

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

The theoretical framework serves as the foundation for understanding and analyzing the concepts applied in this study. It provides the theoretical basis that supports the development of the short film “*Welas Asih di Tengah Perbedaan*” as a promotional medium for religious tourism destinations in Semarang. Since this research combines elements of tourism, religious tourism, tourism marketing, short film and film production, several theories are employed to explain the relationship between these concepts and their relevance to the research objectives.

2.1.1 Tourism

Tourism is a sector that plays a crucial role in global development, contributing significantly to economic growth, cultural exchange, and social relations within communities. As times have changed, perceptions of tourism have evolved; it is no longer viewed merely as an activity for leisure or recreational travel, but also as a complex phenomenon encompassing many aspects, such as education, culture, the environment, business, and religious activities. According to Srisusilawati et al., (2022), tourism can be defined as a series of activities and trips undertaken by individuals, groups, or families to specific locations on a temporary basis to seek peace of mind, well-being, and spiritual happiness. This explanation indicates that tourism is not merely focused on the physical movement of people from place to place, but also encompasses experiences, interactions, and various facilities and services that support these travel activities.

Throughout its development, tourism has been viewed as a system involving many stakeholders, including tourists, visited destinations, local communities, tourism industry players, and the government. The existence of this sector provides an opportunity for a region to showcase its natural wealth, culture, traditions, and local identity to a wider audience. Furthermore, tourism serves as a tool for regional development, creating jobs, increasing community income, driving infrastructure development, and aiding in the preservation of cultural and historical heritage. Consequently, many regions continue to strive to develop innovative tourism

products and marketing strategies to enhance the appeal of their destinations and attract the attention of both local and international tourists.

Based on the motivations and objectives of travelers, the tourism sector can be divided into various categories. One of the most well-known categories is cultural tourism, which refers to activities undertaken to learn about and enjoy the cultural aspects of a region, including the traditions, arts, customs, architecture, and historical heritage found in local communities. In a study conducted by Priyanto (2016), Pedit (1990) states that cultural tourism is a journey undertaken with the aim of broadening one's horizons through visits to different locations or other countries, as well as studying the conditions of the local society, their customs, traditions, way of life, culture, and art. Through cultural tourism, travelers can gain a deeper understanding of a community's way of life and cultural identity. Additionally, there is nature tourism, which emphasizes visits to natural sites such as mountains, forests, beaches, lakes, waterfalls, and conservation areas. Nature tourism not only offers recreational experiences but also helps raise public awareness about the importance of environmental protection and the development of sustainable tourism.

Another type of tourism is educational tourism, which refers to travel undertaken with the aim of gaining knowledge, learning experiences, or specific skills through academic visits, field surveys, cultural exchanges, or research activities. In a study conducted by Manshur (2021), it is explained that educational tourism seeks to enhance knowledge through tourism activities. In addition, there is also recreational tourism, which is intended to provide entertainment, relaxation, and enjoyment for tourists by visiting various tourist attractions, amusement parks, resorts, and other recreational locations. Business tourism has also become a rapidly growing sector in line with the increase in economic activity worldwide. This type of tourism includes travel undertaken to attend meetings, conferences, seminars, exhibitions, or other professional activities.

Among these various categories of tourism, religious tourism is one of the oldest forms, having existed for thousands of years and remaining popular to this day. Religious tourism refers to travel activities undertaken for spiritual, religious,

or cultural reasons related to a specific religion. Tourists visit places of worship, sacred sites, pilgrimage destinations, historic buildings with religious functions, or destinations that hold spiritual and religious significance. According to Collins-Kreiner (2020), religious tourism is not only related to worship activities but also encompasses cultural and historical experiences, as well as the search for spiritual meaning undertaken by travelers. Thus, religious tourism is a form of tourism that effectively integrates spiritual, cultural, and social elements into a single travel experience.

Advances in digital technology have transformed the way tourist destinations are promoted to the public. Today, audiovisual media is considered one of the most effective promotional tools because it conveys information in an engaging way through a combination of images, sound, and storytelling. Promotional videos and short films can provide a clearer picture of a destination's atmosphere, uniqueness, and appeal, thereby influencing tourists' perceptions and interest in visiting. By using visual storytelling techniques, audiovisual media can create an emotional connection with the audience while conveying the messages and values a tourist destination wishes to highlight.

In this study, the concept of tourism serves as the primary foundation for the development of the short film "*Welas Asih Di Tengah Perbedaan*," which functions as a promotional medium for religious tourism in Semarang. The film showcases several religious tourist destinations, namely the Avalokitesvara Pagoda, the Kerep Ambarawa Grotto, the Assafinatun Najah Mosque, and the Achmad Bin Adenan Mosque. In addition to introducing the potential for religious tourism in the city of Semarang, this film also promotes the values of compassion, tolerance, and interfaith harmony. Therefore, tourism in this study is understood not merely as a travel activity, but also as a means of education, cultural promotion, and a medium that can strengthen understanding and appreciation of the diversity of society in Indonesia.

2.1.2 Religious Tourism

Religious tourism is one of the oldest and most consistently growing forms of tourism throughout the history of human civilization. Since thousands of years

ago, humans have traveled long distances with religious motivations visiting sacred places, making pilgrimages to the graves of religious leaders, or attending religious celebrations that are considered sacred. However, in its development, the concept of religious tourism is no longer limited to spiritual motivation alone, but has developed into a phenomenon. Narulita's research (2017), explained that religious tourism is a type of religious tourism (pilgrimage tour) or spiritually motivated tourism carried out by a person or group so that as a means to get closer to God Almighty and obtain blessings in life. Religious tourism is also interpreted as a tourist activity to a place that has a special meaning for religious people, usually some places of worship that have advantages. This advantage, for example, is seen in terms of history, the existence of myths and legends about the place, or the uniqueness and superiority of the architecture of the building.

Religious tourism is a type of tourism that is closely related to the religious or religious side embraced by mankind, interpreted as tourism activities to places that have special meaning for religious people, usually some places of worship that have advantages. This advantage can be historical in the presence of legends or myths related to the place, as well as the uniqueness religious tourism is also synonymous with the intention and purpose of tourists to obtain blessings and wisdom in their lives. With religious tourism, tourists can enrich religious insights and experiences and deepen spiritual sense (Chotib, 2015 as quoted in firstly, Ophelia & Suryasuh 2019)

It can be stated that religious trips are tourist activities carried out by people or groups whose main focus is related to religious and spiritual values, such as visiting places of worship, sacred sites, or areas that have certain religious significance. Religious travel is one of the most ancient forms of tourism that has been present since ancient times in the records of human history and continues to grow to this day. Through all its developments, religious travel is not only useful for getting closer to God Almighty and gaining blessings, but also becomes a medium to add insight, cultural experience, and historical understanding that is linked to a location.

