DEVELOPING A SHORT FILM ABOUT TOURISM "WHISPERS OF SEMARANG: A REUNION TALE SET IN SEMARANG'S SOUL" TO PROMOTE SEMARANG CITY

FINAL ASSIGNMENT

A Partial Fulfilment of the Requirements for the Applied Foreign Language Bachelor Degree

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ABSTRACT

This research aims to design and produce a short film entitled "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" as a medium for promoting tourism in Semarang. The film tells the story of four close friends who reunite in Semarang after their college years, revisiting iconic places such as Blenduk Church, *Kota Lama*, Spiegel, *Titik Nol KM*, and Tirang Beach. The study applies the Research and Development (R&D) method by Borg & Gall (1983), focusing primarily on the production and post-production stages, including planning, shooting, editing, sound design, and final revisions. The final product has an approximate duration of 11 minutes and was uploaded on YouTube as a medium for dissemination. The results indicate that the short film successfully combines elements of narrative and visual aesthetics to highlight both personal nostalgia and the cultural richness of Semarang, making it not only an academic output but also a contribution to local tourism promotion.

Keywords: Tourism, Semarang, Short Film, Video Promotion, Research and Development

ABSTRAK

Penelitian ini bertujuan untuk merancang dan memproduksi sebuah film pendek berjudul "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" sebagai media promosi pariwisata di Kota Semarang. Film ini menceritakan tentang empat sahabat dekat yang kembali berkumpul di Semarang setelah masa kuliah mereka, sambil mengunjungi kembali destinasi ikonik seperti Kota Lama, Gereja Blenduk, Spiegel, Titik Nol KM, dan Pantai Tirang. Penelitian ini menggunakan metode Research and Development (R&D) dari Borg & Gall (1983), dengan fokus utama pada tahap produksi dan pascaproduksi, termasuk perencanaan, pengambilan gambar, penyuntingan, desain suara, serta revisi akhir. Produk akhir memiliki durasi sekitar 11 menit dan diunggah di YouTube sebagai sarana diseminasi. Hasil penelitian menunjukkan bahwa film pendek ini berhasil memadukan unsur narasi dan estetika visual untuk menonjolkan sisi nostalgia pribadi sekaligus kekayaan budaya Kota Semarang, sehingga tidak hanya menjadi luaran akademis tetapi juga kontribusi nyata dalam promosi pariwisata lokal.

Kata Kunci: Pariwisata, Semarang, Film Pendek, Video Promosi, Penelitian dan Pengembangan

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

In the midst of the ever-evolving digital era, the world of tourism is experiencing a significant shift in promotional strategies. According to Utama (2017), digital promotion allows for two-way contact and user-generated content that enhances destination branding, it has changed the paradigm of marketing communication in Indonesia's tourism industry. This trend has prompted tourism players to rethink their promotional approaches, especially in conveying the attractiveness of destinations through media that can evoke emotion and imagination (Hudson & Ritchie, 2006). One approach that is increasingly receiving attention is the utilization of film as a medium for tourism promotion. Movies have the power to shape perceptions, build images, and create emotional attachments between the audience and the locations shown (Beeton, 2016). More than just visualization, films can bring a place to life through narrative, characters, and atmosphere. Therefore, movies become a strategic tool in promoting destinations in a deep and meaningful way (Connell, 2012).

Promoting tourism is essential for affecting the opinions and choices of tourists. It describes deliberate attempts to position and communicate a place in order to draw tourists, develop destination branding, and promote economic development (Morrison, 2013). Film has emerged as one of the most successful mediums for promoting tourism in Indonesia. In this context, Films have proven to be an effective tool for tourism promotion by inspiring real-world travel through emotional narratives and captivating visuals. The example film "*Laskar Pelangi*" significantly increased tourist arrivals to Belitung Island, demonstrating the power of "movie-induced tourism" as a strategic branding method (Wijaya & Rosikha, 2020).

Semarang, as one of Indonesia historical and cultural centers, is a destination that has tremendous potential to be used as a story setting in a film. Semarang is not only geographically significant as the capital of Central Java Province, but also rich in historical heritage, cultural diversity, and strong local values (Pratiwo, 2010). The city represents a hub between past and present, between local and colonial culture, and between memories and modern transformation (Sari, 2024). The choice of Semarang in this film is not without reason. The city has many layers of stories that have yet to be fully explored. Behind its old buildings and distinctive city atmosphere, there are narratives about people, encounters, separation, and history that still resonate in the lives of its citizens. The historical value of the *Kota Lama* and its buildings, which display unique splendor and beauty, have attracted many parties to develop it as a cultural tourism asset (Yuliati, 2019). Through its blend of architectural heritage and dynamic urban life, Semarang offers a unique cinematic landscape that holds potential for storytelling grounded in cultural emotion and historical depth.

This final project produced a short film titled "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul," which raises the idea that Semarang is not only worth seeing but also worth hearing, like whispers of the past echoing in the city's old spaces. The word "Whispers" is used to describe vague but lasting memories; small voices from history and human relationships that are revived through emotional encounters. On the other hand, the phrase "Semarang's Soul" indicates that this film presents Semarang as a character with feelings and personality, not just as a place. The film's story focuses on a group of friends who spent their youth in Semarang. Each of them brings their own stories, internal conflicts, and thoughts about life when they meet. The theme of reunion carries emotions, nostalgia, regret, happiness, and hope.

According to Hudson and Ritchie (2009), the emotional appeal derived from narrative experiences can trigger long-term loyalty to a place. This shows that effective tourism promotion strategies not only provide information but also create lasting experiences for the audience. The goal is to showcase the location and make the audience feel like they are there. The decision to use short films as a medium is

influenced by other creative and technical factors. Short films allow for concise and focused narratives, and they can reach a wide digital audience. Short films spread quickly on social media and online platforms such as YouTube and Instagram. They are also flexible and artistic, allowing you to see the cinematic side of a city in a more intimate and personal way.

The short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" will be produced using Research and Development by Borg and Gall (1983) for tourism promotion. By applying this method, the film production follows a research-informed approach starting from preliminary research, development, expert validation, and limited trials. Research will be conducted to explore in depth the various tourist destinations in Semarang City, including *Kota Lama*, Blenduk church, Spiegel, *Titik Nol KM* Semarang, and Tirang Beach. Each of these locations holds significant historical and cultural value, which will be carefully analyzed to highlight their unique characteristics. One of the areas focused on in this film is *Kota Lama*, known as "Little Netherlands" for its colonial architecture. This place is perfect for films because of its cobblestone streets, European-style buildings, and tranquil atmosphere. The *Kota Lama* not only has aesthetic value, but also symbolizes a past that has not been lost. It is a place for memories, reflection, and gathering.

The project does not simply aim to produce a movie as a work of art, but also to be part of a more sensitive, humane, and meaningful tourism promotion effort. This short film wants to make Semarang a destination to be remembered, not just visited. In addition, the movie is also a form of participation in the city's historical and cultural preservation efforts. By featuring the *Kota Lama* as an important part of the narrative, the film helps revive people's collective memory of the importance of heritage spaces. Instead of making the city a passive object, the film revives it as a space that holds sounds, memories, and flavors. This creative work becomes a medium to reconnect audiences with the city through a more reflective and affective lens. Through a story-based and emotion-driven approach, this film seeks to invite audiences to listen to the city not just see it.

1.2 Research Questions

1. How is the process producing short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" can be used as an emotional tourism promotion strategy for Semarang City?
2. How is the stakeholder's feedback regarding the short film "Whispers of Semarang: A Reunion Tale Set In Semarang's Soul" for Semarang City?

1.3 Research Objectives

1. To design and produce a short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" as an emotional-based tourism promotion media that elevates the attractiveness of Semarang City.
2. To evaluate the potential of storytelling in film as an alternative promotional strategy that is more humanistic and impactful to the image of Semarang tourist destination.

1.4 Significance of the Study

1. Academically, this research contributes to the study of tourism promotion through a creative approach based on audio-visual media and emotional narrative.
2. Practically, the results of this research can be a reference for local governments, creative industry players, and tourism agencies in developing more innovative and emotionally touching tourism promotion strategies.
3. Socio-culturally, this film is expected to revive Semarang's local narrative and raise public awareness of the importance of preserving historical spaces such as the *Kota Lama*.

1.5 Output of the Research

The result of this study is in the form of a short movie that will be uploaded via YouTube. The short film, titled "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", has a duration of 11 minutes 23 seconds and tells the story of four close friends from their college years in Semarang who reunite in the city showcasing significant places such as *Kota Lama*, Blenduk Church, Spiegel, *Titik Nol KM* Semarang, and Tirang Beach that reflect the city's historical charm. Through their reunion and nostalgic flashbacks, the film highlights both personal memories and the cultural beauty of Semarang.

CHAPTER II
LITERATURE REVIEW

2.1 Tourism Promotion

Promoting tourism is crucial for enhancing tourist appeal by raising awareness, enhancing perceptions, and reducing traveler fatigue. According to Kotler et al. (2017), tourism promotion is not just about disseminating information; it also involves creating an image that connects to the destination in a crowded marketplace. Effective promotional strategies utilize emotional intelligence, realism, and strategic communication to build strong brand associations (Pike, 2016). According to Hsu, Dehuang, and Woodside (2009), modern tourism promotes experiential learning that highlights unique and local forms of worship and mass advertising. This approach encourages tourists to engage emotionally with the destination, often resulting in higher satisfaction and increased promotion of one destination over another. By strategically aligning promotional efforts with cultural identity, destinations can foster loyalty and long-term visits.

Creative industries such as film and media have transformed tourism promotion into a multi-faceted process. According to Hall (2019), by integrating tourism messages into stories that appeal to a global audience, creative promotions can transcend conventional marketing strategies. Film-based promotions create an atmosphere and emotional journey for viewers, rather than simply showcasing landmarks (Croy, 2010). This aligns with the concept of destination image formation, where media influences influence visitors' cognitive and affective perceptions before their actual visit (Kim & Richardson, 2003). Destinations promoted through compelling stories and striking visuals tend to generate curiosity, emotional resonance, and a desire to travel. Therefore, tourism marketing is most effective when it combines a creative approach with a strategic marketing framework.

2.2 Digital Promotion

One of the most effective ways to market tourist destinations in Indonesia is digital promotion, especially with the increasing use of social media and video-based platforms. According to Prasodjo and Yulianto (2022), Indonesian tourism agencies are increasingly using digital strategies such as virtual tours, Instagram campaigns, and short promotional videos to reach younger audiences and foreign tourists. These digital methods allow destinations to showcase their unique cultural values in a more interactive way, increasing tourist engagement and interest. Local destinations can also build emotional connections with visitors through online storytelling, enabling them to compete in the national tourism industry. This shift demonstrates how digital promotion supports sustainable tourism growth by emphasizing direct communication and accessibility.

The ability to create targeted, measurable, and cost-effective marketing campaigns is one of the key advantages of digital promotion. Kotler et al. (2017) explain that tourism organizations can use performance metrics to analyze audience behavior, tailor their messages, and modify their strategies in real time using digital marketing. Unlike conventional promotions, online platforms offer interactive features that increase engagement and trust between destinations and potential tourists, enabling two-way communication. Furthermore, digital promotion is particularly beneficial for developing destinations with limited budgets because it allows global access at a relatively low cost. Digital promotion increases destination visibility, creates a stronger brand, and increases the conversion rate from interest to visitation.

2.3 Short Film

Usually lasting less than 40 minutes, short films are succinct audiovisual productions intended to convey powerful stories in a brief amount of time. Due to its effectiveness, emotional appeal, and platform adaptability, short films have gained popularity in Indonesia as a means of disseminating advertising and instructional messages (Suryani and Pratama, 2021). The message is simpler to recall because of its

succinct format, which enables creators to concentrate on particular themes, characters, or locales. Because of this feature, short films can be used for a variety of purposes, including public awareness campaigns, cultural distribution, and travel advertising. Short films offer a chance to showcase a destination's identity through powerful narratives in the context of tourism.

Through visual tales, short films also have a big impact on how viewers view different places. According to Wijayanti and Utomo (2020), short films made for Indonesian tourism are successful in capturing the culture and values of the country, which piques viewers' curiosity and fosters favorable opinions about the places they highlight. These movies have the power to turn locations into emotionally stirring experiences through narrative strategies, cinematography, and cultural components. Beyond merely conveying information, this narrative-driven strategy piques viewers' interest and fosters a sense of connection that may encourage them to explore the site. Short films are therefore becoming more widely acknowledged as a tactical instrument for Indonesian tourism branding.

Additionally, short films are now acknowledged as effective tools for promoting travel destinations. According to Frost (2010), movies have the power to affect how viewers envision and feel about locations, which frequently affects their desire to travel. Short films can create a powerful impression of a destination in the eyes of viewers around the world by fusing storytelling with cinematic skills. When disseminated via digital channels, they provide an affordable means of reaching a variety of audiences and promote natural sharing. Short films are positioned as a crucial medium in contemporary tourism promotion due to its narrative strength and digital accessibility.

2.4 Video Making Process

Video production is a creative and planning process that involves creating audiovisual content that combines visual, audio, and storytelling elements. The delivery of artistic messages to audiences, intellectual thinking, and technical

processing are all part of the process. Video not only serves as a medium of entertainment, but also as a strategic tool for conveying ideas and influencing audience perception. According to Cahyadi and Tangsi (2020), video is a type of visual communication that can provide a more immersive experience than other media because it can combine information dynamically and interactively. In video production, the combination of ideas and sound production techniques is very important. Rhythm, color, background music, visual layout, and music are very important for creating atmosphere and conveying messages in videos. Therefore, the success of a video depends on how well the creator can process technical and artistic elements simultaneously. According to scenefactory.tv (2024), The key factor in the success of digital communication based on video is the high quality of the video production as well as the ability to convey emotions and meaning visually. This is because elements like clear visuals, high-quality audio, and effective pencahayaan techniques can increase viewres attention.

In addition to serving as a creative medium, video is a strategic tool in various fields such as marketing, education, and tourism promotion. When used in tourism promotion, video has the power to shape the image of a destination, attract attention, and build emotional connections with tourists. According to Cahyadi and Tangsi (2020), videos that use visual storytelling techniques are more easily accepted by viewers because they appeal to their cognitive, emotional, and creative aspects. In the video production process, it is very important to understand the audience demographics and distribution platforms. This is because the standards and presentation styles on many digital platforms, such as YouTube, Instagram, are different, so the creative process must be adapted for each platform.

2.5.1 Pre-Production

Pre-production is the earliest and most important stage in the audiovisual production process. At this stage, the entire creative and technical foundation of a project is designed and prepared thoroughly before filming

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begins. The success of a production depends heavily on how well-planned this stage is, as even minor mistakes in pre-production can have a major impact during filming and post-production. The first aspect of pre-production is the formulation of ideas or concepts. A strong project always starts with a sharp and focused story idea. After that, the script or scenario is written to describe in detail the storyline, dialogue, and visualization of the scenes. This script then becomes the main guideline for the entire team in carrying out the production. As explained by Field (2005), a good script serves as the backbone of the entire project and facilitates the development of other technical aspects.

The next step is to hold a program meeting and a production meeting. These meetings aim to align the perspectives of all parties involved, from producers, directors, screenwriters, to technical crew. This is where task distribution, workflow discussions, and the formation of the production team take place. Additionally, a location survey (recce) is conducted to determine suitable filming locations that meet visual and technical requirements, such as natural lighting, access, and potential noise disturbances from the surrounding environment. Once the location is determined, a systematic shooting schedule is drawn up. This schedule includes details of the scenes to be shot, the time, location, and personnel involved. The goal is to optimize time, crew efficiency, and logistics on set. Zettl (2014b) emphasizes that an effective production schedule will greatly help in avoiding delays and waste of resources.

Finally, a series of technical and production meetings are held, including the preparation of call sheets, casting, wardrobe and prop adjustments, and technical equipment checks. Additional planning activities, such as safety risk analysis, are also important to ensure that the production process runs professionally and safely. All these activities form an interconnected whole and determine the smoothness of the production process up to the post-production stage (Rabiger & Hurbis-Cherrier, 2020).

1. **Story Concept**

   The formulation of ideas or concepts is the initial foundation that determines the direction of the entire production process. Story concept must be clear, compelling, and logically expandable into a visual and dramatic narrative that can engage the audience (Field, 2005). At this stage, the creative team usually explores basic ideas through in-depth discussions to find strong, relevant premises that have artistic and commercial value. The idea must be logically developable and have the potential to be visualized into a narrative that is communicative, emotional, and aligned with the target audience. In many cases, a good idea does not stem solely from creative inspiration but is also reinforced by in-depth research into social, cultural, or contemporary trends that are currently emerging. At this stage, the genre, directing style, and initial technical approach are also determined, which will serve as a reference for the entire crew in translating the idea into reality. Therefore, this process is very important to be carried out collaboratively and open to input from various parties, including producers, directors, screenwriters, and sponsors if there is commercial involvement.

2. **Script Writing and Screenwriting**

   Scriptwriting or screenwriting is the next step after an idea or concept has been thoroughly formulated, a process that requires not only narrative literacy skills but also a deep understanding of dramatic structure, characterization, and visual flow, which will form the basis of the entire production process. According to McKee (1997), a well-written script must contain a strong dramatic structure, authentic character arcs, and engaging conflicts to fully support the visual medium. The script must include authentic dialogue, detailed scene descriptions, and technical instructions that facilitate other departments such as cinematography, art direction, and directing in translating the script to the screen. In modern production, scripts are often accompanied by shooting scripts or continuity scripts, which

provide additional details such as blocking, scene duration, and precisely designed visual and audio transitions. It is not uncommon for the screenplay writing process to require several major revisions based on feedback from producers or directors to align the artistic vision with technical limitations or budget constraints. Therefore, screenwriters must possess flexibility and openness to the collaborative process to ensure the final script can be executed optimally during production.

3. **Program Meeting**

A program meeting is a crucial pre-production activity where all key creative and technical personnel align their goals, ensuring everyone shares a common understanding of the project's requirements and expectations (Rabiger, 2013). This meeting discusses various fundamental aspects such as directing style, visual tone selection, technical requirements, target audience, and desired distribution format. The discussions held during the production meeting serve as the starting point for establishing the production framework, which will be followed by the creation of schedules and personnel assignments across each division. Additionally, this meeting serves as an opportunity to identify potential challenges that may arise during the production process and collectively formulate initial solutions. Decisions made during the production meeting are typically documented in the form of minutes or a production brief, which serves as the official reference for all team members throughout the production process.

4. **Location Survey**

An important process in the pre-production stage known as location scouting involves visiting the planned filming location in person to determine whether it meets the visual, technical, and logistical requirements for production. To reduce problems that may arise during filming, Brown (2016) says location scouting should consider lighting, sound, accessibility, and visual appeal. During a location survey, a team typically consisting of

the director, cinematographer, art director, and production manager works together to assess factors such as natural lighting, visual background, noise levels, and accessibility for the crew and equipment. The information gathered during the location survey will determine various things, such as whether additional lighting equipment is needed, crew transportation routes, and permits from local authorities. It is not uncommon for the initial location to be chosen because logistical issues or visual appeal do not meet technical requirements. Therefore, the survey process is crucial for mitigating risks during production. As such, location surveys must be conducted carefully and include adequate visual documentation to enable the entire production team to analyze them.

5. **Film Schedule**

A shooting schedule is a crucial process in pre-production that requires detailed analysis of the script, location availability, actors, crew, and technical resources to ensure that the production process runs efficiently, on time, and within budget. In practice, scheduling involves using a script breakdown, where each scene is grouped based on location, day requirements, shooting time, and technical elements needed such as lighting, special effects, or sound. The schedule is created using tools like stripboards or production software like Movie Magic Scheduling, which allows for flexible scene rearrangements while maintaining production efficiency. Weaknesses in scheduling can lead to conflicts between schedules, production delays, or cost overruns because the crew and equipment must remain on standby longer than planned. Effective schedule must realistically account for actor availability, location permits, technical setup, and transitions between scenes, ensuring that all scenes can be completed smoothly and without delays (Zettl, 2014a). Therefore, the role of the first assistant director or production manager is vital in ensuring that the schedule

is realistic, logical, and agreed upon by all parties involved before production begins.

