

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

The project was conducted in collaboration with Hazel and Syakila using the Research and Development (R&D) modified by Borg and Gall (1983), which includes stages such as research and information collecting, planning, developing a preliminary product, field testing, revisions, and dissemination. The researcher focuses on the pre-production stage, covering scriptwriting, location selection, casting, and scheduling.

Hazel is responsible for the production stage, while Syakila handles post-production. The project aims to promote Fort Willem I and Rawa Pening Lake in Semarang Regency through the short film “Leave” and provide a comprehensive overview of the filmmaking process, with particular emphasis on pre-production to ensure the project’s success.

4.1.1 Research and Information Collecting

The main objective of this project was to develop a short film as a promotional medium for tourism destinations. Fort Willem I Ambarawa and Rawa Pening Lake were selected as the primary locations to be promoted. In addition, several scenes were filmed at Srawung Sareng Restaurant, Pedro Cafe, and Bawen Terminal to enrich the visual narrative. In the initial stage of production, direct observations were conducted by the researcher through visits to the selected locations. This was followed by surveys and interviews with relevant parties at Fort Willem I Ambarawa and Rawa Pening Lake to gather the necessary data for the development of the short film.

At this stage, the researcher conducted field observations at Fort Willem I Ambarawa to document its activities and spatial layout. Interviews were also carried out with a tour guide at Fort Willem I Ambarawa to gain a deeper understanding of the fort’s tourism potential, unique characteristics, and historical significance. The findings obtained from these activities served as the foundation for identifying the key aspects to be highlighted and developed into promotional

video content.

Based on the observations and interviews, several distinctive features were identified as the main highlights of the video. At Fort Willem I, the historical elements and striking visual appeal are represented by the Soldiers' Barracks, which stretch approximately 182 meters and are connected to the Non-Commissioned Officers' Barracks by a linking bridge. In addition, the horse stable (*Paardenstal*) and the Bastion possess significant historical value and unique visual characteristics that enrich the atmosphere and portrayal of the location in the film. Meanwhile, observations at Rawa Pening Lake revealed its captivating visual potential through panoramic lake views with Mount Ungaran as the backdrop, which can be enjoyed through boating activities. According to information obtained from the Semarang Regency Tourism Office, Rawa Pening also plays an important role in supporting the local economy through tourism-related activities and community-based businesses. These findings formed the basis for developing both the narrative and visual concept of the film, allowing the two destinations to function not only as settings but also as meaningful media for promoting the tourism potential of Semarang Regency.



Figure 4. 1 Direct Observation

After the various rooms at Fort Willem I Ambarawa, and Rawa Pening Lake were observed, the title “Leave” was chosen by the researcher. The title was inspired by a personal experience of feeling exhausted with life in Jakarta and the desire to take a break by traveling to a place farther from the capital. This was aligned with the main objective of promoting Fort Willem I Ambarawa and Rawa Pening Lake. The functions and history of the buildings within Fort Willem I Ambarawa were also presented, based on direct observations and interviews with a history expert at the site.

The concept of the short film “Leave” was selected for its ability to evoke emotional responses from the audience. An adventure-drama genre, which was popular among people aged 22–40, was adopted. The story followed an individual who dreamed of traveling across Indonesia but was constrained by work demands in the capital and a toxic work environment. The film was also expected to inspire viewers to visit Fort Willem I Ambarawa and Rawa Pening Lake. Creative editing techniques and cinematic shots were applied to produce a high-quality film, while the emotional tone was enhanced through the use of appropriate background music and sound effects.



Figure 4. 2 Direct Observation

4.1.2 Planning

In the planning stage, the script, storyboard, and production schedule were developed by the researcher. The script for the short film “Leave” was inspired by the movie 5 cm, but a different version was adapted by the researcher. The story in

this film was also inspired by the issue of a toxic work environment, which is commonly experienced by employees in modern workplaces. This issue was incorporated into the storyline to create a more relatable and emotionally engaging narrative for the audience. Each scene was carefully visualized through the storyboard. In addition, a production schedule was arranged to ensure that all stages, including pre-production, production, and post-production, were carried out smoothly and systematically.

