

CHAPTER IV

RESULTS AND DISCUSSIONS

4.1 Results

In this research, the researcher employed the R&D method proposed by Borg and Gall (1983). The research and development method was chosen because its structure for development and planning includes: information gathering and direct observation, planning, development of a preliminary product prototype, preliminary field testing, major product revisions, major field testing, final product revisions, and finally, dissemination and implementation. Each step used in this research is a systematic method, ensuring that the resulting product is not merely relevant theory but has also been directly tested. In this chapter, the researcher will explain the process of creating the short film titled “*Welas Asih Di Tengah Perbedaan*”, starting from observation and information gathering through to the final stages of video development and distribution.

This chapter provides a structured and comprehensive explanation of the production of the short film “*Welas Asih Di Tengah Perbedaan*”. This chapter explains and breaks down each stage of development, from observation and planning, through the development of the product’s initial form, to the execution of video production. By applying structured research and development (R&D) phases, the researcher is able to organize and manage the workflow in a structured, organized, and effective manner to ensure that the resulting product aligns with the researcher’s objectives and the expectations of the target audience. This approach also allows the research to be continuously refined throughout the process and contributes to the creation of an audiovisual promotional media piece that is culturally meaningful and visually engaging.

The production of the short film “*Welas Asih Di Tengah Perbedaan*” is divided into three phases: pre-production, production, and post-production. The pre-production phase includes idea development, planning, scriptwriting, storyboard creation, and the technical preparations required during production. These necessary elements fully explained in collaboration with researcher Brema

Ardinata Karo Sekali. Next is the production stage, which involves several sequential steps, as explained in detail by the researcher. Meanwhile, the post-production stage is a fairly complex phase that includes editing, combining audio and video clips, color grading, and end credits. The post-production stage is explained by researcher Salvian Syuja Hanandito.

4.1.1 Research and Information Collection

At this stage, the researcher conducted the first phase, which involved a site survey to gather information and conduct an initial investigation of the location to be developed. The researcher decided to focus on tourism following preliminary interviews with administrators of various local religious sites. These administrators explicitly highlighted a critical gap in their outreach: a severe lack of digital and social media promotion. The researcher developed the idea and found that religious tourism is a particularly interesting and rarely explored theme. Consequently, the chosen theme is to promote religious tourist sites rich in stories and history, featuring buildings with unique architecture, as well as various historical relics from ancient times.

This literature review aims to examine the theoretical foundations of film-induced tourism, audiovisual promotion, and documentary filmmaking techniques. Research by Beeton (2016) and Connell (2012) defines short films and videos as powerful catalysts for raising tourists' awareness of a destination or location. Meanwhile, the researcher identified a promotional gap, particularly regarding the representation of a religious tourism destination in Greater Semarang, through an audiovisual work that will feature four religious tourist sites in Semarang and its surroundings: the Avalokitesvara Pagoda, Assanafitun Najah Mosque, Achmad Bin Adenan Mosque, and Maria Kerep Ambarawa Cave. Of these four destinations, the unique intercultural narrative regarding religious tolerance has yet to be comprehensively documented in the format of a short film.

Researchers conducted field observations at each location to map accessibility, visual appeal, and the sociocultural narratives associated with each religious tourism site. Consultations were held with local tourism stakeholders and

representatives of religious communities to understand the aspirational image of each destination. These discussions confirmed that the sites absolutely need external promotion. The administrators noted that while the locations hold immense cultural and historical value, they struggle to attract modern visitors due to a lack of an active digital footprint, making a dedicated short-film project highly necessary. This pre-development phase provides the foundation or initial framework for a conceptual and empirical narrative necessary to proceed to the planning stage.



Figure 4. 1 Avalokitesvara Pagoda



Figure 4. 2 Gua Maria Kerep Ambarawa



Figure 4. 3 Masjid Assafinatun Najah Kapal

4.1.2 Planning

After completing the information-gathering phase, the researcher formulated a detailed and structured plan covering all components of the pre-production process. Thorough planning in short film production is widely recognized as a key determinant of the final product's quality, particularly in ensuring alignment between conceptual intent and on-site execution (Kindem and Musburger, 2015). The stages outlining the production planning for the short film "*Welas Asih Di Tengah Perbedaan*", which is chosen to reflect the core theme of the film, "*Welas Asih*", represent the universal value of deep compassion and mutual support shared among the characters during their personal struggles, while "*Di Tengah Perbedaan*" highlights the harmonious coexistence of diverse religious backdrops in Semarang, and it will be explained in greater detail and depth by researcher Brema Ardinata Karo Sekali. In this section, the researcher will only outline several steps in the planning process for this research, which include the following activities.

1. Storyline

This short promotional video, "*Welas Asih Di Tengah Perbedaan*", tells the story of a group of friends, Fariz, Brema, and Salvian, who are each facing their own personal struggles in life, compounded by unfinished final projects that are causing them further difficulty. Faced with these difficulties, Salvian invites them on a trip to places of worship with the aim of calming their hearts and pouring out all their troubles to God Almighty. They then find solutions to the problems they've been facing and promise themselves to stay motivated and never give up in life.

