



## **GMMTV's Integrated Marketing Communications (IMC) Strategy for Market Expansion in Indonesia, 2020–2025**

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### **Abstrak**

GMMTV merupakan perusahaan hiburan asal Thailand yang mengembangkan pemasaran konten digital global dengan menargetkan Indonesia sebagai pasar strategis di Asia Tenggara. Penelitian ini bertujuan untuk menganalisis strategi Integrated Marketing Communication yang diterapkan GMMTV dalam memasarkan produk hiburannya di Indonesia. Penelitian menggunakan pendekatan kualitatif deskriptif dengan memanfaatkan data sekunder berupa unggahan media sosial resmi, laporan media massa Indonesia, dokumentasi aktivitas promosi, interaksi audiens pada platform digital, serta materi merchandise resmi. Analisis mengacu pada konsep IMC dari Kotler dan Keller dengan mengidentifikasi penerapan enam komponen utama, yaitu periklanan, komunikasi online media sosial dan mobile, acara dan pengalaman, word of mouth, publisitas dan hubungan masyarakat, serta kemasan. Hasil penelitian menunjukkan bahwa setiap komponen IMC dijalankan dengan pendekatan yang berbeda sesuai karakteristik media dan audiens. Strategi GMMTV berfokus pada optimalisasi media digital, peningkatan keterlibatan audiens, serta penguatan eksposur publik di Indonesia, sementara kemasan tetap diarahkan pada pasar global.

### **Abstract**

GMMTV, a Thai entertainment company, excels at global digital content marketing and strategically targets Indonesia. This study analyzes GMMTV's Integrated Marketing Communication (IMC) strategy for marketing its entertainment products in Indonesia, a Southeast Asian country. The study adopts a descriptive qualitative approach, using secondary data such as official social media posts, Indonesian mass media reports, documentation of promotional activities, audience interactions on digital platforms, and official merchandise materials. Guided by the IMC concept from Kotler and Keller, the research method involves systematically identifying and interpreting how the six IMC components (advertising; online, social media, and mobile communication; events and experiences; word of mouth; publicity and public relations; and packaging) are applied. The results show varying degrees of localization among these components. The strategies emphasize digital media optimization, audience experience, and public exposure in Indonesia, while packaging remains generic and targets the global market. Overall, these findings indicate that

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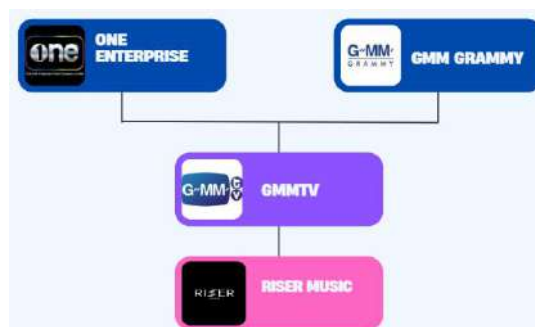
Integrated Marketing Communication, GMMTV, Marketing strategy.

GMMTV employs an adaptive marketing communication approach across multiple channels for Indonesian audiences.

## Introduction

The COVID-19 pandemic changed how audiences across Southeast Asia consume media, causing sustained market growth. PricewaterhouseCoopers (PwC) projects the region's entertainment market will reach about 39 billion US dollars by 2023, growing at around 6 percent annually and outpacing global growth (PricewaterhouseCoopers, 2024) . This growth, stimulated by video game advertising, esports, and Over-The-Top (OTT) streaming services, signals increasing market opportunities. As digital content consumption rises, media producers boost the production of culturally relevant local material to meet the region's diverse tastes (Ken Research, 2023). This wider context establishes the significant market impact, creating the conditions for examining specific national responses.

In the dynamic regional environment, Thailand seizes opportunities in the rising entertainment market, strengthening its regional competitiveness and export potential in pop culture. Munakata (2025) reports in Nikkei Asia that Thailand now wields pop-cultural influence on par with South Korea's Hallyu phenomenon. An integrated corporate structure, led by GMM Grammy and The One Enterprise (ONEE), drives the growth of Thailand's entertainment industry. Together, they control 70% of the market share and operate TV stations, production houses, and media units (SET index, 2025) . GMMTV, a key subsidiary, creates content for the teen and young adult segments, greatly influencing youth viewership domestically and abroad. The integration also brings Riser Music into GMM Grammy's portfolio, enabling GMMTV to produce series, films, and operate in the music sector (DD INNOVA TECH CO.,LTD, 2023).



