

## **CHAPTER IV**

### **RESULT AND DISCUSSION**

#### **4.1 Result**

Before production, the process begins with gathering ideas and developing concepts that will help the overall short film production process. This work includes determining the theme, developing characters, and designing a storyline that is suitable for promoting tourism. In addition, locations are thoroughly inspected to ensure that the chosen backdrop matches the desired story and atmosphere. Next, the results of the research are incorporated into the script, producing a final version that is ready to be used as a production guide. This stage serves as a foundation that facilitates continuity between the creative concept and the technical requirements for production.

The pre-production stage also requires organized technical planning to ensure that the production process runs smoothly. A detailed shooting schedule is drawn up, after which equipment needs are identified and roles are assigned among the production crew. Storyboards are designed to minimize the possibility of errors during the production process by providing clear visualizations for each scene. In addition, the production team arranges logistics, obtains location permits, and compiles a comprehensive budget. The production process is expected to run effectively, on time, and in accordance with established quality standards if systematic planning is carried out during the pre-production stage.

##### **4.1.1 Research and Information Collecting**

This study began with the intention of making a short film to promote tourism in the city of Semarang. The decision to use a short film was based on its ability to convey a visual narrative that combines emotion and informative content, making it appealing to a wide range of audiences. Unlike static promotional materials, short films allow viewers to immerse themselves in the story and make them feel more connected to the location. Semarang was chosen as the main location because of its rich blend of historical, cultural, and natural attractions, which provide an interesting backdrop for

the film. The objective of this research phase was to find the most suitable locations and thematic elements to illustrate Semarang's tourism potential.

Several locations were selected based on their iconic value and their connection to the film's storyline, based on preliminary observations and research reviews. The locations selected were Kota Lama for its colonial charm, Blenduk Church for its status as a historic architectural landmark, KM Zero Point for its symbolic significance as a city landmark, and Tirang Beach for its beautiful natural scenery. Each location has different aesthetic and thematic qualities, allowing the film to present various perspectives on the city. The locations were chosen because they appeal to a diverse demographic, ranging from recreational tourists to cultural heritage enthusiasts. In addition, the combination of urban and natural environments produces a balanced visual composition that suits the emotional and promotional goals of the film.

The researchers conducted a comparative study of several short films related to the subject of tourism to strengthen the conceptual foundation. The research by Alfito Dhiyu Priawan, Yetman Erwadi, Edy Safrizal, and Adif Akram (2024) entitled “Short Film Production ”*Balik Kampung*“ as a Medium for Tourism Promotion and Introduction in Bengkulu” offers an understanding of how emotional stories can be used to promote destinations through visual media. They found that incorporating personal stories into tourism films is highly effective in making viewers feel emotionally connected. These findings inspired a new project that will use a similar approach to create a reunion-themed storyline that connects shared memories with specific locations in Semarang. This short film conveys the authentic cultural and emotional values associated with Semarang's tourism identity while showcasing its visual appeal. This was achieved through a combination of narrative research and empirical field data.

On-site observations, photographic documentation, and informal interviews with local stakeholders were used in the collection of primary data to determine the tangible and intangible elements at each location. Factors such as lighting, accessibility, background noise, and visitor activity patterns were evaluated to select the best

shooting techniques. This analysis was supported by secondary data from tourism reports, historical archives, and promotional materials, which provided contextual depth to the location selection process. This short film conveys the authentic cultural and emotional values associated with Semarang's tourism identity while showcasing its visual appeal. This was achieved through a combination of narrative research and empirical field data.

In addition, valuable insights were obtained from stakeholder. It is a management staff of Blenduk Church. His name is the name is Mr.Tyo. He expressed appreciation for his sites being chosen as part of the filming locations and gave positive feedback, stating that the short film could help promote the re-opening of the church after the renovation. He also conveyed hopes that this project would contribute to attracting more visitors, there by supporting both cultural preservation and local tourism development.

#### **4.1.2 Planning**

The script, storyboard, and production schedule were carefully prepared during the planning stage to ensure an integrated and efficient production process. Previously, research showed themes of separation and nostalgia, and the scenario showed an emotional connection between the characters and the city of Semarang. The storyboard was designed to illustrate each scene, ensuring that the storyline matched the desired mood and tempo of the film. Emphasis is placed on integrating selected tourist attractions into the storyline in a natural and meaningful way, so that each location serves as a backdrop that enhances the emotional tone of the scene. The production schedule is also carefully planned to ensure that the filming process runs smoothly and according to plan, from pre-production to post-production.

