



Recontextualizing Nostalgia: Instagram Marketing Strategy for *Petualangan Sherina 2* (2023)

Josephine Melinda¹ and Bisma Fabio Santabudi*² 

^{1,2} Universitas Multimedia Nusantara

^{1,2} Jl. Scientia Boulevard. Kabupaten Tangerang. Banten, Indonesia

bisma.fabio@umn.ac.id

Abstract. This study examines how nostalgia marketing is constructed in the Instagram promotion of *Petualangan Sherina 2*, the sequel to a culturally significant Indonesian film released in 2000. Using a qualitative descriptive design, the research analyzes 26 Instagram posts uploaded on the official account @filmpetualangansherina between November 2022 and October 2023. The analysis integrates the film marketing mix, Master Social Strategy, and nostalgia marketing pathways to identify how nostalgic cues operate within short form digital content. Findings show that the campaign strategically uses returning actors, familiar musical and visual motifs, and reflective captions to evoke emotional continuity with the original film. Instagram functions as the central promotional environment where these nostalgic cues are organized through content pillars that combine emotional storytelling, informational messaging, and audience engagement. Representative examples demonstrate the interplay of re-instantiation, re-enactment, and re-appropriation in reconstructing memories from the 2000 film for contemporary digital audiences. The study concludes that nostalgia serves as both an emotional device and a marketing strategy that strengthens audience attachment to the sequel. The findings contribute to understanding how Indonesian films use social media to cultivate affective connections and sustain long term audience engagement.

Keywords: Nostalgia Marketing, Instagram Promotion, Indonesian Cinema, Digital Film Marketing, Audience Memory.

1 INTRODUCTION

The Indonesian film industry has experienced notable growth in recent years, marked by a steady rise in local film audiences. Successful titles such as *Pengabdi Setan 2: Communion* (2022), which attracted more than six million viewers, illustrate how strategic and creative promotional campaigns contribute to a film's commercial performance [1]. The expansion of digital communication platforms has also reshaped how films are marketed. Social media now functions not only as a space for distributing trailers but also as a dynamic environment for building anticipation, sparking conversations, and strengthening emotional engagement with audiences before a film is released [2]. According to the Digital Report by We Are Social (2025), 97.8 percent of

Indonesian internet users are active on social media, which positions these platforms as highly influential in determining the visibility and momentum of new film releases [3].

Within this landscape, nostalgia marketing has emerged as an increasingly relevant strategy. It is a promotional approach that draws on memories of the past to create emotional resonance and a sense of familiarity for audiences [4]. In Indonesia, nostalgia-based promotion has been particularly visible in sequels to films that shaped the cultural memory of early 2000s audiences, such as *Ada Apa dengan Cinta 2* (2016) and *Petualangan Sherina 2* (2023). The first *Petualangan Sherina* (2000) holds a special position in Indonesian film history as a post-reformasi musical that captured the imagination of young viewers through its characters, songs, and spirit of adventure [5]. More than two decades later, many of these viewers are now adults who return to the story with a sense of affection and longing, which becomes visible in the public interactions found on the official Instagram account @filmpetualangansherina.

Previous studies have examined nostalgia marketing in various media contexts. Josephine and Fadilah explored how the campaign #RinduNontondiXXI invited audiences to recall social and sensory experiences related to cinemagoing [6]. Putri examined nostalgic cues in Instagram content by analyzing visual and auditory elements such as language, color, and music [7]. Research on *Petualangan Sherina 2* has also been conducted by Tiara and Rasyid, although their focus was limited to moral messages in the film using Roland Barthes's semiotic approach [8]. Existing studies have examined nostalgia in film promotion and audience perception; however, none have systematically analyzed how nostalgia is operationalized as a strategic communication structure within short-form social media content. This study addresses this gap by integrating film marketing, social media strategy, and nostalgia pathways into a unified analytical framework.

