

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Tourism Marketing and Branding

Tourism marketing refers to a series of strategic activities carried out to identify, promote, and deliver tourism products or services to target audiences with the purpose of attracting visitors and creating competitive value for a destination. According to Kotler, Bowen, and Baloglu (2022), tourism marketing involves understanding consumer needs, developing attractive tourism products, and communicating destination value effectively in order to influence travel decisions. Closely related to this concept, tourism branding focuses on creating a distinctive identity that differentiates a destination from competitors and builds positive perceptions among potential visitors. Kavaratzis and Hatch (2021) explain that destination branding is not only concerned with visual identity or logos, but also with shaping the overall image, reputation, and emotional associations attached to a place. Therefore, tourism marketing and branding play an essential role in strengthening destination competitiveness and ensuring that tourism attractions remain attractive in an increasingly competitive tourism industry.

The tourism sector has experienced significant growth at the international, national, and regional levels, encouraging many regions in Indonesia to explore and develop their tourism potential (Rahmayani, Oktavilia, Suseno, Isnaini, & Supriyadi, 2022). As a result, various destinations offer a wide range of tourism products and attractions. However, many destinations often present similar tourism offerings, which leads to intense competition in attracting visitors (Hidayah, 2019). Therefore, destinations must possess competitive advantages to remain appealing and sustainable in the tourism market. One of the ways to achieve this advantage is by implementing effective marketing strategies (Isnaini, 2018).

One of the marketing strategies that can be applied is promoting a destination brand. Effective destination branding should be capable of changing tourists' perceptions from negative to positive. Moreover, the experience associated with a destination brand plays a significant role in shaping a favorable image of the

destination. According to Singh and Mehraj (2018), destination brand experience can influence tourists' behavioral intentions both directly and indirectly through their level of satisfaction. The indirect effect occurs when the positive experiences offered by a destination increase tourists' satisfaction. In addition, Qu, Kim, & Im (2011) describe city branding as a strategic marketing approach used to promote a city or region by strengthening its image, attracting visitors, and establishing a unique identity that distinguishes it from other destinations.

2.2 Types of Tourist Attractions

According to Swarbrooke (2018), tourist attractions can be classified into several categories based on the characteristics and experiences offered by each destination. Tourist attractions are considered one of the main components of tourism because they serve as the primary factor that motivates visitors to travel to a particular destination. Understanding the different types of tourist attractions is important because each category has unique characteristics that require different promotional approaches and attract different target audiences. Several major types of tourist attractions include.

1. Natural Attractions

Natural attractions refer to destinations formed by natural environments, such as mountains, lakes, forests, rivers, beaches, and other landscapes. These attractions attract visitors who seek relaxation, outdoor activities, and scenic experiences while enjoying the beauty of nature.

2. Cultural Attractions

Cultural attractions focus on destinations that allow tourists to experience local traditions, customs, art, festivals, and ways of life. This type of attraction helps preserve cultural identity while giving visitors opportunities to learn about the values and heritage of local communities.

3. Historical Attractions

Historical attractions refer to destinations centered on heritage buildings, monuments, museums, and historical sites that provide educational value and introduce visitors to important historical events from the past. Historical attractions often serve as an important medium for preserving cultural heritage.

4. Man-Made Attractions

Man-made attractions include destinations intentionally created or developed by humans, such as theme parks, recreational facilities, shopping centers, museums, and other commercial tourism attractions designed to attract visitors.

Based on the classification of tourist attractions above, the two destinations featured in the short film “Leave” represent different categories of tourist attractions found in Semarang Regency. Fort Willem I Ambarawa can be categorized as a historical attraction because it is a colonial heritage site that holds historical significance and provides educational value related to Indonesia’s colonial history. In addition, its distinctive colonial architecture makes it an important cultural heritage asset that contributes to preserving historical identity. Meanwhile, *Rawa Pening* Lake belongs to the category of natural attractions as it is a natural lake surrounded by mountains that offers scenic landscapes and opportunities for nature-based tourism activities. The combination of these two destinations allows the short film “Leave” to present a diverse representation of tourism potential in Semarang Regency by integrating both historical and natural tourism attractions within a single promotional medium. Through this combination, the film is expected to showcase the uniqueness of each destination while reaching audiences with different tourism interests.