1. Scriptwriting

The details of each scene in the short film “Leave” were presented in Table 4.1. The script consisted of eight scenes with a total duration of approximately 17 minutes. The storyline began with a forward narrative, then shifted to a flashback (backward plot), and finally returned to the present using a forward progression.

Table 4. 1 Description of Each Scene

SCENE	DESCRIPTION
Scene 1 (Forward Flow)	Syakila faces intense customer complaints at work, showing high pressure and emotional strain.
Scene 2 (Forward Flow)	A conflict between Syakila and Resti leads to Syakila’s decision to resign.
Scene 3 (Forward Flow)	Syakila prepares to leave Jakarta and pursue a new life through traveling.
Scene 4 (Forward Flow)	Syakila meets Resti again at the terminal, and both reflect on their decisions after resigning.
Scene 5 (Backward Flow)	They explore Fort Willem I Ambarawa While sharing knowledge and rebuilding their connection.
Scene 6 (Forward Flow)	At Rawa Pening, Syakila gains life insights about balance from a local.
Scene 7 (Forward Flow)	In the final scene, they discuss plans, leading to a new opportunity and a fresh start.

In writing the script for the short film “Leave”, every part of the storyline was carefully considered by the researcher. A strong understanding of proper scriptwriting techniques was also demonstrated. According to Trottier (2014), standard conventions, such as the use of 12-point Courier font, were considered important, as failure to follow them might have made the script appear unprofessional and less likely to be taken seriously by readers or producers. Therefore, the script was written using a 12-point Courier font with 1.5 line spacing. The script was written in Indonesian to make it easier for the cast to deliver their dialogue during filming. It included the title, narration, time, and location descriptions, as well as character dialogues. Figure 4.3 shows the script used by the cast.

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SCENE 1

*teleponan dengan berbagai komplain user*

USER 1
WHAT THE FUCK IS THIS?//

USER 2
This is incredibly unprofessional//

USER 3
Do you even know what you're doing?//

SYAKILA
We do very apologise/ Sir//

USER 4
Your explanation is useless//

*Suara Telepon*
SYAKILA
Hi/ this is Kila speaking// May I help you?//

USER 1
This company is a joke//

USER 2
Worst company I've ever dealt with//

USER 3
Your system is completely broken//
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Figure 4. 3 Script

2. Storyboard

Before entering the production stage, the storyboard played a crucial role in helping the director and production team coordinate visual and audio elements, determine shot composition, and understand the overall storyline. In this process, Canva was used by the researcher to create an engaging and informative storyboard. The short film “Leave” consisted of a total of 88 storyboard slides. Figure 4.4 showed one example of the storyboard, while the complete storyboard was provided in the appendix. Each slide was carefully designed to clearly illustrate the scene’s

Ambarawa, Pedro Cafe, and Srawung Sareng Restaurant were not required to have the permission requests were well received by both parties, and the video production was approved by Fort Willem I Ambarawa and the Semarang Regency Tourism Office. At Fort Willem I Ambarawa, an entrance fee was generally required to be paid by visitors. However, a concession in the form of free access for two visits was granted to the researcher, and therefore only Rp15,000 per person was paid during filming. At Rawa Pening Lake, only a boat service (locally known as *setum*) amounting to Rp130,000 had to be paid. During the production process, a professional camera, the Sony ZV-E10, was used by the researcher. After the filming process was completed, gratitude was also expressed by the researcher to the management as a form of appreciation and to maintain good relationships with all parties who contributed to the success of the film project.

4. Shooting Schedule

As a continuation of the pre-production stage, a comprehensive production plan was developed by the researcher after all technical preparations for the short film were completed. One of the key components of this planning was the creation of a shooting schedule. A well-organized schedule was expected to minimize technical issues in the field and maintain the quality of the production. Based on Tables 4.2 and 4.3, the entire production process of the short film “Leave” was planned to take place over two days, on February 16 and 17.

Table 4. 2 Shooting Schedules

Date	Meeting Points	Time	Add Info
February 16, 2026	Fort Willem I Ambarawa	08:00 AM	Continued at Terminal Bawen (03.30 PM – 05.30 PM)

February 17, 2026	Rawa Pening Lake	09:00 AM	Continued at Srawung Sareng Restaurant (12.00 PM – 02.00 PM)
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4.1.3 Developing Preliminary Form of Product

During the development stage, the initial version of the product, referred to as the “Preliminary Form of the Product,” was designed and produced by the researcher. This stage was divided into two main phases: production and post-production.