This study seeks to fill that gap by examining how nostalgia marketing was employed through short video content posted on @filmpetualangansherina. The analysis draws on three main theoretical frameworks: the film marketing mix [9], social media promotion strategies with emphasis on headlines and content pillars [10], and nostalgia marketing as conceptualized through the pathways of re-instantiation, re-enactment, and re-appropriation [4]. By integrating these perspectives, the study aims to offer a deeper understanding of how nostalgic elements were repackaged and strategically aligned with the emotional expectations of contemporary audiences.

2 LITERATURE REVIEW

2.1 Film Marketing

Kerrigan defines film marketing as a strategic effort to plant specific ideas about a film in the minds of audiences and encourage them to consume it [9]. This consumption extends beyond watching the film in theaters and may include discussing the film, visiting review platforms, exploring other works by the same director or actors, and re-watching the film. From this perspective, marketing is not a mere add-on at the final stage of production, but an integral part of how a film is positioned as a cultural and entertainment product.

To capture the specific nature of films, Kerrigan adapts the conventional 4P marketing mix into a film marketing mix. This framework focuses on five key elements that shape how films are promoted and how audiences form expectations:

1. The role of the star as actor

Actors are treated as performed brands. Their public reputation, previous roles, and media presence generate meanings that are carried into each new film. Well-known actors can attract attention and create a sense of familiarity. For example, *Notting Hill* (1999) relied heavily on Julia Roberts's status as a romantic comedy icon. At the same time, Kerrigan notes that success does not always depend on famous names. In *Waking Ned Devine* (1998), the filmmakers chose local Irish actors over Hollywood stars to preserve authenticity, which became part of the film's appeal.

2. The role of the star as non-actor

Prominent figures behind the camera can also function as stars. Directors, producers, screenwriters, cinematographers, and production designers may have strong authorial signatures that resonate with audiences. Viewers sometimes follow the work of certain filmmakers because they trust their storytelling style or artistic vision. In such cases, the creative team becomes a selling point even when the cast is not composed of major celebrities.

3. Script and genre

Script and genre work together to signal what kind of experience a film offers. Eliashberg, Hui, and Zhang, as cited by Kerrigan, emphasize that genre is encoded from early stages of scriptwriting through structure, tone, and recurring narrative devices. From the audience's point of view, genre is a key indicator that shapes expectations about emotions, pacing, and thematic focus. Stringer, also cited in Kerrigan, argues that genre helps viewers decide whether a film aligns with the experience they seek [9].

4. Age classification

Age classification, or rating, is often underestimated but has significant commercial implications. It functions as a guide for audiences regarding suitability of content and can affect how wide a film's potential market is. In Indonesia, Government Regulation No. 18 of 2014 on the Film Censorship Board divides films into four categories: all ages, 13 and above, 17 and above, and 21 and above. These categories consider values conveyed in the film, the presence of sexual content, violence, or disturbing imagery, and the portrayal of family problems [11]. Producers and distributors must pay attention to cultural norms and sensitivities when submitting films for classification.

5. Release strategy

Release strategy involves decisions about when and where a film is made available. Kerrigan explains that release timing and patterns of distribution are closely linked to box office results. Many markets still use a window system that begins with theatrical

release, followed by home videos, video on demand, and later television. At the same time, alternative strategies such as day and date releases across multiple platforms have emerged. These decisions are informed by changing audience habits and the competitive landscape of film distribution.

In this study, the film marketing mix is particularly relevant for understanding how *Petualangan Sherina 2* (2023) is positioned as a nostalgic sequel. The emphasis falls on the role of the star, both actors and non-actors, as well as on genre and age classification, which together frame the film as a family-oriented continuation of a beloved title from the early 2000s.

2.2 Social Media Promotion Strategies

Social media has become a central component of film promotion. Compared with traditional media, social platforms offer interactive features that enable two-way communication between filmmakers and audiences [9], [12]. Xue notes a clear shift from passive, one-directional campaigns toward participatory formats in which audiences like, comment, share, and sometimes create their own derivative content [2].

