CHAPTER II
THEORETICAL FRAMEWORK

2.1 Cultural Tourism

Tourism is divided into many types, one of which is cultural tourism. Culture and tourism have consistently been interconnected (Richards, 2018). This type of tourism points out the critical role of active interaction between tourists and local people in fostering genuine and impactful travel experiences.

The connection between culture and tourism has been intricately linked for an extended period. Culture is a primary impetus for travel, while tourist activities influence and perpetuate culture (Richards, 2018). However, it is only in recent decades that this link has been distinctly acknowledged as a distinctive category of consumption termed cultural tourism. The establishment of several distinct derivatives or subcategories, including heritage tourism, arts tourism, culinary tourism, film tourism, and creative tourism, has characterized the expansion of cultural tourism in the modern era. This fragmentation aligns with the broadened definition of culture. It has fostered both academic and practical interest in enhancing cultural tourism as a significant area of research and a strategy for destination promotion.

2.2 Semarang Contemporary Art Gallery

The Semarang Contemporary Art Gallery, established in 2001, is in the capital city of Jawa Tengah, Semarang. The gallery was established to provide a venue for exhibiting the works of contemporary Asian artists, particularly those from Indonesia. Since its inception, the gallery has consistently worked to enhance awareness of art, developing an excellent reputation and becoming an exclusive benchmark of Indonesia's contemporary art landscape.

In 2008, the gallery moved to the Old Town area of Semarang, located at Taman Srigunting Street No. 5-6, North Semarang. The new location is situated optimally to promote local tourism due to its presence in a cultural heritage area and its colonial-style architecture characteristic of the Dutch

colonial period. The gallery is situated in the historic district, retaining the original architectural form with only repairs conducted (Listiani et al., 2012). The square shape of the gallery building allows visitors to view the entire complex from various angles easily. The building combines colonial design with traditional Javanese ornamentation, particularly on the windows and doorways.

The gallery organizes art events to exhibit local artists' work, including canvases and installations. The gallery is open to the public Tuesday to Sunday from 10:00 AM to 8:30 PM WIB (UTC+7). As a philanthropist and art collector, gallery owner Chris Dharmawan believes that when people, culture, art, and idealism come together in one location, beauty for human life is always created.

2.3 Digital Promotion

According to Hasan (2015), tourism promotional media, advertising, and sales promotion are technical elements of the tourism marketing strategy. Numerous promotional materials exist, including banners, images, movies, and brochures. Based on these findings, the researcher will produce a short film to encourage tourism. The researcher will execute two promotional media tasks: creating a short film for tourism marketing and uploading it to YouTube. Digital promotion is a style of advertising that leverages internet networks to engage target consumers.

Furthermore, digital promotion pertains to marketing products or services through the Internet. Entrepreneurs engage in digital marketing to enhance public Internet and digital media use. The increasing prevalence of digital media use will significantly influence marketing (Putri & Irfandi, 2019).

Hermawan (1988) asserts that digital marketing offers the following advantages (Putri & Irfandi, 2019):

1. Digital promotions are easier to reach a larger audience and are more cost-effective than traditional advertising. Digital marketing facilitates immediate product inspection and comparison;

2. Digital advertising allows people to obtain more information than they could from traditional media such as television, radio, and print. Furthermore, digital promotion can precisely preserve essential data for businesses.

2.4   Short Film

According to Liliweri (1991), film is the oldest electronic medium compared to other media, particularly because it can broadcast live visuals that seem real-time onto a large screen (Caniago & Hero, 2022). Film emerged as a prominent method of mass communication that remains popular today. Over the past 70 years, films have influenced individuals' lives in numerous ways.

A film with a duration of under 60 minutes, or even less than 10 minutes, is termed a short film. Short films are distinct from feature-length films and possess unique characteristics. The liberty granted to producers of short films enables a diverse range of formats (Elvaretta & Ahmad, 2021). The researcher used a brief film as auxiliary media for this design to give the audience rapid access to knowledge and instruction.

Short films constitute a distinct form of media. The proliferation of social media platforms such as YouTube and Instagram contributes to the expansion of short film production. Furthermore, short films are increasingly gaining popularity. Short films are presently the focus of various awards (Noercahyo et al., 2019).

Caniago & Hero (2022) posits that short films represent both the most straightforward and complex forms of filmmaking. Charlie Chaplin was the first to popularise this short film. Short film storytelling fosters significant inventiveness for the director and the audience, enabling various genres. This move has significantly contributed to the film industry's expansion and offered a novel perspective on the cinematic medium. Short films differ from feature films not because of reduced production complexity or economic constraints, nor because their thematic scope is narrower, but rather because they afford actors greater creative latitude. Additional categories of short

films exist according to international festival standards, as stated by Caniago & Hero (2022):

1. Experimental Short Film

   In Indonesia, people often categorize short films as separate, experimental content.

