

## **CHAPTER IV**

### **RESULTS AND DISCUSSIONS**

#### **4.1 Results**

This research used the Research and Development (R&D) method proposed by Borg and Gall in 1983, which includes a series of sequential planned steps, such as information gathering and research, planning, developing the initial form of the product, initial field testing, major product revisions, major field testing, final product revisions, and deployment and application. Each step is carried out in stages to ensure that the product produced is not only theoretically relevant, but also has been tested through real experience. In this chapter, the researcher thoroughly explains the process of making a promotional video entitled “*Welas Asih Di Tengah Perbedaan,*” starting from the initial phase to the final phase of development.

This chapter details each step involved in the production of a promotional video, from idea exploration, creative concept development, to production execution and final closure. By utilizing an organized R&D framework, researchers can organize all activities systematically and effectively. This allows for clear, purposeful, and easy workflows to be evaluated at each stage. In addition, this approach also ensures that the final results of the video are not only in accordance with the objectives of the study, but are also able to meet the expectations of the intended audience.

Furthermore, the application of R&D methods creates opportunities for continuous assessment and improvement processes. Every input received from the trial phase becomes a foundation for revising and improving product quality. In this way, the resulting promotional videos not only contain information value, but are also able to convey messages efficiently, have high visual appeal, and are relevant in social and cultural contexts.

The video production process is divided into three stages, namely pre-production, production, and post-production. The pre-production phase includes planning, scriptwriting, making storyboards, determining shooting schedules, making research permits conducted by researchers in collaboration with research partners, Fariz Aditya and Salvian Syuja Hanandito. The Production stage which

includes taking video according to the storyboard will be explained in detail by research partner Fariz Aditya, and also the post-production stage will be explained in detail by the research partner, Salvian Syuja Hanandito.

#### **4.1.1 Research and Information Collection**

At this stage, the researcher conducted a study on several tourist attractions that the researcher wanted to develop and promote. After having several options of tourist attractions that would be included in the product, the researcher decided to conduct research to 4 religious tourist destinations, namely Avalokitesvara Pagoda, Maria Kerep Ambarawa Cave, Assafinatun Najah Mosque, and Achmad bin Adenan Mosque.

The selection of the four religious tourism destinations featured in this short film was carried out through a deliberate and systematic process that involved several stages of consideration. The process began with a preliminary survey in which the researcher identified a broad list of religious tourism sites in Semarang and its surrounding areas that possessed potential for audiovisual promotion. From this initial list, the researcher then applied four key selection criteria to narrow down the candidates. First, each destination had to represent a distinct religious tradition, ensuring that the final selection would collectively reflect the interfaith diversity that forms the central theme of the film. Second, each destination had to possess a unique and visually compelling architectural identity that could be effectively captured through cinematographic techniques. Third, each destination had to be actively functioning as both a place of worship and a site that attracts visitors beyond its immediate religious community. Fourth, and most significantly, the researcher conducted preliminary informal interviews with university students in Semarang to assess their level of awareness of these destinations. The results consistently revealed that the majority of respondents had little to no prior knowledge of these sites, confirming the urgent need for a dedicated promotional medium.

It is worth noting that the initial plan for this research only encompassed three religious tourism destinations, namely Pagoda Avalokitesvara, Masjid Assafinatun Najah, and Goa Maria Kerep Ambarawa. However, during the early stages of

production, the researcher identified that the footage and content obtained from Masjid Assafinatun Najah was relatively limited in duration and did not provide sufficient material to sustain a compelling narrative segment within the film. In response to this, the research team decided to add a fourth destination that could complement the existing three. Masjid Achmad Bin Adenan was selected for this purpose, as its distinctive container-based architectural design and modern, urban aesthetic were considered highly relevant and appealing to the younger generation, particularly university students and Gen Z audiences in Semarang who seek worship spaces that resonate with contemporary values and aesthetics. This addition not only enriched the film's visual diversity but also strengthened its relevance to its primary target audience. Based on these considerations, the researcher ultimately selected Pagoda Avalokitesvara, Masjid Assafinatun Najah, Masjid Achmad Bin Adenan, and Goa Maria Kerep Ambarawa as the four main destinations to be featured in the short film. Each selection was further validated through direct field observations and interviews with the respective site managers, the details of which are elaborated in the following section.

Avalokitesvara Buddhagaya Watugong Pagoda is located on the Independence Pioneer Road, precisely in front of the Headquarters of Kodam IV Diponegoro, Watugong, Semarang. Avalokitesvara Pagoda is known as one of the highest pagodas in Indonesia with a height of about 45 meters. The building consists of seven levels, each of which has a philosophical meaning in Buddhism. This tourist spot can attract visitors from various regions, both people who want to worship and public tourists, who feel the tranquility and majesty of historical buildings of high religious and cultural value. Researchers found that the pagoda offers a unique blend of architectural richness and spiritual value that attracts those interested in traditional heritage and local diversity.

At this stage, the researchers conducted field observations at the Avalokitesvara Pagoda. This activity aims to document various visitor activities, observe the layout of the monastery area, and capture the spiritual and cultural atmosphere emanating from the location. In addition to observation, the researcher also interviewed with the manager of Buddhagaya Watugong temple, to explore

deeper information about tourism potential and architectural uniqueness. All information found by researchers from this stage becomes a foothold in determining the main aspects that will be highlighted and developed into interesting promotional video content.



Figure 4.1 Observation Avalokitesvara Pagoda

The initial stage of this research focuses on identifying tourist attractions that have unique values and have not been explored in depth through promotional media. Researchers established Assafinatun Najah Mosque as a research subject that is seen as having great potential to be appointed. This mosque stole the attention not only of its function as a place of worship, but also because of its unusual architectural design, which is designed to resemble the shape of a large, majestic ship, reflecting the symbolism of the spiritual journey to salvation. This visual uniqueness is what makes this mosque a conversation among the wider community and attracts tourists from various regions who want to witness the special features of the building. For researchers, this object offers a fresh perspective in communicating religious tourism that is not only rich in meaning, but also aesthetically strong.

The researcher then continued with the data collection stage through direct observation to the location of the Assafinatun Najah Mosque. During the visit, the researcher observed the architectural details of the building, the flow of visitor movement, and how the community interacted with the spaces in the mosque area. Interview was conducted with the manager of tourist attraction Mr. Soleh bin Yahya, who obtained a richer narrative about the background of development,

information about the design philosophy and operating hours of this boat mosque tourist destination. The results of these observations and interviews become the main raw material in the process of designing promotional video content that is able to authentically and evocatively concentrate the authenticity of the mosque.



Figure 4. 2 Observation Assafinatun Najah Mosque

This research departs from the researchers' efforts to identify tourist attractions that offer visual and conceptual uniqueness. Researchers found the Achmad bin Adenan Mosque as one of the main subjects of research. The mosque is located on Jalan M. H. Thambrin number 93, Pekunden, Semarang Tengah District, Semarang City, which is also known as the "Container Mosque" because all its buildings use used containers as the main construction material. The urban industrial style carried by the mosque owner makes this mosque look different and even considered instagrammable, especially among the younger generation who like unique things. The presence of this mosque proves that the function of worship can blend harmoniously with contemporary aesthetics, so researchers view it as a very relevant object to be promoted through a visual-based creative approach.

