

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

This section presents various theories and concepts that form the foundation of this research. The theories used are also relevant to short films, cinematography, and the promotion of religious tourism, and the use of social media, thereby providing a strong conceptual framework for this research.

2.1.1 Tourism

Tourism is a sector that plays a strategic role in both national and regional economic development. Law of the Republic of Indonesia No. 10 of 2009 on Tourism defines tourism as a variety of travel-related activities supported by various facilities and services provided by the community, businesses, and local governments. This definition emphasizes that tourism is a system that involves the entire community in a synergistic manner. UN Tourism (n.d.) defines tourism as an activity undertaken by a person who travels to a place outside their usual environment for no more than one consecutive year, with the primary purpose of leisure, business, or other purposes not related to paid activities at the destination. This definition emphasizes the aspect of temporary movement from one's place of residence to a specific destination.

Pitana and Diarta (2009) state that tourism is essentially a process in which one or more people temporarily travel to a destination outside their place of residence, driven by various needs, without the intention of earning a living at the destination. This definition underscores that the motivations for tourism are highly diverse, ranging from recreation and education to spiritual pursuits and health-related activities. Meanwhile, Suwena and Widyatmaja (2010) define tourism as a temporary journey from one place to another, undertaken not for work or earning a living, but to enjoy recreational activities and fulfill a variety of desires.

Tourism can be classified into various types based on motivation, purpose, and the characteristics of the activities undertaken. Categorizing these types of tourism is important for understanding the diversity of tourists' needs and

developing targeted promotional strategies. Suwena and Widyatmaja (2017) classify tourism based on travel motives and objectives into several types, including cultural tourism, which refers to travel aimed at understanding and appreciating the traditions, arts, history, and way of life of a local community. Another type of tourism is nature tourism (ecotourism), which leverages natural beauty as its primary attraction. Adventure tourism is a type of tourism that emphasizes challenging physical activities in the great outdoors. Additionally, there is culinary tourism, which focuses on the experience of tasting and learning about a region's culinary heritage.

The context of this research is that the most relevant type of tourism is religious tourism or pilgrimage tourism. According to Jongmeewasin (2016), religious tourism is a type of tourism in which people travel for religious purposes. Such travel may take the form of pilgrimages to holy sites, visits to historic religious sites, or participation in specific religious rituals. Religious tourism in Indonesia has unique characteristics because the diversity of religions embraced by the Indonesian people means that religious tourism destinations from various faiths can be found throughout the archipelago, including in the city of Semarang.

2.1.2 Types of Religious Tourism in Greater Semarang

The city of Semarang is known as one of the metropolitan cities in Central Java with a high degree of cultural and religious diversity. This diversity is reflected in the presence of various religious tourism destinations representing the religions practiced by the people of Semarang. Mardian, Mandaka, and Dian Susanti (2023) note that Semarang has significant potential for religious tourism, encompassing destinations associated with Islam, Christianity, Catholicism, Buddhism, Hinduism, and Confucianism.

Islamic religious tourism destinations in Semarang include the Central Java Grand Mosque (MAJT), an iconic mosque featuring a blend of Javanese, Arab, and Roman architectural styles; the Tomb of Sunan Kalijaga in Kadilangu, Demak, a pilgrimage site for Muslims from across Indonesia; and the Assafinatun Najah Ship Mosque, renowned for its unique ship-shaped architecture. Christian and Catholic

religious tourism destinations include the Blenduk Church, also known as the GPIB Immanuel Church, which is the oldest church in Central Java with magnificent colonial architecture, as well as the Kerep Ambarawa Cave, a pilgrimage center for Catholics throughout Southeast Asia.

Buddhist religious tourism destinations in Semarang include the Sam Poo Kong Temple, a historic place of worship associated with Admiral Cheng Ho's voyages, the Mahavira Graha Vihara, and the Avalokitesvara Pagoda in West Semarang. Confucian and Taoist religious tourism destinations are represented by various temples scattered throughout Semarang's Chinatown. The presence of diverse religious tourism destinations across faiths makes Semarang a tangible laboratory for religious tolerance and a potential icon of diversity-based tourism.

Febrianti and Handoko (2025) state that religious tourism in Indonesia not only serves to fulfill tourists' spiritual needs but also contributes to the preservation of cultural heritage, economic growth for communities around destinations, and the strengthening of identity and social cohesion. It is within this context that the short film "*Welas Asih Di Tengah Perbedaan*" emerges as an effort to promote three multi-faith religious tourism destinations in Semarang while conveying a message of tolerance and diversity to a wide audience.

2.1.2.1 Religious Tourism in Greater Semarang

In this study, the researcher selected several religious tourism sites based on specific criteria, including their representation of different religious traditions, their cultural and historical significance, and their potential to promote religious tourism in Semarang. These characteristics support the development of the promotional short film "*Welas Asih Di Tengah Perbedaan*", which highlights interfaith harmony and religious diversity.

1. Avalokitesvara Pagoda

According to Maulidha and Nabigha (2025), the Avalokitesvara Pagoda is one of the most famous Buddhist tourist destinations in Semarang. The pagoda is located on Jalan Perintis Kemerdekaan, Pudak Payung, Banyumanik, Semarang, and administratively falls within the grounds of the Buddha Gaya Temple. The

name Avalokitesvara is derived from the Bodhisattva Avalokitesvara, a key figure in Mahayana Buddhism known as the “*Welas Asih Di Tengah Perbedaan*” or the embodiment of boundless compassion. In Chinese tradition, Avalokitesvara is known as Kuan Im or Kwan Yin.