2. Commercial Short Film

   Short films are created for profit or commercial purposes. Advertisements and corporate biographies are two examples of commercial short films.

3. Short Film about Community Service

   Television and other mass media platforms generally show short films focused on public service.

4. Short Film for Entertainment

   A commercially created short film intended for entertainment purposes. This film is often broadcast in various formats on television.

   The capacity to convey concepts effectively and utilize communication media is the paramount component of short filmmaking.

2.5 Video Making Process

The short film process is divided into pre-production, production, and post-production. These three stages represent short film planning, shooting, and assembly. According to Reid and Sanders (2021), the whole process is crucial; one wrong stage can lead to the failure of a short film production. Each stage in creating a product has challenges, but having separate stages can make the production stage more easily managed and controlled.

2.5.1 Pre-production

Pre-production, or the stage that is also often referred to as planning, is a series of activities carried out before the filming process begins. Several stages that must be done in pre-production:

1. Story Concept

   The concept that inspired the video's creation is derived from engagement, consciousness, or comprehension. Concepts can provide significant

insights that form the base for video production. A plan, a perspective, and a methodology are all representations of concepts. Pre-production begins with developing concepts that will become a video (Teixeira, 2017). According to Agila and Arumugam (2018), a concept must be unique and imaginative.

2. Script Breakdown

According to Effendy (2014), scripts are written works that serve as video production material. Warsihna (2009) asserts that the storyboard and the script are incredibly similar. It differs in that the plot is more detailed, but the audio and visual arrangement are preset. The script presents concepts that contain information and is structured correctly in terms of language, whether through narration or dialogue, along with specifications for shot types and layouts for television programs (Suprapto, 2013).

3. Production Storyboard

A storyboard is a series of images that graphically depict the narrative of a written text (Javandalasta, 2021). It may also be described as a graphic image or visual script that functions as a scene outline and converts the screenplay's written language into visual language. Storyboards are used to develop various interactive media frameworks, such as games, animations, short films, advertisements, and interactive educational resources. Storyboards are a visual tool the writer employs to organize and plan sequences before filming begins. The writer can organize the visual presentation of each scene by using the storyboard's frames, each representing a shot. Storyboards enhance the revision process, ensuring the outcome aligns with the original purpose. Generally, a framework constructs storyboards, facilitating the illustration of images, dialogue, narratives, and descriptions. These templates facilitate the systematic organization and display of materials throughout filmmaking, improving a smooth and efficient workflow.

4. Filming Schedule

A shooting schedule systematically organizes every aspect of the filmmaking process, including scene numbers, locations, and each film session's start and end times. The production manager controls the assistant director's schedule and production timeline. To make the most of the filming process, the scenarios and shot lists must be divided up after the camera settings for each scene have been selected; one of the main issues that production teams confront when working on a low-budget movie is scheduling. Before filming begins, the writer and production team can design and follow a realistic and efficient schedule and handle any issues that may arise during the production process by carefully planning and preparing.

5. Call Sheets

The actors and crew receive call sheets before filming begins, providing them with crucial information about the performance that day. In addition to important details like the date, time, and location of the shoot, the call sheet includes the event plan for the day. Issuing call sheets is one of the most important ways to ensure that all short film production crew members communicate effectively and in unison. Call sheets help to ensure that all production participants are prepared and understand their roles. They can sufficiently prepare for the tasks by providing a clear and comprehensive summary of all pertinent information.

Once each planning stage has been completed, the next stage of making a film can be done.

2.5.2 Production

The production phase, which is usually the most expensive and challenging stage of the process, includes the actual filming of the project. During this time, filmmakers are encouraged to follow the pre-production schedule to ensure that filming proceeds efficiently.

A powerful and memorable viewing experience can be created by combining various camera perspectives and shot sizes. The assertion by

Mascelli (1965) that the story can be enhanced by deftly directing the audience's attention and emotions through the use of angles and shot sizes is supported by this. ArtodiPro (2023) provides additional details about each camera angle and shot size as follows:

1. Camera Angle

   A camera positioned at the subject's eye level establishes an eye-level perspective. This technique creates the most comfortable and organic viewing experience because it replicates the viewer's line of sight. By placing the camera at eye level with the subject, the viewer can engage with it more deeply and empathically, creating a sense of equality and connection. This point of view is commonly used to depict straightforward, uncomplicated interactions and conversations, increasing the scene's relevance and veracity.

