

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1 Tourism Marketing and Branding**

The tourism sector has experienced considerable growth at the international, national, and regional levels, encouraging various regions in Indonesia to explore and develop their tourism potential (Rahmayani, Oktavilia, Suseno, Isnaini, & Supriyadi, 2022). This development has resulted in an increasing number of destinations offering diverse tourism products and attractions to visitors. However, the abundance of destinations with similar offerings has intensified competition in attracting tourists (Hidayah, 2019). Therefore, destinations need to establish competitive advantages to remain attractive and sustainable within the tourism industry. One of the approaches that can be implemented to achieve this objective is through effective marketing strategies (Isnaini, 2018).

Tourism marketing encompasses a range of strategic efforts aimed at promoting tourism products and services to potential visitors while enhancing the competitiveness of a destination. Kotler, Bowen, and Baloglu (2022) define tourism marketing as a process that involves identifying consumer needs, developing appealing tourism offerings, and communicating destination value effectively to influence travel decisions. Closely associated with this concept is tourism branding, which focuses on establishing a unique identity and image that distinguishes a destination from its competitors. According to Kavaratzis and Hatch (2021), destination branding extends beyond visual elements such as logos and slogans, encompassing the overall reputation, image, and emotional connections that people associate with a place. Therefore, both tourism marketing and branding are essential in increasing destination attractiveness and maintaining competitiveness within the growing tourism industry.

One of the marketing strategies that can be applied is destination branding. Effective destination branding is expected to shape and improve tourists' perceptions of a destination. In addition, the experiences gained by tourists contribute significantly to building the overall image of the destination. According

to Singh and Mehraj (2018), destination brand experience influences tourists' behavioral intentions both directly and indirectly through their level of satisfaction. The indirect influence occurs when positive experiences provided by a destination increase tourists' satisfaction. Similarly, Qu, Kim, and Im (2011) explain that city branding is a strategic marketing approach used to strengthen the image of a city or region, attract visitors, and establish a distinctive identity that differentiates it from other destinations.

## **2.2 Types of Tourist Attractions**

According to Swarbrooke (2018), tourist attractions can be categorized into several types based on the characteristics and experiences provided by each destination. Tourist attractions are regarded as one of the essential components of tourism because they act as the main factor motivating tourists to visit a particular place. Understanding the different categories of tourist attractions is important, as each type possesses distinct characteristics that require different promotional strategies and appeal to different groups of visitors. The main categories of tourist attractions are explained as follows.

### **1. Natural Attractions**

Natural attractions are destinations that originate from natural environments, including mountains, lakes, forests, rivers, beaches, and other landscapes. These destinations generally attract visitors seeking relaxation, outdoor recreation, and opportunities to experience natural scenery.

### **2. Cultural Attractions**

Cultural attractions emphasize destinations that provide opportunities for tourists to engage with local traditions, customs, arts, festivals, and everyday lifestyles. This category not only contributes to preserving cultural identity but also allows visitors to gain a deeper understanding of the values and heritage of local communities.

### **3. Historical Attractions**

Historical attractions consist of destinations associated with historical buildings, monuments, museums, and heritage sites that offer educational experiences and introduce visitors to significant historical events. These attractions play an important role in maintaining and preserving cultural heritage.

#### 4. Man-Made Attractions

Man-made attractions refer to destinations intentionally designed and developed by humans, including theme parks, recreational facilities, shopping centers, museums, and other tourism-related attractions created to attract and entertain visitors.

Based on the categories of tourist attractions discussed above, the destinations featured in this project represent two different types of tourism attractions. Fort Willem I Ambarawa can be classified as a historical attraction because of its historical significance and heritage value, while Rawa Pening Lake belongs to the category of natural attractions due to its scenic landscape and natural environment. The combination of these two attraction types provides visitors with both educational and recreational experiences. Therefore, this project highlights the diversity of tourism potential in Semarang Regency by promoting historical and natural attractions through a single audiovisual narrative.

### **2.3 Tourism Destination in Semarang**

Natural water resources are among the important environmental assets that support ecological balance and human activities. One example is lakes, which function as part of inland aquatic ecosystems and provide multiple benefits for surrounding communities. According to Anugerah Nontji (2016), Indonesia has around 840 lakes that serve various purposes, including supplying water for daily needs, providing sources of protein and minerals, supporting energy resources, facilitating transportation, and offering opportunities for tourism development. Because of these diverse functions, lakes often become an important element in regional tourism growth.