The Avalokitesvara Pagoda was built in the 1970s and has undergone several renovations to reach its current form. The pagoda stands approximately 45 meters tall with a tiered structure characteristic of East Asian pagoda architecture (Megantiara, Widjaja, Putri, Artha, Rihadiani, Senasaputro, 2025). Inside the pagoda complex, there is a large and majestic statue of the Goddess Kwan Im, various offering altars, and a meditation hall used by followers of Buddhism and Taoism. The complex also features a lush garden and a reflection pond that provide a calm and peaceful atmosphere for visitors.

As a tourist destination, the Avalokitesvara Pagoda is visited not only by Buddhists and Confucians but also by tourists from various religious and cultural backgrounds who come to enjoy its architectural beauty and unique spiritual atmosphere. According to Maulidha and Nabigha (2025), the pagoda is visited by hundreds of tourists daily, with peak visitation occurring during Vesak celebrations, the Lunar New Year, and other major religious holidays. This indicates that the Avalokitesvara Pagoda possesses significant and sustainable tourist appeal.

In the short film “*Welas Asih Di Tengah Perbedaan*”, the Avalokitesvara Pagoda was chosen as one of the main settings to represent the richness of Buddhist religious tourism in Semarang, as well as a symbol of the values of compassion and tolerance that serve as the central theme of the film’s narrative. The philosophy of Avalokitesvara as the embodiment of universal compassion aligns with the theme of interfaith tolerance that the film aims to convey.

2. Gua Maria Kerep Ambarawa

The Kerep Ambarawa Cave is one of the most famous Catholic pilgrimage sites in Indonesia and Southeast Asia. The Cave is located in Kerep Village, Ambarawa District, Semarang Regency, Central Java, about 40 kilometers from downtown Semarang. The Kerep Ambarawa Cave serves as a center of devotion to

the Virgin Mary, the mother of Jesus Christ in Catholic teaching, and attracts millions of pilgrims from all over Indonesia and even abroad every year.

The history of the Kerep Ambarawa Cave began in 1954, when Father Bernardinus Soemarno, S.J., established this pilgrimage site as a replica of the Cave of Lourdes in France, the site of the Virgin Mary's apparition to Bernadette Soubirous in 1858. At the time of its founding, the Cave was merely a simple site, but over time, the area developed into a vast pilgrimage complex with various supporting facilities. In 2005, a major renovation took place that beautified the Cave complex and added various facilities for pilgrims (Atmoko, 2016).

The Kerep Ambarawa Cave Complex includes the main cave housing a statue of the Virgin Mary approximately two meters tall, a chapel for Mass and worship, a Stations of the Cross path stretching several kilometers through picturesque hills, areas for meditation and reflection, as well as supporting facilities such as lodging and food stalls (Maulida, 2022). The statue of the Virgin Mary in this cave is depicted wearing a blue and white robe with a crown of twelve stars, as described in the Book of Revelation. On special days such as in May (the Month of Mary) and October (the Month of the Rosary), thousands of pilgrims flock to this area.

As a religious tourism destination, the Kerep Ambarawa Mary's Cave offers a profound spiritual experience alongside breathtaking natural beauty. Maulida (2022) notes that the existence of this cave not only impacts religious aspects but also provides tangible economic benefits to the local community through the trade, lodging, and transportation sectors. The Kerep Ambarawa Cave is featured in this short film as a representation of Catholic religious tourism in Central Java and as a universal symbol of hope and inner peace.

3. Assafinatun Najah Ship Mosque

The Assafinatun Najah Ship Mosque is a unique mosque in the city of Semarang, famous for its architecture, which resembles a large ocean-going vessel. The mosque is located on Kyai Padak Street, Podorejo, Ngaliyan District, West Semarang. The name "Assafinatun Najah" in Arabic means "Ship of Safety" or "Ship of Salvation," a metaphor for the Islamic teaching that religion is a vessel

that saves humanity amid a life full of challenges (Palupiningtyas, Supriyadi, Yulianto, Dewi, 2022).

According to Perdana, Hermawan, and Sartika. (2020), the Ship Mosque was built on the initiative of a local businessman named Kiai Ahmad Thoifur M.S., and construction began around 2006. The idea to build a mosque shaped like a ship was inspired by the story of the Prophet Noah (AS), who built a massive ark to save living creatures from the great flood. The construction of this mosque took several years and involved many parties, ultimately standing majestically as a new religious tourism icon in Semarang. The mosque building consists of three floors with an exterior design that truly resembles a seagoing ship, complete with mast-like masts and windows resembling ship portholes.

In terms of facilities, the Assafinatun Najah Ship Mosque is equipped with a main prayer hall capable of accommodating hundreds of worshippers, a Quran education area, a meeting room, an Islamic library, and an open area that can be used for various religious and social activities. The mosque's location in a rice-field area makes it appear like a ship sailing through a sea of green, especially during the rainy season when the surrounding rice fields are flooded.

The Assafinatun Najah Ship Mosque has evolved into a popular religious tourist destination frequently visited by both local and international tourists. According to Perdana, Hermawan, and Sartika. (2020), the mosque's unique architecture has made it go viral on social media and significantly increased tourist interest. In the short film "*Welas Asih Di Tengah Perbedaan*", the mosque is presented as a unique representation of Islamic religious tourism in Semarang, rich in philosophical values regarding humanity's spiritual journey toward salvation.

4. Masjid Kontainer Achmad Bin Adenan

Research by Mardian, Mandaka, and Dian Susanti (2023) states that the city of Semarang is known as one of the metropolitan cities in Central Java with a high degree of cultural and religious diversity. Semarang has a wealth of religious tourism potential, encompassing destinations associated with Islam, Christianity, Catholicism, Buddhism, Hinduism, and Confucianism. Islamic religious tourism

destinations in Semarang include the Central Java Grand Mosque (MAJT), the Assafinatun Najah Ship Mosque, and the Achmad Bin Adenan Container Mosque. Catholic religious tourism destinations include the Kerep Ambarawa Cave, which serves as a pilgrimage center for Catholics across Southeast Asia. Buddhist religious tourism destinations are represented by the Avalokitesvara Pagoda and the Sam Poo Kong Temple. The presence of diverse religious tourism destinations from various faiths makes Semarang a tangible laboratory of religious tolerance.