**Figure1 .1** Company Structure

**Source:** GMMTV Cebu PH(2021)

GMMTV’s dominance in Thailand’s digital entertainment industry is also evident in the performance of its YouTube channel, which appeals to viewers through content distributed predominantly on YouTube and consumed for free. According to Social Blade data(2025), the GMMTV Official channel has 19.6 million subscribers and 17.9 billion total views, making it one of the largest entertainment channels in Southeast Asia. When compared to other Thai entertainment companies, GMMTV is far ahead. This data indicates that GMMTV holds a dominant position in Thailand’s entertainment industry in terms of reach.

**Table 1. 1** Performance of Thai Entertainment Companies’ YouTube Channels (as of 2025)

CHANNEL	SUBSCRIBERS	VIEWS
GMMTV	19.6M	17,942,627,979
Mandee Channel (Domundi)	2.79M	1,309,035,568
Be <u>On</u> Cloud	1.05M	222,539,090
IDOLFACTORY OFFICIAL	3.42M	2,041,158,314
MeMindY Official	1.87M	873,529,104

**Source:** Social Blade (2025)

In terms of market scope, Indonesia, with a population of approximately 270 million, is the largest media and entertainment market in Southeast Asia. According to ContentAsia(2025), Indonesia’s entertainment industry has immense growth potential, as its audience is set to embrace new content formats. Indonesia is also known for its strong fandom, making it one of the most attractive markets for GMMTV. Interestingly, many GMMTV-produced series address LGBTQ issues. On the other hand, the Film Censorship Board (2023) reports that approximately 41 percent of Indonesians express discomfort when watching films containing LGBTQ elements. Despite this, GMMTV series have still achieved high popularity. This is reflected in data from the X (Twitter) platform, which shows that GMMTV-produced series consistently ranked as trending topics in Indonesia from 2020 through 2025. This phenomenon serves as a main indicator of the company’s marketing communication strategy's success in reaching overseas markets, particularly Indonesia.

**Table 1. 2** List of Representative GMMTV Series Trending in Indonesia (2020–2025)

<b>Release Year</b>	<b>Series Title</b>	<b>Streaming Platforms in Indonesia</b>	<b>Number of Posts (X)</b>	<b>Trending Position</b>
(2020)	<b>Still 2gether Series EP1</b>	GMMTV YouTube Channel	774K+	#1 in Indonesia, Thailand, and Worldwide
(2021)	<b>Bad Buddy Series EP8</b>	GMMTV YouTube Channel	1M+	#1 in Indonesia, Thailand, and Worldwide
(2022-2023)	<b>My School President</b>	GMMTV YouTube Channel	1.2M+	#1 in Indonesia, Thailand, and Worldwide
(2023)	<b>Enigma Series Final Episode</b>	Prime Video	520K+	#1 in Indonesia / #3 Worldwide, Thailand, Vietnam
(2024)	<b>Last Twilight Series Final Episode</b>	GMMTV YouTube Channel	666K+	#1 in Indonesia, Thailand, Malaysia, Peru,
(2024)	<b>We Are Series Final Episode</b>	GMMTV YouTube Channel and iQIYI	1.38M+	#1 Indonesia, Worldwide, Thailand, Brazil
(2025)	<b>Pluto Series Final Episode</b>	GMMTV YouTube Channel, iQIYI, and Viu	5M+	#1 in Indonesia, Worldwide, Thailand, China
(2025b)	<b>ThamePo Series Final Episode</b>	GMMTV YouTube Channel and Netflix	2.35M+	#1 in Indonesia, Worldwide, Thailand, Malaysia
(2025)	<b>Leap Day Series Final Episode</b>	Viu	1.1M+	#1 in Indonesia / #3 Worldwide, #2 in the Philippines

**Source:** GMMTV / X (2025)

This research analyzes GMMTV’s IMC strategy in Indonesia, connecting it to Thailand’s entertainment industry and global digital marketing. This literature review explores two key areas: the context of Thailand’s entertainment industry and the framework of Integrated Marketing Communication. Building on this context, Yulianti (2024) explains that the digital

era drives the rising popularity of Thai BL in international markets, including Indonesia. Fans not only consume content but also help disseminate and develop it through social media. Furthermore, Salathong (2024) notes that Thailand's content industry serves as a strong soft power but faces challenges such as global competition and limited access, requiring targeted promotion.