In addition, religious trips also include visits to points that have their own peculiarities, both from the point of historical values, myths and legends, as well as the beauty and uniqueness of building architecture. This makes religious travel not only have a spiritual dimension, but also an educational dimension and a great tourist attraction. Thus, religious travel plays a central role in forming a complete experience for tourists, namely an experience that is not just recreational, but also reflection and transformation in deepening religious and spiritual aspects in life. In the context of Indonesia and especially Greater Semarang, religious tourism has a unique dimension because it shows religious diversity that coexists harmoniously. Semarang is a city rich in cultural and religious diversity, a result of the city's long history as a meeting point of various foreign powers. Brightly colored temples, colonial-era buildings, lively Chinese festivals, and magnificent mosques come together to form a unique blend of Semarang culture. The diversity of religious tourism in Semarang is not only a comparative advantage of the tourism sector, but also a tangible representation of the values of tolerance and compassion that are the main themes of short films in this study. That way, the appeal of religious tourism in Greater Semarang is not only about the beauty of architecture or historical values, but also about the human values embedded in it. This is what makes Semarang a suitable location for a short film that raises the theme of love amidst differences in beliefs.

2.1.2.1 Religious Tourism in Greater Semarang

Greater Semarang, commonly known as the Kedungsepur Metropolitan Area, is a strategic metropolitan region in Central Java consisting of Kendal Regency, Demak Regency, Semarang Regency, Semarang City, Salatiga City, and Grobogan Regency. The area functions as an integrated metropolitan region that supports economic, social, cultural, and tourism development across its constituent regions (Indrayati et al., 2024). Due to its rich cultural and religious diversity, Greater Semarang is home to numerous religious tourism destinations that serve not only as places of worship but also as attractions with historical, architectural, cultural, and spiritual significance. These destinations provide opportunities for visitors to experience religious values while learning about the region's cultural heritage and

religious diversity. Consequently, religious tourism has become an important component of tourism development within the Greater Semarang area. In this study, the researcher focuses on four religious tourism destinations, namely Pagoda Avalokitesvara, Masjid As-Safinatun Najah, Masjid Achmad Bin Adenan, and Goa Maria Kerep Ambarawa, which were selected because they represent the religious diversity and tourism potential of the Greater Semarang region.

1. Avalokitesvara Pagoda

The Avalokitesvara Pagoda is one of the most famous religious tourist attractions in Semarang and serves as a symbol of the city's Chinese-Buddhist culture. The Buddhagaya Watugong Temple, also known as the Avalokitesvara Pagoda, is a major center of Buddhist worship that was originally established to promote the Buddhist Dharma in Semarang (Rachel, 2025). This structure is located within the Buddhagaya Watugong Temple complex on Jalan Perintis Kemerdekaan, Banyumanik, Semarang. With its strategic location on the main Semarang-Solo route, this site is easily accessible to visitors from both the local area and those coming from outside the region. The Avalokitesvara Pagoda was built as part of the Buddhagaya Watugong Temple complex, which has been in operation since 1955. The term "Avalokitesvara" derives from the Bodhisattva Avalokitesvara, better known in Chinese communities as the Goddess Kwan Im, a figure representing love, compassion, and care for all living beings. This value of compassion is one of the fundamental principles embedded in this pagoda, aligning with the message of tolerance highlighted in the film "*Welas Asih Di Tengah Perbedaan.*" The Avalokitesvara Pagoda is one of the most famous religious tourist attractions in Semarang and serves as a symbol of Chinese-Buddhist culture in the city. The Buddhagaya Watugong Temple, or Avalokitesvara Pagoda, is a major Buddhist worship center that was originally established to promote the Dharma in Semarang (Rachel, 2025).

This pagoda is listed as one of the tallest in Indonesia, standing approximately 45 meters high and consisting of 7 levels (Keluyuran, 2023). Each level carries profound meaning within Buddhist teachings related to humanity's spiritual journey toward wisdom and inner peace. Its architectural design features a distinct Chinese

style, dominated by red and gold hues that symbolize good fortune, happiness, and prosperity. Dragon ornaments, traditional carvings, and tiered roof structures give this pagoda extraordinary visual appeal. In recent years, the number of tourists visiting the Avalokitesvara Pagoda has seen a significant surge, particularly during major celebrations such as Vesak and the Lunar New Year. In addition to local visitors, this site is also frequently visited by foreign tourists interested in its cultural and religious aspects. Its unique architectural characteristics and spiritual values make the Avalokitesvara Pagoda one of the leading religious tourist destinations in Semarang. As a tool for promoting tourism, the Avalokitesvara Pagoda offers highly compelling visual appeal for short videos, as it effectively captures the combination of religious, cultural, and architectural beauty along with a spirit of tolerance all within a single location.

2. Assafinatun Najah Ship Mosque

The Assafinatun Najah Mosque is one of Semarang's unique religious tourist attractions, known as the "Ship Mosque." It is located on Kyai Padak Street in the Podorejo neighborhood, Ngaliyan District, Semarang. The Assafinatun Najah Ship Mosque is a mosque designed in the shape of a ship, covering an area of 2 hectares, built and managed by the Ar-Rasul All-A'dzom Foundation (Palupiningtyas, Supriyadi, Yulianto & Maria, 2022). The mosque is situated in a hilly area, creating a peaceful and comfortable atmosphere for every visitor who comes. The name "Assafinatun Najah" is derived from Arabic and means "the ship of salvation." The concept for building this mosque was inspired by the story of Prophet Noah (AS) and his ship, which became a symbol of humanity's salvation. The mosque's architecture is designed to resemble a large ship, complete with details reflecting a ship's deck and distinctive portholes. This unique architectural style makes the mosque stand out from others and has attracted significant attention since the early stages of construction.

Construction of the Assafinatun Najah Mosque began around 2015 and has continued to evolve, making it one of Semarang's religious tourism landmarks today (Salsa Wisata, 2022). The mosque consists of three levels equipped with various facilities the ground floor houses a multipurpose hall, ablution area, and restrooms;

the second floor serves as the main prayer hall; and the third floor is designated as a library (Tribun Travel, 2019). In addition to serving as a place of worship, the site is also frequently used for social activities, religious education, and family outings. The building's distinctive ship-like design makes the Assafinatun Najah Mosque a popular destination for tourists from various regions (Dinas Kepemudaan, Olahraga dan Pariwisata Provinsi Jawa Tengah, 2024). They come not only to worship but also to admire the architectural uniqueness and document their experiences through photos. This location has become a top choice for modern religious tourism as it combines elements of da'wah, learning, and tourism in one place.

Over the past year, the Assafinatun Najah Mosque has seen a surge in visitors, particularly on weekends and during religious holidays. Many student groups, families, and religious communities visit for educational activities or spiritual experiences. Its appeal has also grown through social media platforms, thanks to its unique and visually striking architecture. In terms of promotional films for religious tourism, the Assafinatun Najah Mosque possesses striking visual appeal because its distinctive architectural concept offers a unique perspective to viewers. Additionally, the symbolic meanings associated with safety, unity, and faith make this site particularly relevant to the messages of tolerance and compassion explored in this study.