For films, this shift is particularly important because theatrical runs are relatively short. Huang points out that performance in the first week of release often serves as a strong indicator of a film's overall success [13]. As a result, the period before the release becomes critical for generating awareness and building emotional anticipation. Short videos under 60 seconds, memes, and music-based trends are popular tools for this purpose, especially among younger users who are accustomed to consuming fast-paced content on their phones.

However, Johnson and Simpson caution that effective campaigns cannot simply repeat popular formulas [10]. They argue that social media efforts should be grounded in a structured strategy that connects content decisions with broader business goals. Their Master Social Strategy framework provides a way to align creative execution with the identity and objectives of a brand.

Master Social Strategy (MSS)

The Master Social Strategy (MSS) proposed by Johnson and Simpson is a planning framework that helps brands organize their social media presence in a coherent and purposeful way [10]. It consists of several interconnected elements:

1. Business objectives. The overarching goals that the organization aims to achieve are increasing ticket sales, expanding audience segments, or strengthening brand loyalty.
2. Social objectives. More specific goals for social media, for example raising awareness of a new release, fostering community engagement, or encouraging user-generated content.
3. Social audiences. The target groups addressed by the campaign, defined by demographic, psychographic, or behavioral characteristics.
4. Headliner. A concise overarching statement that captures the main message or promises the brand wants to communicate across all social channels.

5. Content pillars. The key themes are that structure content creation. Each pillar represents a recurring topic area, and each post should relate to at least one pillar so that the overall feed remains consistent and recognizable.
6. Platform strategy. Decisions about which platforms to use, how often to post, and how to adapt content formats to the strengths of each platform.
7. Hashtag strategy. The use of branded and generic hashtags to increase discoverability, tie posts to larger conversations, and support campaign tracking.
8. Keyword strategy. The selection of textual cues that align with audience search behavior and reinforce the brand's positioning.
9. Shopping strategy. For brands that integrate e-commerce, this element concerns how social content leads users toward transaction points, such as ticketing platforms or online stores.

In this study, the analysis primarily focuses on the headliner and content pillars because they are directly observable through the official Instagram account @filmpetualangansherina. The headliner serves as the central narrative of the campaign, while the content pillars provide a structure for recurring themes such as education, behind the scenes, light entertainment, emotional storytelling, and community participation. These elements are crucial for understanding how nostalgic messages are framed and repeated across multiple posts.

2.3 Nostalgia Marketing

Nostalgia marketing is a strategy that uses elements associated with the past to create emotional connections with consumers and to reintroduce a sense of enchantment into everyday life [4]. Modern life is often experienced as highly rational, efficient, and routine. Within such conditions, people may feel that moments of wonder, imagination, or magic are becoming scarce. Nostalgic brands and cultural products respond to this longing by offering fragments of the past that feel familiar, comforting, or meaningful.

Hartmann and Brunk situate nostalgia marketing within broader processes of enchantment, disenchantment, and re-enchantment. Enchantment refers to the initial experience of novelty or magic. Disenchantment emerges when that magic fades due to political change, economic pressures, or social disappointment. Re-enchantment occurs when brands or cultural products revive aspects of the past that help people make sense of their present situation. Their discussion of German reunification shows how the sudden access to Western consumer culture initially generated enchantment, which eventually turned into disenchantment when expectations were not fully met. Nostalgia marketing later reactivated symbols of the former German Democratic Republic to regain a sense of identity and emotional continuity.

A central point in their work is that nostalgia does not have a single form. Hartmann and Brunk describe three modes of nostalgia:

1. Reluctant nostalgia. This mode is marked by sadness and a desire to return to a past that is perceived as better or more secure than the present. It is closely tied to personal memories and can be emotionally intense.

