

CHAPTER II

LITERATURE REVIEW

2.1 Traditional Food

Food is not merely a source of nourishment. It is a cultural artifact that carries stories, preserves identity, and connects generations within a society. Traditional food in particular holds a meaningful place in the daily lives and ceremonies of many communities, as it reflects local customs, values, and collective memories. From the way it is prepared to the symbolic meanings behind its ingredients, traditional food embodies the relationship between people, their environment, and their heritage. This section elaborates the definition, social functions, and historical origins of traditional food, as well as the challenges it faces in modern times and the efforts being made to preserve it for future generations.

2.1.1 Definition of Traditional Food

Traditional food is a type of cuisine passed down through generations within a specific community or society. This food is more than just sustenance, reflecting cultural values, history, and local identity. According to Slavina et al. (2024), traditional food not only holds distinctive flavours but also expresses significant symbolic, spiritual, and social meanings in society, as seen in Indonesian dishes like papais from Cirebon or es gempol pleret from Semarang, which embody cultural narratives and regional identity.

Food also can become a symbol of a city's cultural identity. In Indonesia, each region has its own unique traditional food that reflects its local characteristics. Every city typically has its signature dish that attracts tourists who wish to experience the authenticity of that food in its original setting. For example, gudeg is known as the culinary icon of Yogyakarta. This dish, made from young jackfruit stewed with coconut milk and various spices, represents the Javanese values of patience and gentleness, as it requires a long and careful cooking process. Another example is rendang from West Sumatra, which is not only famous for its rich flavour but also reflects Minangkabau cultural values, including spirituality, deliberation, and respect for elders, as the cooking process is deeply rooted in traditional customs and communal gatherings. These foods do not merely serve as

nourishment but also function as cultural expressions that hold symbolic meaning and preserve the identity of their communities.

2.1.2 Social Function and Traditional Food

Functioning as a social adhesive, traditional food is not just a common consumption, but it is a bridge for cultural transmission. The cooking process, serving food during traditional ceremonies and sharing the dishes during celebrations are examples of cultural preservation. Slavina et al. (2024) stated that foods like gudeg have a philosophy of patience in their cooking process, while tempe symbolizes simplicity and *gotong royong* (Indonesian concept of mutual cooperation where community members work together voluntarily for the common good). In the symbolic explained by Geertz, food can also become a symbol that unites society through shared values and traditions (Kurniawan & Hanjani, 2023).

2.1.3 Origins of Traditional Food

The appearance of traditional food formed through long process involving human interaction and their environment. Environment factors such as local plant types, processing techniques, cooking tools, and even religions shape the character of traditional food (Humaedi, 2021). Techniques like tempeh fermentation or wrapping with banana leaves are legacies that reflect local knowledge and adaptation to natural conditions.

According to Humaedi (2021), a food is categorized as traditional if it fulfils several elements, including:

1. Having historical roots or being passed down through generations,
2. Using local raw materials and techniques,
3. Being a daily life food or customary rituals, and
4. Being recognized by the community as part of their cultural identity.

Lenjongan from the Central Java region can be categorized as traditional food based on these criteria. First, it has historical roots in the Keraton Mangkunegaran Palace of Surakarta, where it was once served within royal circles as part of traditional customs. Second, it is still prepared using traditional methods and utilizes cassava as its main ingredient, a local crop that is abundant in Indonesia. Third, lenjongan was historically served as an appetizer to welcome guests during

the *Mangkunegaran* royal era, a practice that in some cases continues today in traditional Javanese ceremonies. Lastly, lenjongan is recognized by the local community as part of their cultural identity. In fact, the Surakarta City Tourism and Culture Office (*Dinas Kebudayaan dan Pariwisata Surakarta*) has plans to register lenjongan as an intangible cultural heritage with UNESCO. However, the process is currently on hold due to the lack of comprehensive studies and written documentation that thoroughly explore the cultural significance and history of lenjongan.

2.1.4 Challenges and Preservation of Traditional Food

As times change, traditional food is increasingly being marginalized. Slavina et al. (2024) state that the younger generation tends to be more familiar with fast food and international cuisine than with the traditional foods of their own regions. Furthermore, the more complicated and non-instant preparation processes, along with a lack of documentation, make traditional food increasingly unrecognized. This leads to concerns about the extinction of traditional culinary practices as part of cultural heritage.