##### **1. Storyline**

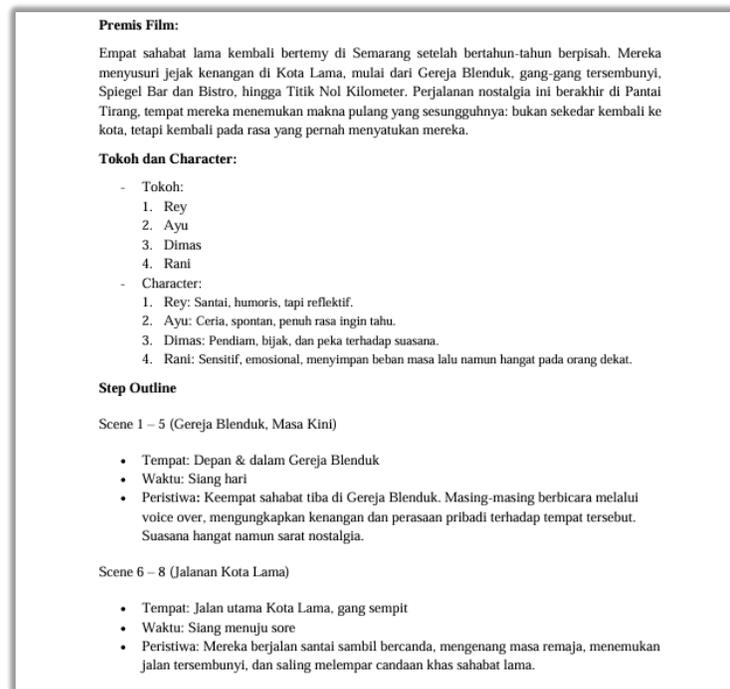
The storyline of the short film *Whispers of Semarang : A Reunion Tale in Semarang's Soul* includes a brief synopsis, a list of main characters, a breakdown of each scene, and a brief description of each scene. It is also designed to illustrate the overall plot and direction of the story. Each scene

typically includes details about the time, location, and important events or interactions that occur. With a clear plot from the start, the researchers ensure that this short film not only presents a sad and touching story but also fulfills the objective of promoting Semarang City's tourist attractions.

There were multiple steps involved in choosing the title for this short film, all of which were directly tied to the evolution of the plot. The researcher initially began with the fundamental concept of using Semarang as both a backdrop location and a component of the story's central "character." Every area of the city, from Tirang Beach to Kota Lama's cobblestone streets to Blenduk Church, was thought to have "whispers" that communicate the city's emotional beauty, past, and history. The term "Whispers of Semarang" came into being from this viewpoint, signifying the notion that the city itself quietly conveys significant tales.

A "reunion of old friends" who reunite in Semarang formed the basis of the core plot in the subsequent stage of storyline creation. This reunion is more than simply a meeting; it's a voyage of rekindling friendships, memories, and values in life. To underline that the film is about human interactions that are entwined with the ambiance of the city, the phrase "A Reunion Tale" was used.

Lastly, the subtitle "Set in Semarang's Soul" was added to emphasize that the movie explores the city's atmosphere, feelings, and cultural distinctiveness in addition to its physical tourist attractions. The narrative's plot, which is a reunion story that develops alongside an emotional trip through Semarang's psyche, is thus fully reflected in the title.



*Figure 4. 1 Storyline*

In the early stages of story development, researchers conducted location surveys to determine tourist sites that matched the nostalgic and emotional tone desired for the film. Blenduk Church, the cobblestone streets of the Kota Lama district, Spiegel Bar and Resto, *Titik Nol KM* Semarang, and Tirang Beach are some of Semarang's iconic locations selected for their historical, cultural, and visual appeal. Each location has a distinct atmosphere and is closely tied to the character of Semarang City. Initially, the researchers planned to use Awan Costa as the final filming location. However, on-site observations revealed that the location was too crowded, which could disrupt the visual composition and intimate scenes planned for the closing sequence. Therefore, Tirang Beach was chosen as an alternative. The vast sunset view, the calmer atmosphere, and the scenery away from the crowds make this beach an ideal location for the climax of a romantic story.