3. Achmad bin Adenan Mosque

The Achmad Bin Adenan Mosque is one of Semarang's contemporary places of worship, featuring a unique architectural design constructed from shipping containers. Located on MH Thamrin Street in Central Semarang District, the mosque occupies a strategic urban location, making it easily accessible to the public. Since its establishment in 2020, the mosque has gained recognition for its distinctive architectural form, which sets it apart from other mosques (IDN Times, 2025). Its construction was spearheaded by the umrah and hajj travel agency Fatimah Zahra, with a mission to provide a modern, simple place of worship that resonates with the younger generation. The use of shipping containers as the building's primary structural elements signifies creativity and innovation in the design of places of worship. Despite being made of shipping containers, the

Achmad Bin Adenan Mosque still offers a comfortable and serene atmosphere for worship, featuring modern interior design with optimal lighting, a minimalist layout, as well as social spaces such as gathering areas and a coffee shop frequently used by young people for discussions and socializing (Orami, 2024).

The presence of these facilities makes this mosque not only a place of worship but also a social hub and a center for spreading the message of Islam that is open to the public. This concept demonstrates that places of worship can adapt to the changing times without neglecting their primary role as centers of spiritual activity, as mosques are increasingly recognized as centers of civilization and religious tourism that unite communities (Suprasetio et al., 2019). Over the past year, the Achmad Bin Adenan Mosque has been frequently visited by local residents and tourists alike, drawn to see the container-based architecture firsthand and take photos around the mosque. The site is also actively used for various religious activities, Islamic studies, and community social events, making it part of Semarang's modern religious tourism destinations that successfully presents an image of Islam that is inclusive, modern, and relevant to the younger generation.

4. Maria Kerep Ambarawa Cave

The Kerep Ambarawa Cave is one of the leading and largest Catholic pilgrimage sites in Central Java. Located in the hilly region of Ambarawa, Semarang Regency, it offers a cool, peaceful natural setting that is conducive to prayer and spiritual reflection. According to Wibowo's (2013) research, Goa Maria Kerep Ambarawa has served as a Catholic pilgrimage site since 1954. The term "Kerep" is derived from the Javanese language, meaning "frequent," referring to the region's frequent rainfall and fog. The site has since become renowned as a place of prayer and pilgrimage offering a profound spiritual experience. One of the main attractions of the Kerep Ambarawa Grotto is the large statue of the Virgin Mary, which serves as a focal point for prayer for pilgrims. Additionally, the area features the Stations of the Cross, a prayer garden, an open-air place of worship, and a meditation area that support the spiritual activities of the Catholic community. The serene and tranquil natural beauty of the location makes it a frequent choice for retreats and spiritual reflection.

Every year, the Kerep Ambarawa Grotto attracts thousands of pilgrims from all over Indonesia, particularly during the Month of Mary, Easter, and Christmas. During these times, visitor numbers surge as many Catholics make pilgrimages and gather for worship services. In addition to serving as a place of worship, the Kerep Ambarawa Grotto also holds significant cultural and historical value. Many non-Catholic visitors come to enjoy the natural beauty, religious architecture, and to learn about the spiritual traditions at the site. This demonstrates that religious tourism can serve as a bridge to strengthen tolerance and mutual understanding among followers of different faiths. In a promotional video for religious tourism, the Kerep Ambarawa Grotto showcases extraordinary visual and emotional appeal by successfully creating a serene, reflective, and spiritual atmosphere that supports a message of compassion and diversity

2.1.3 Tourism Marketing

Tourism marketing refers to a range of activities carried out to introduce, advertise, and draw attention to a tourist destination among potential visitors. In the tourism sector, the role of marketing is crucial because it helps build a destination's reputation, increase public awareness of specific tourist attractions, and encourage tourists to visit. According to Kotler and Keller (2016), marketing is a social and managerial process that enables individuals or groups to obtain what they need and want through the creation, delivery, and exchange of value. In the tourism sector, marketing focuses not only on selling tourism products but also on creating experiences and a positive image that can influence people's decisions to visit.

Advances in information and communication technology have transformed the approach to tourism marketing from traditional methods to digital marketing. Today, digital platforms such as promotional videos, YouTube, and Instagram serve as effective tools for introducing tourist destinations to a wider audience. The use of digital media allows information about tourist destinations to be conveyed in a more engaging, interactive, and easily accessible way. Additionally, digital media has the ability to reach audiences from various regions and even countries, thereby strongly supporting global tourism promotion strategies.

2.1.3.1 Promotional Videos

In this era of rapid digital transformation, promotional videos have become one of the most powerful and far-reaching tools in tourism marketing. The ability of video to convey information simultaneously through visual, audio, and narrative channels gives it advantages that other communication mediums such as text or static photos do not. According to Fadilah, Sutrisno & Samodra (2022), promotional videos are useful as a very fast advertising media in providing information and visual images to tourists. More than just a tool for marketing, well-crafted promotional videos also serve as a form of perception of the destination in the minds of potential travelers. Generally, organizations that market destinations create promotional videos that showcase the characteristics of the space, showcase brand slogans and identities, and build storylines to foster an emotional connection with the location. The use of destination promotion videos is proven to give people a greater sense of power in social life, which in turn increases their support for the tourism industry. Promotional videos usually use a storytelling approach, which is very effective in attracting the audience's attention.

According to Akbari, Mathory & Syahna (2022), promotional videos are a form of displaying information that is audio-visual so that it becomes the key to a brand or sharing information with consumers. The development of Information and Technology (ICT) greatly evolved the rapid development of the tourism industry. In fact, various tourist attractions are currently competing to build brand destination competition on social media. Narrative dimensions and visual points of view have a crucial role in assessing how effective a promotional video is. Studies show that alignment between first-person (versus third-person) viewpoints and activity-focused content (versus location-focused) enhances travel intent by strengthening fluency of imagination. Not only visual elements, but also narrative messages in short tourism videos are essential verbal elements that are able to convey product information in depth and provide interpretations of the visual content displayed.

2.1.3.2 YouTube

YouTube is the world's largest video-sharing platform, offering users the opportunity to upload, watch, share, and interact with a wide variety of video

content. Since its launch in 2005 and subsequent acquisition by Google, YouTube has become one of the most popular digital channels for entertainment, education, and information, as well as a powerful medium for marketing strategies (Febriyanto, 2020). In the tourism sector, YouTube serves as a highly effective tool for promoting tourist destinations because it can reach a vast audience. Videos uploaded to YouTube are accessible at any time by users from various countries, providing a significant opportunity for tourism site managers to introduce their locations to both domestic and international travelers. Rahayu and Hariyadi (2020) found that YouTube content can influence tourists' decisions to visit a destination, as the platform provides more concrete and convincing visual information than text-based promotional media.