This distinction between Semarang City and Semarang Regency provides a broader understanding of the diversity of tourism available in the region. While Semarang City is commonly associated with urban tourism and commercial experiences, Semarang Regency offers more varied tourism categories, particularly natural and historical tourism that appeal to visitors seeking recreational, educational, and nature-oriented experiences. According to the Semarang Regency Tourism Office (2024), tourism development within the regency continues to

emphasize environmental resources and historical assets as part of its regional tourism strategy.

Among the tourism destinations available in Semarang Regency, this project specifically highlights Fort Willem I Ambarawa and Rawa Pening Lake as the main locations featured in the promotional short film. These destinations were selected because they represent two significant tourism categories within the region. Fort Willem I Ambarawa reflects historical tourism due to its role as a colonial heritage site that offers historical value and educational experiences. Meanwhile, Rawa Pening Lake represents natural tourism through its scenic landscape, ecological significance, and strong tourism potential, making it one of the major destinations capable of attracting visitors and showcasing the natural appeal of Semarang Regency.

The combination of these two destinations was considered suitable for this project because they offer contrasting yet complementary tourism experiences. This allows the short film to present the diversity of tourism potential available in Semarang Regency. Furthermore, selecting destinations that represent both historical and natural tourism supports the narrative concept of the film, which aims to introduce audiences to various travel experiences within a single region through visual storytelling and cinematic promotion.

### **2.3.1 Fort Willem I Ambarawa**

Film is widely recognized as an advanced medium of presentation because it integrates multiple elements simultaneously, such as audio, visual imagery, dialogue, symbols, and motion. These combined components allow film to convey complex information in a form that audiences can easily understand. According to Achmad Hamdani (2016), as a form of mass communication, film has the capacity to deliver various messages depending on how the creator arranges the narrative and visual presentation, enabling viewers to interpret the intended meaning clearly. In terms of duration, a short film is generally defined as a film that runs for less than 60 minutes, and in many cases its length may only reach around 10 minutes. Unlike feature-length films, short films possess distinctive characteristics because

they provide filmmakers with broader creative freedom, allowing them to experiment with diverse storytelling styles and formats (Elvaretta & Achmad, 2021).

The production of a short film primarily relies on the strength of its concept and the effectiveness of the communication media used to deliver the message. Based on this consideration, the researcher chose a short film as the supporting medium for this study, aiming to provide viewers with information and learning experiences within a relatively brief viewing time. Short films themselves represent a distinctive form of media whose popularity continues to expand along with the rapid development of digital platforms and social media. Various platforms, such as YouTube and Instagram, have become important spaces for distributing and showcasing short film productions. Furthermore, the Content Marketing Institute (2025) states that content has become a fundamental element in strategic communication planning due to changes in digital audience consumption patterns and the influence of social media algorithms. In this context, the promotion of short films focuses on producing meaningful and relevant content that can attract audience attention, sustain engagement, and encourage positive interaction with viewers.

### **2.3.2 Rawa Pening Lake**

Rawa Pening Lake is recognized as one of the prominent natural tourism destinations in Semarang Regency, Central Java, offering scenic landscapes surrounded by Mount Merbabu, Mount Telomoyo, and Mount Ungaran. In addition to its role as a tourist attraction, the lake also contributes significantly to the local economy. Tourism-related activities in the surrounding area have supported the growth of fisheries, culinary businesses, souvenir shops, and various community-based enterprises, which help improve the economic well-being of local residents. Therefore, Rawa Pening is valued not only for its natural attractiveness but also for its contribution to the socio-economic development of the surrounding communities. In the short film “Leave”, Rawa Pening serves as one of the featured locations that represents both the tourism potential and local characteristics of Semarang Regency (Prayogi, 2023).

## **2.4 Digital Promotion**

Digital marketing has become an essential component in contemporary business and consumer interactions, particularly in enhancing customer loyalty, increasing brand awareness, and maintaining long-term relationships with consumers. Within the tourism industry, destination promotion through digital platforms, commonly referred to as digital marketing, has emerged as an effective approach to improving the image and reputation of tourism destinations. Marketing activities that utilize internet-based media are generally categorized as internet marketing or digital marketing (Solehudin, 2021).

