association (GPBSI) was formed (Ningsih & Nailufar, 2021).

On July 11, 1970, Indonesia had a drive-in cinema, the Jaya Antjol Drive-in Theatre. The only car cinema in Indonesia, the grandest and most modern in Southeast Asia, was inaugurated by the Governor of DKI Jakarta, Ali Sadikin (Mailoa & Nugroho, 2020). In the year of 1978, Indonesian entrepreneur Sudwikatmono founded the Sineplex Jakarta Theater (Kumparan, 2022). Cineplex usually has multiple screens in shopping centres, restaurants, or shops. In 1984, Sudwikatmono took over the Kartika Chandra cinema and turned it into Cineplex (Ningsih & Nailufar, 2021). Then, in 1987, Sudwikatmono and Benny Suharman founded Cineplex 21 Group. Their first cinema was Studio 21, on Jalan MH Thamrin, Central Jakarta (Kumparan, 2022). Since then, this cinema concept has continued to be developed by 21 Cineplex until it has spread throughout Indonesia. Until now, the cinema has been one of the entertainment facilities of choice, and it can play cinema media on the big screen by enjoying film production performances at home and abroad (Mumpuni, 2019).

Currently, the world has entered the era of digitalization. The era of digitalization is an era or epoch in life that has experienced rapid progress and is moving towards digital form. The digital era provides convenience and speed in various activities, such as communicating, searching for information, and conducting online transactions (Hermawanto & Anggrani, 2020; Laily & Purbantina, 2021). The cinema industry in Indonesia has also entered the era of digitalization. The era of digitalization in the cinema industry includes the availability of film schedules and online ticket purchases via websites and applications. Apart from that, there are also official cinema media accounts on social media such as Facebook, X (Twitter), Instagram, and TikTok.

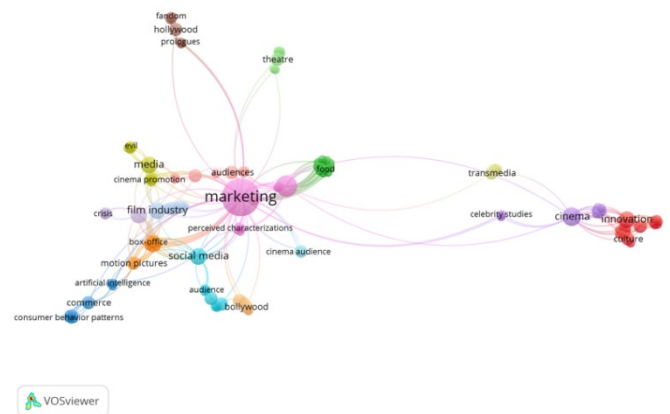
**Table 1.** Cinema Promotion Digital Platform.

No.	Name	Digital Platforms	Year
1.	Cinema XXI (m.tix)	Website	2006
2.	Cinema XXI (@cinema21)	Twitter	2008
3.	Cinema XXI	Facebook	2009
4.	Cinema XXI (cinema.21)	Instagram	2014
5.	m.tix	Application	2019
6.	Cinema XXI (cinema.21)	TikTok	2020

In facing increasingly fierce competition in the digitalization era of the film industry, they have a marketing strategy that can help find solutions to plan the message they want to convey to the audience. A marketing strategy is a plan designed to achieve predetermined communication goals by targeting film industry company resources over a relatively long period (Nasr, 2013). Therefore, researchers are interested in raising a research topic regarding comparing cinema media marketing strategies from the conventional to the digital era. Researchers want to explain mixed marketing strategies from the conventional era to the digital era. This study determines the differences in marketing strategies in Indonesia's conventional and digital era.

**2. Literature Review**

This article compares marketing strategies in the cinema industry with those of the conventional and digital eras. In this article, the author has collected data from various sources, such as articles from reputable international journals indexed by Scopus and articles from national journals accredited by Sinta, with a total of 80 articles. When searching for international journal articles indexed by Scopus, the author uses the keywords (Cinema) (Marketing AND Strategy) with a time limit of the last ten years, starting from 2013 to 2023, from the data (journal articles) that have been collected, then analyzed using software namely VOSviewer To get bibliometric network results based on journal articles, the bibliometric network visualization map is as follows.