2.1.3.3 Instagram

Instagram is a visual-focused social media platform that allows users to quickly and easily share photos, videos, stories, and Reels. It has become one of the most popular digital marketing tools thanks to its massive user base, particularly among younger generations. Instagram's emphasis on visual content makes it ideal for promoting tourist destinations. In the tourism marketing sector, Instagram serves as a means to build a destination's image through engaging photo and video content. According to research by Fatanti and Suyadnya (2015), visual content posted on Instagram can influence how tourists perceive a specific destination and strengthen their desire to visit it. Additionally, features such as hashtags, Reels, Stories, and location tags enable information about a destination to spread rapidly to a wider audience.

In this study, Instagram is utilized as a supporting medium for promoting the short film "Welas Asih Di Tengah Perbedaan." Video clips, promotional posters, and selected scene highlights from the film are uploaded through the researcher's personal Instagram account, particularly via the Instagram Reels feature, to attract the attention of social media users and encourage them to watch the full film on YouTube. The use of Instagram Reels was chosen because it allows short-form video content to reach a broader audience through Instagram's recommendation system and engagement features. By presenting visually appealing excerpts of the

film, the researcher aims to increase audience curiosity and awareness of both the film and the religious tourism destinations featured in it. Through this approach, it is expected that the synergy between YouTube and Instagram can expand the reach of religious tourism promotion in Semarang more effectively and engage a wider range of viewers.

2.1.4 Short Film

According to Elvaretta, Vania and Ahmad Asrullah (2021) a short film is a film that has a duration of less than 60 minutes and can even be less than 10 minutes. Short films have their own characteristics and are different from long films. Short films give freedom to their creators so that the form is very diverse. Short films are one of the most exciting and expressive types of cinematic work in the film industry. Unlike feature films that rely on more in-depth complexity of story and character development, short films provide a more focused, concise, and often more daring way of telling stories in terms of art. However, in current filmmaking practice, short films are often much shorter than those limits. Based on a thorough analysis of the character of the short film as an art form, the ideal short film is a single cinematic work that answers one key question, unearths one emotional change, or conveys one significant moment, then concludes.

The results of Dwi and Indrayana's (2017) research stated that short films are able to describe the beauty of every tourism object on Bawean Island, the friendliness of the population, and the activities carried out by tourists in accordance with the expectations of stakeholders. With the short film, it is also felt that it has been able to improve the quality of the promotion of Gresik Regency to help introduce Bawean Island tourism widely.

According to Jia (2023), based on the study of the point of view of filmmakers and audiences, the majority of short films follow the narrative pattern of long cinematic works: opening-adding-peak-closing. The most significant appeal of short films is that the culmination of the story is presented at the beginning. Tension or a thrilling storyline is often able to attract the attention of the audience. This characteristic makes the short film a very powerful vehicle for conveying deep

emotional messages in a short duration a characteristic that is very suitable for tourism promotion purposes.

2.1.4.1 Narrative in Short Film

Narrative is an essential element in short films because it provides a structure through which events, characters, and messages are organized and communicated to the audience. According to Ryan (2015), narrative is a representation of events that are meaningfully connected and presented in a way that enables audiences to understand and interpret a story. Through narrative, filmmakers can convey ideas, emotions, and values more effectively by engaging viewers in a coherent sequence of events rather than simply presenting information.

In short films, narrative plays a particularly important role because filmmakers must communicate a complete story within a limited duration. Therefore, narrative short films often focus on a concise plot, a limited number of characters, and a clear central message. Edgar-Hunt, Marland, and Rawle (2010) state that short films rely on efficient storytelling techniques to establish character development, conflict, and resolution within a relatively short running time. Despite their brevity, narrative short films can create strong emotional engagement and leave a lasting impression on audiences.

Furthermore, narrative can be used not only for entertainment purposes but also as a promotional and educational tool. Lambert (2013) explains that storytelling enables audiences to connect emotionally with content, making messages more memorable and meaningful. In tourism promotion, narrative helps transform destination information into engaging experiences that audiences can relate to personally. Rather than merely presenting facts about a destination, narrative allows viewers to experience the location through the perspectives and interactions of the characters.

In this study, narrative serves as the primary approach for promoting religious tourism destinations in Greater Semarang. The short film *Welas Asih di Tengah Perbedaan* utilizes a story about friendship among individuals from different religious backgrounds who visit various religious tourism sites together. Through this narrative, information about Pagoda Avalokitesvara, Masjid As-Safinatun

Najah, Masjid Achmad Bin Adenan, and Goa Maria Kerep Ambarawa is integrated naturally into the storyline. As a result, the film functions not only as a promotional medium for religious tourism but also as a platform for conveying messages of compassion, tolerance, and interfaith harmony.

2.1.5 Film Production

Film production is a complex creative and technical process, involving a series of interconnected stages from the earliest stages of ideas until the work is ready to be shown to the public. A comprehensive understanding of the film production process is very important for a filmmaker, because each stage has a crucial role in determining the final quality of a cinematic work. Film production is a complex process consisting of a series of structured stages, from initial planning to post-production. In the context of making short films for tourism promotion, especially introducing religious tourism in Greater Semarang, a thorough understanding of the production stages is very important to ensure a technically and aesthetically quality final result. According to Honthaner (2013), there are six stages in making a film: development, pre-production, production, post-production, distribution, and exhibition. However, in producing a film, at least three stages must be passed, namely pre-production, production, and post-production. As Hasri, Fatin and Mokodompit (2023) explain, the production management of a short film encompasses three sequential stages pre-production, production, and post-production each of which plays a distinct and equally important role in ensuring that the final product meets the intended quality and communicative objectives. Researchers and academics interpret this stage from various perspectives.

2.1.5.1 Pre-production

According to Honthaner (2013), pre-production is the planning and preparation phase before shooting and film completion. In this phase, there are various activities carried out, ranging from script refinement, making schedules and budgets, hiring workers, selecting actors, selecting locations, to managing the use of copyrighted materials such as music for films. The Preparation Stage before Production serves as the basis that determines the overall success of the production process. Preparation before production is the planning stage of the various

components involved in a film, television show, or other performance, separate from production and post-production. Preliminary preparations officially begin once the project has been green-lit. This involves the completion of the script, the search for actors and teams, the determination of the location, the selection of the necessary equipment, and the preparation of the budget.

In this phase, there are several important steps that must be passed. The pre-production preparation process includes several key steps: script analysis (going through the script in detail including time, place, characters, special effects, property, vehicles, costumes, as well as all important logistical elements), budgeting, team recruitment, and technical planning. The more mature a filmmaker's preparation, the fewer challenges will be faced while filming or post-production. For this research, the preparatory phase before production includes writing a short film script, making a storyboard, selecting religious tourist attraction locations in Semarang, and technical planning for shooting.

The main activities at this stage include idea generation, scriptwriting, storyboarding, location scouting, licensing, crew and talent recruitment, shooting schedules, and equipment and logistics preparation (Kariem, Khairiyah & Zaharany, 2023).

