

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

This study used the Research and Development (R&D) method to create a short film titled “The Memories of Sekayu.” This method supports a structured and systematic short film development process, resulting in work suitable for use as a promotional media. The production process follows the simplified eight stage Borg and Gall (1983) model, research and information collecting, planning, developing a preliminary product form, preliminary field testing, main product revision, operational field testing, final product revision, and dissemination and implementation. Each stage is carried out sequentially, starting with the collection of initial data for conceptual planning and ending with refinement and publication. The entire research process was conducted in collaboration with fellow researcher, Delly Fonalya.

The production of this short film followed three main stages, pre-production, production, and post-production. During pre-production, the researcher developed the story concept, wrote the script, created the storyboard, and prepared the technical requirements. The researcher then conducted the production process, which focused on filming in the field. The final stage is post-production, involving processing the recorded footage. This included video editing, audio mixing, color grading, and completing the final film. This stage was carried out by fellow researcher, Delly Fonalya. The output of this research is a short promotional film for the village of Sekayu, which has been distributed via YouTube.

4.1.1 Research and Development Process

The short film “The Memories of Sekayu” was developed using a Research and Development (R&D) approach based on the eight development stages introduced by Borg and Gall (1983). The implementation of each stage in the development process is explained in the following sections:

4.1.1.1 Research and Information Collecting

The first step the researcher took was to conduct research and gather information as the primary foundation for determining the concept, selecting the location, and developing the storyline. Based on these findings, Sekayu Village was chosen as the location because of its strong historical value and authentic visual appeal, which make it a promising tourist destination. During this phase, the researcher collected data using observation, surveys, and documentation. The following is a detailed explanation of these methods:

a. Observation

At this stage, the researcher made observations to understand Sekayu Village's original conditions. This activity took place on February 25, 2026, over the course of one day and involved direct observation of the local environment. Based on these observations, it was evident that Sekayu Village still has its original architecture and village atmosphere, which conveys a warm and welcoming impression. This makes the village well-suited to support a film concept that evokes nostalgia.

Additionally, the results of the observations indicate that the area has not yet developed into an official tourist destination, as evidenced by the absence of formal tourism management or structured promotional efforts. However, Sekayu Village possesses significant potential, particularly due to its distinctive houses and attractive surroundings. These factors led the researchers to select Sekayu Village as the primary location for the short film production because the village has the potential to be developed and promoted as a tourist destination.



Figure 4.1 Observation of the Sekayu village area

b. Survey

Based on the results of a field survey conducted on March 5, 2026, the researcher explored several locations in the Sekayu Village. The purpose of this survey was to assess the locations' suitability for the storyline. During the survey, the researcher interviewed a local resident to gather information about interesting locations in Sekayu that define the area's identity. The researcher corroborated the information obtained through an interview with the local neighborhood head. The survey results indicated three locations with distinct appeal that reflect Sekayu Village's identity, the NH Dini' house, Taqwa Mosque, and Cafe Gethe. These three locations were chosen because they represent the identity and distinct characteristics of Sekayu Village that shows of 80s atmosphere. NH Dini's House was chosen because it was the residence of a prominent writer from Semarang who made a significant contribution to Indonesian literature. Taqwa Mosque was selected because it is one of the oldest mosques in Semarang and used to be a teak wood collection point. Gethe Café was selected because it is a very unique concept in the form of a traditional atmosphere, and it contains various historical artifacts and stories that describe the cultural heritage of Sekayu Village.



Figure 4.2 Location survey for videography

c. Documentation

During the observation and field survey process, the researchers collected documentation in the form of photos, videos, and audio recordings of all activities. This documentation was then used as reference material when developing the concept for the short film, creating the storyboard, and planning the next production phase.





Figure 4.3 Documentation

4.1.1.2 Planning

The planning phase is crucial because it establishes the foundation for the overall direction of production, ensuring an orderly and systematic process. During this phase, the team prepares the production requirements step by step to create a clear picture of the workflow ahead. Thorough preparation helps minimize potential obstacles during production. At this stage, the researcher outlines the following production requirements: developing the storyline, writing the script, creating the storyboard, conducting location surveys and obtaining permits, organizing rehearsals and script readings, preparing costumes and properties, and finalizing the shooting schedule. This is also consistent with Babalola (2022) view, who explains that during the pre-production phase particularly the planning stage. There are several key elements that must be prepared for film production. The following is a description of each component of the planning stage, as outlined by Babalola (2022), which is applied in the production process:

1. Story Concept

The title of the short film, “The Memories of Sekayu,” was chosen because the film tells a story of a journey down memory lane, presented through flashbacks from the main character’s point of view. Furthermore, the film is also meant to introduce the Sekayu Village, which is full of stories, experiences and precious memories.

This short film is a romance genre, telling a love story that highlights the emotional impact a relationship that has ended can leave. The story is about two people, Kaluna and Shaka, who have different ways of keeping and recalling their past experiences. Kaluna is a lover of the literary world, especially in reading and writing, which she used to express her feelings and record significant moments in her life. On the other hand, Shaka expressed his memories through photography, capturing precious moments with his camera. The different ways they keep memories alive highlight the central theme of the short film, memory and nostalgia for the past. The story also includes six supporting characters who contribute to the richness of the narrative and the development of the main characters, besides focusing on these two main characters.