   a. High Angle

      The camera's placement above the object or scene provides a top-down view. This technique successfully raised the viewpoint. This perspective reduces the subject's apparent authority or power by making it appear less important and smaller within the frame. The high angle frequently evokes feelings of vulnerability or inferiority because it views the subject from a position of relative dominance. In order to affect the viewer's perception and emotional reaction to the scenario, this approach might be used to highlight the subject's helplessness, provide a more comprehensive context, or highlight the surrounding environment.

   b. Low Angle

      The camera offers an upward perspective of the subject or scene by being situated below it. The low-angle perspective makes the subject seem bigger, more powerful, and more in control of the frame. The photograph may give the person a sense of strength by depicting them from a low angle. Intimidation or authority is conveyed through the topic's imposing and visually elevated presentation. This angle often

shows how big or important a person or thing is in changing the viewer's view and drawing attention to the subject's central role in the story.

c. Bird's Eye View

Raising the camera above the object or scene produces the illusion of a bird's-eye view. The expansive, panoramic picture that this high altitude offers can cover a vast region and give a detailed description of the situation. Due to the high altitude at which it was taken, the image often shows contextual details and spatial relationships that might be obscured from the ground. This bird's-eye view is occasionally used to convey a sense of grandeur or detachment, establishing the setting, highlighting the scale of a location, or highlighting the relationships between characters and their environment. However, since drones are typically employed to capture video results, the researcher decided against using this technique.

d. Frog Eye View

The frog-eye view, often known as the frog's eye angle, is the lowest camera angle that can be used. Often standing at the object's base or touching the ground, this perspective is obtained from a very low altitude. In order to obtain this angle, the photographer or videographer typically needs to lie prone or use specialized equipment to get as close to the ground as feasible. By emphasizing the underside of the object or topic, such as its legs or base, this unconventional viewpoint can create a dramatic effect by making the subject appear intimidating or massive. The frog-eye view is commonly employed to provide a distinctive and striking perspective, increasing the visual impact and altering the viewer's perception of the topic.

e. Over the Shoulder View

The over-the-shoulder angle is a camera perspective that typically records the scene from behind the subject, focusing on the back of their head or shoulder. This method often shows what the subject is looking at or doing by defining their perspective or participation. In order to

communicate intimacy and connection, the shoulder or part of the head is foregrounded, drawing the observer into the subject's perspective. In conversational contexts, it is commonly used to establish a visual connection between people by highlighting how they interact or react to an object in their field of view. This approach enhances the narrative's complexity and relational context by elucidating the characters' emotional and psychological dynamics.

Using different camera angles is essential to building atmosphere, conveying emotion, and strengthening the visual narrative. Camera angles are used strategically to give special meaning to each scene and can influence how the audience perceives the characters and storyline. Therefore, short filmmakers must understand and apply proper camera angle techniques.

2. Types of Shots

   a. Extreme Long Shot

   This type of photograph, establishing or wide shot, is commonly used to introduce or set the scene for a location or setting. It captures an extensive view. This perspective allows the camera to capture a large area, emphasizing the vastness and scope of its surroundings. The presence of a subject within the frame accentuates their isolation or diminishes their significance relative to the vastness of the environment. For instance, a scenario might depict a large desert area with a single person traveling in the distance, barely noticeable against the enormous surroundings. In addition to effectively conveying the scene's immensity, this view can encourage an emotional connection with the topic.

   b. Long Shot

   Similar to the Extreme Long photo (ELS), this image provides a broad view of the scene but makes the subject considerably larger and more visible. In addition to achieving the objective of setting the scene, this type of shot allows the viewer to relate to the person about their

surroundings. A broad perspective of a character traversing a bustling city street might illustrate the character's progression within the picture while simultaneously depicting the magnitude of the metropolitan landscape. This perspective strikes a balance between a more in-depth look at the subject and the portrayal of the setting, which helps with character identification and contextual information. It effectively demonstrates the character's interaction with their environment and role within the broader narrative.

c. Medium Long Shot

The photo frames the person from around the knees up, giving them a balanced perspective and highlighting them and their immediate surroundings. The shot effectively conveys sufficient detail to introduce the character while maintaining elements of their environment through this approach. This framing is particularly advantageous in discussion scenes as it gives viewers insight into the performers' environment while allowing visibility of their upper bodies and facial emotions. To establish the location and spatial relationship between two individuals, this perspective would depict their upper torsos, facial expressions, and a portion of the background during a dialogue. This technique creates a sense of closeness and connection while placing the individuals in a broader context.