1. Idea Generation

The idea generation phase is the earliest and most fundamental stage in the pre-production process of a short film, as it serves as the foundation from which the entire creative and production direction is determined. A strong and original idea is essential to ensure that the resulting film is not only visually appealing but also meaningful and capable of leaving a lasting impression on its audience. Maydiantoro (2021) asserts that in the context of research and development-based film production, the idea generation stage involves identifying a gap or need in society that can be addressed through a creative audiovisual medium, ensuring that the concept produced is both relevant and purposeful. The idea development process can stem from various sources, including observations of social phenomena, personal experiences, existing film works as references, research on the subject or theme to be explored, and brainstorming sessions with the creative

team. A well-developed idea does not always need to be highly complex often, simple concepts that are executed with sincerity and clarity result in films that are far more memorable and impactful than elaborate ideas that lack a strong emotional core. In this research, the core concept for the film “*Welas Asih Di Tengah Perbedaan*” emerged from observations of the largely untapped potential of religious tourism destinations in Semarang and the identified need for a more personal, narrative-driven, and emotionally engaging approach to their promotion, one that simultaneously conveys the values of tolerance and compassion that define the multicultural character of the city (Timothy & Olsen, 2006)."

2. Script Writing

Screenwriting is one of stage in the pre-production phase of a film, as the screenplay serves as a foundational guide that helps the entire production team bring the director’s creative vision to life as concrete moving images. Nugraha (2024) states that scriptwriting involves writing the script, developing ideas, and adapting a story into a narrative form with the aim of ensuring that the message a film intends to convey is effectively communicated through dialogue or the screenplay. A film script is a well-structured document that serves as the primary guide for the production of films and television programs. This script includes detailed instructions that are not limited to dialogue but also cover scene backgrounds, the actions of each character, and transitions, all of which assist the production team during filming. A well-structured screenplay will include elements such as scene titles, action descriptions, character names, dialogue, and performance notes, ensuring that all parties involved understand the objectives and flow of the production. The script depicts the narrative elements that effectively convey the beauty, serenity, and spiritual significance of the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Maria Kerep Ambarawa Cave in a profound and authentic manner. In the context of this religious tourism promotional film, the script serves as a highly strategic tool because it must balance two functions simultaneously: a promotional function that conveys information about the attractions, historical value, and architectural uniqueness of the four locations; and a narrative function that creates an emotional

connection with the audience through a heartfelt story about compassion and harmony among people of different faiths.

3. Creating Storyboard

A storyboard is a series of visual sketches or drawings that depict the planned sequence of shots in a film, serving as a chronological visual plan that guides the entire production team throughout the filmmaking process. Nursetyo et al. (2021) explain that a storyboard functions as a structured visual document that organizes ideas and narrative sequences into concrete visual representations, enabling production teams to transition from abstract concepts to specific, actionable plans prior to filming. In addition to mapping out the sequence of shots, a storyboard also communicates essential technical and creative information, including camera angles, character positions, movement directions, transitions between scenes, and notes on dialogue and lighting. In this way, a storyboard acts as a shared reference point that aligns the director, cinematographer, and the entire production team around a unified creative vision, minimizing miscommunication and reducing the risk of costly errors during the actual shooting process. Beyond its technical function, a storyboard also serves as a visual treatment a reference for the overall visual style, color palette, tone, and mood of the film to be produced. In the context of the short film “*Welas Asih Di Tengah Perbedaan*”, the storyboard played a strategic role in ensuring that the visual representation of each religious tourism destination was captured in a manner consistent with the film's intended atmosphere of warmth, harmony, and spiritual authenticity.

4. Location Scouting

Location scouting is the fourth stage in pre-production aimed at identifying and selecting filming locations that best align with a film's storyline, aesthetic, and production requirements. Location scouting involves searching for real-world settings that resemble scenes from the script, and serves to bring the fictional world to life by finding real-world locations that match those scenes. Although a location may seem ordinary, it often enhances the actors' performance by conveying a specific mood or emotion during filming, thereby creating a convincing portrayal of the fictional world for the audience. In this process, the production team carefully

considers various factors. During location scouting, various aspects are considered, including aesthetics, cost, logistics, and the necessary permits from property owners and local authorities. It is crucial to ensure the location aligns with the film's core themes and narrative, guaranteeing that the setting supports the desired visual and emotional impact, so filmmakers can create a more immersive experience that captivates the audience. Based on the location scouting process that has been conducted, four religious tourist sites were selected as filming locations for the short film "*Welas Asih Di Tengah Perbedaan*" the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Maria Kerep Ambarawa Cave. The selection of these four locations was based on careful consideration of artistic and narrative factors.

5. Location Permit

Permits are an important step that must not be overlooked in any stage of film production, particularly in tourism documentary projects that involve specific locations such as places of worship and religious sites. Alfathoni, Sya'dian and Canavaro (2022) assert that the pre-production stage of a film necessarily includes the management of production permits as part of the foundational planning process, alongside script development, crew formation, equipment planning, and scheduling, all of which must be completed before filming begins. A filming permit is an official authorization that grants filmmakers the right to legally record a film, commercial, documentary, or video at a specific location. These permits are crucial in ensuring that the production team operates in compliance with applicable laws, safety regulations, and community guidelines. Obtaining a filming permit is more than just an administrative task; it is a critical step that directly impacts the operational smoothness and legal standing of every film or video production. Therefore, the permitting process is not merely a formal obligation, but also signifies the production team's professionalism, respect for existing laws, and ethical responsibility toward location owners, local communities, and all parties involved in the filming activities.

6. Creation of Production Schedule

The production schedule is a detailed planning document that outlines the sequence of activities, tasks, and milestones to be accomplished throughout the filmmaking process, serving as the primary operational guide for the entire production team. Putri, Hardinata and Rais (2023) emphasize that in short film production, a well-structured production schedule is a fundamental component of pre-production management, as it ensures that all stages of filming from crew mobilization to location preparation and equipment readiness are carried out in a coordinated and time-efficient manner. The production schedule is prepared by considering several key factors, including the location's operational hours, weather conditions, crew availability, and equipment readiness. Each of these factors must be carefully accounted for to prevent delays and disruptions during the shooting process. This schedule is particularly important for production efficiency and effectiveness in short films, which typically operate within limited timeframes and budgets, making precise time management an essential determinant of the overall quality of the final product. A well-prepared production schedule not only ensures that filming runs smoothly on set, but also allows the director and producer to anticipate potential challenges in advance, enabling the team to make informed decisions and adjustments before problems arise during actual production.