**Figure 1.** Bibliometric Network Map

Figure 1 shows a visualization of the network results from analysis using VOSviewer to form network patterns and maps. The nodes with the most significant shape are the ones most discussed and influenced by researchers, while the smallest ones have the most minor scope of attention by researchers. The image map above shows that marketing in the cinema industry discusses products such as films, theatre, and food. Next, we discuss the media used in promotions, such as social media. These indicators are directly proportional to the theme and use of theory in this article, which uses mixed marketing

theory, which has four measuring tools known as 4P: Product, Promotion, Price, and Place. The theory used in this article is the theory of marketing proposed by Kotler and Keller. The theory of mix-marketing discusses the 4Ps, namely (Product, Promotion, Price, and Place) (Mas'ari et al., 2019).

### 2.1. Product

Product is a considered strategy brand that will be offered to the market, whether that society needs or wants. This is done to gain a competitive advantage with other traders because the brand is customized based on the local market and adapts widely to satisfy consumers. Even company management is trying to increase sales and expand into different markets to create long-term profits. This product strategy is implemented through factors to quality of the product, appearance, available choices, style, *brand names*, packaging, size, product type, product assortment, guarantee, and service (Gunara & Sudiby, 2007). It aims to achieve the target market's goals in competitively increasing product capabilities.

### 2.2. Promotion

Promotion is vital in conveying messages that want to be marketed to consumers to convince and remind them of the company's product slogan. This is a form of communication channel that seeks to influence consumers effectively through various forms of marketing communication.

### 2.3. Price

Price is one aspect of the marketing mix that results in a certain amount of money being paid to obtain the desired goods/services, a form of mutualistic symbiosis in which profits are exchanged between consumers and marketers/traders. His role is to set the correct prices in a competitive situation with other traders to increase revenue and profits for his company. It affects the company's competitiveness and its ability to influence consumers.

### 2.4. Place

The place is a company that determines a location position that influences the successful product that it wants to market because it is closely related to the location in the market that has the potential to provide services.

## 3. Materials and Methods

This study uses a qualitative approach that tends towards descriptive-interpretative, critical in the observation method. The observation method is a data collection technique implemented through observation and recording the situation at the research object. According to Johnson, someone can make observations

in various forms, from the simplest to the most complex types of observation. It depends on the research objectives and the observation methods applied in each research activity. This research uses a qualitative observation method. Qualitative observation is applied naturally and not limited to measurement (quantitative) classification (Hashanah, 2016).

This study provided meaning based on social reality by observing how companies transform conventional Tegal cinema media advertising into the digital era through a marketing mix strategy. The data collection technique in this research uses an empirical qualitative observation method by observing social reality situations and literature studies regarding the transformation of conventional cinema media advertising into the digital era. The object of this research uses cinemas in the conventional era and Cinema XXI in the digital era.

Thus, the central pillar in this research is the background related to "Cinema Media Advertising Marketing Strategy in the Conventional Era to the Digital Era in Indonesia." Therefore, this research will conclude from the results by interpreting the discussion in the problem formulation related to the mix-marketing strategy framework through the four 4P marketing mix concepts: product, promotion, price, and place.

## 4. Results and Discussion

This section discusses the results and discussions related to "Cinema Media Advertising Marketing Strategy Analysis from the Conventional Era to the Digital Era in Indonesia," which will be elaborated through the four marketing strategy concepts proposed by Kotler and Keller, namely product, promotion, price, and place, as the following include:

### 4.1. Product

Product is a considered strategy brand that will be offered to the market, whether that society needs or wants. This is done to gain a competitive advantage with other traders because the brand is customized based on the local market and adapts widely to satisfy consumers. Company management is increasing sales and expanding into different markets to create long-term profits. This product strategy is implemented through product quality, appearance, available choices, style, brand names, packaging, size, product type, product assortment, guarantee, and service (Gunara & Sudiby, 2007). This aims to achieve the target market's goals in competitively increasing product capabilities.

The target of cinema media marketing is more likely to discuss the film genre products and food/beverage products displayed in cinema media companies, both in the conventional and digital eras. Cinema media companies show several national and international films, and the theme of nationalism is the action genre, epic

political history, drama, and comedy. Each of these genres is very helpful for audiences (consumers) to identify storyline structures in films.