2.3 Tourism Destination in Semarang Regency

Semarang is geographically and administratively divided into two regions, namely Semarang City and Semarang Regency, both of which possess different characteristics and tourism potential. According to Badan Pusat Statistik Jawa Tengah (2025), Semarang City functions as an urban administrative center characterized by modern infrastructure, commercial activities, cultural landmarks, and city-based tourism attractions. In contrast, Semarang Regency covers a wider geographical area consisting of highland regions, lakes, natural landscapes, rural tourism destinations, and historical heritage sites that contribute significantly to regional tourism development.

The distinction between Semarang City and Semarang Regency is important in understanding the tourism diversity found within the region. While Semarang city is generally associated with urban tourism experiences and commercial destinations, Semarang Regency offers a broader range of tourism categories, particularly natural tourism and historical tourism, which attract visitors seeking recreational, educational, and nature-based experiences. According to the Semarang Regency Tourism Office (2024), the regency continues to develop tourism destinations that highlight its environmental resources and historical heritage as part of regional tourism development strategies.

Among the various tourism destinations located in Semarang Regency, this project specifically focuses on Fort Willem I Ambarawa and Raawa Pening Lake as the primary destinations featured in the promotional short film. The selection of these two destinations is based on their ability to represent two important tourism categories found in the region. Fort Willem I Ambarawa represents historical tourism because of its significance as a colonial heritage site that preserves historical value and educational experiences for visitors. Meanwhile, Rawa Pening Lake represents natural tourism due to its scenic landscape, ecological importance, and strong tourism potential, making it one of the key destinations that can be promoted to attract visitors and highlight the natural beauty of Semarang Regency.

The combination of these two destinations was considered appropriate for this project because both locations present contrasting yet complementary tourism experiences, allowing the short film to showcase the diversity of tourism potential in Semarang Regency. In addition, selecting destinations that represent both historical and natural tourism supports the narrative concept of the short film, which aims to introduce audiences to different travel experiences available within one region through visual storytelling and cinematic promotion.

2.3.1 Fort Willem I Ambarawa

One of the notable tourism destinations in this region is Fort Willem I Ambarawa, often referred to as a “hidden pearl” or simply “*Benteng Pendem*.” The fort is located in Bugisari, Lodoyong, Ambarawa, Semarang Regency, Central Java. The fort was constructed gradually over a long period, as evidenced by inscriptions

found on its walls and entrance gates. The earliest inscription, located above the southern entrance, indicates construction between 1834 and 1843, while the Southeast Bastion, built from 1848 to 1853, represents the latest addition to the complex. These findings suggest that the fort was developed in multiple phases. Architecturally, Fort Willem I is distinguished by its gable design in the Cow Stepped Gable form. Laksami (2022) explains that this style is characterized by brick arrangements along the diagonal edges at the top of the structure and is associated with the Northern Renaissance Revival and Dutch Colonial Revival styles that emerged in the nineteenth century.

2.3.2 Rawa Pening Lake

Rawa Pening Lake is one of the major natural attractions in Semarang Regency, Central Java, known for its beautiful scenery surrounded by Mount Merbabu, Mount Telomoyo, and Mount Ungaran. Besides functioning as a tourist destination, the lake also plays an important role in supporting the local economy. The tourism activities around Rawa Pening have encouraged the development of fisheries, culinary businesses, souvenir centers, and other community-based enterprises, which contribute to increasing the income of residents. Therefore, Rawa Pening is not only valued for its natural beauty but also for its economic significance to the surrounding communities. In the short film “Leave”, the lake serves as one of the featured locations that highlights both the tourism appeal and local potential of Semarang Regency (Prayogi, 2023).