In order to obtain comprehensive data, researchers and research teams carried out direct field observations in the Achmad bin Adenan Mosque area. Observations focused on the documentation of the exterior and interior design of the container building, the atmosphere of the congregation's activities, and the character of the surrounding environment that helped form the unique identity of this mosque. The

researcher also noted that in the courtyard of the mosque there is a tavern that can be enjoyed by visitors or people who want to worship, making this area not only a place of worship but also a living social space. The overall findings and information obtained through interview with the manager of the Achmad bin Adenan Mosque Mr. Bagas Andrian, are used as a reference for designing promotional video content that authentically presents the mosque's uniqueness and attracts the attention of a wide audience.



Figure 4.3 Observation Achmad bin Adenan Mosque

The last destination that was used as the subject of research by the researcher was Goa Maria Kerep Ambarawa. Maria Kerep Ambarawa Cave is located in Kelurahan Panjang, Ambarawa District, Semarang Regency. This destination has long been known as a Catholic pilgrimage center that has long historical roots in Indonesia. The uniqueness of this place lies in its ability to provide experiences that touch the spritiuak dimension as well as aesthetically, where a calm and shady natural atmosphere combines with strong shades of sacredness. Not only does it appeal to Catholics who come for pilgrimage and prayer, it also lures general tourists who crave tranquility away from the hustle and bustle of city life. However, the manager of Maria Kerep Ambarawa Cave mentioned that this place is not a tourist spot or not included in one of the tourist attractions in Ambarawa or Semarang. So that people who are usually called tourists who visit certain tourist

destinations, but people who enter the Goa Maria Kerep Ambarawa area are referred to as pilgrims.

In order to strengthen the research foundation, the researcher conducted a deeper observation to the field directly in the Goa Maria Kerep Ambarawa area. The observation was carried out thoroughly, covering the pattern of pilgrim activity and the atmosphere of religious rituals that took place at the site. To deepen understanding, the researcher also conducted an interview with the manager of the pilgrimage area Mr. Rafael Sunariadi to explore information about the history of the establishment, challenges and opportunities in the management of religious tourism. Researchers were also given a book containing complete information about Goa Maria Kerep Ambarawa. The data collected were then analyzed and used as a reference in designing a creative approach to promotional video content.



Figure 4.4 Observation Maria Kerep Ambarawa Cave

#### **4.1.2 Planning**

At this stage, the researcher formulated the creative and operational foundation necessary to guide the entire production process of the short film. The planning stage in this research encompassed five key components, namely the development of the storyline, scriptwriting, storyboard creation, location permits, and shooting schedules. Each of these components was carefully planned to ensure that the production process could be carried out in a structured, efficient, and

purposeful manner, ultimately resulting in a short film that effectively fulfills its dual function as both a religious tourism promotional medium and a vehicle for conveying the values of tolerance and interfaith harmony.

### **1. Storyline**

The storyline for the short film “*Welas Asih Di Tengah Perbedaan*” (Compassion Amidst Difference) was taken from the researcher's original idea and further developed with fellow researchers Fariz Aditya and Salvian Syuja Hanadito. The narrative centers on three teenagers with strong bonds of friendship united by a sincere and warm relationship, but each struggling with a number of significant life challenges. The problems they face encompass various aspects of life, including family pressure, emotional burdens, and mounting academic demands, including the pressure to complete their final assignments. Despite experiencing similar challenges, each character deals with life's difficulties in a different way, and these differences form the emotional essence of the story.

Among these three friends, one individual serves as the moral and emotional support for the group. Although the challenges he faces are no less severe than those of his two friends, he chooses to take a different approach. He never gives in to despair, always strives to find positive solutions, and prioritizes the interests of those around him. His calm resilience and compassionate spirit are the main driving forces behind the development of this story. The narrative begins in a campus hall, where three friends sit side by side with unfinished assignments lying on their desks. Instead of completing them, two of the three friends are caught up in complaints, venting frustration, complaining about various problems, and expressing despair over the challenges they face. The atmosphere is gloomy and oppressive. Their third, stoic friend, listens attentively, attempting to calm them with wise words and heartfelt advice. He reminds them that challenges are part of life's journey, to be endured, not avoided.

However, this advice is not immediately well-received. One of the three friends, already too consumed with his feelings, refuses to listen and abruptly gets up and leaves the table, leaving not only the conversation but also the group responsibility they were supposed to complete together. His departure further

emphasizes the existing tension and marks a critical moment in their friendship. After being left by one of his friends, the ever-patient friend begins to reflect on what he has just witnessed. He looks at his two friends and notices a worrying tendency to get caught up in problems rather than seeking their meaning. He realized that simply offering words of comfort was no longer enough. He believed that what his two friends needed was a life-changing experience one that would broaden their perspective, calm their anxious minds, and help them rediscover the peace and purpose they had lost.

After some thought, he came up with a plan, he wanted to take his two friends to explore several religious tourist attractions in Semarang and the surrounding area. He remembered finding a brochure about religious tourism somewhere and still keeps it. The Avalokitesvara Pagoda, with its majestic design and serene atmosphere, teaches inner peace and boundless compassion. The Assafinatun Najah Mosque and the Achmad bin Adenan Mosque, with their beautiful architecture and strong Islamic spiritual values, serve as reminders of the importance of patience, sincerity, and prayer in facing life's trials. Meanwhile, the Kerep Ambarawa Maria Cave, a Catholic pilgrimage site known for its serene and peaceful atmosphere, provides a space for reflection, release of burdens, and finding hope amidst hardship.

These friends' intentions went much deeper than just a simple tourist trip. He believes that sacred places, where people from diverse religious backgrounds have lived side by side in peace, hold lessons that no words or textbooks can express. By walking together in these locations, he hopes his two friends can gradually find meaning behind the challenges they face, strength in togetherness, and a renewed spirit to continue facing difficult days. The idea for this story was created to convey two interconnected layers of meaning. This narrative touches on the bonds of friendship, resilience, and courage in pursuing goals despite difficult circumstances. At the social and cultural level, this narrative celebrates the spirit of religious diversity and tolerance that has become part of the identity of the city of Semarang, a place where differences are not a reason for conflict, but rather a source of richness and beauty. With two layers of storytelling, this short film seeks to stir the emotions

of its audience while inviting them to explore further the richness and depth of meaning of the religious tourist sites in Semarang and its surroundings.

Table 4.1 Idea Generation of the characters

Name	Characteristic	Conflict/Situation
Fariz	Having a visionary nature, often thinking about the future, and tending to worry about the conditions he will face in the future.	Experiencing financial difficulties.
Brema	Firm, has a loud voice, and likes challenges and adventure	Currently experiencing conflict with his parents and often losing communication with his family
Salvian	Gentle, wise, and often acts as a mediator when there are differences of opinion in the group.	Using crutches as part of the post-accident recovery process.