6. **Technical Meeting**

Technical meeting are the next steps after program meetings, focusing more on operational details in the field, where all department heads, According to Millerson (2009), technical meeting enables the crew to review camera setups, lighting plans, sound requirements, and equipment allocation so that everyone is prepared before shooting. Production meetings serve to share general information such as the overall schedule, rundown, and task assignments, while technical meetings will discuss technical details such as camera setup, lighting composition, actor blocking, and coordination of transitions between scenes. These meetings are crucial for synchronizing workflows across departments to prevent miscommunication on set that could hinder workflow. During these meetings, simulations or preliminary checks are also conducted on specific technical scenarios, such as equipment placement or special requirements for complex scenes. Meeting outcomes are typically documented in call sheets and technical sheets, which serve as daily guidelines for the crew during production.

7. **Supporting Planning Activities**

Supporting planning activities include a variety of activities that functionally complement and support the smooth running of the entire production process, from creating call sheets, selecting actors (casting), preparing wardrobe and props, to thoroughly checking the technical equipment to be used (Cleve, 2017). A call sheet, for example, is an important document containing detailed information about the daily shooting schedule, locations, actor names, crew arrival times, and specific logistical requirements for each scene. Casting is not only based on acting ability but also on visual character suitability with the story concept, as well as availability during the production process. Wardrobe and props must also

be prepared systematically, aligned with the script and visual color scheme, and procured well in advance of the production date. Additionally, checking camera equipment, audio, grip, lighting, and other tools is a crucial step to avoid technical issues during production. All of these tasks are planned to avoid potential problems in the workplace and to ensure that all production components work properly and professionally.

2.5.2 Production

Everything planned during the pre-production stage is carried out in real life during the production stage, which is an important stage in the filmmaking process. Filming, lighting, set design, directing actors, camera work, and coordinating the production team on set are all important tasks at this stage. During the production process, innovation and technical skills are combined to record scenes according to the storyboard and script that have been determined in advance. The production phase relies heavily on careful preparation, solid teamwork, and a technical understanding of the visual narrative. Precision and time efficiency in shooting are crucial because this is the most intensive and expensive stage. Camera angles and shooting styles are visual elements that are essential for conveying the cinematic message desired by the director strategic role in conveying the cinematic message intended by the director.

1. **Camera Angle**

    -   **Eye Level Angle**

        In cinematography, the eye point of view is a neutral point of view where the camera is positioned close to the subject's eyes. Because the audience sees the world as it should be, this point of view creates a natural and objective impression. The eye point of view is also good for conversations or situations that do not require visual tension. This point of

view helps build subtle emotional intimacy within the context of the story without forcing the audience's feelings toward the characters. Although it seems like a simple thing, regular use of the eye point of view can help strengthen visual continuity.

- **High Angle**

    To achieve a high angle, the camera is placed above the subject and points downward so that the subject appears small or weak. This angle is often used to show emotional pressure on a character or the dominance of the environment. For example, when someone experiences defeat or fear, a high angle visually enhances the feeling of helplessness. By creating intense psychological dynamics, the audience feels as if they are seeing the subject from the perspective of authority. A high angle and dim lighting are very effective in enhancing the dramatic effect.

- **Low Angle**

    A low angle gives an impression of strength, power, or even intimidation by placing the camera below the subject and facing upwards. This angle is often used to depict powerful or antagonistic characters in a story. The subject appears dominant from this perspective because the audience feels "small" compared to the subject. Low angles are often used in action movies to highlight the courage or grandeur of the main character. This angle can also reinforce the grandeur of the background or architecture behind the character.

- **Over the Shoulder Angle (OTS)**

    OTS shots, also known as over-the-shoulder shots, show the character's point of view during interactions or conversations with the

camera behind their shoulder. This point of view makes the audience feel as if they are in the room with the characters. This shot is very effective for showing the characters' reactions alternately while maintaining the flow of the story. Because OTS helps explain the relationship between characters, it is also often used in interview or negotiation scenes. The success of OTS depends on the balance between the camera position and the focus on the characters.

-   Bird's Eye View

A bird's-eye view, also known as a top-down view, presents a vertical perspective from above, giving the impression that objects are only a small part of the overall environment. This perspective depicts isolation, spatial order, or even chaos in a wide scene. The audience is positioned as divine witnesses who oversee everything from a divine perspective. In the opening of a scene, this perspective is often used to introduce the location or create a symmetrical visual pattern. To capture this perspective, a drone or crane is usually required.

-   Frog Eye View

A worm's-eye view is a shot taken from a very low angle, making objects appear very large or intimidating. This is different from a bird's-eye view. This perspective offers a dramatic viewpoint that is rarely used, but is very effective for emphasizing the size or grandeur of an object. In some cases, this perspective can leave people in awe or fear, especially when used on large architectural structures or giant characters. To use a worm's-eye view, you need to carefully consider where the object will be placed to ensure that it remains in focus and proportional. A strong visual impression leaves a lasting impression on the audience.

2.   **Type of Shots**

-      **Extreme Long Shot**

          This scene captures a very wide view, commonly referred to as a wide shot or establishing shot, which is used to introduce a location or environment. With this angle, the camera can see a large area, highlighting the vastness and beauty of the surrounding environment. When subjects are placed within the frame, they appear small and insignificant compared to the vastness of their surroundings, emphasizing their isolation or the scale of the setting. For example, a character may be walking in the distance across a vast desert landscape, barely visible against the expansive background. This type of shot conveys the scale of the setting and can evoke feelings of loneliness, grandeur, or the intimidating nature of the environment compared to the subject.

-      **Long Shot**

          Wide shots show the subject in its entirety, including the surrounding environment. Wide shots in drama or action scenes show the physical movements and positions of characters in the context of space. This allows the audience to see the interaction between the characters and the space they occupy. This technique allows actors to perform in full frame. Opening scenes or big action scenes usually use wide shots.

-      **Medium Long Shot**

          In this shot, the subject is depicted from a balanced perspective from the knees up, highlighting both the environment and the individual. This shot effectively depicts the character in sufficient detail while maintaining elements of the environment. This frame is particularly useful in dialogue scenes because it gives the audience a chance to see the upper body and facial expressions of the characters while providing context about

their environment.   For example, during a conversation between two people, this shot would show the upper body of one person, their facial interactions, and part of their background; this establishes their spatial relationship and setting.   This method helps create a sense of engagement and intimacy by placing the characters in a broader context.

- **Medium Shot**

Medium shots typically capture subjects from the waist up, providing a balance between facial expressions and body language. Because they are close enough to capture expressions while still showing body movement, these shots are ideal for dialogue between characters. To create visual intimacy with characters, medium shots are an important component of interpersonal scenes. Audiences feel more familiar with characters because this camera placement and distance reflect common social interactions. These transitional shots are used frequently throughout the film.

- **Medium Close-up**

Characters are shown from the chest up in close-up, allowing the focus to be on facial expressions while maintaining the background. This shot is often used when characters reveal their feelings or during important dialogue. Facial expressions become clearer with this composition while maintaining body dynamics. In addition, this shot maintains a balance between objectivity and subjectivity in the story. Close-ups are very popular in comedies and dramas.

- **Close-Up**

Close-up shots show faces or objects in detail, usually from the neck up. Subtle emotional expressions, such as fear, joy, or confusion, are displayed using this technique. Every subtle movement on a character's

face is noticed by the audience due to the tight frame. In addition, this technique is used to increase dramatic intensity in important situations. In visual narratives, close-ups help the audience empathize with the characters.

- **Big Close-Up**

This shot is more similar to a close-up because it focuses on parts of the face, such as the eyes or mouth, creating a strong sense of intimacy and drawing intense attention to small details by enlarging these elements. This type of scene is particularly effective in certain situations because it highlights subtle changes in expression and nuance, allowing the audience to closely observe the character's emotional state and thoughts. By isolating and enlarging one aspect of the face, this scene enhances the dramatic effect and creates a stronger bond between the audience and the character.

- **Extreme Close-Up**

A very close shot, often showing only a specific part of the face or object, such as the hands, lips, or eyes, is known as an extreme close-up. This shot is used selectively and dramatically, usually to build tension or emphasize important elements. The details shown reinforce the symbolism or psychology of the character. This technique is effective in creating intense feelings, whether in romantic or horror scenes. This shot should be used carefully to avoid isolating the audience from the rest of the visual context.

2.5.3 Post Production

Following pre-production and production, post-production is the last phase of a project. Ken Dancyger (2007) defines post-production as the process

of combining and perfecting all of a movie's components. Adding visual effects, altering sound, editing images, and finishing the music are all included in this step. The stage of post-production is when the movie is really transformed into the finished product that viewers will see. Maio (2024) states that the post-production process consist of nine stages, which are as follows:

1. **Image Editing**

Image editing is the first step in post-production, which aims to arrange the visual flow in a coherent and interesting manner. This process includes selecting the best clips, trimming unnecessary parts, and arranging the sequence of scenes according to the script. Editors also correct colors, lighting, and contrast to make the visuals more uniform and support the mood of the scene. To smooth the transition between scenes, visual effects such as transitions and overlays are used. Proper editing allows the storyline to be conveyed clearly and the rhythm to remain consistent. By arranging scenes appropriately, this technique can also bring dramatic or emotional moments to life. Editing involves narrative logic, emotion, and aesthetics. To ensure that the vision of the story remains intact, the editor and director must work together in this process. The finished edited footage will form the basis of the film, ready to be refined in the next stage.

2. **Sound Processing**

Sound processing includes the creation and adjustment of non-dialogue sound components such as sound effects, background sounds, and foley sounds. To give the audience a realistic impression, each sound must be adjusted to the movements and visual context. For example, the sound of footsteps, rustling fabric, or the blowing of the wind must be conveyed accurately to create an atmosphere that matches the scene. Sound designers and foley artists carry out this process, recording sounds manually or digitally. In addition, background sounds, such as nature sounds or city noise, are added to create the atmosphere of the location. To avoid overlap, it is important to balance the volume of the

sound elements. A good sound processing enhances the immersive experience of the audience and the cinematic quality. Well-designed sound can convey feelings, add depth to the story, or create tension. Sound, like images, is essential to support the film's plot.

3. Scoring and Securing Music

Shaping emotions, setting the pace of the story, and creating a certain mood are all important results of the music used in films. Composing original music tailored to the theme, mood, and rhythm of the film allows for the creation of music. Each scene has a specific emotional purpose, which is identified by the composer and director before they create a composition to support it. The production team can choose existing royalty-free music if new music is not created; however, they must ensure that the music fits the story. Music can increase tension, highlight climaxes, or smooth transitions between scenes. In addition, the placement of music must be planned so that it does not interfere with dialogue or other sound effects. Often, this procedure is done simultaneously with image editing to ensure proper synchronization. With the right music, the film will have a deeper emotional effect and be more memorable. The creation of music is an important component of a film's artistic identity. Therefore, music serves as a key supporter of the story, not just a complement.

4. Sound Mixing

The sound balancing stage, such as music, dialogue, and sound effects, is carried out to make it sound proportional and harmonious. To avoid sounds that are too dominant or muffled, this process is carried out carefully. In terms of audio, mixing also helps maintain smooth transitions between scenes. This is done by adjusting the volume and frequency so that the dialogue is clear and not drowned out by music or sound effects. Professional audio equipment and a keen ear are necessary for this process. The audience's enjoyment of a film is greatly influenced by good mixing. Good mixing creates a soundscape that

blends perfectly with the images. To achieve the ideal balance, several changes are usually necessary. Mixing serves as a link between technical processing and the creation of emotional atmosphere in a film.

5. **Adding Visual Effects (VFX)**

Visual elements that cannot be recorded directly during production are enhanced with added visual effects. Map visualizations, location overlay text, and digital cinematic transitions are examples of this. VFX is often used in documentaries or promotions to clarify information or enhance visual appeal. Specialized editing software is used to perform this process, which allows for the alteration or creation of new visual elements. VFX is also used to hide technical errors or refine frame composition during shooting. The effectiveness of visual effects depends on their ability to integrate seamlessly with the original image so that they do not appear unnatural. To avoid excessive use of visual effects that distract from the story, the addition of visual effects must be balanced. Effects should support the story, not just showcase technology. VFX helps showcase tourist destinations in an appealing way in short promotional films such as "Jalan Nostalgia" As a result, this process is carried out with consideration for both functional and aesthetic value.

6. **Color Grading**

Color grading aims to provide visual unity and strengthen emotional resonance in a film. Color, contrast, and saturation adjustments throughout the scene are possible through this process to achieve zero. Warning signs such as orange and yellow may trigger feelings of nostalgia, but warning signs such as blue can also be signs of a calm or mysterious scene. Color grading also helps depict the time, place, or dimension of a story in a film. Software is used specifically to manipulate precise warnings. In addition to enhancing aesthetics, this technique reinforces the emotional and psychological aspects of the viewer's experience with images. Color grading is a crucial component in creating a professional and clean visual style. Good color grading can draw

attention to the most important elements in the frame. This step involves collaboration between the editor and colorist to develop their artistic vision.

7. Title, Credit, and Graphics

The process that puts the finishing touches on a film is adding titles, credits, and supporting graphics. Typically, the opening title displays the name of the film and its creators in a design that matches the visual theme of the film. The closing credits give recognition to the crew and cast. Additionally, supplementary text, such as lower thirds and information overlays, can be used to explain the film's content, especially in documentaries or promotional films. All text components must be designed with fonts, sizes, and colors that are easy to read without distracting from the main visual elements. To maintain a professional appearance, text must be positioned correctly and styled consistently. Furthermore, graphics can be used to show the time, location, or important quotes in an informative manner. By adding these elements, the story is enhanced without changing the main image. The focus on details in the final stages of film production is also evident at this stage. A good film title and credits will strengthen the overall identity of the film.

8. Creation of DCP (Digital Cinema Package) Format

For movie screenings in digital theaters, the Digital Cinema Package (DCP) format is the industry standard. DCP are created by converting movie files to the desired format, adjusting the resolution, and including metadata such as subtitles or multilingual audio. DCP ensure that movies can be viewed with the same experience wherever they are shown. This format is typically used when films are screened at festivals or on the big screen. To prevent piracy during distribution, DCP also feature security systems. Professional technicians who understand cinema industry standards carry out this process. The presence of DCP ensures that the quality of the work does not deteriorate when screened publicly. As a result, DCP creation is an important step in professional film distribution.

9. Promotion and Distribution

The final stage of film production is promotion and distribution to reach as many viewers as possible. Promotion is carried out through social media, trailer creation, digital posters, or screenings on video platforms such as YouTube. The type of distribution chosen depends on the target audience, whether it is through film festivals, events at educational institutions, or online publications. To attract viewers, promotional content must be engaging and informative. Captions and supporting stories must be persuasive in addition to visual promotions. The timing of uploads and distribution channels also affect how effectively the film is disseminated.

2.5.3.1 Subtitling

Subtitling, which facilitates communication between languages in audiovisual works, is an important component of the post-production process. Film subtitles allow viewers who do not understand the original language to follow the storyline. Subtitling not only serves as a translation tool, but also helps make films more accessible, especially for viewers with hearing impairments. Subtitles become a cultural bridge that connects local works with audiences around the world in the globally growing film industry. Therefore, subtitling must consider not only the translation of the text, but also the cultural context and feelings conveyed in the dialogue.

Effective subtitles must meet important quality criteria such as readability (clear font, contrast, text length), synchronization (timing that matches the speech), and appropriate display duration to ensure that viewers can read comfortably without disrupting the visual flow (Karakanta et al., 2020). The clarity of the text displayed, including font position, color contrast, and font size, is referred to as readability. Synchronization is a term that refers to the length of time that elapses between the appearance of the subtitle and the intended dialogue or scene. It is very important to pay attention to the display

duration because if it is too fast, the audience will not have time to read it, and if it is too long, it can disrupt the visual flow. Therefore, subtitling requires artistic and technical skills as well as a deep understanding of the source and target languages. Subtitle creators must be able to simplify sentences while retaining their main meaning.

Subtitles are very important for conveying cultural values, especially in films that are full of idiomatic expressions, local jokes, and social references. Cultural adaptation is often involved in this process to ensure that viewers understand the intended meaning even if the original context is different. For example, unusual terms or expressions in one language can be adapted to more familiar ones in the target language without losing the message or emotional effect. Domestication methods are used to make the text more familiar to the target audience. In some situations, foreignization strategies are used to preserve foreign nuances in the story and teach the audience about other cultures.

Subtitles are very important in language education and learning. A study by Trofimovich and McDonough (2021) found that subtitles, when used in second language learning, can help with vocabulary, sentence structure, and pronunciation. Viewers can associate words with spelling and meaning when they listen and watch subtitles at the same time. However, their effectiveness is highly dependent on the quality of the subtitle translation; translation errors or poor presentation can be misleading. Therefore, the use of subtitles in education requires a high degree of accuracy and appropriate language adaptation for the target audience. Movie subtitles can also help viewers understand the cultural context of the foreign language being used.

Automated software such as Aegisub, Subtitle Edit, and AI has accelerated the subtitling process in today's digital age. Human involvement is still necessary to ensure translation quality and contextual adjustments, even though technology can speed up the transcription and synchronization process.

Human editors often edit the output of automated tools to make it more accurate and culturally sensitive, even in professional projects. The demand for high-quality subtitles has increased alongside the spread of films on global platforms such as YouTube and Netflix. As a result, understanding the theory and practice of subtitling has become an essential skill in the contemporary audiovisual industry.

The principles, methods, and approaches proposed by Carroll and Iverson (1998) will form the basis for the subtitling process of the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul." Some of the technical requirements that will be used as a reference are as follows:

1. Subtitles are only allowed to consist of two lines, with a maximum length of 35 characters per line. This limitation is intended to ensure that the text is easy to read and does not interfere with the overall visual appearance of the film;

2. Each translated text must appear on the screen for a duration of between 1 and seconds. This time range is considered sufficient to ensure that viewers can read the subtitles comfortably without falling behind the storyline;

3. Subtitles are placed at the bottom of the screen and must avoid areas displaying important visual elements. This placement helps maintain the audience's focus on the story while still providing access to the text;

4. Transitions between subtitles must be smooth and appear in sync with the dialogue or scene changes. This timing enhances understanding of the content being displayed;

5. The use of capital letters, punctuation, and writing style must be consistent. This is done to make it easier for viewers to read and to enhance visual comfort;

6. Punctuation must be used regularly and clearly, while writing styles such as italics are used to indicate thoughts or unspoken conversations. This helps distinguish between direct dialogue and internal narration;

7. Text colors must have sufficient contrast with the background to remain legible in various display conditions;

8. Throughout the film, the style and format of subtitles must be kept consistent. This consistency creates a more professional viewing experience and helps viewers follow the storyline more effectively.

By following these guidelines, subtitles will function optimally as a means of increasing the accessibility and understanding of the film's content, so that it can be enjoyed by viewers from various linguistic and ability backgrounds.

2.5 Social Media

According to Burgess and Green (2009), YouTube, one of the world's largest social media platforms, has changed the way people view, share, and interact with video content. As a video sharing site, users can upload, watch, and comment on videos. This platform not only provides entertainment, but also helps people communicate, market, and learn. YouTube allows users to create rich and engaging content as part of the social media ecosystem; this aligns with Kaplan and Haenlein's (2010) definition of social media, which emphasizes user-generated content production and sharing. By giving people the opportunity to express themselves, form communities, and even monetize their material, YouTube reinforces the role of social media in the creative economy.