In the 1950-1970 era, Indonesia was independent, but conditions were still unstable, so the government paid little attention to the film industry in Indonesia (Adelia, 2021). Apart from that, the cinema company provides food and beverage products. In contrast, conventional cinemas do not sell snacks and soft drinks. If consumers want to buy food and drinks, they can purchase them at supermarkets (Saputra, 2023) because cinemas do not provide them. Consumers are permitted to bring food or drinks from outside into the cinema. As technology developed in this era, digital (conventional) cinemas went out of business and were replaced by Cinema XXI.

Cinema XXI shows several national and international films; nowadays, films have more varied genres, such as horror, action, comedy, family, drama, adventure, animation, etc. Apart from that, currently, there is a combination of film genres such as drama comedy and horror genres such as comedy, drama musical, romantic comedy, action comedy, etc. The genres, including those shown in national and international films, each have different themes and do not determine which direction the film will go.

Both national and international films have the same level of interest, but more than international films, because consumers are very interested in international films at the level of film ticket purchases. In the digital era, the government has supported the development of the film industry by increasing the number of cinemas in every corner of the city (Mustafa, 2015). Apart from that, the cinema company provides food and beverage products. In the digital era, cinemas have increased their products, such as the available food and drinks.

Cinema XXI provides a particular café so that consumers can buy food and drinks sold by the cinema. Food and beverage products have a varied menu, both light and heavy (see Figure 3). Café XXI even provides a combo package menu offered to consumers. The popcorn menu is a best-seller, and many target consumers are interested in buying this product (Bliblifriends, 2023). If consumers want to buy food and drink products, these are available at the Café in Cinema XXI.

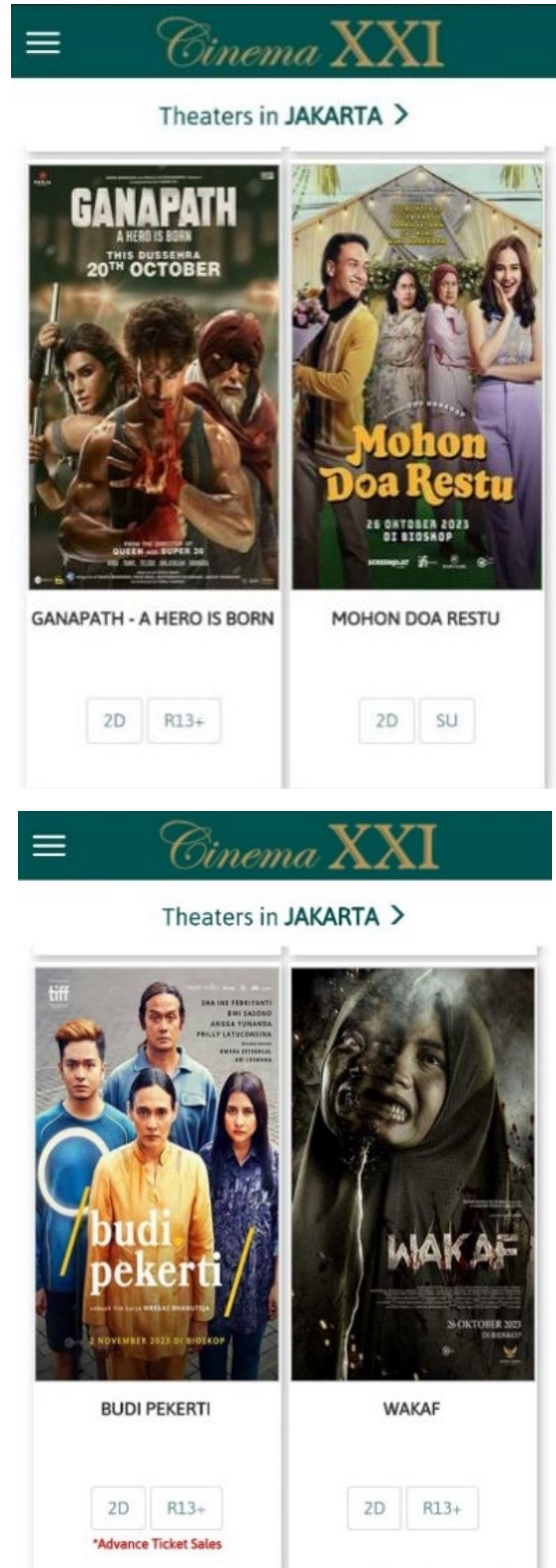


Figure 2. Film Show Products at Cinema XXI

Figure 2 captures the cinema XXI does not allow consumers to bring food and drinks from outside. This is a list of menus available at Café XXI, including:



Figure 3. Food/Beverage Products at Cinema XXI

Thus, conventional and digital cinemas have differences in the film screening products shown and the food/drink products provided by these cinemas. In the conventional era, the Indonesian government still paid little attention to the development of the film industry produced in its country. Because in 1950-1970, in Indonesia, conditions were still unstable in terms of politics in various regions, this problem had a significant impact on the world of cinema. Therefore, film entertainment could be in better condition. Due to technological developments, conventional cinemas in Indonesia have fewer film genres than in the digital era. Of the film genres shown by conventional cinemas, these films are still attached to films related to struggle films. At that time, Indonesia had just become independent and was still experiencing political tensions that were still occurring in various regions (Adelia, 2021). Conventional cinemas also allow consumers to bring food/drinks from outside.

As time passes, politics in Indonesia increasingly experiences technological developments, and film industry companies continue increasing production. Film genres will increase in screenings in cinemas in the digital era. The cinema in the digital era is Cinema XXI, or what is known as 21Cineplex. Cinema 21 is one of the largest cinemas in Indonesia, with 35 years of experience in the film industry (Cinema XXI, n.d.). The Cinema XXI cinema shows films that are not shown in conventional cinemas, such as the "Taylor Swift the Eras Tour" concert, Indian movies, American films, as well as other latest Hollywood films. Not only Hollywood films are shown, but Indonesian films are also screened. The products offered are to fulfil consumer desires so that they can satisfy consumers. Additionally, Cinema XXI does not allow consumers to bring food and drinks from outside because the cinema has provided Café XXI with a complete menu.

#### 4.2. Promotion

Promotion is vital in conveying messages that want to be marketed to consumers to convince and remind them of the company's product slogan. This is a form of communication channel that seeks to influence and effectively persuade consumers through various forms of marketing communication.

From the 1950s to the 1970s, Indonesian cinema experienced rapid development, with various cinemas appearing in almost every city corner. With the presence of cinema media, company management is trying to implement marketing communication strategies using conventional media, including placing billboards at several strategic central points, distributing posters, and even more exciting promotions travelling around the city to remote areas using pick-up/colt cars. Alternatively, what is called a box car. The conventional marketing media used is interesting enough to become the centre of public attention. It is a communication strategy that goes around the city to remote areas using a pick-up/colt or box car. The car has been given a poster and uses loudspeakers to inform the general public about the cinema schedule for new films on the same day. This research adopts research data from hitekno.com data, which released an article entitled "1970s films advertised using this method, netizens auto nostalgia." (see Figure 4)



Figure 4. Cinema Media Advertising Promotion  
Source: Instagram account @perfectlifeid



Figure 5. Conventional Film Advertising Promotion  
Source: Website

Additionally, Figure 5 captures the conventional marketing media to promote brand image at that time, which could have been more developed, and the

infrastructure still needed to be improved. Billboards/posters are not printed digitally but are hand-painted by several artists on canvas or thin wood. This makes it inappropriate if you want to display billboards quickly because making them takes a long time. The following are examples of billboard displays in every corner of the city or front of the cinema (see Figure 6 and Figure 7)



**Figure 6.** Conventional Billboard Advertising Promotion  
Source: Facebook Account (Solo City)



**Figure 7.** Billboard Advertisement  
Source: Solopos.com

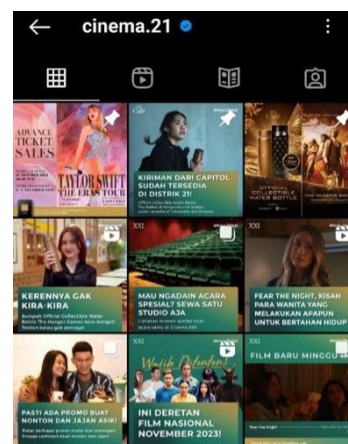
Along with technological developments in the digital era, media companies (cinemas) are trying to implement various Internet media platforms, especially websites and Instagram (social media), because the number of Internet users is increasing yearly. Internet media is needed in the marketing process for a product through soft selling. Soft selling is a corporate advertising promotion strategy that provides information services and product introductions, which can indirectly become the centre of public attention, including social media marketing (Kriyantono, 2008).

