

**CREATING A SHORT FILM TO PROMOTE TOURIST  
DESTINATIONS IN FORT WILLEM I AMBARAWA AND  
RAWA PENING LAKE: PRE-PRODUCTION OF “LEAVE”**



**FINAL PROJECT**

**A Partial Fulfilment of the Requirements for the Degree of  
Bachelor of Applied Foreign Language**

**by**

**Restiana Saputra**

**SID: 40020522650099**

**BACHELOR OF APPLIED FOREIGN LANGUAGES  
VOCATIONAL COLLEGE  
UNIVERSITAS DIPONEGORO  
2026**

## STATEMENT OF ORIGINALITY

This is to certify that the thesis is definitely my original work. I am completely responsible for the content of this thesis. Other writers' opinions or findings included in this project are quoted or cited in accordance with ethical standard. I understand the full consequences if I took somebody else's ideas, phrases, or sentences without proper references.

Name : Restiana Saputra

SID : 40020522650099

Signature :

Date :

# **APPROVAL SHEET**

**A FINAL PROJECT**

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by

**Restiana Saputra  
SID: 40020522650099**

**Date: May 22<sup>nd</sup>, 2026**

Approved by



**Supervisor**

**Aditya Nur Patria, S.Hum., M.App.Ling  
NIP. 199012182020121007**

## ACCEPTANCE

This Final Project was submitted by:

Name : Restiana Saputra



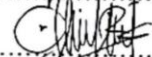
SID : 40020522650099

Study Program : Bachelor of Applied Foreign Languages

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**"This study has been examined and is accepted for impartial fulfilment of the requirement for the degree of Bachelor of Applied Foreign Language of Vocational College, Universitas Diponegoro"**

Board of Examiners:

1. Aditya Nur Patria, S.Hum., M.App.Ling (Chairperson) : (..........)
2. Naila Rohmah, S.Pd., M.Li. (Member) : (..........)
3. Alfin Rosyidha, S.Pd., M.A. (Member) : (..........)

Semarang, June 19<sup>th</sup> 2026

Head of Applied Foreign Languages Study Program



Sriwahyu Istana Trahutami, S.S., M.Hum.  
NIP. 197401032000122001

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Restiana Saputra

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## **ABSTRACT**

Tourism promotion through digital media has become an effective way to introduce tourist destinations to the public. Semarang Regency has several tourist attractions, including Fort Willem I Ambarawa and Rawa Pening Lake, which have cultural and natural tourism potential. In this project, the researcher created a short film entitled “Leave” as a tourism promotional medium for those destinations. The researcher focused on the pre-production stage, including idea development, script writing, storyboard creation, location survey, and production planning. The researcher applied the Research and Development method with the Borg and Gall model and used a Likert Scale involving respondents to evaluate the concept, storyline, and planning process, which successfully supported the filmmaking process and received positive responses from respondents. Therefore, the short film “Leave” is expected to become an attractive tourism promotional media for Fort Willem I Ambarawa and Rawa Pening Lake.

**Keywords:** pre-production, short film, tourism promotion, storyboard, filmmaking

## ABSTRAK

Promosi pariwisata melalui media digital menjadi salah satu cara yang efektif untuk memperkenalkan destinasi wisata kepada masyarakat. Kabupaten Semarang memiliki beberapa destinasi wisata, di antaranya Fort Willem I Ambarawa dan Rawa Pening yang memiliki potensi wisata budaya dan wisata alam. Dalam proyek ini, peneliti membuat film pendek berjudul “Leave” sebagai media promosi wisata untuk destinasi tersebut. Peneliti berfokus pada tahap praproduksi yang meliputi pengembangan ide, penulisan naskah, pembuatan storyboard, survei lokasi, dan perencanaan produksi. Peneliti menggunakan metode Research and Development dengan model Borg dan Gall serta menggunakan skala Likert yang melibatkan responden untuk menilai aspek konsep, alur cerita, dan perencanaan film pendek tersebut. Hasil penelitian menunjukkan bahwa proses persiapan dan perencanaan berhasil mendukung proses pembuatan film dan mendapatkan respon positif dari para responden. Oleh karena itu, film pendek “Leave” diharapkan dapat menjadi media promosi wisata yang menarik untuk Fort Willem I Ambarawa dan Rawa Pening.

**Kata kunci:** pra-produksi, film pendek, promosi wisata, storyboard, perfilman

# CHAPTER I

## INTRODUCTION

### 1.1 Background of The Study

The rapid development of digital technology has driven innovation in tourism promotion, particularly through short film, which are considered more effective as they deliver information while creating emotional experiences. Bakti and Marpaung (2024) state that short film marketing strategies significantly increase public interest and expand the reach of destination information through digital platforms. In line with this, film as an audiovisual medium (Effendy, 1986) plays an important role in promotion through engaging visual storytelling. Wardana, Satria, & Yasa (2025) also explain that cinematic promotional videos can build positive perceptions through visual quality, composition, and narrative, allowing audiences to experience destinations virtually. Therefore, short films are a promising promotional strategy in the digital era.

The implementation of audiovisual promotion through short films is particularly relevant for areas with strong tourism potential, such as Semarang Regency, which offers diverse attractions including natural tourism, tourist villages, and historical and cultural sites. Based on official data from Badan Pusat Statistik Kabupaten Semarang (2025), domestic tourist visits from January to December 2025 reached more than 6.3 million trips (Tourism Development of Semarang Regency, December 2025), indicating continuous growth and a significant contribution to the local economy. However, this increase in tourist visits has not been matched by the optimal development of digital promotion across all tourist destinations. Several studies indicate that tourism promotion development in Semarang Regency still faces various challenges. Gulo and Pranoto (2025) reveal that digital promotion strategies in the Bukit Cinta Rawa Pening area are still not optimal due to limitations in human resources, budget constraints, and the insufficient utilization of digital media to reach a wider audience. In addition, Widadijo and Therry (2024) state that the promotion of historical tourism in the

Semarang region still largely relies on conventional media, highlighting the need for innovation in visual promotional media that better aligns with the media consumption habits of audiences in the digital era. This condition indicates a gap between the strong tourism potential and the effectiveness of the promotional media used, particularly in the utilization of audiovisual media that is more communicative and engaging.

Based on these conditions, there is a need for promotional media that not only delivers destination information but also builds emotional engagement with the audience through an engaging narrative approach. Budiarto (2011) defines tourism promotion as a marketing activity aimed at providing information, influencing, persuading audiences, and expanding market reach to encourage visits. Therefore, the short film *Leave* is developed as a digital promotional medium featuring two tourist destinations in Semarang Regency, namely Fort Willem I Ambarawa and Rawa Pening. The film uses a narrative-driven storytelling approach that depicts the journey of an individual seeking new experiences to escape the pressure of urban life and eventually discovering meaningful experiences through tourism exploration.

In selecting tourism destinations for the development of the short film “Leave”, Fort Willem I Ambarawa, and Rawa Pening were specifically chosen because both destinations represent two different tourism categories in Semarang Regency, namely historical tourism and natural tourism, which provide strong visual potential for audiovisual promotion. Fort Willem I Ambarawa was selected due to its historical significance as one of the Dutch colonial heritage sites in Central Java and its distinctive colonial architecture, which offers educational value while creating a visually unique setting that supports cinematic storytelling (Nurmala & Arafat, 2024). Meanwhile, Rawa Pening was chosen because it is one of the major natural tourism attractions in Semarang Regency, recognized for its panoramic lake landscape surrounded by mountains and its ecological as well as economic importance for the surrounding communities. Research by Prawesti, Paramita, Wardana, and Sarja (2022) explains that Rawa Pening possesses strong potential to

be continuously developed as a nature-based tourism destination due to its landscape attractiveness and tourism value. The combination of these two destinations allows *Leave* to present a more diverse representation of tourism in Semarang Regency while strengthening the visual narrative through the integration of historical and natural elements within a single promotional medium.

In promotional strategy, identifying the target audience is an important aspect to ensure that messages are effectively delivered. According to Kotler, Kartajaya, and Setiawan (2017), audience segmentation is a fundamental element of marketing communication as it allows messages to be tailored according to the characteristics and needs of the target market. The short film *Leave* targets a broad audience, particularly young adults and working individuals who are interested in travel experiences and destination exploration. The storyline, which portrays an individual experiencing exhaustion due to a stressful work environment, is designed to build emotional engagement and relatability with audiences who share similar experiences. Therefore, the promotion of Fort Willem I Ambarawa and Rawa Pening is expected to be more effective in increasing tourist interest.

As a reinforcement of the promotional message delivery, the short film *Leave* is also designed with English subtitles to expand its audience reach, particularly to international viewers. The use of subtitles allows information about tourist destinations in Semarang Regency to be accessed by a wider audience without language barriers, thereby enhancing the effectiveness of international promotion. In addition, for local audiences, subtitles also provide additional benefits by improving dialogue comprehension, clarifying messages, and enhancing the overall viewing experience. Thus, subtitles function not only as a language translation tool but also as a supporting element in strengthening audiovisual communication and expanding the impact of tourism promotion.

## **1.2 Research Question**

The following discussion of research problems is necessary so that the implementation of this research has a clear direction and structured focus:

1. How is the pre-production process of creating the short film “Leave” to promote tourist destinations in Semarang?
2. How is the stakeholder feedback on the short film “Leave” as promotional media for tourist destinations in Semarang?

## **1.3 Research Objectives**

The purpose of this research is intended to guide the research process methodically with reference to the problem formulation. The following are the objectives of this research:

1. To describe the pre-production process in creating the short film “Leave” as a promotional media for tourist destinations in Semarang.
2. To identify stakeholder feedback on the short film “Leave” as promotional media for tourist destinations in Semarang.

### **1.4.1 Significance of the Study**

In order to have specific objectives, this research is expected to make a significant contribution both theoretically and practically. The following are some of the benefits of this research:

Theoretically, this research contributes to the development of knowledge related to audiovisual media production, particularly in understanding the pre-production process of short film development using the Research and Development (R&D) method for tourism promotion purposes. In addition, this study expands academic discussion regarding the use of narrative-driven storytelling as an approach in digital tourism promotion, especially in integrating promotional objectives with cinematic elements to create emotional engagement with audiences. The findings of this research are also expected to

serve as a reference for future studies related to film production, digital marketing communication, and audiovisual-based tourism promotion.