Indonesia not only serves as a means of fulfilling tourists' spiritual needs but also contributes to the preservation of cultural heritage, the economic development of communities surrounding these destinations, and the strengthening of identity and social cohesion. It is within this context that the short film "*Welas Asih Di Tengah Perbedaan*" was created as an effort to promote multi-faith religious tourism destinations in Semarang while conveying a message of tolerance and diversity to a wide audience.

2.1.3 Tourism Marketing and Branding

Tourism marketing is a process designed to increase awareness, interest, and tourist visits to a specific tourist destination. Kotler and Keller (2016) define marketing as a social and managerial process through which individuals and groups obtain what they need and want by creating, offering, and exchanging products of value with others. In the context of tourism, the product being offered is the travel experience itself, along with all the accompanying attributes of the destination. Therefore, tourism marketing not only focuses on promoting destinations but also on creating a distinctive image that can attract and influence potential tourists' perceptions and travel decisions.

One of the most important strategies for achieving this objective is tourism branding, also known as destination branding. Tourism branding is the effort to create and manage the image of a tourist destination so that it has a distinctive identity and is easily recognizable to potential tourists. Hasna (2024) defines destination branding as the process of building a destination's identity that distinguishes it from competitors, fosters emotional connections with tourists, and

creates sustainable positive perceptions. Through effective destination branding, a tourist destination can establish a strong market position and stand out amidst increasingly fierce tourism competition.

In the digital age, tourism marketing has undergone a significant transformation. Chaffey and Ellis-Chadwick (2016) state that digital marketing allows tourism destinations to reach potential travelers across the globe at a far more cost-effective rate compared to conventional media. Digital platforms such as YouTube, Instagram, and other social media have become the primary channels in contemporary tourism marketing strategies. Visual content in the form of photos and videos serves as the most effective tool for conveying tourism promotional messages to digital audiences.

In the context of this research, the short film “*Welas Asih Di Tengah Perbedaan*” functions as a branding tool for religious tourism destinations in Semarang. Through an emotional narrative approach, this film aims to build a positive perception of Semarang as a city of tolerance with a wealth of multi-faith religious tourism destinations. The marketing strategy using short film content aligns with the content marketing approach popularized by Manic (2024), which emphasizes that valuable and relevant content is more effective in building audience engagement than conventional advertising.

1. Promotional Videos

Promotional videos are one of the most effective forms of visual communication for conveying marketing messages to a target audience. In the context of tourism, promotional videos serve to introduce tourist destinations, build potential travelers’ imagination about the experiences they will have, and encourage the decision to visit those destinations. Effendy (2009) states that video is the most powerful medium for conveying messages because it combines visual, audio, and narrative elements simultaneously, thereby creating an immersive experience for viewers.

According to Manic (2024), an effective promotional video must meet several key criteria: the message must be relevant to the needs and desires of the target audience; production quality must be adequate; the duration must be appropriate

and not boring; and there must be a clear call to action. In the context of tourism, a good promotional video must be able to showcase the visual beauty of a destination, convey the unique values that distinguish it from competitors, and create an emotional connection between the audience and the destination.

The greatest challenge in creating tourism promotional videos is how to package information about a destination in an engaging format that doesn't feel like a conventional advertisement. The storytelling approach using short films to tell a story has become an increasingly popular solution in the contemporary tourism marketing industry. By wrapping destination information in a touching narrative, viewers not only receive information about the destination but also experience an emotional connection that drives the intention to visit. Nurul, Raniah, and Arimurti (2023) emphasize that the storytelling approach has been proven to generate higher engagement levels compared to conventional promotional videos.

2. YouTube

YouTube is the world's largest video-sharing platform, launched in 2005 and acquired by Google in 2006. According to Slotta (2025), YouTube has over 2.7 billion monthly active users worldwide, making it one of the social media platforms with the widest global reach. The platform allows users to upload, watch, share, and comment on video content for free.

In the context of tourism marketing, YouTube has proven to be a highly effective platform. YouTube users actively search for content about travel destinations before making travel decisions. According to Martiningtiyas, Hermawan, Chaniago, Baliartati, and Lestari (2022), approximately 66% of travelers watch YouTube videos while planning their trips, and more than half of millennial travelers state that YouTube content influences their destination choices. This phenomenon highlights the importance of having high-quality video content on YouTube for tourism promotion.

YouTube also offers highly useful features for promotional purposes, including the ability to add links, information cards, end screens, and descriptions that can contain keywords for search engine optimization (SEO). These features allow tourism promotional content on YouTube to not only reach audiences

organically through search but also direct viewers to additional information sources about the promoted destination. Martiningtiyas, Hermawan, Chaniago, Baliartati, and Lestari (2022) state that well-optimized tourism videos on YouTube can appear on the first page of Google search results, thereby significantly expanding their reach.

3. Instagram

Instagram is a visual-based social media platform launched in October 2010 and is now owned by Meta Platforms, Inc. Since its launch, Instagram has grown into one of the world's largest social media platforms, with over 2 billion monthly active users according to the latest data from Slota (2025). Instagram's uniqueness lies in its emphasis on visual content in the form of photos and videos, making it an ideal platform for tourism promotion.

The influence of Instagram on travelers' trip decisions has been extensively studied by academics. Nur'afifah and Prihantoro (2021) found that over 48% of travelers draw inspiration for their travel destinations from content viewed on Instagram. This phenomenon, known as "Instagram tourism," illustrates how visual social media platforms have transformed the way people plan and share their travel experiences. In the context of this research, Instagram serves as one of the primary distribution platforms for the short film "*Welas Asih Di Tengah Perbedaan*" through the Reels and IGTV features.