1. Production

The production phase implemented all plans that had been prepared during pre-production. In carrying out this phase, various aspects were considered to ensure that the filming process ran smoothly. A more detailed explanation of this stage was also provided in the research conducted by the collaborator, Hazel Radityo Utomo. During production, a professional camera, the Sony ZV-E10, along with a Hollyland Lark M2S, was used to capture visuals and record audio. As planned, the filming process took place on February 16 and 17, 2026.

2. Post-Production

The second phase was post-production, which was explained in my other friend Diah Syakila Putri's research. This phase was the final and one of the most critical stages in the filmmaking process. At this stage, the recorded footage was processed to construct the desired storyline. The activities included video editing, audio processing, music scoring, sound mixing, the addition of visual effects, color grading, the creation of credits, poster design, and the addition of subtitles. For the editing process, Adobe Premiere Pro CC 2023 was used by the researcher due to its comprehensive features that supported production needs.

3. Linguistic Aspect

Besides the production and post-production processes, the development of the preliminary product also involved linguistic considerations in preparing the English subtitles for the short film “Leave”. During this stage, the researcher planned the translation process by applying Audiovisual Translation (AVT) principles to ensure that the dialogues could be conveyed accurately while remaining natural and understandable for international audiences. According to Díaz-Cintas and Remael (2021), AVT refers to the translation of audiovisual content by considering not only linguistic equivalence but also technical constraints such as synchronization, readability, and space limitations.

In developing the subtitles, the researcher focused on preserving the intended meaning and emotional impact of the original dialogues while adapting them into concise and readable English expressions. The translation process also considered subtitle duration, character limits, and viewing comfort so that the subtitles could effectively support both the storytelling and the tourism promotion objectives of “Leave”.

4.1.4 Preliminary Field Testing

At this stage, the completed short film was submitted to the academic supervisor for evaluation. The film *Leave* was assessed from both material and media perspectives. The material aspect covered the content quality and the accuracy of English subtitle usage, while the media aspect focused on visual presentation, including shot composition, narrative consistency, and audio synchronization.

A validation form was developed as an evaluation guideline, comprising three assessment categories: feasible without revision, feasible with revisions, and not feasible. The validation process was conducted on April 2, 2026, by the supervisor. Based on the feedback provided, several revisions were implemented prior to proceeding to the next stage. The feedback primarily addressed visual and subtitle components. From the visual perspective, adjustments were made to certain scenes to eliminate irrelevant or inappropriate elements, ensuring that the final output

remained consistent with the intended objectives and maintained the expected standard of visual quality. Meanwhile, revisions to the subtitles involved refining the translation to achieve better alignment with the spoken dialogue, resulting in improved synchronization between subtitles and speech and ensuring clearer information delivery without compromising the audience’s viewing experience.

**SURAT PERNYATAAN VALIDASI
DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertanda tangan di bawah ini:

Nama : Aditya Nur Patria, S.Hum., M.App.Ling.
 NIP : 199012140209121007
 Prodi : Bahasa Asing Terapan


Menyatakan bahwa proyek tugas akhir atas nama mahasiswa:

Nama : Restina Saputra
 NIM : 40010522650099
 Prodi : Bahasa Asing Terapan
 Judul TA : CREATING A SHORT FILM TO PROMOTE TOURIST DESTINATIONS IN FORT WILLEM I AMBARAWA AND RAWA PENING LAKE

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai aturan
<input type="checkbox"/>	Tidak layak