The entire production process depends on the storyline, which helps with pre-production steps such as scriptwriting, casting, and storyboarding. With a clear plot, researchers can ensure that the story flows smoothly between scenes, that each location has meaning in the plot, and that the story remains interesting while subtly showcasing the cultural and natural attractions of Semarang. Additionally, the plotline helps the production team maintain the film's atmosphere, pacing, and visual style consistently.

The concept of *Whispers of Semarang: A Reunion Tale in Semarang's Soul* is inspired by the timeless charm and layers of history embedded in the city's cultural heritage sites. The story focuses on the reunion of three close friends who have been separated for a long time. As they return to places from their past, their reunion is filled with moments of reminiscing about the past. The following locations symbolize their enduring friendship: Blenduk Church, with its grand colonial architecture, stands as a symbol of their strong bond; the cobblestone streets of *Kota Lama* evoke memories of youthful adventures and laughter; Spiegel Bar and Resto offers an intimate setting for deep conversations; and finally, Tirang Beach provides a peaceful and poetic conclusion, where the friends reflect on the past while embracing the changes that have occurred in their lives.

*Whispers of Semarang : A Reunion Tale in Semarang's Soul* is a story about friendship, memories, and personal growth. It is also a visual journey through some of the most famous sites in the city of Semarang. Each place is not just a backdrop, but part of the story that drives the emotional development of the characters and invites the audience to see the beauty of Semarang for themselves.

## **2. Scriptwriting**

When developing the script for the short film “*Whispers of Semarang: A Reunion Tale in Semarang's Soul*,” researchers carefully planned every element of the storyline. In the process, they applied a deep understanding of

standard scriptwriting techniques to ensure that the film's storyline flowed naturally while adhering to professional industry standards. David Trottier (2014) emphasizes that following the correct formatting guidelines, such as using 12-point Courier font, is crucial for facilitating script readability and ensuring that producers, directors, and actors take it seriously.

For the “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” script, the researchers used this font with 1.5 line spacing, in accordance with conventional standards for film scripts. This format choice is intended to help actors and crew follow technical instructions, dialogue, and scene descriptions more easily during filming. Actors can deliver their conversations authentically and deeply because the script is written entirely in Indonesian.

The film title, scene numbers, time and location, character dialogue, and voice-over narration are all part of the “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” film script. To help cinematographers and actors create the desired atmosphere, the script also uses visual cues, camera directions, and emotional points. The use of dialogue and voice-over narration to express both direct and reflective emotions, combined with visual cues and camera directions to translate moods into tangible images, reflects a narrative technique that ensures emotional points are effectively conveyed; this aligns with theoretical perspectives on film structure and emotion (Grodal, 1997), the role of subtext and non-verbal cues in amplifying emotions (Script Anatomy, 2021), and the importance of visual storytelling and *mise-en-scène* in screenwriting (Fiveable, 2022), while also supported by research on prose storyboard language for consistent cinematic direction (Amini et al., 2015) and studies on audience attachment through emotional discourse (Pereira, 2023), which together emphasize how the emotional through line is essential in creating immersive cinematic experiences (Final Draft, 2021).

The filming process remains faithful to the vision while immersing the audience in the unique spirit of Semarang through specific details, such as the

architectural description of Blenduk Church, the bustling yet nostalgic streets of the Kota Lama, and the serene views of Tirang Beach. The complete script used by the actors during the production process is presented in Figure 4.2.