2. Progressive nostalgia. This mode does not idealize the past in a simple way. Instead, it reflects on the past to identify positive values that can be carried into the future. The goal is not to replicate earlier conditions but to use them as inspiration for improvement.
3. Playful nostalgia. This mode treats the past as a source of light-hearted enjoyment. Historical and emotional depth are less important. What matters is the sense of fun, irony, or style. Retro fashions and humorous references often fall into this category.

To understand how nostalgia becomes actionable in marketing practice, Hartmann and Brunk propose three main pathways that brands can use to create what they call re-enchantment:

1. Re-instantiation

This pathway symbolically recreates conditions or atmospheres associated with the past. Products, visual designs, or narratives invite consumers to feel as if they have returned to an earlier time. The emotional emphasis falls on reconnecting with a specific period or environment. In their examples, this can include food products that promise to revive childhood memories or brands that closely mimic older designs.

2. Re-enactment

Here, the focus is not on copying the past but on reactivating the values that the past represents. Brands draw lessons from earlier experiences and apply them to the present. For instance, a product may highlight resourcefulness, solidarity, or frugality as values learned from previous generations. Nostalgia is reflective and oriented toward shaping a better present and future.

3. Re-appropriation

This pathway uses selected stylistic or aesthetic elements from the past without requiring a deep emotional or historical connection. Retro patterns, vintage logos, or old-style uniforms may be used simply because they look distinctive or fashionable. The mode of nostalgia here is often playful, as audiences enjoy the surface appeal rather than engaging with detailed historical meanings.

These pathways can intersect with different audience segments. Consumers who personally experienced a particular era may respond strongly to re-instantiation and progressive nostalgia. Younger audiences who did not live through the original period may connect more with playful nostalgia and re-appropriation, treating past styles as something fresh or exotic rather than familiar.

When applied to film promotion, nostalgia marketing can operate through characters, storylines, visual motifs, music, and dialogue that recall earlier works. In the case of a sequel such as *Petualangan Sherina 2*, nostalgic appeal is not only anchored in the film itself but also in the pretexts that surround it, including social media posts. The return of familiar actors, the reuse of iconic scenes or lines, and the reworking of archival material into contemporary formats can all be read as strategies that activate re-

instantiation, re-enactment, and re-appropriation to build emotional bridges between past and present audiences.

3 METHOD

This study employs a qualitative descriptive design to examine the presence and function of nostalgia marketing within the promotional content of *Petualangan Sherina 2* on Instagram. The qualitative descriptive design is appropriate for research that seeks to describe communication patterns as they naturally appear in digital media and to present findings using clear, straightforward language that remains close to the empirical material. This aligns with the aim of the study, which is to capture how nostalgic cues are constructed, repeated, and adapted within the film's social media promotion.

3.1 Data Source and Corpus of 26 Instagram Posts

The empirical corpus consists of 26 Instagram posts uploaded on the official account @filmpetualangansherina. These posts were collected because they represent the complete set of short video content uploaded from November 2022 to October 2023 that explicitly or implicitly contain nostalgic cues. All these posts are described as containing visual, auditory, and textual elements relevant to nostalgia, including references to the original 2000 film, appearances by returning cast members, reinterpretations of iconic scenes, and musical fragments associated with the earlier narrative.

The entire corpus of 26 posts forms the foundation of the analysis. Although only several posts are discussed in detail in the Results and Discussion section, all conclusions presented there are derived from an examination of the full dataset. The selection of representative examples in Section 4 is based on the necessity of maintaining analytical depth while avoiding unnecessary repetition. The full corpus remains central to the analytic process even if not every post is presented individually in the final text.

3.2 Data Collection Procedures

The data was gathered through structured observation of the account's feed. Each of the 26 posts was viewed repeatedly to capture its visual frames, audio components, and written captions. These elements were recorded and stored in their original form. Attention was given to the following aspects:

1. Visual material includes color palettes, framing, character appearance, intercut archival footage, and transformation sequences.
2. Auditory material such as dialogue fragments, musical cues, and background themes that signal nostalgic affect.
3. Textual material includes captions, hashtags, and typography used in video overlays.