7. Preparation of Tools and Logistics

Technical preparation is an essential component of the pre-production stage that directly determines the quality of the final film output. Putri, Hardinata and Rais (2023) note that thorough technical and logistical preparation in short film production is a critical factor in ensuring that the filming process runs efficiently and that the resulting product meets the intended visual and audio standards. Technical preparations include cameras, tripods, microphones, lighting, and editing equipment, each of which must be checked and tested prior to the commencement of filming to prevent technical failures during production. The selection and preparation of equipment must also be aligned with the specific demands of each shooting location, as different environments such as outdoor religious sites, indoor prayer halls, and open-air cultural spaces present distinct challenges in terms of

lighting conditions, sound interference, and camera movement. In addition to technical readiness, logistical aspects such as crew consumption, transportation, and accommodation must also be well planned, particularly in productions that involve multiple shooting locations across different areas. Poor logistical planning can disrupt the production schedule, reduce crew performance, and ultimately compromise the quality and consistency of the filmed material. Therefore, both technical and logistical preparations must be approached with equal seriousness as part of a comprehensive pre-production management strategy.

2.1.5.2 Production

The production phase is the heart of the entire filmmaking process it is when all the preparations made during pre-production are put into action on set. During this phase, filming takes place according to the established plan, bringing the script and creative vision to life. This is a hectic period in which the crew and cast collaborate to capture the best possible shots. At this stage, all the technical, artistic, and narrative elements that have been prepared in the pre-production phase come together to form a visual record through the shooting process, which will later be further processed in the post-production stage (Hasri, Fatin & Mokodompit, 2023).

1. Shooting

Shooting is one of the main activities in the production phase that involves the entire crew and cast in the visual recording process. In the world of filmmaking and video production, a shot refers to a sequence of frames occurring over a continuous period of time (Fernanda & Edlina, 2021). Once again, in film, a shot serves as a crucial element that utilizes perspective, transitions, and cuts to convey emotions, concepts, and movement. The term "shot" can be interpreted in two distinct contexts within the filmmaking process: during production, a shot is defined as the moment the camera begins capturing an image until it stops; whereas in the editing phase, a shot is a video clip or sequence that connects two cuts.

During the shooting process, the production team carries out tasks by following the schedule and shot list that have been prepared since the pre-production phase. The production process includes set construction, equipment setup, filming, B-roll recording, and the preservation of the resulting video footage.

All technical aspects such as camera operation, lighting, audio, and aesthetics must work in synergy to produce visuals that align with the director's vision (Putri, Hardinata & Rais, 2023). In the context of the short film “*Welas Asih Di Tengah Perbedaan*,” the shooting process took place at four designated religious tourist sites: the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Maria Kerep Ambarawa Grotto. The goal was to authentically and deeply capture the architectural beauty, spiritual atmosphere, and visitor activities at each destination.

2. Camera Movement

Camera movement is a term commonly used in film and video production to refer to changes in the camera's position or movement during filming (Paranata, Prabhawita & Kayana, 2024). The camera's position relative to the subject can influence how the audience perceives that subject. Camera angles encompass various types, such as high-angle shots, low-angle shots, bird's-eye views, and worm's-eye views, as well as shots at eye level, from the shoulder, and in perspective. Choosing the right camera angle is not just a technical matter, but also a narrative decision that determines how the audience feels and interprets each scene. Camera angles create the atmosphere and mood of a scene, direct the audience's attention, and guide them to focus on key elements. The camera determines where the audience's attention is directed, highlighting pivotal moments in the storyline, interactions between characters, and small details that enrich the narrative. In the context of the short film “*Welas Asih Di Tengah Perbedaan*,” various camera angles were deliberately employed to convey the spiritual atmosphere, architectural grandeur, and emotional narrative of each religious tourism destination. The following section elaborates on the specific types of camera angles applied throughout the film's production.

a. High Angle

A high angle is a shooting setup in which the camera is positioned higher than the subject's eye level and is pointing downward (Wibawa, 2020). A high-angle shot is any moment in which the camera lens is directed downward. The most extreme type of high angle is the zenith or bird's-eye view, which is taken directly

above the subjects at a 90-degree angle to the ground. In psychological and narrative contexts, a high-angle shot can create the impression that the subject appears small, weak, or vulnerable to the audience, so this angle is often used to depict a character's specific emotional state or to highlight power dynamics between subjects within a scene.

b. Eye Level Angle

The eye level angle is the most balanced and neutral shooting position widely used in both film and documentary production (Wibawa, 2020). An eye-level shot is defined as a shot that is parallel to the ground. The term originates from the standard camera position being at the same height as an actor's eyes, though it encompasses all shots maintaining a 0-degree angle relative to the ground, even if they do not necessarily capture an object with eyes. The eye-level angle is considered the least intrusive type of shot, unlike low and high angles, which are naturally more dramatic. Furthermore, in documentary and narrative film production, the most widely used angle is the eye-level angle, which is often regarded as a neutral position because it aligns with how we view the world in our daily lives.

c. Low Angle

A low angle is a filming technique involving a camera positioned below the subject's eye level and directed upward (Wibawa, 2020). This shooting angle captures the subject from below their line of sight. This style of filming typically emphasizes power dynamics between characters; a low-angle shot of one character is often juxtaposed with a high-angle shot of another. The psychological impact of a low angle is significant, as a low-angle shot directs the viewer's gaze upward toward the subject, often symbolizing power and dominance. This perspective makes the character appear larger than life. In the short film "*Welas Asih Di Tengah Perbedaan*," low angles are carefully employed to highlight the grandeur and opulence of religious structures such as the 45-meter-tall Avalokitesvara Pagoda, the main body of the Assafinatun Najah Mosque, and the 42-meter-tall statue of the Virgin Mary at Goa Maria Kerep Ambarawa, allowing the audience to appreciate the scale and spiritual significance of each of these structures.

d. Bird's-Eye View

The bird's-eye view is the most striking and distinctive shooting technique, where the camera is positioned directly above the subject and records from the highest vantage point (Wibawa, 2020). This perspective, also known as a top shot, is a high-angle shot taken directly from above at a certain distance. This shot provides the audience with a broader view and is effective for showing the direction and movement of objects, highlighting spatial relationships, or revealing elements to the audience that the characters might not be aware of. In terms of deeper thematic meaning, the bird's-eye view offers a distinctive thematic nuance. This angle can create an impression of superior knowledge, detachment, or even a voyeuristic quality. The audience feels as though they are observing from an omniscient perspective, disconnected from the characters below.

e. Tilted Angle

The tilted angle, commonly known as the Dutch angle or Dutch tilt, is a filming technique where the camera is tilted along the horizontal axis, causing the horizon line within the frame to appear misaligned (Njeru, 2026). In a Dutch angle, the camera is tilted to one side. With a tilted horizon, filmmakers can create a sense of disorientation, an unstable mental state, or emphasize tension within a scene. More broadly, the Dutch tilt or canted angle shifts the frame's point of view. This angle conveys discomfort or tension within the visual narrative and can be used to reveal a character's emotional state whether they are confused, under pressure, or facing deep internal conflict.

f. Wide-Angle View

A wide-angle view is a photography and cinematography technique that uses a wide-angle lens to capture a larger area than a standard view, providing greater depth and environmental context within a single image (Njeru, 2026). Wide-angle shots are often used for storytelling, establishing context, or evoking emotion. This is achieved by using a wide-angle lens that emphasizes depth and magnifies objects closer to the camera, while adding an immersive dynamic to the scene. Wide shots give viewers a comprehensive view of the scene's background, influence their emotional reactions, and set the tone and atmosphere, while also altering how they

perceive the action. Wide shots offer directors a canvas to place characters within their context, influence visual storytelling, and create a sense of grandeur in the background.