2.4 Digital Promotion

Digital marketing plays a crucial role in modern business and consumer interactions, particularly in strengthening customer loyalty, increasing brand recognition, and maintaining relationships with customers. In the tourism sector, the promotion of destinations through digital platforms, commonly known as digital marketing, has become an effective strategy to improve the image and reputation of tourism destinations. Marketing activities that rely on internet-based platforms are generally referred to as internet marketing or digital marketing (Solehudin, 2021). By utilizing digital marketing strategies, tourism businesses are able to

promote their products and services more efficiently while targeting specific audiences. These strategies also enable businesses to reach a wider market and create stronger engagement with potential tourists. Digital marketing provides benefits not only for marketers or business owners but also for consumers. According to Sabila (2019), digital marketing offers a marketing system that is practical, efficient, and faster compared to traditional marketing approaches. It simplifies the process for marketers to reach their intended audiences while also allowing consumers to easily access information related to products and services.

Therefore, to strengthen the development of the tourism sector, Indonesia can maximize the use of digital marketing strategies through online advertisements, including text-based and mobile advertising. These methods can encourage internet users to distribute tourism-related information more widely, both domestically and internationally. Through the effective use of digital platforms, particularly social media, Indonesia has greater opportunities to expand tourism promotion and attract a larger number of visitors.

2.5 Short Film

According to Achmad Hamdani (2016), film is regarded as a highly sophisticated medium for presentation because it can deliver several forms of information at once, including sound, visuals, lines, symbols, and movement. As a mass communication medium, film has the ability to transmit various messages depending on how the creator structures and presents the content so that audiences can clearly interpret the intended meaning. In general, a short film refers to a film with a duration of less than 60 minutes and sometimes even around 10 minutes. Compared to feature-length films, short films have their own characteristics, mainly because they provide filmmakers with greater creative flexibility, resulting in a wide variety of forms and styles (Elvaretta & Achmad, 2021).

In creating short films, the most important thing is that the idea and the utilisation of communication media can take place effectively. So, the researcher chose a short film as a supporting medium for this design so that the audience can get information and education in a short time. Short films are a unique medium.

The development of short films is also growing with social media and platforms to showcase them, such as YouTube, Instagram, and other media. Appreciation for short films is also increasing. Now there are many awards for short films (Noercahyo, Maulana, & Arryadiana, 2019). Not only as entertainment, but short films can be used as a medium of information that is increasingly in demand by the public. In this project, short films function as a medium for tourist promotion, which is expected that after this short film, the tourist destinations that are promoted will be visited more and more.

2.6 Video Making Process

The process of producing a short promotional video generally follows a structured workflow that consists of three main stages: pre-production, production, and post-production. According to Honthaner (2013), these three stages form the fundamental framework of film production, where each stage plays a crucial role in ensuring the efficiency and quality of the final audiovisual product. Pre-production involves all planning activities such as concept development, scriptwriting, budgeting, and scheduling to ensure that the production process is well-prepared and organized. The production stage focuses on the execution of filming activities, where technical and creative teams collaborate to capture visual and audio materials based on the prepared plan. Meanwhile, the post-production stage includes editing, sound design, color correction, and other finishing processes that refine the recorded material into a complete final product. This structured workflow is essential in film production as it ensures that each phase contributes systematically to achieving a coherent and effective audiovisual output.

2.6.1 Pre-Production

The pre-production stage is considered a crucial initial phase in the video production process because it involves thorough preparation of all elements required before production begins. This stage covers several important activities, including developing the video concept, designing the storyboard, preparing the

script, and organizing other supporting materials. In addition, all equipment needed during the production process must be prepared in advance to prevent potential problems during the production process must be prepared in advance to prevent potential problems during the following stages. According to Morissan (2015), pre-production refers to all preparatory activities that begin from the idea development process until everything is fully ready for the filming stage.

a. Idea

The creation of video begins with the development of an idea, which is often inspired by personal experiences, observations, or an understanding of a particular issue. This idea serves as the foundation for establishing the overall concept and direction of the video before moving on to the production process. According to Teixeira (2017), formulating the main idea is the first stage of pre-production, as it provides the basis for transforming concepts into a visual product.