Conceptually, Silalahi and Sumanti (2025) defines Integrated Marketing Communication (IMC) as the integration of advertising, sales promotion, public relations, and direct interaction to increase awareness and loyalty. Additionally, Purbantina et al. (2025) emphasizes that IMC in the entertainment industry focuses not only on content promotion but also on fostering engagement through direct audience interaction and leveraging the digital ecosystem. Purbantina et al. (2025) adds that, in the entertainment industry, IMC builds strong relationships with the audience through sustained interaction. However, there is a clear research gap. Previous studies have tended to discuss IMC in general or within a global context and have not specifically examined how the integration of each IMC element is applied by GMMTV in the Indonesian market based on the IMC conceptual framework. Therefore, this study aims to address this gap by analyzing the integration of GMMTV's IMC strategy in Indonesia in accordance with the IMC concept as outlined by Kotler et al. (2022).

## **Integrated Marketing Communications**

The concept of Integrated Marketing Communications (IMC) has evolved significantly in marketing literature. In practice, IMC combines various forms of promotion. IMC plays a crucial role in strengthening a company's image and building long-term relationships with its audience. In the context of the highly competitive global entertainment industry, IMC helps companies adapt to changes in technology and audience behavior. Kotler et al., (2022) , categorize IMC into six main components: advertising; online, social media, and mobile communication; events and experiences; word of mouth; publicity and public relations; and packaging.



**Figure 1.** Global Creative Value Chain Model

**Source:** (Kotler et al., 2022)

**Note:** The model image was adapted by the author based on the source above

**1) Advertising**

Sponsors pay media outlets to present and promote ideas, goods, or services. Channels include television, print, radio, online, and outdoor advertising;

**2) Online, Social Media, and Mobile Communication**

Organizations use the internet and mobile devices to reach audiences. Online channels include websites, microsites, SEO, and SEM. Social media covers communities, blogs, and platforms like Facebook, Instagram, Twitter, and YouTube. Mobile strategies use apps, device messages, and location-based promotions;

**3) Events and Experiences**

These include activities such as sponsorships, festivals, concerts, tours, and other hands-on experiences that allow companies to be part of consumers' personal moments;

**4) Word of Mouth**

Consumers share recommendations, experiences, and opinions with each other.

**5) Publicity and Public Relations**

Publicity uses news, articles, and coverage to promote organizations without media costs. Public relations manages reputation and relationships through events, press releases, speeches, public service, and visual identity.

**6) Packaging**

Packaging communicates at the point of purchase. It attracts attention, differentiates products, and highlights benefits through design and labels (Kotler et al., 2022).

## **Method**

This study employs a qualitative descriptive research design. According to Gall et al.(2003) , descriptive research aims to systematically describe and explain phenomena based on observed facts. This approach was chosen because it aligns with the study's objective to describe how GMMTV implements Integrated Marketing Communication (IMC) strategies to reach the Indonesian market. The data sources used were secondary data obtained from documents, reports, online media articlesf, and GMMTV's official social media accounts. According to Umar (2008) , secondary data is data that has been processed by others and reused to support analysis in research.

## **Results and Discussion**

GMMTV applies the IMC concept to promote its content in international markets, including Indonesia. The company integrates digital media, fan engagement, and artists as brand ambassadors. Following the IMC concept by Kotler et al. (2022), GMMTV uses multiple marketing communication dimensions to keep messages consistent and build long-term consumer relationships. GMMTV's IMC strategies in this context include the following key elements:

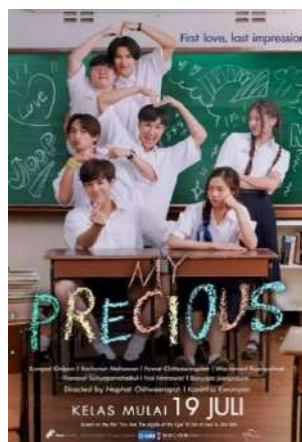
### **Advertising**

Advertising is paid marketing communication that sponsors use to deliver messages about products or ideas to an audience. Advertising uses paid media, allows advertisers to control messages, and reaches wide audiences through conventional and digital media (Kotler et al., 2022). GMMTV uses its official social media accounts as the main advertising channel for entertainment products such as series and films (GMMTV, 2009, 2011) . For RISER MUSIC's music, YouTube serves as the primary promotional platform (RISER MUSIC, 2022) .This data does not fully meet Kotler et al. (2022)'s advertising criteria regarding paid media.