The story concept is crucial because it provides the foundation for developing the story to be produced. At this stage, the researcher creates an initial framework of the story, including the title and meaning, synopsis, the message and moral value, a cast list and a scene-by-scene script. This process helps the researcher design a coherent, well-structured narrative. The storyline also serves as a reference during scriptwriting and storyboard creation, facilitating the researcher's ability to convey the story's vision to the academic advisor and production team. This ensures that the entire process aligns with the planned concept. For the complete please check in the appendix 5.

2. Scriptwriting

During the scriptwriting phase, the researcher started with a story that would serve as the foundation for the tourism promotional short film. Several aspects were taken into account during the scriptwriting process, such as the intended message for the audience, the tourism potential to be highlighted, and a narrative flow capable of capturing the audience's attention and leaving a lasting impression. After writing the story, the researcher consulted with their advisor to receive feedback and an evaluation of the script's feasibility. The researcher then used the feedback

to refine the script before moving on to the next stage. Next, the researcher conducted a script breakdown with the videographer to detail every element of the script so that the production process could proceed in a structured manner.



Figure 4.4 Script

3. Production Storyboard

Production storyboards play a crucial role in film production, serving as visual guides that help directors plan the sequence of shots before production begins. First, the researcher documents the filming locations to ensure that each location aligns with the visual requirements in the storyboard. These results are then entered into the Canva application to visualize the story in a structured manner according to the location's actual conditions. Each scene in the storyboard is described in detail and includes images, timestamps, scene descriptions, location details, atmosphere, acting notes, and the script. These elements serve as a reference for the entire production team, allowing the filming process to proceed in a focused and efficient manner.

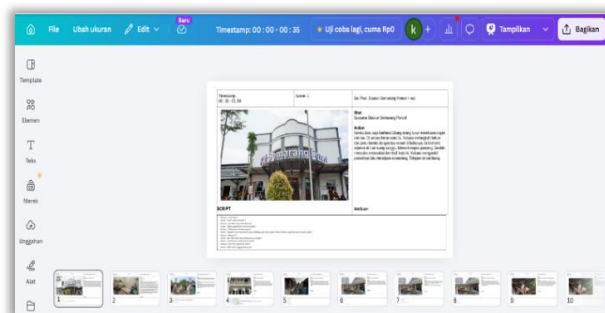


Figure 4.5 Storyboard

4. Filming Schedule

At this stage, the researcher and videographer collaborate to develop a filming schedule that will guide the film production process. This schedule ensures that all filming activities proceed in an organized and efficient manner in accordance with the established plan. The filming schedule consists of two main components, which are location surveys and permits and the shooting schedule. The details of each component are as follows:

a. Location Survey Permit

This stage is crucial for ensuring that the site is ready before production begins. The purpose of the location survey and permit process is to evaluate the site and obtain permits from the relevant authorities. For this survey, the researchers visited Sekayu Village and focused on three main sites, Cafe Gethe, NH Dini's house, and the Taqwa Mosque.



Figure 4.6 Location Permit

During this process, the researcher obtained verbal permission from the relevant parties at each location, explaining that a formal written permit would follow at a later date. The relevant parties gave their approval and allowed filming to proceed immediately, without specific requirements. Subsequently, the researcher drafted a

permission letter via the faculty's official website, which was addressed to four parties, namely, the head of the Sekayu Village neighbourhood unit, NH Dini' house, Cafe Gethe, and the Taqwa Mosque. After the entire filming process had been completed, this letter was sent via WhatsApp.

b. Shooting Schedule

The researchers, in collaboration with the videographer, prepared a shooting schedule to serve as a guide for the production process. The purpose of the shooting schedule is to systematically organize the filming process so that all production activities can be carried out effectively and efficiently within the allocated timeframe. The shooting schedule contains detailed information, including the time of execution, activities to be carried out, filming locations, and additional notes needed as a reference for the entire production team during the filming process.

| | A | B | C | D | E |
|---|---------------|-------------------------------------|------------------------------|---|--|
| | Jam | Kegiatan | Lokasi | Keterangan | |
| 1 | 08.00 - 10.00 | Preparation | Gazebo (Depan Cafe Gethe) | Persiapan & Set Up | |
| 2 | 10.30 - 12.00 | Opening Scene (Scene 1) | Stasiun Pencil | Ambil shot Kaluna tiba. Manfaatkan natural light siang hari >> | Suasana Shaka berjalan normal tenang, tetapi... |
| 3 | 12.00 - 13.00 | Ishoma (Sholat Jumat) & Perpindahan | - | Perjalanan ke area Kampung Sekayu. | |
| 4 | 14.00 - 16.30 | Sekayu Heritage (Scene 3 & 4) | Masjid Taqwa & Gang Sekayu | Establishment shot masjid dan interaksi dengan warga. | Saat mereka bisa terlihat di... |
| 5 | 16.30 - 18.00 | Golden Hour (Scene 5 & 6) | Rumah NH Dini | Ambil momen emosional saat langit mulai gelap (Sore menjelang Petang)>> | LATAR. EXT. IN STUAS. Kalu Shaka terlihat melihat rumah... |
| 6 | 18.30 - 20.30 | Night Street (Scene 10 & 11) | Bangku Kampung & Depan Rumah | Ambil shot malam hari di gang dan kepulangan Kaluna >> | LATAR. EXT. R. 00:10:45 (STU) bangku pinggir menyiripkan bal Kaluna dan Sh Lampa-lampu r Shaka berhenti! |

Figure 4.7 Shooting Schedule

5. Call Sheet

The call sheet serves as a work guide for the entire production team throughout the project. In the early stages, it can be customized to focus not only on the filming process but also on preparation activities, such as rehearsals and reading, and also clothes and properties preparation. The goal of this stage is to ensure that all production elements are well-prepared so subsequent processes can proceed in a focused and coordinated manner. The following are the details of the activities listed in the call sheet:

a. Rehearsals and Reading

After completing the site survey and permitting process, the researcher moved on to the rehearsal and reading phase, which is a crucial part of production preparation. The goal of this phase was to ensure that the actors had a deep understanding of the script, could bring the characters to life, and built chemistry with each other before filming began. Initially, the researcher set the dates for the rehearsals and readings so that all involved could adequately prepare. Then, the researchers met with the actors, Roni and Assita, to begin the reading process.