Furthermore, Agila and Arumugam (2018) state that an effective video concept should demonstrate originality and creativity while addressing the objectives of the project. They also emphasize the importance of aligning the concept with the needs and expectations of stakeholders to ensure that the final product is relevant, meaningful, and able to achieve its intended purpose.

b. Script

A script is written document that serves as the primary reference throughout the video production process, guiding the development of the story and the execution of each scene (Effendy, 2014). It provides a structured framework that helps ensure consistency between the original concept and the final audiovisual product.

According to Warshina (2009), a script differs from a storyboard because it presents a more detailed storyline with clearly defined visual and audio elements. In addition, Suprpto (2013) explains that a script is the concrete realization of an idea in the form of narratives or dialogues accompanied by technical instructions, such as camera angles, shot composition, and layout, which are essential for the production process, particularly in television and video programs.

c. Storyboard

According to Effendy (2014), a storyboard is a series of visual sketches arranged to illustrate the sequence of scenes in a film, accompanied by dialogue or scene descriptions that align with the timing of each sequence. It functions as the primary guideline in the production process, ensuring that the production team remains aligned with the intended objectives. In addition, Astriyani, Lukmana, & Irawan (2016) explain that a storyboard also plays an important role in organizing the filming process, in which each scene is systematically listed and, when necessary, presented through sketches to provide a clearer visualization of how it will be executed during production.

2.6.2 Production

People involved in filmmaking who have an interest, skills, and knowledge in the field are able to produce a film through several stages of production. Film production management generally consists of a series of stages that must be carefully organized and supported by appropriate financial planning. This explanation is emphasized by Haren (2020). The preparation of a film production plan includes arranging the workflow, determining the crew members who will be involved, estimating the necessary funds, and planning the overall production budget. These responsibilities are usually handled by key production roles such as the producer, co-producer, executive producer, and the unit production manager. However, in independent production companies, the structure and distribution of these responsibilities may differ depending on the available resources and team organization.

Taking camera angles is very important at the production stage. Making a storyboard during the preproduction stage is one way to make it easier to plan camera angles. Information about each camera angle and shot sizes according to ArtodiPro (2023) is as follows:

1. Camera Angle

By positioning the camera at a certain angle and height, one of the techniques to communicate a message is through the camera angle, also known as the angle at which a picture is taken using the camera. In both photography and filmmaking, there are several types and variations of camera angles. A photo or

video can tell more stories if the shooting angles are more diverse. Apart from being a technical consideration, camera angles-video shooting angles-speak volumes and create dramatic value in a show that can affect the audience's emotions (Sitorus & Simbolon, 2020):

a. Eye Level

An eye-level shot is created by placing the camera at the same height as the subject's eyes. This technique provides a natural and comfortable viewing perspective because it reflects the viewer's normal line of sight. By positioning the camera at eye level, the audience can connect with the subject more directly, creating a stronger sense of equality and emotional engagement. This angle is commonly applied in scenes involving simple interactions or dialogue, as it helps enhance the realism and relatability of the visual presentation.

b. High Angle

A high-angle shot is created by positioning the camera above the object or scene, resulting in a downward viewing perspective. This technique makes the subject appear smaller within the frame, which can reduce the sense of authority or importance of the subject. The use of this angle often conveys feelings of vulnerability, weakness, or inferiority, as the subject is viewed from a higher position. In addition, this method can be used to emphasize the subject's lack of power, provide a broader visual context, and highlight the surrounding environment to strengthen the overall impact of the scene.

c. Low Angle

A low-angle shot is achieved by positioning the camera below the subject, creating an upward viewing perspective. This technique makes the subject appear larger, stronger, and more dominant within the frame. By presenting the subject from below, the shot can convey a sense of power, authority, or intimidation. In film production, this angle is often used to emphasize the importance, grandeur, or

dominance of a character or object, allowing the audience to perceive the subject as having a stronger presence within the narrative.

d. Over the Shoulder View

The over-the-shoulder angle is a camera perspective that usually records the scene from behind the subject, focusing on the back of their head or shoulders. This method often shows what the subject is looking at or doing by determining their perspective or participation. The foreground of the shoulder or part of the head, which communicates intimacy and connection, draws the observer into the subject's point of view. It is commonly used in a conversational context to establish a visual connection between people by emphasizing how they interact or react to an object within their range of vision. Through highlighting the emotional and psychological interactions of the characters, this technique increases the depth of the narrative and the context of the connection.

