CHAPTER II
THEORITICAL FRAMEWORK

2.1 Digital Tourism

According to Buhalis and Amaranggana (2015) digital tourism refers to the integration of digital technologies in all aspects of the tourism experience before, during, and after the trip. It includes the use of online platforms, mobile applications, virtual and augmented reality, and data analytics to improve tourism services and experiences. In the current era of advances in information technology, tourism has undergone a transformation, becoming highly accessible and supported by information technology. This concept is frequently referred to as "Tourism 4.0" or is associated with the development of "Digital Tourism," which refers to the advancement of the tourism industry through technological integration, thereby enhancing its efficiency and effectiveness. Digital literacy is a critical component of digital tourism, as it serves as a medium for the promotion of tourist destinations. Digital literacy enables prospective tourists to access information regarding tourist attractions, thereby facilitating their acquisition of related data.

2.2 Buddhagaya Watugong Monastery

The Buddhagaya Watugong Monastery is a Buddhist religious complex located in Semarang, Central Java, Indonesia. Established in 1955, it serves both as a place of worship for the Buddhist community and as a cultural landmark open to the public. The monastery is managed by the Indonesian Theravāda Buddhist Council and functions as a center for religious practice, spiritual education, and cultural preservation. Beyond its role as a religious site, Buddhagaya Watugong Monastery functions as a hub for meditation retreats, Buddhist ceremonies, and cultural tourism. Its strategic location along the Semarang–Solo highway makes it easily accessible for travelers (Yubi, 2014)

2.2.1 History of Buddhagaya Watugong Monastery Semarang

The introduction of Buddhism to Indonesia occurred in the early centuries AD. Two predominant traditions have emerged: Theravada Buddhism, which originated directly from India, and Mahayana Buddhism, which was integrated with Chinese beliefs and culture. The profound impact of Buddhism is evident, particularly in the islands of Java and Sumatra. This era was distinguished by the rise of influential Buddhist kingdoms, which left behind notable archaeological evidence, including the magnificent Borobudur and Mendut temples. These temples stand as a testament to the profound Buddhist heritage of the archipelago (Dewa et al., 2016). These monumental structures underscore a period during which Buddhist philosophy and art flourished, thereby becoming integral to the region's cultural identity.

The development of *Theravāda* Buddhism in Indonesia in the 20th century commenced with the arrival of a dhammadūta (Buddhist missionary), Bhikkhu *Nārada Mahāthera* from Sri Lanka, in 1934. He is regarded as the inaugural *Theravāda* bhikkhu to visit Indonesia following a hiatus of over 450 years since the previous period of Buddhist flourishing in the archipelago. His contributions to the development of the *Theravāda* tradition in Indonesia were significant, contributing to the growth of the Buddhist community and the dissemination of the Buddha Dhamma teachings (PP MAGABUDHI, 2018). Preliminary research suggests that the Buddha Dhamma may have played a pivotal role in the development of religion in Indonesia. This hypothesis is supported by the presence of ancient relics in the region. The establishment of a centralized institution dedicated to the development of the Buddha Dhamma was deemed necessary, and a wealthy landowner from Semarang, Goei Thwan Ling, generously donated his land for the construction of the Monastery. The donated site was referred to as Buddhagaya Watugong Monastery. "Watugong" is a term that refers to a natural stone with a gong-like shape that was already present in the area. This stone is considered a historical relic from the period following the fall of the Majapahit Kingdom. Therefore, the establishment of the Buddhagaya Foundation on October 19, 1955, was undertaken

with the specific objective of overseeing the monastery and its associated activities (Jamal, 2018).

Despite its identification as a Theravada vihara, the complex exhibits influence from Chinese culture and Mahayana Buddhism. The complex consists of two primary buildings positioned adjacent to one another: the Dhammasala, which serves as a hall for Theravāda worship, and the Pagoda Avalokitesvara, which is utilized by Chinese adherents and exhibits characteristics indicative of Mahāyāna influence.