Practically, this research provides an example of creative promotional media that can be utilized to introduce tourism destinations through short films as an alternative to conventional promotional strategies. The development of the short film *Leave* demonstrates how audiovisual storytelling can effectively promote tourism destinations, increase public awareness, and attract audience interest through more engaging visual communication. Furthermore, the feedback obtained from stakeholders and respondents throughout the product testing process can serve as evaluation material for improving future tourism promotional media, particularly in the development of more innovative and audience-oriented audiovisual content.

### **1.5 Output of the Research**

The output of this research is a 17-minute short film titled “Leave”, which showcases tourist destinations in Semarang Regency, specifically Fort Willem I Ambarawa and Rawa Pening Lake. The attractions are presented through a combination of narrative storytelling and visual representations. The film were uploaded to YouTube as promotional material to increase awareness and encourage more tourists to visit these destinations.

## 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.

## CHAPTER III

### METHODOLOGY

#### 3.1 Methodology

Research and Development (R&D) is a systematic method used to create or validate educational products, such as curricula, teaching materials, and learning media. According to Borg and Gall (1983), the R&D method integrates research activities with product development in order to ensure that the final product is based on strong theoretical foundations and has been tested through empirical validation. This approach is widely applied in educational research to develop innovative solutions that address practical challenges found in teaching and learning processes. Researchers use this method to create a short film with an interesting storyline that can explain and inform the audience about Fort Willem I Ambarawa and Rawa Pening Lake. Therefore, the product was created using the Research and Development method that adapted the Borg and Gall (1983) theory.

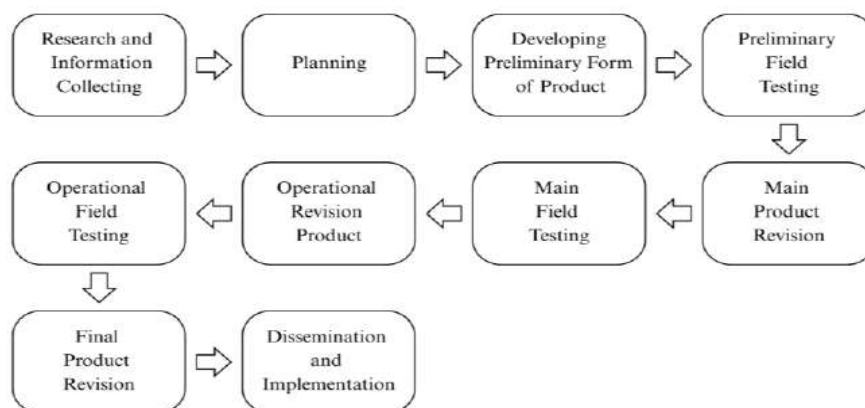


Figure 3. 1 Research and Development Step

According to Borg and Gall (1983), the Research and Development (R&D) model consists of ten systematic stages: research and information collection, planning, development of the preliminary product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation.

### 3.2 Research and Development Project

This study applies eight out of ten stages of the Research and Development (R&D) model proposed by Borg and Gall (1983). The adaptation of the model is conducted due to practical limitations such as time, cost, and research scope. According to Sugiyono (2019), the R&D model may be modified and simplified according to the needs of the research as long as the core development process is maintained. Therefore, this study focuses on the stages up to product revision without proceeding to large-scale dissemination and implementation, as the product is still in the developmental stage and has not yet been mass-produced.

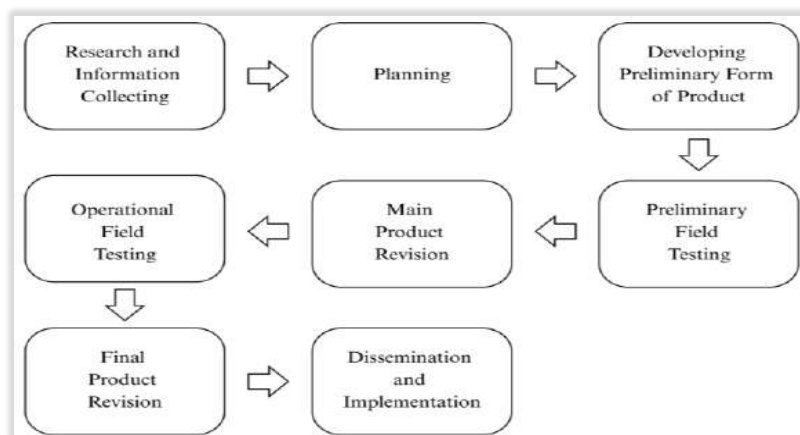


Figure 3. 2 Adaptation Research and Development Steps

#### 1. Research and Information Collecting

At this stage, the researcher collected data and information to support the pre-production of the short film “*Leave*” through literature studies, observation, surveys, and documentation. The process included gathering information about the main filming locations, namely Fort Willem I Ambarawa, and Rawa Pening Lake. These two destinations were selected because they represent a combination of historical and natural tourism resources that support the visual storytelling and message delivery of the short film. Fort Willem I Ambarawa was chosen as one of the main filming locations due to its historical value as a colonial heritage site, as well as its distinctive architectural features that contribute both educational significance and strong visual elements to the narrative of the film (Nurmala & Arafat, 2024). On the other hand, Rawa Pening Lake was selected for its natural beauty and tourism appeal, which

provides strong aesthetic value and enhances the effectiveness of audiovisual tourism promotion (Retnowati, Suryanto, Purwanto, Haryanto, Widyanto, 2020). The methods used at this stage are described as follows:

a. Observation

Observation is a systematic, objective, logical, and organized process used to record and analyze phenomena in both intentional and unintentional situations to accomplish particular objectives (Arifin, 2011). In this study, it was conducted at Fort Willem I and Rawa Pening Lake to analyze the environment, lighting, and visual potential as the basis for the visual concept and filming plan of the short film “Leave.”

b. Survey

In addition to observation, the researcher surveyed Fort Willem I and Rawa Pening Lake to assess their suitability for the film “*Leave*.” The survey analyzed aspects such as accessibility, lighting, layout, visual potential, camera angles, and possible obstacles to ensure the locations supported both the storyline and their tourism appeal.

c. Documentation

Documentation is an important stage used to collect data on Fort Willem I Ambarawa and Rawa Pening Lake through photos, videos, and visual notes. These materials support location selection, storyboard development, and visual concept design for the short film “Leave,” ensuring a more structured pre-production process.

2. Planning

The planning stage was conducted after the initial data and information collection process had been completed, focusing on determining the direction of product development and the research steps. According to Creswell (2014), this stage involves setting research objectives, designing implementation strategies, and preparing requirements to support the development process. In this study, the planning stage focused on preparing the production of the short film “Leave” as a tourism promotional medium, including developing the concept, storyline, script, and storyboard. It also involved selecting locations such as Fort Willem I Ambarawa and



## 5. Main Product Revision

After receiving feedback from the supervisor, the researcher revised the film by refining the storyline, adding subtitles, and improving audio and visual quality. Each aspect was reviewed to ensure alignment to promote tourism through the short film “Leave.” This stage aimed to enhance the overall quality of the film and prepare it for publication.

## 6. Operational Field Testing

Seventeen viewers participated in the operational field testing after the main product revision. The respondents involved in this study consisted of thirteen employees working in the Jabodetabek area aged between 22 and 40 years old, as well as two respondents who have been working in South Korea and Japan for an extended period and use English in their daily communication. The selection of employees from the Jabodetabek area was intentional, as the storyline of Leave centers on an individual who experiences pressure from a toxic work environment and the fast-paced, crowded lifestyle of the capital city. Therefore, respondents with similar backgrounds were considered more capable of relating to the themes and emotional experiences portrayed in the film and of providing relevant feedback on its narrative and message.

In addition, the inclusion of respondents working in South Korea and Japan was intended to evaluate the quality and comprehensibility of the English subtitles. Since both respondents regularly use English as part of their daily communication in international working environments, they were expected to provide informed assessments regarding the clarity, naturalness, and overall effectiveness of the subtitles in conveying the intended meaning to an English-speaking audience. The questionnaire statements used in this stage are presented in Table 3.2 below.

Table 3. 2 List of Statements

<b>No.</b>	<b>List of Statements</b>
Content Aspects	
1.	The storytelling of the “Leave” short film is easy to understand

2.	Information about the attractions of Fort Willem I and Rawa Pening Lake is well presented in this short film
3.	The duration of the video for “Leave” is sufficient
Audio Visual Aspects	
4.	The “Leave” short film has good image quality
5.	Every scene of the short film “Leave” has good shooting quality.
6.	The spots of tourist attractions used in the video make me want to visit the place
7.	The background music or sound used in the “Leave” short film matches the visual scenes
Linguistic Aspects	
8.	The subtitle of the “Leave” short film is easy to understand
9.	The subtitle text translated of the “Leave” short film is clear in the audio
10.	The subtitle of the “Leave” short film is clear and easy to read

The researcher used a descriptive method by distributing a Google Form questionnaire to respondents. The results were analyzed based on their responses using a Likert scale. According to Batterton and Hale (2017), the Likert scale measures opinions or attitudes through statements that produce measurable responses.

Table 3. 3 Likert Scale Score Level

No	Criteria	Score
1	Strongly Disagree	1
2	Disagree	2
3	Agree	3
4	Strongly Agree	4

The following formula is used to calculate the cumulative score of the questionnaire.

$$\text{Index} = \frac{\text{Total Score}}{\text{Total Respondents}}$$

The evaluation results of each statement are presented using the formula above. According to Sukardjo (2005), the Likert scale used in this study was modified by the researcher as follows:

Table 3. 4 Likert Scale Score Level

No	Interval	Criteria
1	1.00 until 1.75	Strongly Disagree
2	1.75 until 2.50	Disagree
3	2.50 until 3.25	Agree
4	3.25 until 4.00	Strongly Agree

#### 7. Final Product Revision

This stage represents the final revision process conducted after the operational field testing. At this stage, the researcher refined the short film “Leave” based on the evaluation results, responses, and feedback obtained from the respondents during the testing process. These improvements were intended to ensure that the film had achieved better quality and could function optimally as a promotional medium for tourism destinations in Semarang. Through this final revision, the resulting product is expected to meet the desired standards before being published to a wider audience.