2. Script Writing

The script serves as the narrative backbone throughout the entire production process. The researcher developed a comprehensive script covering all four religious tourism destinations, integrating factual information about each site with a narrative that highlights themes of tolerance and interfaith harmony. The script employs a bilingual narrative strategy, with Indonesian as the primary language and English as subtitles, to ensure the film is accessible to both domestic and international audiences. This approach aligns with academic literature indicating that bilingual or multilingual promotional content significantly expands the reach

of tourism media audiences (Yuliarti, Rahmanto, Priliantini, Naini, Anshori, and Hendriyani, 2021). During the scriptwriting process, the researcher blended elements of information, education, and entertainment to ensure that the message of religious tolerance is conveyed naturally, rather than merely being explicitly narrated.

3. Storyboard

After finalizing the script, the researcher creates a detailed storyboard to visualize each scene, the composition of the shots, the camera angles, and the transition sequences. This storyboard serves as a visual guide for the entire production team, ensuring that every scene has been thoroughly pre-visualized before filming begins. According to Kindem and Musburger (2015), a well-crafted storyboard can reduce inefficiencies on set and provide the director and cinematographer with a common frame of reference based on what has been established in the storyboard. Each storyboard panel includes notes on lighting conditions, the subject's movements in front of the camera, including gestures, facial expressions, and intonation, as well as distinctive visual elements at each location.

4. Locations permit

A systematic survey of the four filming locations was conducted prior to the video shoot. Researchers visited each site to assess lighting conditions at various times of the day, determine the best camera positions, evaluate accessibility for the crew and equipment, and note relevant details such as the history, architecture, and surroundings that required special attention during filming. Official filming permits were then obtained from religious authorities and the administrators of the places of worship responsible for each location. Obtaining these permits was important not only to ensure legal compliance but also to build trust and cooperation with local stakeholders, whose active involvement contributed to the authenticity of the final product.

5. Shooting Schedules

A comprehensive production schedule is developed to coordinate all logistical elements of the production process. This schedule details the chronological order of scenes to be shot, assigns responsibilities to specific crew

members, allocates time for equipment setup and breakdown at each location, and anticipates contingencies such as weather conditions and restrictions associated with specific permits. Good production management is crucial for minimizing delays and budget overruns, particularly in independent short film production with limited resources (Proferes, 2018). The researcher ensures that all crew members receive the schedule well in advance of the shooting day and that daily call sheets are prepared for each day of filming. Emzir (2011) states that the stages or processes in research can be carried out on a smaller or shorter scale by simplifying the necessary stages or processes. This simplification can be achieved by considering the limitations of production time and research budget, while integrating relevant stages into the further product development process.

Table 4. 1 Shooting Schedule

No.	Meeting Point	Time	Date
1.	Avalokitesvara Pagoda	10.00 AM	April 01, 2026
2.	Assafinatun Najah Mosque	9:00 AM	April 05, 2026
3.	Achmad Bin Adenan Mosque	12.00 PM	April 06, 2026
4.	Maria Kerep Ambarawa Cave	13.00 PM	April 02, 2026
5.	Campus Pavilion	09.00 AM	April 03, 2026
6.	Talent's Boarding house	16.00 PM	April 03,2026

4.1.3 Developing Preliminary Form of Product

At this stage, the researcher explains the next steps of production and post-production, which begin with filming and marking the locations where transitions will be made based on the plan.

4.1.3.1 Production

Principal photography took place after all pre-production preparations were completed. The researcher, who served as director, oversaw the filming process and ensured that the footage was appropriate and consistent with the script and storyboard for all scenes at the four designated religious tourist sites in and around Semarang. The short film was produced in Full HD resolution (1920×1080 pixels) using a SONY ZVE10 and a HOLLYLAND Lark 2 microphone for optimal visual quality, in accordance with contemporary professional standards for short films intended for digital distribution on platforms such as YouTube and Instagram (Liu, Wang, and Chang, 2023). The primary cinematographic approach includes wide shots to showcase the grandeur of each religious site's architecture, medium shots to capture daily religious activities and community interactions, and close-ups to highlight the distinctive decorative and symbolic elements of each location while evoking emotion in the actors.

Voice-over narration was created and recorded separately, designed to provide contextual information about each destination while conveying the central message of interfaith harmony (Yudaniggar and Ajibullah, 2019). The production team worked over several days according to the established schedule, adapting to on-site conditions while adhering to the storyboard and the director's vision and mission. Throughout this phase, the researcher ensured that all crew members and talent adhered to the ethical protocols established during the planning phase, and ensured that activities were conducted with respect in all sacred spaces. The following is an explanation of the camera angle techniques used in the film production in accordance with the storyboard:

1. Camera Angle Technique

Each shot in this film is designed with very specific narrative and visual objectives. The visual composition is deliberately and carefully planned to build a cohesive storyline, thereby reinforcing and highlighting the main theme to be conveyed. The arrangement of each shot takes into account both aesthetic and functional aspects to ensure that the message in the video is conveyed clearly and attractively. The following is an explanation of each shot used, including the

reasons for selecting specific shot types deemed most effective in supporting the desired narrative and atmosphere.

a. Close-Up

A close-up is a camera angle technique that involves shooting from a short distance so that only one object appears in the frame. In the shots from this video, the face is typically the dominant focus. This technique is used to evoke deep emotional responses in the audience and to highlight expressions or details that might otherwise go unnoticed. By showing the subject up close, the audience's attention is immediately drawn to it, allowing them to fully grasp the message the director intends to convey.



