

CHAPTER II

LITERATURE REVIEW

2.1 Tourism Marketing and Branding

As competition in the tourism industry intensifies, tourist destinations are required to develop effective marketing strategies to differentiate themselves from competitors and maintain their appeal. Tourism marketing is a key strategy used to promote tourist destinations and attract potential visitors. According to Hidayah (2019), tourism marketing refers to a series of activities carried out to introduce tourism products, raise awareness of destinations, and encourage tourists to visit specific locations.

Tourists' perceptions and intentions are also influenced by their experiences with the destination brand. According to Singh and Mehraj (2018), positive experiences at a destination can influence travelers' intentions both directly and indirectly through their satisfaction. Visitors who develop positive perceptions of a destination are more likely to recommend it to others and consider visiting it again. Destination branding and tourism marketing are closely linked because both aim to attract tourists and create a positive image of the destination. Effective tourism marketing strategies help communicate a destination's values, while destination branding enhances its uniqueness and appeal.

The theoretical framework for this study is based on theories of destination branding and tourism advertising. The short film "Leave" was produced to promote tourism in Semarang Regency and introduce Fort Willem I and Rawa Pening Lake. It was intended to enhance the image of these destinations and encourage audiences to visit them through storytelling, cinematography, and audiovisual presentation. Consequently, the concepts of tourism marketing and destination branding were central to the development of the short film as a tourism promotional tool.

2.2 Semarang Regency

One of the Central Java Province's regencies with significant tourism potential was Semarang Regency. The regency was conveniently accessible to tourists because to its advantageous location between Semarang City, Yogyakarta, and Surakarta. Ariyati and Wahyono (2017) state that Semarang Regency has a variety of tourism resources, including natural, cultural, historical, and recreational attractions, spread over multiple tourism development areas. The regency's geographical features, which included highlands, mountains, lakes, and agricultural landscapes, enhanced its appeal as a travel destination. These circumstances made it possible to create and promote tourism through a variety of media, including audiovisual content.

2.2.1 Tourist Attractions in Semarang Regency

The Regency of Semarang had a wide range of tourism attractions, including natural, historical, cultural, and recreational places. Located strategically between Semarang City, Yogyakarta, and Surakarta, its tourism resources helped grow the local tourism sector and boost the regional economy. Among the many tourist attractions in Semarang Regency, Fort Willem I and Rawa Pening Lake were chosen as the main locations for the short film “Leave” because they represent the two main types of tourism in the region. Fort Willem I represents historical tourism through its colonial heritage and architectural value, while Rawa Pening Lake represents nature tourism through its beautiful scenery and natural surroundings.

In addition, both locations possess significant visual appeal and narrative potential, which support the goal of promoting tourism through media visuals. The historical atmosphere of Fort Willem I and the natural landscape of Rawa Pening Lake offer attractive visual elements that can enhance audience engagement through storytelling. Therefore, these locations are considered suitable for the production of a short film titled “Leave” as a tool for tourism promotion.

2.2.1.1 Fort Willem I Ambarawa

Fort Willem I Ambarawa was one of the new destinations in Semarang Regency. This place is like a “hidden gem,” which seemed to fit its name, “*Benteng Pendem*” (Hidden Fort). Fort Willem I was built in stages. The Southeast Bastion, built in 1848–1853, is the youngest. The number of years mentioned indicated that the buildings in the Willem Fortress Complex took an average of more than five years to build. A prominent feature was the gable at Willem Fort, which followed the Cow Stepped Gable form. According to Laksami (2022), the earliest design of gables consisted of a brick arrangement along the upper diagonal edge. This gable form was characteristic of the Northern Renaissance revival and the Dutch colonial revival style in America in the 19th century.

2.2.1.2 Rawa Pening Lake

According to Nontji (2016), there are nearly 840 lakes in Indonesia, which were a major resource for terrestrial aquatic ecosystems. Humans, animals, and plant life. Lake Rawa Pening was a lake offering a view of the vast expanse of water against a backdrop of mountains. It was situated along the Semarang-Salatiga-Surakarta highway and the regency road connecting Semarang and Ambarawa. Rawa Pening Lake had tremendous tourism potential, with many natural and man-made attractions. Its local appeal made it a compelling destination. This demonstrated that Rawa Pening’s resources held significant potential for generating tourism revenue. Tourism was a phenomenon that boosts the economy.