#### 8. Dissemination and Implementation

The final stage in this study is disseminating the completed product to the wider public. At this stage, the short film “Leave”, which has gone through various production and revision processes, is published on a digital platform, namely YouTube. This publication aims to make the film accessible to a broader audience and to function as a promotional medium to introduce the tourism destinations

featured in the film. By uploading the short film “Leave” to YouTube, it is expected that the tourism promotion message conveyed in the film can reach more viewers and increase public interest in tourism destinations in Semarang.

### 3.3 Schedule Planning

The table below shows the complete research schedule. It describes each stage of the research process along with the planned deadlines for every activity. This structured schedule helps ensure that all research stages are carried out in a timely and efficient manner. The schedule is designed to support proper planning and to monitor the progress of the research.

Table 3. 5 Schedule Planning

Activity Type	December	January	February	March	April
Research and Information Collecting					
Planning					
Developing Preliminary Form of Product					
Preliminary Field Testing					
Main Product Revision					

Operational Field Testing	
Final Product Revision	
Dissemination and Implementation	

### 3.3 Cost Planning

In conducting the research, the researcher needs to prepare a clear cost and budget plan. All expenses required during the process of producing the short film “Leave” must be calculated and included in this study. The budget planning covers various needs that support the film production process, from the preparation stage to the completion of the final product. The details of the budget plan in this research are presented in Table 3.6, which provides an explanation of the strategy for managing and using the funds during the production process of the short film “Leave.”

Table 3. 6 Cost Budget Plan

No	Expense	Cost
1.	Team Consumption	IDR 800,000
2.	Transportation	IDR 300,000
3.	Editing	IDR 280,000
4.	Entrance Ticket	IDR 45,000
	Amount	IDR 1,425,000

### 3.4 Task Distribution

The short film “Leave” was produced through the collaboration of several students from the Applied Foreign Languages Study Program, with responsibilities distributed according to the main stages of film production to ensure that the entire

process was carried out systematically and effectively. The pre-production stage, which included concept development, scriptwriting, storyboard creation, and overall production planning, was handled by Restiana Saputra. The production stage, which focused on filming execution and on-set coordination, was managed by Hazel. Meanwhile, the post-production stage, which involved video editing, subtitle integration, audio arrangement, and finalizing the completed film, was carried out by Diah Syakila. This division of responsibilities ensured that each production stage could be completed effectively according to the expertise required in the filmmaking process.

Table 3. 7 Description Task Distribution

<b>Category</b>	<b>Description</b>
<b>Director:</b> Hazel Radityo Utomo	Monitoring and supervising the production during filming to ensure all activities run according to the planned schedule.
<b>Cinematographer:</b> Hazel Radityo Utomo	Managing camera operations and technical production aspects while ensuring each scene is recorded according to the storyboard and script.
<b>Production Manager:</b> Restiana Saputra Diah Syakila Putri	A person responsible for logistics, finance, and operations, managing planning, budgeting, scheduling, and daily expenses within the project.
<b>Location Manager</b> Restiana Saputra Diah Syakila Putri	Managing all filming location processes, including selection, arrangement, and coordination with location owners to ensure the site meets production needs.
<b>Scriptwriter</b> Hazel Radityo Utomo Restiana Saputra	Developing communicative dialogue, organizing the storyline, and guiding the characters and plot to keep the film's narrative cohesive.
<b>Storyboard</b> Diah Syakila Putri Hazel Radityo Utomo Restiana Saputra	A storyboard is a visual guide that assists in planning and organizing scenes, allowing the storyline of an audiovisual work to be structured logically and systematically.
<b>Custome and Wardrobe</b> Restiana Saputra	Managing all aspects of costumes and props used by the actors, including selecting outfits that match

Diah Syakila Putri	the characters, adjusting them to the scenes, and maintaining them during production.
<b>Subtitle</b> Diah Syakila Putri Restiana Saputra	Serving as a visual communication aid that helps viewers understand dialogue, narration, and key information in audiovisual productions effectively.
<b>Editor</b> Hazel Radityo Utomo	The post-production stage is carried out to consistently optimize the quality of the final video, including organizing and trimming clips, adding visual and audio elements, and adjusting color and sound aspects.

## **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.

```
SCENE 1

**telpoman 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 Telfon**
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//
```

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)

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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

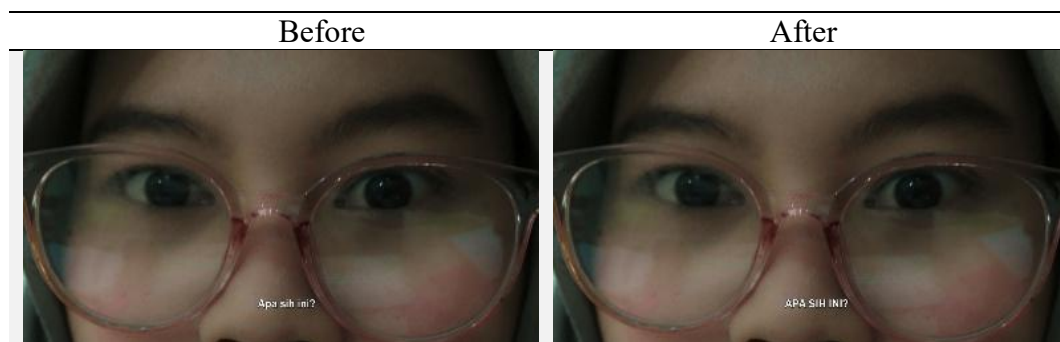
Catatan:  
 Pengisian kolom diberi tanda (✓)

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

<b>No.</b>	<b>Statements</b>	<b>Average</b>	<b>Interval</b>
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
	
Increase subtitle font size for better readability	

#### **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.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

To get reviews from the primary respondent, Semarang Contemporary Art Gallery, this research tries to explain and apply the process of creating a short film title "Leave." The researcher used the eight phases of Borg and Gall's research and development in the making process. The short film production process will be uploaded to YouTube. The first step, research and information gathering, was carried out by the researcher directly visiting the tourist destination, Fort Willem I Ambarawa, and Rawa Pening Lake. In the second stage, which is planning, the researcher prepares carefully, starting with making storyboards, scripts, and permits for filming locations. Although there were many challenges, the researcher managed to overcome them. The researcher then completed the production and post-production stages. At this stage, the researcher made this short film with the help of the supervisor.

Preliminary Field Testing is the next step, which consists of initial validation from supervisors and subsequent adjustments to the verified product. This was followed by the operational field testing stage involving seventeen respondents and the main product revision stage. After the respondents provided data validation, the researcher used the Applied Foreign Language program's YouTube platform to conduct the final step, dissemination, and implementation. The seventeen respondents who filled out the questionnaire all gave positive scores. The ten questions' language, audio-visual, and content features showed that all respondents strongly agreed with the statements regarding the short film "Leave," which was well delivered. This illustrates that the promotional film produced can be used as one of the creative ways to promote a place, increasing public awareness of tourist destinations in Semarang Regency, particularly Fort Willem I Ambarawa and Rawa Pening Lake.

## **5.2 Suggestion**

The researcher recommends that future short film productions anticipate potential challenges that may arise during the filming process. External factors, including unpredictable weather conditions and environmental noise, can influence both production quality and the efficiency of the shooting schedule. During the production of *Leave*, several filming activities were affected by changing weather conditions, while some scenes at Fort Willem I required additional waiting time due to live music performances and surrounding sounds that interfered with audio recording. Therefore, future filmmakers are advised to conduct thorough location observations, prepare backup schedules, monitor weather forecasts, and allocate sufficient time for unexpected interruptions. Such preparations may contribute to a more effective production process and a higher-quality final product.

The researcher also recommends that future tourism promotional films include more detailed and practical information for potential visitors. In addition to showcasing destinations through engaging narratives and visual presentations, future productions should consider providing information regarding entrance fees, transportation options, boat rental costs, and other travel-related expenses. The inclusion of such information can assist audiences in planning their trips while enhancing the informative value of the promotional content. Furthermore, keeping tourism-related information up to date is essential to ensure that audiences receive accurate and relevant details about the destinations being promoted.

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## Appendix A. Research Permit at Fort Willem I Ambarawa



KEMENTERIAN PENDIDIKAN TINGGI, SAINS,  
DAN TEKNOLOGI  
**UNIVERSITAS DIPONEGORO**  
**SEKOLAH VOKASI**

Jalan Gubernur Mochtar  
Kampus Universitas Diponegoro  
Tembalang, Semarang, Kode Pos 50275  
Telepon/Faksimile (024) 7471379  
Laman: www.vokasi.undip.ac.id  
Pos-el: vokasi[at]undip.ac.id

No : 7/UN7.M2.1/PP/II/2026  
Lampiran : -  
Hal : Permohonan Izin Pengambilan Data

Semarang, 12 Februari 2026

**Yth. The Lawu group**  
**Unit Benteng Willem I Ambarawa**  
**Bugisari, Lodayong, Ambarawa, Semarang Regency, Central Java 50611**

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Restiana Saputra	40020522650099
2	Hazel Radityo Utomo	40020522650095
3	Diah Syakila Putri	40020522650082

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 15 Februari 2026.

Bentuk Kegiatan : Pengambilan Video di sekitar Benteng Willem I

Ambarawa.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan  
Wakil Dekan I



**Dr. Ida Ayu Dwi Mawanti, M.M.**  
NIP. 196708191994032003

Tembusan : Yth.  
1. Dekan Sekolah Vokasi Undip  
2. Kaprodi S.Tr. Bahasa Asing Terapan

<http://cso.vokasi.undip.ac.id/download/http://cso.vokasi.undip.ac.id/download/surat-permohonan-izin-pengambilan-data/report.pdf/report.pdf>

## APPENDICES

## Appendix B. Research Permit at Rawa Pening Lake



KEMENTERIAN PENDIDIKAN TINGGI, SAINS,  
DAN TEKNOLOGI  
**UNIVERSITAS DIPONEGORO**  
SEKOLAH VOKASI

Jalan Gubernur Mochtar  
Kampus Universitas Diponegoro  
Tembalang, Semarang, Kode Pos 50275  
Telepon/Faksimile (024) 7471379  
Laman: www.vokasi.undip.ac.id  
Pos-el: vokasi[at]undip.ac.id

No : 7/UN7.M2.1/PP/II/2026  
Lampiran : -  
Hal : Permohonan Izin Pengambilan Data

Semarang, 12 Februari 2026

**Yth. Kepala Dinas Pariwisata**  
**Kabupaten Semarang**  
**Jl. Diponegoro No.202, Mijen, Gedanganak,**  
**Kec. Ungaran Tim., Kabupaten Semarang, Jawa Tengah 50519**

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr.  
Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Restiana Saputra	40020522650099
2	Hazel Radityo Utomo	40020522650095
3	Diah Syakila Putri	40020522650082

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 27 Februari 2026.