## 2. Script Writing

Researchers created the script for “*Welas Asih Di Tengah Perbedaan*” paying close attention to the details of the previously developed storyline. They wrote the script in Indonesian because the talent will be speaking in Indonesian in the short film. The script was developed based on the previously formulated storyline framework, paying attention to the appropriateness of the dialogue, characters, and the film's main message. During the scriptwriting process, the team first established

detailed character profiles for the three main characters, including their backgrounds, personalities, speech patterns, and how each character reacts to the pressures they face. This character profile was designed to ensure the dialogue felt natural, authentic, and easily identifiable to audiences of the same age group. The script was compiled using a standard scenario format that includes scene headings, visual descriptions (action lines), and dialogue between characters. To view the complete script, see the appendix 2.

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Udahlah! Kien kerjakan lah ini/ kalau nggak selesai/ kita
semua yang hancur// Dah lah pulang aja aku! (Brema Fergi
seketika meninggalkan teman teman)

SALVIAN
Brema kenapa riz?//

FARIZ
Kaya nya ada masalah sama keluarga deh... //

SCENE 2
*Visual memperlihatkan waktu sudah menunjukkan malam hari*
KOS FARIZ MALAM
*Visual menunjukan Fariz sedang di telfon Orang tuanya*
Ibu Fariz
Dek// ada 500 ga buat bayar listrik?//
Fariz
Kalo 500 gada/ adanya 200//
Ibu Fariz
Kamu gimana sih // duit bukannya di tabung malah dihabisin //
mau jadi apa kamu nanti// beban banget sih jadi anak//
Ibu Fariz
Disini Ibu kerja cape cape / lo malah foya foya
Fariz
Lah? lu pikir gua ga kerja disini?//

Fariz
Udahlah/ jangan kasih gua duit lagi/ capek gua kuliah//

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Figure 4.5 Script

### 3. Storyboard

After developing the script, the researcher proceeded to create a storyboard as a visual guide for the production of the short film “*Welas Asih Di Tengah Perbedaan.*” A storyboard is a series of images or illustrations arranged sequentially to depict the visual flow of each scene to be filmed, providing the production team with a clear and structured understanding of the film's appearance before filming begins. In developing this storyboard, the researcher employed a practical, on-the-ground approach. Rather than drawing illustrations manually or relying on images from the internet, the researcher visited and documented the designated shooting locations: the Avalokitesvara Pagoda, the Assafinatun Najah

Mosque (Ship Mosque), the Achmad bin Adenan Mosque (Container Mosque), and the Maria Cave in Kerep, Ambarawa. At each location, the researcher took photographs deemed most appropriate for the visual needs of each scene in the narrative. These photographs were then used as visual references in the storyboard, ensuring that the images presented were not merely abstract sketches but rather a realistic representation of the conditions and atmosphere of the actual location.

This approach was taken considering that using actual location images in the storyboard would significantly assist the talent in grasping the context of each scene they would portray. By directly observing the location conditions, including the layout, natural lighting, architectural elements, and atmosphere, the talent can more easily visualize body positions, expressions, and movement directions that align with the director's vision. This is expected to reduce confusion on the set during filming and make the production process more efficient and focused. To organize these various visual elements into a storyboard that is organized, structured, and easily understood by all team members, the researchers utilized a graphic design application called Canva. This application was chosen because it offers a variety of easily customizable storyboard templates, allowing researchers to organize location photos, add scene descriptions, dialogue notes, camera movement instructions, and other technical information into one organized and attractive display. Using Canva also streamlined the process of revising and updating the storyboard if there were changes to the production plan, while facilitating the digital distribution of the storyboard to all members of the production team.

Thus, the storyboard produced in this study not only serves as a technical guide for the camera team and director but also serves as an effective visual communication tool between the researchers, research partners, and the talent. This was to ensure that all parties involved had a unified understanding of the vision and

concept of the short film “*Welas Asih Di Tengah Perbedaan*” before beginning production. For more storyboards, see the appendix 3.

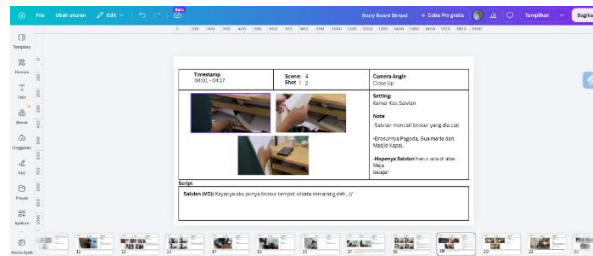


Figure 4.6 Storyboard Results

#### 4. Locations Permit

Before carrying out the production and shooting, the researcher first takes care of the location permit to the responsible authority in each place that will be used as the setting for this short film. The process of issuing location permits is a very important step in film production, because all the filming locations chosen are areas of places of worship and religious sites that have their own rules and regulations. This action also shows the researcher's respect for the values of sanctity, order, and comfort for visitors and pilgrims at the location. The management is carried out directly by the researcher by visiting the manager or management at each location. The researcher explains the purpose and objective of shooting in detail, including describing the academic context of this film as part of a thesis research aimed at promoting religious tourism in Semarang City. Information on the concept of the film, the theme of interfaith tolerance, and guarantees that the entire shooting process will be carried out by upholding ethics and not interfering with ongoing religious activities are also submitted to the management for consideration in issuing permits. There are four religious tourist sites that are the backdrop for shooting in this short film. They have carried out the necessary permit process. The first place is Avalokitesvara Pagoda, Watugong Buddhagaya Monastery, which serves as a symbol of a pilgrimage destination for Buddhists. This pagoda reaches a height of 45 meters and becomes the tallest pagoda in Southeast Asia, as well as one of the most famous religious landmarks in

Semarang, with a charming design and a peaceful atmosphere and full of spiritual values.

The second place is the Assafinatun Najah Mosque, which has a unique architectural shape resembling a ship, making it not only a place of worship but also a distinctive and easily recognizable religious tourist attraction. Furthermore, the third place is the Achmad bin Adenan Mosque which has a deep history and architectural value, signifying the wealth of Islamic heritage that has long been interwoven in the lives of the people of Semarang. And finally, the fourth location is Goa Maria Kerep Ambarawa, which represents a pilgrimage destination for Catholics and is located in Ambarawa District, Semarang Regency. Maria Kerep Cave is one of the most famous Catholic pilgrimage locations in Central Java, which annually attracts thousands of pilgrims from various regions in Indonesia. Together, the existence of these four locations in one film reinforces the message that love and spirituality can transcend religious differences.