Efforts to preserve traditional food are not only important for maintaining cultural identity but also as a significant aspect in food security strategies. In the book *Local Food Diversification for Food Security* by Nurfitriani and Widowati (2023), explained that Indonesia possesses highly diverse local food sources, such as tubers, corn, sorghum, and sago that have not been optimally utilized. Dependence on rice and wheat flour causes vulnerability to food crises, despite many distinctive Indonesian foods being based on these local ingredients.

Nurfitriani and Widowati (2023) mention that traditional food reflects the history and cultural identity of a society. Through local food diversification, traditional food can be developed into products with economic value that are relevant to contemporary consumer tastes, especially among the younger generation. Horizontal diversification is carried out by replacing staple foods like rice with tubers or corn, while vertical diversification is achieved by processing local food ingredients into modern processed forms that are durable and easy to consume, such as instant *tiwul* or moringa flour (Nurfitriani & Widowati, 2023).

These preservation strategies can be implemented through innovating the presentation of traditional food, digitalizing promotion via social media, integrating with cultural tourism, and supporting local culinary MSMEs or Micro Small and Medium Enterprises. Digital platforms such as YouTube, Instagram, and TikTok have proven effective in promoting traditional values including food culture, especially among younger generations who are highly engaged with visual content. As stated by Abdullah et al. (2023), digital media such as YouTube can serve as impactful educational and promotional tools by combining visual and auditory elements to deliver messages more effectively and reach wider audiences. If combined with education and community involvement, traditional food will not only survive but also be able to compete in the modern market and support national food security and self-sufficiency.

2.2 Traditional Food's Role in Tourism

In recent years, tourism has evolved into more than just sightseeing. Travelers now seek immersive experiences that allow them to connect deeply with the culture and lifestyle of the places they visit. Among the most engaging ways to achieve this is through food. Traditional cuisine plays a crucial role in tourism, offering not only unique tastes but also a gateway to understanding local history, customs, and values. This section will elaborate how tourism, particularly culinary tourism, intersects with traditional food, and how this relationship benefits local communities while also facing modern challenges.

2.2.1 Definition of Tourism and Culinary Tourism

Tourism leads all forms of travel undertaken by an individual or group to a place for recreational, business, or other purposes. One type of tourism currently experiencing rapid growth is culinary tourism. Culinary tourism is a journey that allows one to experience a region's distinctive cuisine and gain cultural insights through food (Fajri & Kemala, 2022).

According to the International Culinary Tourism Association by Fajri and Kemala (2022), culinary tourism is not only eating and drinking but also cultural experiences, history, and the stories behind the dishes consumed. In Indonesia,

cities like Bandung, Bali, and Banyuwangi have begun to develop culinary tourism as one of the main attractions of their destinations.

Traditional food is an important part of a region's cultural identity. When presented well and turned into an attraction, traditional food can attract tourists to visit and enjoy authentic local experiences. For example, *Karo* specialities like *terites* and *arsik* have unique processing techniques and high cultural value, thus attracting tourists interested in sampling local uniqueness (Rahman, 2023)

Jaya et al. (2024) stated that traditional food not only offers a taste experience but also introduces the philosophy, history, and lifestyle of the local community. For instance, in Bali, tourists are very interested in *sate lilit* and *lawar*, especially when the foods are served with accompanying stories or cultural values.

Traditional food also holds a strong appeal for both domestic and international tourists. Perdana et al. (2023) stated that traditional culinary festivals, such as the one in Pondoknongko Village, Banyuwangi, serve as effective tools for cultural promotion and the creative economy. This festival introduces local foods like *sego gecok* and *cenil* through short videos on social media, and enhances direct interaction between tourists and the local community.

Based on Jaya et al. (2024) data, a tourist survey conducted in Tenggalinggah Village, Bali, showed that 70% of tourists were interested in cuisine based on local ingredients, and 80% expressed satisfaction with their culinary experience. This proves that traditional cuisine is not merely complementary but can be a primary reason for a tourist visit.

2.2.2 Benefits and Challenges of Traditional Food as a Tourism Icon

Positioning traditional food as a tourism icon offers a range of multidimensional benefits that extend beyond the culinary sector. One of the most significant advantages is its contribution to strengthening the local economy, particularly for Micro, Small, and Medium Enterprises (MSMEs), as well as for local farmers and ingredient suppliers. Traditional food production typically relies on locally sourced raw materials and manual processing methods, which not only support the livelihood of rural communities but also promote economic inclusivity

at the grassroots level. This culinary ecosystem encourages local entrepreneurship and reinforces food sovereignty by prioritizing domestic resources.