Figure 4. 4 Close-Up

The technique used in this scene is a close-up, which serves to highlight the facial expressions of the character “Fariz,” who appears tired, dizzy, and mentally overwhelmed, setting the stage for an emotional outburst in the next scene.

b. Wide Shoot

A wide shot is a filming technique that shows a broad view of the scene. By using this technique, viewers can understand the setting and the relationship between the characters and the space.



Figure 4. 5 Wide Shoot

This technique was used to showcase the surrounding scenery at the entrance to the Kerep Ambarawa Cave, which appears spacious the moment you enter.

c. Frog Eye Angle

A low-angle shot is a technique that captures a scene from a very low vantage point. In this case, the camera is positioned on the ground, resulting in a low-angle shot that still captures a fairly wide view. This technique is typically used to showcase very tall and imposing buildings.

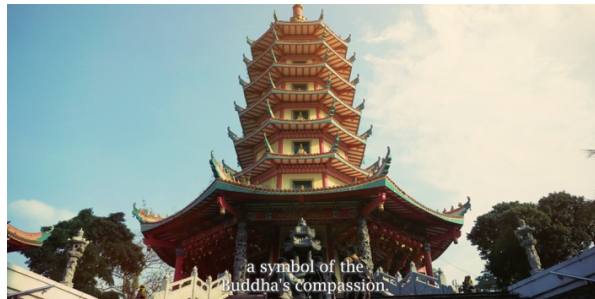


Figure 4. 6 Frog Eye Angle

This technique was used to highlight the grandeur of the main structure, the towering and majestic Avalokitesvara Pagoda. It was chosen because it aligns with the building's location, which is situated higher than the visitor's initial vantage point upon entering; thus, this choice also conveys that the building is situated on higher ground.

d. Medium Close-Up

A medium close-up is a filming technique that captures the subject from the head to the torso. This technique typically shows facial expressions and gestures clearly without being too close or too far away. The purpose of this technique is to convey a person's emotions or facial expressions.



Figure 4. 7 Medium Close-Up

This technique was chosen to depict a character at prayer, with the aim of conveying the peaceful and shady setting of the place of worship.

e. Medium Shoot

A medium shot is a filming technique that typically shows a subject from the waist up. This framing provides a balance between the character and their surroundings. Viewers can still see the character's facial expressions, gestures, and the surrounding environment.



Figure 4. 8 Medium Shoot

The medium shot technique is also not much different from the medium close-up; this technique features a wider frame in which the subject does not completely fill the screen. The purpose of using this technique is to show the surroundings of the place of worship.

f. Framing

Framing is a camera angle technique that uses the surroundings as a frame for the main subject. This technique creates a visually appealing aesthetic that viewers can appreciate, resulting in an engaging visual experience.



Figure 4. 9 Framing

This technique is used to show three characters simultaneously within a single frame by utilizing the building's beams, placing the three characters within a unique frame, and creating an aesthetic effect in the film.

g. Long Shoot

A long shot is a technique that highlights the surrounding environment and shows the main subject in its entirety, making it appear smaller. This technique is

typically used to showcase a vast landscape, allowing viewers to experience and appreciate the beauty of a particular location.



Figure 4. 10 Long Shoot

This technique was chosen to convey the grandeur of the garden at the Kerep Ambarawa Cave and to ensure that the full figures of the three characters are visible within the frame. The purpose of using this technique is to showcase the surroundings, the beauty, and the vastness of the garden.

2. Camera Movement Technique

Each camera movement technique in this film is carefully selected to enhance the storytelling process and strengthen the audience's emotional engagement with the narrative. The movements are not merely used for visual variety but are purposefully designed to guide viewers' attention, emphasize important details, and create a sense of continuity between scenes. By considering the narrative context and desired atmosphere of each sequence, the camera movements help convey emotions, highlight key moments, and provide a more immersive viewing experience. The following section explains the camera movement techniques employed in the film, along with the rationale behind their selection and their contribution to the overall narrative and visual presentation.

a. Follow Shot

A follow shot is a camera movement technique in which the camera follows an object or a character's movement. The cameraman moves in the same direction as the object or character, creating a sense of motion. This technique is often used when a character is walking, running, or moving. It requires a steady hand and ensures that the subject remains within the frame.



Figure 4. 11 Camera Movement Follow

b. Tilt Up and Tilt Down

Tilt-up and tilt-down are camera movement techniques performed vertically, that is, from bottom to top or vice versa. These techniques are often used to showcase the beauty of a landscape or the height of a building. This allows viewers to take in the entire scene or the grandeur of the structure. These techniques can also be combined with zooming in or out to create smooth transitions.