To strengthen the categorization of advertising, Purbantina et al. (2025) indicate that the official trailer on YouTube, digital posters on Instagram, promotional posts on X, and the release of the original soundtrack through the company's official channel for the GMMTV series My School Presidentare categorized as advertising. Based on this, GMMTV's primary advertising channels in Indonesia are dominated by its official social media and YouTube channels, aligning with the findings of Purbantina et al. (2025). Data on GMMTV's marketing strategy through advertising are limited to the provision of multilingual subtitles, including Indonesian,

in series and film trailers and music videos, which enhance accessibility for audiences across countries (GMMTV Official, 2010). Subtitles in most GMMTV videos show that GMMTV recognizes its non-Thai audience, including Indonesian viewers, and seeks to expand the reach of its promotional messages. This finding shows that GMMTV treats Indonesia as part of the Southeast Asian regional market rather than as a separate advertising target.

GMMTV does not directly use local Indonesian paid media, such as national television, billboards, or Indonesian-language digital campaigns, to promote its series or music. However, GMMTV’s films *My Precious* and *Love You to Debt* were officially distributed in Indonesian cinemas by the local distributor (Inter Solusindo Film, 2024). Inter Solusindo Film and CGV Indonesia uploaded the posters above, using Indonesian subtitles and release schedules. Unlike GMMTV’s advertising for series and music, these posters show stronger localization of the message. Using Indonesian shows the material targets Indonesian audiences. However, the upload source shows a local distributor, not GMMTV, as the producer and distributor of this advertisement. Inter Solusindo Film also uploaded a promotional video with actors from the film *My Precious* greeting Indonesian viewers (Inter Solusindo Film, 2023).



**Figure 2.** Promotional Posters for *My Precious* for the Indonesian Market  
**Source:** Inter Solusindo Film  
 Instagram (2023)



**Figure 3.** Promotional Posters for *Love You to Debt* for the Indonesian Market  
**Source:** CGV Cinemas Indonesia  
 Instagram (2024)

The direct greeting to “Indonesian fans” adapts the promotional message to local language and culture. Inter Solusindo Film, the official distribution partner, designs and distributes film advertisements in Indonesia. CGV Indonesia acts as an advertising channel and connects with end consumers (CGV Cinemas Indonesia, 2023). GMMTV has not directly created advertising specifically for Indonesia, but its products reach and receive promotion in Indonesia through

distribution partnerships. Data limitations make it unclear whether GMMTV conducts paid advertising in Indonesia, as defined by to Kotler et al.'s (2022) emphasis on media buying. However, GMMTV still pursues an advertising strategy. Within the IMC framework, advertising continues through digital, social media, mobile communication, and word of mouth.

### Online, Social Media, and Mobile Communication

Kotler et al. (2022) define Online, Social Media, and Mobile Communication strategies as all communication activities that use the internet and mobile devices. Social media enables companies to convey marketing messages, promote products, and engage in real-time, two-way dialogue across various digital platforms. GMMTV, for example, incorporates these strategies as key components of its international market expansion into Indonesia. Research shows that GMMTV actively and consistently implements digital marketing communication strategies to reach audiences through its online channels and official social media accounts, particularly X (Twitter) (GMMTV, 2009) , Instagram (GMMTV, 2011) , and YouTube (GMMTV Official, 2010) . To build on the digital strategies outlined above, GMMTV targets Indonesian audiences through online, social media, and mobile channels, posting on its official X account (GMMTV, 2009).