Furthermore, traditional cuisine plays a pivotal role in cultural preservation, as food is considered part of a society's intangible cultural heritage. It carries intergenerational knowledge, ancestral values, and collective memory. As argued by Fajri and Kemala (2022), traditional culinary practices can reinforce cultural identity, strengthen the emotional bond between people and their heritage, and serve as a cultural asset that is both preservable and promotable. In addition, culinary heritage contributes to the uniqueness of a destination, distinguishing it from others and giving it a sense of place that resonates with both domestic and international tourists. According to Rahman (2023), the integration of traditional food into tourism strategies helps regions to create authentic visitor experiences that are immersive and memorable, allowing tourists to engage with local narratives through flavor, ritual, and storytelling.

However, despite these promising potentials, a number of challenges still hinder the optimal integration of traditional food into the tourism sector. One major challenge is limited market access, particularly in the digital space. Many traditional culinary businesses remain unfamiliar with digital marketing strategies or lack the necessary infrastructure and training to promote their products online. Jaya et al. (2024) note that although digital platforms offer expansive outreach, a large proportion of culinary MSMEs have yet to utilize them effectively, thereby reducing their visibility in an increasingly digital consumer landscape.

Another significant issue lies in the changing perceptions of traditional food. Among younger generations, there is a tendency to regard traditional cuisine as outdated or irrelevant in comparison to more contemporary food trends. This cultural shift poses a threat to the continuity of traditional culinary knowledge. Moreover, there is often a lack of succession planning in traditional food enterprises. Many of these businesses are family-run and struggle to attract younger family members to take over operations. As emphasized by Perdana et al. (2023), the sustainability of traditional culinary practices depends not only on cultural and historical value but also on the ability of these enterprises to adapt through

innovation, attract new generations, and remain relevant within evolving socio-economic contexts.

2.3 Lenjongan

Lenjongan is one of the signature traditional foods of Surakarta City, reflecting the history of local culinary traditions. This food has a rich history and has become a part of the cultural identity of the Solo community. *Lenjongan* is generally served as a variety of market snacks neatly arranged on a banana leaf, topped with grated coconut and a drizzle of liquid palm sugar. The main ingredients in *lenjongan* are cassava, *ketan* (Glutinous Rice), and tepung pati (starch flour), showing how the community maximises their local resources to create nutritious and easily obtainable food (Ardriyati & Wiwaha, 2016)

Lenjongan originates from the Surakarta region, Central Java, and can traditionally be found in markets like *Pasar Gede*. This market has been a centre for trade and socio-cultural interaction for the Solo city community, as well as a culinary tourism destination that highlights regional speciality foods (Soebiyanto et al., 2020).

Lenjongan consists of various types of traditional market treats that have different textures and tastes, yet are served together in one container with a topping of grated coconut and a drizzle of liquid palm sugar. The common treats of *lenjongan* found in Surakarta include *gendar*, *lindri*, *lopis*, *klepon*, *sawut*, *jongkong*, *gatot*, *getuk*, *tiwul*, *cenil*, *ketan hitam*, *ketan putih*, and *grontol*. Below is a brief explanation of the names and short descriptions of the thirteen *lenjongan* variants.



Figure 2.1 13 Treats of Lenjongan

1. *Gendar* is rice that is re-steamed until solid, then cut into squares and fried or dried. The texture is chewy and slightly savoury;
2. *Lindri* is a variation of *getuk*, made from grated boiled cassava, given food colouring, then moulded like colourful noodles and served with grated coconut. The texture is soft and sweet;
3. *Lopis* is glutinous rice wrapped in a cone-shaped banana leaf, then steamed and served with liquid palm sugar. The texture is dense, chewy, and richly sweet;
4. *Klepon* are small round balls, usually made green with pandan leaf colouring. Made from glutinous rice flour, filled with liquid palm sugar and coated in grated coconut, it has a sweet taste that bursts when it is bitten;
5. *Sawut* made from coarsely grated cassava steamed with palm sugar; its shape resembles shavings. The texture is slightly coarse with a natural sweetness;
6. *Jongkong* is layers of rice flour, coconut milk, and palm sugar that are steamed. The texture is soft and its taste is savoury-sweet;
7. *Gatot* is dried cassava that is then re-boiled until it expands and becomes chewy. It has a sweet-savoury taste with a distinctive aroma;