Figure 4. 12 Camera Tilt-Up

c. Panning

Panning is a horizontal camera movement to the left or right from a fixed point. The camera does not move from its position but simply rotates in the desired direction. This technique is widely used for transitions, connecting multiple objects within a single scene, or following the movement of a character moving sideways. Through this technique, visual information can be conveyed continuously without the need for a cut or a change in shot.



Figure 4. 13 Camera Panning

3. Additional Footage B-Roll

In addition to filming the scenes depicted in the storyboard, the researchers also shot additional video footage. The purpose of this video and still footage is to reinforce and clarify the narrative, providing better visual context. Additionally, the inclusion of this footage aims to prevent viewers from getting bored with the storyline. This B-roll footage is also used as a transition to ensure the narrative flows seamlessly and cohesively. These recordings consist of primary footage designed to convey nonverbal information. In this video production, B-roll footage was captured systematically and cinematically. Types of B-roll footage include:

- a. Wide shots to capture the atmosphere around the place of worship.
- b. Tracking shots in the video that explore the place of worship.
- c. Static shots to clearly show objects, highlighting specific ones.
- d. Reaction shots and candid shots to capture authentic moments around the place of worship.

4. Improvisation

Improvisation is a creative process that allows actors or narrators to adapt their dialogue delivery spontaneously in response to situations that arise during production. Improvisation involves the performers' ability to collectively and adaptively respond to evolving conditions during the performance or production process. Thus, improvisation is not understood as a deviation from the script but rather as an effort to maintain the scene's communicative purpose and emotional impact through more natural, context-specific responses. The use of improvisation is necessary because on-site production often encounters conditions that do not

fully align with the script's plans. Improvisation helps actors and narrators adjust their word choices, intonation, and expressions so that the message conveyed sounds more natural and is easily accepted by the audience. Research by Kang and Lee (2025) indicates that improvisation can enhance spontaneity, creativity, and problem-solving skills when performers encounter unexpected situations. Therefore, in film production, improvisation serves as a key strategy to ensure the smooth progression of the production process while enhancing the quality of message delivery without compromising the previously established core narrative. Below is an example of improvised language use

Table 4. 2 Dialogue Improvisation

Before	After
Hantu bokek kali Yan / Tugas Akhir ga selesai selesai / dompet tipis // Gua nggak nafsu kuliah hari ini //	Hantu bokek kali yan / pusing gua tugas akhir nggak kelar kelar / capek / orang tua mintain duit terus hah//
Aku tahu kalian berdua lagi <i>burnout</i> / Brem ... Riz / Aku ada rekomendasi tempat wisata nih di Semarang / ada salah satu Pagoda tertinggi di Indonesia / kalian belum pernah ke sana kan?//	Aku tahu kalian berdua tuh lagi frustrasi gimana kalau kita liburan / Aku ada nih tempat rekomendasi wisata yang ada di semarang / salah satunya ada pagoda tertinggi di semarang loh / gimana kalau kita ke sana, dan kamu brem, kamu kan hobi nih ekspor tempat baru yang unik, ada nih masjid tapi bentuknya kayak kapal tengah sawah kamu bisa tuh foto-foto di situ.
Justru itu / kalau otak kita mampet di sini / tugas ini nggak bakal selesai // Kita butuh "pelarian" sebentar buat cari perspektif // udahhh/aku yang bayar bensinnya / tenang aja / Lagian... kalian juga butuh udara seger / masa kalian tega	nah justru itu kalau otak kita pusing nggak kelar kelar nih tugas / kita tuh butuh refreshing sebentar gue yang bayarin bensinnya deh / lagian kita juga butuh udara segar / masa kalian tega sama Aku yang pincang kayak gini//

biarin temen kalian yang
pincang ini bengong di kost
mulu?

4.1.3.2 Post-Production

Once principal photography is complete, the raw footage undergoes an extensive, multi-layered post-production process. Post-production in contemporary filmmaking encompasses a variety of technical and creative activities that transform raw footage into a final product ready for professional release (Rabiger and Hurbis-Cherrier, 2013). This stage will be explained in greater detail by researcher Salvian Syuja Hanandito. Here, the researcher provides only a brief overview.

1. Video Editing

The post-production phase began with the selection of a video editor. After conducting in-depth research, the researcher decided to collaborate with under60second as the editor to edit the footage that had been shot. Once the editor was selected, the researcher, who also served as the videographer, transferred all the recorded video and audio files to a laptop and computer to begin the editing process. The short promotional video for religious tourism was edited using a combination of applications, namely Adobe Premiere Pro, Catalyst Browse, and Adobe Podcast, to produce an audiovisual work aimed at promoting religious tourism in the city of Greater Semarang. Additional details regarding the selected editor are provided below.