Bentuk Kegiatan : Pengambilan Video di sekitar Danau Rawa Pening.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan  
Wakil Dekan I



**Dr. Ida Hayu Dwimawanti, M.M.**  
NIP. 196708191994032003

Tembusan : Yth.  
1. Dekan Sekolah Vokasi Undip  
2. Kaprodi S.Tr. Bahasa Asing Terapan

## Appendix C. Minutes of Handover for "Leave" Tourism Promotion Video



KEMENTERIAN PENDIDIKAN TINGGI, SAINS,  
DAN TEKNOLOGI  
UNIVERSITAS DIPONEGORO  
SEKOLAH VOKASI  
PROGRAM STUDI BAHASA ASING TERAPAN

Jalan Erfangga Tengah No. 17,  
Pleburan, Semarang Kode Pos 50241  
Telepon /Faksimile (024) 76488853  
Laman: www.basing.vokasi.undp.ac.id  
email: basing@fve.undp.ac.id

### BERITA ACARA SERAH TERIMA Nomor : 02 /IN7.M2.6.II/AK/ III /2026

Berdasarkan Surat Ijin Penelitian Nomor : 02 /IN7.M2.6.II/AK/ III /2026, yang bertanda tangan di bawah ini:

- I. Nama : Hazel Radityo Utomo  
NIM : 40020522650095  
Jabatan : Mahasiswa  
Alamat : Lamper Kidul, Kec. Semarang Selatan, Kota Semarang, Jawa Tengah  
Dalam hal ini bertindak untuk dan atas nama (ilm) pelaksana Tugas Akhir yang berjudul CREATING A SHORT FILM TO PROMOTE FORD WILLEM I AMBARAWA AND RAWA PENING LAKE: PRE-PRODUCTION OF "LEAVE" Yang selanjutnya disebut **PIHAK PERTAMA**
- II. Nama : IKFEN RIS BERTHA F, S.STP, MM  
Jabatan : KEPALA UPTD DINAS PARAWISATA KAB. SEMARANG  
Alamat : SUDAMUKTI, PERUM GRIFA PATRA 2 SALATIGA  
yang selanjutnya disebut **PIHAK KEDUA**

Dengan telah selesainya Tugas Akhir / Mata Kuliah sepakat untuk melakukan serah terima hasil pelaksanaan kegiatan pekerjaan tersebut, dengan ketentuan sebagai berikut:

#### Pasal 1

**PIHAK PERTAMA** telah melakukan program Tugas Akhir dan bersama **PIHAK KEDUA** mengimplementasikan produk berupa : Short Film yang diperoleh dari kegiatan ini berjalan atau berfungsi dengan baik.


#### Pasal 2

(1) **PIHAK PERTAMA** menyerahkan kepada **PIHAK KEDUA** hasil kegiatan Tugas Akhir berupa Short Film, sebagaimana terinci dalam Lampiran;  
(2) **PIHAK KEDUA** menerima penyerahan sebagaimana tersebut pada ayat (1) dari **PIHAK PERTAMA**.

#### Pasal 3

Berita Acara Serah Terima ini dibuat dengan sesungguhnya,bermetemur cukup, dndalam rangkap 2 (dua) dimana satu berkas dipegang oleh **PIHAK PERTAMA** dan satu berkas lainnya dipegang oleh **PIHAK KEDUA** yang masing-masing mempunyai kekuatan hukum yang sama untuk dipergunakan sebagaimana mestinya.

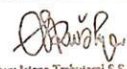
**PIHAK KEDUA,**  
Yang Menerima,

  
( IKFEN R. F. )


**PIHAK PERTAMA,**  
Yang Menyerahkan,

  
(Hazel Radityo Utomo)  
40020522650095

Mengetahui/Menyetujui  
Ketua Program Studi Bahasa Asing Terapan

  
Sriwahyu Istana Trubutarni S.S., Ph.Dum.  
NIP. 197401032000122001

## Appendix D. Minutes Of Handover for “Leave” Tourism Promotion Video

	<b>KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI</b>	<small>Jalan Erlangga Tengah No. 17, Pleburan, Semarang Kode Pos 50241 Telepon./Faksimile (024) 75488353 Laman: www.bat.vokasi.undip.ac.id email: bat@live.undip.ac.id</small>
	<b>UNIVERSITAS DIPONEGORO SEKOLAH VOKASI PROGRAM STUDI BAHASA ASING TERAPAN</b>	

**BERITA ACARA SERAH TERIMA**  
Nomor : 03/UN7.M2.6.11/AK/III /2026

Berdasarkan Surat Izin Penelitian Nomor: 03/UN7.M2.6.11/AK/III/2026, yang bertanda tangan di bawah ini:

I. Nama : Restiana Saputra  
NIM : 40020522650099  
Jabatan : Mahasiswa  
Alamat : Jl Lamper Tengah 12, Kota Semarang, Jawa Tengah

Dalam hal ini bertindak untuk dan atas nama (tim) pelaksana Tugas Akhir yang berjudul “CREATING A SHORT FILM TO PROMOTE TOURIST DESTINATIONS IN FORT WILLEM I AMBARAWA AND RAWA PENING LAKE” Yang selanjutnya disebut **PIHAK PERTAMA**

II. Nama : Wahyu Karminta  
Jabatan : Marcomm  
Alamat : Bugisan, Ambarawa, Kab Semarang  
yang selanjutnya disebut **PIHAK KEDUA**

Dengan telah selesainya Tugas Akhir sepakat untuk melakukan serah terima hasil pelaksanaan kegiatan pekerjaan tersebut, dengan ketentuan sebagai berikut:

**Pasal 1**


**PIHAK PERTAMA** telah melakukan program Tugas Akhir bersama **PIHAK KEDUA** dan mengimplementasikan produk berupa “Short Film” yang diperoleh dari kegiatan ini berjalan atau berfungsi dengan baik.

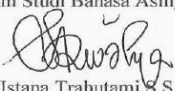
**Pasal 2**

(1) **PIHAK PERTAMA** menyerahkan kepada **PIHAK KEDUA** hasil kegiatan Tugas Akhir berupa “Short Film”, sebagaimana terinci dalam Lampiran:  
(2) **PIHAK KEDUA** menerima penyerahan sebagaimana tersebut pada ayat (1) dari **PIHAK PERTAMA**.

**Pasal 3**

Berita Acara Serah Terima ini dibuat dengan sesungguhnya, bermeterai cukup, dan dalam rangkap 1 (satu) dimana satu berkas dipegang oleh **PIHAK PERTAMA** dan satu berkas lainnya dipegang oleh **PIHAK KEDUA** yang masing-masing mempunyai kekuatan hukum yang sama untuk dipergunakan sebagaimana mestinya.

<b>PIHAK KEDUA,</b> Yang Menerima,   (.....) Wahyu Karminta	<b>PIHAK PERTAMA,</b> Yang Menyerahkan,   Restiana Saputra 40020522650099
---	---

Mengetahui/Menyetujui  
Ketua Program Studi Bahasa Asing Terapan  
  
  
Sriwahyu Istana Trahutami S.S., M.Hum.  
NIP. 197401032000122001

## Appendix E. Leave Script

### SCENE 1

\*telponan dengan berbagai komplenan 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 apologize/sir

#### USER 4

Your explanation is useless//

#### *\*Suara Telfon\**

#### 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//

**USER 4**

Everything about this company is stupid//

**USER 1**

This is the worst service that I've had in my entire  
life//

**USER 2**

How the fuck do you even operate like this?//

**USER 3**

YOU GOT BE FUCKING KIDDING ABOUT THIS//

**USER 4**

Do you understand?//

**SYAKILA**

I'm so sorry to hear that/ sir

**USER 1**

LET'S CANCEL OUR CONTRACT...//

**SCENE 2**

*\*Teriak karna udah ga kuat dapet complain terus\**

**SYAKILA**

AAAAAAAAAAA!!!//

**USER 1**

..NOW!//

**RESTI**

KILA?!/ Masuk ke ruangan saya!//

*\*ruang bos\**

**RESTI**

*(duduk di kursinya)*

*Lo bisa gasi kerja yang bener?/ Ini ga cuma sekali loh  
lo kaya gini Kil// Lo pikir lo doang yang capek?/  
GUE YA!!/ GUE JUGA CAPEK SAMA Lo KIL!/ ATASAN GUE  
JUGA SAMA BIKIN CAPEKNYA KAYAK Lo?//*

**SYAKILA**

Maaf bu//

**RESTI**

Lo pikir jadi gue enak?/ Tiap hari gue juga dapet  
komplain dari Pak Robert punya anak buah kaga  
becus//

**RESTI**

*\*Merenung\**

Yaudah/ sekarang lo mau apa?//

**SYAKILA**

Saya mau resign bu/ saya mau bebas//

**RESTI**

**\*berdiri dari kursi\***

Bebas?/ Lo pikir resign kebebasan kil?//

**SYAKILA**

Menurut ibuu????//

**RESTI**

Ada banyak orang di luar sana yang pengen kerja kaya lo  
tau gak?/

Gaji gede/ tunjangan dapet/ lembur di bayar/ kerja di  
multinasional company/ bergengsi pula!//

**SYAKILA**

Lah?// Ada banyak juga karyawan yang mau kaya ibu tau  
gak? Gaji 2 digit/ mau cuti gampang/ mau liburan  
tinggal liburan//

GIMANA SAYA BU?/ SAYAAAA????// (nunjuk diri sendiri)