Overall, YouTube, as an important part of social media platforms, has a large and significant influence on many aspects of human life. Strict guidelines are applied by YouTube to control user behavior. Perdana (2018) states that these community standards provide guidelines for good behavior in the YouTube community. Therefore,

all members must pay attention to and comply with all applicable rules to avoid undesirable results. Among these guidelines are:

      a. Sexual or nudity content

      b. Violent or vulgar content

      c. Content that contains hate speech

      d. Spam, misleading metadata, and fraud

      e. Harmful or dangerous content

      f. Copyright

      g. Threats

YouTube's content guidelines aim to ensure that the community remains respectful and safe for all users. Because violent, vulgar, hateful, sexual, or nudity content can hurt viewers and encourage bad behavior, the site strictly prohibits such content. Additionally, harmful or dangerous content is prohibited to maintain the integrity of the platform and protect users from fraudulent activity, spam, scams, and misleading metadata. This is because such content can harm others in the real world or encourage risky behavior. Copyright infringement is strictly addressed to protect the intellectual property rights of authors. Finally, any threats are strictly prohibited to keep all users safe. Content creators must comply with these guidelines if they wish to maintain their YouTube presence and support a safe and friendly online community

2.6 Blenduk Church

In Central Java Province, Blenduk Church officially called GPIB Immanuel Semarang is the oldest Protestant church. Constructed in 1753, the chapel holds significant historical significance as a silent record of Semarang's evolution over the ages. With two twin towers, a massive copper-plated dome, and an octagonal shape that recalls the European colonial architectural style, the church's architecture is distinctive because to a significant refurbishment that took place between 1894 and 1895. For both Christians and the general populace of Semarang, the church is a significant historical emblem (Liburasik, 2021). With its classical interior featuring tall

pillars, stained glass, and an antique organ, Blenduk Church generates a holy ambiance that is ideal for a film that aims to reveal a city's emotional and historical depth (Kompas, 2021).

Blenduk Church, which connects the colonial past with the present, has a high cultural value as part of Semarang's *Kota Lama* neighborhood, which is home to numerous historic buildings. The church serves as a public venue that informs both domestic and foreign tourists about Semarang's history and culture in addition to being a place of prayer. Blenduk Church's location in the heart of Semarang's *Kota Lama*, also referred to as "Little Netherlands", makes it an ideal setting for a movie that aims to evoke sentimentality, introspection, and nostalgia. Blenduk Church was chosen as the filming venue for this film because of its spiritual aura, which can reinforce the story's central theme of reunion and recollections.

The church serves as both the backdrop and a live character in this film, symbolizing Semarang's "soul," which is brimming with memories and stories. The location selection also aligns with the goal of portraying the relationship between the past and present, as well as the feelings evoked by historic sites that have long served as mute witnesses to time's passing. The unique architecture and contemplative ambiance of Blenduk Church make it the ideal setting for the protagonists in the movie to engage in introspection and rekindle memories of their past. As a result, the church enhances the emotional depth of the story told in the film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" in addition to adding significant artistic value (Hudson & Ritchie, 2009).

2.7 *Kota Lama*

Kota Lama is one of Indonesia's most significant historical sites is Semarang, which was founded in the latter part of the 17th century. The region developed as a consequence of a 1678 agreement between the VOC and the Mataram Kingdom that gave the VOC authority over Java's northern shore in return for their victory against the Trunajaya uprising. Later, the area centered around the Semarang River became a

colonial city with shops, city halls, military barracks, and forts. This area was previously called "Little Netherlands," but is now called "*Kota Lama*" (Old Town) because its layout and architecture are similar to Dutch cities (Yuliati, 2019). Semarang's Old Town has significant historical meaning due to its political, economic, and cultural progress during the colonial period. The buildings that still stand today showcase a variety of different cultural styles, ranging from early modern Indian architecture to classic European Baroque. In addition, the layout of this area combines public, commercial, governmental, and religious activities, giving the impression that the Old Town is the center of an ancient civilization. The city government continues to strive to improve and protect the UNESCO World Heritage Site due to its historical importance and global appeal (Yuliati 2019).

  Kota Lama is also in a great location because it is close to Tawang Station and downtown Semarang. In addition, this area has everything tourists need, such as banks, restaurants, and modern entertainment centers. *Kota Lama* serves as a new residential area that encourages urban growth and a cultural heritage site by combining modern technology with historical iconography. Raditya (2017) states that this strategy demonstrates how tourism can help revive historical places that have lost attention. *Kota Lama* provides a very good visual environment for moviemaking. Its colonial aura, imposing ancient buildings, cobblestone streets, and timeless feel make it an ideal location for musical films. For the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", the *Kota Lama* creates an emotionally and historically significant ambiance that may bolster the narrative of memories, friendships, and encounters. Yuliati (2019) asserts that the usage of this location not only raises the artistic value but also subtly encourages travel via cinema. Additionally, selecting *Kota Lama* as a filming location aligns with tourism promotion plans centered on historical films. Tourists who want to see *Kota Lama* in the film can observe the unique colonial architecture and historical nuances that differ from other places. This will enhance Semarang's reputation as a city with unique cultural and historical wealth while helping to preserve cultural heritage.

2.8 Spiegel

In the *Kota Lama* area of Semarang, the Der Spiegel building is a bar and bistro. This is a shared workspace on the second floor. The Spiegel architecture adopts the Indische Empire style with railings under the roof and a balcony above the second-floor entrance. These elements reinforce the European colonial feel, making the *Kota Lama* area, known as "Little Netherlands," even more attractive (Purnomo et al., 2020). Spiegel Bar and Bistro has also attracted the attention of architecture and travel journals as an example of how a colonial space can be transformed into a vibrant modern area. The building is very popular with domestic and international tourists because it retains its traditional European feel while adding a contemporary touch. Social use and historical meaning can be used to revive colonial structures without sacrificing their architectural uniqueness (*Rumah Jogja Indonesia, 2018*).

2.9 *Titik Nol KM* Semarang

Marking the 476th anniversary of Semarang City, a new monument called *Titik Nol KM* Semarang was inaugurated on May 5, 2023. The monument is shaped like a large circle with the words "*Nol Kilometer*" located in the *Kota Lama* area and has a park, adding to its appeal as a new destination for locals and tourists (Detikcom, 2023). This location serves as the cultural center of Semarang and is surrounded by historical sites such as *Kauman, Kampung Melayu, Pecinan*, and the *Kota Lama* from the colonial era. *Titik Nol KM* serves as a new symbol of the city's modernity along with its rich historical identity and geographical landmark due to its strategic location (*Halo Semarang*, 2023).

In the past*, Titik Nol KM* was the nexus of commerce and governance, linking the city's commercial center, Johar Market, and the Daendels Postal Route and Berok Bridge. It is also a symbol of variety and tolerance because of the presence of Bugis, Banjar, and Gujarati people, as well as Chinese who used to reside there (*Halo Semarang*, 2023). Because of its rich historical, aesthetic, and symbolic significance,

the *Titik Nol KM* was selected as the setting for the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul". With the presence of this monument and themes of reunion, nostalgia, and emotional ties to the city, the movie successfully captures "the heart of life" and the historical basis of Semarang. With its grand and meaningful backdrop, this location enriches the film's cinematography and conveys the message that Semarang is a place of friendship, history, and culture.

2.10 Tirang Beach

One of Semarang City's marine tourism locations, Tirang Beach, has natural sandy beaches that have a lot of promise to become a top travel destination. Many people are not aware of this region because it is still relatively new and is located in Tugu District. But Tirang Beach is attractive because of its lovely coastline setting and tourism activities including fishing, boat tours, and sunset views (Muttaqin et al., 2023). Tirang Beach offers great potential for tourism in terms of amenities and attractions. Narrow, gravel roads that lead to the beach and the lack of potable water and power in the tourist area, however, still make it difficult to reach.

Tirang Beach was selected as the setting for the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" because of its dramatic and natural surroundings, which may give the narrative an emotional touch. This beach also showcases Semarang's undeveloped and pristine coastline. This makes it pertinent to the themes of deep links to the city, reunion, and nostalgia. Additionally, Tirang Beach's mangrove nature and sunset ambience offer a powerful cinematic backdrop that portrays Semarang's coastal life as serene and lovely (Muttaqin et al., 2023).

2.11 Previous Studies

The research conducted by Alfito Dhiyu Priawan, Yetman Erwadi, Edy Safrizal, and Adif Akram (2024) in a journal titled The Production of the Short Film "*Balik Kampung*" as a Medium for Promoting and Introducing Tourism in Bengkulu contributes significantly to the development of tourism promotion strategies through

visual media. The background of this research stems from the challenges faced by the Bengkulu Provincial Tourism Office, namely low tourist visitation rates and ineffective promotion of local tourist destinations. To address these challenges, the researchers propose the production of a short film with a travel theme as an effort to introduce Bengkulu's tourism potential to the general public, particularly tourists from outside the region (Priawan, Erwadi, Safrizal, & Akram, 2024).

In addition, this study emphasizes how effective tourism promotion is through social media and video-based platforms such as YouTube, which can reach a larger audience. This aligns with the changing media consumption patterns of modern society, which increasingly prefers visual and narrative content. Additionally, the structured creative process from planning to post-production is key to successfully conveying promotional messages that are not only informative but also emotionally impactful. This activity indirectly enhances the awareness of stakeholders at the Tourism Department regarding the importance of promotional innovation in their work programs.

This study is highly relevant to the thesis research "Whispers of Semarang: A Reunion Tale Set in Semarang's soul" which adopts a similar approach and objectives, namely using short films to introduce regional tourism potential through strong visual and emotional narratives. Both emphasize the importance of storytelling in capturing audience interest and showcasing local uniqueness as the primary attraction. Therefore, this journal can serve as an empirical foundation to strengthen the argument that short films are an effective tourism promotion strategy, adaptable to technological developments, and relevant to destination marketing needs in the digital age.

Another supporting study is a short film titled "*Jalan Nostalgia*", uploaded through the Applied Foreign Language SV Undip YouTube channel in 2024. This film is the work of two students, Ronald Kinsky and Siti Anjani, aimed at introducing and promoting Grand Maerakaca as one of the premier tourist destinations in Semarang (Applied Foreign Languages SV Undip, 2024). In addition to Grand Maerakaca, the film also features other iconic tourist spots in Semarang, such as Lawang Sewu and

the Old Town area. The strong visual narrative combined with a touching storyline makes the film an aesthetically pleasing and communicative promotional medium.

In the context of the final project research "Whispers of Semarang: A Reunion Tale Set in Semarang's soul" the film "*Jalan Nostalgia*" has strong relevance as it highlights Semarang's tourism potential through a cinematic approach. However, the difference in narrative structure is evident while "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" adopts a non-linear plot structure with emotional elements that enrich character dynamics and time, "*Jalan Nostalgia*" adopts for a linear plot approach that progresses chronologically from beginning to end. The next reference work is a short film titled A Short Movie: A Phase Between Us, uploaded by Lathifa Mutiarani on YouTube in 2024. This film aims to promote the Ranggawarsita Museum through its visual strength and narrative, highlighting the beauty of the museum's artifact collection and atmosphere (Mutiarani, 2024). This study is relevant because it shows how short films can popularize cultural destinations by using a narrative approach that is both touching and aesthetic.

CHAPTER III
RESEARCH METHOD

3.1 Research Approach

Research is a methodical procedure employed to investigate, evaluate, and resolve specific issues via data collecting and interpretation. The goal of this study's research methodology is to create an audiovisual piece that will promote Semarang as a travel destination not only for local but also for foreign tourist. In order to close the gap between theoretical concepts and workable solutions, the researcher uses a Research and Development (R&D) design. The procedure described by Borg and Gall, who stress that R&D is very beneficial for developing and improving educational or promotional items, is followed while implementing this R&D technique (Borg & Gall, 1983). The short video is produced using this methodical approach in a way that is both imaginatively captivating and scientifically sound.

The goal of development research is to create a product that is relevant and useful while satisfying the demands and preferences of the target market. To improve the final product, this R&D process uses repeated cycles of planning, testing, assessing, and modifying. This methodical technique enables researchers to create data-driven solutions that are efficient and appropriate for practical use, Okpatrioka (2023). Every step of this research process is meticulously carried out to ensure the short film's quality and efficacy as a promotional tool. Therefore, the R&D strategy offers a straightforward and useful way to produce a finished product that can effectively market Grand Maerakaca to a larger audience.

3.2 Research and Development (R&D) Method

A systematic approach known as the research and development method is used to create a new program or product by performing a series of structured steps. This comprehensive process includes in-depth research, which serves as the foundation for

subsequent product development, ensuring that the innovations created have sufficient information to meet a need or opportunity. Research and development (R&D) methodologies facilitate the creation of high-quality, market-ready products that meet customer and stakeholder demands through careful planning, analysis, and iterative testing.
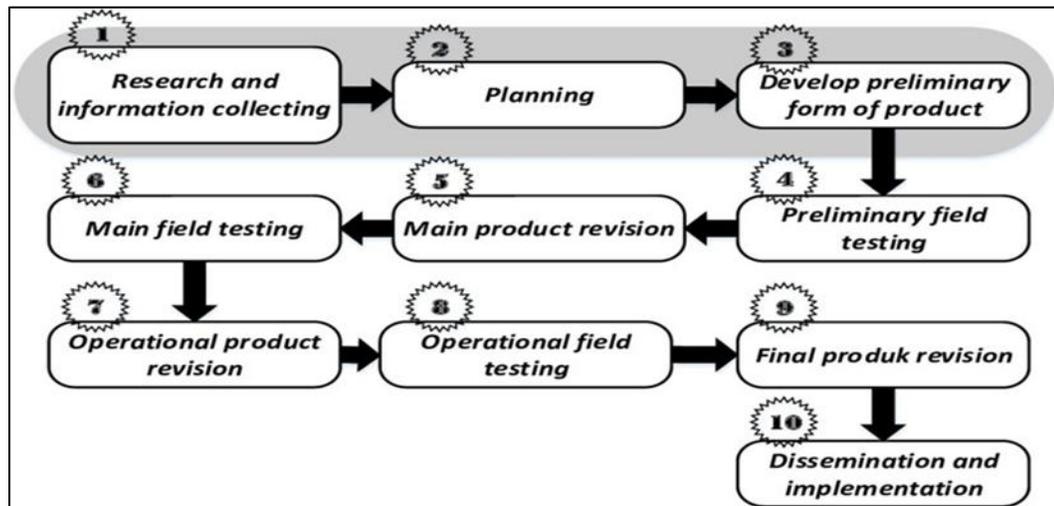
Figure 3.1 Research and Development Borg and Gall (1983)

According to Borg and Gall, the Research and Development (R&D) method involves a ten-step process designed to systematically guide the creation and refinement of a product, as follows:

1. **Research and Information Collecting**

   At this stage, information gathering and analysis are necessary to understand needs, review relevant literature, and identify key issues that require the creation of new products. Researchers can gather information through various methods, including interviews, surveys, and literature reviews. These methods help identify the source of the problem and offer direction for new product development. This phase is critical to ensure that the product being developed is based on accurate and relevant data and meets the actual needs of

users. Researchers can create a more focused and successful development strategy by analyzing theoretical frameworks and practical results.

2. **Planning**

The product is designed to solve problems during the planning stage. This includes creating detailed product specifications and strategies based on the information gathered. The planning stage ensures that the product design meets the needs and expectations defined during the research. In addition, clear objectives are set, a schedule is established, and resource allocation is determined to guide the development process. Proper planning helps reduce risk and ensures that each step of development is aligned with the overall objectives.

3. **Develop Preliminary Form of Product**

For this stage, a preliminary version of the product is created, involving the development of an initial prototype or model. Experts in the relevant field then review and validate the preliminary design to ensure that it is feasible and effective. Before more extensive testing is conducted, at least two experts or professionals provide feedback to refine the initial design. This expert review helps identify any technical flaws, content inaccuracies, or design weaknesses in the early version. The input received during this phase becomes the basis for making necessary revisions before proceeding to field testing.

4. **Preliminary Field Testing**

After the preliminary product form is developed, it undergoes limited field testing. This involves a small-scale trial to evaluate the product's performance and gather initial feedback from users. The data collected during this trial is analyzed to identify weaknesses, usability issues, or content gaps. This testing also helps determine whether the product meets its intended objectives in a real-world setting. Before proceeding to wider implementation, this step is essential for making necessary adjustments and enhancements. Careful evaluation at this stage ensures that any critical issues are addressed early in the development process.

5. **Main Product Revision**

Following the feedback from the preliminary field testing, the product is revised to correct identified issues and improve overall quality. This revision process includes a careful evaluation of suggestions and critiques provided by both users and experts. Adjustments may involve changes in content, structure, interface, or functionality, depending on the feedback. The purpose of this stage is to enhance the product's performance, usability, and effectiveness. Implementing these improvements ensures the product is better aligned with user needs and ready for broader testing.

6. **Main Field Testing**

After revisions, the product is put to a larger-scale field test. This stage involves implementing the product in a broader context to evaluate its performance with a wider range of users. The goal is to determine how well the product functions under real-world conditions and whether it consistently meets the intended objectives. During this stage, data is collected through observations, questionnaires, or interviews to assess user satisfaction, effectiveness, and usability. The feedback gained is more diverse and representative, allowing a more comprehensive understanding of the product's strengths and weaknesses. This stage also helps in identifying any remaining issues that were not detected during the preliminary field test. The information obtained is then used to guide further improvements and fine-tuning. Main field testing is critical for validating the product's readiness before final production and distribution.

7. **Operational Product Revision**

Once the main field testing is completed, any issues or problems that may arise during wider implementation will be addressed. This stage focuses on refining the product further to ensure it aligns with practical needs and user expectations. Feedback collected from the larger-scale testing is analyzed thoroughly to identify any persistent weaknesses or gaps. Revisions may

involve improving technical performance, adjusting content, or modifying design elements for better usability. To ensure the product meets the desired standards, both qualitative and quantitative data are used to guide the changes. This step is essential to confirm that the product not only works in theory but also functions effectively in real conditions. As a result, the final version becomes more polished and ready for broader application or distribution.

8. **Operational Field Testing**

At this stage, after making necessary revisions, the product implementation is assessed to find out how well it performs in its intended environment and its impact on the target audience. The product is tested in real operational settings to evaluate its practicality, effectiveness, and acceptance. This phase helps determine whether the product can be used consistently and successfully outside a controlled testing environment. Feedback from this stage is crucial to ensure that the product is ready for widespread use. If needed, minor refinements are made to perfect the product before final dissemination.

9. **Final Product Revision**

Before the product becomes public, final revisions are made to resolve any remaining issues. This stage involves a comprehensive review of all aspects of the product, including content, design, and technical performance. Any feedback from the operational field testing is carefully considered to make last-minute adjustments. The goal is to ensure that the product meets quality standards and is fully functional for its intended use. Once finalized, the product is ready to be distributed to a wider audience with confidence in its reliability and effectiveness.

10. **Dissemination and Implementation**

In the last stage, the research results and products developed are distributed to the general public. This is achieved through presentations at scientific forums, seminars, and publications in scientific journals. Dissemination serves to inform stakeholders, educators, practitioners, or

policymakers about the product and its benefits. By spreading information about the products and their advantages, dissemination encourages their wider adoption and use. Implementation follows, where the product is applied in real settings for its intended purpose. Proper support and guidance are often provided to ensure smooth adoption and effectiveness. This final step marks the transition from development to practical application, contributing to broader impact and sustainability.

However, the researcher has only conducted eight out of the ten steps. The researcher has done the following:
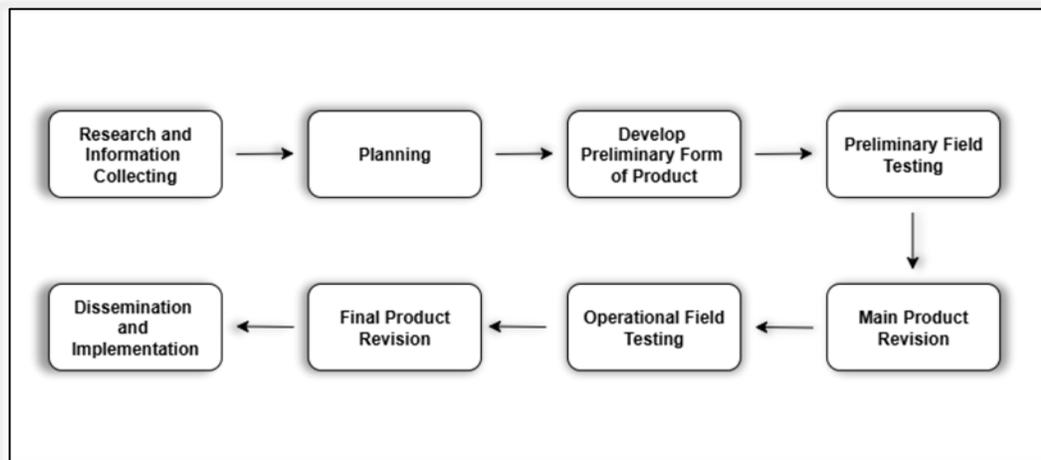
Figure 3.2 Borg and Gall 1983

Not all ten of the Borg and Gall Research and Development (R&D) model's steps were followed in this study. In particular, neither the Main Field Testing nor the Operational Field Testing phases were carried out. To utilize the produced product in real-life scenarios, these two steps necessitate extensive implementation, including a larger number of respondents, more time, and cooperation with numerous organizations. These specifications go beyond the parameters of this undergraduate final project's timetable, resources, and scope. The first eight steps starting from research and information collecting, planning,

Develop preliminary form of product, Preliminary field testing, main product revision, operational field testing, final product revision, dissemination and implementation. These procedures are thought to be adequate to accomplish the goals of the study and guarantee that the short film output is methodically created, examined, and verified on a more manageable but scholarly level.