d. Medium Shot

The subject is depicted from the waist up in this composition, which is versatile and impactful, effectively conveying the character's facial expressions and body language. The shot focuses on one aspect of the subject, providing a close-up view highlighting subtleties in the character's emotional state and physical behavior. Consequently, it is particularly successful in situations where the expression of interactions and emotions is paramount. For instance, by allowing viewers to closely observe the character's facial expressions and reactions during discussion or reflective moments, this shot helps viewers better

understand the character's feelings and the dynamics of the interaction. The waist-up frame ensures a deep emotional expression while offering enough contextual information to maintain situational awareness.

e. Medium Close Up

This view frames the subject from the shoulders up, giving the subject's face and expressions a close-up and intimate focus. This more condensed arrangement emphasizes the character's emotional responses and subtle facial expression changes, which is important for scenes when conveying intense feelings or intricate relationships is essential. This shot emphasizes the subject's upper body, allowing viewers to engage more deeply with the character's emotional condition, particularly during heightened emotion or significant dialogue. It enhances the impact of intimate and emotional scenes by highlighting the character's responses and creating a direct communication channel between the audience and the character's inner experiences.

f. Close Up

This image focuses on the subject's face and skilfully conveys minute details and nuanced emotions. Focusing only on the character's facial features highlights the subtle changes in expression that convey their innermost sentiments and thoughts. In order to illustrate the character's psychological state, this close-up is essential since it allows viewers to thoroughly inspect and comprehend the tiny indicators of the character's mental environment. The intense attention on the face intensifies the dramatic effect and creates a stronger connection between the spectator and the subject by immediately highlighting the character's personal experience. This technique works especially effectively in situations with strong emotions or important dialogue where the reader's understanding of the character's inner state is crucial to the plot.

g. Big Close Up

This perspective is even more focused than a Close-Up and highlights a particular facial feature, such as the mouth or eyes. Concentrating on

these elements creates a powerful closeness and highlights minute nuances. This close-up allows the audience to scrutinize the character's emotional state and internal thoughts, emphasizing even the slightest variations in expression and subtle nuances. This kind of shot is especially effective in sequences that require a stronger emphasis on the character's emotional reactions or psychological depth since it highlights how crucial these specific characteristics are in conveying meaning and intensity. This photograph focuses on and enlarges a particular facial feature, strengthening the dramatic effect and the audience's connection with the character. However, in the short film "Deeper Than Love," the researcher did not employ this kind of shot.

h. Extreme Close Up

This perspective, more intimate than the Big Close-up (BCU), emphasizes minute details, such as a tear cascading down a cheek or an individual eye blinking. It improves focus and intensifies the situation's emotional impact by focusing on these minor details. This close-up allows a detailed analysis of the character's emotional state by capturing subtle gestures and reactions that could be missed. The shot's meticulous precision enhances the viewer's emotional involvement and connection to the character's internal experience, bringing home the importance of these fleeting yet poignant moments. It particularly effectively depicts profoundly emotional or introspective moments because each detail contributes significantly to the narrative's overall impact. However, the researcher did not use this technique in the short film "Deeper Than Love."

Shot types in cinematography are crucial for creating visual narratives and effectively communicating messages to the audience. Every shot type, from Extreme Long Shot to Extreme Close-up, possesses different functions and features that convey distance, emotion, and visual focus on the subject. Choosing the appropriate shot type will enhance the visual and dramatic

significance of the video and assist the researcher in guiding the audience's focus on the narrative objective.

2.5.3 Post-production

The last phase of film and video creation is called post-production, and it involves color correction, sound processing, visual effects, and image and sound editing. Post-production is the concluding phase of filmmaking, which guarantees the full realization of the director's vision. In essence, post-production includes all the work involved in cutting raw video, putting the video together, adding music, dubbing, sound effects, and making and recording music to match the visuals. If the audio is unclear during location filming, re-recording it may also be necessary. The duration of the highly collaborative post-production phase might vary from a few months to a year, contingent upon the scope and specifications of the project. Maio (2024) states that post-production consists of nine processes.

1. Image Editing

    By improving and honing the visual elements, this process culminates in a polished and expertly produced video. The main tasks of this stage are:

    a. Cutting and Arranging Clips

    Carefully select and modify video clips to create an engaging and logical sequence. It entails removing unnecessary material, arranging shots engagingly and logically, and ensuring seamless transitions to keep the plot moving.

    b. Changing Colour, Brightness, and Contrast

    Adjusting the video's color palette, luminance, and contrast to enhance its visual appeal. These modifications guarantee visual consistency and vibrancy throughout the video, establish the intended mood, and rectify color discrepancies.

    c. Adding Effects

    Employing graphic elements such as animations, transitions, and overlays to enhance the narrative and maintain audience engagement.