After all licensing procedures have been completed and obtained approval from each manager, the researcher then designs a shooting schedule that is adjusted to the time allowed by each location. The smoothness of this licensing process is one of the important elements that supports the implementation of film production in an orderly, conducive, and in line with the plans that have been made previously. For the more letter permission see appendix 1. Upon submitting the permission letter, the researcher and the research partners received approval from the site management. This approval enabled the researcher to immediately prepare the shooting schedule for the production of the short film “*Welas Asih Di Tengah Perbedaan.*”



KEMENTERIAN PENDIDIKAN TINGGI, SAINS,  
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UNIVERSITAS DIPONEGORO  
SEKOLAH VOKASI

Jalan Gubernur Mohtar  
Kampus Universitas Diponegoro  
Tembalang, Semarang, Kode Pos 50275  
Telepon/Faksimili (0291) 7471274  
Laman: www.undp.ac.id  
Email: info@undp.ac.id

No : 243/UN7.M2.1/KM/III/2026 Semarang, 17 Maret 2026  
Lampiran : -  
Hal : Surat Permohonan Izin Penelitian

Yth. Pengelola Masjid Kapal Assafnatun Najah  
Masjid Kapal Assafnatun Najah  
Jl. Kyai Padak, Podorejo, Kec. Ngaliyan, Kota Semarang, Jawa Tengah 50214

Dalam rangka mempersiapkan mahasiswa untuk menyelesaikan studinya, bagi setiap mahasiswa diwajibkan membuat tugas akhir.

Sehubungan dengan hal tersebut di atas diperlukan penelitian untuk memperoleh data, baik dari Instansi Pemerintah maupun Swasta.

Mohon sekiranya dapat diberikan izin bagi mahasiswa S.Tr. Bahasa Asing Terapan Fakultas Sekolah Vokasi Universitas Diponegoro untuk dapat melaksanakan penelitian dan mengumpulkan data di Masjid Kapal Assafnatun Najah .

Adapun nama dan data mahasiswa sebagai berikut:

Nama : Brema Ardinata Karo Sekali  
NIM : 40020522650108  
Alamat Rumah :  
Jurusan : S.Tr. Bahasa Asing Terapan  
Judul TA :

Producing A Short Film " Welas Asih Di Tengah Perbedaan "  
To Introduction Religious Tourist Attractions In Semarang  
City

Atas perhatian dan kerjasama yang baik kami sampaikan terimakasih.

a.n. Dekan,  
Wahid Daban I



Dr. Idris Hayu Dwimawanti, M.M.  
NIP. 196708191994032003

Tembusan : Yth.

1. Dekan Sekolah Vokasi
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Kaprodi S.tr. Bahasa Asing Terapan Sriwahyu Istana  
Trahutami, S.s., M.hum.

[https://sso.vokasi.undp.ac.id/dss/boar/boarak\\_p.php?h=426518BEYEF63Ujpp63mNjKLVB.OHUNLmNSIQ25oCNEVYhd646ez7S](https://sso.vokasi.undp.ac.id/dss/boar/boarak_p.php?h=426518BEYEF63Ujpp63mNjKLVB.OHUNLmNSIQ25oCNEVYhd646ez7S)

Figure 4.7 Location Permit

## 5. Shooting Schedules

After the completion of the site permit, the researcher created a shooting schedule as a technical guide that organizes the entire production process in a systematic and structured way. Making a shooting schedule is a very crucial strategic step in the planning phase, because it serves to ensure that the entire shooting process can be done efficiently, on time, and in accordance with previously set goals. With a well-planned schedule, all members of the production team-including researchers, research partners who also serve as talents, camera operators, and editors-can prepare optimally before the day of shooting arrives. Making a shooting schedule is carried out by taking into account various factors, such as the availability of time and readiness of all team members, the provisions of operating hours, and visitation regulations that apply at each religious tourist spot, the natural light conditions at each location at a certain time, and the distance and accessibility between shooting locations. In addition, the researcher also considers the possibility of technical and non-technical problems in the field, so that in the schedule made there is also reserve time to anticipate unexpected things.

The shooting schedule that has been designed includes details about the date and day of filming, the location to be used, the scenes and shoots that will be recorded on that day according to the storyboard that has been prepared, the estimated length of shooting for each scene, and the division of roles and responsibilities of each team member in each production session. Scheduling is carried out by grouping scenes in the same location so that shooting can be done in a row in one visit, ensuring that the time and energy efficiency of the production team is maintained properly.

Table 4.2 Shooting Schedules

Location	Date	Time	Meeting Point
Avalokitesvara Pagoda	April 01, 2026	10.00 AM	Avalokitesvara Pagoda
Assafinatun Najah Mosque	April 05, 2026	9:00 AM	Assafinatun Najah Mosque
Achmad Bin Adenan Mosque	April 06, 2026	12.00 PM	Achmad Bin Adenan Mosque
Maria Kerep Ambarawa Cave	April 02, 2026	13.00 PM	Maria Kerep Ambarawa Cave
Campus Pavilion	April 03, 2026	09.00 AM	Campus Pavilion
Talent's Boarding house	April 03,2026	16.00 PM	Talent's Boarding House

## 6. Preparation Tools and Equipment

The preparation of tools and equipment is a critical component of the planning stage that must be completed before the production phase begins. In this research, the preparation of tools encompassed both technical equipment and supporting production materials. In terms of technical equipment, the primary camera used in this production was the SONY ZV-E10, a mirrorless camera selected for its compact design, high video quality, and versatility in various lighting conditions, making it highly suitable for shooting across four different religious tourism

locations with distinct architectural and environmental characteristics. For audio recording, the production team utilized the Hollyland Lark M25 Wireless Dual Microphone, a wireless microphone system that enabled clear and uninterrupted audio capture during both dialogue scenes and location recording without the constraints of cable connections. Additional technical equipment prepared at this stage included a tripod to ensure stable and consistent camera movement during shooting, as well as portable lighting equipment to maintain adequate and balanced illumination across different shooting environments, particularly in indoor settings such as the interior of the mosques and the pagoda.

Beyond technical equipment, the planning stage also involved the preparation of supporting production materials. The costumes to be worn by the talent were carefully selected and prepared in advance to ensure that each character's appearance was consistent with their respective religious and cultural background, thereby enhancing the authenticity of the narrative. Additionally, reference photos of each talent were compiled and documented as a visual guide for the production team during the shooting process, ensuring that character appearance and continuity were maintained across all scenes and locations. All equipment and materials were verified and tested prior to the commencement of production to minimize the risk of technical failures or delays during the shooting process

#### **4.1.3 Developing Preliminary Form of Product**

The develop preliminary form of product stage is the third step in the research and development process conducted in this study. At this stage, all planning that had been carefully prepared in the previous stage was implemented into the actual production of the short film. This stage encompasses two main phases that were carried out sequentially, namely the production phase and the post-production phase.