*(dentuman intropeksi diri ke Resti, lalu duduk ke  
kursinya dan melepas kacamatanya sambil tarik  
nafas)*

**RESTI**

Kila/ Ada 3 peraturan tidak tertulis// Sekali lagi/ ada  
3 peraturan tidak tertulis bagi saya buat bahagia//

Pertama// dunia ini kompetisi// Okay?/ Dunia ini  
kompetisi/ Kil//

Lo harus punya plan jangka panjang/ lo harus siap  
dengan resiko//

Kejar/ Kejar/ Kejar//

Kalo lo gak ngejar/ maka lo gak akan memiliki/ Okay?//

Peraturan kedua// Apa itu zona nyaman?/ Lo tau apa itu  
keluar dari zona nyaman?//

Berani beda ga bikin lo tersesat// Elo ya elo/ mereka  
ya mereka//

Kalo lo berani ngambil langkah yang tepat dengan  
persiapan yang matang/ keluar dari zona nyaman  
malah bikin hidup lo lebih seru dan penuh  
petualangan!//

Terahir yang ketiga/ balik lagi dari poin nomer 1 ke  
2//

### **SYAKILA**

*(Menghela nafas dengan tatapan kosong sambil menaikan  
alisnya ke atas bahwasannya perkataan bos Resti  
benar, lalu menutup mukanya)*

Harus sampai kapan ya kaya gini?//

**RESTI**

Sampai kapan apa?//

**SYAKILA**

Sampai kapan kerja begini//

**RESTI**

Gimana?/ Jadi resign?//

**SCENE 3**

\*kamar kila\*

**SYAKILA**

(Telfonan sambil masukin barang ke ransel)

Jadi dong...//

**TEMEN KANTOR SYAKILA**

In this economy lo pilih resign?/ Gila kali ya//

**SYAKILA**

Lebih gila lagi lo kerja dah kek kuda tau ga/ yeu lah  
mikir jadi orang//

**TEMEN KANTOR SYAKILA**

Kil Kil// Emang independent women gokil ye/ emang abis  
resign gini lo mau kemana?//

**SYAKILA**

Gue mau berpetualang cuy//

**TEMEN KANTOR SYAKILA**

HAH??/? Berapa lama?/ 3 hari?/ 5 hari?/ Masa iya  
sebulan jir?//

**SYAKILA**

Adalah pokoknya/ intinya ga deket-deket dari Jakarta//

**TEMEN KANTOR SYAKILA**

(Gambaran hiruk pikuk suasana Jakarta)

Yaudah dari gue mah hati-hati aja di jalan/ jangan  
lupain Jakarta// Kalo gada gue/ lo mau cerita ke  
siapa lagi kalo bukan selain gue Kil?//

Biar kata di ibu kota itu berat/ gue yakin semuanya  
akan balik lagi ke alam// Yah namanya juga manusia/  
semuanya di kejar sampe lupa sama arah diri  
sendiri/ gue yakin lo bisa dapet apa yang orang  
lain dapet// Selain itu/ lo tau sendiri lah namanya  
jakarta/ disini orang pada naro mimpi yang sebesar-  
besarnya//

#### **SYAKILA**

Iyee berisik lo/ pantengin aja SG gue bakal kemana  
aja//

#### **TEMEN KANTOR SYAKILA**

Yauda sekali lagi hati-hati ya/ awas bos lo kangen//

#### **SYAKILA**

Bu Resti?/ HAHHAHA!/ Aman lahh/ dah ya Byee//

**SCENE 4**

(Sampai di Terminal, Kila jalan tergesa-gesa sambil main hape.

Lalu ga sengaja liat postingan ig kalo perusahaan lamanya buka lowongan posisi mantan bos nya yang dulu)

(Kila kaget)

(saking sibuknya main hape gak sengaja kila nabrak seseorang saat berjalan)

**SYAKILA**

Eh sorry/ sorry//

**SYAKILA**

Aduh maaf ya/ jadi berantakan//

**RESTI**

Iya gapapa mbak//

(mereka berdua saling tatap-tatapan dan menyadari satu sama lain)

**SYAKILA**

BU RESTI?//

**RESTI**

Syakila?/ Kamu kok bisa disini?//

**SYAKILA**

(terhening)

**SYAKILA**

(Mereka duduk samping-sampingan)

Sebenarnya/ saya mau keliling Indonesia bu/ itu impian saya dari dulu//

**RESTI**

Oh/ jalan-jalan?/ Emang abis resign gak mau cari kerja lagi?//

**SYAKILA**

Tolong jangan bahas kerjaan dulu ya bu//

**RESTI**

Kenapa?//

**SYAKILA**

Ya ini bukan lagi di kantor bu!//

**RESTI**

Ya Kalo gitu gue lo aja/ gak usah Ba Bu Ba Bu lah.

**SYAKILA & RESTI**

(Mereka berdua terdiam, langsung ngeliat keadaan sekitar)

**SYAKILA**

Kalo lo sendiri/ kok bisa ada disini?//

**RESTI**

Gue Resign//

**SYAKILA**

RESIGN JUGA?/ Tapi kan...//

**RESTI**

Apa yang lo bilang di ruangan gue ada benernya Kil//

**FLASHBACK SCENE**

*(Visual menunjukkan Flashabck di Ruangan Resti di dialog  
Syakila*

*"saya mau bebas", "Sampai kapan kerja begini")*

**RESTI**

Gimana?/ Jadi resign?//

**SYAKILA**

Iya bu//

**RESTI**

Kamu boleh ninggalin ruangan ini sekarang//

**Syakila**

Baik bu//

*(Masih di Flashback, extend visual plot twist  
memperlihatkan Kila keluar meninggalkan Ruangan  
Resti sambil dan memperlihatkan Resti sedang  
meratapi emosinya)*

**BACK TO SCENE**

**RESTI**

Gue juga sadar/ apa lagi sih yang gue cari kalo bukan..  
ketenangan?//

**RESTI**

Ya itulah kenapa gue kesini//

**SYAKILA**

*(mengiyakan dengan menaikkan alisnya)*

**RESTI**

Anyway/ emang mau jalan-jalan kemana?//

**SYAKILA**

Semarang res/ kebetulan Semarang juga salah satu  
wishlist pertama gue//

**RESTI**

Serius Semarang?/ Itu mah kampung saya// Eh pas banget  
saya bisa kasih rekomendasi tempat wisata buat lo/  
mau?//

**SYAKILA**

HAH SERIUS?/ MAU MAU!//

**SYAKILA**

Makasih ya res!//

**RESTI**

Sini gue ajak jalan-jalan// Jadi kil di Semarang itu  
ada destinasi nih, namanya Fort Willem 1.

**SCENE 5**

*(NOTE: Plot di Scene 6 ini pake Intercut Dialogue across timelines. Apa yang di jelaskan Resti saat di terminal, itu visualnya ketika mereka sudah berada di Benteng, dan juga masih ada yang di terminal)*

(Menunjukkan suasana bangunan benteng dan euphoria Resti dan Syakila di Benteng)

**RESTI**

Tapi Kil/ lo dah tau Fort Willem 1 belum?//

**SYAKILA**

Jujur baru denger sih//

**RESTI**

Jadi// Fort Willem 1 itu benteng pertahanan yang dibangun sama Belanda Kil//

**SYAKILA**

Tiba-tiba jadi dosen gini lo//

**RESTI**

Berarti main lo kurang jauh//

**SYAKILA**

Terus terus/lanjutin dong//

**RESTI**

Jadi pembangunan benteng ini dibuat dari tahun 1835  
sampai 1845//

Kebanyakan orang itu taunya dibuat karna pecahnya  
perang Diponegoro/ Tapiiii// Gue tau nih Hidden  
Storynya..//

**SYAKILA**

Terus terus//

**RESTI**

Sebenarnya Fort Willem ini dibuat gegara Belanda tuh  
takut// Kalo wilayah Jawa bagian tengah ini direbut  
lagi sama Inggris pas tahun 1811//

**(visual berpindah lagi ke Terminal)**

**RESTI**

Lo tau ga disebutnya kenapa Fort Willem kil?//

**SYAKILA**

Karena pendirinya Bapak Willem kan?//

**RESTI**

Yaaa...// Ga salah juga sih//

**(Visual memperlihatkan beberapa bangunan di Fort Willem I)**

**RESTI**

Pas benteng ini didirikan/Raja yang memerintah pada saat itu/ ya memang Willem 1// Tapi/ yang punya ide pembangunan benteng ini tuh Gubernur Van den Bosch//

**RESTI**

Uniknya lagi disitu ada bekas kandang kuda juga loh//

**SYAKILA**

Berati ada kudanya dong?//

**RESTI**

Iya dulu// Maksudnya di Fort Willem I ada bangunan peninggalan kandang kuda di dalam benteng/ kalo orang Belanda bilangnya paardenstal Kil// Parden itu kuda/ stal itu kandang/ yang biasa dipake sama Cavalry/ atau pasukan berkuda//

**(visual berpindah lagi ke Terminal)**

**SYAKILA**

Gokiiil//

**RESTI**

Eits// tapi itu belum seberapa//

**SYAKILA**

Lah masih ada lagi?//

**(Visual memperlihatkan bangunan pertahanan/Bastion dari exterior ke interior)**

**RESTI**

Pokoknya lo bakal ngelihat benteng pertahanan ataaau//  
biasa disebut Bastion dari Fort Willem I ini// asli  
cakep//

**RESTI**

Nanti pas pertama kali masuk ke dalem sini// Aslinya  
ada 2 tingkat/ cuma ya/ namanya juga bangunan tua  
kan/ jadinya sisa 1 lantai aja yang bisa di akses//

**SYAKILA**

Oh gitu..//

**RESTI**

Terus juga/ bangunan Bastion itu dulu fungsinya/ kalo  
ada serangan// prajurit bisa ngebidik senapannya  
dari lubang-lubang//

**(Visual memperlihatkan Syakila seperti kedinginan)**

**(Dialog langsung di tempat)**

**RESTI**

Kenapa lo?//

**SYAKILA**

Gapapa cuma kedinginan/ apa karna struktur bangunannya  
ya//

**(visual berpindah lagi ke Terminal)**

**RESTI**

Dan fun factnya// bagusnya penggunaan bata merah di  
Fort Willem 1 itu buat meredam sinar matahari dari  
luar//