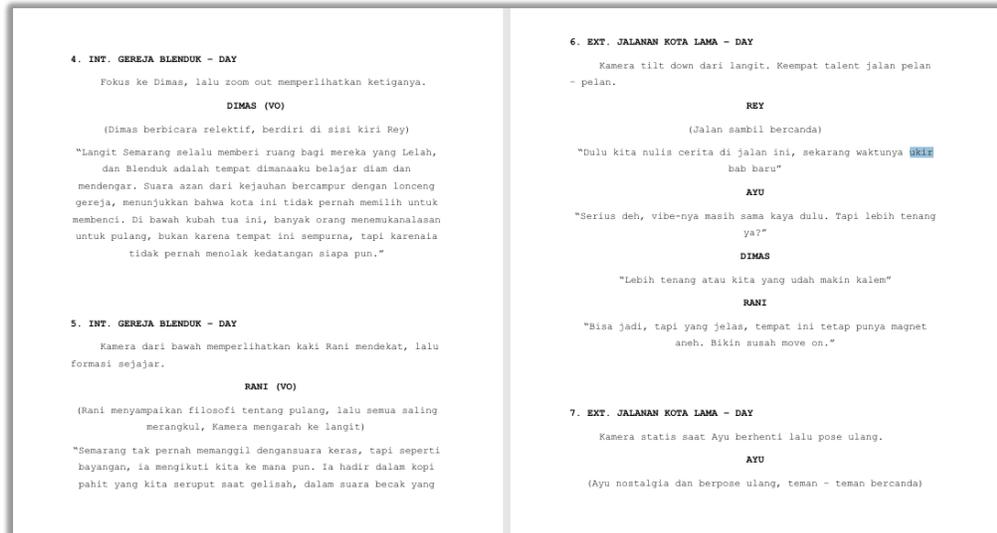


Figure 4. 2 Script

The script "Whispers of Semarang : A Reunion Tale in Semarang's Soul" is a linear storyline with a forward-moving plot, where the events are presented in chronological order, starting with the characters' reunion at the beach. This approach allows the audience to follow the journey of the four main characters Rey, Ayu, Dimas, and Rani without getting lost, because each scene flows naturally into the next.

Starting with a nostalgic reminder at Gereja Blenduk, the film goes on to explore Kota Lama, Spiegel Bar and Bistro, and *Titik Nol Kilometer*, before concluding with a contemplative moment at Tirang Beach. While the plot structure remains chronological, the script incorporates contemplative dialogues and voice-overs that deepen each character's emotional state, allowing insight into their past experiences.

By combining the straightforward clarity of a sequential storyline with the introspective layer of personal memories, this technique enriches the

narrative. It gives the audience the opportunity to emotionally connect with the characters and understand how shared memories and unresolved feelings shape their current interactions. The script for "Whispers of Semarang : A Reunion Tale in Semarang's Soul" does not just tell a story about a physical reunion; it also gives a broader view of friendship, personal growth, and the meaning of coming home.

At this point in the script writing process, the finished product serves as a guide for the creation of subtitles, which make the conversation in the movie easier for audiences who speak different languages to understand. In order to maintain continuity between the original writing and the on-screen subtitles, this step is crucial. Using a translation engine in this case, DeepL Translator to convert the dialogue script into the target language is the next stage. Because machine translation can provide translations quickly and with a reasonable degree of accuracy, it makes the first step easier. The reason why the researchers using DeepL because DeepL offers several advantages, including producing translations that are considered more natural and human-like compared to many other services, providing customization features such as formal or informal tone selection, offering synonym suggestions, ensuring stronger data.

Communicative translation is the method used in the editing process. This method places more emphasis on communicating ideas that the target audience can understand than it does on translating words for words. As a consequence, the final subtitles preserve the dialogue's original meaning while adapting to the facial expressions and subtleties of emotion needed for the movie. Because of this, the subtitles serve as a tool for communicating meaning that is suitable for the visual context and story of Whispers of Semarang : A Reunion Tale in Semarang's Soul in addition to serving as a literal translation. Here the result for the subtitling from DeepL :

Table 4. 1 Result of Translating The Subtitle

<b>IDN</b>	<b>ENG</b>	<b>After Revision</b>
<i>Nostalgia enak tuh sambil makan</i>	It's a nice nostalgic while eating	It's nice to reminisce while eating
<i>Waktu itu kita cuma bias ngintip dari luar</i>	At that time, we could only watch from outside	At that time, we could only peek from outside
<i>Kita hampir aja viral, tapi masa karena nyebrang nya ngawur sih?</i>	We almost went viral, but is it really because we n cross the road recklessly?	We almost went viral, but is it really because we were jaywalking?
<i>Semarang bukan sekedar tempat, dia rumah yang ngga kita sadari, tapi ternyata selalu jadi tujuan akhir</i>	Semarang is not just a place, it is a home that we don't realize, but it always turns out to be the ultimate goal	Semarang is not just a place, it is a home that we don't realize, but it always turns out to be the final destination

### 3. Storyboard

Before the production process begins, storyboards help directors and production teams organize visual and audio elements, determine scene composition, and understand the storyline. Researchers created engaging storyboard animations using the Canva Premium application. The storyboard for the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” consists of 26 slides, as shown in Figure 4.3. The entire storyboard is available in the appendix. Each slide is designed to provide a complete overview of the scene, including duration, location, characters used, actor actions, and the dialogue or story that follows. The storyboard helps researchers convey their ideas and vision for the film more easily and effectively. This ensures that every team member has the same understanding of the direction and purpose of each scene to be filmed. By creating a thorough

plan, researchers can also identify issues before the filming process begins. The storyboard serves as a visual guide and planning tool to maximize time and resources during the filmmaking process.