2.3 Digital Marketing

Digital marketing, also referred to as promoting tourist destinations through digital media, was thought to be a successful strategy for enhancing the visibility and reputation of tourist destinations. Solehudin (2021) defines digital marketing as advertising campaigns that make use of the internet as a medium. This strategy made it possible for companies and organizations to more

effectively reach larger audiences by promoting goods and services on a variety of internet channels.

Because the short film "Leave" was created as a digital promotional product that exposed Fort Willem I and Rawa Pening Lake to broader audiences, digital marketing was pertinent to this study. The movie was released on digital media, namely YouTube, and used audiovisual storytelling to promote travel destinations. The film's promotional message might more successfully reach viewers and raise awareness of Semarang Regency's tourism attractions through digital marketing. As a result, digital marketing offered a crucial theoretical framework for comprehending how audiovisual content may be used in the digital age to promote travel.

2.4 Short Film

According to Achmad Hamdani (2016), film is one of the most sophisticated presentation media because it allowed communicators to convey five types of information: sound, images, lines, symbols, and movement. Film, as a mass medium, could also convey various messages, depending on how communicators package the film so that the audience could receive and understand the message they want to convey. A short film was a film that lasted less than 60 minutes or even 10 minutes. Short films have their own characteristics and are different from feature films because they give freedom to their creators, resulting in a wide variety of forms (Elvaretta & Achmad, 2021).

The most important thing in making short films was the concept and effective use of communication media. According to the Content Marketing Institute (2025), content has become an important part of strategic communication planning due to digital audience consumption patterns and social media algorithms. Short film marketing focuses on creating useful and relevant content to attract and retain audiences and encourage profitable customer actions. Every short film had a purpose, including how the story was presented and the visual techniques used to convey the message to the audience. Among them are:

1. Short fiction films are films that have a plot, characters, and conflicts based on a script.
2. Short documentary films are films that provide information or depict reality by showing real events or social facts.
3. Short animated films: Films that convey a particular story or message using motion picture techniques such as 2D, 3D, or stop motion animation.
4. Experimental short films: These films do not always follow conventional story structures and place greater emphasis on visual and artistic exploration.
5. Educational short films: Films made to teach or provide specific information, often used as educational or training tools.

2.5 Video Making Process

According to Rabiger and Cherrier (2013), stages involved in creating an audiovisual work, from the first planning stage to the finished output, were referred to as the "video making process." Pre-production, production, and post-production were the three primary phases of the filmmaking process. Every phase enhanced the final audiovisual product's overall efficacy and quality.

Planning and preparation tasks were part of the pre-production phase before filming started. In accordance with the predetermined plan, the production stage concentrated on capturing visual and audio resources. In the meantime, the captured elements were edited and refined into a finished film during the post-production phase. Since the production of the short film "Leave" was the main topic of this study, it was essential to comprehend the entire video-making process in order to explain how the finished product was made. But this study's main focus was on the post-production phase, which includes color grading, finalization, subtitle creation, audio editing, and video editing.

2.5.1 Pre-Production

Pre-production, according to Kariem et al (2023), is an important phase of the filmmaking process that includes a number of planning tasks, such as script development, crew recruiting, scheduling, location selection, and logistical preparation. Effective pre-production planning reduced the likelihood of issues

throughout the production and post-production phases. According to Rabiger and Cherrier (2020), the main steps in the pre-production process include:

1. Story ideas and concepts

This stage was the first step in determining the main idea to be explored in a film. Ideas could come from personal experiences, social phenomena, or imagination. Once the idea had been formulated, it was developed into a story concept, including the message or values to be conveyed to the audience. The story concept was then written in the form of a premise and synopsis as the basis for script development.

2. Scriptwriting

The process of creating a screenplay that included the story, character dialogue, and technical details like setting, time, and scene descriptions was known as scriptwriting. The plot premise and synopsis were developed into a full script during this phase, which the production crew used as a roadmap for the entire shooting process. To guarantee a cogent and captivating story, the screenplay was also organized using a theatrical framework that included an introduction, conflict, climax, and resolution.

3. Script Breakdown

Script breakdown was the process of analyzing the script to identify all the production elements needed in each scene, such as location, actors, costumes, props, and other technical requirements. This stage was necessary to facilitate logistics planning, shooting schedule creation, and compiling a detailed list of production requirements.

4. Storyboard Development

A storyboard was a series of images or sketches that depicted the visual sequence of each scene in a film. Storyboards were useful for helping directors and production teams visualize how the film would look before shooting began. With a storyboard, filming became more efficient because everyone understood the composition and visual flow.