**RESTI**

Itu kalo Benteng Pertahanannya// nanti gue liatin pas  
disana tuh ada gudang Logistiknya Fort Willem 1  
Kil//

**(Kembali lagi ke visual mereka lagi di gudang logistik  
Fort Willem I)**

**SYAKILA**

Buat nyimpen apa emang?//

**RESTI**

Pastinya buat simpen yang penting-penting// Bubuk Mesiu  
Misalnya// Soalnya letak ruangnya itu kan rendah/  
terus dingin// Jadi lebih aman buat nyimpen barang  
dan gak langsung terpapar matahari/ karena kan  
jaman dulu belum ada pendingin/ jadi orang-orang  
dulu manfaatin struktur dari bangunannya//

**SYAKILA**

Ohhh gitu//

**(visual berpindah lagi ke Terminal)**

**SYAKILA**

Berarti udah di pikirin detail banget ya//

**RESTI**

Masih ada bagian lain yang gak kalah bagusya// Jujur  
cakep kalo mau foto-foto//

**(Visual menunjukan ke Cartyard Fort Willem 1)**

**(Dialog langsung di tempat)**

**SYAKILA**

Eh fotoin gue dong//

**Resti**

Sini siniii//

**SYAKILA**

Jujur ga expect bakal semegah ini sih//

**SYAKILA**

Res/itu jembatan yang lo bilang bukan?//

(nambil nunjuk)

**RESTI**

Betull//

**(visual berpindah lagi ke Terminal)**

**RESTI**

Disana lo bakal ketemu jembatan yang dimana dulu untuk menghubungkan antara barak Tam-Tama dan Bintara kil/nanti gue ajak ke ruang bekas baraknya deh//

**SYAKILA**

Ohhh// (sambil ngangguk-ngangguk)

**(Visual kembali di Fort Willem 1 di ruangan Baraknya)**

**RESTI**

Bayangin aja/ lorong barak ini lebih panjang dari  
Lawang Sewu/ yaaa/ sekita 182 meteran lah// Dan di  
seberangnya/ itu ada barak Bintara//

**(visual berpindah lagi ke Terminal)**

**SYAKILA**

Bentar// dari semua yang lo jelasin emang kita ga  
makan?/ gue dah jauh-jauh dari Jakarta loh/ masa  
wartegan lagi//

**RESTI**

Santay// gue ada rekomen tempat makan yang enak buat  
lo//

**RESTI**

Yok kesana!//

**(Visual kembali di Fort Willem 1 di Pedro Cafe)**

**RESTI**

Namanya Pedro Cafe//

**SYAKILA**

Asik/ western tu kedengarannya//

**(Dialog langsung di tempat)**

**RESTI**

Mba pizza meat lover yang mediumnya 1 ya/ nah ini kita bisa sharing sekalian Kil// lo mau pesen yang lain lagi ga?//

**SYAKILA**

Leci tea satu deh mba/ lo ga minum sekalian?//

**RESTI**

Boleh deh mba samain/ makasih mba//

**SYAKILA**

Lo nyesel ga resign?//

**RESTI**

Belum/ selama ini gue ngerasa kayak lagi ngejar sesuatu//

Tapi gak tau sebenarnya ngejar apa//

**SYAKILA**

Welcome to Freedom//

(sambil ngelebarin tangannya)

**RESTI**

Kek orang bener aja lo// Eh ayo dimakan/

(Visual menunjukkan kehangatan Resti dan syakila  
bercanda ria di Pedro Cafe)

(Visual menunjukkan mereka berdua sudah selesai makan)

**SYAKILA**

Eh/ btw/ lo ada rekomen tempat lain gasi buat tenangin  
diri// gue kan niat nya ke Semarang karena penat  
banget sama hiruk pikuk Jakarta//

**RESTI**

Lo nanya ke orang yang tepat// Deket sini ada danau/  
dan gue jamin pemandangannya belum pernah lo liat  
di Jakarta/ namanya danau Rawa Pening / disana lo  
bisa sewa perahu juga/ nanti gue anterin kesana ya/  
tapi sorry ni gue cuma bisa nungguin lo aja//

**SYAKILA**

Santai aja Res/ pas banget gue lagi butuh tempat  
sendirian//

**RESTI**

Tiati kesambet setan lo//

**SYAKILA**

Setannya yang takut ama gue Res yang ada//

**RESTI**

Bisa ngelucu juga lo/ kebetulan gue setelah ini mau ke  
tempat makan masa-masa SMA dulu// mau ikut ga lo?/  
kalo mau/ nanti gue tungguin//

**SYAKILA**

Ya tungguin dong// abis dari sini deh ya/ sekalian  
makan sore//

**SCENE 6**

**(visual berpindah ke Danau Rawa Pening)**

**RESTI**

Pak/ ini temen saya tolong ajak keliling-keliling  
danau/ katanya pengen liat yang seger-seger//

**SYAKILA**

Gue keliling-keliling dulu ya//

**RESTI**

AWAS HANYUT!//

**SYAKILA**

Jangan kemana-mana lo//

(jalan-jalan di danau rawa pening sambil di jelasin  
spot-spot bagus)

(sampe parkir perahu lagi dan ketemu Resti)

**SYAKILA**

Makasih ya pak//

**RESTI**

Gimana?// Dah puas?//

**SYAKILA**

(Syakila tersenyum lega) Yuk makan//

**SCENE 7**

**RESTI**

Ini dia Kil/ tempat makan gue dari SMA//

**SYAKILA**

Ini temanya emang makan with a view yah//

**RESTI**

Masakannya juga juara kil disini/ langsung pesen aja  
deh yuk//

Mba minta menunya ya?//

**SYAKILA**

Gue harus pesen apa ni?/ Biar kesini lagi//

**RESTI**

Semua makanan disini/ pasti bikin lo kangen dan pengen  
kesini lagi/ percaya sama gue//

**SYAKILA**

**(Makanan apa aja dan 1 minuman)/** sekarang giliran lo  
ni//

**RESTI**

Oke/ tinggal kita tunggu aja makanannya dateng//

**SYAKILA**

Eh Res/ orang Semarang tu ramah-ramah banget ya?//

**RESTI**

Identiknya orang Jawa memang gitu Kil/ bahkan kita ga  
kenal sekalipun bisa diajak mampir ke rumahnya//

**SYAKILA**

Ga nyesel gue/ jadiin Semarang destinasi pertama buat  
dikunjungi//

**RESTI**

BTW Kil/ sorry ni kalo privasi/ lo beneran abis ini mau  
keliling Indonesia aja?/ Terus pemasukan lo  
darimana//

**SYAKILA**

Untuk selanjutnya/ gue emang ada tabungan khusus buat  
jalan-jalan/ kayaknya gue mau abisin itu dulu deh  
Res//

**RESTI**

Nekat juga lo/ terus kalo udah abis belum ada kerjaan  
lagi gimana tuh?//

**SYAKILA**

Sebenarnya itu yang jadi pemikiran gue sampe sekarang/  
kalo lo sendiri gimana?//

**RESTI**

Lagi-lagi lo pas banget nanya itu ke gue/ dan kayaknya  
gue mau ajakin lo kerja sama nih//

**SYAKILA**

Baik banget dah lo/ beda banget pas masih jadi bos/  
nyebelin parah

**RESTI**

Ah biasalah itu mah tuntunan dari atasan juga/ iya/  
jadi gue rencana mau buka usaha tour guide gitu  
buat ngelilingin Semarang ya pastinya/ tapi gue  
maunya tour guide yang emang bilingual/ karena  
tourist di Semarang ini banyak yang dari luar  
negeri/ gue pikir lo cocok deh kayaknya sesuai juga  
sama hobi lo kan//

**SYAKILA**

SIAP INFO INFO AJA!// eh makanannya dateng//

**RESTI**

Makasih mba// aus kan lo dari tadi cerita/ diminum dulu  
deh//

**SYAKILA**

SEGER BANGET YA/ ditambah lagi pemandangan dan cuacanya  
mendukunng// bener kata lo gue bakal kangen tempat  
ini//

**RESTI**

Jadi kapan lo bisa gabung?

**SYAKILA**

Kayaknya ga sekarang sih res, masih ada rencana keliling Indonesia.

**RESTI**

Oh gapapa santay, lu bisa gabung kapan pun yang lu mau

**SYAKILA**

Eh? Serius?

**RESTI**

Nih gua punya kenalan dari seluruh Indonesia// kalo lu butuh/ lu bisa kabarin gua

**SYAKILA**

DEMIII??

**RESTI**

Santay aja kali/ kek lagi sama siapa aja lu

(Resti dan Syakila ngelanjutin makan)

(Di sela makan itu Syakila terlihat mengeluarkan kertas dari tasnya berupa list destinasi-destinasi selanjutnya yang akan ia kunjungi)

(Visual memperlihatkan list destinasinya Syakila, dan menceklis nomer 1 yaitu Semarang serta di iringi voice over dari kila)

# Appendix F. LEAVE Storyboard



Gambar 1



Gambar 2



Gambar 3



Gambar 4



Gambar 5



Gambar 6



Gambar 7



Gambar 8



Gambar 9



Gambar 10



Gambar 11



Gambar 12



Gambar 13



Gambar 14



Gambar 15



Gambar 16



Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 41

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		


Gambar 42

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 43

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 44

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 45

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 46

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 47

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 48

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 49

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 50

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 51

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 52

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 53

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 54

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 55

Tanggal: 2021-10-28 	Durasi: 4 menit 11 detik	Lokasi: Ruang Kelas Waktu: 10:00 Nama: ...
Deskripsi: ...		

