CHAPTER II
LITERATURE REVIEW

2.1 Previous Study

The writer examined various literature studies related to the promotional video design to support tourism development in a certain area. As a reference, one of the studies is a study entitled *Perancangan Video Promosi Batik Desa Sendangduwur Kabupaten Lamongan* by Panegak and Kusumandyoko (2021), that aims to develop promotional media in the form of videos to increase the existence of local batik during the pandemic. The research used a modified Research and Development (R&D) method from Sugiyono's model, including the stages of data collection, analysis, product design, and product implementation. The developed video displays information about the history, production process, and variety of batik motifs from the village of Sendangduwur. The final product is a promotional video uploaded through the YouTube platform and supported by complementary media such as posters and *instagram* stories. The findings in this study show that video as a promotional media is able to attract more attention compared to static image media such as photos. However, the challenge faced is the potential for audience burnout if the verbal narrative in the video is not complemented by interesting visualizations (Panegak & Kusumandyoko, 2021).

A research entitled *Video Promosi Wisata "Cikal Adventure" di Kecamatan Padarincang* by Desmira, Aribowo, and Purbohastuti (2021) is one of the studies related to the use of digital media for tourism promotion. This research aims to increasing public awareness of the tourist destination Cikal Adventure through the medium of videos published on the YouTube platform. For this purpose, the methodology used included direct observation, interviews with relevant parties, development of video content, and collection of responses from the community. The outcomes showed the high effectiveness of using video media as a promotional tool, with 98% of respondents stating the video visuals were attractive, 86% rated

the content as easily understood, and 95% expressed a willingness to visit the tourist site after watching the video. However, this study also revealed limitations in terms of the lack of promotional efforts before the video release, which led to a low public awareness of the destination (Desmira, Aribowo, & Purbohastuti, 2021).

In addition, Ratna and Saputri (2023) through their research entitled *Pembuatan Media Promosi Wisata di Desa Wisata Nongkosawit Gunungpati Semarang* highlighted the importance of developing promotional media in increasing local tourism attractiveness. This research was conducted to develop an effective promotional strategy to introduce tourism potential in Nongkosawit Village. The research method includes situation analysis, promotional content creation, and media distribution through media digital and print. The outcome showed that the developed promotional media managed to increase public awareness and tourist visits, as well as making a positive contribution to the village's economy. The strength of this study lies in its success in creating attractive and communicative promotional media, while the challenges are mainly access to information and limited budget for professional media development (Ratna & Saputri, 2023).

This research offers novelty by integrating advanced cinematography techniques, such as drone footage, alongside multilingual accessibility through English subtitles. These innovations were designed to enhance visual storytelling and ensure that the cultural and social values of Pasar Sawahan could be effectively communicated to both local and international audiences.

2.2 Theoretical Framework
2.2.1 Tourism
Tourism has several definitions that have been stated by experts and official institutions. According to Law of the Republic of Indonesia Number 10 of 2009 on Tourism, tourism is defined as a travel activity carried out by a person or group of

people out of their place of residence, which is temporary, for various purposes, including recreation or earning a living. In addition, the same law states that tourism is a human travel phenomenon individually or in groups with various purposes, as long as it is not to settle down or make a living permanently. Tourism also includes various tourism activities supported by facilities and services provided by the community, entrepreneurs, government, and local governments (Law No. 10 of 2009).

Another definition is stated by Nisa (2022), who states that tourism is a trip made by one or more people, especially for the purpose of having fun and satisfying the desire to know. This definition highlights recreational and educational motivations as the main reasons for tourism activities. Furthermore, the Tourism Society in Britain, as cited by Tarodinarta and Briandana (2021), defining tourism as the temporary departure of people in a short period of time to destinations outside their residence and daily work, also their activities while visiting these places, including daily activities or field trips. Additionally, Tarodinarta and Briandana (2021) also added that tourism is a travel activity carried out by a person or group of people by visiting certain places for the purpose of recreation, personal development, or studying the uniqueness of tourist attractions in a temporary period.

From these various definitions, it can be concluded that tourism is a temporary travel activity, carried out by individuals or groups outside the place of residence and daily work, with the intention of recreation, education, or self-development. This activity is supported by facilities and services from various parties, and has economic, social and cultural values.