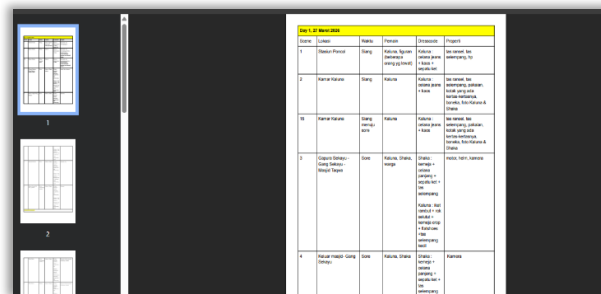


Figure 4.8 Rehearsals and Reading

In addition to meeting with the actors, the researcher met with the videographer to discuss the technical aspects of the production. During this meeting, the researcher and videographer observed the actors reading the script to evaluate their understanding of the characters and storyline. After the reading, the researcher proceeded to a rehearsal session at the designated filming location. This rehearsal was held on site to help the actors acclimate to the on-set conditions and refine their expressions and gestures to suit the requirements of each scene. Through these rehearsals, the two actors were guided in building chemistry with one another to ensure that their interactions on camera would feel natural.

b. Clothes and Properties

At this stage, the researcher first compiles a comprehensive list of the actors' needs, including costumes that match their respective characters and the props required for each scene. After compiling this list, the researcher prepares the necessary supplies, ranging from makeup, props to refreshments for the actors. All these preparations are made with the actors' comfort in mind, so they can fully focus on their roles without worrying about technical details unrelated to acting.



| Scene | Character | Property | Description |
|-------|-------------|------------|---------------|
| 1 | Character 1 | Property 1 | Description 1 |
| 2 | Character 2 | Property 2 | Description 2 |
| 3 | Character 3 | Property 3 | Description 3 |
| 4 | Character 4 | Property 4 | Description 4 |

Figure 4.9 List of Clothes & Properties

4.1.1.3 Developing Preliminary Form of Product

The researcher started the production of the short film after the pre-production phase was finished. In this section, the researcher describes the process of the production of a short film from start to finish and the post production phase.

4.1.1.3.1 Production

The production stage is the heart of the entire short film making process. At this stage, the researcher works closely with the director, overseeing every aspect of the production. The researcher talks about the plan created during pre-production in order to make sure filming happens on time and achieves the goals set. This short film took place in two days, on 27 and 28 March 2026. The process of filming was accomplished based on the prepared script and storyboard. But the shooting was not always chronological, it was adapted to the conditions on the spot and the availability of location.

The actors were also allowed to improvise their lines and expressions so the script was more of a guideline. To keep things organized each filming session was conducted to a shooting schedule.

The first day of filming took place on March 27, 2026, from morning until night. The first session was held at Poncol Station, where scene featuring Kaluna as the female lead were filmed. This location was chosen for both narrative and practical reasons. Besides fitting the needs of the scene, it was located close to Sekayu Village, the next filming location. The short distance between the two locations made it easier for the cast, crew, and equipment to move between sites, helping the production stay on schedule and use time more efficiently.

After complete the scene, the production team moved to Sekayu Village to shoot a flashback scene featuring Shaka as a male lead and Kaluna. This location had several filming spots, namely The Taqwa Mosque, Sekayu Village streets in the afternoon, NH Dini's house, and Sekayu Village streets at night. The entire Sekayu Village session lasted until nightfall, concluding the first day of production.



Figure 4.10 Poncol Station



Figure 4.11 Taqwa Sekayu Mosque



Figure 4.12 NH Dini's house



Figure 4.13 Sekayu Street at Afternoon



Figure 4.14 Sekayu Street at Night

On March 28, 2026, the second day of production was held, which consisted of a series of shoots from morning till night. The day began with filming the present day sequence in Kaluna's room. Then, in the afternoon, production moved to Gethe Café. There, they began filming the final scene of the short film, Kaluna's reunion with her friends in the present. This was followed by a flashback scene of Kaluna waiting for Shaka's arrival at the same café. The opening flashback scene, featuring Shaka and Kaluna at Gethe Café, was shot at night. The day wrapped up with a filming session in front of Kaluna's house for a scene with Shaka.