##### **4.1.3.1 Production**

The production phase is the implementation phase of shooting in person at all predetermined locations and obtaining prior approval. In this stage, the entire planning that has been carefully prepared starting from scripts, storyboards, location permits, to shooting schedules is implemented in real time in the field. The

shooting process was carried out in accordance with the sequence of scenes that had been stated in the storyboard and shooting schedule, involving each member of the production team in accordance with their respective roles and responsibilities. This production stage includes all technical activities in the field, including shooting at four designated religious tourist sites, namely Avalokitesvara Pagoda, Assafinatun Najah Mosque, Achmad bin Adenan Mosque, and Maria Kerep Ambarawa Cave, as well as the opening scene that takes place in the pavilion campus. All series of activities in this production phase will be described and explained in more detail by the research partner, Fariz Aditya, in the explanation section.

#### **4.1.3.2 Post-production**

The post-production stage is the final step in the process of making the short film "*Welas Asih Di Tengah Perbedaan*" after all shooting activities have been completed. In this phase, all raw footage that has been collected during production will be compiled and processed into a complete film that is ready to be shown. Activities carried out at this stage generally include video editing, color adjustment, adding background music, narrative sound recording, adding subtitles, as well as rendering and exporting the final short film file. The post-production stage has a very important role in determining the final quality of the film, because this is where all the visual, audio, and narrative elements that have been recorded are combined and processed into one narrative that is cohesive, interesting, and in line with the creative vision that has been set before. The whole series of activities in this post-production stage will be further elaborated and explained by the research associate, Salvian Syuja Hanandito, in the explanation he will convey.

#### **4.1.4 Preliminary Field Testing**

The initial field test phase is an initial phase carried out on a limited scale as part of the overall product development process in the Research and Development (R&D) model by Borg and Gall (1983). In this stage, a short film entitled "*Welas Asih Di Tengah*" that has been completed through the production and pre-production process is submitted for initial validation from Mr Aditya Nur Patria, S.Hum., M.App.Ling. as the research supervisor before the product is tested to a wider audience. Validation at this stage aims to evaluate the overall feasibility of

the product, including the technical aspects, content, and overall visual appearance of the film. The validation process is carried out by screening a short film directly in front of the research supervisor, who then provides assessment, feedback, and constructive criticism related to various elements that still need to be improved or refined. The suggestion from the research supervisor at this stage becomes the main guide for the production team to revise the product before proceeding to the next testing stage. The involvement of the supervisor at this stage is very important because his position is not only to understand the academic standards of this study, but also to provide an objective and thorough assessment of the quality of the products that have been produced.

There were several feedbacks and notes submitted by the research supervisor as a media expert after watching the short film. First, the supervisor gave a note about the appearance of one of the actors who was considered less than optimal in feeling his role, especially at a moment that showed a character with a limp leg physical condition. The supervisor believes that the appreciation of the character still looks less convincing and natural, which can risk reducing the credibility of the character in the eyes of the audience. Therefore, related actors are asked to further explore and appreciate the physical characteristics of the character they are playing so that their performances on the screen are more authentic and can affect the emotions of the audience better. Second, the supervisor also conveyed a significant note regarding the content of the prayers said in the film. Given that the film depicts a variety of different religious backgrounds and beliefs, the supervisor warns that the production team pays more attention to the accuracy and correctness of the pronunciation and meaning of each prayer listed. This is considered very important to avoid the ability of viewers from various groups in understanding prayer which can lead to sensitivity or misunderstanding about the teachings of a religion. The supervisor emphasized that by considering the main theme of the film, namely tolerance and respect between religious people, the accuracy in representing religious practices, including the prayers displayed, must be carefully maintained so that the message conveyed does not conflict with the values of tolerance that are intended to be carried out. Based on all feedback and notes received from the

research supervisor, the researcher made several changes to the short film. The actors who received notes on character appreciation were asked to retake scenes that were considered not optimal, while elements related to prayer were reviewed and discussed with experts in the religious field to ensure accuracy and suitability. After all revisions are completed, the short film is declared ready to proceed to the next stage of testing in this Research and Development process.

**SURAT PERNYATAAN VALIDASI**  
**DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertandatangan dibawah ini :

Nama : Aditya Nur Patria S.Hum., M.App.Ling  
 NIP : 199012182020121007  
 Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir atas nama mahasiswa :

Nama : Brema Ardinata Karo Sekali  
 NIM : 4002052200108  
 Prodi : Bahasa Asing Terapan  
 Judul TA : Creating A Short Film " Welas Asih Di Tengah Perbedaan " To Promote Religious Tourist Attractions In Semarang City

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai dengan arahan
<input type="checkbox"/>	Tidak layak digunakan

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 14 April 2024  
 Validasi,  
  
 Aditya Nur Patria S.Hum., M.App.Ling  
 NIP 199012182020121007









Catatan:  
 Pengisian kolom diberi tanda (✓)

Figure 4.8 Validation Letter

#### 4.1.5 Main Product Revision

The main product revision stage is a step taken as a direct response to the results of the initial field test that has been carried out previously. At this stage, all notes, suggestions, and feedback provided by the research supervisor are used as guidelines to comprehensively improve and refine the short film product “*Welas Asih Di Tengah Perbedaan*”. The main focus of this product revision phase is to ensure that the results obtained have met the expected eligibility criteria, both in terms of technical, content, and values that are intended to be conveyed to the audience.

Table 4.3 Before and After Revising Table

Before	After	Revision Description	Time Stamp
		Changing the scene of walking with a limp leg to further explore the role.	03:30 – 03:36
		Showing the face of the actor who was previously not visible at all.	27:00 – 27:20
		Adding fonts as tourist site name markers	05:57 – 06:05
		Adding the sound effect of Buddhism, so that the atmosphere of prayer can be more in-depth	07:30 – 07:43

#### 4.1.6 Main field testing

The main field testing phase is the phase in which the product is tested in more depth after the short film "Compassion in the Midst of Difference" undergoes a series of revisions based on feedback from media experts and receives approval from the research supervisor. During this phase, the revised and deemed suitable short film is uploaded to Google Drive, and the access link is included in a data collection tool, a questionnaire created using Google Forms. This way, respondents can watch the short film directly before providing their assessments using the prepared questionnaire. The researchers distributed the Google Form to local students living or studying in Semarang, as well as to international students, who

were also included as respondents to obtain a wider range of perspectives on the film's effectiveness as a promotional tool for religious tourism. These two groups of respondents were selected considering that the short film is intended not only for local audiences but also to showcase the beauty of Semarang's religious tourism to an international audience.

After distributing the questionnaire, the researchers successfully obtained information from 73 respondents. The respondents consisted of both domestic and international university students residing in Semarang, with an age range of 18 to 22 years old. This age range was deliberately selected as it represents the primary target demographic of the short film, namely young adults who are active consumers of digital audiovisual content and who are most likely to be influenced by tourism promotion delivered through social media platforms such as YouTube. The domestic respondents were Indonesian university students, while the international respondents consisted of students from various countries including Japan, Germany, Yemen, Taiwan, and Malaysia, who are currently undertaking their studies in Semarang. The inclusion of international respondents was intentional, as the film is designed to be accessible and relevant not only to local audiences but also to foreign students who represent a diverse range of cultural and religious backgrounds. The following is a breakdown of the respondent distribution.