Gambar 56

Thumbnail Gambar 73	Slide 1 Slide 1	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 1: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 73

Thumbnail Gambar 74	Slide 2 Slide 2	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 2: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 74

Thumbnail Gambar 75	Slide 3 Slide 3	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 3: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 75

Thumbnail Gambar 76	Slide 4 Slide 4	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 4: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 76

Thumbnail Gambar 77	Slide 5 Slide 5	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 5: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 77

Thumbnail Gambar 78	Slide 6 Slide 6	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 6: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		


Gambar 78

Thumbnail Gambar 79	Slide 7 Slide 7	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 7: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 79

Thumbnail Gambar 80	Slide 8 Slide 8	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 8: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 80

Thumbnail Gambar 85	Slide 9 Slide 9	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 9: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 85

Thumbnail Gambar 86	Slide 10 Slide 10	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 10: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 86

Thumbnail Gambar 87	Slide 11 Slide 11	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 11: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 87

Thumbnail Gambar 88	Slide 12 Slide 12	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 12: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 88

Thumbnail Gambar 69	Slide 13 Slide 13	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 13: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 69

Thumbnail Gambar 70	Slide 14 Slide 14	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 14: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 70

Thumbnail Gambar 71	Slide 15 Slide 15	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 15: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 71

Thumbnail Gambar 72	Slide 16 Slide 16	Caption/Slide Caption/Slide
	Setting Setting (Lokasi)	Note Note
<p>Slide 16: Interior view of the tunnel (Lokasi: ...). Caption: ...</p>		

Gambar 72



Gambar 81



Gambar 82



Gambar 83



Gambar 84



Gambar 85



Gambar 86



Gambar 87



Gambar 88

## Appendix G. LEAVE Cut Per-Minute



00:00:11:07



00:00:44:04



00:01:27:24



00:01:48:01



00:02:41:19



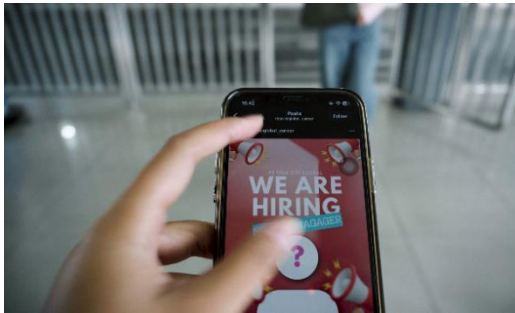
00:02:56:12



00:03:20:18



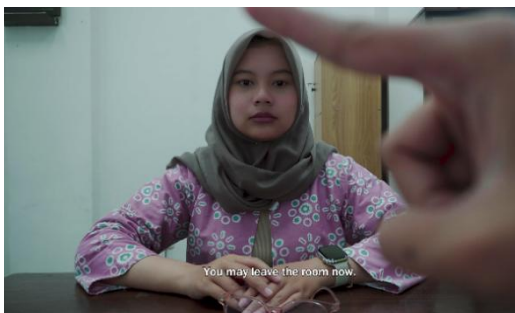
00:03:53:01



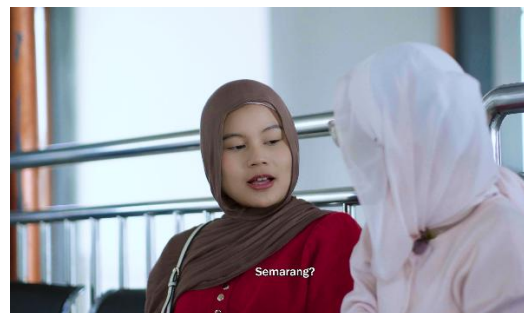
00:04:09:02



00:04:49:23



00:05:16:04



00:05:39:01



00:06:09:24



00:06:49:09



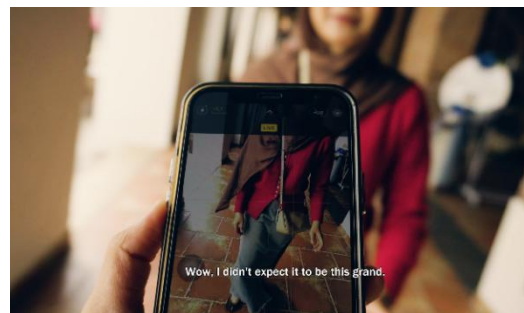
00:07:18:01



00:07:54:00



00:08:07:16



00:08:54:06



We'll be there later.

00:09:05:03



One medium and a large pizza, please.

00:09:46:00



00:10:13:11



00:10:41:08



It was so loud of the  
buses and hustle of Jakarta.

00:11:06:10



I'll take you there after this

00:11:30:13



00:12:31:21



00:12:52:04



00:13:25:05



00:13:48:23



00:14:09:19



00:14:43:04



00:15:11:10



00:15:51:10



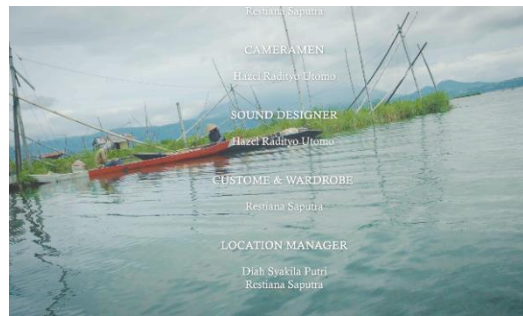
00:16:31:14



00:16:42



00:17:00:23

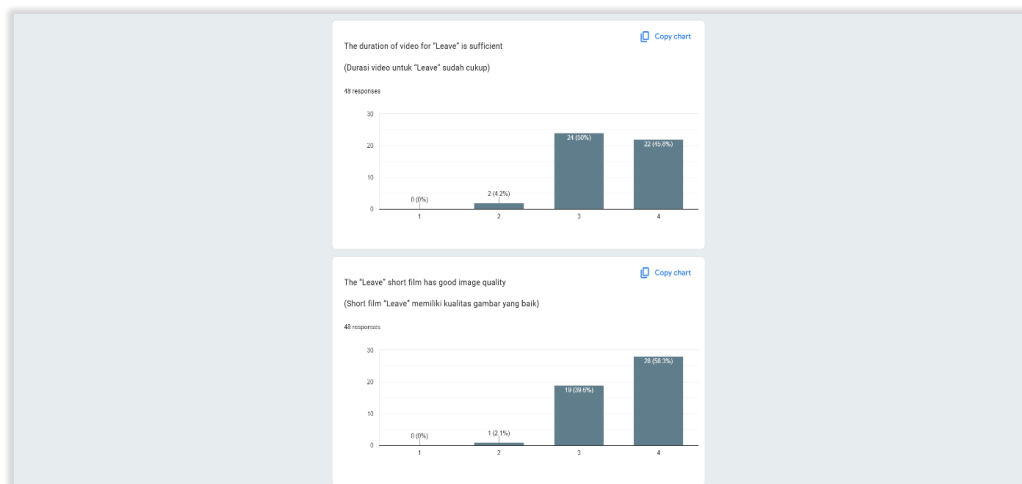
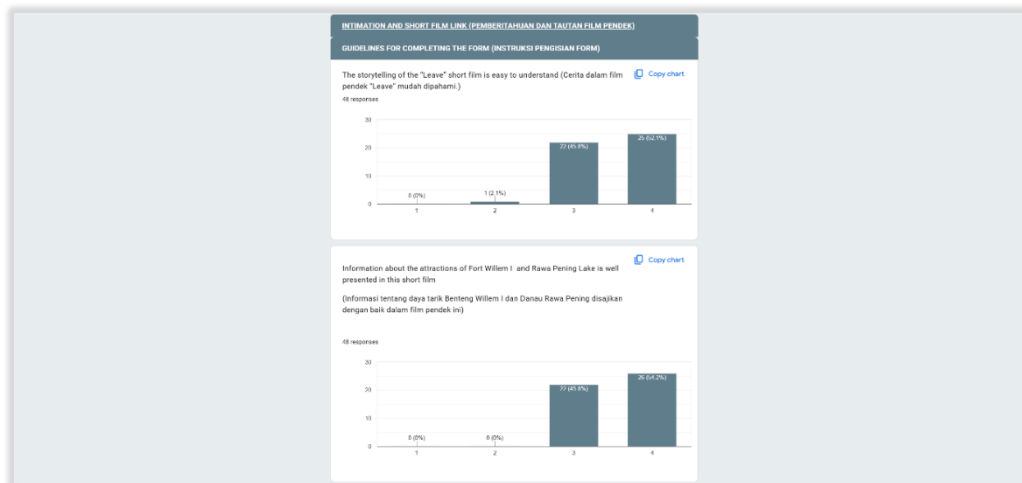
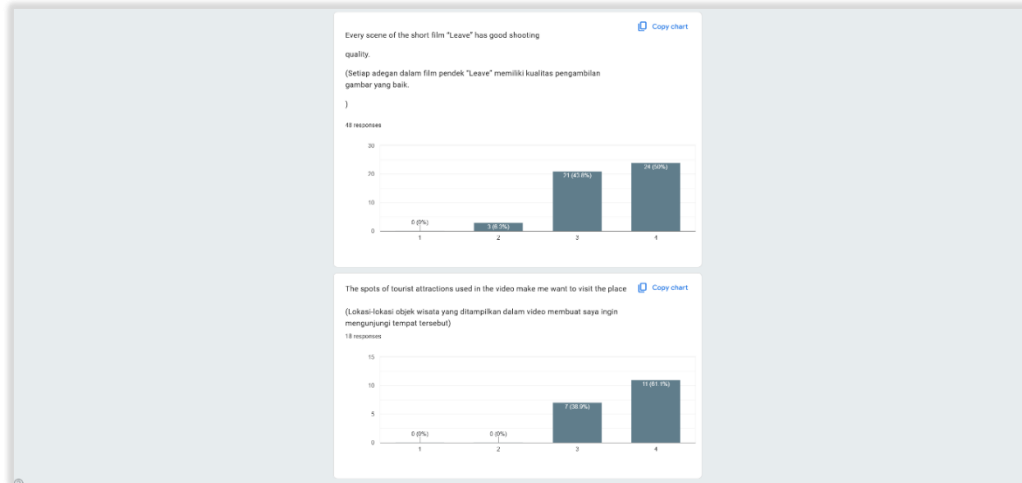