1. **Research and Information Collecting**

    The study involved literature review, observation, interviews, and questionnaires to obtain the data and information needed to understand the research problem. The first step was to collect data and information about the attractions that had been selected by the researcher, including Blenduk Church, *Kota Lama*, Spiegel, *Titik Nol KM* Semarang, and Tirang beach. Initial steps included conducting surveys and interviews with visitors and stakeholders, reviewing existing promotional materials and current brand positioning, and analyzing competitors' branding strategies in the tourism industry. The researchers used a variety of approaches to ensure the data collected was comprehensive and relevant to the context of emotional-based tourism promotion.

    - **Observation**

        Observation serves as an essential method in qualitative data collection, allowing researchers to gain in-depth insights by directly engaging with the research setting. It involves systematically watching and recording conditions, activities, or interactions to understand the natural context of the phenomenon being studied. As highlighted by Cahyadi and Tangsi (2020), observation enables researchers to gather visual and environmental details that may not be captured through interviews or surveys alone.

        In this study, observations were conducted by visiting several tourism locations in Semarang, namely Blenduk Church, *Kota Lama*, Spiegel, and Tirang beach. These visits allowed the

researcher to explore architectural characteristics, spatial layouts, visitor behaviors, and the general atmosphere of each location. The observational process was guided with the help of informants from the respective site management teams, who provided contextual background and answered clarifying questions. Notes, photographs, and environmental cues were documented to support the analysis. This method helped the researcher understand how each site functions as both a physical space and a potential emotional touchpoint for tourists. Observations also provided firsthand evidence of how tourism experiences are constructed and perceived on-site.

- **Survey**

The site visits enabled a deeper exploration of the research locations, allowing for a comprehensive assessment of each area's visual and technical potential. Researchers examined various aspects of the surroundings to identify visually compelling spots suitable for filming. Special attention was given to distinctive features such as architectural styles, natural backdrops, and cultural elements that could enhance the storytelling aspect of the video. In addition to aesthetic value, practical production considerations were also observed during the survey process. These included evaluating the lighting at different times of day, potential sources of noise, and environmental factors such as wind, cleanliness, and activity around the area. Such details were crucial in anticipating potential challenges during filming and ensuring smooth production. The survey functioned not only as a method for collecting spatial and contextual data but also as a preparatory step for efficient and effective audiovisual recording. A similar survey-based method was applied in the short film project Balik Kampung, where strategic

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location selection was guided by both visual appeal and technical feasibility (Priawan et al., 2024).

- **Documentation**

    Documentation serves as a technique for gathering, organizing, and preserving data in visual and audiovisual formats, including photos, sound recordings, and video footage. It is used to support research by providing tangible evidence related to the observed phenomena or environments. This method allows researchers to capture real-time conditions and contextual visuals that may be referenced throughout the study.

    In this research, documentation was used to collect image and video materials from selected tourism sites in Semarang, which later support the development of promotional content. All visual data were recorded during direct visits and served both as research evidence and production resources. This approach is often used in tourism media development to ensure authenticity and accuracy in the depiction of destinations. A similar documentation strategy was applied in the short film Jalan Nostalgia, where the creators gathered original footage from key locations to enhance the emotional and visual depth of the project (Applied Foreign Languages SV Undip, 2024).

2. **Planning**

    Identifying research objectives and creating an action plan that includes methodology, research design, sampling, and data analysis methods are crucial steps in the planning phase. Creating a comprehensive plan for the short film is also a core component of this stage. According to Cleve (2017), proper planning in media production helps ensure a smooth workflow and minimizes the risk of delays or miscommunication throughout the development process. This involves setting clear and structured goals for the film, aligning them with the

research focus and intended impact. The planning also includes curating and adapting the content to be produced, developing a detailed project timeline, budgeting, and allocating available resources efficiently. A production team is also formed during this stage, typically consisting of a scriptwriter, director, cinematographer, and other technical staff.

3. **Develop Preliminary Form of Product**

In this stage, an early version or small-scale prototype of the product is developed to obtain initial feedback and identify areas for improvement. For the short film, this includes brainstorming with the team to craft a strong narrative, followed by the creation of a detailed script and visual storyboards. The initial concept is then refined to define the film's visual direction, including reviewing design elements such as sets, props, and costumes. Preparation also involves assembling technical equipment and ensuring all production needs are in place before filming begins.

4. **Preliminary Field Testing**

Prototype testing was conducted in small-scale field trials to obtain initial feedback and determine which areas needed improvement. At this stage, initial field testing was conducted on a limited scale with individuals. At this point, researchers tested the short film produced with the involvement of content and media experts for validity. In this research and development stage, the experts referred to were advisors. Validation consists of three stages, in which advisors, as content and media experts, evaluate the suitability of content elements, materials, and language, as well as the presentation and appearance of the short film "Whispers of Semarang." After that, the advisors can provide suggestions and comments on the content and media presentation in the short film. The table below contains the testing table for content and media experts.

Table 3.1 Expertise Criteria

Field of Expertise	Criteria	Subject
Material Expert	Material and linguistics aspects	Aditya Nur Patria, M.App.Ling
Media Expert	Short film display aspect	Aditya Nur Patria, M.App.Ling

Figure 3.3 Validation Form

5. Main Product Revision

To improve and upgrade the overall quality of the product, it is essential to make substantial revisions to the product based on the results of initial testing. Once the product design phase is complete and has been discussed with advisors, it is crucial to use feedback from initial testing to guide necessary improvements. This feedback provides valuable insights into how the product functions in the real world and highlights areas that need improvement. During this stage, issues or shortcomings are addressed through revisions. The goal of these improvements is to enhance the functionality, usability, and overall effectiveness of the product.

Repeating this revision process multiple times is important as several adjustments may be necessary. Each iteration allows testers to incorporate various inputs and suggestions. This enables them to provide a comprehensive overview of the product's strengths and areas that need improvement. By incorporating feedback from various stakeholders, including users, experts, and advisors, these revisions aim to resolve issues and enhance product quality. The product can be continuously refined through repeated revisions. This enables a final version that better aligns with the needs and expectations of the target consumers.

6. Operational Field Testing

Testing the modified product through large-scale field trials is essential to evaluate its effectiveness and suitability in more realistic conditions. After the initial product is modified, validation tests are conducted with a larger audience to gather comprehensive feedback. For the validation stage, ten people were selected to evaluate the short movie "Whispers of Semarang: A Reunion Tale Set in Semarang' Soul." 30 individuals were selected to evaluate the short film.10 participants were local residents of Semarang, the other 10 were from outside the city, 5 from Applied Foreign Language Student, 3 were from Department of tourism Semarang City, the other 2 are foreigners. Due to this

diversity in the audience, there were many different perspectives and insights on how well the product adapts to various consumer demographics. The purpose of the validation test was to evaluate various elements of the movie, such as content, presentation, and overall impact. Participants were asked to comment on aspects such as narrative coherence, visual appeal, and emotional engagement.

A detailed questionnaire consisting of a series of statements designed to explore opinions on the film's key features was used to systematically collect their responses. The clarity of the message, the quality of the cinematography, and the suitability of the thematic elements for the target audience are some of the effective aspects of the movie discussed in this survey. To ensure that the final product is in line with its marketing objectives, the responses from this testing phase will be analyzed to identify any issues or areas for improvement.

The table below shows a summary of the statements included in the questionnaire. This comprehensive method allows for a thorough assessment of the product and supports the refinement of the final product based on valuable feedback.

Table 3.2 List of Statements in the Questionnaire

No	List of Statements
	Content Aspects
1	The storyline of the short film "Whispers of Semarang" is understandable.
2	The potrayal and description of the destinations in the short film "Whispers of Semarang"
3	Some of the shots inside the short film "Whispers of Semarang" have shown Semarang
4	A short film with 11 mins-duration does not cause boredom.
	Audio Visual Aspects
5	The shot quality in every scene of the short film "Whispers of Semarang" is good.

6	The voices of the short film "Whispers of Semarang" cast are clear and easy to hear.
7	The background sound of the short film "Whispers of Semarang" is interesting and matches the scenes.
Linguistic Aspects	
8	The subtitle are easy to understand
9	The subtitles match the audio appropriately
10	The subtitles are easy to read and well visible.

To evaluate the effectiveness of the short movie "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", the researcher disseminated a questionnaire using Google Forms. The collected responses provided data to assess the audience's perception of the movie in terms of content, audiovisual, and linguistic aspects. The questionnaire employed a Likert scale to measure levels of agreement on ten statement items. The Likert scale is widely used in educational and social research as it effectively captures subjective attitudes and opinions (Joshi et al., 2015). This method allowed the researcher to analyze and draw conclusions about the movie's reception among viewers.

Table 3.3 Likert Scale Score Levels

No	Criteria	Score
1.	Strongly Disagree	1
2.	Disagree	2
3.	Agree	3
4.	Stongly Agree	4

The results for each question can be calculated using the following formula: Index = Total Score/Number of Respondents. For this study, the author used a Likert scale modified by Sukardjo in 2005.

Table 3.4 Assesment Criteria

No	Interval	Criteria
1.	1.00 until 1.75	Strongly Disagree
2.	1.75 until 2.50	Disagree
3.	2.50 until 3.25	Agree
4.	3.25 until 4.00	Strongly Agree

7. **Final product revision**

To ensure quality and effectiveness, the final product revision process is very important. After the operational field test is complete, this phase focuses on evaluating the short film. To identify issues that need to be addressed, the feedback and observations collected during the testing phase are thoroughly analyzed. The product is then modified to align with the original objectives and creative vision. At this stage, the final version of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" is refined to meet the requirements and achieve the desired effect.

8. **Dissemination and Implementation**

The dissemination and implementation of the product are carried out extensively to reach a larger audience. This step includes providing instructions or guidelines to users, distributing research results as a form of knowledge sharing, and promoting the product to increase its visibility. In this process, the author also ensures that the work is easily accessible to the public. One concrete form of implementation is uploading a short film titled "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" to the YouTube platform. This

publication is expected to serve as a means of conveying the message and expanding the impact of the film

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3.3 Schedule Planning

Table 3.5 Schedule Planning

Activity Type	April	May	June	July	August
Research and information Collection			■		
Planning			■	■	
Developing Preliminary form of Product					■
Preliminary Field Testing					■
Revising Main Product					■
Operational Field Testing					■
Revising Final Product					■
Disseminating and implementing					■

3.4 Budget and Costing

Budget planning and cost calculation is the process of planning the financial needs of researchers during their research. This process involves calculating the total costs required to produce goods or services, including direct and indirect costs. The cost table shown on the next page for the detail.

Table 3.6 Cost

No.	Expense	Cost
1.	Video making service	IDR 2,000,000
2.	Fee Talent for Two	IDR 1,000,000
3.	Spiegel Rent for Filming Process	IDR 1,000,000
4.	Team & Talent meals	IDR 344,600
5.	Car Fuel Pertalite	IDR 100,000
6.	Spiegel meals	IDR 317,625
7.	Tirang Beach Entry Ticket	IDR 35,000
	Total	IDR 4,797,225

3.5 Division of Task

In the process of creating the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", the tasks were divided between the researcher and the partner to ensure an effective and organized workflow. The researcher's partner Riska Dwi Ani was responsible for the pre-production stage, which included concept development, scriptwriting, location scouting, scheduling, and other preparatory activities. Meanwhile, the researcher focused on the production and post-production stages, covering the filming process, camera work, directing on set, sound recording, as well as editing, color grading, scoring, subtitling, and final output. As a result, this report will present a more detailed explanation of the production and post-production processes, as these stages were the primary responsibility of the researcher.

CHAPTER IV
RESULTS AND DISCUSSION

4.1 Results

The production of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was carried out by researchers according to the initial plan, transforming ideas into live action visuals on set. To ensure that every scene was recorded correctly, various departments such as cinematography, art direction, sound, and direction had to work together during this phase. Main filming locations such as *Kota Lama*, Blenduk Church, Spiegel, *Titik Nol KM* Semarang, and Tirang Beach were used to highlight the city's rich history and culture, seamlessly blending the story with its setting. From opening shots showcasing the locations to close-ups of characters personal moments, the researchers carefully selected camera angles and shot types to convey emotional nuances. Researchers adhered to a strict schedule during the filming process to ensure effective results while maintaining artistic value.

During production, the researcher worked closely with the technical team to achieve a balance between narrative flow and cinematic aesthetics. Lighting setups were tailored to match the intended mood of each scene, enhancing both the visual appeal and thematic tone. Actor performances were directed by the researcher to align with the emotional weight of the reunion-themed storyline, often requiring multiple takes to achieve authenticity. The crew adapted dynamically to challenges such as weather conditions and ambient noise, implementing on-site solutions to maintain quality standards. As a result, the production stage successfully brought the film's narrative and visual identity to life, providing a strong foundation for the subsequent post-production process.

4.1.1 Research and Information Collection

At this point, researchers began the project by identifying the main concepts and objectives of a short film about tourism in Semarang. The Researcher point out that

the film's story can effectively convey the main motivation, which stems from the rich combination of natural landscapes, cultural heritage, and the city's historical architecture. The short film genre was chosen because it allows for the delivery of strong visual and narrative elements in a concise yet profound way to audiences from around the world. The researchers also considered new trends in destination marketing through creative media, where films can influence travel decisions by triggering emotions and curiosity. The project journey is based on visual possibilities and cultural value.

The filming locations were chosen based on their symbolic and visual value to represent the city's identity. The researchers selected the main destinations to be featured: *Kota Lama*, Blenduk Church, Spiegel, *Titik 0 KM* Semarang, and Tirang Beach. Blenduk Church adds architectural and religious depth to *Kota Lama*, which has well-preserved colonial buildings that give it a strong historical atmosphere. In terms of heritage, Spiegel showcases the city's contemporary creative culture, and *Titik Nol KM* Semarang marks the city center landmark. Tirang Beach was built to highlight the beauty of Semarang's coastline and provide a striking contrast to the urban heritage sites. These destinations create diverse and visually appealing routes.

Researchers strategically selected these locations for their accessibility, narrative cohesion, and ability to represent various aspects of Semarang tourism. These locations also have visual appeal. The route naturally flows from the historical charm of *Kota Lama* to the religious and cultural symbolism of Blenduk Church, the creative excitement of Spiegel, and the geographical center of *Titik Nol KM* Semarang, before ending at the tranquil Tirang Beach. Each location in the film evokes a different emotional tone, ranging from nostalgia to joy and peace. By combining these elements, researchers aim to create a narrative that is not only entertaining but also subtly promotes Semarang as a destination with numerous benefits. This approach ensures the short film appeals to both recreational viewers and cultural heritage enthusiasts.

During the research process, the researcher also examined previous works that share similar objectives in using short films as a promotional tool for tourism. The

research conducted by Alfito Dhiyu Priawan, Yetman Erwadi, Edy Safrizal, and Adif Akram (2024) in The Production of the Short Film "*Balik Kampung*" as a Medium for Promoting and Introducing Tourism in Bengkulu served as a key reference. Their work demonstrates how storytelling and visual composition can effectively highlight the cultural and natural attractions of a specific region. The researcher drew inspiration from the way Balik Kampung integrated local traditions, scenic locations, and narrative flow to create a compelling tourism message. This reference influenced the researcher's approach in "Whispers of Semarang:A Reunion Tale Set in Semarang's Soul", particularly in structuring the storyline and selecting visually engaging destinations that represent the city's identity. By adapting these strategies, the researcher aimed to produce a short film that is both artistically captivating and impactful in promoting tourism.

4.1.2 Planning

Before filming started, the entire idea, timeline, and production tactics for Whispers of Semarang were decided during the planning stage, which is equivalent to the pre-production phase. In order to find the best method for turning the tale into a movie, the researcher worked closely with the production team on this project. In order to guarantee that the movie would visually and narratively deliver the desired message, this phase involved thorough talks on scene breakdowns, location reconnaissance, and technological needs. The filming schedule was carefully adjusted to accommodate the cast's availability and the best lighting conditions at each site. By means of this meticulous planning, the researcher sought to establish a smooth workflow that would complement the film's aesthetic and emotional objectives.

A brief overview of the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" reveals that it tells the story of four close friends who reunite in Semarang after years apart, revisiting the places that shaped their university days. Along the way, they pass famous sites, nostalgic coffee shops, and picturesque locations that used to be the setting for their early years. Moments of laughter,

introspection, and sincere discussion surface as they walk back their steps, encapsulating the city's beauty and the ties that bind people together. The word "Whispers" means echo, so that Semarang will always be a place not just as a living, but as a "soul" for each and every individual to living. A film that is as much about human connection as it is about tourism, the story combines personal tales with the allure of Semarang's historical and cultural setting. The researcher will describe the precise roles and duties played during the production and post-production phases in the sections that follow.

4.1.3 Developing Preliminary Form of Product

The third stage in the Research and Development method is the core stage of producing the short film. After completing the planning or pre-production phase, the researcher moved on to the production and post-production processes. At this stage, all ideas and concepts were transformed into visual and audio materials through filming and editing. The researcher then explained the detailed process of film creation and editing to ensure the product aligned with the initial objectives.

4.1.3.1 Production

The production process of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was carried out by following the pre-production planning that had been prepared in detail through the storyboard. The researcher, as the director ensured that every technical and artistic aspect was executed effectively and efficiently. The shooting was conducted using the Sony A6700 camera, Sony A7II camera, Gopro Hero 8 Black camera, also supported by Saramonic Blink 500 microphone to enhance audio clarity and Gimbal DJI RS3 and Monopod Bilico BL3957M stabilizer to enhance image stability. Each location was chosen not only for its visual strength but also for its historical and emotional resonance with the storyline. The production aimed to highlight the city of Semarang through the lens of nostalgia, friendship, and tourism promotion, while still maintaining cinematic quality and strong narrative flow.

Figure 4.1 Blenduk Church

The first location featured was Blenduk chruch, an iconic landmark in *Kota Lama* Semarang. The production focused on the exterior side of the church, capturing its Neo-Classical architecture with the distinctive dome as the central visual element. The camera movements included wide shots to establish the building's grandeur and closer shots to emphasize the interaction of the characters in front of the church. Through dialogue and reflective moments, the cast expressed the symbolic meaning of Blenduk as a witness of their shared memories. This location was designed to represent the characters emotional reconnection with their past.

In this scene, each talent was individually captured through close-up shots that highlighted their facial expressions. These individual shots were layered with a poetic voice over narration, written in a reflective tone to deepen the emotional resonance of the film. The voice over served as a bridge between the characters internal emotions and the historical weight of the location, making the scene feel intimate and timeless. The combination of visual focus on the talents and the lyrical voice over created a contemplative mood, allowing the audience to feel both the grandeur of the church and the fragility of human memory. This stylistic choice was deliberately made by the researcher to emphasize that every friend carries their own story and reflection when returning to a place filled with memories.