By implementing digital marketing strategies, tourism businesses can promote their products and services more effectively while targeting specific market segments. These strategies also provide opportunities to expand market reach and establish stronger engagement with potential tourists. The advantages of digital marketing are beneficial not only for marketers and business owners but also for consumers. According to Sabila (2019), digital marketing offers a more practical, efficient, and faster marketing approach compared to conventional methods. It enables marketers to communicate more easily with their target audiences while allowing consumers to access information about products and services more conveniently.

Therefore, to support the continued development of the tourism sector, Indonesia can optimize the implementation of digital marketing strategies through online advertising methods, including text-based and mobile advertising. These approaches may encourage internet users to distribute tourism-related information more broadly at both national and international levels. Through the strategic use of digital platforms, especially social media, Indonesia has greater opportunities to strengthen tourism promotion efforts and attract more visitors.

## **2.5 Short Film**

According to Achmad Hamdani (2016), film is considered a highly advanced medium of presentation because it is capable of conveying multiple forms of information simultaneously, including audio, visuals, lines, symbols, and

movement. As a medium of mass communication, film has the ability to communicate various messages depending on how creators organize and present the content, allowing audiences to understand and interpret the intended meaning effectively. In general, short films are defined as films with a duration of less than 60 minutes and, in some cases, may only last around 10 minutes. Compared with feature-length films, short films possess distinctive characteristics, particularly in providing filmmakers with greater creative flexibility, resulting in diverse forms of storytelling and visual expression (Elvaretta & Achmad, 2021).

In the production of short films, the effectiveness of conveying ideas through communication media becomes one of the key considerations. Therefore, the researcher selected short film as the supporting medium for this project because it enables audiences to obtain information and educational content within a relatively short duration. Short films have become a distinctive audiovisual medium whose development continues to grow alongside digital platforms and social media channels such as YouTube, Instagram, and other online media. Public appreciation for short films has also increased, as reflected by the growing number of awards and recognition dedicated to this format (Noercahyo, Maulana, & Arryadianta, 2019).

## **2.6 Video Making Process**

The production of a short promotional video typically follows a systematic process consisting of three primary stages: pre-production, production, and post-production. Honthaner (2013) explains that these stages serve as the core structure of film production, with each phase contributing significantly to the success and quality of the final audiovisual work. The pre-production stage focuses on planning activities, including concept development, script preparation, budgeting, and scheduling, to ensure that the production process runs efficiently. The production stage involves the implementation of these plans through filming activities, where the creative and technical teams work together to capture the required visual and audio content. Following this, the post-production stage encompasses editing, sound enhancement, color grading, and other finishing processes that transform the

recorded footage into a complete audiovisual product. By following this structured workflow, filmmakers can ensure that every stage is carried out systematically and contributes effectively to the creation of a cohesive and high-quality final product.

### **2.6.1 Pre-Production**

Pre-production is considered an essential initial phase in the video production process because it involves comprehensive preparation before filming activities begin. This stage includes several important tasks, such as developing the video concept, creating the storyboard, preparing the script, and organizing supporting materials required throughout production. Additionally, all equipment and technical requirements must be arranged in advance to minimize potential issues during subsequent stages of production. According to Morissan (2015), pre-production refers to all preparatory activities that start from idea development until all elements are fully prepared for the filming process.

#### **a. Idea**

Video production begins with generating an idea, which may originate from personal experiences, observations, or awareness of a particular issue. The idea functions as the foundation for establishing the overall concept and creative direction before entering production. Teixeira (2017) states that identifying the main idea is the first step in pre-production because it transforms abstract concepts into visual outcomes.

Furthermore, Agila and Arumugam (2018) explain that an effective video concept should reflect originality and creativity while remaining aligned with project objectives. They also highlight the importance of considering stakeholder expectations to ensure that the final product is meaningful, relevant, and capable of fulfilling its intended purpose.

#### **b. Script**

A script is a written document that functions as the main reference throughout the production process and guides the development of narrative structure and scene execution (Effendy, 2014). It helps maintain consistency between the original concept and the final audiovisual output.

Warshina (2009) explains that a script differs from a storyboard because it provides a more detailed narrative structure accompanied by clearly defined visual and audio elements. In addition, Suprpto (2013) states that scripts represent the practical realization of ideas through narratives or dialogue supported by technical directions such as camera positioning, composition, and layout, which are essential in video and television production.

### **c. Storyboard**

According to Effendy (2014), a storyboard consists of a sequence of visual illustrations arranged to represent scene progression and supported by dialogue or scene descriptions according to timing requirements. It serves as a production guideline to maintain alignment with the intended objectives.