8. *Getuk* is made from boiled cassava that is pounded and mixed with sugar, then shaped and colored. It tastes sweet and has a dense, soft texture;
9. *Tiwul* originates from *gaplek* flour (dried cassava) that is steamed and served with grated coconut. The texture is slightly sandy yet soft and mildly sweet;
10. *Cenil* is made from tapioca or sago flour, shaped into rounds or elongated pieces and boiled until chewy, then given bright colours; its texture is chewy and sweet;
11. *Ketan Hitam* (Black Sticky Rice) are steamed black sticky rice served without added sugar, only with grated coconut. Their texture is sticky, and their taste is neutral-savoury;
12. *Ketan Putih* (White Sticky Rice) are steamed white sticky rice served without added sugar, only with grated coconut. Their texture is sticky, and their taste is neutral-savoury;
13. *Grontol* is made from mature corn kernels boiled until tender, then sprinkled with grated coconut and a little salt. It has a natural sweetness and a crunchy-tender texture.

Each type of *lenjongan* component has its own uniqueness in taste, form, and presentation method. The combination of these various components creates a harmony of flavours such as sweet, savoury, chewy, and rich. Those are characteristic of Javanese market snacks, especially in Surakarta (Ardriyati & Wiwaha, 2016)

Ardriyati and Wiwaha (2016) stated that one of the distinctive components of *lenjongan* is *getuk*, which is boiled cassava pounded and mixed with sugar, then shaped and topped with grated coconut. Other varieties, like *cenil*, are made from chewy tapioca flour with bright colours and a soft texture. The combination of these various snacks is the main characteristic of *lenjongan*, not found in a similar form outside Surakarta.

However, *Lenjongan* is becoming increasingly rare, particularly among the younger generation. According to research by Julita and Felisa (2022), many traditional Solo foods, including *lenjongan*, have seen a decline in popularity due

to the influence of modern lifestyles and the rise of fast food. This situation is worsened by insufficient promotion and documentation of traditional foods, resulting in limited awareness among the public, both locals and tourists, regarding their existence and the cultural significance behind them.

Lenjongan can still be found in some traditional markets like *Pasar Gede*, but only a few varieties are served, such as *getuk* and *klepon*, while other varieties are increasingly difficult to find. According to Soebiyanto et al. (2020), strengthening local cultural values through traditional market destinations like *Pasar Gede* can be one way to preserve traditional food. Markets, as spaces for social, economic, and cultural interaction, are well-suited to be developed as part of sustainable tourism, especially culinary tourism based on cultural heritage.

Thus, *lenjongan* is not just a snack but a symbol of local wisdom and culinary heritage that is important to be continuously introduced, documented, and preserved. If there are no revitalisation efforts from the government and the community, then foods like *lenjongan* risk of disappearing from Surakarta's local culinary.

2.4 Digital Marketing

In today's fast-paced digital era, the way products, services, and even cultural elements are introduced to the public has drastically transformed. Traditional promotional methods are no longer sufficient to capture the attention of modern audiences who are constantly connected to the internet and social media. Digital marketing has emerged as a powerful strategy to bridge that gap, especially in promoting tourism and local culture. By utilizing platforms such as Instagram, YouTube, WhatsApp, and TikTok, businesses and communities can build stronger engagement with their target audience in real time. In the context of this project, digital marketing plays an essential role in supporting the promotion of *lenjongan* and enhancing the visibility of the short film "*Asmaradana Telah Kembali*". The following subsections elaborate the definition, application, and sustainability of digital marketing in tourism, with a focus on audio-visual strategies that are proven effective in reaching younger and wider audiences.

2.4.1 Definition and Uses of Digital Marketing

Digital marketing is a marketing strategy that employs digital media such as the internet, social media, websites, email, and other digital platforms to introduce products or services to the general public. According to Sari et al. (2025), digital marketing includes the processes of communication, creation, and delivery of value directly to consumers through digital media such as Instagram, WhatsApp, and Facebook, thereby enabling real-time interactive relationships between businesses and customers. This strategy has developed due to technological advancements and changes in consumer habits, with people preferring to search for information online. Karunia and Gunarto (2025) stated that platforms like Instagram and YouTube are highly effective for both educating and influencing consumers through engaging visuals and narratives. In line with this, the short film *Asmaradana Telah Kembali* adopts YouTube as its main platform for digital marketing, utilizing its audiovisual nature to convey cultural messages effectively to a wide audience. In addition, promotional content will also be distributed through TikTok and Instagram to reach younger demographics and maximize engagement. WhatsApp will further be used as a supportive platform to share the film directly with personal networks, including family members, relatives, and local communities, thereby strengthening the organic spread of the promotional campaign.