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang,
 Validasi,

 Aditya Nur Patria, S.Hum., M.App.Ling.
 NIP. 199012140209121007

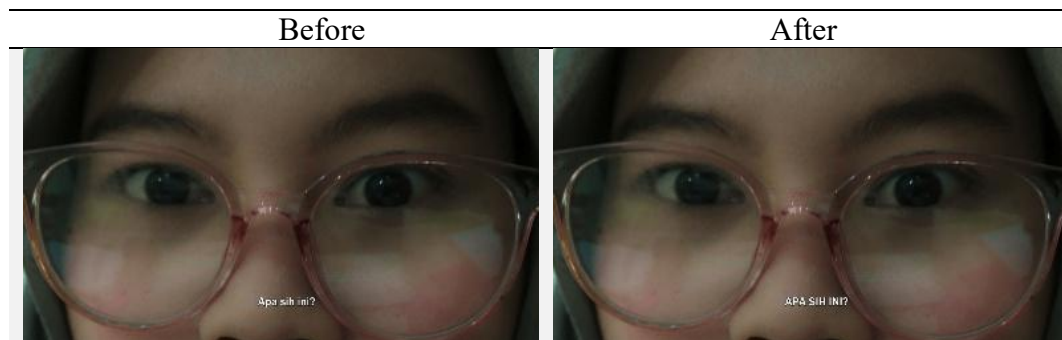
Catatan:
 Pengisian kolom diberi tanda (✓)

Figure 4. 8 Validation Form

4.1.5 Revising Main Product

At the revision stage, several improvements were made to the main product. Some words in the subtitles were corrected to align with proper language conventions, and several footage segments were re-edited to achieve a more professional visual quality.

Table 4. 3 Before and After Revision



Modified the translation of “apa sih ini?” by using uppercase formatting.



Improved the wall appearance by removing visible graffiti marks.



Removed the phrase “for me,” resulting in the translation “3 unwritten rules to be happy.”



Revised the translation of the phrase “mikir lah jadi orang” from “think like a human being” to “be rational” to better fit the context.



Adjusted the facial filter, which previously appeared distracting, to create a more natural visual look.



Added the term “electric boat” after the word *setum* and formatted *setum* in italics.



Removed the word “HAHAHA” from the subtitles to maintain a more formal tone.

4.1.6 Operational Field Testing

At the operational field testing stage, the revised version of the short film “Leave” was evaluated by selected respondents to assess the overall quality of the product before reaching the final revision stage. This testing involved seventeen respondents with different professional backgrounds that were considered relevant to the concept and objectives of the film. Most respondents consisted of employees aged 22–40 years old who currently work in the Jabodetabek area, while several additional respondents were individuals currently working abroad in South Korea and Japan, and are accustomed to using English in everyday communication.

The selection of working professionals in the Jabodetabek area was aligned with the main narrative presented in “Leave”, which highlights the experience of an individual dealing with work-related pressure and the exhausting rhythm of metropolitan life. Since the story reflects situations commonly experienced by urban workers, respondents with similar backgrounds were expected to provide more relevant evaluations regarding the emotional connection, storyline relatability, and effectiveness of the promotional message conveyed through the film.

Meanwhile, respondents with international working experience were specifically involved in examining the English subtitle component included in the short film. Their familiarity with English communication in professional environments allowed for a more objective assessment of subtitle readability, sentence naturalness, and whether the translated dialogue successfully conveyed the intended meaning to non-Indonesian audiences. The responses collected during this stage became an important consideration in determining the overall effectiveness of the product and identifying whether additional improvements were required before proceeding to the final product stage.

Table 4. 4 Audiences Feedback Interval

No.	Statements	Average	Interval
1	The storytelling of the “Leave” short film is easy to understand	3.52	Strongly Agree
2	Information about the attractions of Fort Willem I and Rawa Pening Lake is well presented in this short film	3.52	Strongly Agree
3	The duration of the video for “Leave” is sufficient	3.35	Strongly Agree
4	The “Leave” short film has good image quality	3.64	Strongly Agree
5	Every scene of the short film “Leave” has good shooting quality	3.41	Strongly Agree
6	The spots of tourist attractions used in the video make me want to visit the place	3.64	Strongly Agree
7	The background music or sound used in the “Leave” short film matches the visual scenes	3.17	Agree
8	The subtitle of the “Leave” short film is easy to understand	3.64	Strongly Agree
9	The subtitle text translated of the “Leave” short film is clear in the audio	3.64	Strongly Agree
10	The subtitle of the “Leave short film is clear and easy to read	3.52	Strongly Agree

Based on the results of the questionnaire data analysis, in the content aspect, all statements were categorized as strongly agree. It was indicated that the short film “Leave” had a clear and easily understandable storyline and was able to convey information about the tourist attractions effectively. The duration of the film was also considered sufficient and not boring.