2.1.4 Film Production

In this section, the researcher describes the steps involved in creating the product. This includes the pre-production, production, and post-production phases, as well as an explanation of why YouTube and Instagram were chosen as distribution channels for this product (Rabiger and Hurbis-Cherrier, 2013; Putra, 2023).

2.1.4.1 Pre-Production

The pre-production phase is the preparatory stage that takes place before filming begins. Pre-production encompasses all the creative and technical planning necessary to ensure that the production process runs smoothly and efficiently.

According to Rabiger and Hurbis-Cherrier (2013), the pre-production phase is the most critical stage in the entire filmmaking process because every decision made at this stage will significantly impact the final quality of the work. In practice, mistakes made during pre-production are often much easier and cheaper to fix than those made during actual production.

Pre-production in short filmmaking encompasses several essential stages, including idea development, scriptwriting, storyboarding, production scheduling, budgeting, casting, location scouting, and technical equipment preparation. All of these elements must be planned carefully and in detail before the camera is first turned on. Effendy (2009) emphasizes that the quality of a film is largely determined by how thorough the preparations are during the pre-production phase.

1. Idea Generation

Marich (2013) argues that an idea is the starting point of the entire film production process. A strong and original idea is the foundation of a meaningful and memorable film. In the context of producing short films for tourism promotion, the idea must be able to connect the promotional message with an engaging and authentic narrative. Pratista (2017) states that a good film idea must meet three main criteria: it must be original (never visualized in the same way before), relevant (connected to reality and issues close to the audience's lives), and engaging (possessing enough appeal to make the audience want to watch until the end).

The idea development process can stem from various sources, including observations of social phenomena occurring in society, personal experiences, existing film works (references), research on the subject or theme to be explored, and brainstorming sessions with the creative team. A good idea does not always have to be highly complex; often, simple ideas executed well result in films that are far more memorable and impactful than grandiose ideas that are poorly executed. In this research, the core concept for the film "*Welas Asih Di Tengah Perbedaan*" emerged from observations of the diversity of religious tourism in Semarang and the need for a more personal and emotional approach to promotion.

2. Script Writing

A script is a written blueprint for a film that includes dialogue, scene descriptions, technical notes, and instructions for the entire production team. A good script serves as a clear and comprehensive guide that ensures all members of the production team share a common understanding of the creative vision for the film being produced. Field (2019) defines a screenplay as a story told through images, dialogue, and descriptions, set in the present or the here and now.

In screenwriting, there are several internationally recognized standard formats, namely the Final Draft format and the Fountain format. Generally, film scripts use specified margins, 12-point Courier font, and a writing structure that includes Scene Heading (scene title), Action (description of visual action), Character (character name), Dialogue (dialogue), and Parenthetical (instructions in parentheses). Pratista (2017) states that in the film industry, one page of a screenplay generally corresponds to one minute of film runtime.

Short film scripts for tourism promotion have specific characteristics compared to standard film scripts. This type of script must organically integrate information about tourist destinations into the narrative without feeling forced. Balancing narrative aesthetics with the informative function of promotion is the primary challenge in writing tourism-themed short film scripts. In this research, the film script "*Welas Asih Di Tengah Perbedaan*" was written using a dramatic approach that highlights the main character's internal conflict as they explore three multi-faith religious tourist destinations in Semarang.

3. Creating Storyboard

A storyboard is a series of sequential sketches or drawings that represent a visual representation of each scene in a film before production begins. A storyboard serves as a visual guide for the director, cinematographer, and the entire production team to understand how each scene should look visually. Marich (2013) defines a storyboard as a visual comic of a film that illustrates composition, camera angles, camera movement, and other visual elements in a format that is easily communicated to the entire production team.

A comprehensive storyboard contains information about image composition (framing), camera angles, shot types, camera movement, transitions between scenes, as well as notes on the dialogue and sound accompanying each image. In practice, a storyboard does not have to be highly detailed or artistic; the most important thing is that it clearly conveys the visual intent to the production team.

Bordwell, Thompson, and Smith (2017) state that a storyboard is a highly efficient planning tool because it allows the production team to identify and resolve technical issues before filming begins, thereby ensuring that time and resources during the production process are used as efficiently as possible. In the context of the short film production “*Welas Asih Di Tengah Perbedaan*”, the storyboard was organized panel by panel for each main scene, complete with technical notes on the type of shot, camera angles, and transitions to be used.

4. Location Scouting

Location scouting is the process of searching for, evaluating, and selecting filming locations that best meet the narrative, technical, and aesthetic requirements of a film before production begins. Silviana Putri, Mina Sherly, and Qurratul'aini (2023) state that location scouting is one of the most critical elements in the pre-production phase because selecting the right location not only supports the film's visual needs but also directly affects scheduling efficiency, budget management, and the overall smoothness of the production process. To ensure that the selected locations meet these requirements, filmmakers typically conduct a series of preliminary activities that involve identifying potential sites and assessing their suitability for filming.

These activities are commonly carried out through the processes of location hunting and location surveying. In a study by Alfathoni (2025) on the pre-production of the fictional film, it is explained that location hunting and location surveying are two interconnected stages within the pre-production process. Location hunting refers to the broad search for potential filming locations based on the script breakdown, while location surveying involves physically visiting selected locations to evaluate their suitability in greater detail according to production

requirements. Together, these processes support the decision-making process and help determine the most appropriate locations to be used during production.