In the tourism sector, digital marketing has become an important tool for introducing the tourism potential of regions, especially tourism villages or culinary-based tourism. According to Sari et al., social media is very helpful in promoting tourism villages because it has a wide reach and can be accessed anytime. The use of social media can boost the number of tourist visits, increase revenue, and introduce local cultural richness.

Digital marketing strategies in the tourism sector also include destination branding management, presenting attractive information through digital content, and collaboration with local communities to create authentic cultural narratives. Those help strengthen the position of tourism as a sustainable creative economy sector (Wijayanti, 2020)

To address these challenges, digital marketing and synergy among stakeholders are crucial strategies. Promoting traditional food through short videos, social media, and thematic festivals is an effective way to reach younger generations and the global market (Perdana et al., 2023).

In Tenggalingah Village, collaboration between tourism operators, MSMEs, and the village government has successfully spurred digital marketing training and the packaging of food based on cultural stories (Jaya et al., 2024). This strategy positions traditional food as a primary pillar for sustainable economic development and cultural preservation.

2.4.2 Models and Sustainability of Digital Marketing on Social Media

The sustainability of digital marketing in tourism depends on consistent and relevant content management. According to (Pasaribu et al., 2025), the use of social media like Instagram and Facebook by Batak culinary businesses can increase visibility and broaden market reach. Furthermore, the use of influencers and paid promotions can build consumer loyalty and strengthen local product branding.

Effective digital content includes a combination of storytelling, engaging visuals, and interactive calls to action such as quizzes or testimonials. Karunia and Gunarto (2025) stated that platforms like TikTok and YouTube are increasingly popular because they can convey promotional messages quickly and in an easily understandable manner, especially for the predominantly young audience on social media

2.4.3 Audio-Visual Based Digital Marketing

One of the most effective forms of digital marketing today is audio-visual-based content such as short videos, travel vlogs, and visual storytelling. This type of content is capable of attracting attention because it presents information visually and emotionally, especially when it concerns the promotion of food, local culture, or tourism experiences.

According to research in *Ngidam Muncar* Tourism Village, the creation of creative videos showing the culture and activities of the community has proven successful in increasing tourist interest. Content creator and social media management training provided to *Pokdarwis* (Tourism Awareness Groups) also

strengthens the competitiveness of these tourism villages in the digital realm (Sari et al., 2025)

The use of audio-visual content on social media has been proven to yield tangible results. In the case of the MSME (Micro, Small, and Medium Enterprise) Pempek Minah in Palembang, the active use of Instagram and WhatsApp had a direct impact on increasing sales. On WhatsApp, the use of WhatsApp Business features made it easier for consumers to access menus, prices, and product details in a more structured and interactive way. Meanwhile, on Instagram, the use of video Reels, especially promotional videos, proved effective in reaching a wider audience. This is because Instagram's algorithm consistently recommends content that aligns with users' preferences, allowing the products to reach the right target consumers more efficiently. The product became better known, customers received information transparently, and communication between sellers and consumers became more effective (Karunia & Gunarto, 2025).

Similarly, *Ngidam Muncar* tourism village located in Muncar Village, Susukan Subdistrict, Semarang Regency, Central Java, successfully entered the top 300 list of the *Anugerah Desa Wisata Indonesia* (Indonesian Tourism Village Award) after optimizing its digital promotion strategy, which included videos, high-quality photos, and educational content about local culture. This serves as proof that digital marketing, particularly audio-visual content, has a significant impact on promoting community-based tourism.

2.5 Short Film

2.5.1 Definition and Uses of Short Films

A short film is an audio-visual work of short duration, usually under 40 minutes, that tells a complete story with a concise and compact narrative that gets straight to the point. Short films differ from feature films because they demand simplicity of idea and effectiveness in storytelling (Sasongko, 2024). Although its duration is short, a short film can convey a powerful and impactful message to the audience due to its intense visual aesthetic approach.