Instagram: [@under60scnd](#)

Email: undr60scndmedia@gmail.com

At this stage, the initial editing process involves reviewing all the footage that has been shot, selecting the shots that are technically and aesthetically the best, and assembling a rough cut in accordance with the established script and storyboard. The researcher used Adobe Premiere Pro 2023 editing software. To create a film with an accurate storyline, the researcher acted as a director, guiding the editor to understand the narrative intended by the director. The storyboard served as a reference for the main narrative arc, structured in such a way that the editor could accurately grasp it. After reviewing the raw footage, the editor begins by creating an Edit Decision List (EDL) and cutting the footage to ensure it aligns with the

narrative flow and story. Maintaining consistency between the video and the narrative is crucial. Inconsistencies or disjointed scenes can undermine the message the director intends to convey.

2. Creating Sound

After video production and editing, the next step is to edit the audio and create the sound needed to support a character's voice in a scene. At this stage, the editor is responsible for organizing tracks, cutting dialogue, removing background noise, and enhancing the sound with specific effects. This stage also involves obtaining voice recordings from actors to add supporting narration to specific scenes in promotional videos.

3. Scoring and Securing Music

After adding all the audio elements in the previous stage, the next step is to select background music that suits the mood, scenes, and emotions depicted in the video. Since the video incorporates cinematic, emotional, and moving elements, it requires music that supports this atmosphere, as well as musical motifs associated with the three religious traditions represented: Buddhism, Islam, and Catholicism, which convey warmth and harmony, not conflict. All background music compositions were sourced from YouTube and are free of copyright restrictions. After the soundtrack was selected and added to the video, the next step was sound mixing, balancing, and synchronizing the narration with the background music. Here is an overview of how this was created and implemented.

4. Sound Mixing

Once all the final audio elements, voice-over narration, location sounds, original music, and ambient effects, are complete, a comprehensive sound mixing process is carried out to balance and integrate these layers into a cohesive audio track. The mixing process ensures that dialogue and narration are heard clearly and consistently, even over background music and ambient sounds; that volume levels are normalized throughout the film's duration; and that the dynamics of key emotional scenes are enhanced through strategic adjustments during mixing. Professional sound mixing is an element that cannot be overlooked in determining the perceived quality of the production by the audience, which

significantly influences the level of audience engagement and the emotions the audience can feel in the video. Here are some examples of background music used in the video:

5. Color Grading

Color grading is one of the most aesthetically significant stages in the post-production process. The researchers collaborated with a professional colorist to apply a consistent and deliberate color palette across all scenes, enhancing the warmth and visual richness of the footage to reflect the spiritual and cultural resonance of the film's themes. Dong and Huang (2024) emphasize that digital color grading in short film post-production is not merely a corrective measure but a powerful narrative tool for guiding the audience's emotions and perceptions. The grading process involves primary color correction to address inconsistencies in exposure and white balance between shots, followed by secondary grading to achieve the desired cinematic look in line with the film's visual identity.

4.1.4 Preliminary Field Testing

After the initial version of the short film was completed, a structured expert validation was conducted by Mr Aditya Nur Patria, S.Hum., M.App.Ling. The validator conducted the fourth stage of Borg and Gall's model: the preliminary field test. This stage was designed to gather formative feedback from qualified evaluators before the product was disseminated more widely, enabling targeted revisions to improve the product's quality and effectiveness (Borg & Gall, 1983). The initial product was presented to a panel of expert validators comprising specialists in audiovisual media production, applied linguistics, and tourism communication. The validators were asked to evaluate the film using a structured assessment instrument covering the following dimensions: narrative coherence and scriptwriting quality, technical production quality including cinematography, sound design, and color grading, linguistic accuracy and cultural appropriateness of the English subtitles, the film's effectiveness as a tourism promotion medium, and overall aesthetic quality and professionalism.

The validation scores and qualitative comments provided by the expert panel offer a detailed overview of the strengths and areas requiring improvement in the initial product. In general, the validators acknowledged the conceptual strength of the film's intercultural and interfaith narrative, noting that its focus on religious tolerance is a unique selling point for both domestic and international audiences. Areas flagged for revision include several transitions in the editing sequence, the pacing of narrative segments in specific locations, and minor linguistic refinements in a number of subtitle lines.

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

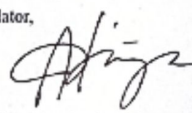
Menyatakan bahwa proyek tugas akhir atas nama mahasiswa :

Nama : Fariz Aditya
NIM : 40020522650086
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:

	Layak digunakan tanpa revisi
✓	Layak digunakan dengan revisi sesuai dengan aturan
	Tidak layak digunakan

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 13 April 2026
Validator,

Aditya Nur Patria S.Hum., M.App.Ling.
NIP 199012182020121007

Catatan:
Pengisian kolom diberi tanda (✓)

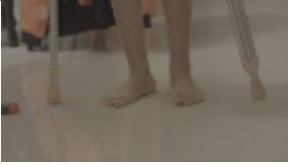





Figure 4. 14 Validation letter

4.1.5 Main Product Revision

In direct response to the feedback gathered during the initial field testing phase, the researchers carried out a comprehensive revision of the short film. At this stage, Borg and Gall (1983) were cited as the primary source for the revision, which involved addressing all substantive issues raised by the expert validators while maintaining the integrity of the film’s original creative vision.