Contextual information such as posting date, position in the promotional timeline, and cross reference with other media materials were also documented to understand how each post fits within the broader campaign structure.

3.3 Data Analysis Technique

The study adopts Krippendorff content analysis, following these stages: unitizing, sampling, recording or coding, reducing, inferring, and narrating [14]. A coding manual was developed to ensure consistency, defining indicators for each analytical category (film marketing mix, MSS elements, and nostalgia pathways). Coding reliability was maintained through iterative comparison across units.

Unitizing and Sampling.

Each Instagram post constitutes one analysis unit. Even though only a subset appears in the Results and Discussion section, all 26 units were analyzed. The sampling process in this study is therefore comprehensive rather than selective. The examples that appear in Chapter 4 serve to illustrate findings that emerged consistently across the entire corpus.

Recording and Coding.

Every unit was broken down into smaller segments based on thematic, visual, auditory, or narrative elements. These segments were coded according to indicators derived from:

- the film marketing mix,
- the Master Social Strategy framework (headliner and content pillars), and
- the three nostalgia marketing pathways (re-instantiation, re-enactment, re-appropriation).

Coding was conducted manually, with careful attention to instances where multimodal cues work together. For example, some posts jointly employ archival images, emotional captions, and musical fragments. These combinations were coded across multiple categories to reflect their layered functions.

Reducing and inferring.

After coding, segments were grouped into broader themes that appeared consistently across the 26 posts. These themes included: character-based nostalgia, archival visual triggers, musical memory cues, emotional captioning, and merged old new montage forms. The inferential stage involved interpreting what these patterns indicate about how nostalgia is constructed strategically within film promotion on Instagram.

Narrating.

The narrating stage resulted in analytic descriptions that explain how nostalgia functions across the dataset. The result stresses clarity and coherence in descriptive qualitative research, which informed the decision not to present all 26 posts individually in Chapter 4. Instead, a representative selection is used to illustrate the main thematic patterns that emerged from the full analysis.

3.4 Analytical Boundaries and Rationale for Representative Presentation

Although the complete dataset consists of 26 posts, presenting and describing each post in detail would be counterproductive and repetitive. There are many posts that share thematic similarities, use overlapping nostalgic cues, or repeat structural patterns. Therefore, Section 4 presents representative examples that best capture the recurring strategies identified across the dataset.

This approach maintains analytical depth while ensuring that the findings remain accessible and do not overwhelm the reader with redundant descriptions. The conclusions in Chapter 4 should thus be understood as interpretations grounded in the full set of 26 posts, supported by illustrative examples selected for clarity and explanatory value.

4 RESULTS AND DISCUSSION

An analysis of the Instagram campaign shows that *Petualangan Sherina 2* constructs nostalgia through the interaction of visual, auditory, and textual elements. The findings illustrate how the sequel is positioned as a cultural return to the emotional universe of the 2000 film. The discussion below integrates these findings with the theoretical frameworks of the film marketing mix, Master Social Strategy, and nostalgia marketing pathways. The analysis is organized into three sections: (1) the nostalgic positioning of the sequel, (2) Instagram as a strategic promotional space, and (3) representative examples of nostalgia marketing strategies drawn from selected posts.

4.1 The Nostalgic Positioning of the Sequel

The movie *Petualangan Sherina 2* is framed explicitly as a nostalgic return. The 23-year gap between the films is central to this positioning. The sequel is described as a film “*yang menimbulkan rasa rindu bagi audiens*” (‘evoking a sense of longing among audiences’) and is tightly bound to the collective memory of early 2000s children. The original film’s release in the post reformasi era is highlighted as a moment of “enchantment” when Indonesian cinema began to reemerge after its period of crisis and stagnation.