Short films offer many benefits in various contexts, both as a medium for expression and public communication. Based on studies by Sasongko (2024) and Nuranindya et al. (2023), the uses of short films are:

1. Medium for Creative Expression
2. Educational Medium
3. Medium for Cultural Documentation
4. Promotion and Branding Tool
5. A Medium for Conveying Social and Emotional Messages
6. Digital Content for Social Media

The effectiveness of a short film lies in its concise and emotional narrative structure. Sasongko explains that due to their limited duration, short films must dive directly into the main conflict from the beginning. The story must be brief yet still touch the audience's emotions. A narrative structure like introduction and conflict resolution must be presented quickly, efficiently, and clearly, making short films ideal for digital media and rapid promotion.

2.5.2 Characteristics and Forms of Short Films

Short films have several main characteristics: a focus on a single main idea, a limited number of characters, a simple conflict, and a maximum duration of about 40 minutes.

The forms of short films include:

1. Narrative Fiction: A fictional story with characters and conflict, presented cinematically.
2. Mini-Documentary: Presents reality, usually to depict local culture or events.
3. Experimental Film: Shows visual or sound elements without a clear plot.
4. Video Storytelling: A visual narrative used to shape a specific image or brand.

2.5.3 Short Films as a Creative Medium for Tourism Digital Marketing

Short films have the power to tell stories visually and emotionally, making them suitable for digital marketing content. According to Nuranindya et al. (2023),

short films using a storytelling approach have proven effective in building the image of super-priority destinations like Lake Toba, Borobudur, and Labuan Bajo. Techniques like the hero's journey are used to immerse the audience in the story and form an emotional bond with the featured destination.

Other advantages include cost-effective production, content flexibility, and ease of distribution through social media platforms like Instagram, TikTok, and YouTube. With a combination of engaging visuals, supporting audio, and a strong narrative, the short film becomes an ideal medium for digital promotion of culture-based tourism.

Research by Nuranindya et al. shows that the use of short films in Wonderful Indonesia's promotional videos had a significant impact on increasing positive tourist perceptions of the destinations. Emotional responses such as awe, nostalgia, and a desire to visit emerged after viewers watched the promotional films. Furthermore, short video content with strong storytelling is able to reach young audiences more effectively on digital platforms.

2.6 Film Production

Film production is an extensive process that aims to transform a concept or story idea into a complete audio-visual work. According to Moran (2021), film production includes not only technical activities like filming and editing but also encompasses the planning, organisation, and control of all creative and technical elements. The success of a production is heavily determined by a thorough understanding of this entire process. Film production consists of three main phases: pre-production, production, and post-production, each playing a vital and interconnected role. Each stage presents its challenges that must be overcome with careful planning, creativity, and inter-departmental cooperation within the production team (Moran, 2021; Reid & Sanders, 2021).

2.6.1 Pre-Production

Pre-production is the initial phase in the film production process where all production plans are meticulously arranged. This stage includes idea development, scriptwriting, storyboard creation, budgeting, crew recruitment, scheduling, and

other technical preparations to ensure the production runs smoothly and efficiently (Moran, 2021). Common obstacles at this stage include unclear story ideas, logistical constraints such as locations and permits, and budget limitations. Solutions to overcome these include conducting location scouts, creating a script breakdown, and establishing a realistic work scheme. Moran stated that the Key components of pre-production include:

1. Script: The script contains the entire storyline, dialogue, character actions, and technical instructions for the crew and cast, serving as the primary reference for structuring the film.
2. Storyboard: A series of rough drawings that depict the film's visual sequence, helping the director and cinematographer plan composition, angles, and the flow of shots.
3. Production Plan: This includes scheduling, crew formation, location selection, and planning a workflow that is both efficient and flexible enough to handle unexpected changes.

2.6.2 Production

Production is the implementation phase where all pre-production plans are executed on the film set. This process includes filming (shooting), directing the cast, sound recording, and other technical management. This phase is crucial because the story idea is brought to life visually and audibly).