5. Location Permit

In the context of film pre-production, licensing refers to the entire process of obtaining the necessary official permits before filming can take place at a location, particularly locations with special ownership status, such as places of worship, historic sites, or properties owned by specific entities. Latifah, Basri, and Chairun (2023) emphasize that obtaining filming location permits is a critical aspect of pre-production that is often overlooked by novice production teams. Failure to obtain the proper permits can result in the suspension of production on-site, ultimately leading to significant losses in time, costs, and resources.

Research by Kariem, Khairiyah, and Zaharany (2023), pre-production management of the short film “*Geger*,” published in the *Audiens Journal*, states that a good producer must ensure that all location permits have been officially obtained before the production schedule is finalized, as the permit status of each location directly affects the structure and flexibility of the shooting schedule. This statement is highly relevant in the context of the film production “*Welas Asih di Tengah Perbedaan*,” which was shot at four active places of worship managed by different religious institutions.

6. Schedule Production

A production schedule is a time-planning document that systematically details all activities to be carried out at every stage of film production, from pre-production to post-production. Research by Kariem, Khairiyah, and Zaharany (2023), the pre-production management of the short film “*Geger*,” published in the *Audiens Journal*, states that creating a detailed timeline or production schedule is one of the most important tasks of a producer during pre-production, as the production schedule serves as a roadmap guiding the entire team to understand what needs to be done, when it needs to be done, and by whom it needs to be done at each production phase.

Shadrina, Raniah, and Arimurti (2023) in their research “*Production Management of the Short Film Keling*,” published in the *Journal of Audiens*,

Volume 4, Issue 2, state that an effective production schedule must simultaneously consider three dimensions: the time dimension (when each activity is carried out), the human resources dimension (who is responsible for each activity), and the logistics dimension (what is required for each activity). These three dimensions are interrelated and must be planned in an integrated manner so that the resulting production schedule can be realistically implemented on-site. Failure to plan any one of these three dimensions can result in a chain of delays and increased production costs.

7. Tools and Logistics

Tools and logistics, or the preparation of equipment and logistics, is a pre-production phase that involves identifying, procuring, and verifying all technical equipment and supporting supplies required during the production process. Research on the production management of the short film "*Piknik Panik*" by Ananda, Putri, and Shaniya (2023) states that equipment and logistics preparation are key components of pre-production, as the availability and readiness of equipment directly determine the technical quality of the image and sound produced during the production process. Equipment malfunctions discovered during production can lead to unplanned delays and even the cancellation of filming for specific scenes.

The production management research of the short film "*Gemang*", published in the Journal *Audiens* by Hasri, Fatin, and Mokodompit (2023), states that film production equipment encompasses two main categories: visual equipment (cameras, lenses, stabilizers, tripods, and drones) and audio equipment (lavalier microphones, directional/shotgun microphones, boom poles, and audio recorders). In addition to technical equipment, production logistics that must be prepared include spare batteries, memory cards, portable lighting, reflectors, connecting cables, camera bags, and communication devices for team members. The availability and technical condition of all this equipment must be verified through an equipment check before each filming session begins.

Mahesa, Toto, and Andri (2025), in their research on cinematography published in the Journal *Nusantara*, emphasize that selecting the right equipment is

a critically important technical decision during pre-production because the characteristics of each piece of equipment directly influence the final visual quality that can be achieved. The use of high-resolution cameras, lenses with a wide aperture range, and adequate stabilizers is a prerequisite for producing images that meet professional short film production standards.

2.1.4.2 Production

The production phase is the stage during which the actual filming takes place. During this stage, all plans formulated during pre-production are executed on set. Rabiger and Hurbis-Cherrier (2013) state that the production process is the most dynamic and demanding stage of filmmaking because it involves coordinating numerous elements simultaneously, from actors, crew, and equipment to locations, as well as lighting and weather conditions that are often not fully predictable.

The success of the production stage depends heavily on the quality of the pre-production preparations that have been made, as well as the team's ability to adapt to various situations that may arise on set. The director plays a central role in the production stage because they are responsible for ensuring that every scene shot aligns with the planned creative vision, while also being able to lead the team effectively under production conditions that are often highly stressful.

1. Shooting

Filming is the process of recording movie scenes using a camera in accordance with the plan established in the storyboard and production schedule. Shooting is the core of the production phase and involves coordination between the director, director of photography (DOP), actors, lighting crew, sound crew, and all other departments. Uys (2014) states that good shooting produces images that are not only technically perfect but also dramatically convincing and aesthetically stunning.

In the process of shooting a short film for tourism promotion, location considerations are crucial because the location itself is part of the message being conveyed. Filming at religious tourist destinations demands a high degree of cultural and religious sensitivity from the entire production team. Permission from the destination's management must be obtained before filming begins, and the

entire team must adhere to the rules and norms applicable at each visited destination.

2. Camera Movement and Camera Angle

Camera movement is one of the most powerful elements of cinematography in influencing the audience's emotions and understanding of a film. Bordwell, Thompson, and Smith (2017) classify camera movements into several main types, each with unique psychological and narrative effects, including the pan a horizontal movement that follows a subject or provides a panoramic view of a location tilt, which is a vertical movement to show the height of an object; dolly, which is a movement toward or away from a subject using a track to create a sense of depth; crane shot, which is a dramatic movement from above or below that conveys a sense of grandeur; handheld, which is a technique without a tripod that produces an immersive and spontaneous feel; and steadicam, which is a technique using a mechanical stabilizer to produce smooth and stable footage. Each of these movement techniques is strategically employed to convey distinct emotional nuances at every religious tourist destination visited.