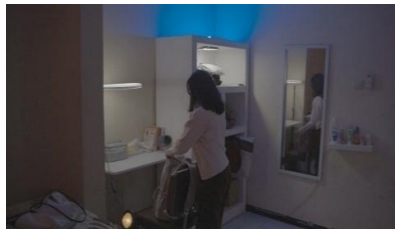


Figure 4.15 Kaluna's Bedroom



Figure 4.16 Cafe Gethe



Figure 4.17 Kaluna's House



Figure 4.18 The short film crew

During the production of the short film, the researcher discussed the several technical aspects that influence the quality of the final product, from the choice of the shot and the camera angles

to the equipment. The main recording device used by the researcher was a Sony A7C camera with a Saramonic Blink 500 microphone to capture the audio as much as possible. Here is a more detailed explanation of these aspects:

1. Camera Angle

a. Eye Level

One of the camera angles used in this production is the eye level angle. It is a shooting angle which is at the same level as the eyes of the subject. The researchers have chosen this angle because it gives a realistic view of the subject depending on the situation represented and the audience can watch the events as if they were from a natural perspective.



Figure 4.19 Eye Level

b. High Angle

The high angle technique is also used by the researchers in the production of a film. The technique consists of placing the camera higher than the subject and directing it downward. The goal is to give the audience a broader view of the surrounding environment and to feel the setting and the unfolding situation.



Figure 4.20 High Angle

c. Low Angle

The photographer used a low angle by placing the camera below the subjects and shooting upwards. The composition was created to capture the expressions of the two characters while interacting looking up and in this way the background too, the decorations and architectural structures above them are included, reinforcing the atmosphere of the setting being represented.



Figure 4.21 Low Angle

d. Over the Shoulder View

In this technique the director places the camera behind one of the actors so that their shoulders and part of the head are visible at the edge of the frame. The camera focuses mainly on the other actor standing in front of them. This technique was chosen because it helps to generate a feeling of intimacy between the characters, while at the same time capturing the actors' expressions and reactions in a more intimate and natural way.

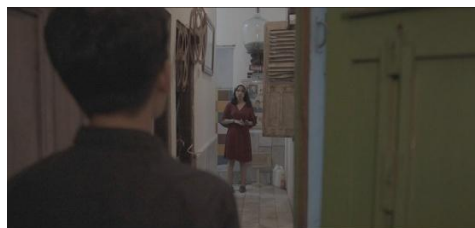


Figure 4.22 Over the Shoulder View

2. Type of Shot

a. Extreme Long Shot

The researchers employed the technique of extreme long shot, in which the camera is placed at a large distance from the subject, so that the subject appears very small and almost

indistinguishable from the environment. The researchers managed to set up a strong visual context by positioning the camera at a significant distance. The atmosphere and the scale of the station's public spaces became key elements of the visual narrative.



Figure 4.23 Extreme Long Shot

b. Long Shot

In this case, the researchers employed the method by positioning the camera so far away that it captured the bodies of both subject in the image. The resulting framing is about the body language and movements of both subjects, not expressions of face in particular.



Figure 4.24 Long Shot

c. Medium Long Shot

The researcher used a medium long shot to include both subjects in the frame, from the knees up, with the camera at a medium distance in this technique. The technique employs clearness of the subject's facial expressions and body language with the presence of the residential alleyway in a visual context that supports the authentic atmosphere.



Figure 4.25 Medium Long Shot

d. Medium Shot

The researchers use this method by placing the camera at chest level of the subject. This framing also allows us to effectively capture the interaction between the two subjects, and their close-up body language and facial expressions in detail.



Figure 4.26 Medium Shot

e. Medium Close Up

The researchers can thus place the camera directly in front of the subject's face and upper body, making the face the most significant part of the frame. This medium close-up shot with sharp clarity captures every nuance of the character's expression, so the audience can feel an emotional connection to the character and relate directly to his or her inner state.



Figure 4.27 Medium Close Up

f. Close Up

The researcher used a close-up technique in which the camera was very close to the subject so that the face occupied almost the entire frame, from chin to forehead. This technique is useful to reveal emotional nuances that cannot be captured in wider shots, where the neutral facial expression of the subject provides the psychological state of the character.



Figure 4.28 Close Up

g. Big Close Up

In this technique the researchers place the camera very close to the subject, so that the frame captures only part of the face, from the forehead to the chin, without including any other body part at all. The proximity allows the camera to get into to the most minute details of the subject's face, bringing viewers into the character's inner world and allowing them to feel, in their own bodies, the silence and depth of emotion behind that flat face.

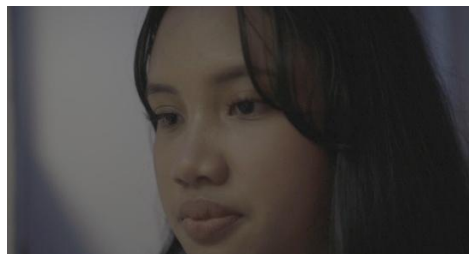


Figure 4.29 Big Close Up

4.1.1.3.2 Post Production

The post-production phase was conducted in this study after the production of the short film, “The Memories of Sekayu” has been done.

In this phase, the researcher ensured that the end product met the objectives set at the beginning of the study. In her study, my fellow researcher Delly Fonalya will discuss the post-production process in more detail. In the post-production process, the co-researcher continued the entire process of finalising the short film “The Memories of Sekayu.” The research included a variety of activities from image editing, sound creation, music scoring and securing, sound mixing, colour grading, title, credits and graphics generation to advertising.

4.1.1.3.3 Subtitling

Adding subtitles in post-production allows access to a wider audience. The short film “The Memories of Sekayu” utilized English subtitles to engage international viewers who are unfamiliar with Indonesian. The subtitle implementation was done by using CapCut Pro application. Synchronisation with scenes were also maintained. A System font in size 8 and scale of 39 was chosen for clarity and visual harmony with the film.