Astriyani, Lukmana, and Irawan (2016) further explain that storyboards contribute significantly to organizing the filming process by presenting scenes systematically and, when needed, through sketches that provide clearer visualization before execution

### **2.6.2 Production**

Film production involves individuals who possess interests, skills, and knowledge in filmmaking to transform planned concepts into audiovisual products through a structured production process. In general, film production management consists of a series of interconnected stages that require careful organization and proper financial management to ensure efficient implementation (Haren, 2020). Preparing a production plan includes developing the workflow, assigning crew responsibilities, estimating required resources, and organizing the overall production budget. These tasks are commonly managed by key production personnel, including the producer, co-producer, executive producer, and unit production manager. However, in independent film productions, the allocation of responsibilities may vary depending on team structure and available resources.

During the production stage, determining camera angles becomes an important element because it influences how visual messages and emotions are delivered to the audience. One of the methods used to facilitate camera angle planning is the preparation of storyboards during the pre-production stage.

Storyboards provide visual guidance that helps maintain consistency during filming and supports the execution of planned scenes. Information regarding camera angles and shot sizes according to ArtodiPro (2023) is explained as follows:

### **1. Camera Angle**

Camera angle refers to the positioning and height of the camera to communicate meaning and create emotional effects. Sitorus and Simbolon (2020) explain that camera angles function not only as technical decisions but also as visual elements that strengthen dramatic value and audience engagement.

#### **a. Eye level**

An eye-level shot is achieved by positioning the camera at the same level as the subject's eyes, creating a natural and balanced viewing perspective. This technique reflects how people normally observe their surroundings, making the visual presentation feel more realistic and comfortable for the audience. By using this angle, viewers are able to establish a stronger connection with the subject and experience a greater sense of equality and emotional involvement. Eye-level shots are commonly used in scenes that involve conversations or everyday interactions because they support realism and make the characters appear more relatable.

#### **b. High Angle**

A high-angle shot is produced by placing the camera above the subject or scene to create a downward perspective. This camera position causes the subject to appear smaller and can reduce the impression of dominance or importance within the frame. As a result, this angle is often used to convey emotions such as vulnerability, weakness, or a lack of control. In addition, high-angle shots can provide a wider view of the surroundings and emphasize the relationship between the subject and the environment, strengthening the overall visual impact and narrative context of the scene.

#### **c. Low Angle**

A low-angle shot is created by positioning the camera below the subject and directing it upward. This technique causes the subject to appear larger, stronger, and more visually dominant within the frame. By presenting the subject from a lower perspective, this angle can communicate impressions of power, authority,

confidence, or even intimidation. In filmmaking, low-angle shots are frequently used to highlight the significance, strength, or influence of a character or object, allowing the audience to perceive a stronger presence and greater emphasis 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 Shot**

According to Chandra (2017), shot type refers to the distance between the subject and the camera frame, which influences how visual information is presented to the audience. Each type of shot serves a particular purpose and carries different meanings to emphasize emotions, ideas, and visual impressions according to the director's intention. In addition, shot selection affects the way scenes are highlighted and interpreted throughout the narrative. Directors often utilize different shot types to control audience focus and reveal visual details selectively. The categories of shot types or shooting techniques are explained 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 around the knees upward, creating a balanced visual composition between the character and the surrounding environment. This type of shot provides enough detail to introduce the subject while still preserving contextual information about the setting. It is frequently used in dialogue scenes because it allows audiences to observe body movements and facial expressions while maintaining an understanding of spatial relationships within the scene. For instance, this shot can portray interactions between two characters while still displaying elements of the surrounding environment to strengthen narrative context and visual engagement.

d. Medium Shot

A medium shot captures the subject from approximately the waist upward and is frequently used to emphasize facial expressions while still showing body language. This framing allows viewers to observe emotional responses clearly without losing important contextual details from the surrounding environment. Medium shots are especially suitable for dialogue and interaction scenes because they enable audiences to follow gestures and character reactions more naturally. As a result, this shot creates a balanced composition between emotional emphasis and environmental context.

e. Medium Close Up

A medium close-up frames the subject from the shoulders upward, placing greater emphasis on facial expressions and emotional details. This shot is effective for capturing subtle changes in expression and highlighting emotional intensity during

important moments or dialogue scenes. By focusing on the upper body and face, the shot helps create a stronger emotional connection between the audience and the character while enhancing the clarity of expressive elements presented in the scene.