Overlays and graphics can highlight critical elements, enhance the narrative, and facilitate seamless scene transitions.

    d. Fine-tuning Audio

Adjust the timing and balance of conversation, sound effects, and music to ensure they complement the images and enhance the overall impact of the video. These editing techniques enhance the video, improve visual storytelling, and render the viewing experience more engaging while remaining faithful to the production's message and tone.

2. Sound Creation

    Sound creation involves recording or creating every sound in a video or film, except speech. Significant aspects of sound design carry several crucial responsibilities:

    a. Recording Sound Effects

Entails capturing contextually appropriate auditory elements, such as footsteps, explosions, or natural sounds. Frequently, these sound effects are captured on-site or in regulated environments to represent the auditory landscape of the scene accurately.

    b. Producing Foley Audio

Creating Foley sounds involves generating and recording sound effects in a studio to authentically complement the accompanying visuals. Foley artists create and capture noises such as fabric rustling, glass clinking, and doors creaking. They ensure that the auditory elements correspond precisely with the on-screen activities, enhancing the scene's realism.

    c. Producing Ambient Soundscapes

This necessitates generating background audio that establishes the tone and atmosphere for a scenario. Ambient soundscapes may include persistent background noise, such as urban traffic, wind, or distant conversation, which enhances the viewer's immersion in the picture and reinforces the emotional tone of the location.

d. Layering and Balancing

Integrating various audio sources into the film's soundtrack necessitates meticulous layering and balancing to guarantee that each sound is distinct and efficiently enhances the overall auditory experience without eclipsing other components.

The finished audio mix addresses these aspects of sound design, enhancing viewer immersion, complementing the visual story, and adding to the movie's overall impact and efficacy.

3. Scoring and Securing Music

This is creating original music specifically for film or video. In order to support the narrative and increase the emotional effect, scoring aims to create a distinctive audio experience. Composers make music that fits the project's themes, tempos, and moods to ensure that the score highlights significant moments and deepens the audience's connection to the story. The music can range from straightforward, minimalist pieces to intricate orchestral arrangements depending on the intended impression. By blending perfectly with the images, effective music directs the audience's emotional journey and enriches the entire narrative experience. Securing music involves acquiring the right to use pre-existing music in the video, which is attainable through many techniques. Obtaining music rights typically involves:

a. Licensure

Negotiating and securing permission from copyright holders or music publishers to use specific songs in the film. This technique ensures legal permission to use the music and typically involves paying licensing fees based on the song's usage, duration, and distribution scope.

b. Royalty-free sites

These platforms provide music tracks for use without requiring additional licensing agreements. They provide pre-approved music, allowing users to select and use tracks in compliance with the terms specified by the platform, which generally comprise a one-time

purchase or subscription plan. Some examples of royalty-free sites are Artlist.io, Epidemic Sound, and Pixabay.

    c. Original Compositions

To guarantee exclusivity and originality, engage musicians or composers to create bespoke music tailored for the project.

Whether licensing existing tracks or sourcing royalty-free options, securing appropriate music is essential for enhancing the video's aural experience while ensuring compliance with copyright laws and avoiding legal complications.

4. Sound Mixing

This technique combines music, sound effects, and dialogue to create a potent soundscape. To blend perfectly, the volume of each component must be adjusted. In order to create an aural world where each element improves the narrative, this method entails listening intently and paying close attention to details. Clear communication, timely and efficient sound effects, and music that adds emotion without dominating other elements are all maintained via adequate audio mixing. The impact and effectiveness of the movie will be increased with a mellow and captivating sound design that complements the narrative and draws the audience in.

5. Adding VFX

Using computer-generated imagery (CGI) or video editing to create enchanted or impossible scenes is known as visual effects. It covers methods for producing new effects and scenarios, such as flying people, explosions, and futuristic settings. Computer-generated imagery enables filmmakers to bring their ideas to life by including creative elements that traditional filming cannot capture. Computer-generated imagery enhances visual storytelling with grandeur and depth by depicting massive disasters, far-flung locales, or cutting-edge technology. With the help of this technology, it can produce stunning scenes and smoothly combine real and virtual elements to create a very realistic cinematic experience.

6. Color Grading

This process involves meticulously altering the video's color scheme to achieve a specific feel, look, and emotional impact. Color grading significantly influences a video's visual tone and atmosphere by modifying hues, saturations, and contrasts. This technique enhances the overall aesthetic by highlighting particular features of the scene, generating a cohesive style, and emphasizing thematic components. By carefully controlling color, filmmakers can shape the audience's perception, evoke particular emotions, and align the visual aesthetic with the narrative's goal. Warmer tones could create a welcoming or nostalgic atmosphere, while cooler tones could produce a sense of melancholy or detachment. By aligning the visual experience with the desired mood and thematic themes of the film, proper color grading improves the aesthetics and aids in telling the story.