Specific revisions included restructuring the sequence of transitions between locations to improve narrative flow and temporal continuity; remixing several audio segments where the narration and ambient sounds were deemed to compete for the listener’s attention; refining color grading in several scenes where validators noted tonal inconsistencies; and correcting and recalibrating approximately twelve lines of subtitles requiring adjustments to both linguistic accuracy and timing synchronization. Secondary revisions to the typography of title cards and the credit sequence were also incorporated. After the revision process was completed, the updated version of the film was reviewed internally to ensure that all identified issues had been satisfactorily resolved before proceeding to the next validation stage.

Table 4. 3 Before and After Revision Main Product

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
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4.1.6 Main Field Testing

At this stage, the revised product undergoes an operational field test involving a broader and more representative group of respondents than the expert panel in the initial stage. This stage, described by Borg and Gall (1983) as a critical bridge between expert validation and public dissemination, aims to assess the product's effectiveness and appeal in the context of a real-world audience. The operational field test was conducted with a purposively selected sample consisting of Indonesians and foreigners (Japan, Taiwan, Yemen, Thailand, India, Russia, Germany, and Turkey), whether they are working or students. 73 respondents, 41 domestic and 32 international, were invited to watch the film and then complete a structured response instrument measuring their perceptions of the film's informational aspects, aesthetic quality, cultural sensitivity, and promotional effectiveness. Additionally, qualitative responses were solicited through open-ended questions to capture nuanced audience reactions.

The results of the operational field test showed broadly positive evaluations across all measured dimensions. Respondents assessed the presentation of Semarang's religious tourism destinations in the film as both informative and visually captivating, with particular appreciation for the film's portrayal of cross-cultural and interfaith harmony. A number of respondents from religious communities noted the accuracy and respect shown in the depiction of their places of worship, reflecting the importance of a production process that actively involves the community in the context of ethnically and religiously sensitive filmmaking (Beeton, 2016). Minor suggestions regarding the size of the subtitle text and the duration of certain scenic sequences were noted as points for consideration in the final revision.

Table 4. 4 Domestic Respondents

No.	Statements	Average	Interval
1.	Kualitas gambar dalam video terlihat jelas dan menarik <i>The video quality is clear and appealing</i>	3.73	Strongly Agree
2.	Visual video mampu menampilkan keindahan destinasi wisata dengan baik <i>Video footage effectively showcases the beauty of tourist destinations</i>	3.73	Strongly Agree
3.	Video ini berhasil menampilkan keberagaman wisata religi di Semarang <i>This video successfully showcases the diversity of religious tourism in Semarang</i>	3.68	Strongly Agree
4.	Video ini mampu meningkatkan minat saya untuk mengunjungi wisata religi di Semarang. <i>This video is able to increase my interest in visiting religious tourism in Semarang.</i>	3.60	Strongly Agree
5.	Suara dalam video terdengar jelas dan mudah pihami. <i>The audio in the video is clear and easy to understand</i>	3.78	Strongly Agree
6.	Keseimbangan antara dialog dan musik sudah baik. <i>The balance between dialogue and music is good</i>	3.65	Strongly Agree
7.	Musik yanag digunakan sesuai dengan suasana video.		Strongly Agree

	<i>The music used matches the mood of the video</i>	3.58	
8.	Musik yang digunakan dapat memperkuat emosi dan pesan dalam video. <i>Music can strengthen the emotions and messages in a video.</i>	3.58	Strongly Agree
9.	Bahasa dalam video mudah dipahami. <i>The language used in the video is easy to understand.</i>	3.70	Strongly Agree
10.	Teks terjemahan membantu memahami isi video dengan lebih baik. <i>Subtitles help you better understand the content of the video.</i>	3.78	Strongly Agree

Table 4. 5 International Respondents

No.	Statements	Average	Interval
1.	Kualitas gambar dalam video terlihat jelas dan menarik <i>The video quality is clear and appealing</i>	3.87	Strongly Agree
2.	Visual video mampu menampilkan keindahan destinasi wisata dengan baik <i>Video footage effectively showcases the beauty of tourist destinations</i>	3.65	Strongly Agree
3.	Video ini berhasil menampilkan keberagaman wisata religi di Semarang	3.68	Strongly Agree

	<i>This video successfully showcases the diversity of religious tourism in Semarang</i>		
4.	Video ini mampu meningkatkan minat saya untuk mengunjungi wisata religi di Semarang.	3.56	Strongly Agree
	<i>This video is able to increase my interest in visiting religious tourism in Semarang.</i>		
5.	Suara dalam video terdengar jelas dan mudah dipahami.	3.78	Strongly Agree
	<i>The audio in the video is clear and easy to understand</i>		
6.	Keseimbangan antara dialog dan musik sudah baik.	3.59	Strongly Agree
	<i>The balance between dialogue and music is good</i>		
7.	Musik yang digunakan sesuai dengan suasana video.	3.62	Strongly Agree
	<i>The music used matches the mood of the video</i>		
8.	Musik yang digunakan dapat memperkuat emosi dan pesan dalam video.	3.62	Strongly Agree
	<i>Music can strengthen the emotions and messages in a video.</i>		
9.	Bahasa dalam video mudah dipahami.	3.78	Strongly Agree
	<i>The language used in the video is easy to understand.</i>		
10.	Teks terjemahan membantu memahami isi video dengan lebih baik.	3.68	Strongly Agree