2.2.1.1 Types of Tourism

According to Tureac dan Turtureanu (2010), there are several types of tourism that have been developed both in Indonesia and worldwide. He classified the types of tourism in detail into seven main categories:

1. Cultural Tourism

   Cultural tourism refers to travel activities designed to enhance understanding and appreciation of the social life of other communities. This involves visiting various regions or countries to explore unique local customs, traditions, lifestyles, as well as cultural and artistic expressions. Tourism villages are included in this category because they offer visitors an opportunity to engage directly with community life, including traditional practices, crafts, cuisine, and other cultural elements, thereby providing an authentic and immersive cultural experience.

2. Maritime Tourism

   Maritime tourism is a type of tourism that focuses on various activities in water areas, including lakes, beaches, bays and the sea. Typical activities include fishing, sailing, diving, surfing and rowing in competitions. In addition, tourists also often enjoy panoramic views of marine parks or do underwater photography. This type of tourism generally develops in regions or countries that have abundant marine resources.

3. Nature Reserve Tourism

   Nature reserve tourism is a form of tourism that focuses on visits in protected natural areas, such as nature reserves, conservation parks, and mountain forests. These destinations are preserved through legal protection in order to maintain the ecosystem's integrity. This type of tourism is generally attractive to nature lovers who have an interest in observing and documenting wildlife, various plants, and brightly colored flowers that grow naturally in an environment that is maintained by the state and local communities.

4. Agricultural Tourism

   Agricultural tourism, or agritourism, is a tourism activity centered on visits to agricultural areas such as gardens, fields, or nursery sites. This activity commonly aims to provide an educational experience, support research activities, or simply enjoy the natural atmosphere of the countryside. Tourists can directly observe the diversity of plants and the process of cultivating vegetables and crops that thrive on farmland.

5. Convention Tourism

   Convention tourism is a type of tourism that develops in line with the increasing need to organize large-scale meetings, both national and international. To support this activity, many countries build special facilities in the form of meeting buildings equipped with modern and complete facilities.These buildings are used to hold conferences, meetings, or other official events. For example, West Germany has the International Convention Center in Berlin, the Philippines built the Philippine International Convention Center (PICC) in Manila, and Indonesia has the Senayan Convention Hall in Jakarta which is used for various large meetings with representative facilities.

6. Hunting Tourism

   Hunting tourism is generally organized in countries that have certain forest areas that have been designated as official hunting areas. This activity is carried out with permission and under government supervision to ensure sustainability and environmental sustainability.

   Usually, this type of tourism is facilitated by travel agents in the form of hunting safaris to designated locations. For example, in some countries in Africa, tourists are allowed to go on hunting safaris.

7. Pilgrimage Tourism

   Pilgrimage tourism refers to a form of travel closely associated with religious values, historical narratives, cultural traditions, and the belief systems of

specific communities or groups. This type of tourism is typically undertaken individually or in groups to visit sacred sites, the graves of respected leaders or influential figures, spiritually significant mountains or hills, and the burial places of legendary individuals whose life stories are considered extraordinary and inspirational.

2.2.1.2 Types of Tourism Village

Tourism villages are a form of community-based tourism development that emphasizes local potential, in terms of culture, crafts, and the creativity of the community. Tourism villages can carry special themes such as industrial villages, craft villages, creative villages, pottery villages, and many others. According to Nuryanti (1993, in Antara & Arida, 2015), a tourism village is a form of integration between accommodation, attractions, and supporting facilities presented in the structure of community life that is integrated with the existing procedures and traditions. This concept highlights the direct involvement of communities in providing authentic and sustainable tourism experiences. As previously explained, tourism villages fall under the category of cultural tourism, as they allow visitors to engage directly with local customs, traditions, arts, and community life.

Agus (2022) states that the development of tourism villages is aimed at improving community welfare through the optimization of local potential and participative tourism management. In the national context, the Ministry of Tourism and Creative Economy (Kemenparekraf) through the *Anugerah Desa Wisata Indonesia* (ADWI) program has defined the classification of tourism villages based on their level of readiness and development characteristics. The classification consists of several categories, including:

1. Independent Tourism Village, which is a village that has been able to manage their tourism potential independently with adequate infrastructure.