In the audiovisual aspect, a strongly agree rating was given by most respondents. The image quality was considered good, and the visuals were able to attract viewers’ interest. However, one statement was categorized as agree, specifically regarding the suitability of the background music or sound with the visual scenes. It was suggested that there was still a slight inconsistency between the audio and visuals in some scenes.

Meanwhile, in the linguistic aspect, all statements were categorized as strongly agree. The subtitles were considered clear, easy to understand, and supportive in delivering the information. Further analysis showed that the highest average score (3.64) was obtained in several statements, particularly those related to image quality, interest in visiting tourist destinations, and subtitle clarity. The high score in image quality indicated that the visual aspect of the short film was perceived as very good by the respondents. This result was supported by the use of a professional camera during the filming process, which produced sharper, more detailed, and high-quality visuals, thereby enhancing the overall visual appeal of the film.

In addition, the high score in the aspect of interest in visiting tourist destinations was influenced by the characteristics of the respondents, who had not previously visited Semarang but had an interest in exploring new destinations. Therefore, the visual presentation in the film was able to strengthen this interest and encourage the intention to visit the featured locations.

In terms of subtitles, the high score indicated that this aspect was carefully designed and executed. Subtitles were considered a crucial element in supporting audience comprehension and viewing comfort. The subtitle editing process was conducted through three revisions to ensure synchronization between the text and



audio. In addition, font selection was carefully adjusted to improve readability and visual comfort, so that the subtitles enhanced the overall viewing experience.

On the other hand, the lowest average score (3.17) was found in the statement regarding the suitability of the background music with the visual scenes. Although it was still categorized as agree, this result indicated that the audio aspect was less optimal compared to other elements. One possible reason was that the background music primarily consisted of instrumental sounds, which in some scenes were perceived as less aligned with the emotional tone or visual context. This caused a slight mismatch between the audio and visual elements in certain parts of the film. Overall, the short film “Leave” received very positive responses from the respondents and was considered effective as a promotional medium.

4.1.7 Final Product Revision

The final product revision stage was considered an important phase to refine the overall outcome. Overall, very positive evaluations were indicated by the results of the operational field testing through questionnaires. However, it was suggested by one respondent that the font size of the subtitles should be increased. To ensure that the subtitle font in the short film “Leave” was appropriate and clearly readable, all subtitle fonts were reviewed by the researcher based on this feedback. This stage was used as the final editing process to produce an optimal final product.

Table 4. 5 Before and After Revising

Before	After
	
<p>Increase subtitle font size for better readability</p>	

4.1.8 Disseminating and Implementing

The final stage of this project was dissemination and implementation, which was carried out after all testing processes and product revisions had been completed. At this stage, the short film “Leave” was officially published on the Applied Foreign Languages YouTube channel on April 20th, 2026, as a form of digital dissemination to make the product accessible to a wider audience. The publication of the film through YouTube was intended to maximize public access while promoting tourism destinations in Semarang Regency, particularly Fort Willem I Ambarawa and Rawa Pening Lake, through an audiovisual medium that combines storytelling and destination promotion.

Through this dissemination process, the short film was expected not only to introduce these tourist attractions to local and international audiences but also to contribute to the development of more innovative digital tourism promotion strategies. As part of the implementation stage, the final video product was also officially handed over to Fort Willem I Ambarawa and the Semarang Regency Tourism Office as the representative institution for Rawa Pening Lake, with the intention of allowing the video to be utilized as supporting promotional material for tourism promotion activities. This handover marked the practical contribution of the project by ensuring that the product could be directly used by relevant stakeholders for future promotional purposes. In addition to public distribution, the final product was also registered under Intellectual Property Rights (IPR) as a form of legal protection for the creative work that had been developed throughout the production process.