*Subtitles help you better understand
the content of the video.*

Based on Table 4.1, the highest scores were obtained for statements 5 and 10, which concern audio clarity (average 3.78) and the usefulness of the translated text (average 3.78). This indicates that domestic respondents highly appreciate the audio quality in the videos as well as the presence of subtitles, which aid in a comprehensive understanding of the content. Meanwhile, the lowest scores were found in statements 7 and 8, regarding the suitability of the music to the video's atmosphere and the music's ability to enhance emotions, each with an average of 3.58. Although these scores still fall within the "Strongly Agree" category, this indicates that domestic respondents rated the musical elements in the video as slightly less optimal compared to other aspects.

Based on Table 4.2, the highest score from international respondents was obtained for statement number 1, namely that the video image quality was clear and appealing, with an average of 3.87. This score was the highest among all respondents from both groups. This indicates that visual quality was the primary and most influential impression for international viewers. The lowest score was found in statement number 4, namely the video's ability to increase interest in visiting religious tourism sites in Semarang, with an average of 3.56. This score is also the lowest overall. This can be understood given that international respondents are geographically distant, have different cultural backgrounds, and may not have had prior exposure to religious tourism in Semarang.

Based on the comparison above, it can be concluded that the promotional video for religious tourism in Semarang has successfully conveyed its content to both audience groups. International respondents gave the highest ratings to visual quality, while domestic respondents placed greater value on audio clarity and subtitles. Both groups agreed that the music could be improved, and that increasing the appeal of the destination should be a priority, particularly for the international target audience.

4.1.7 Final Product Revision

The final product revision stage is the final refinement phase before the product is distributed to the public. This stage was carried out after the researchers receive the evaluation results from the main field testing, which involved various respondents, including students, the general public, tourism practitioners, and several international viewers. The feedback from respondents served as the basis for final improvements to the short film "*Welas Asih Di Tengah Perbedaan*".

Based on the evaluation results, the film generally received very positive feedback from the respondents. However, several aspects still require refinement to optimize the product's quality. The revisions included adjusting the synchronization of English subtitles with the narration, improving the volume balance among the voice-over, background music, and ambient sounds, and refining several scene transitions to make the narrative flow more smoothly and easier for the audience to follow. Additionally, the researchers optimized visual quality by adjusting color grading across several scenes with lighting variations due to different weather conditions and shooting times. These refinements were implemented to maintain the film's visual consistency, thereby ensuring a more comfortable and professional viewing experience.

At this stage, a comprehensive review of the film's content was also conducted, including the accuracy of information regarding the religious tourist destinations featured, the appropriateness of the message of interfaith tolerance intended to be conveyed, and the technical quality of the final product. After all revisions were completed, the short film "*Welas Asih di Tengah Perbedaan*" was deemed ready to enter the dissemination and implementation phase via digital platforms, namely YouTube and Instagram. This final product revision stage is a crucial component of the Research and Development model because it ensures that the resulting product has undergone a systematic evaluation and refinement process before being made available to the general public. The final result is a short film that is informative, visually engaging, and effective at conveying messages promoting religious tourism and the value of tolerance.

4.1.8 Dissemination and Implementation

The final stage of the R&D process involves the dissemination and implementation of the completed short film. After incorporating feedback from operational field trials, the film was finalized and prepared for public distribution through several digital channels. The primary distribution channels selected were YouTube and Instagram, given their extensive reach among both domestic and international audiences, as well as their well-documented effectiveness as platforms for promoting tourism destinations (Liu, Wang, and Chang, 2023).

On YouTube, the film was uploaded in Full HD resolution with comprehensive metadata, including a title, description, tags, and chapters optimized for discoverability via search. It can be viewed in YouTube channel *Bahasa Asing Terapan* via the link: <https://youtu.be/R4xGZNHQhZc?si=T-8CgH5YEgs4sriJ>. English subtitles are embedded to ensure accessibility for non-Indonesian-speaking viewers. On Instagram account @under60send, short promotional clips taken from the film are distributed as Reels to maximize engagement through audience discovery driven by the platform's algorithm.