Corporate markets are preparing to face developing changes effectively and efficiently to use these platforms to convey information about products, prices, and sales locations (Santoso, 2018). That way, when a company markets a product, it can be seen from the information elements available on the website and the number of users who join each social media account (Instagram). The website used in this research

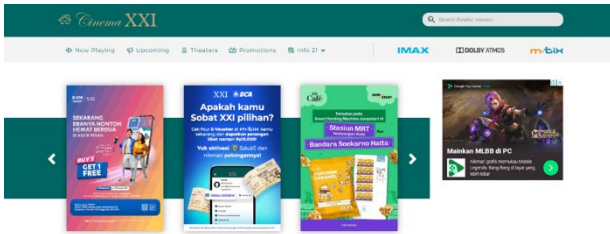
(<https://21cineplex.com/>) was founded on August 21, 1987, and social media accounts, namely Instagram, were founded in October 2014, Twitter on December 2008, Facebook on May 15, 2009, and TikTok on January 8, 2020. However, this research will take research objects using the website (<https://21cineplex.com/>) and Instagram account (<https://www.instagram.com/cinema.21/>) respectively.

With the presence of Internet marketing management, companies can communicate information to consumers more quickly. This is a form of the company building its corporate image. Advertising is considered to manage the company's image when advertising, and each sign has a hidden meaning in the advertisement. Therefore, company management utilizes this online platform to help market their products with a speedy distribution process in communicating their messages (Retnasari, 2021, p. 2). Suppose you implement your marketing strategy through online media. In that case, the interest of the target number of cinema ticket buyers will increase as is implemented by Cinema XXI advertising strategy, which uses two types of internet media, namely <https://21cineplex.com/> (website) and <https://www.instagram.com/cinema.21/> (Instagram account).

Thus, social media is essential for company management and consumers. Company management can communicate the message more effectively and efficiently by indirectly expanding the number of target consumers marketed to achieve its goals. In contrast, consumers can easily access social media 24 hours a day without any obstacles, making it easier for buyers to shop and increasing interest in watching films again in the cinema. However, this cinema can be seen clearly on every internet media platform (especially the social media accounts "Instagram" and the website) used for company management (see Figure 8)



**Figure 8.** Cinema Media Industry Film Advertising  
Source: Instagram account @Cinema.21



**Figure 9.** Cinema XXI Website Advertising Promotion  
Source: Cinema XXI website

The marketing side of social media marketing is supported by company management from the centre, which has an official Instagram account @cinema.21, which Instagram has verified (see Figure 9). This functions well in communicating the message because marketing media management is very creative and active in the product advertising process (especially in advertising film products that want to be shown in cinemas). There are lots of products that are advertised on social media @cinema.21 for showing at the cinema. The Instagram account @cinema.21 posts feeds eight times a day, both videos and photos and has 1.7 million followers. However, these postings do not only post about new films that will be shown but also promote advertising on direct promotions that have been offered in the cinema, namely advertising promotional packages that can be seen in October, including tumbler advertisements, cashback promos, and special discount attacks. Rp. 10,000, food package + soft drinks, get a discount of Rp. 15,000, buy two tickets and get an F&B voucher Rp. 25,000, discount Rp. 35,000 min 2 deluxe tickets, and so on.

This was successful enough to increase segmentation in the number of target consumers. Offer discounts to consumers that only apply during specific programs, such as collaboration with other companies or purchasing tickets via the application/website. This is all a form of the company's strategy in sales promotion, which is to carry out persuasive communication actions to encourage consumers so that many people are interested in purchasing the product immediately. Efforts can increase ticket sales, as evidenced by sales promotions. Therefore, company management is trying to create a sales promotion strategy (especially for Cinema media companies based in Tegal). These strategies will be applied to each. Cinema management only tends to focus on how management creates promotional strategies to increase sales through internet media (especially Instagram and websites).

How active are social media users (especially Instagram) interacting with content posted to consumers (audience)? This engagement can be measured through metrics such as likes, shares, comments, and followers; if there are more, the company can influence consumers through this content. So, consumers are interested in buying a product the Instagram account user advertised. Engagement is a form of two-way communication that

has good feedback on how consumers respond to messages conveyed by Instagram account users (Amira, 2020).