2.2.2 Buddhagaya Watugong Monastery Attractions

The information regarding the attractions of Buddhagaya Watugong Monastery is based on *Selayang Pandang Vihara Buddhagaya* by Yubi (2014), published by Yayasan Buddhagaya. According to this source, the Buddhagaya Watugong Monastery consists of 12 attractions, each contributing to its spiritual, historical, and architectural significance.

a. Watugong Artifact

Watugong, a granite stone that resemblance to a gong, a traditional Javanese musical instrument. The stone was initially discovered incidentally by project workers engaged in road construction along the route between Semarang and Solo, in close proximity to the monastery. The stone's distinctive form and cultural parallels swiftly garnered attention, leading to its designation as a local landmark. The stone, which the local populace began to refer to as "Watu Gong" (Javanese for "gong shaped stone"), was initially placed near the large banyan tree in front of the monastery complex. However, in order to enhance its visibility and symbolic presence, it was later relocated to a position closer to the entrance gate of Buddhagaya Watugong Monastery. At this location, it now functions as a welcoming symbol for visitors.

b. Sanchi Gate

Sanchi Gate serves as the primary point of entry to Buddhagaya Watugong Monastery. The gate is composed of three passages, each adorned with Chinese style reliefs that symbolize cultural harmony. The architectural design of the gate draws inspiration from the renowned Great Stupa of Sanchi in India, a site regarded as one of the most venerable stone structures in the nation and a designated UNESCO World Heritage Site. The original Sanchi Stupa was commissioned by Emperor Ashoka in the 3rd century BCE and is located in Madhya Pradesh, India. Its gateways, designated as "toranas" are meticulously carved with scenes from the Jataka tales, which symbolize the life and teachings of the Buddha. A similar approach is evident in the Sanchi Gate at Watugong, which reflects the spirit of Buddhist architecture and storytelling through its structure and ornamentation.

c. Dhammasala

Dhammasala, the primary building of a monastery, is the focal point of this practice. This building functions as the epicenter of religious and spiritual activities conducted at the monastery. These activities include puja, devotion ceremonies, meditation sessions, and the ordinations of hikku and samanera. Additionally, it serves as a venue for Buddhist Dhamma discussions. It is a hallowed space where both monks and lay devotees convene to enhance their comprehension and implementation of the Buddha tenets. Within the confines of the Dhammasala, there is a Buddharupam (Buddha statue) in the Dhammacakkha Mudra position, which symbolizes the moment when the Buddha first preached the Dhamma. This iconic posture, known as "Turning the Wheel of Dhamma," signifies the commencement of the Buddha's teaching journey and is a potent symbol of enlightenment and the dissemination of wisdom.

On significant occasions such as Vesak or Kathina, this hall assumes a pivotal role, becoming a focal point of activity characterized by chanting, offerings, and collective contemplation. For novice practitioners and those lacking formal training, it serves as a venue for receiving guidance, attending sermons, and posing inquiries to further refine their practice.

d. Relief Pattica Samupadda

In the case of a visit to Dhammasala, visitors will encounter an ornament of Tirtana that symbolizes the Buddha, Dhamma, and Sangha. This symbolization serves to inform visitors about the Buddha, Dhamma, and the students who introduce Tirtana. Tiratana is an image representing the concept of learning to discern the inherent reality of life by examining the fundamental elements that give rise to the process of life, which is characterized by recurrent patterns and transitions. The relief on the floor of the Dhammasala entrance, composed of green stone and circular in shape with a diameter of 120 centimeters, is of particular interest. The relief features a triad of animals engaged in biting each other's tails, serving as a symbol of the fundamental source of human defilement.

Another distinctive feature of the Dhammasala is the representation of *Paticcasamuppāda*, or Dependent Origination, through the Twelve *Nidāna* (12 links of existence). This intricate relief serves not only as a decorative element but also as a pedagogical instrument, serving to remind visitors and practitioners of the central philosophy of Buddhism, that all phenomena arise in dependence upon other phenomena. The 12 *Nidāna* constitute a sequential chain that elucidates the process of samsara, otherwise known as the cycle of birth, death, and rebirth. Each link in this chain represents a condition that gives rise to the next, thereby illustrating how suffering continues in a perpetual cycle unless one attains true insight and liberation.