2. Types of Shots

According to Chandra (2017), the shot type establishes the distance of the object from the camera frame. Each shot has a specific purpose and meaning that emphasizes feelings, ideas, and sensations according to the director's intention. In addition, shot type affects the way a scene is emphasized. Directors often use shot types to hide movie details. The types of shots or shooting techniques that fall into various categories are as follows (Elvaretta & Ahmad, 2021)

a. Extreme Long Shot

An extreme long shot, also known as an establishing shot, is typically used to introduce the setting or location of a scene. It captures a very wide view, allowing the environment to dominate the frame and emphasizing the scale of the surroundings. In this type of shot, the subject often appears very small in comparison to the vast environment, creating a sense of isolation or highlighting the grandeur of the setting. For example, a character walking alone in a vast desert

illustrates how the environment can overpower the subject visually, emphasizing spatial scale and atmosphere.

b. Long Shot

A long shot presents a wide view of the scene while making the subject more recognizable than in an extreme long shot. This framing still establishes the environment but allows viewers to identify the subject and understand their relationship with the surroundings. For instance, a character walking through a busy city street can demonstrate both movement and environmental scale, balancing character visibility with contextual background. This shot helps convey how the subject interacts with their environment within the narrative.

c. Medium Long Shot

A medium long shot frames the subject from approximately the knees upward, offering a balanced composition between the character and the surrounding environment. This shot provides sufficient detail to introduce the character while still maintaining environmental context. It is often used in dialogue scenes, as it allows viewers to observe body language and partial facial expressions while understanding spatial relationships. For example, it can depict two characters conversing while still showing part of the setting, reinforcing context and interaction.

d. Medium Shot

A medium shot frames the subject from the waist up and is commonly used to highlight both facial expressions and body language. This composition provides a clear view of emotional expression while still retaining contextual information from the background. It is particularly effective in dialogue or interaction scenes, as it allows audiences to observe reactions and gestures closely. This shot creates a balance between emotional detail and situational awareness.

e. Medium Close Up

A medium close-up frames the subject from the shoulders upward, focusing more closely on facial expressions. This shot emphasizes emotional nuance and subtle changes in expression, making it suitable for scenes involving emotional intensity or meaningful dialogue. By centering on the upper body and face, it

strengthens the viewer's emotional connection with the character and enhances expressive detail.

f. Close Up

A close-up focuses primarily on the subject's face, capturing detailed facial expressions and subtle emotional cues. This shot is essential for conveying psychological states, as it allows viewers to closely observe emotions and internal reactions. It enhances dramatic impact by creating a strong emotional connection between the audience and the character, especially in important narrative moments.

g. Big Close Up

A big close-up is a more focused version of a close-up that highlights specific facial features, such as the eyes or mouth. This framing emphasizes fine emotional details and intensifies the viewer's attention on subtle expressions. It is particularly effective in conveying deep emotional or psychological meaning by drawing attention to very specific visual elements of the face.

h. Extreme Close Up

An extreme close-up focuses on very small details, such as the eyes, tears, or other minute facial movements. This shot intensifies emotional expression by highlighting details that might otherwise go unnoticed. It is often used in highly emotional or dramatic moments, as it strengthens audience engagement by emphasizing the character's inner emotional experience.

2.6.3 Post Production

According to Andika (2023), the post-production stage represents the final phase after the production process. During this stage, all materials produced during filming, such as video footage, audio recordings, and photographs, are organized and edited to produce a complete and cohesive final result.