5. Budgeting

The act of estimating and allocating the financial resources needed for film production was known as budgeting. The budget encompassed a number of costs, such as post-production operations, location permits, transportation, consumption, and equipment rental. To guarantee that all production activities could be completed effectively and within the constraints of the available resources, a comprehensive financial plan was created.

6. Production schedule

The production schedule served as a time management strategy that arranged every step of the process, from planning to filming. Every scene was set up in accordance with the shooting sequence during this phase, taking into account variables including weather, actor schedules, site availability, and equipment readiness. All production tasks were completed effectively, methodically, and within the allotted time thanks to a well-organized production schedule.

7. Permits and administration

In order to guarantee that all filming operations adhered with organizational and legal standards, permits and administration were crucial components of the pre-production process. In order to ensure the project ran well, the production team sought location licenses and produced other administrative documentation during this phase. Legal, technical, and logistical problems that would have interfered with manufacturing were avoided with the aid of effective administrative management.

2.5.2 Production

Ratnawati and Alam (2023) define production as the phase in which all pre-production plans are carried out through the filming process. The production team captured audio and video assets throughout this phase in accordance with the project's artistic goals, shooting schedule, and screenplay. To successfully record the necessary footage, directors, actors, cinematographers, and other crew

members have to work together effectively during the production stage. Some key points about production:

1. Filming

During the production stage, the filming process was carried out according to the script, storyboard, and production schedule prepared during pre-production. Special attention was given to camera operation, lighting setup, shot composition, and actor performance to ensure that each scene effectively conveyed the intended message and emotions. The quality of the recorded footage was crucial because it served as the primary material for the subsequent post-production process.

2. Acting

Because performers were in charge of bringing the characters and plot to life via their performances, acting was a crucial part of the production process. The director worked closely with the actors to ensure that emotions, character motives, and narrative signals were successfully communicated in each scene in order to produce the desired performance. Brown (2021) asserts that directing actors entails assisting actors in comprehending their roles, expressing emotions organically, and participating in the narrative process as a whole. The film was able to provide the viewers with a convincing and captivating story thanks to the director's and performers' skillful coordination.

1. Types of Shots

According to Bowen & Thompson (2023), shot size refers to the distance between the camera and the subject, which influences how much visual information is presented to the audience and how viewers perceive a scene. Different shot types are used to create specific emotional and narrative effects. The types of shots were as follows:

- a. A long shot; it is a shot that shows the entire body from head to toe. The shot is taken from a distance so that the object can be seen.
- b. A medium long shot; it is used as motivation in shooting to show both characters from head to knee and the surrounding environment in relative balance.

- c. Medium Shot; it is a shot that shows the subject from the top of the head to the waist, with gestures and facial expressions beginning to appear.
- d. Medium Close Up; it is a shot that shows the subject from the top of the head to the upper chest. The subject's body dominates the frame, and the background is no longer dominant.
- e. Close-up; it is a shot that shows the subject from the top of the head to the lower neck and is taken from a close distance with only part of the object visible.
- f. Extreme Close Up; it is used to show a specific part of the human body, namely the skin, with the background dominated by the human body.

2. Camera Angle

Brown (2021) defines camera angle as the camera's position with respect to the topic being filmed. Various camera angles can help the narrative process, provide emotional effects, and affect how the audience perceives a character. The types of camera angles were as follows:

- a. High Angle; it has a motivational angle in which the shot is taken by pointing the camera downwards to capture the subject as if the subject appears to be powerless.
- b. Eye Level Angle; it has a normal or parallel angle to the lens.
- c. Low Angle; it has a shooting motivation and creates tension, giving the audience the message that the subject has power and authority over a subject lying below.
- d. Dutch Angle; it describes the tension created by the camera movement that creates the Dutch angle shot. Through the Dutch Angle perspective, the message conveyed to the audience is to show the unsafe situation experienced by the character.
- e. Point Of View Shot; it has a shooting angle motivation from the point of view of a particular character, namely a conversation between two characters facing each other with a shooting limit up to the shoulders.

2.5.3 Post-Production

Post-production, according to Andika (2023), is the last phase of the filmmaking process during which all recorded materials—including audio recordings, video footage, and photographs—are processed and polished into a finished audiovisual output. Because it turned raw resources into a cohesive story that could successfully communicate the intended message to viewers, this stage was crucial in evaluating a film's overall quality.