#### 4.3. Price

Price is one aspect of the marketing mix that results in a certain amount of money being paid to obtain the desired goods/services, a form of mutualistic symbiosis in which profits are exchanged between consumers and marketers/traders. His role is to set the correct prices in a competitive situation with other traders to increase revenue and profits for his company. This affects the company's competitiveness and its ability to influence consumers.

With a predetermined price, consumers will know the ticket price because it has been written clearly on the front of the cashier/counter and is listed on the cinema's website. So that consumers do not feel cheated by the price of the tickets they buy. Cinema ticket prices in the conventional era, namely in the 1950s-1970s, consisted of two types of classes: the lower middle class and the jet-set class. The lower middle class can be seen from the mediocre economic conditions with a reasonably affordable ticket price of IDR–5000 (not including cultural fees). Meanwhile, the jet-set people with good economic conditions come from groups working as officials, government employees, etc. These tickets are sold for more than Rp. 5000 (Mitalia & Devi, 2018). The two class divisions can be marked by the cinema room and the shows being screened by the quality of the film.

Meanwhile, cinema ticket prices in the digital era (Cinema XXI) consist of three classes, including class XXI, The Premier, and IMAX. Class XXI tickets are sold for IDR. 35,000 (Monday-Thursday), Rp. 45,000 (Friday), Rp. 55,000 (weekends); The premiere ticket prices start from Rp. 60,000 to Rp. 100,000; the IMAX ticket price is IDR. 50,000 to Rp. 70,000. The three-class divisions are differentiated based on cinema space, size, and larger resolution. Examples of the appearance of the Cinema XXI classroom as in Figure 10:



**Figure 10.** Group Room XXI  
Source: Cinema XXI website



**Figure 11.** The Premier Group Room  
Source: OCBC NISP website



**Figure 12.** IMAX Group Room  
Source: Techverse.asia website

Thus, the rooms in Cinema XXI have been shown in the description above. However, not all cinemas have IMAX classrooms (see Figure 11 and Figure 12). Only a few cities provide this facility. Each town has different ticket prices, such as Jakarta, Bali, Lampung, Yogyakarta, Semarang, Surabaya, Bandung, Lombok, Makassar, etc. Ticket prices in the city of Jakarta for XXI tickets are around Rp. 40,000 to Rp. Up to Rp. 85,000, and the ticket price for the premier class is around Rp. 150,000 to Rp. 250,000, ticket prices for the IMAX class are around Rp. 65,000 to Rp. 85,000; then, the ticket price in Bali for ticket XXI is around Rp. 50,000 to Rp. 75,000.

Meanwhile, the Premier ticket costs IDR. 100,000 to Rp. 200,000; in the city of Lampung, the price of a 2D show ticket is around Rp. 35,000 to Rp. 50,000, while the ticket price for a 3D film screening is around Rp. 35,000 to Rp. 50,000; in the city of Yogyakarta, the cost of the XXI ticket is IDR—30,000 to Rp. 40,000, the premiere ticket price is Rp. 50,000 to Rp. 75,000; in Semarang, the price of XXI tickets is around Rp. 35,000 to Rp. 50,000, the premiere ticket costs Rp. 75,000 to Rp. 150,000; in Surabaya, the price for XXI tickets is around Rp. 30,000 to Rp. 45,000, the premiere ticket Rp. 75,000 to Rp. 150,000; in Bandung, the cost of XXI tickets is around Rp. 35,000 to Rp. 45,000, the premiere ticket Rp. 75,000 to Rp. 150,000; in Makassar, the price of an XXI ticket is around Rp. 35,000 to Rp. 55,000, the premiere ticket costs Rp. 50,000 to Rp. 75,000; in Lombok, the price for an XXI ticket is around Rp. 30,000

to Rp. 45,000, the premiere ticket costs Rp. 60,000 to Rp. 100,000.