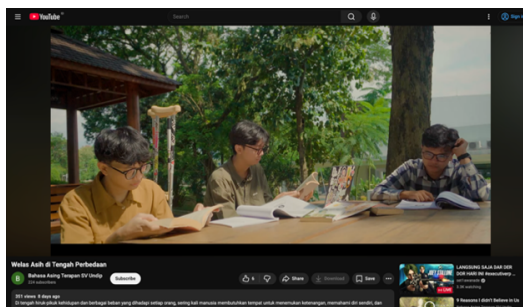


Figure 4. 15 Video Uploaded on YouTube

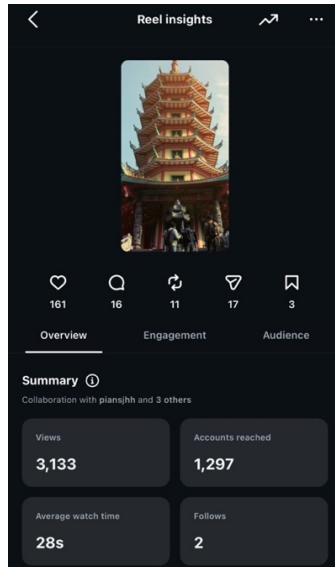


Figure 4. 16 Uploaded Video Highlight on Instagram

The dissemination phase also involves distributing the film to the administrators of the relevant places of worship, thereby amplifying the film’s promotional impact through institutional support and cross-platform sharing. The researcher and other researchers registered the short film “*Welas Asih Di Tengah Perbedaan*” with the Directorate General of Intellectual Property to have it recorded as intellectual property.



Figure 4. 17 Copyright Certificate

4.2 Discussion

This research differs fundamentally from four previous studies that examined films as a medium for tourism promotion in Indonesia. While the studies by Yudanto (2020), Ananda, Amala, Nami, and Syafa (2025), Agustina, Azahari, and Susanto (2021), and Pracintya, Nyoman, Putra, and Yathy (2022) adopted an analytical research orientation to interpret the effectiveness of existing commercial films or promotional videos, this study instead applies the Research and Development (R&D) method by Borg and Gall (1983), simplified into eight stages based on Emzir (2011). Through this productive approach, the study not only generates theoretical knowledge about the promotional potential of films but also creates knowledge through a real production process that yields original, empirically validated promotional artifacts, in line with the characteristics of the R&D method as described by Sugiyono (2013).

From a thematic and narrative perspective, previous studies have generally focused on the promotion of nature, culture, or national tourism at a macro level, such as the beauty of Mount Semeru (Yudanto, 2020; Ananda, Amala, Nami, and Syafa, 2025), nationwide videos (Agustina, Azahari, and Susanto, 2021), or aspects of cultural heritage in Yogyakarta (Pracintya, Nyoman, Putra, and Yathy, 2022). The primary novelty of this study lies in filling this content gap by introducing multi-faith religious tourism in Semarang as the main subject of short-film promotional media, a sector that, according to Febrianti and Handoko (2025), is continuously evolving yet has not been optimally explored within the field of audiovisual studies. Addressing the promotional media needs identified by Mardian, Mandaka, and Susanti (2023), the short film *“Welas Asih Di tengah Perbedaan”* weaves together four interfaith sites (the Avalokitesvara Pagoda, the Assafinatun Najah Ship Mosque, the Achmad Bin Adenan Container Mosque, and the Kerep Ambarawa Cave) into a single, integrated narrative. More than just a visual backdrop, the value of interfaith tolerance is integrated as a central message and a form of social capital in Semarang that has not yet been systematically communicated through digital media (Susanti, A., and Khu, 2025). This emotional narrative approach is supported by the theory of Rabiger and Hurbis-Cherrier

(2013), which states that the audience's emotional engagement is more effective in fostering motivation to visit than mere visual displays.

Apart from the novelty of a structured R&D methodology from planning through post-production (Kindem and Musburger, 2015), this study also offers innovations in digital distribution strategies and language accessibility that have not been collectively applied in previous studies. While previous research has been dominated by traditional theatrical distribution or a sole focus on YouTube (Agustina, Azahari, and Susanto, 2021), this study employs a dual-platform strategy that utilizes YouTube for the full-length screening of the film with optimized metadata, as well as Instagram Reels through the actors' accounts to organically reach a mobile-first younger audience organically (Liu, Wang, and Chang, 2023). Another innovative aspect is the implementation of a bilingual design through the use of English subtitles alongside Indonesian dialogue. Based on the findings of Yuliarti, Rahmanto, Priliantini, Naini, Anshori, and Hendriyani (2021) as well as Ngugi (2025), the inclusion of these subtitles has proven crucial for expanding promotional reach to the international level and facilitating cross-cultural understanding, as validated by the high satisfaction levels of in product testing.

Finally, a significant difference lies in the product evaluation methodology. While Yudanto (2020) and Pracintya, Nyoman, Putra, and Yathy (2022) relied on symbolic-semiotic interpretation, Ananda, Amala, Nami, and Syafa (2025) used retrospective visitor statistics, and Agustina, Azahari, and Susanto (2021) relied on analysis of comments and the number of views, this study collected primary empirical data directly. Through a Likert-scale questionnaire (Likert, 1932) distributed to 41 domestic and 32 international respondents during the field test phase (Borg and Gall, 1983; Sugiyono, 2013), the film's quality and the effectiveness of its promotion were directly validated by the target audience, with results that consistently fell within the "Strongly Agree" interval. Through the integration of these thematic, methodological, distributional, linguistic, and evaluative dimensions, the short film "*Welas Asih Di Tengah Perbedaan*" succeeded in becoming an original intervention that offers both theoretical contributions and direct practical value for tourism in the city of Semarang.