Data transfer, file organization, audio and video editing, color grading, subtitle development, and final rendering were all part of post-production. These actions were taken to enhance audio clarity, guarantee narrative coherence, improve visual quality, and get the movie ready for digital distribution. Since the researcher was in charge of editing and finishing the short film "Leave," post-production became the main subject of this study. Transferring footage, organizing project files, editing audio and video, adding subtitles, applying color grading, and exporting the finished movie before it was posted on the *Bahasa Asing Terapan SV Undip* YouTube channel were all part of the post-production process. According to Brown, B. (2021), the steps of post-production were as follows:

1. Transfer Data

Data transfer was the process of transferring video files from a camera memory card to a laptop or computer for further processing. In order to guarantee that all recorded video was safely preserved and accessible for the post-production phase, this step was crucial. In order to avoid data loss and promote an effective editing workflow, the editor arranged and backed up the files into specific folders at this phase.

2. Importing File

File importation was the process of transferring audio, video, and image files into editing software for additional processing. The editor arranged all of the data into distinct folders according to scenarios, audio, and graphic

assets before importing the files into the editing program. During the post-production phase, this categorization made it simpler to find specific footage, expedited the editing workflow, and facilitated file management.

3. Editing Video

All of the multimedia components required to make a profile video were combined during the editing process to produce the content you wished to fully communicate. Cutting from one footage to another (cut to cut) and merging footage fragments by adding transitions between two footages were two fundamental steps in the editing process. The editing process was carried out using Adobe Premiere Pro CC 2023.

4. Audio Editing and Sound Design

The practice of arranging, modifying, and improving recorded audio materials to increase their quality and clarity is known as audio editing. Dialogue editing, noise reduction, volume balance, and the inclusion of sound effects or background music to enhance a movie's story and emotional ambiance are some examples of this technique. All materials audio secured from Pixabay and YouTube Audio Visual.

5. Color Grading

The technique of modifying colors, brightness, contrast, and visual tone to provide a uniform visual appearance across a film was known as color grading. This process helped establish mood and improve the overall cinematic quality of the final product. The edited using Adobe Premier Pro 2023 and only Rec709 Lumetri color.

6. Subtitling

The process of adding written text to audiovisual content to represent spoken dialogue and aid in audience comprehension is known as subtitling. Subtitles are synchronised with the audio and visual components during the post-production phase to guarantee that viewers from various linguistic backgrounds may comprehend the information presented in the movie. English subtitles were used in the short film "Leave" to increase

accessibility and promote travel to a larger audience. Section 2.6 provides a more thorough explanation of the idea, purposes, and tactics of subtitling.

7. Rendering and Final Output

The last step of the post-production process was rendering, which involved exporting all edited audio and visual components into a finished video file. All project components, including video footage, audio tracks, subtitles, visual effects, and color adjustments, were processed and integrated by the editing program into a single playable file during this phase. Before being ready for distribution and publication, the rendered video was examined to make sure it was compatible and of high quality.

2.6 Subtitling

Subtitling was covered individually in this study because it featured linguistic and translation elements that needed particular attention, even though it was technically a part of the post-production and editing process. Subtitling sought to guarantee that audiences with varying linguistic backgrounds could comprehend the meaning of dialogues in addition to synchronizing text with audiovisual output. The text displayed on the screen was called subtitles, which could be used to add to or replace the soundtrack or live performance synchronized with the characters' speech or story. This helped the audience. Subtitles help viewers understand the story in a film (Mollanazar et al., 2017). Similarly, Bogucki (2016) emphasizes that subtitles as a component of audiovisual translation were intended to improve understanding of the message. Subtitles as part of audiovisual translation have standards, including subtitle templates, limitations, and how easy they are for viewers to process. Subtitles make films accessible to both local and international audiences. They break down language barriers, ensuring that the message, plot, and emotions conveyed in the film are well received by viewers who do not understand the original language used in the dialogue.

Layout and space parameters, such as screen position, number of lines, number of characters per line, font type, and background color, must be met.

Time parameters such as entry and exit times are the main focus. Punctuation, segmentation, omission guidelines, syntactic changes, use of taboos, or cultural elements are other things that subtitle translators must consider. Díaz-Cintas (2020) explains that the three main components in the creation of subtitles are spoken dialogue, images, and subtitles. These three components must work together so that the message can be understood by the audience. Therefore, the subtitles must appear in sync with the dialogue and images, convey a clear message using simple language, and be displayed for a sufficient amount of time so that the audience can understand them.

Because the short film "Leave" was created for both Indonesian and foreign audiences, subtitling is crucial to this study. In order to aid viewers in comprehending the speech, plot, and travel-related information in the movie, English subtitles were made available. To guarantee that the message was successfully communicated, the researcher had to take readability, synchronisation, translation accuracy, and cultural adaptation into account during the subtitling procedure.