Challenges that often arise, such as adverse weather, crew or actor delays, equipment malfunctions, and script changes, are managed with flexibility, technical readiness, and tight coordination. Providing a contingency plan, creating a daily call sheet, and conducting rehearsals before principal photography are highly recommended (Moran, 2021)

2.6.2.1 Shooting Angle

A shooting angle is the camera's relative position to the subject within the frame, which influences the audience's perception of emotion, status, and the relationship between characters. Some types of angles, according to Moran:

1. Eye Level: The camera is parallel to the subject's eyes, giving a neutral and realistic impression.

2. High Angle: The camera points down from above the subject, creating an impression of weakness or vulnerability.

3. Low Angle: The camera points up from below, creating an impression of dominance or power.

4. Over the Shoulder (OTS): From another character's perspective, common for dialogue scenes.

5. Bird's Eye View: Shot from an extreme height, suitable for showing a layout or a sense of being lost.

2.6.2.2 Composition

Composition is the arrangement of visual elements within the frame to create balance, focus, and symbolic meaning. Its function is to direct the viewer's eye, convey a visual narrative, and add emotional and aesthetic depth (Reid & Sanders, 2021). Key principles include:

1. Rule of Thirds: Dividing the frame into three horizontal and vertical sections, placing important subjects at the intersections of these lines for visual balance.
2. Leading Lines: Natural lines like roads or fences that guide the viewer's eye to the main subject.
3. Symmetry: Balanced elements on the left and right sides to create a sense of harmony.
4. Framing: Using surrounding elements like a window to frame the subject, providing focus and depth.

2.6.2.3 Type of Shot

The type of shot refers to the camera's distance from the subject, which conveys different visual information and emotions. The following are types of shots according to Moran (2021):

1. Establishing Shot: Introduces the location, providing spatial context.
2. Wide Shot (Long Shot): Shows the entire body and surroundings, depicting the character's relationship with the background.

3. Medium Shot: From the waist up, used for dialogue and interaction.
4. Close-Up: Highlights the face or a detailed object to intensify emotion.
5. Extreme Close-Up: Focuses on a small detail like an eye or a hand for dramatic effect.

2.6.2.4 Camera Movement

Camera movement adds dynamism, helps follow the visual narrative, and enhances emotion and audience engagement according to Reid and Sanders (2021), here are types of camera movement:

1. Pan: Horizontal movement from a fixed point, used to follow action or reveal a landscape.
2. Tilt: Vertical movement up or down, used to reveal something hidden.
3. Dolly: The camera moves forward or backward on a track, creating psychological proximity to the subject.
4. Tracking Shot: The camera follows a moving subject, adding a sense of real-time movement.
5. Handheld: The camera is held directly, creating a realistic and intense feeling.
6. Crane Shot: The camera moves vertically up or down, providing an epic and dramatic impression.

2.6.3 Post-Production

Post-production is the finishing phase for the recorded material, which includes video editing, sound mixing, adding visual effects, colour correction, and arranging the background music. This stage determines the final form of the film and maintains the narrative's rhythm and emotion (Reid & Sanders, 2021). Obstacles such as mismatched footage, sound errors, and limited editing time are overcome by creating a production log sheet, performing regular file backups, and making an editor's cut before the final revision.

Subtitling is a form of audiovisual translation that transfers spoken language into written text within spatial and temporal constraints. Subtitles must be synchronised with the dialogue and not interfere with the visual perception (Suzanne, 2021). The author choose Gottlieb (1992) method to subtitling. Gottlieb

developed ten subtitling strategies to adapt messages between languages and cultures in a visual format, covering linguistic, cultural, technical, and temporal aspects. These strategies are: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

The Short film "*Asmaradana Telah Kembali*", which showcases Javanese culture with elements of poetry and local language, requires Gottlieb's strategies to:

1. Adapt local cultural contexts for a wider audience.
2. Accommodate the spatial and temporal constraints of subtitles.
3. Maintain the aesthetic and rhythm of the narrative.
4. Provide flexibility in handling poetic and traditional dialogue.

These combining strategies such as expansion, condensation, dislocation, and imitation results in subtitles that are informative, contextual, and do not disrupt the integrity of the visual work of Gottlieb method.

2.7 Social Media Platforms for Short Film Distribution

To disseminate the short film "*Asmaradana Telah Kembali*", three major digital platforms; YouTube, Instagram, and TikTok were selected as primary channels. These platforms were not used to expand the storyline but were deliberately chosen to distribute the film content in an accessible, efficient, and audience-friendly manner. Each of these platforms is widely used and known for their ability to reach large and diverse audiences, especially in promoting visual content.

The film was exported in Full HD 1080p resolution, with a 16:9 aspect ratio for YouTube and 9:16 vertical cutdowns for TikTok and Instagram Reels. Audio mixing was conducted to ensure dialogue clarity and balance with background music, complying with standard requirements for social media playback. By optimizing visual and audio quality, the film preserved its cinematic experience even when viewed on mobile devices, which are the dominant viewing tools across all three platforms.