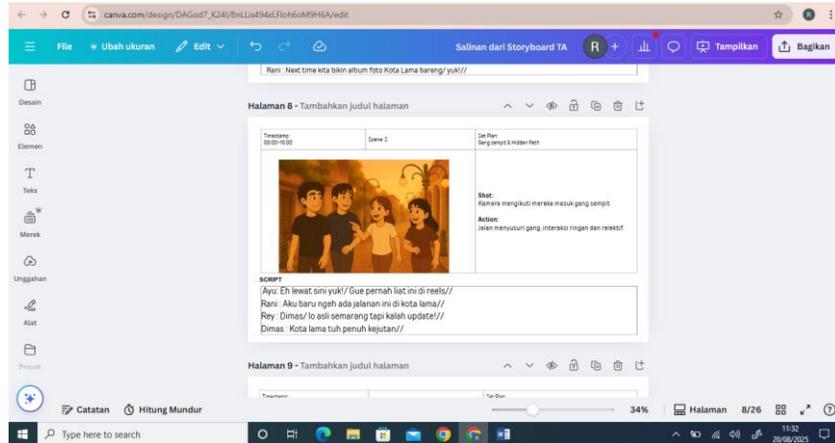


Figure 4. 3 Storyboard 1

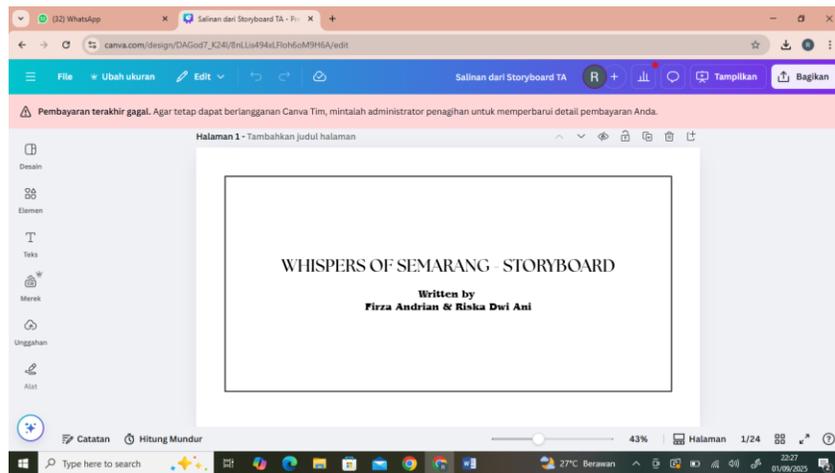


Figure 4. 4 Storyboard 2

#### 4. Location Survey Permit

Location scouting is an important part of the pre-production process for film, which involves searching for, evaluating, and selecting locations that best suit the story and visual elements. At this stage, researchers visited several predetermined locations: Blenduk Church, *Kota Lama*, Spiegel Bar and Restaurant, *Titik Nol KM*, and Tirang Beach.

Location scouting is conducted to confirm timing, camera angles, and shooting locations to ensure that researchers and the team are not confused when selecting shooting locations. This is also done to evaluate whether the location is suitable for the film's scenario. In addition to location scouting, obtaining location permits is another important step that must not be overlooked. To obtain permission from the location owners to film at the selected locations, researchers must prepare official documents, such as the required permits. Film production must proceed without legal issues or external disruptions. This process requires negotiations and meeting certain requirements to ensure that all production operations are conducted in accordance with applicable rules and regulations.

Blenduk Church and Spiegel Bar and Resto received permits. Because *Titik Nol KM* and Tirang Beach are open, permits are not required for Kota Lama and *Titik Nol KM*. Both parties agreed to the permits. Researchers were given permission to take videos at the Blenduk Church Gallery or Spiegel Bar and Resto. Researchers used professional cameras during filming. Researchers only need to purchase tickets to visit Tirang Beach.



purpose of the script reading was to facilitate communication and cooperation between the actors, scriptwriter, and director and to ensure that everyone involved understood the story, characters, and dialogue. This can be done in various ways, such as sitting around a table and reading the script aloud. Every member of the production team the director, screenwriter, producer, and sometimes the technical crew often participates in this session. On August 4, 2024, a script reading and character development session was conducted once during the production of the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul.” At this point, the two actors began communicating according to the script and building chemistry. Before starting the script reading session, the researcher approached the actors and provided a comprehensive explanation of the elements of the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul.”