Thus, the comparison between conventional cinemas and digital era cinemas (especially Cinema XXI) has different ticket prices. In the 1950-1970, ticket prices were sold starting from Rp. 5000 to Rp. 10,000, the ticket price has two classes, namely the lower middle class, this class only shows Malaysian, Indian, and Mandarin films and other national films that have film quality results that are not yet commensurate with other Hollywood films. Meanwhile, the jet-set class only shows Western or Hollywood movies and produces artistic film quality (Mitalia & Devi, 2018). Class divisions in the economic issue of consumer ownership make it very clear which consumer groups can be characterized by their clothes. Cinemas in the digital era also apply class divisions to ticket prices. Cinemas are divided into three classes, namely Cinema XXI, The Premier, and IMAX. The three have similar film quality results but differ in room type, chairs, and size ratio. This creates satisfaction felt by consumers who can choose which room to buy to watch films in the cinema.

#### 4.4. Place

Place is a company determining a location position that influences the success of the product it wants to market because it is closely related to the location in the market that has the potential to provide services. Determining location is very important for companies looking for a geographic area in a place that will be chosen so that it becomes a strategic location to get lots of visitors. Companies need to look at the conditions surrounding the site and determine whether other infrastructure will support the company's presence. This research looks at the construction location of a conventional cinema company with Cinema XXI (digital era cinema).

In 1950-1970, the construction of conventional cinema companies was still not widespread, and there were fewer than today, especially Cinema XXI cinemas. Most developments are located outside of shopping centres (malls). Because, from the 1950s to the 1970s, only some cities built cinemas, and only big cities were visited by many local people. This is in stark contrast to cinema in the current digital era. The digital era cinema in this research adopted Cinema XXI. Data from December 2022 shows that Cinema XXI operates in 55 cities/regencies with 1216 screens in 225 locations spread across Indonesia. However, the cinema plans to open 80 screens in 2023 and 140 screens in 2024 in many cities, both Java and outside Java (Qolbi & Rahmawati, 2023). The presence of cinemas in every town is essential for the community to become a place of entertainment for their recreational activities and can help directors increase the production of new films.



## 5. Conclusions

This study identifies the differences between marketing strategies in the cinema industry in the conventional and digital era. First, the products offered in the traditional era were films with a nationalist theme that tended to be in the action genre, epic political history, drama, and comedy. Furthermore, cinemas did not sell snacks and soft drinks in the conventional era. If consumers want to buy food and beverages, they can purchase them at supermarkets.

Meanwhile, in the digital era, the product offered is that Cinema XXI shows several national and international films; nowadays, films have more varied genres such as horror, *action*, *comedy*, *family*, drama, adventure, animation, etc. Apart from that, currently, there is a combination of film genres such as drama comedy and horror genres, *drama musical*, *romantic comedy*, *action comedy*, etc. There are differences between the conventional and digital eras at the promotional stage. The traditional era involves putting up billboards at several strategic central points, distributing posters, and the more exciting promotion is going around the city to remote areas using a pick-up truck/colt or a box car.

In other words, upgrades are carried out in the digital era using internet media platforms, especially websites and social media such as X (Twitter), Facebook, Instagram, and TikTok, because the number of internet users is increasing yearly. The price section shows the differences in prices offered by cinema media in Indonesia. In the conventional era, there were two classes: the lower middle class and the jet-set class. The lower middle class can be seen from the mediocre economic conditions with a reasonably affordable ticket price of IDR–5000 (not including cultural fees). Meanwhile, for jetsetters, tickets are sold for more than Rp. 5000. The two class divisions can be marked by the cinema room and the shows being screened by the quality of the film. Meanwhile, cinema ticket prices in the digital era (Cinema XXI) consist of class XXI, The Premier, and IMAX. Class XXI tickets are sold for IDR. 35,000 (Monday-Thursday), Rp. 45,000 (Friday), Rp. 55,000 (weekends); The premiere ticket prices start from Rp. 60,000 to Rp. 100,000; the IMAX ticket price is IDR. 50,000 to Rp. 70,000. The three-class divisions are differentiated based on cinema space, size, and larger resolution.

In the conventional era, the development of cinema companies was still not very widespread, and there were fewer than there are now, especially Cinema XXI cinemas. Most stories stand alone and are not in shopping centres (malls). Because in the conventional era, not every city built a cinema; only big towns were visited by many locals. This is in stark contrast to cinema in the current digital era. The digital era cinema in this research adopted Cinema XXI. Data from December 2022 shows that Cinema XXI operates in 55 cities/regencies with 1216 screens in 225 locations

spread across Indonesia. However, the cinema plans to open 80 screens in 2023 and 140 screens in 2024 in many cities, both Java and outside Java.

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