7. Generating Title, Credit, and Graphics

This entails creating textual components such as opening titles, credits, and on-screen graphics and incorporating them into the film. The title, director, and key actors are all visually shown in the opening titles, which set the mood for the film. The actors and crew are identified and given credit for their contributions in the credits. Developing and including these text elements can impart a professional appearance to the film, ensure that essential information is conveyed properly, and maintain a consistent visual aesthetic throughout the production. Each textual element in the film contributes to the overall plot and presentation while directing the audience's attention.

8. Digital Cinema Package

This standard file format is designed to preserve and distribute completed videos intended for theatrical presentation. The Digital Cinema Package (DCP) standard ensures consistent video quality across various cinema screens and audio systems. DCP ensures that the film's visual and auditory elements align with the directors' intentions, maintaining

consistent color fidelity, resolution, and sound quality, irrespective of the theatre's technological specifications. This standardization ensures that everyone in the audience, regardless of location, receives the same excellent performance, preserving the integrity of the movie theatre experience. Additionally, the DCP format contains metadata that facilitates synchronization and playback. This further streamlines and elevates the viewing experience.

9. Advertising

This is the charging process for expertly created video content to market a product, service, or idea. Video ads can be created for this advertising appropriate for various platforms, including social media, television, and online digital channels. The objective is to create engaging and persuasive video content that effectively resonates with the target audience. These video advertisements aim to captivate viewers, convey essential messages, and promote favorable actions, such as purchases, registrations, or brand recognition. Typically, the process involves targeting specific demographics, optimizing content for multiple platforms, and utilizing analytics to assess the effectiveness and impact of the campaign. Businesses and organizations can enhance their promotional strategies by employing video as a medium and utilizing engaging narratives and dynamic visuals that captivate audiences and facilitate attaining their marketing goals.

The entire post-production stage is carried out as much as possible according to the predetermined sequence to produce a high-quality short film.

2.5.3.1 Subtitling

Subtitles are another stage in the post-production process. Subtitling refers to translating the target language from the source or performers' original language. Typically located at the bottom of the screen or program,

subtitles serve as dialogue translations in films. Subtitles enhance our understanding of a video's content (Fadli & Noviana, 2022).

Following Fandi (2014) directives, the short film "Deeper Than Love" will be subtitled following these stipulations: The subtitles should be limited to two lines, each lasting eight seconds to read and containing a maximum of 37 characters, including punctuation and spaces. If the translation is incomplete, three dots may be placed at the end of the current line and the beginning of the following translated line. The three dots signify that the translation is incomplete.

This study focuses on Gottlieb's (1992) theory of subtitling techniques. Gottlieb's subtitling tactics consist of ten strategies:

a. Expansion is employed when the Source Language necessitates supplementary clarification in translation due to cultural nuances that are not translatable into the Target Language;

b. Paraphrasing occurs when the subtitler deviates from the original grammatical structures while rendering the dialogue. The subtitler employs this technique to streamline the subtitle format and enhance the audience's comprehension;

c. The subtitler conveys the dialogue through precise translation, refraining from elaboration or alteration of perspective. This approach also maintains the structure of the original text;

d. Replicates the original term, names of individuals, locations, publications, journals, newspapers, untranslated literary works, corporations, institutions, and addresses are generally replicated;

e. Transcription is typically employed when a term appears peculiar, even within the source text, such as third language or nonsense language;

f. Dislocation is employed when the original incorporates a special effect, such as a clichéd melody, in an animated film, where the effect's interpretation outweighs the substance;

g. Condensation succinctly reduces content by omitting superfluous words while preserving meaning. Condensation may diminish pragmatic effects. The genuine intent of the writing must be conveyed;

h. Decimation is employed to convey the rapid exchanges during the actors' arguments. Consequently, the translator condenses the utterance due to the difficulty of rapidly assimilating unstructured written content;

i. Deletion refers to the elimination of portions of a text;

j. Resignation denotes the approach employed when a translation solution is unavailable, resulting in the eventual loss of meaning.

Furthermore, this study will use the same tool, CapCut, for subtitling as for film editing.