Figure 4.2 Kota Lama's Street

The second shooting area was *Kota Lama* Semarang, where the four friends strolled along its historic streets. The production captured the cobblestone paths, colonial-era buildings, and hidden alleys that symbolize the city's timeless character. Dynamic camera tracking was used to follow the cast as they walked and interacted casually, creating a natural flow of conversation and laughter. Close-up shots were employed to emphasize their expressions of nostalgia and excitement. The researcher positioned the camera at various creative angles to make the visual composition both aesthetic and authentic with street ambience. *Kota Lama* scenes were essential to highlight how the environment itself holds stories of the past.

Figure 4.3 Spiegel

The third major location was Spiegel Bar and Bistro, a colonial-era building turned restaurant. This setting allowed the narrative to shift from playful nostalgia to more personal and emotional reflection. Inside Spiegel, the lighting was carefully adjusted to capture the cozy, warm tones of the café's interior. The production emphasized intimate conversations, particularly Rani's reflective dialogue about her past struggles during her student years in Semarang. Medium close-up shots and slow camera movements were used to draw attention to the characters' emotions. The café's unique interior details, such as its large windows and antique furniture, were highlighted to complement the mood of the scene. Spiegel served as a bridge between external memories of the city and internal memories of the self.

Figure 4.4 Titik 0 KM Semarang

Next, the film featured *Titik 0 Kilometer* Semarang, a landmark that symbolizes both a literal and metaphorical new beginning. The production showcased the monument and its surroundings using top-view shots and handheld candid footage of the cast engaging in playful photo sessions. The researcher captured spontaneous laughter, jumping poses, and candid expressions to portray the youthful energy of the reunion. This location also included reflective dialogue that connected the symbolic meaning of "zero point" to the characters sense of restarting their journey together. The natural golden hour lighting around this area was utilized to enhance the warm,

reflective tone of the narrative. The bustling traffic and honking sounds nearby were balanced carefully in post-production to ensure the dialogue remained clear without losing the authentic city ambiance.

Figure 4.5 Tirang Beach

The final location was Tirang Beach, chosen to capture the sunset as a poetic closing for the short film. Wide silhouette shots of the four friends sitting together and facing the sea were used to emphasize unity and closure. The sound of crashing waves and soft background music blended with reflective dialogues, creating a contemplative atmosphere. Close-up shots highlighted each character's emotions, particularly their expressions of peace and reconciliation with the past. The researcher used a low-angle frame to capture the sky's changing colors, symbolizing transition and growth. The beach setting also provided a strong metaphor for timelessness, where the sea remains the same but the people observing it continue to change. Tirang Beach served as the final emotional anchor of the film, reinforcing the theme that Semarang is not just a place, but a home that always welcomes back its people.

In addition, before the closing sequence, the four friends were shown running freely along the shoreline, laughing and enjoying the moment together. This dynamic movement symbolized liberation, joy, and the rediscovery of their youthful spirit in the very city that shaped them. The scene was accompanied by a poetic voice-over

narration that emphasized the beauty of cherishing simple moments and the inevitability of time passing. The combination of physical energy and lyrical voice over created a contrast that enriched the emotional layers of the film, preparing the audience for a heartfelt conclusion. This stylistic choice was deliberately made by the researcher to emphasize that every friend carries their own story and reflection when returning to a place filled with memories.

Researchers had to focus on a number of factors during the production process in order to make the short film flawless, such as the camera angle, shot kinds, and camera equipment, have to be considered by the researchers. The researchers used Sony A6700 camera, Sony A7II camera, Gopro Hero 8 Black camera for this project since it has sophisticated features and high-quality video capabilities that made it possible to capture beautiful images. To improve camera steadiness and clearness, the researcher using extra lens, including Sony 28mm F 2.0, Meike 50mm F 1.8, and Sony 18-105 f 4.0. The researchers provide the following explanations for several aspects:

1. Camera Angle

    a. Eye Level

        At the eye level angle, the camera was positioned parallel to the actors eyes to create a neutral and natural perspective, as if the audience were directly part of the conversation. In this short film, this technique was used during dialogue scenes between the four friends in Spiegel. The purpose of using this angle was to emphasize sincerity and authenticity.

Figure 4.6 Eye Level Angle

b. High Angle

At the high angle shot, the camera was positioned above the subjects, facing downward to capture them from a higher perspective. In Whispers of Semarang, this technique was applied during group scenes, such as when the friends gathered to take pictures together. The purpose of using this angle was to create a sense of intimacy within the surrounding environment. By showing the talents from above, the researcher aimed to highlight their bond and shared nostalgia while subtly connecting them to the broader context of Semarang's landmarks.

Figure 4.7 High Angle

c. Low Angle

The low-angle shot was applied when capturing the exterior of Blenduk church, By positioning the camera from below, facing upward, the church appeared more majestic and dominant against the backdrop of the sky. This perspective not only highlighted the architectural details, such as the domes and towers, but also created a sense of awe that strengthened the emotional atmosphere of the film. The intention of this making the setting feel more powerful and monumental in the narrative.

Figure 4.8 Low Angle

d. Frog Eye View

The frog's-eye angle was taken from a very low position close to the ground, usually parallel to it, to capture details from a perspective as if seen by a frog. This technique was applied in the scene showing the footsteps of the characters walking around Blenduk Church. By using this angle, the researcher aimed to highlight the dynamics of movement and symbolize the beginning of their nostalgic journey in Semarang. The perspective emphasizes details often overlooked from higher angles, while also creating a dramatic and immersive impression for the audience.

Figure 4.9 Frog Eye View

e. Over the Shoulder View

Over the Shoulder angle was applied by positioning the camera behind the character. In this scene, the shot shows the back of the character's shoulder. This technique creates a sense of intimacy and allows the audience to experience the moment from the character's perspective, as if they are standing right behind them. It also strengthens the narrative by presenting not only the character's point of view but also the emotional context of the scene, giving the viewers a more personal connection to the story. The scene over the shoulder view in the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" shown in the next page.

Figure 4.10 Over the Shoulder View

2. Types of Shots

   a. Extreme Long Shot

      An extreme long shot was taken from a far distance, making the subject appear very small within the frame while the background and surroundings dominated the view. In the film, the extreme long shot can be seen when the camera captured the wide view *Simpang Lima* Semarang, showing the setting as the main focus.

Figure 4.11 Extreme Long Shot

b. Long Shot

A long shot was used to capture the subject's body in full view from head to toe while still showing the background clearly. This type of shot allowed the audience to see both the character's movement and the surrounding environment in balance. In this scene, the long shot appears at Blenduk church scene. The use of this shot was intended to emphasize the interaction between the characters while at the same time presenting the atmosphere of Semarang as an integral part of the story.
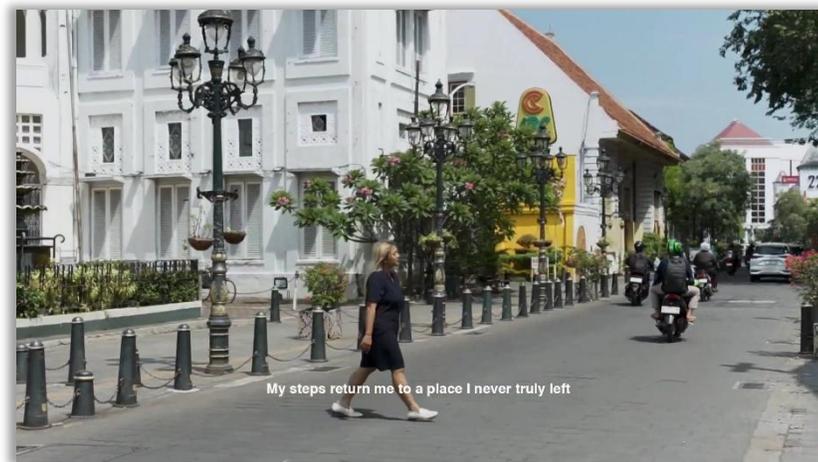
Figure 4.12 Long Shot

c. Medium Long Shot

The Medium Long Shot was typically used to show the subject and its surroundings. The subject was filmed with some backdrop visible from around the knees up. The camera was placed at a medium distance from the subject, often at eye level or slightly below, in order to get a medium-long shot. To guarantee stability and mobility, the camera might be placed on a tripod or stabilizer if needed. As seen in the image below, the medium-length shot gave viewers insight into the character's surroundings while also allowing them to observe their body posture and facial emotions.

Figure 4.13 Medium Long Shot

d. Medium Shot

A medium shot was taken to show the subject from the waist up, allowing the audience to focus on both the character's expressions and gestures while still including part of the background. This type of shot is effective for dialogue scenes, as it captures emotional nuance without losing the context of the setting. The sample can be shown on the next page and show how this technique captured.

Figure 4.14 Medium Shot

e. Medium Close-Up

A medium close-up shot is a filming technique in which the camera captures the subject from around the chest up, focusing on the face and upper body. To take a medium close-up shot, the camera is placed close enough to the subject to allow for precise details of facial expressions and features. Because the character's face and expressions are the main focus, this technique allows the audience to feel emotionally close to the character.
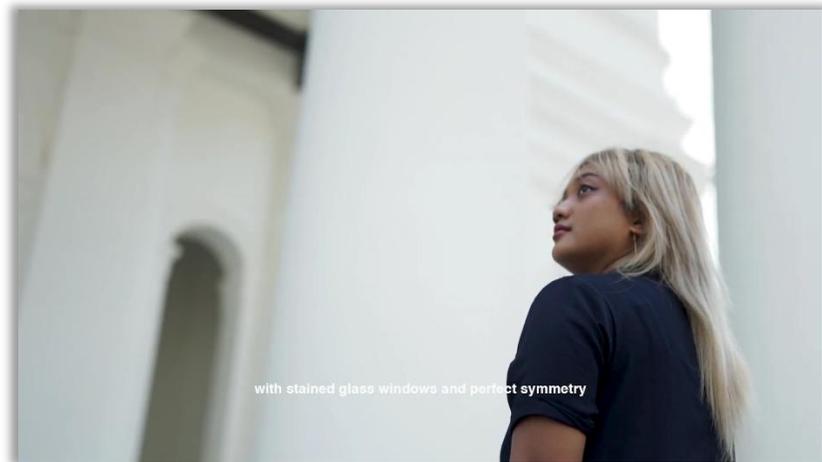
Figure 4.15 Medium Close-Up

f. Close-Up

A close-up shot is a filming technique in which the camera is very close to the subject, often only a few feet or even inches away from them, allowing the audience to see every detail of their facial expressions, such as wrinkles or sparkling eyes, which may not be visible from a distance. The sample shown in the next page.

Figure 4.16 Close-Up

4.1.3.2 Post-Production

    a. Image Editing

The image editing process for the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was carried out by an editor who was already part of the production team. This approach was chosen to ensure that the editing process aligned perfectly with the director's vision and the overall concept of the film. By utilizing the skills of an in-house team member, communication between the editor and the rest of the crew became more efficient, minimizing potential misunderstandings during the post-production stage. This collaborative workflow allowed the editing process to maintain consistency with the narrative structure and visual style planned during pre-production.

The editing process was conducted on a personal computer using Adobe Premiere Pro 2020 as the primary editing software. This software was selected due to its comprehensive features, reliability, and industry-standard tools, which provided the flexibility to manage multiple layers of video and audio simultaneously. During this stage, unnecessary footage was trimmed, and scenes were arranged based on the finalized storyboard

to ensure smooth transitions and a coherent storyline. Color adjustments, pacing, and rhythm were also refined to enhance the emotional tone of the film. Ultimately, the editing process played a crucial role in shaping this short film into a visually compelling short film that successfully conveyed both its narrative and emotional depth.
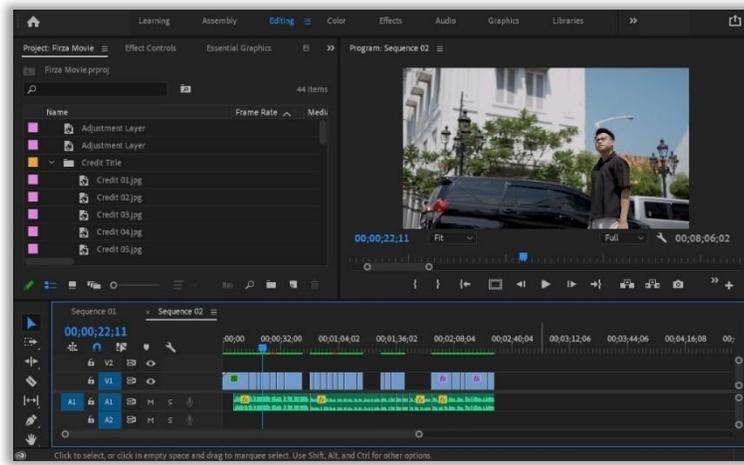
Figure 4.17 Compositing Timeline

b. Creating Sound

In the post-production stage of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", creating sound was an essential step to strengthen the film's atmosphere and storytelling. The editor was responsible for arranging the audio tracks, which included cleaning up unnecessary background noise and adjusting the clarity of dialogue. Voice-over narration was also recorded and synchronized with the visuals to guide the audience through the storyline in a more emotional and reflective tone. In some parts, Automated Dialogue Replacement (ADR) was carried out to replace unclear dialogue that had been captured during filming. The overall goal of this process was to ensure that the audio supported the narrative flow while maintaining professional quality. As a result, the sound design

successfully enhanced the cinematic experience and deepened the audience's emotional engagement with the film.
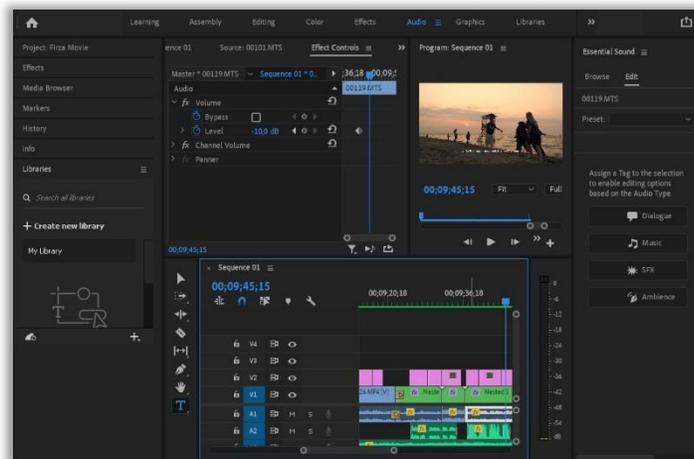
Figure 4.18 Creating Sound

c. Scoring and Securing Music

For the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", the scoring and securing of music played a vital role in shaping its emotional tone and cinematic quality. The background music was carefully selected to match the nostalgic and dramatic atmosphere of the story. To avoid copyright issues, all soundtrack elements were sourced from licensed, royalty-free platforms, allowing the film to maintain both professionalism and legality. The editor synchronized the chosen tracks with the visual sequences, making sure that transitions between dialogue, narration, and background music were smooth and cohesive. Each track was positioned according to the storyline, enhancing key moments with either tension or emotional release. The scoring process added depth to the narrative, guiding the audience's emotions and reinforcing the film's central theme of memory and reflection.
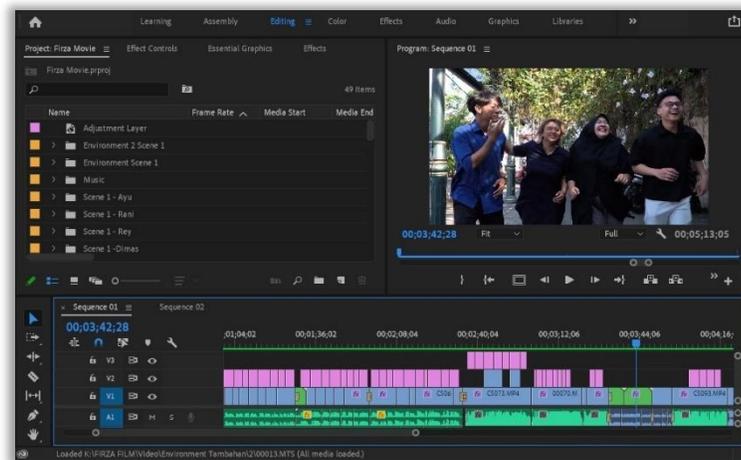
Figure 4.19 Scoring and Securing Music

The sound mixing process in "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" focused on harmonizing dialogue, music, and ambient sounds to create a cohesive audio experience. Each track was adjusted and balanced to ensure that dialogue remained clear while background music and effects supported the emotional tone of the scenes. Noise reduction techniques were applied to minimize unwanted sounds and improve overall clarity. The mixing also emphasized smooth transitions between scenes, avoiding abrupt shifts in audio levels. This stage ensured that the audience could fully immerse themselves in the story without being distracted by technical imperfections.

d. Color Grading

The color grading process in "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was an essential step to enhance the visual quality of the film. This stage involved adjusting the color tones, brightness, and contrast to create a consistent cinematic look. By refining the footage, the film achieved a balanced atmosphere that matched the emotional tone of the story. The editor used Adobe Premiere Pro 2020 for the color grading and perform manual adjustments for a natural yet dramatic feel. As a result,

the visuals appeared more polished and emotionally engaging for the audience.
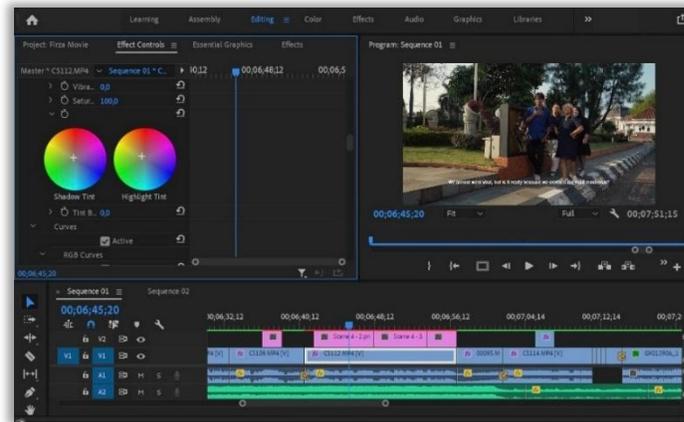
Figure 4.20 Color Grading Process

Furthermore, color grading was used to distinguish different moods throughout the film. Warm tones were applied to scenes that reflected nostalgia and intimacy, while cooler tones emphasized moments of distance or conflict. This careful adjustment allowed the audience to connect more deeply with the characters' emotions. The grading process also corrected minor flaws in lighting during production, ensuring a seamless viewing experience. Ultimately, color grading became a key factor in strengthening the storytelling and visual aesthetics of the film.

Figure 4.21 Film Footage Before Color Grading

Figure 4.22 Film Footage After Color Grading

e. Adding Title, Credit, and Graphics

In the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", the process of adding titles, credits, and graphics was carefully designed to match the film's overall theme and emotional tone. The film title was created using the font The Seasons. This font provided a classic yet modern look that fit the nostalgic and dramatic atmosphere of the story. The title design was made in Canva, as a result, the opening title visually represented the essence of the film and attracted viewers' attention from the very beginning.

Figure 4.23 Film Title

Figure 4.24 Film Title Font

In addition, adding the closing credits featured the names of the cast, crew, and contributors who were involved in the production. Graphics such as transitions and simple text effects were also added to enhance readability and aesthetic appeal. In addition, small graphic elements like location or date indicators were considered but ultimately kept minimal to maintain clarity and professionalism. These steps ensured that the title, credit, and graphics not only provided essential information but also enhanced the film's overall cinematic value.
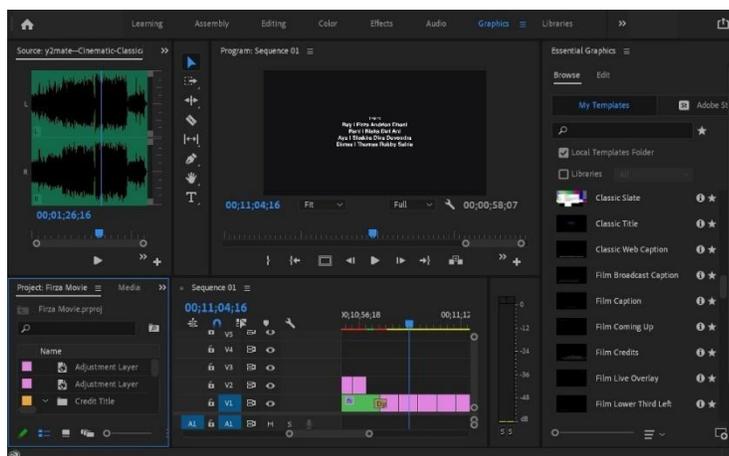
Figure 4.25 Credit Scene Creation

The addition of subtitles is an important part of this stage. The researchers decided to add English subtitles to the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" for compelling reasons and with a clear goal: to reach international audiences who may need assistance in understanding Indonesian. Subtitle will help viewers from various backgrounds understand the content of the film. As stated in the pre-production stage, for the subtitles used DeepL translation and then reviewed them carefully, applying the communicative translation approach to ensure clarity and naturalness of meaning. During the post-production stage, the subtitling process was handed over to the production team to finalize and integrate the subtitles into the film professionally. The picture shown in the next page while editing subtitlie process.