This historical framing aligns with Hartmann and Brunk’s cycle of enchantment, disenchantment, and re enchantment [4]. Audiences who grew up with the first film later entered adulthood and faced personal and social uncertainties, including the COVID-19 pandemic, which represents the disenchantment phase. The arrival of the sequel in 2023 signals a moment of re enchantment: a cultural product capable of restoring joy, stability, and emotional warmth through familiarity.

From a mixed film marketing perspective, the element most strongly linked to nostalgia is the role of the star as actor. The same actors who played Sherina, Saddam, and Sherina’s parents in 2000 return to reprise their roles. This is explicitly used as a nostalgic feature, which is further reinforced through Instagram posts announcing the re-turning cast. One caption, stating “*Peran ibu nggak akan tergantikan*” (‘The role of a

mother is irreplaceable') signals continuity and sentiment, inviting audiences to trust that the emotional integrity of the original film remains intact.

The presence of original actors thus functions as both a marketing anchor and a symbolic gesture. It activates re-instantiation by recreating the emotional conditions of the past, while simultaneously enabling re-enactment through reflections on how these characters have matured over time.

4.2 Instagram as the Strategic Promotional Hub

The findings show that Instagram is not only a distribution platform but a narrative environment. The content is curated around a consistent emotional message and structured through content pillars. Not all pillars are in table form, it repeatedly classifies sample posts as belonging to pillars such as education, emotional content, and entertainment.

A representative example is the content showing a back-to-back visual comparison of child Sherina and Sadam with their adult selves. The post includes release date information, positioning it within the education pillar, yet also incorporates emotional framing using the film's new theme song titled "*Nostalgia Bersama*" ('sharing memories together'). Visual transformation activates re-instantiation, while reflective captions on character development illustrate re-enactment.

Another post positioned as an educational reminder uses a large textual graphic "*BESOK!*" ('TOMORROW!') combined with edited fragments from the first film, the sequel, and the stage musical production. This content is especially notable because it demonstrates multimodal nostalgia: visual archives, musical triggers, and textual prompts working together. The following post pairs release information with emotional narration: "*Mari nonton bareng dan membuat kenangan baru*" ('Let's watch together and make new memories') which merges practical calls to action with evocative appeals to memory.

This combination reflects the Master Social Strategy emphasis on consistent messaging through the headliner, while the mixing of archival and contemporary materials illustrates the application of multiple content pillars within a single communication unit.

4.3 Representative Examples of Nostalgia Marketing Strategies

Although the empirical dataset consists of 26 posts, this paper presents several detailed examples that are sufficient to illustrate the overall strategic pattern. Here, I select three representative posts from the findings to demonstrate how the six nostalgia strategies operate in practice.

Reinstating Character Continuity Through Cast Announcement Posts.

The cast reveal posts are among the strongest demonstrations of re-instantiation. The return of original actors is framed visually and textually as an emotional anchor. For example, the casting of actor Mathias, who was announced to reprise his role as

Sherina's father, accompanied by the emphasis that only he was fit to play this role (in line with the previous theme of “irreplaceable”). The complete caption in the Instagram post read: “Only Mathias Muchus could play Mr. Darmawan or Sherina's father in the film *Petualangan Sherina 2!* Don't you agree?”.

This strategy aligns with the role of the star as actor, where actors serve as carriers of emotional meaning. It also aligns with Johnson and Simpson's concept of the headliner since the recurring message suggests that the sequel is not merely a film but a reunion between characters, actors, and audiences.

From a nostalgia marketing perspective, these posts primarily activate re-instantiation by restoring the relational dynamics from the original film. They also subtly initiate re-enactment by implying that the values associated with the original family structure continue into the sequel.

Visual Transformation Posts: Child vs. Adult Sherina and Sadam.

Another representative example is the post featuring side by side images of young and adult Sherina and Sadam. This post uses music from the 2023 film, reflective captions, and a visual transformation to reenact the emotional journey of the characters.