2. Pioneer Tourism Village, a village that has just started developing potential tourism and still requires further guidance and support.

3. Sustainable Tourism Village, a village that emphasizes sustainable management of natural and cultural resources and provides economic benefits to the local community.

4. Creative Tourism Village, a village that develops local tourism through the creativity of the local community, including the processing of handicrafts, art performances, and other cultural products (ADWI, 2024).

This classification not only provides the basis for the awards, but also serves as an encouragement for villages in Indonesia to continue innovating and improving the quality of inclusive and sustainable tourism management.

2.2.2 Desa Kalongan & Pasar Sawahan

Desa Kalongan is located in the East Ungaran Subdistrict of Semarang Regency, Central Java Province. Covering an area of approximately 8.68 km², or about 22.85% of the total area of the subdistrict, the village is situated at an elevation of 339 meters above sea level. Historically, *Desa Kalongan* has deep-rooted ties to the Diponegoro War (1825–1830) and was formed through the unification of three regions: Kajangan, Mendiro, and Kalongan. Today, the village is composed of 13 hamlets, 13 neighborhood units (RW), and 64 community units (RT), with a total population of 11,196 residents (*Website Resmi Desa Kalongan*, 2024).

One of the central attractions of *Desa Kalongan* is *Pasar Sawahan*, a traditional market organized twice a month on *Minggu Pahing* and *Minggu Legi*, in accordance with the Javanese calendar. The Javanese calendar is structured around the *Pancawara* cycle, which consists of five market days: *Pahing, Legi, Kliwon, Wage, and Pon.* Each of these days carries philosophical significance linked to the

lunar cycle and is associated with a particular numerical value and symbolic colour. These attributes play an essential role in *weton* calculations, which are traditionally employed to identify auspicious dates and significant occasions in Javanese cultural practice. The selection of Minggu Pahing and Minggu Legi as the designated days for Pasar Sawahan was rooted in historical practices dating back to the Majapahit era, when market days were strategically chosen based on cosmological beliefs and socio-economic considerations. These days were considered auspicious and believed to bring prosperity, balance, and greater participation from the community, a tradition that continues to be preserved in the organization of Pasar Sawahan today.

Furthermore, the development of *Pasar Sawahan* is aligned with broader regional development efforts to boost community-based tourism and rural creative economy. The Government of Semarang Regency has integrated cultural tourism into its mid-term development agenda, which aims to empower innovation at the village level and the preservation of cultural heritage (Youth, Sports, and Tourism Office of Central Java Province, 2023). *Pasar Sawahan* is also supported by various initiatives that encourage the utilization of village potential to improve community welfare and independence. This shows that *Pasar Sawahan* is not only a cultural asset, but also a strategic component in realizing sustainable and inclusive rural development.

2.2.3 Tourism Marketing and Branding

In terms of tourism, branding aims to create a strong identity for a destination in order to attract the attention of potential tourists. Marlina and Hidayati (2023) stated that branding is an effective strategy in introducing a product or tourist attraction, as through branding, people obtain interesting and detailed information about the tourism potential offered, including by tourism villages. A destination

with a strong identity can build an image that distinguishes it from other destinations and increases its attractiveness in the eyes of tourists.

Digital marketing has an important role to support the branding process of tourism destinations. The use of digital technology allows the dissemination of information quickly, accurately, and relevantly. Naibaho and Harahap (2023) emphasized that digital marketing enables the distribution of accurate, reliable, and up-to-date information to potential tourists through various digital platforms. Thus, digital marketing not only supports the dissemination of information, but also contributes to the establishment of a consistent and attractive destination image. In addition, Bawono et al. (2023) explained that digital promotion includes the use of social media to interact with audiences, promote products, and build a positive image for tourist destinations. Social media allows tourists to share personal experiences, which indirectly strengthens destination branding through testimonials and reviews.

2.2.3.1 YouTube

YouTube is considered one of the largest video-sharing platforms that allows users to upload, watch, and share video content. In the context of digital marketing, YouTube is a very effective tool in promoting tourist destinations. This platform provides an opportunity for tourism industry participants to deliver visually attractive information about the various attractions of the destination. According to Kaur (2017), YouTube allows tourism sector to present high-quality visual content that can increase the attractiveness of a destination and the interest of tourists. These videos can highlight the beauty of nature, local culture, and various tourist activities that can be enjoyed, so that tourists can get a more concrete picture of the experience offered.