2.6   YouTube as Social Media

According to Tresnawati and Prasetyo (2018), social media is an online platform that allows users to engage in various activities and interactions. User's actions on social media do not preclude the potential for information exchange. Marketing can leverage the information disseminated on social media to promote their products, services, or brands. According to Gustam (2015), several characteristics define social media:

1. Participation fosters comments and contributions from all users, consequently blurring the distinctions between media and the public or audiences;

2. Social media permits engagement through diverse communication methods;

3. Conversation fosters interactions among users;

4. The community can swiftly and efficiently interact with diverse issues and interests;

5. Connectedness enables the media to facilitate connectivity among users via various linking mechanisms to the website.

The numerous elements in contemporary social media promote the sharing of knowledge and interaction, which presents a dilemma for enterprises and content creators. When administered correctly and

professionally, social media can enhance marketing tactics. According to Darmawati and Saepudin (2015), poor and unsightly social media management might lower customer confidence in a company or brand.

YouTube is among the general populace's most commonly utilized social media platforms. A YouTube poll by Setiadi, Azmi, and Indrawadi (2019) revealed that the platform had garnered over 1 billion subscribers, or over one-third of all internet users. More than 70% of YouTube videos are seen on mobile devices, with the predominant user demographic aged 18 to 34. One billion hours of content are consumed daily. Google disclosed the results of a study conducted on Indonesian consumers in partnership with Kantar TNS for YouTube. The report indicates that the average Indonesian YouTube user engages for 59 minutes daily. Furthermore, the report shows that 92% of Indonesian internet users prioritize YouTube as their initial platform for video searches. YouTube has successfully contested television's status as the predominant medium in Indonesia regarding viewership.

YouTube is a platform that makes online video sharing easier and has become a global success. YouTube provides a diverse array of information via "moving images." The user can participate in sharing videos with other users globally and uploading them to the YouTube server. Employing promotional videos to market tourist locations is a primary function of social media. Social media promotes new tourist attractions through interactive and instructive video programs, drawing people to a destination. It prioritizes graphics and visuals and is user-friendly without requiring significant financial investment.

2.7 Previous Works

This study used several previous works as references in making the short film "Deeper Than Love." The first reference was taken from a YouTube video uploaded by the Pesona Kulon Progo account in 2021, entitled "2021 Tourism Film - Dolan Mulia." The short film was produced to introduce and promote the potential of tourism in Kulon Progo Regency (Pesona Kulon Progo, 2021). The promotional technique employed in this

video is conveyed through a narrative centered on a romantic relationship between two young people. In order to efficiently and delicately communicate advertising ideas, the viewer is gently encouraged to enjoy Kulon Progo's natural beauty and tourism attractions using a dramatic and emotive storytelling technique.

The researcher's product differs fundamentally from the earlier work, using a different narrative framework and focusing on a different topic. The researcher developed a product to promote tourist locations in Semarang City, primarily centered on the Semarang Contemporary Art Gallery. Previously, the focus was on promoting the tourist attractions dispersed around the Kulon Progo region. Besides the locational disparity, a further distinction is apparent in the narrative structure employed in the storytelling. The film "Dolan Mulia" employs a linear narrative framework and concludes with a favorable resolution. Conversely, the researcher's work has a mixed narrative framework incorporating flashbacks and progression, culminating in an open ending that permits broader audience interpretation.

However, the two works also share substantial similarities. The prior research and the product created by the researcher utilize short videos with a narrative framework as a medium for promotion. Both employ storytelling to communicate tourist messaging, implicitly promoting through a sequence of events that constitute a fictional narrative. This method effectively engages the audience, especially younger demographics, who are more receptive to visual content featuring dramatic and emotional components.

A 2024 video titled "Jalan Nostalgia," posted by the YouTube channel Bahasa Asing Terapan, is the second previous work cited in this study. This short video is produced by students Ronald Kinsky and Siti Anjani. The main goal of this film is to showcase and promote a tourism attraction in Semarang, specifically Grand Maerakaca (Bahasa Asing Terapan SV Undip, 2024). The film highlights Grand Maerakaca with other notable tourist attractions in Semarang, like Lawang Sewu and the Old Town district. All these sites are presented engagingly through visually appealing imagery and complemented

by an emotionally resonant narrative, rendering the video a promotional instrument and a visually creative creation of significant worth.

In comparison to the researcher's product, there are several significant differences, especially regarding tourist attractions, story type, and narrative organization. The product developed by the researcher aims to promote the Semarang Contemporary Art Gallery as a tourist destination, highlighting modern art as its primary appeal. Furthermore, the researcher's product encompasses a romantic genre, which impacts the narrative style and character evolution. The researcher's video has a mixed or non-linear narrative structure, facilitating temporal transitions between the present and the past to enrich the story's dynamics. Conversely, the film "Jalan Nostalgia" employs a linear narrative that unfolds chronologically from start to finish, resulting in a more straightforward presentation.