**Figure 4.** Visual Representation of GMMTV’s Trending Content Achievements

**Source:** (GMMTV [@GMMTV], 2023a) , (RISER MUSIC [@RiserMusic], 2024)

Figure 2.5 displays GMMTV’s thank you message on X to global netizens, including Indonesians, for its trending series, Never Let Me Go (GMMTV [@GMMTV], 2023a). GMMTV also posted on X about The Heart Killers, which successfully trended in Indonesia (GMMTV [@GMMTV], 2024c) showing a similar phenomenon. In the music sector, the

official Riser Music account, a platform under GMMTV focused on developing and promoting artists' music careers, posted a message thanking fans for the trending achievement and their support. This sample was selected because it explicitly mentions Indonesia and recognizes it as among the regions with the highest contributions (RISER MUSIC [@RiserMusic], 2025) . Based on data retrieved from search engines, several promotional posts for concerts and fan meetings to be held in Indonesia were found on GMMTV's official X account (GMMTV [@GMMTV], 2023d) . By featuring GMMTV artists in various activities in Jakarta, GMMTV not only conveys information but also builds a perception of geographical and cultural closeness with the Indonesian audience (GMMTV [@GMMTV], 2026).



**Figure 5.** Promotion of GMMTV Merchandise via Social Media X

Source: GMMTV SHOP on X (2025b)

In addition to these approaches, the official GMMTV account works alongside the GMMTV Shop account, which supports its marketing efforts in Indonesia by promoting and selling official merchandise to Indonesian fans. The company promotes these products through social media posts accessible directly to Indonesian audiences (GMMTV SHOP, 2025b) . Based on these findings, we can conclude that GMMTV actively and strategically applies online, Social Media, and Mobile Communication strategies to reach the Indonesian market. By recognizing trending achievements, directly promoting events, and marketing merchandise via digital platforms, GMMTV builds marketing communications that align with the definitions and characteristics outlined by Kotler et al. (2022) .

## Events and Experiences

In the context of marketing, Events and Experiences are defined as activities and programs sponsored by a company to create direct interaction between the company and consumers through specially designed activities (Kotler et al., 2022) . To further clarify GMMTV's approach, the first pattern involves events and experiences that GMMTV initiates directly, such as concerts, fan meetings, and fan screenings. For example, GMMTV directly designed the fan screening of the film *My Precious* in Jakarta. While local partners Inter Solusindo Film and Thai Overdose handled promotion, GMMTV's explicit involvement was evident through the presence of its managed artists and event promotion on its official GMMTV social media accounts (Inter Solusindo Film & Thaioverdose, 2023) .



**Figure 6.** Documentation of the Fan Screening of the Film *My Precious* in Indonesia

**Source:** GMMTV [@GMMTV] on X (2023)

Building upon this example, another case that reinforces these findings is the hosting of GMMTV Fanday 17 in Jakarta at the Bekasi Convention Center. This event clearly demonstrates how GMMTV initiates and manages events and experiences in a structured manner. GMMTV, together with *insideindo.co.id* as the local Indonesian promoter, created a detailed event schedule, including the opening of the doors, fan talk sessions, the main performance, and live interaction sessions with fans. Additionally, the event featured a multi-tiered ticketing scheme with various categories, each offering distinct experiential benefits. This differentiation underscores that, beyond providing access to the performance, GMMTV also strives to deliver exclusive, personalized experiences (GMMTV [@GMMTV], 2024) .



**Figure 7.** GMMTV Fanday 17 Poster in Jakarta

**Source:** GMMTV on X (2024)

To present the second pattern in GMMTV’s strategy, the company also engages its artists in activities initiated by external parties in Indonesia, thereby leveraging events and experiences. Kotler et al. (2022) explains that events and experiences are activities that create direct interaction between a brand and its target audience through participatory, memorable experiences. Brands can host their own events or participate in third-party events, as long as they build brand exposure, engagement, and experiential connections with the target market . Based on this definition, GMMTV artists attend brand events such as Bottega Veneta at Senayan City and the opening of Butter Baby in Jakarta, which can be categorized as part of the events and experiences strategy (GMMTV [@GMMTV], 2025d).

Looking more closely at these externally initiated activities, even though GMMTV does not organize the event directly, it documents the activities on its social media accounts, and the involved artists do the same on their personal accounts. Dew Jirawat’s attendance at the Bottega Veneta reopening illustrates how the activity generated direct interaction with the Indonesian market. (GMMTV [@GMMTV], 2025d). Similarly, a comparable phenomenon emerged when Tu Tontawan and Nani Hirunkit arrived at the opening of the Butter Baby branch in Jakarta. Information disseminated via Instagram triggered a significant market response. Fans commented, searched for the location, and coordinated within their community. When the two artists greeted fans directly at the event venue, they created an experience of closeness (GMMTV [@GMMTV], 2025f).