Post-production involves a series of processes that transform raw footage into a complete audiovisual product ready for distribution. This stage generally includes transferring and organizing recorded materials, importing files into editing software, editing visual and audio elements, adding supporting components such as subtitles, and finalizing the output before export. These activities are carried out systematically to ensure that the final video effectively conveys its intended

message and meets the desired quality standards (Sunarya, Septiani, Setiawan, 2022)

a. Transfer Data

Data transfer refers to the process of copying or moving video files from a camera's memory card to a computer or laptop so that the footage can be further processed or edited.

b. Importing File

File importation refers to the process of bringing audio, video, and image files into editing software so they can be processed further. Before importing the files, editors usually organize them into folders to make it easier to locate and select the footage during the editing process.

c. Editing Video

During the editing stage, all multimedia elements are combined to produce a profile video that clearly conveys the intended message. This process includes arranging clips through cut-to-cut techniques and connecting scenes using transitions to ensure a smooth visual flow. The editing is carried out using Adobe Premiere Pro CC 2023.

d. Subtitling

Text displayed on the screen, known as subtitles, serves to supplement or replace the original soundtrack or character narration, helping viewers understand the story (Mollanazar et al., 2017). Bogucki (2016) emphasizes that subtitles, as a part of audiovisual translation, aim to enhance message comprehension. To be effective, subtitles must follow certain standards, including screen position, number of lines, characters per line, font type, background color, and timing. Translators must also consider punctuation, segmentation, syntax, the use of taboo words, and cultural elements.

According to Díaz-Cintas and Remael (2014), subtitling involves various translation strategies that are applied to adapt spoken dialogue into written text while considering spatial and temporal constraints. These strategies include condensation, reduction, and reformulation to ensure that the subtitle remains readable and faithful to the original meaning. Condensation refers to the process of

compressing information without losing essential meaning, while reduction involves omitting non-essential elements to fit the limited space and reading time available on screen. Reformulation, on the other hand, involves rephrasing or restructuring the source text, such as changing grammatical forms or expressions, while still maintaining the intended message. These strategies are essential in subtitling to balance accuracy, readability, and synchronization with audiovisual content.

2.7 YouTube as Social Media

YouTube is not only a platform for sharing information and ideas but also a space where users can interact through comments, reactions, and other features. It enables individuals and organizations to build strong and positive personal branding through tools such as regular videos, live streaming stories, and reels (Feblyania et al., 2022). Therefore, understanding how to use YouTube effectively is important for improving communication skills as it has become a key platform for reaching wider audiences (Fadilah, 2025).

In this project, YouTube was selected as the platform for publishing the short film “Leave” because it provides easy access for audiences to watch, share, and engage with audiovisual content. As one of the most widely used video-sharing platforms, YouTube enables creators to reach a broader audience while supporting promotional objectives through features such as subscriptions, comments, and content sharing. By uploading “Leave” to YouTube, the film can serve not only as an entertainment product but also as a medium for promoting the tourism potential of Semarang Regency to both local and international viewers (Candra, 2022).

2.8 Previous Works

The author reviewed several previous audiovisual works related to tourism promotion through storytelling as references in developing the short film “Leave”. These references were selected because they demonstrate how audiovisual media can effectively introduce tourism destinations while simultaneously creating emotional engagement with the audience. Through the analysis of these previous

works, several narrative and visual approaches were identified and later adapted in the development of "Leave".

One of the primary references used in this project is the film *5 cm* (Mantovani, 2012). The main strength of this film lies in its successful integration of emotional storytelling with indirect tourism promotion through the journey of several characters exploring Mount Semeru. The film demonstrates how tourist destinations can be introduced naturally without making the promotional aspect feel overly explicit or commercial. The advantage of this work is its ability to build a strong emotional connection between the audience and the locations presented throughout the story. However, the limitation of this film is that the tourism promotion element is not the primary focus, as the narrative mainly emphasizes friendship, personal dreams, and self-discovery. In the development of "Leave", the journey-based storytelling approach from *5 cm* was adapted as a reference for integrating tourism promotion within a narrative structure. Nevertheless, "Leave" differs in its storyline by focusing on workplace conflict, personal burnout, and the decision to leave a stressful working environment before eventually exploring tourism destinations in Semarang Regency.