Figure 4.30 Subtitling

4.1.1.4 Preliminary Field Testing

At this stage, a preliminary test was conducted to evaluate the research results by showing the provisionally edited short film to the supervising lecturer. The short film “The Memories of Sekayu” was then evaluated on different aspects such as the storytelling, the visual

presentation and the subtitles. According to the validation form given to the supervising lecturer the product is suitable for use with several revisions. The evaluation form that was divided into two main parts, namely material expert validation and media expert validation.

The material expert validation, conducted by the supervising lecturer includes the analysis of the story structure for ease of understanding, the relevance of the film contents to the theme and objectives, the language used in the dialogue, the skill in narrative and conversational to create emotions, the use of flashback scenes to support the story, and the success of the film in showcasing Sekayu Village through narrative and visual elements. The evaluation also considers the consistency between the setting and visual elements and the mood of the film and the accuracy of the subtitles for the dialogue presented. In addition, the supervising lecturer assessed the media aspect of the film, focusing on the overall quality of the video presentation, such as visual appearance, use of colour, text, images and layout, clarity of audio, transitions between scenes, appropriate duration, accessibility for viewers, the video's capacity to convey information and its suitability as a promotional medium. The validation form also provide critiques and suggestions that will be used to improve and refine the product.

Based on the result of the validation on May 26, 2026, the short film, "The Memories of Sekayu" was considered proper to be used with some revision after the advice of the supervising instructor. The various suggestions and evaluations made at this stage were then used as guidelines by the researcher to improve and refine the product before going to the next testing phase.

Form of Validation Product
The Memories of Sekayu

Validator: Nelly Rahmah S.Pd., M.Li.
Date: 24 May 2024

Berkas Ekspert Validasi

Please check/for one of the selected answer (✓)

| | | | | |
|---|---------------------------------------|--|--|--|
| 1. Is the visual appearance of the video attractive and appealing? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 2. Are the colors, text layout, and layout well-organized? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 3. Is the audio quality clear and easy to understand? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 4. Are the movement and flow of the video smooth and understandable? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 5. Is the duration of the video appropriate and not excessive? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 6. Is the overall video suitable for its target audience? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 7. Does the short film support the delivery of information effectively? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 8. Is the story film suitable to be used as promotional video? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |

9. Is there any additional information that should be added to make the video more informative and persuasive? If yes, please explain.

The subtitle for the video promotion can be added
Penambahan informasi can be added

10. Critique and suggestion

Revisi dan saran
Revisi dan saran
Revisi dan saran
The subtitle for the video promotion can be added

Dipindai dengan CamScanner

SURAT PERNYATAAN VALIDASI
DOSEN PEMBIMBING TUGAS AKHIR

Saya yang bertanda tangan di bawah ini:

Nama : Nelly Rahmah S.Pd., M.Li.
 NIP : 198912021992004
 Prodi : Sastra Adig 191201

Mengatakan bahwa persik tugas akhir saya telah melakukan:

Nama : Ekherina Didi Nuriana
 NIM : 4010012054008
 Prodi : Sastra Adig 191201

Judul TA : Development "The Memories of Sekayu", A Short Film to Promote Sekayu Village as a Potential Tourist Destination in Semarang

Setelah dilakukan penilaian persik tersebut report dinyatakan:

| |
|---|
| <input type="checkbox"/> Layak dipresentasikan |
| <input checked="" type="checkbox"/> Layak dipresentasikan dengan revisi sesuai arahan |
| <input type="checkbox"/> Tidak layak |

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 26 Mei 2024
 Validator
 Nelly Rahmah S.Pd., M.Li.
 NIP. 198912021992004

Cetakan:
Pangutan Kalimantan (P)

Dipindai dengan CamScanner

Form of Validation Product
The Memories of Sekayu

Validator: Nelly Rahmah S.Pd., M.Li.
Date: 24 May 2024

Berkas Ekspert Validasi

Please check/for one of the selected answer (✓)

| | | | | |
|---|---------------------------------------|--|--|--|
| 1. Is the storyline presented clearly and easy to understand? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 2. Is the material presented relevant to the theme and objectives of the short film? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 3. Is the language used in the dialogue clear, natural, and appropriate for the audience? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 4. Are the narration and dialogue natural and emotionally engaging? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 5. Does the flashback storyline effectively convey the emotional memories between the characters? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 6. Does the film successfully introduce Sekayu Village through the storyline and visuals? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 7. Are the visual elements and location suitable for supporting the story structure? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |
| 8. Do the subtitles accurately reflect the meaning of the spoken dialogue? | <input type="checkbox"/> Not Suitable | <input type="checkbox"/> Fairly Suitable | <input checked="" type="checkbox"/> Suitable | <input type="checkbox"/> Very Suitable |

9. Is there any additional information that should be added to make the video more informative and persuasive? If yes, please explain.

The subtitle for the video promotion can be added
Penambahan informasi can be added

10. Critique and suggestion

Revisi dan saran
Revisi dan saran
Revisi dan saran
The subtitle for the video promotion can be added

Dipindai dengan CamScanner

Figure 4.31 Signed Validation Form

4.1.1.5 Main Product Revision

Based on the feedback given, the researcher continued to the operational field testing after the supervising instructor validated the short film “The Memories of Sekayu” to be used with some revisions. The stage was conducted to enhance the quality of the short film, both in terms of content and visual presentation, based on the suggestions of the validator. The revision process was done in stages including improvements to the plot, corrections to the subtitles, visual arrangement and the addition of other supporting elements to make the film easier to understand, more enjoyable to watch and in alignment with the research objectives.