Figure 4. 9 Copyright Certificate

4.2 Discussion

The findings of this study demonstrate that the short film “Leave” successfully functions as a tourism promotional medium for Fort Willem I Ambarawa and Rawa Pening Lake while integrating a compelling narrative that resonates with modern audiences. Unlike conventional promotional videos that primarily emphasize destination information, “Leave” adopts a story-driven approach by presenting the journey of a protagonist who leaves a toxic work environment to pursue personal aspirations and unexpectedly reconnects with a former supervisor. This narrative allows the promoted destinations to become an integral part of the story rather than merely serving as backgrounds, thereby creating a more engaging viewing experience. This finding supports the view of Kotler and Keller (2016), who argue that promotional media should communicate messages in a way that attracts audiences and builds emotional engagement.

The development process followed the Research and Development (R&D) model proposed by Borg and Gall (1983), beginning with research and information collecting, planning, developing the preliminary product, preliminary field testing, operational field testing, and dissemination and implementation. The systematic

application of these stages ensured that the final product was developed based on actual needs and continuously improved through evaluation and feedback. The decision to simplify several stages of the original model was made to accommodate the scope and timeline of the project while maintaining the quality of the final product. This is consistent with Borg and Gall (1983), who emphasize that product development should be iterative and involve continuous evaluation before dissemination.

The research and information-collecting stage played a crucial role in determining the visual identity and narrative direction of the film. Direct observations and interviews conducted at Fort Willem I Ambarawa, and Rawa Pening Lake enabled the researcher to identify unique historical, cultural, and natural elements that could strengthen the storytelling. The findings support the argument that tourism promotion becomes more meaningful when authentic characteristics of a destination are incorporated into the narrative rather than presented solely as factual information.

The planning stage also proved essential in ensuring an efficient production process. The preparation of the script, storyboard, location survey, permits, casting, costumes, and production schedule reflected the importance of pre-production as emphasized by Teixeira (2017), who states that thorough planning forms the foundation of successful video production. By organizing every scene before filming, the researcher minimized production obstacles and maintained consistency between the original concept and the final audiovisual product.

From a linguistic perspective, the implementation of Audiovisual Translation (AVT) principles in preparing the English subtitles enhanced the accessibility of the film for international audiences. The subtitles were designed not only to translate dialogues accurately but also to maintain readability, synchronization, and contextual meaning within the limitations of subtitle display. This finding is in line with Díaz-Cintas and Remael (2021), who explain that subtitling requires translators to balance linguistic accuracy with technical constraints in audiovisual media. The inclusion of respondents who regularly use English in their professional environments further strengthened the evaluation

process by confirming that the subtitles were understandable and appropriate for non-Indonesian viewers.

The effectiveness of storytelling as a tourism promotion strategy in “Leave” also reflects the approaches found in previous works, such as *5 cm*, *Merindu di Jogja*, and *Jalan Nostalgia*. However, the novelty of this project lies in combining tourism promotion with workplace issues and personal transformation, allowing audiences to connect emotionally with the characters while simultaneously being introduced to Fort Willem I Ambarawa and Rawa Pening Lake. Unlike previous promotional works that focus primarily on destinations or cultural representation, “Leave” integrates historical tourism, natural tourism, and interpersonal conflict into a single cinematic narrative.

The positive responses obtained during field testing indicate that the film successfully communicates both its promotional and narrative objectives. Respondents appreciated the cinematography, storyline, subtitle quality, and visual presentation of the destinations, suggesting that the integration of emotional storytelling with tourism promotion increases audience engagement. This result supports the findings of Panegak and Kusumandyoko (2021), who concluded that video-based promotional media are more effective in attracting audience attention through visual storytelling.

Furthermore, distributing the film through YouTube expands its promotional reach beyond local audiences. As a digital platform with global accessibility, YouTube enables “Leave” to function not only as an entertainment product but also as a sustainable promotional medium that can continuously introduce Fort Willem I Ambarawa and Rawa Pening Lake to wider audiences. This supports the findings of Feblyania et al. (2022), who state that YouTube facilitates interaction, wider dissemination, and personal branding through audiovisual content. The availability of English subtitles further supports this objective by making the content accessible to international viewers. Overall, this study confirms that combining systematic pre-production planning, effective audiovisual storytelling, appropriate subtitling strategies, and digital distribution can produce a tourism promotional film that is both informative and emotionally engaging. The

integration of these elements demonstrates that tourism promotion can be delivered more effectively when destinations are embedded naturally within a meaningful narrative rather than presented through conventional promotional techniques alone.