Table 4.4 Respondents Main Field Testing

<b>Respondents</b>	<b>Total Respondents</b>
Based on Domestic Respondents	41
Based on International Respondents	32
<b>Total</b>	<b>73</b>

The questionnaire used in the main field-testing phase consisted of 10 statements presented in multiple choice format. These ten statements were carefully designed to assess various elements of the short films that had been created, including the quality of the content, clarity of the message regarding tolerance and religious tourism, technical standards of production, visual appeal, and the

relevance of the film to the lives and experiences of the respondents. By using this questionnaire, researchers attempted to obtain in-depth and representative data about how well respondents received, understood and assessed the short film as a means of promoting religious tourism in Semarang.

Table 4.5 Domestic Respondents

No	Statements	Average	Interval
1.	The video quality is clear and appealing	3.73	Strongly Agree
2.	Video footage effectively showcases the beauty of tourist destinations	3.73	Strongly Agree
3.	This video successfully showcases the diversity of religious tourism in Semarang	3.68	Strongly Agree
4.	This video is able to increase my interest in visiting religious tourism in Semarang	3.60	Strongly Agree
5.	The audio in the video is clear and easy to understand	3.78	Strongly Agree
6.	The balance between dialogue and music is good	3.65	Strongly Agree
7.	The music used matches the mood of the video	3.58	Strongly Agree
8.	Music can strengthen the emotions and messages in a video.	3.58	Strongly Agree
9.	The language used in the video is easy to understand	3.70	Strongly Agree
10.	Subtitles help you better understand the content of the video	3.78	Strongly Agree

Based on the questionnaire results, the majority of respondents from the General Students group chose "Strongly Agreed" for five statements related to the audiovisual aspect, namely statements 1, 5, 6, 7, and 8. These results illustrate that

overall, respondents assessed the audiovisual quality of the short film “*Welas Asih Di Tengah Perbedaan*” as good and satisfactory. They felt that all visual elements in the film, from image quality and shooting techniques to the depiction of religious tourist attractions, were presented very well and were enjoyable to watch. Regarding sound, respondents also found the audio in the film to be clear and easy to understand, thus not hindering comprehension of the information presented. Furthermore, they expressed that the background music used in the film felt appropriate and successfully created an atmosphere that supported the storyline. Furthermore, respondents acknowledged that the music successfully reinforced the emotions conveyed in each scene, allowing the film's messages to be communicated more deeply and leaving a strong impression on the audience. The high Strongly Agree rating in this aspect shows that the film-making process from an audiovisual technical perspective has been carried out well and is suitable to be used as a promotional medium for religious tourism.

In terms of content, most respondents based on general students also gave a Strongly Agree rating on three relevant statements, namely statements number 2, 3, and 4. These results indicate that respondents consider the material presented in this short film appropriate, interesting, and successful in achieving its promotional objectives. Respondents stated that this film succeeded in increasing their interest in visiting religious tourist attractions in Semarang City, which indicates that this short film has effectively carried out its role as a promotional tool. In addition, respondents also believe that this film succeeded in displaying the beauty and appeal of each religious tourist location shown starting from the Avalokitesvara Pagoda, Assafinatun Najah Mosque, Achmad bin Adenan Mosque, to Goa Maria Kerep Ambarawa so that the audience can get a clear and evocative visual image of the potential of religious tourism in Semarang. Furthermore, respondents also stated that this film succeeded in showing the diversity of religious tourist attractions in Semarang in a balanced manner, so that the message about tolerance and harmony between religious communities which is the core of the film can be conveyed well. The high rating for this content aspect confirms that the film's storyline and content,

designed from the initial planning stage, have been well-represented in the final product.

Regarding linguistics, respondents from the general student group voted "Strongly Agree" on average to two related statements, namely statements 9 and 10. This finding indicates that the participants considered the language used in this short film efficient and communicative. They stated that the inclusion of subtitles significantly assisted viewers in understanding the content and message, especially for those from diverse linguistic backgrounds. The presence of clear and accurate subtitles made the film more comprehensive and accessible to a wide range of audiences, including the international students who participated in this study. Furthermore, participants found the language used in the film's dialogue easy to understand and unambiguous, allowing for a smooth storyline without significant language barriers. This demonstrates that the choice of a natural and simple conversational style in the script was appropriate, as it successfully made the film feel familiar and accessible to viewers from various backgrounds.

Table 4.6 International Respondents

No	Statements	Average	Interval
1.	The video quality is clear and appealing	3.87	Strongly Agree
2.	Video footage effectively showcases the beauty of tourist destinations	3.65	Strongly Agree
3.	This video successfully showcases the diversity of religious tourism in Semarang	3.68	Strongly Agree
4.	This video is able to increase my interest in visiting religious tourism in Semarang	3.56	Strongly Agree
5.	The audio in the video is clear and easy to understand	3.78	Strongly Agree
6.	The balance between dialogue and music is good	3.59	Strongly Agree
7.	The music used matches the mood of the video	3.62	Strongly Agree

8.	Music can strengthen the emotions and messages in a video.	3.62	Strongly Agree
9.	The language used in the video is easy to understand	3.78	Strongly Agree
10.	Subtitles help you better understand the content of the video	3.68	Strongly Agree

Based on the questionnaire results, foreign students strongly agreed with all five statements related to the audiovisual aspects. However, some respondents expressed differing opinions on several statements. For the fifth statement, one respondent chose "Disagree," while for the sixth, one respondent chose "Strongly Disagree," and another "Disagree." For the seventh statement, one respondent also chose "Disagree," and for the eighth statement, one respondent chose "Strongly Disagree," and two respondents chose "Disagree." Although a few respondents expressed negative feedback, overall, the majority of international students still considered the audiovisual quality of this short film adequate. This variation in ratings within this group may be influenced by differences in cultural backgrounds and visual aesthetic perceptions among international students, who may have been accustomed to audiovisual production standards in their home countries. Nevertheless, the predominance of "Strongly Agreed" votes still indicates that the film was well-received by international audiences due to its technical production quality.

Regarding content, most respondents, based on international respondents, also strongly agreed with all three relevant statements. However, there were several different evaluations for the second statement: one participant strongly disagreed, one participant disagreed for the third, and three participants disagreed for the fourth. The fourth statement received the highest number of negative evaluations among the three statements, indicating that a handful of international students felt the diversity of religious tourism destinations in the film did not fully meet their expectations. This is understandable, given that international students have varying religious tourism backgrounds and experiences, depending on their cultural and

religious backgrounds. Therefore, their views on the diversity depicted in the film may differ from those of local students. Nevertheless, the majority of international participants expressed strong support for the film's content, indicating that the promotional message of religious tourism in Semarang was successfully conveyed to audiences of diverse backgrounds.