The twelve links include:

1. *Avijjā* (Ignorance)
2. *Sankhāra* (Mental formations)
3. *Viññāṇa* (Consciousness)
4. *Nāma-rūpa* (Name and form)
5. *Salāyatana* (Six sense bases)
6. *Phassa* (Contact)
7. *Vedanā* (Feeling)
8. *Tanhā* (Craving)
9. *Upādāna* (Clinging)
10. *Bhava* (Becoming)
11. *Jāti* (Birth)
12. *Jarāmaraṇa* (Aging and death)

e. Plaza Borobudur

Plaza Borobudur is an open area located in front of the Dhammasala building, designed in the shape of the mandala of Borobudur Temple. This symbolic layout mirrors the spiritual journey depicted in the architecture of Borobudur from the earthly to the world of enlightenment representing the gradual path toward spiritual awakening in Buddhism. The mandala structure of the plaza is not only aesthetically meaningful but also spiritually significant. It reflects the three levels of Buddhist cosmology: *Kamadhatu* (the world of desire), *Rupadhatu* (the world of form), and *Arupadhatu* (the formless world). Visitors who walk through the space are invited to contemplate this journey, both physically and metaphorically. Plaza Borobudur serves as a multifunctional space for outdoor religious and cultural activities, such as Vesak celebrations and Dhamma walks.

f. Library

The library is the secretariat office of the monastery and houses a collection of Buddhist and general reading books. It is open for visitors to view or read books related to Buddhist history. Some examples of available books include historical works on Buddhism in Indonesia, the history of the Buddhagaya Watugong Monastery, and texts on Buddhist teachings. Visitors can also access various brochures containing information and history about the Buddhagaya Watugong Monastery.

g. Kuti

A Kuti is a humble and sacred building made of ironwood, known for its strength and durability, which serves primarily as a resting and sleeping space for monks and *samanera* (novice monks). The use of natural, sturdy materials like ironwood is not only practical for long-term use but also reflects the Buddhist values of simplicity, sustainability, and harmony with nature.

In addition to its primary function as a residence, the kuti is also utilized by lay participants and retreatants as a space for personal meditation and contemplation. The quiet and minimal design of the kuti helps create an atmosphere of calm and

mindfulness, free from distraction. With its serene surroundings, it allows practitioners to focus inward, deepen concentration, and reflect on the Dhamma.

h. Buddha Parinibbana

The Buddha Parinibbana is one of the sacred objects that still remains from the early construction period of Buddhagaya Watugong Monastery. This *Buddharupam* statue depicts the Buddha in his final earthly moment, lying on his right side under the shade of two Sala trees, symbolizing the event of *Parinibbana*, or the Great Passing Away the moment when the Buddha left the cycle of rebirth and entered complete liberation (*Nibbana*).

i. Pagoda Avalokitesvara

The Pagoda Avalokitesvara is a majestic stupa-style structure with strong Chinese architectural characteristics, standing as one of the most iconic landmarks within Buddhagaya Watugong Monastery. Soaring at 45 meters high, it is not only the tallest pagoda in Indonesia but also a symbol of compassion, peace, and spiritual elevation. At the heart of the pagoda lies the *Metta Karuna* Room, named after the two core Buddhist values: loving-kindness (*metta*) and compassion (*karuṇā*). This sacred chamber enshrines the image of *Bodhisattva Avalokitesvara*, also widely revered as *Guan Yin* or *Kwan Im Po Sat*, the Goddess of Compassion.

The statue is a powerful spiritual focal point, believed by devotees to offer blessings, guidance, and protection to all beings who call upon her with sincere intention. Architecturally, the pagoda blends Chinese-Mahayana influences with local aesthetics. Its seven-tiered structure symbolizes the seven levels of spiritual attainment, gradually rising toward liberation. Each tier is adorned with intricate carvings and statues representing various Bodhisattvas, guardians, and lotus motifs, all of which carry deep symbolic meaning.

j. The Bodhi Tree

The Bodhi Tree is a profoundly sacred symbol in Buddhism, revered as the living embodiment of enlightenment. It is an object of *puja* (devotional offering) and deep veneration for Buddhists around the world. The tree that stands within Buddhagaya Watugong Monastery is not just any tree, it is a grafted Bodhi tree whose parent originates from Anuradhapura, Sri Lanka, a city known for preserving one of the oldest and most sacred Bodhi trees in the world. This tree in Anuradhapura is itself a direct descendant of the original Bodhi Tree in Bodhgaya, India, under which Prince Siddhartha Gautama meditated and attained perfect enlightenment, becoming the Buddha more than 2,500 years ago. Through this lineage, the Bodhi Tree at Watugong becomes a living connection to that sacred moment in human history, a tangible link to the very spot where the journey toward liberation was fulfilled.