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 tighter variation of the close-up shot that focuses on facial features, such as the eyes, mouth, or other specific areas of expression. This framing is used to emphasize subtle emotional details and direct the audience's attention toward small changes in facial reactions. It is especially effective in portraying strong emotional intensity or psychological conditions by highlighting selected visual elements that strengthen the meaning and impact of the scene.

h. Extreme Close Up

An extreme close-up is a shot that concentrates on very specific details of the subject, such as the eyes, tears, or subtle facial movements. This framing is used to intensify emotional expression by drawing attention to details that may not be noticeable in wider shots. It is commonly applied in dramatic or emotionally intense scenes to strengthen audience engagement and provide a deeper understanding of the character's internal emotions and psychological state.

### **2.6.3 Post Production**

According to Andika (2023), post-production represents the final stage of the filmmaking process after all production activities have been completed. During this phase, all materials generated during filming, including video recordings, audio files, and photographs, are collected, organized, and refined to produce a complete and cohesive final output.

Post-production consists of a sequence of processes aimed at transforming raw footage into a finished audiovisual product that is ready for distribution. This

stage generally includes transferring and organizing recorded materials, importing files into editing software, editing visual and audio components, integrating supporting elements such as subtitles, and finalizing the project before export. These procedures are carried out systematically to ensure that the final video effectively communicates its intended message while maintaining the expected standards of quality (Sunarya, Septiani, & Setiawan, 2022).

a. Transfer Data

Data transfer is the process of transferring or copying recorded video files from a camera's storage device to a computer or laptop to enable further processing and editing activities. This stage serves as an initial step in post-production to ensure that all recorded footage is securely stored, organized, and prepared for subsequent editing procedures.

b. Importing File

File importing refers to the process of transferring audio, video, and image materials into editing software to enable further processing during post-production. Prior to importing, editors generally organize the files into structured folders to simplify file management and facilitate the process of locating and selecting footage throughout the editing stage.

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

Subtitles refer to written text displayed on the screen that functions to complement or substitute the original audio or character dialogue, enabling viewers to understand the content more effectively (Mollanazar et al., 2017). According to Bogucki (2016), subtitles are considered an important element of audiovisual translation because they support audience comprehension and improve message delivery. To achieve effective subtitling, several technical and linguistic standards

should be considered, including subtitle placement, line limitations, character count per line, font selection, background appearance, and synchronization with timing. In addition, translators should pay attention to punctuation, segmentation, sentence structure, culturally sensitive expressions, and other contextual elements.

Díaz-Cintas and Remael (2014) explain that subtitling applies various translation strategies to transform spoken language into written text while considering limitations related to screen space and reading duration. These strategies include condensation, reduction, and reformulation to maintain readability without losing the intended meaning. Condensation focuses on shortening information while preserving essential content, reduction involves removing less important elements to fit subtitle constraints, and reformulation refers to modifying sentence structure or expressions while retaining the original message. The implementation of these strategies plays an important role in achieving a balance between translation accuracy, readability, and synchronization with audiovisual media.

## **2.7 YouTube as Social Media**

YouTube functions not only as a platform for distributing information and ideas but also as an interactive digital space that enables users to engage through comments, reactions, and various communication features. Through content formats such as video uploads, live streaming, stories, and reels, YouTube provides opportunities for individuals and organizations to establish and strengthen positive personal branding (Feblyania et al., 2022). Therefore, understanding how to utilize YouTube effectively has become increasingly important, particularly in enhancing communication practices and reaching broader audiences through digital media (Fadilah, 2025).

In this project, YouTube was chosen as the publication platform for the short film “Leave” because it offers audiences convenient access to watch, share, and interact with audiovisual content. As one of the most widely used video-sharing platforms, YouTube allows content creators to expand audience reach while supporting promotional goals through features such as subscriptions, comments,

and content distribution. By publishing “Leave” on YouTube, the film is expected to function not only as an entertainment medium but also as a promotional tool to introduce and enhance awareness of the tourism potential of Semarang Regency among both local and international audiences (Candra, 2022).

## 2.8 Previous Works

In developing the short film “Leave”, the author examined several previous audiovisual works related to tourism promotion through storytelling. These works were selected as references because they illustrate how audiovisual media can effectively introduce tourism destinations while fostering emotional connections with audiences. Through the analysis of these references, various narrative and visual techniques were identified and later adapted into the production of “Leave”.