2.2.4 Promotional Video

Promotional videos are a form of visual content designed to introduce and promote a product, service or institution by highlighting its advantages over competitors. The main intention of this video is to build public awareness of the product or service being offered, and at the same time attract the attention and interest of the target audience. Additionally, promotional videos also serve as an effective marketing tool in shaping a positive image of a company or institution in the eyes of the wider community.

The existence of promotional videos is connected to the development of advertising and marketing. Chandler (2017), in his study Semiotics: The Basics, explains that the advertising industry began to develop in the 19th century, in line with the growth of mass industries that demanded communication strategies that were capable of reaching consumers on a large scale. Initially, advertisements were only texts and illustrations posted on various static media surfaces such as walls or billboards. However, technological advances in printing encouraged the evolution of the form and spread of advertising more widely and massively.

In the digital marketing context, Kingsnorth (2019) mentions that promotional videos are a form of strategic content that utilizes audiovisual media to introduce and sell products, services, or brands to consumers through various digital platforms. Similarly, Kotler and Keller (2016) define promotional videos as persuasive messages packaged in a visual format to deliver product or service information in an attractive and effective way to the target audience. Furthermore, Armstrong and Kotler (2017) emphasized that the key strength of promotional videos lies in their ability to combine visual, audio, and creative elements to deliver messages in a more powerful way and make an impression on consumers.

To produce an effective promotional video as part of a marketing campaign, the entire production process must be carried out in structured phases—beginning with pre-production, followed by production, and concluding with post-production.

Here are the systematic phases of the video-making process, arranged in a structured flow to support the effectiveness of the entire production.

2.2.4.1 Pre-Production

Pre-production phase is a very important first step in the video-making process, as it prepares everything needed for the production process. This phase includes several activities such as conceptualizing the video, creating storyboards, writing scripts, and preparing other supporting materials. In addition, all equipment that will be used in the production process must also be made sure to be ready to avoid problems in the next phase. According to Morissan (2015), pre-production includes all activities starting from the initial ideation to the readiness for shooting.

a. Idea

The background idea for a video production generally comes from a certain understanding, realization, or experience. These ideas become the foundation for building a concept that is subsequently developed into a video. This could be a plan, a point of view, or a particular approach. According to Teixeira (2017), the first phase in the pre-production process is to formulate an idea that will be implemented in the video. Moreover, Agila and Arumugam (2018) emphasize that the idea or concept should contain elements of originality and creativity. In addition, it is important to ensure that the idea is matched with the needs and desires of the stakeholders so that the end result is relevant and targeted.

b. Script

Scripts are a form of written work that is used as a guideline in the video-making process (Effendy, 2014). According to Warsihna (2009), a script is similar to a storyboard, although the difference is that the visual and audio arrangement in the script has been clearly specified, and the storyline is more detailed. Suprapto (2013) explains that a script is a concrete form of an idea compiled in the form of narration or dialog, complete with details of shooting techniques and layout information needed, especially in the television show production.

c. Storyboard

Effendy (2014) defines a storyboard as a sequence of sketches that visually outlines the progression of scenes in a film, complete with corresponding dialogue or descriptions that align with the timing of each scene. This visual tool serves as a primary reference and production standard, ensuring the production team stays aligned with the intended creative direction. Similarly, Astriyani et al. (2016) highlight the storyboard's role in organizing the filming process. Each scene is detailed in a dedicated list, and when necessary, illustrated with sketches to provide a clearer visualization of how the scene should be executed during shooting.

2.2.4.2 Production

The production phase constitutes a critical juncture in the video creation process, during which visual and audio content is recorded at predetermined shooting locations—either authentic sites or settings specifically selected during the pre-production phase. Prior to filming, the set is meticulously prepared in accordance with the storyboard to ensure operational coherence. This preparation enables both technical crews and performers to execute their tasks more cohesively and in alignment with the narrative and visual framework previously established.