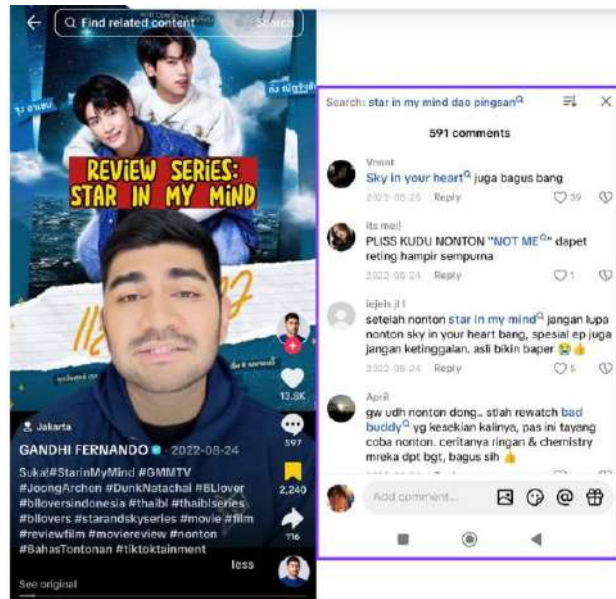
**Figure 8.** Documentation of GMMTV Artists at the Reopening of the Bottega Veneta Store at Senayan City

**Source:** GMMTV on X (2025d)

Based on these findings, GMMTV's events and experiences strategy in Indonesia demonstrates a consistent effort to build closeness with the market by directly connecting artists and fans. Whether through activities initiated by GMMTV or through participation in external events, these activities strengthen the GMMTV brand's presence in the Indonesian public sphere. In summary, GMMTV uses events and experiences as promotional tools to expand market reach and strengthen audience engagement (Kotler et al., 2022) .

### **Word of Mouth**

This section explains how GMMTV uses Word of Mouth in its marketing strategy for Indonesia. Kotler et al. (2022) define word of mouth as people sharing their experiences with a brand, product, or service. In digital spaces, word of mouth is a type of earned media exposure that comes from what consumers say, not what companies advertise. Instead of the company sending the message, consumers share their opinions and recommendations with others (Kotler et al., 2022) . Research on TikTok and X shows that Indonesian viewers often share reviews and opinions about GMMTV series. For example, an Indonesian TikTok user reviewed *Star in My Mind* and discussed the plot, production, and acting (Gandhi Fernando [@ghandifernando], 2022) . Users on X also post reviews of series like *Last Twilight* and *A Tale of Thousand Stars*. These posts get many likes, comments, and reposts (fessthai, เฟสไทย [@fessthai], 2024) . According to Kotler et al. (2022), this sharing between users based on real experiences fits the definition of word of mouth.



**Figure 9.** Review of the Series "Star In My Mind" on TikTok

**Source:** Gandhi Fernando on TikTok

As shown in Figure 1, 13 content posts on the TikTok platform reviewing the GMMTV-produced series Star in My Mind have generated interactions in the form of follow-up conversations in the comments section. Some comments suggest watching other GMMTV series such as Sky in Your Heart, Not Me, Bad Buddy, and other titles still in the same company's production catalog. A single TikTok review post serves as the initial trigger for conversation, after which other users expand the discussion by sharing their viewing experiences regarding different titles. The recommendations in the comments section indicate horizontal communication among audiences who influence each other's viewing preferences (Gandhi Fernando [@ghandifernando], 2022).

These examples show that GMMTV uses word of mouth as part of its IMC strategy in Indonesia. Conversations on TikTok and X help spread messages, build fan engagement, and increase GMMTV's visibility. Kotler et al. (2022), confirm that earned media, like word of mouth, drives the IMC concept. GMMTV creates word of mouth through digital communication, social media, and events to support its growth in Indonesia.