Another important reference in this project is the video *Merindu di Jogja* by Merindu di Jogja (Nugroho, 2024). The main objective reflected in this audiovisual work is the introduction of Yogyakarta's regional identity through cinematic visuals, cultural representation, and philosophical values embedded within the narrative. The video successfully demonstrates how tourism promotion can be combined with storytelling, allowing locations to function as essential narrative elements rather than merely serving as visual backgrounds. The strength of this work lies in its ability to present tourism promotion while simultaneously highlighting local cultural identity in a visually appealing way. However, its limitation is that the narrative mainly focuses on cultural representation rather than character development or interpersonal conflict. This work inspired "Leave" in terms of integrating tourism promotion with storytelling, although "Leave" applies a different narrative approach by focusing on the journey of two characters who gradually rebuild their relationship while exploring Fort Willem I and Rawa Pening.

The short film *Jalan Nostalgia* by Jalan Nostalgia (Kinsky & Anjani, 2024) also serves as another reference in the development of this project. This work demonstrates how audiovisual media can effectively promote tourism destinations through a simple narrative that remains accessible and relatable to audiences. The primary strength of this short film lies in its use of the main characters as a bridge connecting the audience with the tourism destinations, making the promotional message feel more natural and engaging rather than directly persuasive. However, one limitation of this work is its relatively straightforward linear storytelling structure, which focuses mainly on the journey itself without incorporating more complex narrative layers. From this work, “Leave” adapts the concept of using characters as intermediaries between audiences and tourist destinations. However, unlike *Jalan Nostalgia*, “Leave” utilizes a mixed narrative structure by combining present-day scenes with flashbacks in order to provide context regarding workplace conflict and the protagonist’s motivation for beginning the journey.

In addition to audiovisual works, a previous academic study employing the Research and Development (R&D) approach was also reviewed as a supporting reference for the development of *Leave*. A relevant study was conducted by Dhani (2025) through the development of the tourism promotional short film *Whispers of Semarang: A Reunion Tale Set in Semarang’s Soul*, which adopted the Borg and Gall R&D model and simplified it into eight stages: research and information collecting, planning, developing the preliminary product, preliminary field testing, main product revision, operational field testing, dissemination, and implementation. The study demonstrated that the modified R&D framework was effective in producing a structured and audience-oriented promotional film while allowing sufficient flexibility to accommodate project constraints. One of its main strengths lies in the systematic product development process, where evaluation and revision are integrated into each stage to improve the quality and effectiveness of the final output. However, the study mainly focuses on introducing tourism destinations and places greater emphasis on destination promotion than on character-driven storytelling or interpersonal conflict. Nevertheless, the research provides a strong methodological foundation for the development of *Leave*, as both projects employ

the same modified eight-step R&D framework while illustrating how audiovisual media can be effectively utilized to promote tourism through engaging narratives.

Although previous audiovisual works and academic studies have demonstrated that digital media can be effectively used as a tool for tourism promotion, several gaps can still be identified. Most previous audiovisual works primarily focus on introducing tourist destinations, presenting cultural values, or portraying travel experiences through storytelling without integrating more complex social issues and interpersonal character development within the narrative. Meanwhile, previous academic studies generally emphasize the effectiveness of promotional media in increasing public awareness and attracting visitors, but tend to focus more on informational content rather than emotional storytelling as a communication strategy. In addition, most previous works only highlight a single type of tourism attraction, either cultural, historical, or natural tourism, rather than combining different tourism categories within one integrated promotional concept. Therefore, “Leave” offers a different approach by combining historical tourism through Fort Willem I and natural tourism through Rawa Pening within a single cinematic narrative. Furthermore, this project integrates the theme of leaving a stressful work environment, pursuing personal aspirations through travel, and rebuilding interpersonal relationships between former colleagues. Through this approach, the selected tourist destinations function not only as promotional objects but also as meaningful spaces that support character development, emotional engagement, and conflict resolution throughout the story.