Regarding linguistic aspects, respondents based on foreign students voted strongly agree on both statements. However, unlike the general student group, which did not report any negative opinions on this aspect, the international student group demonstrated some variation in their assessments. For the ninth statement, one respondent chose Strongly Disagree and two respondents chose Disagree, while for the tenth statement, one respondent chose Strongly Disagree. The negative reviews regarding linguistic aspects from this group of international students is a significant finding worth noting. This indicates that while the subtitles and language use in the film were generally considered good, a small number of international students still felt that the language used in both the dialogue and subtitles was not entirely easy to understand. This difference may be related to variations in Indonesian language proficiency among international students, as well as differences in habits of consuming Indonesian-language audiovisual content. These findings could be considered by researchers in the future to add subtitles in English or other languages to increase the film's accessibility to a wider international audience.

Overall, the results of the questionnaires completed by both groups of respondents indicate that the short film "*Welas Asih Di Tengah Perbedaan*" received a positive response from both local and international students. Most respondents in both groups chose Strongly Agree for every aspect assessed. However, there was a clear difference between the two groups, with international students scoring significantly more Disagree and Strongly Disagree than general students, particularly in the language and audiovisual aspects. This difference can be understood by considering the different cultural backgrounds, languages, and aesthetic standards of the two groups. Nevertheless, the overall dominance of positive responses from both groups confirms that the short film has successfully

achieved its goal of being an efficient, informative, and worthy medium for promoting religious tourism to a wider audience, both locally and globally.

#### **4.1.7 Final Product Revision**

After the main field testing phase was completed and questionnaires were distributed to all respondents, both general and international students, the researchers conducted a comprehensive analysis of all collected evaluation data. The questionnaire data collection revealed that the average score for both groups was "Strongly Agree" for each statement, covering the audio-visual, content, and language aspects. This consistent rating, which was in the highest category, strongly indicates that the short film "Compassion in the Midst of Difference" has met the expected standards of eligibility across various assessment aspects. Based on this data, the researchers concluded that there was no need for further revisions to this short film, either in terms of content, audio-visual quality, or language usage. This product was deemed to have reached a sufficient level of maturity to serve as a promotional tool for religious tourism and was ready to be introduced to a wider audience.

However, to improve the overall product and enhance the film's quality and professionalism as an audiovisual work, the researchers took a crucial final step: revising and adding the credits at the end of the film. The credits, which previously only contained basic information, are now supplemented with more detailed and comprehensive data, including the names of all individuals who played a role in the production of this film, starting from the researcher who acted as director and scriptwriter, fellow researchers Fariz Aditya and Salvian Syuja Hanandito, to all crew members and other parties who contributed to the realization of this film.

#### **4.1.8 Disseminating and Implementation.**

After undergoing the entire development process, the short film "*Welas Asih Di Tengah Perbedaan*" has reached the final stage of the Borg and Gall Research and Development (R&D) framework, namely the Dissemination and Implementation stage. At this stage, the final product is officially distributed to the public as tangible evidence that the short film is ready to be utilized as a sustainable promotional medium for religious tourism in Semarang.

As part of the dissemination process, the film has been officially uploaded to the YouTube channel of the Applied Foreign Languages Study Program and is publicly accessible at: <https://www.youtube.com/watch?v=R4xGZNHQhZc>. YouTube was selected as the primary distribution platform because it is the world's largest video-sharing website, with millions of active users. This enables the film to reach a broader audience not only at the local and national levels but also internationally. Furthermore, YouTube allows unrestricted access, enabling viewers to watch the film anytime and anywhere without limitations of time or location. This accessibility supports the long-term dissemination of the promotional content beyond the scope of academic research.

In addition, the researcher also distributed the film through a personal Instagram account by uploading a teaser of the film. The teaser was intended to attract the attention of social media users and generate curiosity about the film, encouraging them to search for and watch the full version on YouTube. This combined strategy of utilizing YouTube and Instagram was chosen to maximize the film's reach and promotional effectiveness, considering that both platforms have large user bases, particularly among younger generations. Through this digital dissemination strategy, the film is expected to reach a wider audience and contribute to the promotion of religious tourism destinations in Semarang while conveying messages of compassion, tolerance, and interfaith harmony.



With the completion of the dissemination and implementation phases, the series of research and development activities for the short film “*Welas Asih Di Tengah Perbedaan*” has been successfully implemented in its entirety. Currently, this film not only serves as the final result of an academic research, but also as a true contribution to the effort to promote religious tourism in the city of Semarang, a work that is expected to inspire many people to know, appreciate, and visit religious tourist attractions that reflect the beauty of diversity and the spirit of compassion that has long been the identity of the city of Semarang.

#### **4.2 Discussion**

The results of this study indicate that short films can be systematically developed as an effective promotional medium to introduce religious tourism destinations to a wider audience. The development process, based on the Borg and Gall (1983) Research and Development model, has proven to provide a structured and measurable framework, allowing each stage of production to be carried out in a focused manner and subject to regular evaluation. This aligns with Sugiyono's (2017) assertion that the R&D method is a highly appropriate approach for producing products that not only possess theoretical relevance but have also been tested through real-world experience, ensuring their quality and feasibility can be academically validated.

This study also distinguishes itself from previous related studies in several meaningful ways. First, compared to Romadoni (2025), whose research designed a cinematic infographic promotional video for a single religious tourism destination in Tapin Regency using the Multimedia Development Life Cycle (MDLC) method, this study differs in three significant aspects. In terms of method, this study employs the Borg and Gall Research and Development model rather than MDLC, providing a more rigorous and academically structured framework that includes validation procedures and systematic audience testing. In terms of content, while Romadoni (2025) focused on displaying the visual appeal and religious values of a single destination through an infographic approach, this study integrates four religious tourism destinations from three different faith traditions into a single narrative-

driven short film. In terms of distribution, while Romadoni (2025) acknowledged the limitation of distributing content through only one platform, this study disseminates the final product through multiple channels including YouTube and social media, maximizing its reach to both domestic and international audiences.

Second, in comparison to Satrio et al. (2025), whose study focused on community empowerment through participatory training in producing simple promotional video content using basic technology tools, this study takes a fundamentally different approach. Rather than training community members to produce their own promotional content, this study involves the researcher directly in the full production process of a professionally developed short film, from scriptwriting and storyboarding to shooting, editing, and post-production. Furthermore, while Satrio et al. (2025) acknowledged limitations in the quality of technology used and the reach of content distribution, this study produced a high-quality audiovisual product exported in Full HD 1080p resolution and distributed through an established academic YouTube channel, ensuring a higher standard of production quality and broader audience accessibility.

Third, while Prasadajudio (2016) highlighted the potential of promotional videos in showcasing religious diversity and harmony in Semarang and planned to distribute the content through social media and government websites, that study remained at the level of design and conceptual planning without producing a fully tested and validated audiovisual product with measurable audience response data. In contrast, this study went beyond the design stage by completing the full production process and conducting systematic audience testing involving 73 respondents from both domestic and international student groups, generating empirical data that validates the film's effectiveness as both a promotional and educational medium. Additionally, while Prasadajudio (2016) presented religious diversity as a backdrop for tourism promotion, this study makes interfaith tolerance and compassion the central theme of the narrative, elevating the social message from a supporting element to the core driving force of the film's story.