2.7 YouTube as Social Media

Social media can be seen as an online medium (facilitator) that strengthens relationships between users as well as social bonds (Astari, 2018). By using various social media platforms, users could post engaging content, showcase photos and videos of the destination, and share positive reviews from previous visitors—all of which can help raise awareness of the destination among travelers. People who want to search for video content and watch it directly can use this website. Viewers could comment on the videos, and the uploaders could reply to them (Rafika, 2018).

YouTube not only provides a platform for sharing information and ideas, but also a way for people to interact with each other through comments, responses, and other interactions. Nowadays, according to Fadilah et al. (2025), platforms like YouTube have become essential tools for individuals and organizations to disseminate their messages to a wider audience.

In this study, YouTube was selected as the primary platform for distributing the short film “Leave” because it enables audiovisual content to reach a wide audience efficiently. As a tourism promotional medium, YouTube provides opportunities for viewers to access the film anytime and anywhere, share the content with others, and interact through comments and feedback. By uploading “Leave” to the *Bahasa Asing Terapan SV Undip* YouTube channel, the researcher expected to increase public awareness of Fort Willem I and Rawa Pening Lake and encourage potential tourists to visit these destinations. Therefore, YouTube plays an important role not only as a social media platform but also as a digital marketing tool that supports tourism promotion in Semarang Regency.

2.8 Previous Works

The study “*Jalan Nostalgia* as a Tourism Promotion Medium for Grand Maerakaca and Semarang Old Town” was carried out by Anjani in 2024. In order to create a short video as a means of promoting travel, the study used the Research and Development (R&D) approach, which was modified from Borg and Gall's eight-stage model. The results demonstrated that narrative-based audiovisual content might successfully raise viewer attention and present travel locations. *Jalan Nostalgia* served as both a research reference and an earlier piece that illustrated how narrative and cinematography may be used to advertise travel locations in a short film format. The movie was created as a capstone project for the Applied Foreign Languages course Program, much like the current course. But while *Jalan Nostalgia* concentrated on tourist attractions in Semarang City, Leave concentrated on promoting Fort Willem I and Rawa Pening Lake in Semarang Regency.

Wahyu and Berto's (2022) study, “Storytelling, Destination Image, and Brand Experience in Tourism Promotional Videos of the Ministry of Tourism and Creative Economy,” is another pertinent study. According to the study, by creating pleasant brand experiences, storytelling techniques can enhance audience engagement and destination image. The results showed that narrative-based tourism promotional videos were more successful at grabbing viewers

than those that only included educational content. The short film *Leave*, which similarly used storytelling techniques to promote tourist locations through an emotional storyline, was developed using the theoretical foundation this study offered. Rizal Mantovani's 2012 video *5 CM*, was the first audiovisual piece examined in this study. The movie highlighted Mount Semeru's natural beauty while depicting camaraderie, aspirations, and individual success. By including tourist places within the plot, the film's narrative technique subtly promoted travel. *5 CM* showed how cinematic narrative may affect an audience's desire to travel, even though its main themes were friendship and personal growth. The creation of *Leave*, which likewise included tourism promotion into a narrative-driven story, was influenced by this strategy.

Merindu di Jogja, created by Paniradya Kaistimewan, was the second audiovisual piece (Yudhistira, 2024). Yogyakarta's philosophy, culture, and tourism attractions—especially Malioboro—were highlighted in the movie. The work used storytelling and visual aesthetics to convey tourism values, much like the current study. *Leave*, on the other hand, promoted both historical tourism with Fort Willem I and ecological tourism through Rawa Pening Lake, whilst *Merindu di Jogja* focused on cultural tourism. Regarding tourism promotion, visual storytelling, and incorporating local identity into audiovisual content, the work offered helpful references. Even if earlier research and publications had shown how successful narrative and short films were as media for promoting travel, the majority of them mainly concentrated on audience engagement and location promotion.

The function of post-production procedures, especially image editing, sound design, color grading, music selection, and subtitle translation, in promoting tourism has received little attention. The focus on the post-production process of a tourism promotional short film and the integration of audiovisual production with subtitle translation for global accessibility constituted the novelty of this study. Additionally, this project integrated natural and historical tourism locations into a unified narrative structure and assessed the quality of

the subtitles using input from both domestic and international viewers. These characteristics set the short film *Leave* apart from earlier research and works in the domains of audiovisual creation, audiovisual translation, and tourism promotion.