k. The Asoka Monument

The Asoka monument is a replica of King Asoka's edict inscriptions that are scattered over 34 regions in remote India, Nepal, Pakistan and Afghanistan to inform the people about the reform programme, and encourage the people to be more generous, wise and moral. One of the most famous was about religious tolerance.

l. The Asoka Stone Relief

The Asoka stone relief, located near the Sanchi Gate, is an edict to the people regarding religious tolerance. It reads 'Let us not honour our own religion by denouncing others. On the contrary, the religion of others should also be respected. By doing so we help our own religion to develop while also benefiting other religions. By doing otherwise we will harm our own religion in addition to harming the religion of others.

2.2.3 Potential of Buddhagaya Watugong Monastery

Buddhagaya Watugong Monastery has a lot of potential for Indonesian tourism, with many facilities provided and several activities that can be participated in by tourists making this place more interesting to visit. On the other hand, the location of the monastery is very strategic because it is on the edge of the Semarang-Solo road with easy access that can attract visitors. Especially for tourists who know about the history of Buddhism which will be explained by the monastery managers.

And with maximum marketing through information media, it made this place the centre of attention for the public because of its unique facilities and can be a photo spot for uploading on social media. It is hoped that marketing through the media will make Buddhagaya Watugong Monastery to be able to compete with other tours in Semarang and also help improve the Indonesian economy in the field of tourism.

2.3 Promotional Video as Audiovisual Media

2.3.1 Definition of Promotional Video

According to Borio (2008), the integration of images, text, and sound in audiovisual media produces meaning through the dynamic interplay of these elements. In the context of tourism promotion, audiovisual materials are developed as promotional videos to deliver persuasive messages, create emotional resonance, and increase audience engagement. A promotional video is defined as an audiovisual communication tool designed to inform, attract, and motivate target audiences toward specific actions, such as visiting a destination, purchasing a product, or supporting a cultural initiative (Kotler & Keller, 2016). Promotional videos, in contrast to general audiovisual content utilized in educational or entertainment contexts, are purpose-driven and frequently incorporate storytelling, aesthetic visuals, music, and branding elements to construct a compelling narrative around the subject being promoted. In the context of tourism, these videos serve as a medium for conveying the unique attractions, atmosphere, and cultural significance of a destination in a manner that is both accessible and appealing (Hassan & Craft, 2005).

Becker, Gambaro, Ramos, and Toscano (2017) suggest that Audiovisual content can incorporate additional elements, such as interactivity, digital interfaces, and software, expanding its scope beyond traditional forms. This is particularly evident in modern applications like audiovisual design and hypermedia. The evolution of digital technologies has expanded the scope of audiovisual media, giving rise to hypermedia and interactive forms of storytelling. These new formats allow for nonlinear narratives and enhanced user engagement, exemplified by web documentaries and multimedia publishing (Solomatova, 2019).

2.3.2 Types of Audiovisual

Audiovisual content is a various types of media that combine sound and visual elements to communicate messages effectively. This encompasses a wide range of media, including feature films, short films, and documentaries, television programming, such as TV shows, news programs, and online video content, such as YouTube videos, webinars, and live streaming. Educational content, such as e-learning modules and instructional videos, utilizes audiovisual tools for teaching, while theatrical productions blend live acting with audio and visuals. Music videos provide artistic visuals to accompany songs, and podcasts can incorporate visual elements when shared online. These diverse formats serve a range of purposes, including entertainment, education, marketing, and communication, by engaging audiences through integrated sight and sound (Croteau and Hoynes, 2019).

2.3.3 Videomaking Process

The videomaking process is a structured sequence of stages that transforms conceptual ideas into effective visual narratives. Commonly divided into three key phases: pre-production, production, and post-production, each of which plays a critical role in ensuring the clarity, coherence, and impact of the final video product (Rabiger & Hurbis-Cherrier, 2020).