Fourth, compared to Pamungkas (2023), who successfully produced a storytelling-based promotional short film for a single Hindu religious tourism

destination Pura Agung Giri Natha in Semarang this study expands the scope in several important ways. While Pamungkas (2023) focused on promoting one destination representing a single religious tradition, this study simultaneously features four destinations representing three different religious traditions, namely Buddhism through Pagoda Avalokitesvara, Islam through Masjid Assafinatun Najah and Masjid Achmad Bin Adenan, and Catholicism through Goa Maria Kerep Ambarawa, within a single unified narrative. Furthermore, while the storytelling approach in Pamungkas (2023) primarily served as a technique to enhance audience engagement with the destination, the narrative in this study carries an additional and equally important social function conveying messages of interfaith friendship, compassion, and tolerance as an inseparable part of the promotional content. This dual function distinguishes this study as not merely a tourism promotional product but also an audiovisual medium with significant social and educational value. Collectively, these distinctions demonstrate that this study offers a unique and more comprehensive contribution to the field of religious tourism promotion in Indonesia by combining a rigorous R&D methodology, narrative-driven storytelling, interfaith values, multi-destination promotion, and systematic audience validation into a single academically developed audiovisual product.

The selection of four religious tourism locations Avalokitesvara Pagoda, Assafinatun Najah Mosque, Achmad bin Adenan Mosque, and Maria Cave in Kerep Ambarawa as the main setting for this film was not a random decision, but based on careful field observations conducted prior to the production process. The observations were carried out through direct visits to each location, during which the researcher assessed several key criteria, including the uniqueness of each site's architectural design, the accessibility of the location for filming purposes, the level of public awareness among university students in Semarang as confirmed through preliminary informal interviews, and the degree to which each site authentically represented the spiritual and cultural identity of its respective religious tradition. Each location was chosen for its unique architectural characteristics, profound spiritual values, and distinct tourist attractions, enabling them to comprehensively and balancedly represent the religious diversity of Semarang. These findings

support the opinion expressed by Timothy and Olsen (2006), who stated that religious tourism sites with historical value, unique architecture, and a profound spiritual atmosphere tend to attract greater interest from visitors, both those with religious motivations and those simply seeking to enjoy the cultural value and beauty of the buildings

The validation process conducted by the research supervisor during the preliminary field testing stage proved to have a significant impact on improving the quality of the final product. Two important notes conveyed by the supervisor: the need for deeper characterization by actors playing characters with specific physical conditions and the importance of accurate pronunciation and delivery of prayers from diverse religious backgrounds provided invaluable input given the film's central theme of interfaith tolerance. The changes made based on these notes directly enhanced the film's credibility and authenticity, both artistically and in terms of its representation of religious values.

This aligns with Honthamer's (2013) opinion, which emphasizes that in filmmaking, the importance of authenticity of character and accurate representation of culture and religion are non-negotiable, as both factors directly influence the level of audience trust and acceptance of the work. Furthermore, Swords and Willment (2024) also stated that a gradual assessment by experienced parties, such as the validation process conducted by the supervisor in this study, is optimal practice in academic audiovisual production, as it allows for early detection and correction of product deficiencies before introducing the product to a wider audience.

The results of a questionnaire administered to domestic respondents of 41 respondents indicated a very high level of acceptance of this short film, with an average rating categorized as Strongly Agree across all audiovisual, content, and linguistic aspects. The absence of negative ratings on the linguistic aspect from this group indicates that the natural, colloquial language approach, combined with clear subtitles, successfully made the film communicative and easily understood by local audiences. The high ratings on the content aspect, particularly related to increased interest in visiting religious tourist sites in Semarang, were the most significant

result in line with the main objective of this study. These results indicate that short films using a narrative approach focusing on universal values such as friendship, resilience, and tolerance have a more natural persuasive appeal than typical promotional content that is purely descriptive. In their study of contemporary religious tourism promotional media, Olsen and Timothy (2021) emphasized that audiovisual content that creates an emotional connection with the audience is far more effective in motivating visitors than information that simply provides facts about a location. The storytelling approach employed in the film "*Welas Asih Di Tengah Perbedaan*" aligns with this principle, as respondents from the general student group consistently gave the film's ability to showcase the beauty and diversity of religious tourism in Semarang the highest marks.

Although the average respondent from the 32 international respondent group gave a strongly agreed rating on all aspects of the assessment, there were quite striking differences compared to the general student group. This group reported several disagree and strongly disagree ratings, particularly on language elements and audiovisual aspects, which were not observed in the local student group. This finding warrants further analysis. The unfavorable ratings of linguistic elements from international students indicate that, despite the availability of subtitles in films, language barriers remain a significant issue for some global audiences. This aligns with the research of Ngugi (2025), whose study of the distribution of audiovisual content across cultures stated that adding subtitles in various languages, particularly English as an international language, can significantly expand the reach and effectiveness of audiovisual products to audiences worldwide. Therefore, these results provide clear recommendations for future development of similar products, specifically the importance of including English subtitles to increase the film's accessibility to international audiences.

On the other hand, there were several less positive ratings of audiovisual aspects from the international student group, which can be understood in the context of the differing aesthetic standards and production expectations held by students from different countries. Nevertheless, the fact that the majority of the group's assessments remained in the "strongly agreed" category indicates that the film's

overall production quality is still considered adequate and acceptable to international audiences.

One of the most significant findings of this study is the short film's ability to simultaneously promote religious tourism destinations while disseminating values of interfaith tolerance within a unified storyline. This is evident in the high ratings received by respondents, both local and international, regarding statements related to the film's representation of diversity and message of tolerance. This approach presents an innovative method for promoting religious tourism, where the intended message is not communicated directly and commercially, but rather subtly through an emotional and meaningful storyline.

Timothy and Olsen (2006) emphasize that religious tourism destinations that convey universal values such as peace, tolerance, and humanity in their promotional materials will attract wider attention beyond the boundaries of specific religious communities. The film "*Welas Asih Di Tengah Perbedaan*" applies this principle by making the spirit of compassion which encompasses compassion and empathy that transcend differences the central thread in the narrative, connecting four distinct religious tourism destinations into one cohesive and meaningful story. In this way, the film not only serves as a tourism promotion medium but also serves as a cultural diplomacy tool, introducing Semarang's identity as a city of tolerance to a wider audience.

The film's success in consistently receiving positive reactions from both audiences confirms that a product development approach that includes in-depth field research, rigorous validation procedures, an emotionally engaging storytelling approach, and high-quality audiovisual production techniques is a combination for creating impactful religious tourism promotional media. These findings are expected to serve as a reference and source of inspiration for researchers, tourism practitioners, and filmmakers who aspire to create similar works in the future, not only for Semarang but also for other religious tourism destinations in Indonesia.