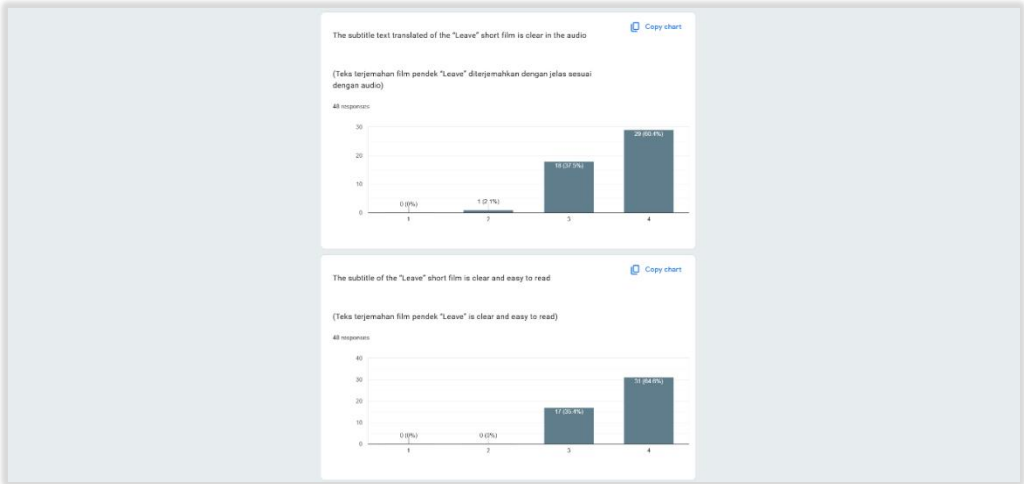
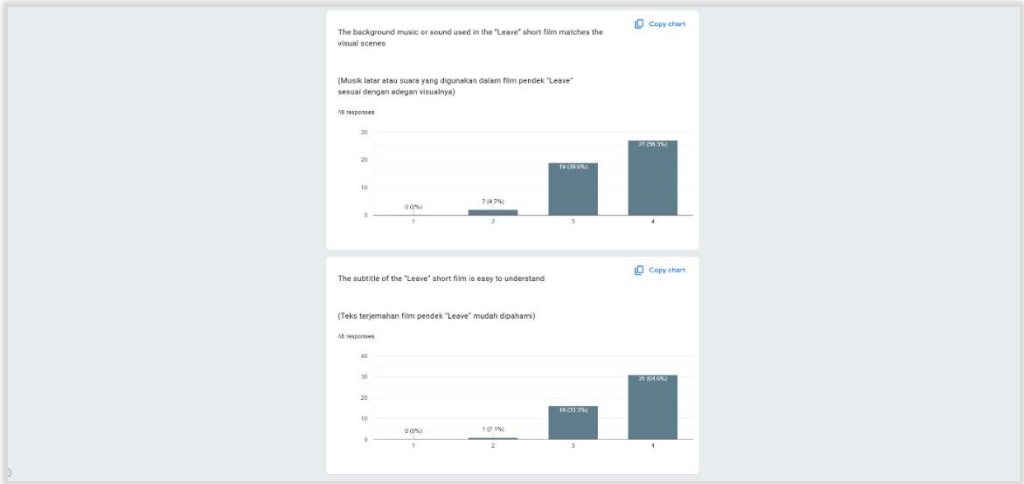
00:17:23:18

Appendix H. LEAVE Poster

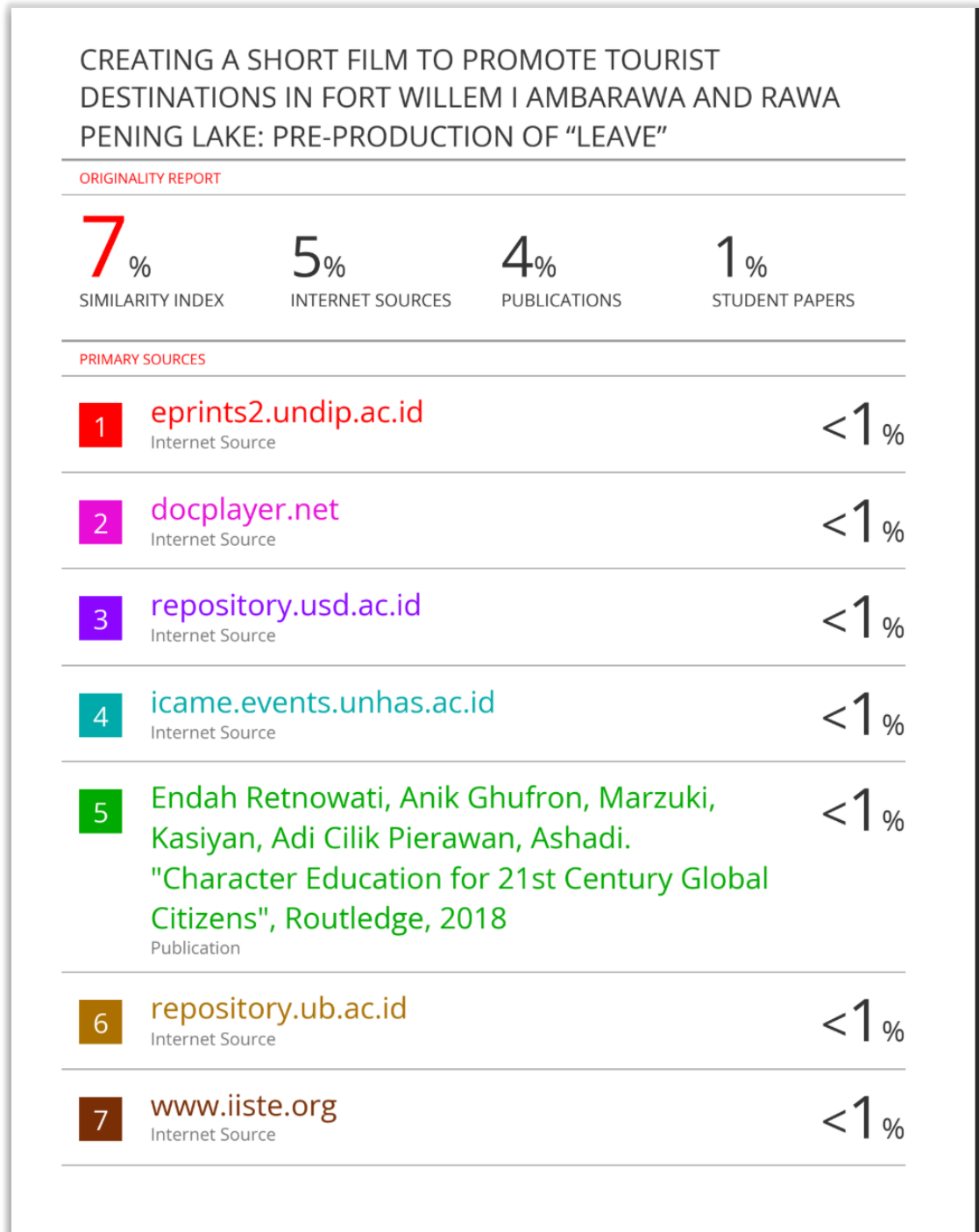


## Appendix I. LEAVE Feedback





## Appendix J. Turnitin Check Result



## Appendix K. Intellectual Property Rights Certificates

  
**REPUBLIK INDONESIA**  
**KEMENTERIAN HUKUM**

### SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC002026058088, 3 Mei 2026

**Pencipta**

Nama : **Hazel Radityo Utomo, Diah Syakila Putri dkk**  
Alamat : Citra Indah Bukit Pinus Q19/36, Jonggol, Kab. Bogor, Jawa Barat, 16830  
Kewarganegaraan : Indonesia

**Pemegang Hak Cipta**

Nama : **Hazel Radityo Utomo, Diah Syakila Putri dkk**  
Alamat : Citra Indah Bukit Pinus Q19/36, Jonggol, Kab. Bogor, Jawa Barat, 16830  
Kewarganegaraan : Indonesia

Jenis Ciptaan : **Karya Sinematografi**  
Judul Ciptaan : **Leave**

Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : 20 April 2026, di Kota Semarang

Jangka waktu perlindungan : Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.

Nomor Pencatatan : 001217872

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.  
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

a.n. MENTERI HUKUM  
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL  
u.b  
Direktur Hak Cipta dan Desain Industri

Agung Damarsasonko,SH.,MH.  
NIP. 196912261994031001



 **Balai Besar Sertifikasi Elektronik**

**Disclaimer:**

1. Dalam hal pemohon memberikan keterangan tidak sesuai dengan surat pernyataan, Menteri berwenang untuk mencabut surat pencatatan permohonan.
2. Surat Pencatatan ini telah disegel secara elektronik menggunakan segel elektronik yang diterbitkan oleh Balai Besar Sertifikasi Elektronik, Badan Siber dan Sandi Negara.
3. Surat Pencatatan ini dapat dibuktikan keasliannya dengan memindai kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.



**LAMPIRAN PENCIPTA**

No	Nama	Alamat
1	Hazel Radityo Utomo	Citra Indah Bukit Pinus Q19/36 Jonggol, Kab. Bogor
2	Diah Syakila Putri	Sabrang Wetan RT01/RW14, Matesih, Karanganyar Matesih, Kab. Karanganyar
3	RESTIANA SAPUTRA	Perumahan Mustika Tigaraksa Blok C28 no 15 RT03/07 Tigaraksa, Kab. Tangerang
4	Aditya Nur Patria	Simo Hilir 2-F/12 Sukomanunggal, Kota Surabaya

**LAMPIRAN PEMEGANG**

No	Nama	Alamat
1	Hazel Radityo Utomo	Citra Indah Bukit Pinus Q19/36 Jonggol, Kab. Bogor
2	Diah Syakila Putri	Sabrang Wetan RT01/RW14, Matesih, Karanganyar Matesih, Kab. Karanganyar
3	RESTIANA SAPUTRA	Perumahan Mustika Tigaraksa Blok C28 no 15 RT03/07 Tigaraksa, Kab. Tangerang
4	Aditya Nur Patria	Simo Hilir 2-F/12 Sukomanunggal, Kota Surabaya



Disclaimer:  
1. Dalam hal pemohon memberikan keterangan tidak sesuai dengan surat pernyataan, Menteri berwenang untuk mencabut surat pencatatan permohonan.  
2. Surat Pencatatan ini telah disegel secara elektronik menggunakan segel elektronik yang diterbitkan oleh Balai Besar Sertifikasi Elektronik, Badan Siber dan Sandi Negara.  
3. Surat Pencatatan ini dapat dibuktikan keasliannya dengan memindai kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.

Appendix L. LEAVE Barcode