One of the main references for this project is *5 cm* (Mantovani, 2012). The film successfully combines emotional storytelling with subtle tourism promotion through the journey of a group of friends exploring Mount Semeru. Rather than presenting destinations through direct advertising, the film naturally incorporates tourism elements into the storyline, allowing viewers to develop an emotional attachment to the locations featured. A major strength of *5 cm* is its ability to create meaningful audience engagement with the setting through character experiences. However, tourism promotion is not the film’s central objective, as the narrative primarily focuses on friendship, personal aspirations, and self-discovery. In “Leave”, the journey oriented narrative approach found in *5 cm* served as inspiration for integrating tourism promotion into the storyline. Nevertheless, “Leave” adopts a different thematic focus by exploring workplace conflict, burnout, and the protagonist’s decision to leave a stressful work environment before embarking on a journey through tourism destinations in Semarang Regency.

Another significant reference is *Merindu di Jogja* (Nugroho, 2024). This audiovisual work aims to introduce the identity of Yogyakarta through cinematic imagery, cultural representation, and philosophical values embedded in the narrative. The video demonstrates how tourism promotion can be seamlessly integrated into storytelling by positioning destinations as important narrative

components rather than merely visual settings. Its primary strength lies in its successful portrayal of local cultural identity while simultaneously promoting tourism attractions. However, the narrative places greater emphasis on cultural representation than on character development or interpersonal conflict. This work influenced “Leave” in its approach to combining tourism promotion with storytelling, although “Leave” employs a different narrative structure centered on two characters who gradually rebuild their relationship while visiting Fort Willem I and Rawa Pening.

The short film *Jalan Nostalgia* (Kinsky & Anjani, 2024) also contributed to the conceptual development of this project. The film illustrates how tourism destinations can be promoted effectively through a simple and relatable storyline. Its strength lies in the use of characters as intermediaries between the audience and the destinations, making the promotional message feel organic rather than overtly persuasive. However, the film follows a relatively straightforward linear narrative that focuses primarily on the travel experience itself. Drawing from this work, “Leave” similarly utilizes characters as a bridge connecting audiences with tourism destinations. Unlike *Jalan Nostalgia*, however, *Leave* adopts a mixed narrative structure that combines present-day events with flashback sequences to provide deeper insight into workplace conflicts and the protagonist’s motivations for undertaking the journey.

Besides audiovisual productions, a previous academic study that applied the Research and Development (R&D) method was also examined as a supporting reference for the creation of *Leave*. One 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*. The study utilized the Borg and Gall R&D model, which was adapted into eight stages consisting of research and information collecting, planning, developing the preliminary form of the product, preliminary field testing, main product revision, operational field testing, dissemination, and implementation. The findings indicated that the modified R&D model provided a systematic and effective framework for developing a tourism promotional film while remaining flexible enough to accommodate project

limitations and production needs. A notable strength of the study was its structured development process, which incorporated evaluation and revision throughout multiple stages to enhance the quality of the final product. However, the project primarily concentrated on destination promotion and paid less attention to character development and interpersonal conflict within the narrative. Despite this limitation, the study served as an important methodological reference for the development of *Leave*, as both projects employed the same modified eight-stage R&D framework and demonstrated the potential of audiovisual storytelling as a medium for tourism promotion.

Although previous audiovisual productions and academic studies have demonstrated the effectiveness of digital media in tourism promotion, several gaps remain evident. Most audiovisual works focus primarily on introducing destinations, presenting cultural values, or depicting travel experiences without incorporating more complex social issues and interpersonal character development. Similarly, many academic studies emphasize the effectiveness of promotional media in increasing public awareness and attracting visitors, yet they often prioritize informational content over emotional storytelling as a communication strategy. Furthermore, most existing works tend to highlight only one category of tourism, such as cultural, historical, or natural attractions, rather than integrating multiple tourism types into a single promotional concept.

To address these gaps, “Leave” offers a distinct approach by combining historical tourism through Fort Willem I and natural tourism through Rawa Pening within a unified cinematic narrative. The project also explores themes of leaving a stressful work environment, pursuing personal aspirations through travel, and rebuilding relationships between former colleagues. Through this narrative framework, the featured tourism destinations function not only as promotional settings but also as meaningful spaces that facilitate character growth, emotional engagement, and conflict resolution throughout the story.