Mahesa, Toto, and Andri (2025) state that camera angle refers to the camera's position and orientation relative to the filmed subject, where selecting the right angle can make a film more dramatic and influence how viewers perceive situations and characters. Common types of camera angles used in film production include the eye-level angle, which places the camera at the subject's eye level to provide a neutral perspective; the low angle, which shoots from below to make the subject appear large and dominant; the high angle, which shoots from above to make the subject appear small or helpless, the bird's-eye view, which captures the scene directly from above to show the overall layout of the location, and the Dutch angle, which is tilted diagonally to create a sense of imbalance or unease. The following are camera angle techniques commonly used in filmmaking (Bordwell, Thompson, and Smith, 2017):

a. High Angle

This technique is commonly used to highlight objects from a high angle and with a wide field of view. It creates a sense of spaciousness and is often used in small rooms to make them appear more spacious.

b. Eye Level Angle

This technique is commonly used when people are speaking to one another, so the resulting footage accurately reflects what is seen.

c. Low Angle

Generally, this technique involves taking a photo from a lower angle to make the subject appear taller and larger.

d. Bird Eye Angle

This technique involves shooting from a higher vantage point. It is commonly used to show a place or city from a bird's-eye view.

e. Tilted Angle

Generally, the camera captures straight footage. However, using this angle actually makes the footage appear tilted. This is because the videographer intentionally tilts the camera to create a sense of excitement in the film.

f. Wide Angle View

This technique is commonly used in the film industry. It is widely used to show the cityscape or scenery.

Among the many techniques used in filmmaking, each technique creates a distinct impression, offering viewers a varied visual experience and immersing them in specific situations.

3. Voice Over

Voice-over (VO) is an audio narration technique in which speech is delivered without lip movement; it can also be referred to as an inner voice. Bordwell, Thompson, and Smith (2017) explain in their book that voice-over is one of the most useful narrative elements in film because it serves to convey information, set the mood, and create an emotional connection between the audience and the film's story. Yudaniggar and Ajibullah (2019) state that a film with strong narration or

voice-over is capable of conveying information directly to the audience without altering or disrupting the storyline. In this regard, voice-over is an appropriate tool for film production.

2.1.4.3 Post-Production

This stage is the final phase of a film's production process. The researcher divided this stage into two parts: technical post-production and distribution, and evaluation post-production. This division is intended to illustrate the structural flow of a film. According to Bordwell, Thompson, and Smith (2017), in their research, post-production is the process of compiling all the footage that has been shot. The process of assembling video to create the appropriate narrative can be carried out to achieve visuals that are interconnected and harmonious. In his research, Bordwell, Thompson, and Smith (2017) also explain that post-production involves several technical editing stages, namely video assembly, video cutting (cutting), sound addition, background music, color grading, subtitling, and rendering or exporting the final file.

1. Technical Post-Production

Technical post-production is the stage that follows the completion of filming, involving various technical processes such as footage organization, video editing, audio editing, color correction, subtitle integration, and final rendering to transform raw footage into a coherent and polished audiovisual product ready for distribution. This section explains the stages of the film editing process, namely:

a. Editing

Editing is the process of selecting, arranging, and splicing video footage to create a cohesive visual narrative. Bordwell, Thompson, and Smith (2017) state that editing is a language within a film, a combination of the script, storyboard, and pre-visualization, that gives a film its own distinctive character. A sense crafted by the editor and director to create a work of value and worth watching.

Bordwell, Thompson, and Smith (2017) also explain that the illusion of space and time can be created from video clips assembled into a single whole, forming a highly complex narrative. The primary goal of editing is to assemble the captured

video clips into a cohesive whole, resulting in an audiovisual presentation that conveys a story to the audience. Key considerations in the editing process include the continuity of the narrative flow, both in terms of audio and visuals, which encompasses the coherence of visual atmosphere, the relationships between shots, camera angles, and the appropriate placement of props and settings.

b. Color Grading

Color grading is the adjustment and enhancement of contrast, saturation, and lighting in a film or image to achieve a desired mood and visual identity. Putra and Marwati (2023), in their research, define color grading as a part of post-production; this is done to define the colors in each scene so as to convey the appropriate emotional message to the audience through color psychology.

The research by Fathon, Topadang, and Syafrizal (2025). explains that color grading is not merely a technical correction process but a powerful tool for visual storytelling. Choosing the right color palette can dramatically build or alter the emotional atmosphere of a scene without requiring changes to other elements. Blue tends to create a sense of calm and foster introspection, while warm colors like orange and yellow evoke warmth and intimacy.

c. Sound Mixing

Sound mixing in the post-production stage is the process of combining, balancing, and refining all audio elements in a film, including dialogue, voice-over narration, background music (scoring), sound effects, and ambient sound. Anwar, Widiyanti, and Sumbodo (2022), state that audio quality in audiovisual products significantly determines the comfort and depth of the viewer's experience. Sound elements that are not managed properly will disrupt the audience's concentration, weaken the narrative message intended to be conveyed, and interfere with the audience's comfort.

According to Angelina and Subechi (2018), a competent and creative sound designer is required to produce high-quality audio, encompassing clear dialogue, background sounds, and harmony between the background music and the visuals presented in an audiovisual work. A good sound mixing process must be able to

create audio continuity that makes the audience unaware of transitions between sound elements, resulting in a seamless and immersive viewing experience.

2. Distribution and Evaluation

Post-production, distribution, and evaluation are the stages that follow the completion of all technical post-production processes. At this stage, the short film, which has been technically completed, is disseminated to the public via digital platforms, and after uploading, an evaluation process by respondents is conducted to measure the film's suitability and effectiveness as a tourism promotion medium.

Cao, Qu, Liu, and Hu (2021) explain that a new tourism promotional short film can only be considered truly functional and proven to have an impact if it has undergone a distribution process to platforms accessible to a wide audience, as well as a structured evaluation process by relevant viewers or respondents. Therefore, the post-production, distribution, and evaluation stages in this research consist of five steps: creating an evaluation form, uploading to YouTube and Instagram, distributing the link to respondents, and analyzing the evaluation results.

a. Creating Evaluation Form

An evaluation form is a research instrument used to collect data on respondents' assessments of the quality and suitability of the short films produced. Sugiyono (2013) defines a research instrument as a tool used to measure observed natural or social phenomena. In the context of this research, the evaluation form serves to measure respondents' perceptions of three main aspects of short films, namely content, media, and language, using a Likert scale ranging from 1 to 4.