Figure 4.26 Subtitling

f. Advertising

In the advertising stage of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul", promotional strategy was applied to attract the audience's attention. The reseracher created digital posters, which were shared through social media platforms like Instagram to reach a wider range of viewers. These materials highlighted the film's emotional storyline and visual aesthetics to generate curiosity and anticipation.
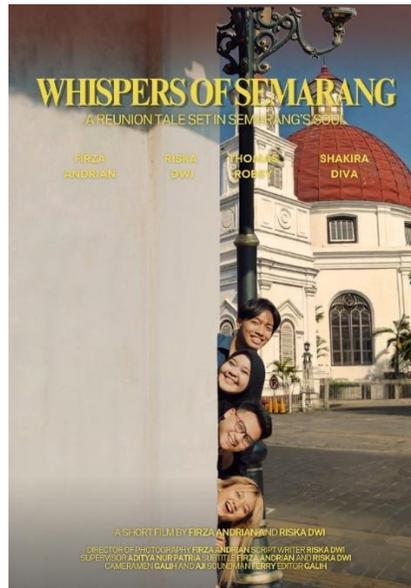
Figure 4.27 Film Poster

4.1.4 Preliminary Field Testing

Preliminary Field Testing was conducted to evaluate the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" before its finalization. In this stage, the edited film was presented to the supervising lecturer for assessment, focusing on content accuracy, subtitle quality, and overall visual presentation. The validation process aimed to ensure that the storyline, language use, and technical aspects aligned with the research objectives. A validation form was provided, offering three options: suitable without revision, suitable with revision, or not suitable. Based on the lecturer's assessment on August 22, 2025, the project was categorized as suitable with revisions according to the rules. Feedback and constructive suggestions from the supervisor were then used as guidance to refine and improve the final version of the short film. This step ensured that the final product met both academic and production standards before its release.

Figure 4.28 Signed Validation Form

4.1.5 Revising Main Product

After the supervisor said that the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" could be accepted with changes in accordance with the rules, the researcher immediately made changes to the following elements. Here are some of the things that need to be changed in the main product:

1. Backsound in Blenduk Church

   In the Blenduk Church scene, the initial backsong was found to be too intense and energetic, which did not match the calm and reflective atmosphere of the setting. The supervisor suggested changing the background music to better align with the intended emotional tone of the scene. Following this advice, the backsong was replaced with a slower and softer track. This

adjustment helped create a more harmonious and appropriate mood for the overall narrative.

2. Location Tag

Initially, the short film did not include any location tags to inform the audience of the places visited by the characters. The supervisor recommended adding graphic location tags at every significant site featured in the film. This adjustment was made to help the audience easily recognize each location.

Figure 4.29 Location Tag Before Revision

Figure 4.30 Location Tag After Revision

3. Subtitle revision

In the Blenduk Church scene, the white subtitles were not clearly visible against the church's white background, making them difficult to read. The subtitles were revised by adding a subtle shadow effect, ensuring better contrast and sharper readability. Additionally, another revision was made to improve consistency by capitalizing the first letter of each new subtitle line. These adjustments enhanced both the clarity and professionalism of the film's overall presentation.
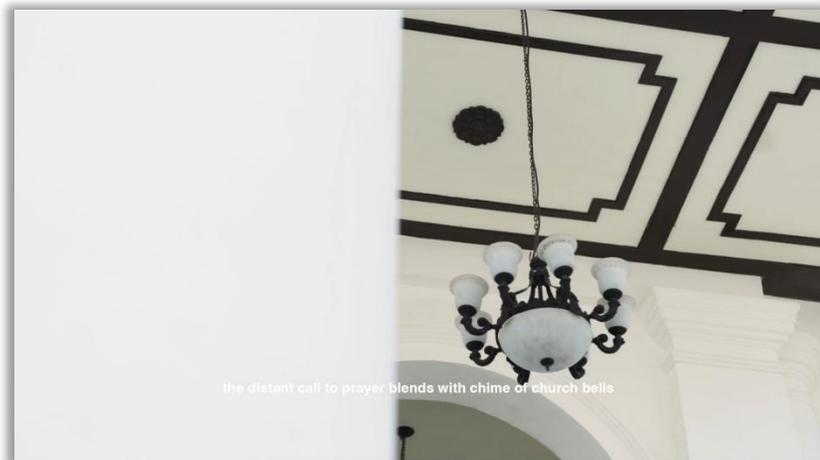
Figure 4.31 Subtitle Before Revision

Figure 4.32 Subtitle After Revision

4. Stranger Blurring

　　　In the Spiegel scene, a stranger appeared in the camera frame, which distracted the main focus of the shot. Initially, the footage did not include any adjustment to address this issue. Therefore, a revision was made by applying a blur effect to the stranger, so that the audience's attention remained centered on the main characters and strangers privacy.

Figure 4.33 Before Blurring

Figure 4.34 Blurring After Revision

5. Adding University Logo in Credit Scene

   In the credit scene, the revision involved adding the official logo of Diponegoro University as proof that this short film was created as part of a final project requirement. By including the university logo, the film not only acknowledges the academic context of the project but also enhances its credibility.

Figure 4.35 Adding University Logo

6. Adding "Production 2025" Clip

   Another revision made in the credit scene was the addition of the text "Production 2025" as suggested by the supervisor. Initially, this information was not included. Adding this detail is to ensuring the film is properly documented as part of the 2025 final project. The picture show in the next page.
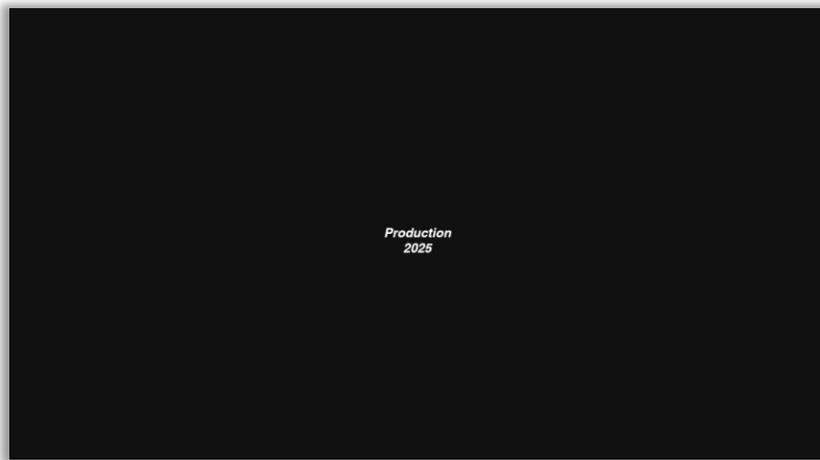
Figure 4.36 Adding "Production 2025" Clip

4.1.6 Operational Field Testing

The operational field testing was carried out to assess the effectiveness and audience reception of the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul." This stage was designed to gather wider feedback beyond the preliminary testing phase. To achieve this, the researcher distributed an online questionnaire through a shareable link, which allowed respondents to access and answer the questions conveniently. A total of 30 respondents participated, consisting of 5 students from the Applied Foreign Languages program, 10 respondents who were Semarang residents, 10 respondents from outside Semarang, 3 representatives from the Semarang Tourism Office, and 2 foreigners. This diverse composition of respondents was intentionally selected to ensure that the evaluation represented various perspectives, including academic, local, and international audiences. The purpose of this stage was to measure aspects such as storyline clarity, destination portrayal, cinematography, sound, and subtitle quality.

Table 4. 1 Audiences Feedback Interval

No	Statements	Average	Interval
1	The storyline of the short film "Whispers of Semarang" is understandable	3.63	Strongly Agree
2	The portrayal and description of the destinations in the short film "Whispers of Semarang" are quite informative	3.50	Strongly Agree
3	Some of the shots inside the short film "Whispers of Semarang" have shown Semarang	3.56	Strongly Agree
4	A short film with 11 mins-duration does not cause boredom.	3.46	Strongly Agree
5	The shot quality in every scene of the short film "Whispers of Semarang" is good.	3.60	Strongly Agree
6	The voices of the short film "Whispers of Semarang" cast are clear and easy to hear.	3.53	Strongly Agree
7	The background sound of the short film "Whispers of Semarang" is interesting and matches the scenes.	3.60	Strongly Agree
8	The subtitle are easy to understand	3.70	Strongly Agree
9	The subtitles match the audio appropriately	3.46	Strongly Agree
10	The subtitles are easy to read and well visible.	3.63	Strongly Agree

The results revealed that the film was received positively in almost all aspects assessed. The storyline clarity of "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" gained an average score of 3.63, indicating that audiences strongly agreed the narrative was easy to follow and understand. This is important because it

shows that the film successfully communicated its main theme and emotional tone without creating confusion for viewers. The portrayal and description of tourist destinations were rated at 3.50, showing that the film was considered informative enough to introduce Semarang's iconic sites. Furthermore, several shots inside the film that depicted Semarang were rated at 3.56, suggesting that the film's cinematography effectively showcased the city's atmosphere. The duration of 11 minutes received a score of 3.46, reflecting that the pacing of the film was adequate and did not cause boredom for the audience. This result demonstrates that the film managed to maintain engagement despite being relatively short in format. In terms of technical aspects, several components also showed strong audience approval. The shot quality in every scene was rated 3.60, proving that the visuals were clear and aesthetically pleasing. Meanwhile, the clarity of the cast's voices obtained an average score of 3.53, meaning that dialogue delivery was generally audible and understandable, even though minor improvements could still be considered in future productions. The background sound, which was carefully selected to support the mood of each scene, received a score of 3.60, showing that the film managed to create an immersive atmosphere that matched the visuals. These results indicate that both the visual and audio components worked together harmoniously, contributing to the overall effectiveness of the film. Subtitling, which was an essential element for accessibility, also gained positive responses from the respondents. The subtitles were rated as easy to understand with the highest score of 3.70, highlighting their role in bridging language barriers for foreign and non-local audiences. Subtitles were also considered to appropriately match the audio, with a score of 3.46, ensuring synchronization between spoken dialogue and written text. Moreover, respondents found the subtitles easy to read and visible, with an average score of 3.63.

However, during feedback, it was noted that in certain bright-background scenes, such as in Blenduk Church, the white subtitles were less clear. This issue was later addressed by revising the subtitles with added shadow effects, which significantly enhanced visibility and readability. Additionally, the capitalization of the first word in each subtitle line was applied to improve consistency and clarity. These revisions

proved effective in ensuring that the subtitles supported rather than distracted from the viewing experience.

Overall, the operational field testing results confirmed that "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" met the expectations of different audience groups, including academic students, local communities, tourism officials, and international viewers. The positive reception across storyline, technical execution, and accessibility aspects indicated that the short film was successful both as a creative project and as a medium to promote cultural tourism in Semarang. The involvement of the Semarang Tourism Office representatives further validated the relevance of this film in supporting local heritage and tourism campaigns. With strong approval from the respondents, the film is considered ready for dissemination through online platforms, serving as both an academic research output and a practical contribution to the promotion of Semarang's cultural and historical identity.

4.1.7 Disseminating and Implementing

After the revisions and field trials were completed, it was time to enter the final stage distribution and implementation. In September 12th, 2025, researchers uploaded the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" to the Applied Foreign Languages Study Program's YouTube channel. Additionally, researchers used Instagram Stories to promote the short film with the aim of making it easily discoverable and widely accessible, thereby increasing awareness and visitor numbers to Semarang's tourist destinations. It would be even better if this film could inspire more researchers and young people to create something new and develop Semarang's tourism using technology.

4.2 Discussion

The decision to choose Semarang as the setting for "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was grounded in its rich cultural and historical value. As one of Indonesia's important port cities, Semarang offers a unique blend of

colonial heritage and modern urban life that resonates with themes of memory and nostalgia. Iconic landmarks such as Blenduk Church, *Kota Lama*, Spiegel, Titik Nol KM, and Tirang Beach serve not only as tourist attractions but also as symbolic spaces filled with meaning. This background makes Semarang the ideal canvas to tell a reunion story that connects the past with the present. Thus, the city was not merely chosen for its visual appeal, but for its narrative potential to embody memory, heritage, and emotion (Nugroho, 2019b).

The short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" tells the story of a reunion between four close friends who once lived in the city. This reunion story was deliberately chosen to show how personal memories are connected to the culture of the city. During their journey, the characters revisit familiar places, evoking feelings that combine impressions of the past and memories. Nostalgia has been proven to foster emotional bonds with destinations and enhance tourism promotion, making this concept useful (Hudson & Ritchie, 2009). This film transforms Semarang into more than just a backdrop; it becomes a character that speaks to the audience through memories and emotions by combining personal narratives with cultural representations.

Short films are the medium of choice because they convey messages concisely and emotionally. In the digital age, audiences tend to prefer content that is short, visually appealing, and easy to share across various platforms. Previous studies have shown that short films can combine storytelling with destination branding to boost tourism (Priawan et al., 2024). For this reason, short films are the best way to promote Semarang. This film uses cinematic narration to attract attention and inspire visits, rather than using conventional promotional brochures or static visuals. Therefore, this format choice achieves promotional goals in a strategic and artistic manner.

"Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" was also inspired by previous works, particularly the short film "*Jalan Nostalgia*," produced by the Applied Foreign Languages Program at SV Undip (2024). Like "*Jalan Nostalgia*," the film depicts several tourist attractions in a simple and appealing manner. However,

a stronger emotional layer is added to "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" by incorporating a story within a reunion story. Although both films use short films as a tool to promote culture, their narrative styles differ one focuses on direct information, while the other emphasizes emotion. This relationship shows how local filmmaking programs can significantly influence tourism promotion plans.

The pre-production, production, and post-production stages are part of the production process for "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul". As the director and actor, the researcher concentrated on these stages. During filming, the production team provided essential equipment such as cameras, microphones, and stabilizers. This equipment ensures technical quality. In the post-production phase, Adobe Premiere Pro 2020 is used to edit the translated text, adjust the colors, and add background music. The researcher produces a neat and high-quality final product by balancing creative strategies with technical actions, as demonstrated by these stages.

The short film was distributed through the Applied Foreign Languages Study Program's YouTube channel after completion. YouTube allows local and international audiences to interact with the film due to its global reach. The film was promoted through Instagram in addition to YouTube to reach a wider audience. The film also shows how academic projects can help achieve tangible results. Its impact extends beyond the university, even though it is primarily a final project to fulfill academic requirements. The film supports local tourism efforts and broader cultural preservation efforts by promoting Semarang through narrative-focused media. The film also helps shape Semarang's new identity as a tourist destination that leaves memories and reunions by portraying it as a city of memories.

"Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" depicts a combination of education, cultural preservation, and tourism promotion. Semarang was chosen for its cultural richness, while the medium of short film was chosen for its ability to convey a concise but emotional narrative. Based on previous work and supported by research, this film shows how storytelling can transform tourism

promotion into a meaningful cultural experience. Through its narrative of reunion and memories, the film not only meets academic standards but also creates an image of the city as an emotionally rich tourist destination. Several respondents expressed that "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" is highly emotional and successfully captures the essence of Semarang. They highlighted that the film's narrative and visuals effectively represent the city's cultural atmosphere, making viewers feel a deep emotional connection to the place.

CHAPTER V
CONCLUSIONS AND SUGGESTIONS

5.1 Conclusion

The research and production of the short film "Whispers of Semarang: A Reunion Tale Set in Semarang's Soul" aims to show how audiovisual media can serve as an effective tool for fulfilling academic objectives while promoting tourism. Semarang boasts many fascinating historical and cultural identities, with key destinations such as *Kota Lama*, Blenduk Church, Spiegel, Titik Nol KM Semarang, and Tirang Beach. The film uses the storyline of four friends reuniting after college to combine elements of nostalgia with cultural heritage, making the story engaging and relatable. Each stage of the process, from pre-production to post-production, was carried out systematically and in accordance with the project's objectives using research and development (R&D) methods by Borg & Gall (1983). In addition, the results of operational field tests showed that the film was well received in terms of storyline, cinematography, sound quality, and subtitles. Thus, the project with the duration 11 minutes 23 seconds is not only delivered a strong academic contribution but also provided practical value for the tourism sector in Semarang.

In addition, the short film was distributed through digital platforms such as YouTube to attract local and international audiences. This promotional strategy is in line with contemporary promotional approaches that emphasize the importance of digital narratives in tourism promotion. The film attracted the attention of various groups, as evidenced by the participants from various backgrounds, such as Applied Foreign Language students, Semarang residents, outsiders, representatives from the Tourism Office, and foreigners. Furthermore, the dual role of researchers as directors and actors demonstrates their professional involvement in both the technical and creative aspects of the project. This short film shows that research can contribute to cultural preservation and tourism development while producing creative narratives.

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Thus, "Whispers of Semarang" is not only a final project but also an inspiring cultural product that portrays Semarang as a city of memories and reunions.

5.2 Suggestions

The results of this research and production recommend that future projects should explore various tourist destinations in Semarang to showcase the city's overall cultural richness. The use of more sophisticated recording devices, such as drones or high-resolution cameras, can improve visual quality. It is also recommended to collaborate with local tourism offices and stakeholders to increase the credibility and reach of promotions. Films can reach a wider audience by providing subtitles in multiple languages. Finally, further studies on audience reception will help determine how effective short films are as a long-term tourism promotion tool.

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APPENDICES

Appendix A: Request for Data Collection Permission at Blenduk

KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

Jalan Gubernur Mochtar
Kampus Universitas Diponegoro
Tembalang, Semarang, Kode Pos 50275
Telepon/Faksimile (024) 7471379
Laman: www.vokasi.undip.ac.id
Pos-el: vokasi[at]undip.ac.id

No : 297/UN7.M2.1/KM/VII/2025
Lampiran : -
Hal : Surat Permohonan Izin Penelitian

Semarang, 22 Juli 2025

Yth. Bapak / Ibu Pengurus Gereja Blenduk Semarang
Gereja Blenduk Semarang
Jl. Letjen Suprapto No.32, Tj. Mas, Kec. Semarang Utara, Kota Semarang, Jawa Tengah 50174

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

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

Mohon sekiranya dapat diberikan izin bagi mahasiswa S.Tr. Bahasa Asing Terapan Fakultas Sekolah Vokasi Universitas Diponegoro untuk dapat melaksanakan penelitian dan mengumpulkan data di Gereja Blenduk Semarang.