As emphasized by Morissan (2015), this phase encompasses the entirety of image and sound recording activities, which may take place either in a controlled studio environment or in natural, outdoor settings—a process often referred to as "tapping." Upon completion of initial recordings, the raw footage must undergo a critical assessment. Should any discrepancies, technical issues, or narrative misalignments be detected, re-shooting is necessary to maintain fidelity to the intended production goals and to safeguard the overall quality and coherence of the final output.

a. Shooting/Filming Process

The filming stage involves the practical execution of visual recording by a videographer, aimed at transforming the production plan into a tangible video or film product. Commonly referred to as the shooting day (Muslimin, 2018), this process encompasses the capture of moving images and synchronized audio using either digital or analog cameras. This stage typically follows the development of a storyboard, allowing the filming to proceed in accordance with the prearranged visual narrative structure.

b. Camera Movements

Camera movement is a fundamental technique in film and video production that enhances the visual dynamics and emotional tone of a scene. Properly applied, it creates a sense of life and rhythm while guiding the viewer's attention to specific focal points. Camera movement refers to the methods of moving the camera while filming, with techniques such as panning, tilting, tracking, dolly, and zoom playing an essential role in creating dynamic visuals that strengthen storytelling in documentaries. When used skilfully, these techniques not only add visual depth but also increase emotional engagement (Prasetyo et al., 2020). Common techniques include:

- **Tilt**: Vertical rotation of the camera lens either upward (tilt up) or downward (tilt down) without shifting the camera's body.
- **Pan**: Horizontal sweep of the camera to the left (pan left) or right (pan right), emulating a sweeping gaze.
- **Zooming**: Adjusting the lens's focal length to bring the subject closer (zoom in) or further away (zoom out) without physically moving the camera.
- **Tracking**: Moving the camera laterally to follow the motion of a subject, either to the right (track right) or left (track left).
- **Arc**: Circular movement of the camera around a subject, typically from side to side.

- **Dolly**: Physically moving the camera toward (dolly in) or away (dolly out) from the subject while maintaining the same perspective.
- **Pedestal**: Vertical movement of the entire camera unit either upward or downward, in contrast to tilt which moves only the lens.
- **Static (Stay)**: Keeping the camera completely stationary to emphasize a particular point or object in the scene.

c. **Camera Angles**

Camera angles refer to the positioning of the camera in relation to the subject, significantly influencing how the audience perceives the emotional tone and visual hierarchy of a scene:

- **Eye Level**: The camera is placed at the subject's eye height, offering a neutral and realistic perspective.
- **High Angle**: The camera is positioned above the subject, looking downward, often used to imply vulnerability or to provide a broader view.
- **Low Angle**: The camera looks up at the subject from below, commonly employed to emphasize power, dominance, or importance.

d. **Shot Types/Framing**

Camera framing serves as the viewer's eye, determining how a subject or scene is visually represented. In the filming process, Fachruddin (2012) identified nine camera techniques that could be applied, depending on the desired frame size and the type of subject being captured. Common shot types include :

- **Extreme Long Shot (ELS)**: Captures a very wide area, often used for landscapes or large settings.
- **Very Long Shot (VLS)**: Shows a wide view, typically used for establishing shots of cities or large environments.
- **Long Shot (LS)**: Frames the subject's full body to provide spatial context within the environment.

- **Medium Long Shot (MLS)**: Includes the subject from knees to head, balancing focus on body movement and background.
- **Medium Shot (MS)**: Captures from waist to head, useful for emphasizing gestures and expressions.
- **Medium Close-Up (MCU)**: Frames the subject from chest to head, highlighting facial expressions while retaining some context.
- **Close-Up (CU)**: Focuses tightly on the subject's face or an object, emphasizing emotion or detail.
- **Big Close-Up (BCU)**: Offers an even closer view than CU, enhancing emotional intensity or fine detail.
- **Extreme Close-Up (ECU)**: Isolates a very specific part of the subject, such as eyes or hands, to draw attention to minute expressions or elements.

e. **Voice Over**

Voice-over refers to an off-camera narration used to complement or explain the visual content within a video. It is often paired with sound effects to enrich storytelling and engagement. According to Putri and Gani (2022), voice-over is the act of recording spoken narration for various media purposes including advertisements, promotional materials, live events, and corporate profiles. A crucial consideration in voice-over production is the selection of a narrator whose voice aligns with the tone and message of the content.