### **Publicity and Public Relations**

Kotler et al. (2022), explain that publicity and public relations (PR) help companies build their image and credibility using third parties. Publicity means the company gets unpaid attention through media coverage. Public relations means the company manages relationships with key

stakeholders and builds a long-term reputation. In IMC, companies should align PR activities with other messages for consistency. Companies can measure PR success by looking at media coverage, strong stakeholder relationships, and how well messages and timing match other marketing strategies (Kotler et al., 2022) .

Companies use PR and publicity by getting coverage in online and print media. This coverage includes news, event reports, interviews, and broadcasts that reach many people. Indinabila et al. (2025) show that well-planned PR leads to strong media coverage and better marketing results. In the entertainment industry, the media often reports on series launches, concerts, or collaborations when companies want to expand. Consistent and repeated coverage shows organized PR work.

GMMTV uses publicity and PR as part of its marketing strategy in Indonesia. Indonesian national media cover GMMTV's concerts, fan meetings, and film screenings. Both entertainment and news outlets see GMMTV's activities as important to the public. While media coverage comes from outside sources, GMMTV creates conditions that help the media cover its events. For example, CNN Indonesia reported on a GMMTV artist promising to return to Indonesia, which served as indirect marketing (CNN Indonesia, 2023) .

In 2023, Indonesian media covered GMMTV artists at events like GMMTV Fanday 5 and Musiccon Jakarta. Voice of Indonesia reported on Ohm Pawat, Tay Tawan, and LYKN. Insertlive interviewed Nanon Korapat (Voice of Indonesia, 2023) . The entertainment media outlet Insertlive also featured an exclusive interview with Nanon Korapat (Insertlive, 2023). CNN Indonesia (2023) reported on plans for GMMTV artists to return. In 2024 and 2025 , TVOne News (2024) and other outlets kept reporting on GMMTV's events, such as Joong Archen's fan meeting, GMMTV Fanday 17, and LYKN's concert. Media consistently report on GMMTV events with a positive tone, showing that GMMTV manages its PR and media relationships well. Timely news and unified messages help GMMTV boost brand awareness and strengthen its presence in Indonesia, as Kotler et al. (2022) suggest.

### **Packaging**

Kotler et al. (2022) define packaging as designing and making containers or wrappers that protect products and show brand identity. Research shows GMMTV uses official merchandise as part of its packaging and marketing in Indonesia. For the film *My Precious*, GMMTV Shop promoted the Indonesian premiere and encouraged fans to buy merchandise tied to the movie's

theme of first love. The company displayed merchandise in cinemas alongside the film. This approach makes packaging part of the movie experience for Indonesian audiences (GMMTV SHOP, 2023).



**Figure 10.** Official Merchandise Items for the Film *My Precious* in Jakarta

**Source:** GMMTV Shop on X (2023)



**Figure 11.** Official Merchandise Items for the Film *My Precious* in Jakarta

**Source:** GMMTV Shop on X (2023)

GMMTV uses the same approach for merchandise at events like the LYKN Unleashed Asia Tour and GMMTV Fanday 17 in Jakarta. The company shares event details and product images to make merchandise part of the event experience (GMMTV SHOP, 2025a). Packaging acts as an integrated element of event marketing and online promotion. This strategy keeps messages consistent across channels, following IMC principles. GMMTV uses packaging to raise brand awareness and build emotional connections in Indonesia, but does not tailor packaging for local preferences. Packaging supports and complements GMMTV's communication strategy in Indonesia.

## Conclusion

This study shows that GMMTV promotes entertainment products in Indonesia using Integrated Marketing Communications. GMMTV combines advertising, digital media, events, word of mouth, publicity, public relations, and packaging. These tools help GMMTV reach more people, engage fans, and strengthen its market position. GMMTV shares trailers and updates on YouTube, X, and Instagram. The company uses hashtags to stay visible. GMMTV holds fan meetings and events for direct fan contact. Fans discuss and share GMMTV series and artists online. This fan community expands GMMTV's marketing reach.

GMMTV builds publicity and public relations through media coverage, digital partners, and news about its artists. These tactics help GMMTV reach new audiences. GMMTV uses packaging, such as merchandise and music, to give fans more ways to connect with each series. GMMTV combines digital channels and fan engagement to promote products, boost visibility, and build loyalty in Indonesia. This study uses public data and digital observation, not internal company plans. The findings show that Asian entertainment companies use integrated marketing to spread popular culture and build strong fan bases in Southeast Asia.

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