A. Pre-production is the planning phase. It includes defining objectives, identifying target audiences, developing a script and storyboard, and

preparing all logistics such as talent, location, equipment, and schedules. Clear and detailed pre-production is essential to avoid inefficiencies and creative misdirection during filming.

B. Production is the phase where all content is captured. This involves camera operation, lighting setup, sound recording, and directing actors or subjects. High production quality requires both technical expertise and creative direction to ensure the message is visually and emotionally compelling.

C. Post-production includes video editing, audio enhancement, color correction, visual effects, and the integration of music, subtitles, or voiceovers. This phase refines the raw material into a cohesive, audience-ready product. Especially in the context of promotional tourism videos, post-production ensures the visual story aligns with cultural values, aesthetic goals, and communicative intent.

As emphasized by Murch (2001), editing is not merely a technical task but a storytelling craft that involves rhythm, emotion, and viewer perception. Similarly, Rabiger and Hurbis-Cherrier (2020) highlight that every phase of videomaking must support the core message while adapting to the platform and audience expectations.

2.3.4 Subtitling

Subtitling is a specialized form of screen translation that involves the presentation of condensed written translations of dialogue, typically displayed at the bottom of the screen. The subtitling process is influenced by various factors, including linguistic constraints and the need for readability, which are essential for maintaining viewer engagement (Georgakopoulou, 2009). This process not only requires linguistic accuracy but also adherence to timing and readability constraints to ensure that subtitles do not distract viewers from the visual content. It is characterized by time and space limitations, necessitating concise language that maintains the essence of the original dialogue (Li-li, 2016). According to Burgess (2015) a method of subtitling comprises the steps of obtaining an audio file of

dialogue in a first language, obtaining a file of script text corresponding to the dialogue in the audio file in the same first language, determining a timing correspondence between dialogue in the audio file and words in the script text, detecting at least a first pause during performance of the dialogue in the audio file, defining a respective breakable point in the script text corresponding to the or each detected pause, and dividing the script text out into a sequence of subtitle lines of text responsive to the location of one or more of the defined breakable points.

According to Wetmore, Evans, and Calif (2008) some methods of subtitling allow for the creation of subtitles in multiple language, utilizing the web interfaces for collaboration and synchronization across different location. This approach facilitates the generation of foreign subtitles while maintaining the original timing and context of the dialogue.

2.4 Previous Research

Studies have shown that the effectiveness of video as a promotional medium has increased. The first study analyzed the impact of a YouTube video entitled "Wonderful Indonesia: A Visual Journey" was examined by Fahrudin, Karlinah, and Agustin (2020), which offered insightful perspectives on the perception and interest of foreign travelers in visiting Indonesia. Published on online sites, high quality promotional videos can attract international viewers and shape perceptions, inspiring people to visit this country. Thus, the investigation of the YouTube video supports the use of smart digital video material as a successful marketing strategy for tourism sites. This study argues for the strategic use of digital video material as a marketing tool for tourism destinations.

Saputri (2024) conducted training on video production as a promotional medium for villages in Demen, Pakembinangun, Sleman, Yogyakarta. This initiative aims to enhance young individuals' comprehension and proficiency in using social media, particularly YouTube, as a tool to promote their respective villages. The results demonstrated a major advancement in the knowledge and skills

of the participants in the video production process. This progress is expected to facilitate more effective promotion of their village potential.

Wahyudin, Kristiadi, Utomo, Marwati, and Gulang (2021) presented a discussion on the use of multimedia in developing and promoting the potential of Adiluhur Tourism Village, Kebumen. This study underscored the significance of integrating visual media, such as videos, to showcase the village lesser-known attractions. The integration of multimedia technology empowered the village to showcase its cultural and natural heritage, stimulating growth in related sectors such as agriculture, plantations, and MSMEs.

The results of these three studies clearly demonstrate the relevance and effectiveness of video-based promotion, which is the foundation for this study promoting the Buddhagaya Watugong Monastery through audiovisual media. However, previous studies exhibited several limitations, including the lack of bilingual subtitles in the videos and an overreliance on visuals. Therefore, this promotional video was developed with an engaging narrative and accompanied by bilingual subtitles to ensure effective communication of the information in both English and Indonesian.