Adapun nama dan data mahasiswa sebagai berikut:

Nama : Firza Andrian Dhani
NIM : 40020521650005
Alamat Rumah : Jl. Jeruk I No.5, Lamper Lor, Semarang, Jawa Tengah
Jurusan : S.Tr. Bahasa Asing Terapan
Judul TA : Designing A Short Film About Tourism " Whispers Of Semarang " A Reunion Tale Set In Semarang Soul

Atas perhatian dan kerjasama yang baik kami sampaikan terimakasih.

a.n. Dekan,
Wakil Dekan I

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

Tembusan : Yth.
1. Dekan Sekolah Vokasi
2. Kaprodi S.Tr. Bahasa Asing Terapan

Appendix B: Request for Data Collection Permission at Spiegel

KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI

UNIVERSITAS DIPONEGORO

SEKOLAH VOKASI

No   : 297/UN7.M2.1/KM/VII/2025   Semarang, 22 Juli 2025
Lampiran   : -
Hal   : Surat Permohonan Izin Penelitian

Yth. Bapak / Ibu HRD Spiegel
Jl. Letjen Suprapto No.34, Tj. Mas, Kec. Semarang Utara, Kota Semarang, Jawa Tengah 50174

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

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

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

Adapun nama dan data mahasiswa sebagai berikut:

Nama   : Firza Andrian Dhani
NIM   : 40020521650005
Alamat Rumah   : Jl. Jeruk I No.5, Lamper Lor, Semarang, Jawa Tengah
Jurusan   : S.Tr. Bahasa Asing Terapan
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Atas perhatian dan kerjasama yang baik kami sampaikan terimakasih.

a.n. Dekan,
Wakil Dekan I

Dr. Ida Haxu Dwimawanti, M.M.
NIP. 196708191994032003

Tembusan : Yth.
    1. Dekan Sekolah Vokasi
    2. Kaprodi S.Tr. Bahasa Asing Terapan

99

"WHISPERS OF SEMARANG: A REUNION TALE SET IN SEMARANG'S SOUL"

By

Firza Andrian Dhani & Riska Dwi Ani

Film Pendek Fiksi Drama

1. EXT . DEPAN GEREJA BLENDUK – DAY

Suasana Gereja Blenduk.

Kamera melakukan frog eye gereja blenduk menyorot kaki.

2. INT . GEREJA BLENDUK – DAY

Suasana di depan gereja blenduk.

<div align="center">

REY (VO)

(Kamera close up lalu mengelilingi wajah Rey)

</div>

"Di hadapan bangunan tua ini, waktu seolah melipat dirinya sendiri. Ini bukan sekadar gereja, ini adalah altar kenangan. Gereja Blenduk, telah berdiri sejak 1753, menantang usia, dengan atap kubah peraknya yang Anggun, ia telah menyaksikan sejarah Belanda, Jepang, dan Indonesia bertukar wajah. Tapi bagiku...Gereja ini menyimpan sunyi sore yang pernah kita lalui, tawa remaja yang melompat di antara batu-batu tua, dan rasa yang diam-diam tumbuh di antara deru sepeda tua dan bayang pepohonan."

3. INT. GEREJA BLENDUK – DAY

Gereja Blenduk.

<div align="center">

AYU (VO)

(Ayu melangkah pelan, berbicara lewat voice over, lalu berdialog)

</div>

"Langkahku membawaku ke tempat yang tak pernah benar-benar kutinggalkan, Gereja Blenduk, arsitektur bergaya Neo-Klasik bergaya Belanda, dengan jendela kaca patri dan simetri

yang sempurna, Dibangun oleh komunitas Protestan Belanda, ia tetap utuh, seperti hati yang menolak dilupakan. Setiap lengkungan jendelanya adalah bingkai masa kecil kita, tempat aku pertama kali tahu, bahwa rindu bisa tumbuh bahkan ketika kita belum sempat pergi jauh."

4. INT. GEREJA BLENDUK - DAY

Fokus ke Dimas, zoom in sambil berjalan.

DIMAS (VO)

(Dimas berbicara relektif)

"Langit Semarang selalu memberi ruang bagi mereka yang Lelah, dan Blenduk adalah tempat dimanaaku belajar diam dan mendengar. Suara azan dari kejauhan bercampur dengan lonceng gereja, menunjukkan bahwa kota ini tidak pernah memilih untuk membenci. Di bawah kubah tua ini, banyak orang menemukanalasan untuk pulang, bukan karena tempat ini sempurna, tapi karenaia tidak pernah menolak kedatangan siapa pun."

5. INT. GEREJA BLENDUK - DAY

Kamera memperlihatkan bagian Rani mendekat,

RANI (VO)

(Rani menyampaikan filosofi tentang pulang, lalu semua saling merangkul, Kamera mengarah ke Blenduk)

"Semarang tak pernah memanggil dengansuara keras, tapi seperti bayangan, ia mengikuti kita ke mana pun. Ia hadir dalam kopi pahit yang kita seruput saat gelisah, dalam suara becak yang muncul di mimpi-mimpi pulang. Dan di antara jejak batu Gereja

Blenduk ini, aku tahu...kota ini adalahrumah dari semua hal
yang tak bisa kita jelaskan. Pulang, bukan soal jarak, tapi
soal rasa yang diam-diam menarik hati kembali."

6. EXT. JALANAN KOTA LAMA — DAY

Kamera tilt down dari langit. Keempat talent jalan pelan
- pelan.

REY

(Jalan sambil bercanda)

"Dulu kita nulis cerita di jalan ini, sekarang waktunya ukir
bab baru"

AYU

"Serius deh, vibe-nya masih sama kaya dulu. Tapi lebih tenang
ya?"

DIMAS

"Lebih tenang atau kita yang udah makin kalem"

RANI

"Bisa jadi, tapi yang jelas, tempat ini tetap punya magnet
aneh. Bikin susah move on."

7. EXT. JALANAN KOTA LAMA — DAY

Kamera statis saat Ayu berhenti lalu pose ulang.

AYU

(Ayu nostalgia dan berpose ulang, teman - teman bercanda)

"Eh bentar, ini tempat gue dulu foto pas SMP!Pose-nya tuh,
tangan di dagu, mata ke atas. Cringe parah sih"

REY

"Wah, harus diulang dong! Tapi versi 2025."

DIMAS

"Tuh kan, makin dewasa, makin artsy."

RANI

"Next time kita bikin album foto Kota Lama bareng, yuk!"

8. EXT. GANG SEMPIT DAN HIDDEN PATH – DAY

    Kamera emngikuti mereka masuk gang sempit. Mereka jalan
menyusuri gang.

AYU

"Eh lewat sini yuk! Gue pernah liat ini di reels."

RANI

"Aku baru ngeh ada jalanan ini di kota lama ."

REY

"Dimas, lo asli semarang tapi kalah update!"

DIMAS

"Kota lama tuh penuh kejutan."

9. EXT. DEPAN SPIEGEL – DAY

Kamera mengikuti mereka masuk gang sempit. Mereka jalan menyusuri gang, sambil interaksi ringan dan relektif.

DIMAS

"Nah loh, ternyata tembusnya ke Spiegel"

RANI

"Wah pas banget. Perut juga udah kode nih!"

REY

"Masuk yuk! Nostalgia enak tuh sambil makan"

AYU

"Tapi jangan drama ya, cukup makan yang bikin kenyang."

10. INT. SPIEGEL BAR AND BISTRO – DAY

Close up semua talent yang sedang berdialog. Wajah Rani termenung.

REY

"Akhirnya ya kita ngumpul lagi . Di tempat yang dulu cuma kita lewatin doang waktu jalan kaki pulang."

(Sambil tersenyum dan mengunyah camilan)

AYU

"Waktu itu mah kita cuma bisa ngintip dari luar."

DIMAS

"Inget nggak, kita pernah numpang neduh di sini"

Kamera mengikuti mereka masuk gang sempit. Mereka jalan menyusuri gang, sambil interaksi ringan dan relektif.

DIMAS

"Nah loh, ternyata tembusnya ke Spiegel"

RANI

"Wah pas banget. Perut juga udah kode nih!"

REY

"Masuk yuk! Nostalgia enak tuh sambil makan"

AYU

"Tapi jangan drama ya, cukup makan yang bikin kenyang."

10. INT. SPIEGEL BAR AND BISTRO – DAY

Close up semua talent yang sedang berdialog. Wajah Rani termenung.

REY

"Akhirnya ya kita ngumpul lagi . Di tempat yang dulu cuma kita lewatin doang waktu jalan kaki pulang."

(Sambil tersenyum dan mengunyah camilan)

AYU

"Waktu itu mah kita cuma bisa ngintip dari luar."

DIMAS

"Inget nggak, kita pernah numpang neduh di sini"

"Waktu itu aku malu. Ngerasa gagal. Bahkan pas wisuda-pun aku
ngerasa kayak nggak punya siapa – siapa di kota ini."

AYU

"Ran, maaf banget ya, mungkin kita dulu terlalu sibuk dengan
urusan masing – masing."

DIMAS

"Eh udahan lah sedihnya. Ayo kita nostalgia lagi!"

AYU

"Udah mau golden hour nih, gimana kalau kita ke pantai?"

REY

"Sunset dan laut pas tuh buat nutup cerita hari ini!"

14. INT. PARKIRAN SPIEGEL BAR AND BISTRO – DAY

Kamera transisi dari Spiegel, menunjukkan mobil berjalan
menyusuri Kota Lama menuju ke arah barat.

15. INT. TRANSISI PERJALANAN - DAY

Kamera tracking dari luar, suasana sore. Musik lembut
mengelilingi visual movil melaju dari Spiegel sambil berbincang
Santai.

AYU

"Eh, itukan Titik Nol! Yuk turun bentar, kita foto-foto dulu!"

DIMAS

"Gas! Tapi cepetan, bentar lagi sunset soalnya."

16. EXT. CROSSING MOMENT – DAY

Hanheld kamera dari sisi jalan – mereka menyebrang sambil bercanda tanpa lihat kanan dan kiri.

KLAKSON!!!

REY

"Maaf, Pak! Kami nggak lihat jalan!

AYU

"Hampir viral kita, tapi masa iya viralnya karena karna nyebrangnya ngawur"

DIMAS

"Coba bayangin aja, Whisper of Semarang malah jadi The Hospital Chapter."

RANI

"Untung refleks kamu bagus Rey!"

17. EXT. TITIK NOL KILOMETER SEMARANG - DAY

Top view bundaran "Km 0", kemudian handheld candid, mereka berfoto-foto dan bercanda.

AYU

"Gaya lompat dong, yuk!"

DIMAS

"Aku gaya absurd aja ah, biar beda."

RANI

(Candid ketawa)

18. INT. KEMBALI KE MOBIL & REFLEKSI

Kamera dalam mobil – sudut dashboard dan jendela, mereka duduk di mobil, lihat ke luar sambil ngobrol reflektif.

RANI

"Dulu tempat ini nggak sebagus kaya sekarang. Kok jadi keren banget ya sekarang?"

AYU

"Iya, kayak jadi titik selfie resmi gitu."

REY

"Titik Nol itu pusat pengukuran jarak sejak zaman kolonial."

DIMAS

"Letaknya strategis ya, deket Pelabuhan Tanjung Emas & pemerintahan juga."

RANI

"Sekarang jadi kayak titik awal kita, setelah lama muter-muter."

AYU

"Titik nol diem-diem yang selalu siap menyambut kita pulang."

19. EXT. PANTAI (DUDUK DI TEPI PANTAI – DAY)

Wide shot dari belakang, siluet keempat tokoh menghadap ke laut. Kamera statis, langit jingga membingkai tubuh mereka. Suara ombak dan music lembut mengisi latar.

<div align="center">**AYU**</div>

"Laut ini, matahari ini, warnanya selalu sama. Tapi entah kenapa, tiap duduk di sini rasanya selalu beda."

<div align="center">**REY**</div>

"Itu karena bukan langitnya yang berubah, tapi hati kita. Ada yang luka, ada yang tumbuh, ada yang baru pulih."

20. EXT. PANTAI – DAY

Close up wajah Rani, lalu Dimas. Kamera pelan-pelan berpindah ke wajah masing-masing talent.

<div align="center">**RANI**</div>

"Dan Semarang tahu caranya diam, tapi menyimpan semuanya, nggak menuntut, cuma ada, dengan setia."

<div align="center">**DIMAS**</div>

"Kota ini nggak pernah memanggil kita pulang dengan bisikan. Tapi selalu tahu kapan harus ditemukan kembali."

21. EXT. PANTAI – DAY

Kamera low angel menghadap langit & siluet. Angin Pantai bermain dengan rambut dan baju mereka.

<div align="center">**AYU (VO)**</div>

"Kadang yang kita cari bukan tempat baru, tapi rasa lama yang pernah tinggal, Dan kota ini, menyimpan semua itu."

<div align="center">**REY (VO)**</div>

"Kita bisa jalan sejauh apapun, tapi tiap gang sempit, tiap sudut jalan yang kita lewati tadi sore, kaya narik kita balik ke awal."

22. EXT. PANTAI – DAY

Kamera perlahan zoom out. Mereka saling menatap, lalu tersenyum kecil.

RANI (VO)

"Aku nggak nyangka, segini damainya duduk di sini bareng kalian lagi. Kaya waktu berhenti, dan semua nyambung kembali."

DIMAS (VO)

"Semarang bukan sekadar tempat. Dia rumah yang kita nggak sadari, tapi ternyata selalu jadi tujuan akhir."

AYU (VO)

"Rumah yang nggak perlu tanya kabar, cukup datangi, duduki, dan diam sebentar."

23. EXT. PANTAI – DAY

Kamera statis dari kejauhan, menyorot siluet talent. Keempat talent duduk, laut dan langit menyatu.

AYU(VO)

"Waktu bergerak, jarak bertambah, tapi ada tempat yang tak pernah menua, Semarang."

REY (VO)

"Semarang tidak memaksa kita untuk kembali. Tapi selalu tahu
cara membuat kita ingin pulang."

24. EXT. PANTAI – DAY

Close up langit memerah. Cahaya senja makin redup.

RANI (VO)

"Di tiap dinding tuanya, di tiap batu jalannya, tersimpan
kisah yang tak pernah selesai ditulis."

DIMAS (VO)

"Karena rumah bukan selalu soal Alamat, tapi soal rasa yang
tidak berubah meski waktu berganti."

25. EXT. PANTAI – DAY

Medium shot, keempat talent bangkit. Mereka bangkir
perlahan menatap laut dengan tatapan penuh harap. Suara music
instrumental mulai naik. Siluet perlahan berdiri, tidak
terburu- buru.

26. EXT. PANTAI – DAY

Wide shot keempat talent menatap langit, kamera tetap.
Visual fade out.

Appendix D: Whispers of Semarang Storyboard

WHISPERS OF SEMARANG STORYBOARD

Written by
Firza Andrian & Riska Dwi Ani

Timestamp: 00:05 - 00:52 | Scene: 1 | Set Plan: Gereja Blenduk

Shot: Suasana di depan gereja blenduk

Action: Kamera close up lalu mengelilingi wajah Rey

SCRIPT - Narasi (VO)

Di hadapan bangunan tua ini/ waktu seolah melipat dirinya sendiri// Ini bukan sekadar gereja/ ini adalah altar kenangan// Gereja Blenduk/ telah berdiri sejak 1753/ menantang usia/ dengan atap kubah peraknya yang anggun/ ia telah menyaksikan sejarah Belanda/ Jepang/ dan Indonesia bertukar wajah// Tapi bagiku...Gereja ini menyimpan sunyi sore yang pernah kita lalui/ tawa remaja yang melompat di antara batu-batu tua/ dan rasa yang diam-diam tumbuh di antara deru sepeda tua dan bayang pepohonan//

Timestamp: 00:53 - 01:32 | Scene: 1 | Set Plan: Gereja Blenduk

Shot: Gereja Blenduk

Action: Ayu melangkah pelan, berbicara lewat voice over, lalu berdialog

SCRIPT - Narasi (VO)

Langkahku membawaku ke tempat yang tak pernah benar-benar kutinggalkan/Gereja Blenduk/arsitektur bergaya Neo-Klasik bergaya Belanda/ dengan jendela kaca patri dan simetri yang sempurna/ Dibangun oleh komunitas Protestan Belanda/ ia tetap utuh/ seperti hati yang menolak dilupakan// Setiap lengkungan jendelanya adalah bingkai masa kecil kita/tempat/ aku pertama kali tahu/bahwa rindu bisa tumbuh bahkan ketika kita belum sempat pergi jauh//

Timestamp: 01:33 - 02:01 | Scene: 1 | Set Plan: Gereja Blenduk

Shot: Fokus ke Dimas, lalu zoom in ke muka Dimas

Action: Dimas berbicara reflektif.

SCRIPT - Narasi (VO)

Langit Semarang selalu memberi ruang bagi mereka yang lelah/dan Blenduk adalah tempat dimanaaku belajar diam dan mendengar//Suara azan dari kejauhan bercampur dengan lonceng gereja/menunjukkan bahwa kota ini tidak pernah memilih untuk membenci// Di bawah kubah tua ini/ banyak orang menemukanalasan untuk pulang/bukan karena tempat ini sempurna/tapi karenala tidak pernah menolak kedatangan siapa pun//

Timestamp: 01:34 - 02:39 | Scene: 1 | Set Plan: Gereja Blenduk

Shot: Kamera angle frog eye memperlihatkan Rani dari kejauhan.

Action: Rani menyampaikan filosofi tentang pulang, lalu semua saling merangkul menghadap Blenduk

SCRIPT - Narasi (VO)

Semarang tak pernah memanggil dengansuara keras/ tapi seperti bayangan/ ia mengikuti kita ke mana pun//Ia hadir dalam kopi pahit yang kita seruput saat gelisah/ dalam suara becak yang muncul di mimpi-mimpi pulang// Dan di antara jejak batu Gereja Blenduk ini/ aku tahu...kota ini adalahrumah dari semua hal yang tak bisa kita jelaskan. Pulang/ bukan soal jarak/tapi soal rasa yang diam-diam menarik hati kembali//

Timestamp: 02:40 - 03:05 | Scene: 2 | Set Plan: Jalanan Kota Semarang

Shot: Kamera tilt down dari langit. Keempat talent jalan pelan pelan

Action: Jalan pelan sambil bercanda.

SCRIPT - Narasi (VO)

Rey : Dulu/ kita nulis cerita di jalan ini/ Sekarang waktunya ukir bab baru!//
Ayu : Serius deh/ vibe-nya masih sama kayak dulu// Tapi lebih tenang/ ya?//
Dimas : Lebih tenang atau kita yang udah makin kalem?//
Rani : Bisa jadi/ tapi yang jelas/ tempat ini tetap punya magnet aneh// Bikin susah move on//

Timestamp: 03:06 - 03:35 | Scene: 2 | Set Plan: Jalan Batu

Shot: Kamera statis saat Ayu berhenti, lalu pose ulang.

Action: Ayu nostalgia dan berpose ulang, teman - teman bercanda

SCRIPT - Narasi (VO)

Ayu : Eh bentar/ ini tempat gue dulu foto pas SMP! Pose-nya tuh/tangan di dagu/ mata ke atas/ Cringe parah sih//
Rey : Wah/ harus diulang dong! Tapi versi 2025//
Dimas : Tuh kan/ makin dewasa/ makin artsy//
Rani : Next time kita bikin album foto Kota Lama bareng/ yuk!//

Timestamp: 03:00 - 0:00 | Scene: 2 | Set Plan: Gang sempit & Hidden Path

Shot: Kamera mengikuti mereka masuk gang sempit

Action: Jalan menyusuri gang, interaksi ringan dan relektif.

SCRIPT

Ayu : Eh lewat sini yuk!/ Gue pernah liat ini di reels//
Rani : Aku baru ngeh ada jalanan ini di kota lama//
Rey : Dimas/ lo asli semarang tapi kalah update!//
Dimas : Kota lama tuh penuh kejutan//

Scene 2 — Timestamp: 10:00-12:30 — Set Plan: Bozoe Spigel

Shot: Kamera reveal bangunan Spigel dari gang

Action: Mereka bereaksi senang. Masuk Spigel sambil bercanda.

SCRIPT

Dimas : Nah lo/ ternyata tembusnya ke Spigel//
Rani : Wah pas banget/ Perut juga udah kode nih!//
Rey : Masuk yuk/ Nostalgia enak tuh sambil makan//
Ayu : Tapi jangan drama ya/ cukup makan yang bikin kenyang//

Scene 3 — Timestamp: 12:30-15:00 — Set Plan: Spigel Bar and Bistro

Shot: Close-up Rani. Dailing Emosional

Action: Rani termenung, terbayangkan masalalu nya ketika di semarang

SCRIPT

Rey : Akhirnya ya/ kita ngumpul lagi// Di tempat yang dulu cuma kita lewatin doang waktu jalan kaki pulang// (Sambil senyum dan mengunyah camilan)
Ayu : Dulu mah/ kita cuma bisa ngintip dari luar//
Dimas : Inget nggak/ kita pernah numpang neduh di sini//

Scene 3 — Timestamp: 15:00-17:30 — Set Plan: Spigel Bar and Bistro

Shot: Close up Rani. Dialog emosional

Action: Rani curhat, semua mendengarkan dengan empati.