Before ending the script reading session, the researchers and actors rehearsed three times to refine their respective roles. With this rehearsal, they were able to improve their performances and gain a complete understanding of their characters and the nuances of the script. In the final stage, the researchers rechecked every detail to ensure the actors were ready. This included arranging their costumes to ensure they matched their characters' personalities, arranging appropriate transportation to the filming location, ensuring the scene schedule remained smooth, and planning meals to boost the vitality of the cast and crew. Researchers also paid attention to important additional requirements, such as props, makeup, and scene requirements, so that everything was ready for filming. This careful preparation was carried out to minimize damage and improve production quality.

## **6. Shooting Schedule**

The researcher developed a thorough production operation plan as part of the pre-production phase and after finishing all technical preparations for the short film's production. The development of the shooting schedule is an

important component of this plan. A good schedule is expected to reduce technical problems and produce a high-quality product. The shooting of the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” is scheduled to take place over one day, on August 5, 2025.

PRODUCTION SCHEDULE WHISPERS OF SEMARANG								
DAY 1 (Wednesday, August 5th 2025)								
No	Time	Location	Scene	Talent	Wardrobe	Property	Equipments	Remarks
1	09.00-10.00	Gereja Blenduk	1. Take area dalam gereja blenduk	Firza, Riska, Diva, Thomas	Casual outfit			
2	10.00 - 11.00	Jalanan Kota Lama	2. Take ayu recreate foto lama, berbincang	Firza, Riska, Diva, Thomas	Wig, atau hairclip, baju kemeja			
3	11.00 - 12.00	Spiegel Bar and Resto	3. Reuni, berbincang bincang,	Firza, Riska, Diva, Thomas	Casual outfit			
4	12.00 - 14.00	Istirahat & Makan Siang						
5	14.00 - 15.00	Titik Nol Kilometer Semarang	5. Scene menyebrang, hampir ketabrak dan foto - foto	Firza, Riska, Diva, Thomas	Casual outfit	Hp, Motor, Mobil		
6	15.00 - 15.30	On the way to pantai, ngeburu sunset						
7	15.30 - 17.00	Pantai	6. Scene penutup di pantai	Firza, Riska, Diva, Thomas	Casual outfit			
8	17.00 - 19.00	Istirahat , Otw kos Firza						
9	19. 00 - 20.00	Kost Firza	4. Scene Rani termenung stress dikamar	Riska	Piyama	Laptop, buku, kertas, tisu		

Figure 4. 7 Shooting Schedule

## 7. Call Sheets

At this point, every team member involved in the production of the short film receives an official phone call. The director will convey the detailed shooting schedule to each member and provide specific information. In addition, this stage also includes obtaining the necessary permits for all designated shooting locations.

### 4.1.3 Developing Preliminary Form and Product

In Borg and Gall's (1983) model of educational research and development, “Developing Preliminary” is the stage at which researchers begin to design and develop prototypes or early forms of the product to be developed. Production and post-production are two components of this stage. All plans made during the pre-production

stage are implemented during the production stage. This includes filming on location or in a studio, as well as actor performances and the use of technical equipment such as cameras, lighting, and sound (Bordwell & Thompson, 2019). On the other hand, post-production is the process of editing and refining the recordings made during the production process. According to Rabiger (2014), video editing, sound design, adding visual effects, and color correction are all part of this process to achieve the desired sound and appearance.

#### **4.1.4 Preliminary Field Testing**

At this stage, researchers give a presentation of their short film to their supervisors. During the assessment process, a number of elements are evaluated, such as content and language use. In terms of media, validators will examine the visual elements of the short film. At this stage, researchers provide their supervisors with validation forms to act as validators. The validator is responsible for testing and reviewing the product. The supervisor provides an assessment that the product is acceptable with revisions in accordance with the rules based on the presentation results. To revise the main product, the supervisor's critiques and recommendations are used. This includes recommendations to tidy up the subtitles and improve sentence structure that is considered less cohesive.