The evaluation results showed that some parts of the short film “The Memories of Sekayu” still need improvement. Various elements were modified including the order of scenes, subtitles, closing credit, information in flashback scene, display of the chat room and selection of background music. The researcher’s revisions were explained as follows:

1. Scene Reduction

In this section, the researcher first describes the scene of Kaluna waiting in the afternoon for the arrival of Shaka. While waiting, Kaluna goes out of Cafe Gethe and walks around the Sekayu Village to enjoy the environment. As the night comes, Kaluna back to the cafe, to continue waiting for Shaka’s arrival. The supervising lecturer advised that this scene was insufficient to explain the storyline and there was a possibility that different interpretations might arise from the audience. Consequently, the researcher made changes later on by improving the flow of the scene to make the story easier to follow. In the revised version, Kaluna is shown to be staying inside the café while waiting for Shaka’s arrival, so that the situation in the story appears more fluid, natural, and also remains consistent with the established plot.



Figure 4.32 Before Scene Reduction

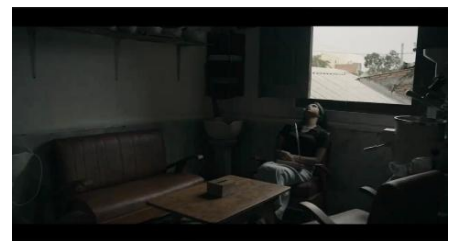


Figure 4.33 After Scene Reduction

2. Subtitle Revision

The process of making the subtitles for the short film The Memories of Sekayu was done by the editor, who used the automatic text feature contained in the Capcut Pro application to automatically create the subtitles from the dialogue in the film. Once this process was complete, the researcher examined the English translations to ensure

that the meaning and intent of the conversations were in line with the context of the original Indonesian dialogue. In addition, the display time of subtitles was adjusted to the rhythm of conversation in each scene so that viewers could read subtitles more comfortably and clearly. The researchers consulted with the supervising lecturer and got some suggestions concerning the quality of the translated text, especially the word choice and the accuracy of the meaning of the translation related to the plot. From that feedback, several sections of the translated text were rewritten to be more natural, easier to understand and more consistent with the conversational style of the characters in the film. The translation has been corrected as follows:

Table 4.1 Subtitle Revision

| Scene | Bahasa Indonesia | Bahasa Inggris | Setelah Revisi |
|--------------|---|--|---|
| 1 | Hei halo Van | Hai, halo, Van. | Hi, Van! |
| | Udah, aku baru turun dari kereta ko ini, gimana-gimana | Alright, I just got off the train. What's going on? | Yeah, I just got off the train. What's going on? |
| 3 | Kampung Sekayu? kayaknya aku pernah denger. Tapi dimana ya? | Sekayu Village? I feel like I've heard of it. But where is it? | Sekayu Village? I feel like I've heard of it. But I can't remember where. |
| 4 | Nggak enak aja, sini kamu! | Stop it, come here! | I'm not, come here! |
| 7 | Semarang, oh iya. | Semarang, oh right. | Oh, right. |
| 8 | Berarti maksud kamu hadiah ini bisa jadi pengingat buat apa yang kita lakukan hari ini? | So, it's meant to remind us of what we did today? | This gift can be a reminder to remind us of what we did today? |
| | Sama-sama | You're welcome. | No problem. |
| | Eh, foto dulu yuk. | Let's take a photo. | Let's take a picture. |

| Scene | Bahasa Indonesia | Bahasa Inggris | Setelah Revisi |
|-------|------------------------|----------------------|-------------------|
| | Yakin cuma gitu doang? | It's just like that? | That's all? |
| | Lucu gimana? | Funny how? | Why? |
| 9 | Bingung kenapa? | About What? | What is it about? |

3. Flashback Information Addition

In the present and past scenes, the researchers first depended on visual transitions and change of colour tone as a means of representing a transition in time in the narrative. However, this approach was found to be not enough in helping the audience to identify the time setting of each scene after feedback was received from the supervising lecturer. As a follow up, the researchers added captions of the city name and year for both present and past scenes to make it easier and clearer for the viewers to understand the changes in time and place of the story.



Figure 4.34 Before Flashback Information Addition



Figure 4.35 After Flashback Information Addition

4. Room Chat Scene

The first exchange in the scene where Kaluna chats with Shaka was initially only shown in Indonesian, in accordance with the original script for the story. After feedback from the supervising lecturer, the researchers found that this section would need to be supplemented with an English translation in order to consistently use the film's bilingual concept. The researcher therefore added English subtitles to the chat conversation between Kaluna and Shaka, so that the content of the

messages could be more easily understood by viewers from diverse backgrounds.

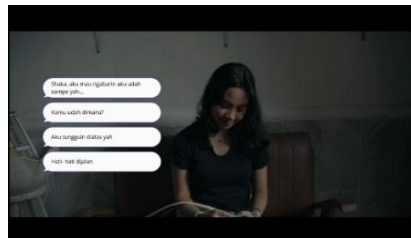


Figure 4.36 Before Room Chat Translation

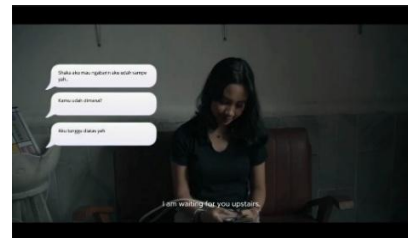


Figure 4.37 After Room Chat Translation

In addition to adding English translations, the researchers also made several improvements to the chat room interface. Previously, conversations were displayed only as plain text. After the revision, each message now includes the time it was sent and a double checkmark. These new features make the chat room interface more similar to the messaging apps people use every day. Additionally, the flow of the conversation is clearer, allowing the audience to follow and understand the storyline more easily.