SCRIPT

Rey : Ran?/ Kamu kenapa?/ Kok tiba tiba diem?//
Rani : Aku/ sebenernya agak berat balik ke Semarang//
Ayu : Lho/ kenapa?// Bukannya kamu paling semangat dulu tiap acara kumpul?//

Scene 5 — Timestamp: 17:30-19:00 — Set Plan: Kosse Rani

Shot: Close-up wajah Rani

Action: Rani termenung sedih

SCRIPT

FLASHBACK

Rani : Dulu/ iya// Tapi setelah semester akhir/ aku ngerasa capek// Banyak hal yang nggak selesai di sini// Tekanan kuliah/ overthinking/bahkan hampir drop out dari kampus//

Scene 3 — Timestamp: 19:00-20:30 — Set Plan: Spigel Bar dan Bistro

Shot: Menampilkan Rey, Dimas, dan Ayu menyimak cerita Rani

Action: Ayu merangkul Rani, dan menenangkan Rani

SCRIPT

Dimas : Kenapa Kamu ga pernah cerita?//
Rani : "Waktu itu aku malu// Ngerasa gagal// Tah-kan pas ebuat cuti/ aku ngerasa kayak nggak punya siapa-siapa di kota ini//
Ayu : Rani/ maaf banget ya/ mungkin kita dulu terlalu sibuk sama urusan sendiri//
Dimas : Oh udahan nih sedih nya// Ayu kita nostalgia lagi//
Ayu : Udeh inae golden hour nih/ gimana kalau kita ke pantai?//
Rey : Sunset dari laut pasti tuh buat nutup cerita hari ini//

Scene 6 — Timestamp: 07:00-07:15 — Set Plan: Cafe Roomery + act.

Shot: Kamera transisi dari Spigel (scene 3), menunjukkan mobil berjalan menyusuri Kota Lama menuju arah barat.
Action: -

SCRIPT

Scene 4 — Timestamp: 00:00 - 00:45 — Set Plan: Crossing moment.

Shot: Hanheld kamera dari sisi jalan - mereka menyebrang sambil bercanda.

Action: Mereka asik ngobrol, tidak sadar lalu lintas.

SCRIPT

*KLAKSON
Rey : "Maaf/ Pak!// Kami nggak lihat jalan!"
Ayu : "Hampir viral kita/ tapi masa iya viralnya karena nyebrangnya ngawur!//"
Dimas : "Cobo bayangin aja/ 'Whispers of Semarang: The Hospital Chapter//'"
Rani : "Untung refleks kamu bagus/ Rey//"

Scene 4 — Timestamp: 00:00 - 00:45 — Set Plan: Kerabah ke mobil & Refleksi

Shot: Kamera dalam mobil - sudut dashboard dan jendela

Action: Mereka duduk di mobil, lihat ke luar sambil ngobrol reflektif.

SCRIPT

Rani : "Dulu tempat ini nggak sebagus kaya sekarang// Kok jadi keren banget ya sekarang?//"
Ayu : "Iya/ kayak jadi titik selfie resmi gitu//"
Rey : "Titik Nol itu pusat/ pengukuran jarak sejak zaman kolon ah//"
Dimas : "Letaknya strategis/ deket pelabuhan Tanjung Emas & pemerintahan juga//"
Rani : "Sekarang jadi kayak titik awal kita/ setelah lama muter-muter//"
Ayu : "Titik nol/ diem-diem yang selalu siap menyambut kita pulang/ tapi selalu siap nyambut kita pulang//"

Scene 4 — Timestamp: 00:00 - 00:45 — Set Plan: Titik Nol Kilometer Semarang (foto session)

Shot: Top view bundaran "KM 0", kemudian handheld candid.

Action: Mereka berfoto-foto dan bercanda.

SCRIPT

(Narasi dialog sambil foto-foto)

Ayu : Gaya lompat dong/ yuk//
Dimas : Aku gaya absurd aja ah/ biar beda//
Rani : (Candid ketawa)

Scene 5 — Timestamp: 00:00 - 00:45 — Set Plan: Duduk di tepi pantai

Shot: wide shot dari belakang, siluet keempat tokoh menghadap ke laut.

Action: kamera statis, langit jingga membingkai tubuh mereka. Suara ombak dan musik lembut mengisi latar.

SCRIPT

Ayu : "Laut ini/ matahari ini/ warnanya selalu sama// Tapi entah kenapa/ tiap duduk di sini rasanya selalu beda//"
Rey : "Itu karena bukan langitnya yang berubah/ tapi hati kita// Ada yang luka/ ada yang tumbuh, ada yang baru pulih//"

Panel 1

Timestamp: 00:00 - 00:45 — Scene: 5 — Set Plan: Dialog reflektif
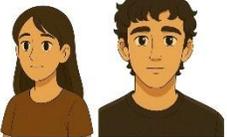
Shot: Close-up wajah Rani, lalu Dimas

Action: Kamera pelan-pelan berpindah ke wajah masing-masing talent.

SCRIPT
Rani : "Dan Semarang tahu caranya diam/ tapi menyimpan semuanya/ Nggak ribut/ nggak menuntut/ cuma ada/ dengan setia//"
Dimas : "Kota ini nggak pernah memanggil kita pulang dengan suara// Tapi selalu tahu kapan harus ditemukan kembali//"

Panel 2

Timestamp: 00:00 - 00:45 — Scene: 5 — Set Plan: Fokus ke filosofi pulang

Shot: Kamera low angle menghadap langit & siluet

Action: Angin pantai bermain dengan rambut dan baju mereka.

SCRIPT
Ayu : "Kadang yang kita cari bukan tempat baru/ tapi rasa lama yang pernah tinggal// Dan kota ini/ menyimpan semua itu//"
Rey : "Kita bisa jalan sejauh apapun/ tapi tiap gang sempit/ tiap sudut jalan yang lewati tadi sore/ kayak narik kita balik ke awal//"

Panel 3

Timestamp: 00:00 - 00:45 — Scene: 5 — Set Plan: Penutup kontemplatif

Shot: Kamera perlahan zoom out.

Action: Mereka saling menatap, lalu tersenyum kecil.

SCRIPT
Rani : "Aku nggak nyangka/ segini damainya duduk di sini bareng kalian lagi// Kayak waktu bersenda/ dan semua nyambung kembali//"
Dimas : "Semarang bukan sekadar tempat// Dia rumah yang kita nggak sadari/ tapi ternyata selalu jadi tujuan akhir//"
Ayu : "Rumah yang nggak perlu tanya kabar/ cukup datangi/ duduki/ dan diam sebentar//"

Panel 4

Timestamp: 00:00 - 00:45 — Scene: 6 — Set Plan: Wide shot statis

Shot: Kamera statis dari kejauhan, menyorot siluet tokoh

Action: Keempat tokoh duduk, laut dan langit menyatu.

SCRIPT
Ayu (VO) : "Waktu bergerak/ jarak bertambah/ tapi ada tempat yang tak pernah menua/ Semarang//"
Rey (VO) : "Dia tidak memaksa kita untuk kembali// Tapi selalu tahu cara membuat kita ingin pulang//"

Panel 5

Timestamp: 00:00 - 00:45 — Scene: 6 — Set Plan: Suasana melankolis

Shot: Close-up langit memerah.

Action: Cahaya senja makin redup.

SCRIPT
Rani (VO) : "Di tiap dinding tuanya/ di tiap batu jalannya/ tersimpan kisah yang tak pernah selesai ditulis//"
Dimas (VO) : "Karena rumah bukan selalu soal alamat/ tapi soal rasa yang tidak berubah meski waktu berganti//"

Panel 6

Timestamp: 00:00 - 00:45 — Scene: 6 — Set Plan: Pergerakan akhir

Shot: Medium shot keempat tokoh bangkit

Action: Mereka bangkit perlahan, menatap laut.

SCRIPT
(tanpa dialog)
Suara musik instrumental mulai naik. Siluet perlahan berdiri/ tidak terburu-buru//

Panel 7

Timestamp: 00:00 - 00:45 — Scene: 6 — Set Plan: Walk-off scene

Shot: Wide shot keempat tokoh menjauh

Action: Mereka berjalan ke kanan layar, kamera tetap.

SCRIPT
(tanpa dialog)
Visual fade out//

Appendix E: Whispers of Semarang Poster
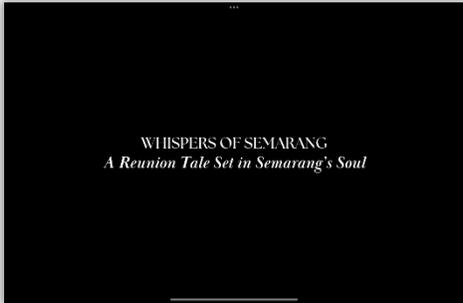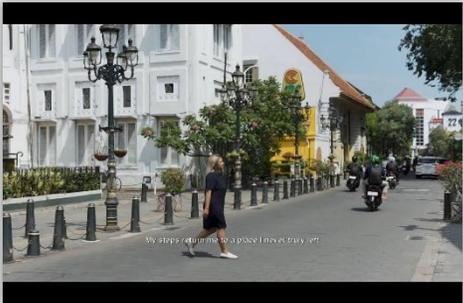
(00:00)   (1:00)

(2:00)   (3:00)

(4:00)   (5:00)

(6:00)   (7:00)

(8:00)   (9:00)

(10:00)   (11:00)

118
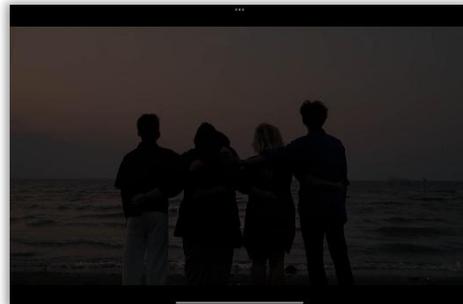
Appendix G: Whispers of Semarang Feedback from Stakeholders
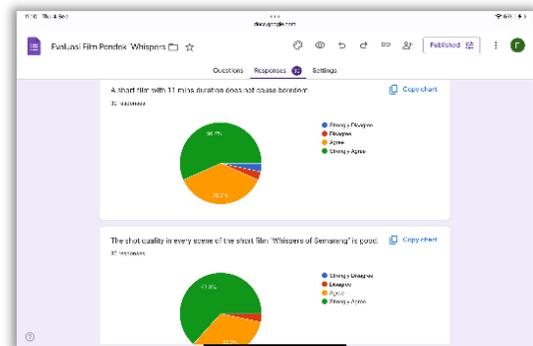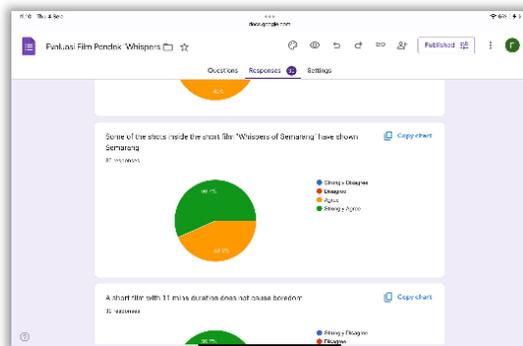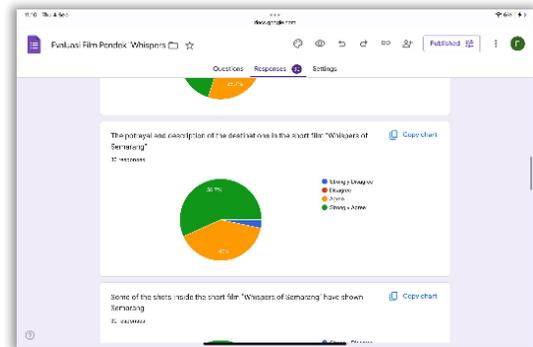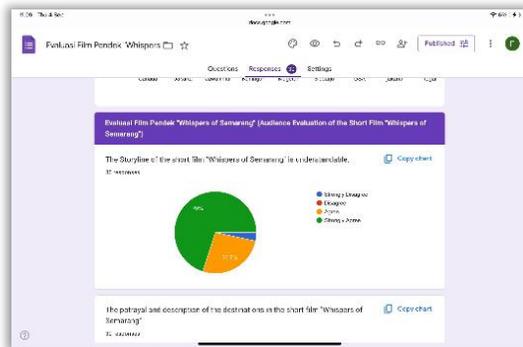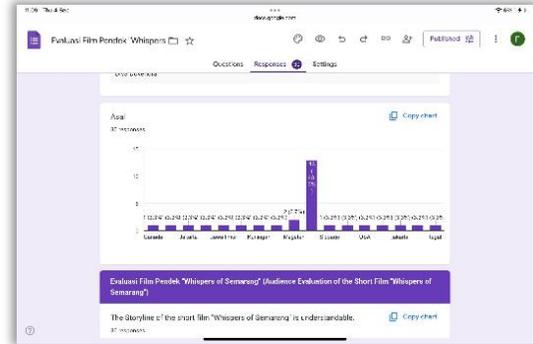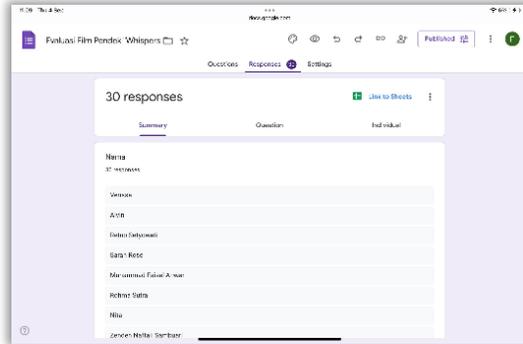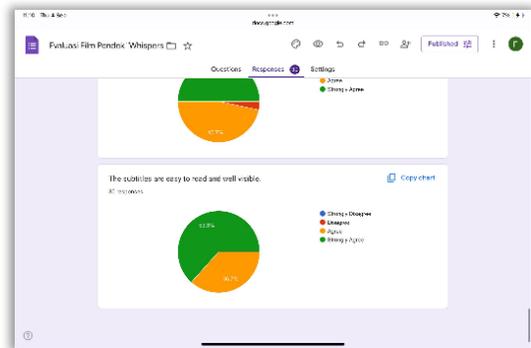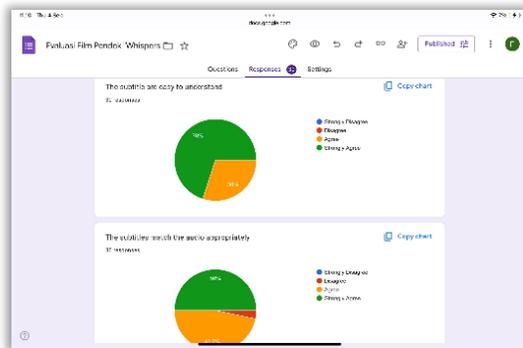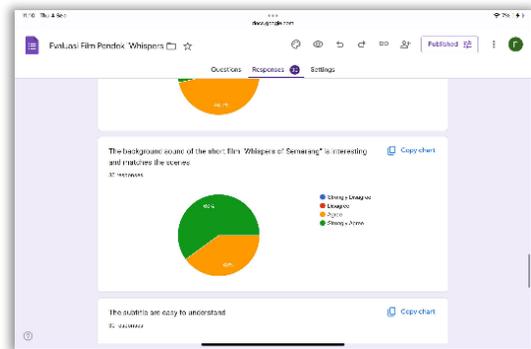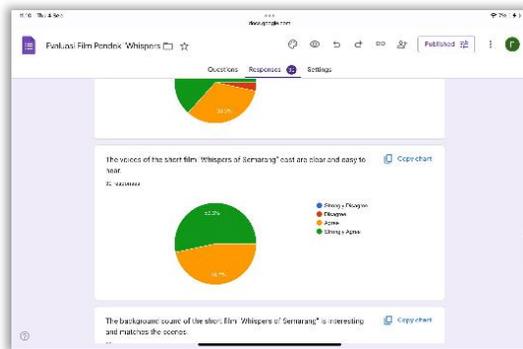
Appendix H: Whispers of Semarang Bracode

Appendix I: Consent Form

FORMULIR PERSETUJUAN PARTISIPASI DALAM FILM PENDEK

Judul Proyek:
"Designing A Short Film About Tourism "Whispers of Semarang" A Reunion Tale Set In Semarang's Soul"

Ringkasan Proyek:
Film pendek ini dibuat sebagai bagian dari tugas akhir kami, mahasiswa Universitas Diponegoro, untuk mempromosikan pariwisata Semarang. "Whispers of Semarang" adalah film pendek bergenre reunian yang mengisahkan empat sahabat dekat semasa kuliah di Semarang. Setelah bertahun-tahun berpisah, mereka kembali ke kota itu untuk reuni sambil bernostalgia di berbagai tempat ikonik, seperti Kota Lama, Gereja Blenduk, Spiegel, Titik Nol Km Semarang, hingga Pantai Tirang. Melalui perjalanan mereka, film ini tidak hanya menyoroti persahabatan dan kenangan masa lalu, tetapi juga bertujuan mempromosikan keindahan serta kekayaan pariwisata Kota Semarang.

Saya, dengan menandatangani formulir ini, menyatakan bahwa saya secara sukarela dan tanpa paksaan bersedia untuk berpartisipasi dalam proyek ini.

Data Pribadi:

Nama : Shakira Diva Dovendra

Alamat : Jl. Merak L12, Telukan, Sukoharjo, Jawa Tengah

Nomor Telepon : 0895401092413

Email : divadovendra01@gmail.com

Saya memahami bahwa partisipasi saya dalam penelitian berjudul *" Designing A Short Film About Tourism "Whispers of Semarang" A Reunion Tale Set In Semarang's Soul "*, yang dilakukan oleh mahasiswa Universitas Diponegoro, bersifat sukarela dan tidak akan merugikan saya. Oleh karena itu, saya menyetujui untuk menjadi talent pada proyek ini.

Saya juga menyetujui hal-hal berikut:

1. **Persetujuan Penayangan**
Saya memberikan izin kepada pembuat video untuk merekam dan menggunakan gambar, video, atau suara saya dalam pembuatan video dokumenter ini.

   ○ Ya, saya setuju wajah saya ditampilkan dalam video.

   ○ Tidak, saya tidak setuju wajah saya ditampilkan. Mohon gunakan efek blur untuk menyamarkan wajah saya.

2. **Penggunaan Materi**
Saya memahami bahwa rekaman gambar atau suara saya dapat digunakan, baik secara keseluruhan maupun sebagian, untuk keperluan promosi, publikasi, serta distribusi

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Film pendek ini, yang akan dibatasi hanya untuk publikasi di YouTube. Saya juga menyadari bahwa kolom komentar di YouTube akan **dinonaktifkan** untuk melindungi privasi.

3. **Hak Cipta dan Distribusi**
Hak cipta atas film pendek ini sepenuhnya menjadi milik pembuat video. Saya menyetujui bahwa rekaman gambar dan suara saya dapat digunakan di masa depan tanpa hak untuk menuntut kompensasi atau imbalan dalam bentuk apa pun.

4. **Hak untuk Menarik Diri**
Saya berhak untuk menarik diri dari proyek ini kapan saja sebelum video dipublikasikan dengan memberi tahu pembuat video. Jika saya memutuskan untuk menarik diri, saya memahami bahwa rekaman gambar atau suara saya yang telah dibuat dapat tetap digunakan dengan izin saya.

5. **Tujuan Non-Komersial**
Saya memahami bahwa film pendek ini dibuat sebagai tugas akhir dan bukan untuk tujuan komersial.

Dengan menandatangani formulir ini, saya menyatakan telah membaca, memahami, dan menyetujui semua ketentuan di atas sebagai subjek penelitian.

Semarang, 3 Agustus 2025

(Shakira Diva Dovendra)

Appendix J: Intellectual Property Rights Certificate