The evaluation questionnaire in this research was created using the Google Forms platform, which allows for digital distribution via a link that can be shared through various communication channels (Rohman, Kurniati, and Kusumawati, 2021). The evaluation form was designed with consideration of the product's feasibility aspects as outlined in the research instrument. The form was designed to be easily understood and completed by respondents from various backgrounds, including academics, tourism practitioners, and the general public. Each question in the form was formulated clearly and in a measurable manner so that the data obtained could be analyzed validly and reliably.

b. Uploading to YouTube

Uploading short films to YouTube is one of the primary distribution methods in this research. Once all technical post-production processes are complete and the final film has been rendered in the appropriate format, the film is uploaded to the researcher's official YouTube channel, accompanied by a title, description, tags, and a thumbnail that have been strategically designed to maximize organic audience reach.

Desrianti, Supriati, and Herdiana (2020), in their research "*The Use of Films to Enhance Promotional Media at Tourist Destinations*," published in the MAVIB Journal, Volume 2, Issue 2, state that after the color grading process is completed and the film has undergone developer evaluation, it is uploaded via YouTube as the primary distribution channel capable of reaching a broad and organic audience. YouTube is the most suitable platform for distributing short tourism promotional films due to its ability to index video content in Google search results, thereby increasing the likelihood of the film being discovered by tourists actively seeking information about tourist destinations.

In this research, the uploading of the film to YouTube was also accompanied by the inclusion of a link to an evaluation form in the video description, so that viewers interested in providing feedback could directly access the form via the description section. This step ensures that the distribution and evaluation processes operate synergistically and support one another.

c. Uploading to Instagram

Uploading short films to Instagram is a secondary distribution strategy carried out in parallel with uploads to YouTube. Instagram was chosen as a distribution platform due to its highly visual nature and its wide reach among potential tourists, particularly millennials and Generation Z, who are active users of the platform. Sanjiwani (2022), in the research "*The Use of Instagram as a Strategy to Attract Tourists During the COVID-19 Pandemic at Jakarta Aquarium*", published in the Journal of Tourism Destinations, Volume 10, Issue 2, demonstrated that Instagram has proven effective as a promotional medium for tourist destinations. Visual content uploaded via Instagram has a high engagement rate from users and is

capable of significantly expanding promotional reach through features such as shares, saves, and hashtags. The short films in this research were uploaded to Instagram using two main features: Instagram Reels for short-form content and Instagram TV (IGTV) for the full-length versions of the films.

Giannindra (2021), in the research *“The Use of Instagram Social Media as a Tool for Promoting Tourism in the City of Bandung”*, published in the Journal of Regional and Urban Planning, Volume 16, Issue 2, states that Instagram’s geotagging feature allows users to tag specific tourist locations, enabling uploaded tourism promotional content to be discovered by users actively seeking information about particular destinations. Each short film uploaded on Instagram is also accompanied by a link to an evaluation form accessible via the “link in bio” feature or the comments section, making it easy for Instagram users to participate as evaluation respondents.

d. Evaluation

Evaluation, within the context of research and development, encompasses both the distribution of an evaluation instrument to appropriate respondents and the subsequent analysis of the data obtained. Sugiyono (2013), in the book *Quantitative, Qualitative, and R&D Research Methods*, states that respondents involved in evaluating an R&D product must possess competencies relevant to the object being assessed in order for the resulting data to be scientifically validated, and further explains that data analysis in R&D research is conducted by calculating the percentage of product feasibility based on the scores obtained from respondents before interpreting the results against established feasibility criteria. Zhou (2024), in research on the production of short tourism promotion films, found that distributing respondent links simultaneously across various digital platforms significantly increases response rates and produces more diverse and representative evaluation data, thereby strengthening the validity of research findings as a reflection of assessments from the actual target audience. Rohman, Kurniati, and Kusumawati (2021) explain that the Likert scale (1932) is used to measure the degree of respondents’ agreement with a set of statements, while Taluke, Lakat and Sembel (2019) outline a systematic procedure for analyzing evaluation results,

beginning with compiling data into a spreadsheet, summing the scores for each indicator across the relevant aspects, calculating the feasibility percentage using the formula $P = \frac{\sum S}{\sum S_{\max}} \times 100$, and interpreting the resulting percentage according to an established feasibility criteria table. Sinulingga (2021) further emphasize that the evaluation stage in the production of a tourism promotional film is the most crucial stage, as it provides scientific evidence that the resulting product is genuinely effective in achieving its promotional objectives.

2.2 Previous Works

Several previous works relevant to this research have been conducted by earlier researchers, focusing on the methodologies used, the main findings, and the limitations identified. These studies serve as a foundation and reference for the researcher in conducting this research. mentions that one form of mass media is film. It can be said that film qualifies as mass media because it uses audio and visual elements to connect a large number of communicators spread far and wide, creating a specific impact. In an article titled "*The Meaning of Friendship in the Film 5 CM*" by Yudanto (2020), the author explains that film is a medium found everywhere. With advances in technology and the internet, people can easily access films by downloading videos or streaming them without having to wait for CDs to be sold. The film *5 CM* conveys a message of friendship through a mountaineering expedition to Mount Semeru, allowing viewers to grasp the meaning of friendship and witness the beauty of Mount Semeru. The article explains that the role of friendship or the backstories of each character in the film *5 CM* serves as a draw for audiences and highlights the film's potential as a communication medium that is easily accessible and widely available.