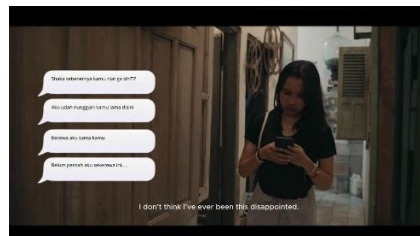


Figure 4.38 Before Room Chat Display

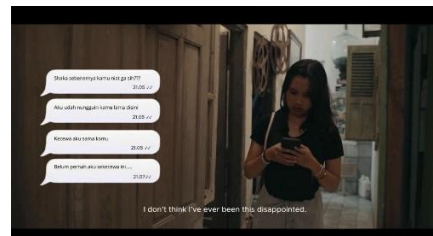


Figure 4.39 After Room Chat Display

5. Closing Credit Revision

The researchers first used the System font size 5 in the closing credits, so all names and information would fit on one screen. However, the supervising lecturer pointed out that the text in that section was difficult to read when displayed and audiences could not clearly see the information. So, as a solution the researcher revised the display to increase the font size to 8 using the System font. This makes the text clearer, neatly arranged and easy to read.

presentation of the film as a promotional medium. Research data was obtained through a questionnaire containing ten evaluation statements regarding the content, audio-visual quality, and language use in the short film. The evaluation results provided by the respondents regarding the short film “The Memories of Sekayu” were then summarized and presented in Table 4.2 below.

Table 4.2 List of Statements

| No | Statement | Average | Interval |
|-----|--|---------|----------------|
| 1. | The Storyline of the short film <i>The Memories of Sekayu</i> is easy to follow | 3.40 | Strongly Agree |
| 2. | The actors and actresses in the short film <i>The Memories of Sekayu</i> effectively convey the emotions that support the narrative. | 3.40 | Strongly Agree |
| 3. | The short film <i>The Memories of Sekayu</i> clearly showcases the village of Sekayu in several scenes. | 3.40 | Strongly Agree |
| 4. | The 27-minute short film is enjoyable and not boring. | 3.45 | Strongly Agree |
| 5. | Every scene in the short film <i>The Memories of Sekayu</i> features high quality cinematography. | 3.35 | Strongly Agree |
| 6. | The audio quality of the short film <i>The Memories of Sekayu</i> is clear and easy to understand. | 3.35 | Strongly Agree |
| 7. | The background music in the short film <i>The Memories of Sekayu</i> blends seamlessly with the atmosphere of each scene. | 3.45 | Strongly Agree |
| 8. | The subtitles in the short film <i>The Memories of Sekayu</i> are easy to understand. | 3.45 | Strongly Agree |
| 9. | The subtitles in the short film <i>The Memories of Sekayu</i> are accurate and in sync with the audio. | 3.50 | Strongly Agree |
| 10. | The subtitles in the short film <i>The Memories of Sekayu</i> are clear and easy to read. | 3.55 | Strongly Agree |

The ten statements in the questionnaire show that the short film “The Memories of Sekayu” received very positive feedback from the respondents. The average rating among all evaluation indicators fell into the "Strongly Agree" category, indicating a positive response to the film from the different groups of respondents involved in the study. These results demonstrate that the film managed to fulfil its main objective as a tool to promote tourism, as well as to offer an interesting story for the audience.

The plot received an average score of 3.40 in content. This score points to a story that is easy to follow and involves the audience with the story's progression from start to finish. The short film's ability to convey emotions also scored 3.40. This result shows that story elements, dialogue and character performances were able to successfully create an emotional engagement, so that the audience could experience the atmosphere established in the film.

The short film “The Memories of Sekayu” as a tourism promotional tool is considered successful in introducing Sekayu Village to the audience. The statements related to the ability of the short film to present the Sekayu Village received an average score of 3.40. The results showed that the village's different potentials, environmental atmosphere and historical value were conveyed quite clearly through the visuals and storyline presented. A score of 3.45 was given to audience interest in the film. The results show that the film length managed to keep the audience's attention during the watching process. The storyline presented was thought to be able to hold the audience's attention and make the film captivating to watch to the end.

In the field of audio-visual aspect, the average score of visual quality was 3.35. This rating means that the respondents gave positive marks for the film's cinematography, visual composition and general presentation. Meanwhile, audio quality received a score of 3.35. Although this score is still in the “Strongly Agree” category However, several respondents noted

that the dialogue in several scenes was not sufficiently audible, making some conversations less clear. This means that in future development or production, audio quality can be improved, to get the best possible viewing experience. The average score for the background music in the film is 3.45. This result shows that the music well supports the atmosphere of each scene and helps to reinforce the intended emotions for the audience. The presence of music was considered to be a positive element in the overall storytelling.

Regarding language, all the indicators related to the subtitles received very good scores. The ease of understanding the subtitles scored 3.45, the alignment of the subtitles with the dialogue scored 3.50, and the readability of the subtitles scored 3.55. The results show that the subtitles used were effective in helping the viewers to understand the content of the conversations and the plot. Moreover, the use of English subtitles provides an additional value to the film, due to improves the understanding of the information given in the film for an international audience.