YouTube serves as the main hosting platform for the full-length version of the film. As noted by (Abdullah et al., 2023), YouTube is highly accessible and

functions as an effective medium for sharing long-form educational and promotional content. The author's decision to upload the complete film to a personal YouTube channel was also part of the initiative to independently register the work for HKI (Hak Kekayaan Intelektual), which refers to the legal rights granted to creators over their intellectual creations, including audiovisual works such as films. By securing HKI, the author aims to protect the originality of the film, prevent unauthorized distribution, and ensure formal recognition of authorship. YouTube's broad reach, combined with features like subtitles, HD streaming, and sharing tools, makes it ideal for preserving both the visual and narrative integrity of a short film.

Instagram, with its Reels and Stories features, was used to publish short clips and film posters. According to Kozharinova and Manovich (2024), Instagram's visual-first format and ability to maintain consistent narrative tones across posts make it an effective tool for sustaining interest in film content. Its combination of video, static images, and captioned narratives helps construct emotional engagement, especially when the film is introduced through aesthetic snippets that hint at the cultural and emotional tone of the story.

TikTok, meanwhile, was chosen for its viral potential and algorithm-based content promotion. As Hu (2024) explains, TikTok's recommendation system can rapidly amplify short-form content, allowing selected clips from the film to reach targeted viewers based on interest patterns. The film's content was edited into 15–30 second reels tailored to TikTok's fast-paced environment. Liu (2024) highlighted that short films promoted through TikTok tend to receive greater attention when paired with interactive strategies like duets, comments, or challenges. This creates a stronger sense of involvement between creators and viewers, especially among younger demographics.

While each platform has unique strengths, they also share key similarities. All support high-definition video, have mobile-first interfaces, and allow for direct engagement with viewers. Moreover, they are all optimized for algorithm-based content delivery, increasing the probability that culturally meaningful films like "*Telah Kembali*" will find their target audience.

To expand its reach, the short film will also be distributed via the official social media accounts of the Surakarta City Department of Culture and Tourism (Dinas Pariwisata dan Kebudayaan Kota Surakarta). By collaborating with government-linked channels, the film benefits from established audience trust and can reach users specifically interested in local cultural content. These efforts aim to maximize visibility and further support the film's dual function as both a promotional and educational medium for Surakarta's culinary heritage.

In summary, by strategically using YouTube for full access, Instagram for visual storytelling, and TikTok for viral reach, the short film "*Asmaradana Telah Kembali*" integrates into the current ecosystem of digital media consumption. This approach ensures that the film is not only distributed widely but also experienced meaningfully by diverse audiences, both local and international.

2.8 Previous Work

To understand the emotional and cultural storytelling approach for the short film "*Asmaradana Telah Kembali*", it is essential to examine previous Indonesian short films that have effectively conveyed similar themes. These works not only serve as inspiration but also as comparative material for identifying narrative strengths and production techniques relevant to this study.

One of the most compelling examples is "*Kembali Pulang*" by Klamby (2025), which tells a heartfelt story about the bond between a daughter and her mother. Set in a traditional Indonesian environment, the film skillfully captures emotional themes such as distance, longing, and reconciliation, creating a universally relatable experience. It is available at: <https://www.youtube.com/watch?v=XI2Bl5rPKFw>.

Another notable reference is "*Ewuh Tonggo*" (2021) by Askara Nalini Yogyakarta. This film presents a simple yet profound depiction of life in a Javanese village, where mutual assistance and social harmony are maintained despite religious or ideological differences. Its honest portrayal of sincerity and togetherness within a community makes it especially powerful. Viewers can access it via: <https://youtu.be/tmsJFTV3uVc>.

Meanwhile, “*Bapak*” (2023) by Paniradya Kaistimewan portrays the story of a daughter who once resented her father, a humble farmer, only to later recognize the depth of his sacrifices. The transformation from misunderstanding to admiration is narrated with emotional subtlety and deep resonance. The short film is available at: <https://youtu.be/mJ657-avrpA>.

These three short films provide valuable insights for the development of “*Asmaradana Telah Kembali*”. Each of them presents a unique emotional depth and cultural context that is in line with the objectives of the current film, which are to celebrate local wisdom, explore familial relationships, and foster a sense of identity and belonging. By examining how these narratives successfully build emotional connections with their audiences, this study aims to create a short film that is equally honest, evocative, and firmly rooted in Indonesian cultural values.