**SURAT PERNYATAAN VALIDASI  
DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertandatangan di bawah ini:

Nama : Aditya Nur Patria, S.Hum., M.App.Ling.  
 NIP : 199012182020121007  
 Prodi : Bahasa Asing Terapan

Mengatakan bahwa proyek tugas akhir atau nama mahasiswa:

Nama : Rizka Devi Anji  
 NIM : 4002021659018  
 Prodi : Bahasa Asing Terapan  
 Judul TA : Creating A Short Film "Whispers of Semarang" A Reunion Tale Set In Semarang's Soul

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai arahan
<input type="checkbox"/>	Tidak layak

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 22 Agustus 2025  
 Validator,  
  
 Aditya Nur Patria, S.Hum., M.App.Ling.  
 NIP. 199012182020121007

**Catatan:**  
 Pengisian kolom diberi tanda (✓)

*Figure 4. 8 Signed Validation Form*

#### **4.1.5 Revising Main Product**

According to Borg and Gall (1983), major product revision is a stage in the development process where products that have been developed through the initial stages are tested and then improved based on feedback obtained from trials. At this stage, revisions are made to the subtitles after they have been reviewed by a supervisor in the form of improvements to the translation of several sentences, revisions to replace the background music with music that is appropriate for the video, revisions to improve voiceovers that are unclear, and revisions to add location names to the video. These revisions to the main product are a process aimed at ensuring that the final product is of high quality and effective for its intended purpose.

#### **4.1.6 Operational Field Testing**

The purpose of the operational field testing was to assess the short film Whispers of Semarang : A Reunion Tale in Semarang's Soul's efficacy and audience perception. Beyond the initial testing phase, this step sought to gather more comprehensive input. This was made possible via the distribution of an online survey through a shareable

link, which made it simple for participants to access and submit their responses. Thirty people participated, including five students from the Applied Foreign Languages program, ten Semarang citizens, ten participants from outside the city, three Semarang Tourism Office representatives, and two foreign spectators. Beside that the researchers also do interviews with staff of Blenduk Church. This diverse group was specifically selected to represent scholarly, local, and global perspectives. The evaluation concentrated on a number of factors, such as the coherence of the plot, how tourist places were portrayed, the visual and aural features, and the authenticity of the subtitles.

*Table 4. 2 Audiences Feedback Interval*

<b>No.</b>	<b>Statements</b>	<b>Average</b>	<b>Interval</b>
1.	The storyline of the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” is understandable	3.63	Strongly Agree
2.	The portrayal and description of the destinations in the short film “Whispers of Semarang : A Reunion Tale in Semarang’s Soul”	3.50	Strongly Agree
3.	Some of shots inside the short movie “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” have shown Semarang City	3.56	Strongly Agree
4.	A short movie with 11 –minutes does not cause boredom.	3.46	Strongly Agree
5.	The shot quality in every scene of the short movie “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” is good	3.60	Strongly Agree
6.	The voices of the short movie “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” cast are clear and easy to hear	3.53	Strongly Agree

7.	The background sound of the short movie “Whispers of Semarang : A Reunion Tale in Semarang’s Soul” 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 showed that almost every analyzed criterion gave the short film extremely positive reviews. The average rating for Whispers of Semarang : A Reunion Tale in Semarang’s Soul's plot clarity was 3.63, indicating that viewers firmly believed the story was clear and easy to follow. This result illustrates how well the movie communicates its main idea and emotional tone without confusing viewers. A score of 3.50 was given to the presentation of tourist attractions, indicating that the movie included enough details to introduce Semarang's famous monuments. Additionally, certain cityscape images received an average score of 3.56, suggesting that the photography successfully emphasized Semarang's unique ambience. The 11-minute movie had a rating of 3.46, meaning that the tempo was deemed suitable and kept viewers interested without becoming monotonous. This implies that the movie managed to hold audiences' interest in spite of its brief length.

The audience's reactions were similarly favorable in terms of technical execution. Each photo received a visual quality rating of 3.60, indicating that the imagery was clear and eye-catching. The average score for language audibility was 3.53, indicating that while the cast's voices were mostly clear, future productions could still benefit from a few small adjustments. The sound design and background music, which were

picked to fit the tone of each scene, received a score of 3.60, indicating that the audio effectively enhanced the ambiance while coordinating with the images.

Strong support was also shown for subtitles, which are a crucial component of accessibility. With the highest rating of 3.70, respondents said the subtitles were easy to read, highlighting their function in assisting foreign and non-local viewers in following the conversation. They received an average score of 3.46 for synchronization with the spoken lines and 3.63 for visibility and legibility. Feedback did note, however, that the white subtitles were less noticeable in situations with bright backgrounds, such those in Blenduk Church. Later, this problem was resolved by including shadow effects and making sure that all capitalization was consistent, which greatly enhanced readability.