3. Voice Over

Voice-over is one of the most common and effective narrative techniques used in short films, documentaries, and promotional videos. Voice-over refers to a recorded narration that is played over visual content without the speaker appearing on screen. This technique enables filmmakers to provide explanations, commentary, perspectives, and contextual information that may not be fully conveyed through visual images or dialogue alone. According to Dynel (2025), voice-over narration functions as an important narrative device that allows storytellers to communicate meanings, interpretations, and perspectives beyond the visible events presented on screen. Furthermore, voice-over plays a significant role in audiovisual storytelling because it can deliver background information, internal thoughts, emotional reflections, and narrative context that help audiences better understand the story. Therefore, voice-over serves as an effective tool for guiding audience interpretation and enhancing the overall narrative experience in audiovisual productions.

2.1.5.3 Post-production

Post-production is the final phase in the filmmaking process that has an important role in perfecting the footage and turning it into an audio-visual work. This stage involves various activities ranging from managing footage, editing, color grading, adding music, sound design, and including text or narration. According to Dancyger (2018), post-production is not just about combining pieces of images, but also the process of building rhythm, emotion, and the message you want to convey to the audience. In the context of religious tourism short films such as Avalokitesvara Pagoda, this process serves to create visualizations that are not only visually appealing but also spiritually communicative and inspiring.

The following are some of the main aspects of post-production (Shadrina, Zaim & Arimurti, 2023).

1. Video Editing

Editing is the core of the post-production stage because it determines how visual and audio elements are organized into a coherent narrative. The process involves selecting footage, arranging visual sequences, creating transitions between scenes, and synchronizing images with sound. According to Dancyger (2018), film and video editing is a creative process that shapes the narrative structure, controls pacing, and influences the audience's emotional response. Therefore, the editing techniques used must support the storyline and provide a comfortable viewing experience for the audience. In tourism promotion documentaries, continuity editing is commonly applied to maintain logical chronology and smooth transitions between scenes, while montage editing can be used to emphasize the beauty and uniqueness of destinations through a series of selected shots accompanied by music. Editors must also pay attention to pacing, as the rhythm of editing significantly affects audience engagement and interpretation. For a spiritual promotional film such as the scenes featuring religious tourism destination, a slower and calmer editing rhythm is more appropriate because it reflects the peaceful, reflective, and religious atmosphere of the destination.

2. Color Grading

Color grading is the process of enhancing colors in a video to create a certain atmosphere or mood, while color correction is the process of technical adjustments to lighting and color balance so that all shots have visual consistency. Bordwell and Thompson (2019) explain that color grading can strengthen the cultural and spiritual nuances in a film. For the film about Avalokitesvara Pagoda, the color grading used can emphasize warm and natural tones such as shades of gold, red, and green to strengthen the impression of Chinese culture and Buddhist spirituality. Natural light effects such as morning or evening sunlight can also be highlighted to create a sacred and peaceful atmosphere. This process is generally done using software such as DaVinci Resolve, Adobe Premiere Pro, or Final Cut Pro.

3. Sound Design and Music Scoring

Sound design and music scoring are important elements in the post-production process because they help create atmosphere, strengthen emotions, and support the narrative of the film. According to Holman (2017), sound design

combines various audio elements, including ambient sound, sound effects, background music, and voice-over narration, to enhance the audience's viewing experience. In this film, natural sounds recorded at the filming locations, such as environmental ambience and visitor activities, were maintained to create a more authentic and immersive atmosphere.

Music scoring was used to support the mood and emotional tone of each scene. Karlin and Wright (2013) explain that background music helps establish atmosphere and guide audience interpretation. Therefore, soft and instrumental music was selected to reflect the peaceful and spiritual atmosphere of the religious tourism destinations featured in the film. In addition, voice-over narration was incorporated to provide information about the history, religious values, and tourism attractions of each destination, while audio mixing was conducted to balance all sound elements and ensure clear and comfortable audio quality throughout the film.

4. Translation and Subtitling the Video

The purpose of translation is to correctly convert the source language into the target language. According to House (cited in Oliviasa, 2022), translation is a procedure where an original text, often called 'the source text,' is replaced by another text in a different language, often called 'the target text.' Widiastuti and Rahayuni (2022) further explain that translation is not merely a process of linguistic substitution, but also involves the adaptation of grammatical structures, cultural nuances, and contextual meaning to ensure that the message of the source language is accurately and naturally conveyed in the target language. Effective translation therefore requires the translator to maintain semantic equivalence while simultaneously considering the cultural and communicative context of the target audience.

Subtitles, or text insertion, is the process of adding translated or transcribed text to a video or film. The primary purpose of subtitles is to enable viewers who do not understand the language used in the video or film to still follow the storyline or understand what the characters are saying. In the context of audiovisual media, subtitle translation is defined as the translation of oral or written source text from audiovisual products into a written target text that is displayed on screen in

synchronization with the original dialogue (Tira Nur Fitria, 2020). Beyond their functional role as a linguistic bridge, subtitles also serve as a tool for broadening the reach of audiovisual content across linguistic and cultural boundaries, making them an essential component of international media distribution and cross-cultural communication

5. Rendering and Distribution

The final stage in post-production is rendering, which is the process of bringing all the visual and audio elements together into a single, unified video file that is ready for viewing and distribution. Shadrina, Zaim and Arimurti (2023) explain that rendering is the concluding phase of the post-production workflow, during which all edited footage, color corrections, sound mixing, visual effects, transitions, and overlays are processed and compiled by the editing software into one final output file. This process requires significant computing power and time, as the software must calculate and render every frame of the video to ensure that all elements are seamlessly integrated and displayed at the intended quality. The final result is then exported in various formats, such as MP4 or MOV, with high resolution of at least Full HD 1080p to optimize the quality when shown on digital platforms such as YouTube or used in tourism promotion presentations.

Distribution refers to the process of delivering the completed film to its intended audience through various channels and platforms. Linuwih, Munir and Fakhruddin (2022) assert that film distribution in the digital era encompasses both online and offline channels, where online distribution through video-sharing platforms such as YouTube has become the most accessible and far-reaching method for independent and academic film productions. Unlike theatrical or broadcast distribution, digital distribution allows films to reach diverse audiences across geographical and linguistic boundaries without significant additional cost. Distribution can be done through official YouTube channels, social media, and also presented in tourism promotion activities by local governments or related religious institutions to maximize the film's reach and impact as both a promotional and educational medium."