2.2.4.3 Post Production

The post-production phase is the final phase in the making of a video or movie, where all the material that has been recorded is further processed through a number of editing tasks. This phase involves combining video and audio clips, adding visual effects, illustrations, background music, and other elements of a visual aesthetic to produce a final cohesive and polished product that is ready for distribution. As Morissan (2015) explains, post-production encompasses all the

activities that occur after the filming process until the material is declared finished and ready to be screened to the public. Therefore, this phase plays a crucial role in ensuring the narrative coherence and technical quality of the video.

a. Editing

Editing refers to the process of selecting, organizing, and rearranging visual and audio elements from the footage captured during production. The main objective is to construct a cohesive narrative that aligns with the original creative vision. Editing serves as a key means of enhancing visual appeal while effectively conveying messages to the audience, whether the purpose is entertainment, information, or education. Thompson and Bowen (2009) emphasize that editing is an essential component of post-production, aimed at refining and enhancing a film's emotional and artistic impact.

b. Subtitling

Subtitling is a form of translation presented in textual form at the bottom of the screen, intended to convey spoken dialogue or other verbal content from the source language into the target language (Cintas, 2015). Subtitles are crucial in facilitating audience comprehension, particularly in multilingual or cross-cultural contexts (Talaván & Arancón, 2014). However, the subtitling process involves several technical constraints that must be addressed by translators and editors. Georgakopoulou (2009) identifies three main areas of limitation:

- **Space**: Subtitles should ideally not exceed two lines, with a maximum of 35 characters per line including spaces and punctuation.
- **Time:** Two-line subtitles containing approximately 14–16 words should appear on screen for no longer than 5.5 seconds, while a single line with 7–8 words should be displayed for no more than 3.5 seconds.
- **Presentation:** Subtitles are generally placed at the bottom of the screen, occupying roughly 20% of the total visual area.

In his comprehensive discussion on subtitling conventions, Kuo (2014) provides a thorough explanation of the technical and visual formatting standards that must be adhered to in order to ensure effective communication and viewer accessibility. These standards encompass several critical aspects, including timing constraints, spatial placement on the screen, and typographic choices, all of which play a vital role in maintaining clarity and synchronization between the text and the audiovisual content.

Translators often rely on a range of strategies to adapt messages from the source language into a form that is both accurate and accessible in the target language. As highlighted by Owji (2013), these strategies are essential for overcoming both linguistic and technical challenges commonly encountered in subtitling. Ghaemi and Benyamin (2010) identify several key approaches within this framework, each tailored to specific translational demands and contextual considerations.

Expansion, for instance, involves the addition of explanatory information to bridge structural or conceptual gaps between the source and target languages, thereby enhancing the clarity of the message for the audience. Paraphrasing reshapes the original expression so that it aligns more closely with the linguistic norms and cultural expectations of the target language, making the message more natural and contextually appropriate. Transfer is a strategy that preserves the original form and meaning of the source text as faithfully as possible, while imitation retains certain untranslatable elements—such as names, idioms, or culturally specific references—in their original form without modification.

In addition to these, transcription is employed to maintain the uniqueness, distinctiveness, and specific characteristics of certain expressions from the source text when transferred into the target language. Dislocation, on the other hand, transforms source text content into expressions that are culturally and linguistically appropriate for the target audience, while still preserving the intended emotional or cognitive impact. Condensation seeks to reduce the volume of the original message

without compromising its core meaning, even though some secondary details may be omitted. Decimation represents a more radical reduction in content, often including the exclusion of significant components, resulting in a more condensed representation of the message. Deletion involves the complete or partial removal of content from the source text—typically those deemed non-essential, such as non-verbal or redundant elements—ensuring that only the most salient information is conveyed. Finally, resignation occurs when a message proves too complex or culturally bound to be translated effectively, resulting in no translation being provided at all.

These strategies, as outlined by Ghaemi and Benyamin (2010), reflect the flexible and creative approaches required in subtitling practice to convey audio-visual messages across linguistic and cultural boundaries while preserving the original intent and engaging the target audience effectively. In the context of Applied Foreign Language, such strategies demonstrate how translation is not only a linguistic transfer but also a professional skill that adapts language use to practical needs, such as making promotional videos accessible to foreign tourists, supporting intercultural communication in educational media, or enhancing the reach of local cultural content to international audiences.

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