This single post simultaneously activates:

- Re-instantiation through visual memory triggers.
- Re-enactment through captions reflecting on character growth.
- Content pillars of education and emotional storytelling.
- Genre anchoring by reminding audiences that the film is a musical narrative.

The interplay of past and present positions this content as a temporal bridge, emphasizing that the story has aged with its audience.

The “BESOK!” Post: Combining Archival Fragments and Emotional Narration.

One of the richest examples provided is the “BESOK!” (“tomorrow!”) post, which serves as a reminder that the film opens the next day. This post is notable because of its complexity: it combines clips from the first film, clips from the sequel, and segments from the stage musical, creating a compact audiovisual archive. It is a multimodal composition that strengthens emotional anticipation and invites audiences to both remember and recreate memories.

This post displays all three nostalgia pathways:

- Re-instantiation: through direct archival footage.
- Re-enactment: through the narrative linking old memories to new experiences.
- Re appropriation: through the stylized montage format that modernizes older material.

This example demonstrates how nostalgia is not treated as a static aesthetic but as a layered mode of communication that structures anticipation, emotional recall, and audience participation.

4.4 Synthesis of Findings

Across the representative data, nostalgia emerges as the organizing principle of the campaign. Instagram operates as a narrative system in which the film marketing mix (especially stars and genre), social media strategies (headliner and content pillars), and nostalgia pathways (re-instantiation, re-enactment, re-appropriation) intersect to produce a cohesive promotional language.

The nostalgic appeal is not incidental. It is strategically embedded through:

- returning actors as emotional anchors,
- visual and musical motifs drawn from the original film,
- reflective captions that connect past and present,
- content pillars that balance information and emotion,
- and multimodal formats that appeal to memory through sensory triggers.

In this way, nostalgia functions as both a communicative device and a marketing logic that shapes how audiences are invited to engage with *Petualangan Sherina 2*.

5 Conclusion

This study sets out to examine how nostalgia marketing was constructed and communicated through 26 Instagram posts used to promote *Petualangan Sherina 2*. By analyzing the posts through the frameworks of the film marketing mix, Master Social Strategy, and nostalgia marketing pathways, the research demonstrates that nostalgia is not merely an aesthetic element within the campaign but a deliberate communicative structure that shapes how the film positions itself to audiences.

The findings show that the nostalgic appeal of the sequel relies strongly on the return of the original cast, the revival of iconic musical and visual motifs, and the emotional continuity between the 2000 film and its 2023 counterpart. These elements function as strategic anchors within the film marketing mix and are repeatedly emphasized across Instagram content. Instagram serves as the central promotional space where nostalgic cues are arranged through content pillars that combine emotional reflection, educational information, entertainment value, and community engagement.

The analysis of selected representative posts reveals that the campaign consistently activates the three nostalgia pathways proposed by Hartmann and Brunk. Re instantiation appears through the restoration of familiar characters, songs, and visual references. Re-enactment emerges through reflective captions and visual transformations that invite audiences to revisit the emotional journey of the characters. Re appropriation can be seen in the posts that remix archival material into contemporary short form video formats suited for Instagram's algorithmic environment.

These strategies work together to create a sense of return that is culturally and emotionally resonant for audiences who grew up with the original film. The promotional campaign positions the sequel not only as a continuation of a beloved childhood story but also as an opportunity for audiences to form new memories while reconnecting with

the past. This reinforces the value of nostalgia marketing as a tool for sustaining long term audience engagement with film franchises.

While the study focuses on a single film and a single platform, its findings contribute to broader discussions about how Indonesian cinema uses digital platforms to build emotional connections with audiences. This study contributes theoretically by demonstrating how nostalgia functions as a cross-framework construct that integrates film marketing, social media strategy, and affective communication. Methodologically, it provides a replicable model for analyzing multimodal promotional content in digital film marketing. The research also highlights the importance of understanding social media as a multimodal environment where nostalgia can be communicated through combined visual, auditory, and textual cues. Future research might explore how audiences respond to these nostalgic strategies or compare promotional patterns across different genres and platforms to deepen the understanding of film marketing in the Indonesian digital landscape.