Research by Ananda, Amala, Nami, and Syafa (2025), titled "*Analysis of the Impact of the Screening of the Film 5 CM as a Communication Medium on the Tourism Sector in the Mount Semeru Region,*" explains that the tourism sector is the heart of economic development. One successful promotional strategy is film production; the research explains that the screening of the film *5 CM* had a significant impact on the tourism sector in the Mount Semeru region. Additionally,

the film served as a motivator for tourists to visit Mount Semeru, leading to a surge in tourist visits from various regions. When the film “5 CM” was released in 2012, tourist numbers surged by 30% compared to 2011; this surge was not only felt in the Mount Semeru area but also in Bromo Tengger Semeru National Park (TNBTS). This phenomenon can be seen as a success in promoting sustainable tourism destinations through film; the film “5 CM” serves as a communication medium through its cinematography and emotional narrative. Based on the research findings above, the research indicates that the role of the film “5 CM” as a promotional medium was quite successful. Through the film, viewers indirectly felt an invitation, thereby gaining motivation to visit Mount Semeru and witness the natural beauty from its summit.

The research titled “*A Review of YouTube for Tourism Promotion in Indonesia*” by Agustina, Azahari, and Susanto (2021) explains that YouTube is not merely an entertainment platform but also a promotional medium that allows for user interaction. The research explains that the effectiveness of a promotional video on YouTube can serve as a source of input for viewers in making decisions about which tourist destinations to visit. This is evident from the “*Wonderful Indonesia: A Visual Journey*” video in the research, which reached 2.5 million viewers and received comments from 1,700 different accounts, with the majority of comments being positive. Based on the comments provided by YouTube, many viewers of the video “*Wonderful Indonesia: A Visual Journey*” expressed a desire to visit Indonesia to witness its extraordinary natural beauty. The findings above demonstrate that YouTube is an ideal platform for uploading promotional videos due to its wide reach and the ability for users to interact through the platform’s comment feature. It is also evident from the total viewership of the video “*Wonderful Indonesia: A Visual Journey*,” which has garnered 2.5 million views and 1,700 comments, that it serves as a reference for viewers in selecting tourist destinations in Indonesia.

The research journal titled “*Tourism Promotion Symbols of Yogyakarta in the Film Ada Apa Dengan Cinta? 2*” by Pracintya, Nyoman, Putra, and Yathy (2022) explains that a film can contain unexpected messages. The film *Ada Apa Dengan*

Cinta is one such film that conveys promotional messages not through verbal dialogue but through visuals depicting the surrounding environment. Released in 2018, this 126-minute film garnered over 3.6 million views. *Film Tourism* is capable of conveying a wealth of information; with the support of the internet and current technology, it sparks interest among many tourists who wish to visit the locations featured in the film. Set in the Yogyakarta region with its natural beauty, history, royal palaces, and temples, this special city attracts tourists from various regions and even abroad. Based on the above research, it is explained that the film *AADC*, with its audiovisual, cinematic, and well-crafted narrative elements, serves as an effective tourism promotion message for the destinations it showcases. Thus, the “film tourism” phenomenon in *AADC* highlights the beauty of Yogyakarta and its surroundings, which has had a significant impact on the mass screening of the film *AADC* across Indonesia. It can be concluded from the four previous studies that films can serve as a promotional medium with a significant impact on their regions, and they also encourage viewers to visit places they have not yet explored while appreciating the beauty of Indonesia’s natural landscapes. In this context, the researchers identified a gap: as indicated by the journal cited above, the duration of films that convey indirect messages to promote tourist destinations is often too long; furthermore, none of the films mentioned above specifically promote religious tourism, nor do they showcase the beauty of interfaith tolerance. Therefore, the researcher created a short film supported by a storyline.

It can be concluded from the four previous studies that films serve as powerful promotional media capable of generating measurable impacts on tourism sectors and motivating audiences to visit featured destinations. Collectively, these studies provide a strong theoretical and empirical foundation for the present research, particularly in establishing film as an effective communication medium, demonstrating its capacity to drive tourism growth, and affirming digital platforms such as YouTube as ideal channels for promotional distribution. However, the this research differs from all four in several important respects. Whereas the reviewed studies analyze existing feature-length commercial films, this research takes a productional approach by creating an original short film. More significantly, none

of the previous studies address religious tourism or present a narrative centered on interfaith tolerance, the two defining themes of this project. Additionally, the use of a dual-platform promotional strategy across YouTube and Instagram, combined with bilingual subtitles in Indonesian and English, further distinguishes this research by extending its reach to a broader and more diverse audience, including international tourists.

The novelty of this research lies in its unique convergence of short film production, religious tourism promotion, and the theme of interfaith tolerance, a combination that has not been previously explored in the existing body of literature. While prior studies have demonstrated the promotional potential of film for natural and cultural destinations, none have specifically focused on religious tourism or presented multiple places of worship from different faiths within a unified cinematic narrative. This research addresses that gap by producing a short film featuring four distinct religious sites in Semarang: the Avalokitesvara Pagoda, the Semarang Ship Mosque, the Achmad Bin Adenan Container Mosque, and the Kerep Ambarawa Cave. By weaving the message of interfaith tolerance into the promotional narrative, the film seeks to attract not only tourists with an interest in religious heritage but also broader audiences drawn to the values of cultural harmony and coexistence. To maximize its promotional reach, the film is distributed on YouTube while its teaser is disseminated on Instagram by the featured actors, Fariz Aditya, Brema Ardinata Karo Sekali, and Salvian Syuja, thereby extending visibility across two platforms simultaneously. Furthermore, the application of the R&D method by Borg and Gall (1983) ensures that the production process is grounded in systematic research, encompassing information gathering, planning, initial product development, field testing, revision, and implementation, lending scholarly rigour to an endeavour that is equally creative and communicative in nature.