2.2 Previous Works

The author conducted research from various literature studies on several topics related to the production of short films for the promotion of a tourist destination with the aim of increasing public interest in the tourist destination. The research entitled “*Perancangan Video Promosi Wisata Religi Berbasis Cinematic Infografis untuk Meningkatkan Daya Tarik Wisata Digital*” by Romadoni, (2025) aims to design promotional media in the form of videos to increase the attractiveness and visibility of religious tourism destinations in Tapin Regency, especially in Baulin Village, South Laras Temple District. The method used is Multimedia Development Life Cycle (MDLC) which includes the stages of Concept, Design, Material Collecting, Assembly, testing and Distribution, starting from planning to dissemination of promotional media.

The results showed that the promotional video designed was 5 minutes and 23 seconds and displayed the advantages of the destination, such as religious values, environmental atmosphere, and visual appeal of the location. The excellence of this research lies in the use of social media as an effective promotional tool and able to reach a wide audience with an attractive visual approach. Meanwhile, the limitation of this research is that there is still a limited distribution strategy that only focuses on one platform, so the potential for a wider audience in.

In a study entitled “*Pendampingan dalam Upaya Meningkatkan Daya Tarik Wisata Berbasis Agama Melalui Konten Video Pendek*” by Satrio, Citradika & Rakhmatika (2025), it aims to increase the utilization of religious tourism potential through community-based digital marketing strategies. this is motivated by the lack of optimal destination promotion, especially in the use of digital media as a means of disseminating information. The method used is participatory training which is carried out through three stages, namely material delivery, interactive discussion, and direct practice using simple technology tools.

The results of the activity showed that participants, consisting of students, youth, boarding school administrators and village officials, experienced an increase in their ability to produce promotional videos which were then published online. In addition, this activity also encourages increased public awareness regarding legal

aspects, especially regarding the protection of ciota and ethical rights in the use of digital media. The advantage of this activity lies in the community empowerment approach that is practive and applicative, so as to be able to increase the capacity of human resources directly in the field of digital promotion. Meanwhile, the limitations of this activity lie in the use of technology that is still simple and the range of content distribution that has not been fully optimized in various digital platforms.

Prasadajudio, (2016), in his research entitled “*Perancangan Video Promosi Pariwisata Keagamaan untuk Meningkatkan Minat Wisata Religi ke Kota Semarang*” aims to design promotional media in the form of videos that are able to increase interest in religious tourism visits. This research focuses on how to produce an effective promotional video in displaying religious harmony and diversity in Semarang City as a tourist attraction. The method used includes data collection techniques in the form of observation, questionnaires, and interviews to obtain information that supports the design process.

The results showed that Semarang City has great potential in the development of religious tourism that needs to be optimized through the right promotional media. A promotional video designed to showcase various religious attractions and the value of diversity, and is planned to be published through social media, official government websites, and screenings. This effort is expected to increase the number of tourist visits, not only on religious holidays but also on weekdays. The superiority of this research lies in the use of promotional videos as a medium that can convey messages visually and emotionally and it is supported by distribution strategies through various platforms. Meanwhile, the limitation of this research is that there is still a lack of initial information about religious tourism in Semarang City, so continuous promotional efforts are needed so that the range of information can be wider.

In a study entitled “*Creating Short Film About Cultural Pluralism Preservation for Branding Pura Agung Giri Natha Semarang*” by Pamungkas (2023), the research aimed to develop a tourism promotional video that utilized storytelling techniques to increase audience engagement and destination

attractiveness. The study employed a Research and Development (R&D) approach consisting of needs analysis, product design, video development, expert validation, and audience testing. The promotional video was designed to present information about tourist attractions through a narrative structure that combined visual elements, narration, and background music to create a more immersive viewing experience.

The research revealed that the storytelling-based promotional video was effective in improving audience interest and destination image. Respondents stated that the narrative approach made the promotional content more engaging and easier to understand compared to conventional tourism advertisements. The strength of this study lies in its integration of storytelling techniques into tourism promotion, which enhanced emotional engagement with viewers. However, the study mainly focused on promoting a single tourism destination and did not specifically address themes of religious diversity, interfaith relationships, or social values that could enrich the promotional message.

Despite the differences outlined above, this study shares several commonalities with the previous studies discussed. First, all five studies, including this research, share the same fundamental objective of promoting tourism destinations through audiovisual media, specifically by utilizing video or short film as the primary medium of promotion. Second, this study aligns with Romadoni (2025), Satrio et al. (2025), and Prasadajudio (2016) in recognizing the strategic role of digital platforms, particularly social media and YouTube, as the most effective channels for disseminating tourism promotional content to a wider audience. Third, similar to Pamungkas (2023), this study employs a Research and Development approach and incorporates a storytelling-based narrative structure as the core creative framework for delivering the promotional message, rather than relying on a purely descriptive or informational presentation of the destination. Fourth, all previous studies and this research consistently acknowledge that religious tourism destinations in Indonesia possess significant untapped potential that requires creative and innovative promotional strategies to increase public awareness and visitor interest. These shared foundations affirm that this study is

situated within and contributes meaningfully to the same body of academic literature on audiovisual-based religious tourism promotion in Indonesia.

Based on the previous studies discussed above, it can be observed that most research has focused on the development of promotional videos as marketing tools for tourism destinations, particularly religious tourism. Romadoni (2025) emphasized the use of cinematic infographic videos to enhance the visibility of religious tourism destinations, while Satrio, Citradika & Rakhmatika (2025) focused on community empowerment through short-form promotional video content. Prasadajudio (2016) highlighted the use of promotional videos to increase interest in religious tourism in Semarang by showcasing religious diversity and harmony. Similarly, Pamungkas (2023) explored the effectiveness of storytelling-based tourism promotional videos in increasing audience engagement.

However, there are several gaps that distinguish this research from previous studies. First, previous studies primarily focused on destination promotion by presenting tourism attractions directly, whereas this research utilizes a narrative-driven short film format that integrates tourism promotion into a fictional story. Second, unlike previous studies, this research incorporates the theme of friendship among individuals from different religious backgrounds, allowing the film to convey messages of compassion, tolerance, and interfaith harmony alongside tourism promotion. Third, this research promotes four different religious tourism destinations Avalokitesvara Pagoda, Assafinatun Najah Mosque, Achmad Bin Adenan Mosque, and Maria Kerep Ambarawa Cave representing Buddhist, Islamic, and Catholic religious heritage within a single narrative. Finally, while previous studies generally focused on promotional effectiveness, this research seeks to combine destination marketing with social and cultural values, making the short film not only a promotional medium but also an educational medium that encourages appreciation of diversity and peaceful coexistence. Therefore, this research offers a unique contribution to the field of tourism promotion by integrating storytelling, religious tourism, and interfaith friendship into one audiovisual product.