Despite their differences, these two works have one core similarity: they both use a narrative technique in short films to promote tourism spots in Semarang. Both works use visual appeal and storytelling to deliver information about tourist destinations more engaging and emotively compared to traditional promotional tactics that are solely informative. Both works similarly employ the cinematic capabilities of the iPhone throughout the whole filming and audio recording process. Although professional cameras were not utilized, the outcomes of both projects demonstrate remarkably excellent quality.

The final previous research included in this analysis was a 2024 video titled "A Short Movie: A Phase Between Us," posted by the YouTube account Lathifa Mutiarani. This film aims to showcase the Ranggawarsita Museum through a narrative while emphasizing visuals that highlight its beauty and historical artifacts (Lathifa Mutiarani, 2024).

In contrast to the previous work, which concentrated on history museums, the researcher's result concentrated on art galleries. In the production phase, the two works exhibited distinctions; the short film "A Phase Between Us" employed a professional camera for filming, whilst

"Deeper Than Love" leveraged the cinematic capabilities of the iPhone 15. Despite these changes, the researcher discovered similarities between the two works, such as the usage of various types of shots and camera angles throughout filming.

Dolan Mulia's short film's contribution lies in using a fictional narrative with romance nuances as an emotional and dramatic tourism promotion strategy. This method helps the researcher compose Deeper Than Love's instructive story to engage audiences emotionally.

The film Jalan Nostalgia contributes by emphasizing visual and emotional power in promoting tourist destinations. Promotional messages can be efficiently conveyed through attractive graphics and touching stories. This method was used to construct Deeper Than Love, particularly in cinematography and non-linear stories, to create a more contemplative viewing experience and boost the visual attractiveness of the promoted places.

The contribution of A Phase Between Us lies in using visual elements to highlight the character of cultural spaces as part of the narrative. Despite its diverse subject matter, the film encouraged researcher to make the art gallery a narrative active component. In addition, production technological variations drive researcher to utilize iPhone cinematic elements to retain visual quality creatively.

The three previous works inspired the researcher to create the short film "Deeper Than Love," intended as a promotional tool for the Semarang Contemporary Art Gallery. The recommendations from previous works will serve as valuable input for the researcher in creating this short video.

CHAPTER III
THEORETICAL FRAMEWORK

3.1 Methodology

This study used a research and development methodology. Research and development is a methodology intended to create and validate educational products, as Borg and Gall (1983) stated. This research used this methodology to create a short film for tourism promotion. This short film provides explanations and information about Semarang Contemporary Art Gallery through a well-crafted storyline. This research is expected to help increase the number of Semarang Contemporary Art Gallery visitors.
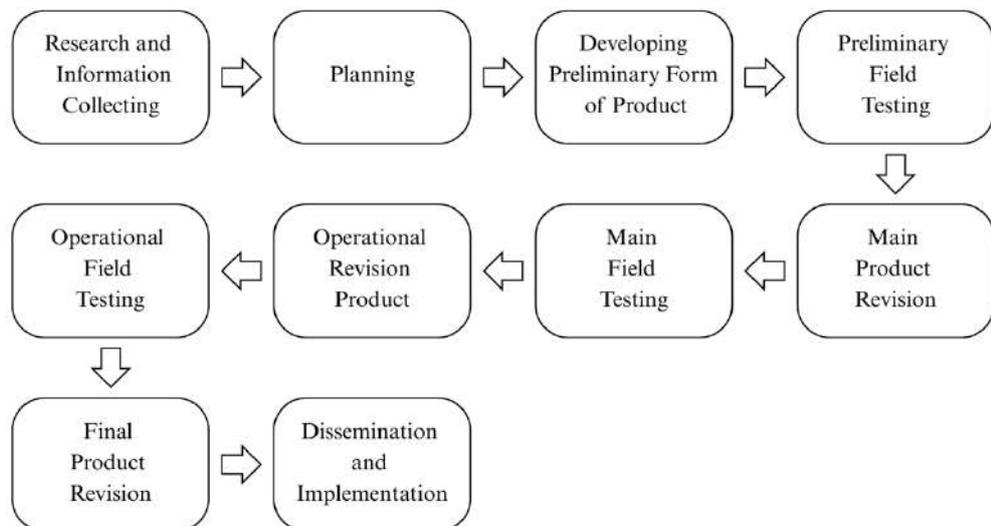

Figure 3. 1 Research and Development Steps

According to their book, Borg and Gall (1983) identify ten sequential stages crucial to implementing the R&D methodology. The phases of research and development are depicted in Figure 3.1. The explanations are as follows:

1. Research and Information Collecting

   This phase involved collecting and analyzing data to understand requirements, reviewing relevant literature, and identifying underlying difficulties that require creating a new product. The researcher has used several methods, including surveys, interviews, and literature reviews, to collect problem data and find solutions for new product development.