Overall, the results of the operational field testing indicate that the short film “The Memories of Sekayu” demonstrates high quality in terms of content, visuals, audio, and linguistic aspects. The short film can deliver the promotion message of tourism in a storytelling way. The interesting visuals and subtitles help the audience to understand more easily. Although the audio quality could still be improved, the respondents’ evaluations indicate that the short film “The Memories of Sekayu” is suitable for use as a promotional tool to showcase Sekayu’s tourism and culture to a wider audience.

4.1.1.7 Final Product Revision

The Final Product Revision was the last step to improve the short film “The Memories of Sekayu” before releasing it. Although the results of the operational field testing indicated positive feedback from the audience, there were still some recommendations on the audio quality of the film. Therefore, the editor made further adjustments to the audio

aspects such as volume balance, clarity of the dialogue, and audio-visual synchronisation in each scene in order to make the short film feel more pleasant to watch and listen to.

4.1.1.8 Dissemination and Implementation

The Dissemination and Implementation phase is the last phase of the research process and it occurs after the whole production and revision of the short film “The Memories of Sekayu” is finished. The short film was declared fit for use and publication and was uploaded to the YouTube channel of the *Bahasa Asing Terapan SV Undip* on May 26, 2026. The researchers hope that the short film “The Memories of Sekayu” by this publication can be a medium to introduce the Sekayu Village as a potential tourist destination in the Semarang City to a wider audience. It is also an attempt to protect the Intellectual Property Rights (IPR) for the short film. The research appendix includes the IPR certificate.

4.2 Discussion

This research discusses the production of a short film called “The Memories of Sekayu.” This short film has been produced to make tourism potential, village atmosphere and village history of Sekayu Village known to a wider public. This short film is not like the usual promotional media that only provides tourist information. The short film employs a story-telling approach so that the viewers can feel an emotional connection to the story.

The production method used in the research of the short film “The Memories of Sekayu” used a simplified version of the model Borg and Gall (1983). The reason for this method is due to the making of promotional media in the form of a short film. Research stages were conducted step-by-step beginning with research and information collecting, planning, developing a preliminary product form, preliminary field testing, main product revision, operational field testing, final product revision, and dissemination and implementation. All stages were made systematically to ensure that the short film that will result is in accordance with the research objectives and the audience needs.

In its presentation, “The Memories of Sekayu” tells related to the memories and journeys of the characters in the Sekayu Village. This approach was chosen so that tourism promotion would feel more natural and not only provide information about a place. The combination of storytelling, visuals and atmosphere is expected to help the audience better understand the identity and character of Sekayu Village as one of the historic areas in the city of Semarang.

Based on the research findings, the short film “The Memories of Sekayu” can be an effective tourism promotion tool to introduce the Sekayu Village in the city of Semarang to a wider audience. Research indicates that the presentation of tourism information can be made more engaging and communicative by using storytelling, cinematic visuals and English subtitles. This combination allows the viewers to know not only the tourist destination, but also to feel the emotional atmosphere and historical significance presented in the film. The English subtitles also help to cater to an international audience, making the information conveyed more accessible to viewers from diverse backgrounds.

The finding of this study is in line with the research of Priawan, Erwadi, Safrizal, and Akram (2024) entitled *Pembuatan Film Pendek “Balik Kampung” Sebagai Media Promosi dan Pengenalan Wisata di Bengkulu*. That study explains that short films can be a creative and engaging medium to increase public interest in a tourist destination for tourism promotion. The short film “The Memories of Sekayu,” was also made as a tourism promotional medium through attractive visuals and narrative. However, the current study used of English subtitles to make the messages and information of the film accessible to a wider group of audience including foreign viewers.

Furthermore, this research also supports the research of Prasetya and Setyadi (2017) entitled *Perancangan Film Pendek Bertema Wisata dengan Pendekatan Storytelling sebagai Media Promosi Pulau Bawean*. The study found that the storytelling method used in tourism promotional films can improve audience engagement due to the visual and emotional delivery of information. In the short film “The Memories of Sekayu,” the storytelling approach is applied through the story and memories experienced by the main character, so that the audience can feel an

emotional connection to the Sekayu Village. It is more natural to promote tourism with this approach. It's more than just giving information about the tourist destination.

This research is also related to the short film *Lahat, The Hidden Paradise* uploaded on the Masabai YouTube channel in 2021. The short film presents tourist destinations through visuals and story in an emotional and immersive way. Similarly, this study, "The Memories of Sekayu" also applies cinematic visuals and emotion to convey the atmosphere of Sekayu Village to the audience. The present research, focuses more on a single area, thus a deeper exploration of space, atmosphere and identity of the Sekayu village is capable of being done.

Based on a comparison with previous studies, this research presents several developments and differences. Most previous studies focused on tourism promotion in a broader regional context, this study emphasises on tourism promotion in the scale of the village. Moreover, another advantage of the short film "The Memories of Sekayu" is the use of English subtitles. The use of English subtitles helps to broaden the audience reach and it makes it easier for the international audience to understand the story and the information delivered.

The results of this study indicate that the use of storytelling, cinematic visuals, and English subtitles can increase the effectiveness of short films as a medium for tourism promotion. The short film "The Memories of Sekayu" not only visually introduces the Sekayu Village but also builds an emotional connection with viewers while expanding the promotional reach to an international audience.