All things considered, the operational field test verified that *Whispers of Semarang : A Reunion Tale in Semarang's Soul* met the demands of several audience segments, such as students, locals, tourism officials, and viewers from outside. The film's success as a creative endeavor and as a means of advancing cultural tourism in Semarang was validated by the resoundingly positive feedback received on its technical elements, accessibility, and narrative quality. The Semarang Tourism Office's members' participation further affirmed the office's importance in promoting regional tourism and heritage projects. With this degree of support, the movie is now deemed ready for internet distribution, acting as both a practical contribution to highlighting Semarang's cultural and historical identity and an academic accomplishment.

#### **4.1.7 Disseminating and Implementing**

It was time for the last step of distribution and implementation once the field tests and revisions were finished. Researchers posted the short film "Whispers of Semarang: A Reunion Tale in Semarang's Soul" on the YouTube page of the Applied Foreign Languages Study Program in September 2025. In order to make the short film easily discoverable and broadly available, researchers also used Instagram Stories and TikTok to promote it. This increased awareness and the number of visitors to Semarang's

tourism spots. Even better would be if this movie encouraged more scholars and young people to use technology to promote Semarang's tourism industry.

#### **4.2 Discussion**

Given Semarang's rich cultural and historical legacy, the city was chosen as the backdrop for *Whispers of Semarang : A Reunion Tale in Semarang's Soul*. Semarang, a major port city in Indonesia, is a place where nostalgia and memory naturally converge because it combines colonial-era legacy with contemporary urban life. Famous locations including Blenduk Church, Kota Lama, Spiegel, *Titik Nol KM*, and Tirang Beach are significant cultural landmarks in addition to being well-liked tourist attractions. Semarang is the perfect place to portray a reunion story that connects the past and present because of its distinctive setting. The city was selected for its ability to convey narrative depth, symbolizing memory, legacy, and emotion, in addition to its aesthetic appeal (Nugroho, 2019).

Four close friends who used to study in the city get together in the short film *Whispers of Semarang: A Reunion Tale in Semarang's Soul*. This reunion plot was specifically chosen to highlight the ways in which individual recollections are woven into Semarang's cultural fabric. The characters think and feel nostalgic when they return to familiar locations. Because nostalgia is known to strengthen emotional ties to places, this strategy works well for promoting travel (Hudson & Ritchie, 2009). The video transforms Semarang from a location into an active presence that conveys emotion and memory to its audience by fusing personal stories with cultural representation.

Because short films are effective at conveying concepts that are both succinct and emotionally engaging, they were selected as the medium. Audiences in the current digital era favor brief, aesthetically pleasing material that is simple to share on several channels. According to earlier research, short videos that combine location branding and narrative storytelling can be effective instruments for promoting travel (Priawan et al., 2024). Because of this, the researcher decided that short videos would be the best way to introduce Semarang. The movie uses cinematic narrative to draw viewers in and

pique their interest rather than conventional brochures or static images. As a result, the format fulfills both an artistic and a strategic function in accomplishing marketing objectives.

The concept for *Whispers of Semarang : A Reunion Tale in Semarang's Soul* was also influenced by earlier works, particularly the Applied Foreign Languages SV Undip (2024) short film "*Jalan Nostalgia*". Similar to *Whispers of Semarang : A Reunion Tale in Semarang's Soul*, its movie presented a number of tourist attractions in an understandable and eye-catching way. *Whispers of Semarang : A Reunion Tale in Semarang's Soul*, on the other hand, develops this strategy by including the voyage into a reunion storyline, which strengthens the emotional component. Though their storytelling approaches are different one stresses emotional depth, while the other concentrates on providing clear information both films demonstrate the potential of short films in fostering cultural tourism. This illustrates how regional filmmaking projects can successfully support programs aimed at promoting tourism.

Pre-production, production, and post-production were the three primary stages of *Whispers of Semarang : A Reunion Tale in Semarang's Soul*'s creation. The researcher was a key player in both production and post-production, handling a variety of duties like directing and character acting. Cameras, microphones, and stabilizers were used during the shooting process to guarantee technical quality, while Adobe Premiere Pro 2020 was used for post-production editing, which included color grading, scoring, and subtitling to improve the finished result.