REFERENCES

- [1] D. Ardian, "Daftar Terbaru 10 Film Indonesia Terlaris Sepanjang Masa, Jumbo Naik Terus! ", Detik.com. Accessed: Mar. 22, 2026. [Online]. Available: <https://www.detik.com/pop/movie/d-7887724/daftar-terbaru-10-film-indonesia-terlaris-sepanjang-masa-jumbo-naik-terus>
- [2] D. Xue, "A Study of Evolution of Film Marketing in the Digital Age," *SHS Web of Conferences*, vol. 193, p. 04003, Jun. 2024, doi: 10.1051/shsconf/202419304003.
- [3] "Special report – Digital 2025," We Are Social. Accessed: Mar. 22, 2026. [Online]. Available: <https://wearesocial.com/id/blog/2025/02/digital-2025/>
- [4] B. J. Hartmann and K. H. Brunk, "Nostalgia marketing and (re-)enchantment," *International Journal of Research in Marketing*, vol. 36, no. 4, pp. 669–686, Dec. 2019, doi: 10.1016/j.ijresmar.2019.05.002.
- [5] E. E. Leba, "'Petualangan Sherina 2', Apa Kabar Sahabat Lama?," Kompas.id. Accessed: Mar. 22, 2026. [Online]. Available: <https://www.kompas.id/artikel/petualangan-sherina-2-apa-kabar-sahabat-lama>
- [6] E. Josephine and F. Fadilah, "The Mechanism of Nostalgia as a Narrative in XXI's Campaign #RinduNontondiXXI," 2021. doi: 10.2991/as-schr.k.211228.052.
- [7] F. R. Putri, "PESAN NOSTALGIA MARKETING DALAM KONTEN INSTAGRAM (STUDI PADA FOLLOWERS JRNY COFFEE AND RECORDS)," *Journal Acta Diurna*, vol. 19, no. 1, p. 90, Apr. 2023, doi: 10.20884/1.actadiurna.2023.19.1.7316.
- [8] W. Tiara and A. Rasyid, "Pesan Moral Dalam Film Petualangan Sherina 2 Analisis Semiotika Roland Barthes," *Jurnal Indonesia : Manajemen Informatika dan Komunikasi*, vol. 5, no. 2, pp. 1639–1648, May 2024, doi: 10.35870/jimik.v5i2.741.
- [9] F. Kerrigan, *Film Marketing*. Routledge, 2017. doi: 10.4324/9781315795287.

- [10] M. J. Johnson and H. A. Simpson, *Social Media Marketing for Book Publishers*. London: Routledge, 2022. doi: 10.4324/9781003276012.
- [11] *Peraturan Pemerintah (PP) Nomor 18 Tahun 2014 tentang Lembaga Sensor Film*. Jakarta, 2014. Accessed: Mar. 22, 2026. [Online]. Available: <https://peraturan.bpk.go.id/Details/5455>
- [12] P. D. Sitepu, “Proses komunikasi dan konten pesan dalam promosi film Indonesia di sosial media studi kasus film Athira dan film Pinky Promise,” Universitas Pelita Harapan, 2017.
- [13] C. Huang, Z. Lin, and Z. Zhou, “Research on the Influence of Social Media on Film Industry Marketing and Coping Strategies,” *BCP Business & Management*, vol. 38, pp. 2564–2570, Mar. 2023, doi: 10.54691/bcpbm.v38i.4139.
- [14] K. Krippendorff, *Content Analysis: An Introduction to Its Methodology*. 2455 Teller Road, Thousand Oaks California 91320 : SAGE Publications, Inc., 2019. doi: 10.4135/9781071878781.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

