

## **CHAPTER IV**

### **RESULT AND DISCUSSION**

#### **4.1 Result**

This project was conducted in collaboration with my friends, Vania and Nadia. We used the Research and Development (R&D) approach in this project, which consists of the following steps: research and information collecting, planning, developing preliminary form of product, preliminary field testing, main product revision, operational field testing, final product revision, and dissemination and implementation. The researcher provides a thorough explanation of the pre-production stage of making the short film “Deeper Than Love” in this chapter. All preparations made before the start of filmmaking, including creating a script, choosing locations, picking talent and scheduling production, are included in the pre-production stage.

Vania focuses on the production stage, while Nadia focuses on the post-production stage. Through this assignment, we intend to make a real contribution in promoting Semarang tourism through the medium of short films and provide a comprehensive overview of the filmmaking process of “Deeper Than Love” as a whole from start to finish. The researcher provides a comprehensive overview of the pre-production process in this writing stage. As a result, readers should have a thorough understanding of the procedures followed to ensure the success of a film project during the pre-production stage.

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

Promotional media for tourism destinations based on short film is the main objective of this project. The researcher chose Semarang Contemporary Art Gallery as the main tourism destination to be promoted. In addition, the researcher also showed many scenes located in the Old Town Semarang. In the first stage when making this short film, the researcher made observations

by coming directly to the tourist attractions. Then the researcher conducted surveys and interviews with Semarang Contemporary Art Gallery stakeholders to collect data for the short film.



Figure 4. 1 Direct Observation

After looking at the paintings on display at Semarang Contemporary Gallery, the researcher was particularly interested in the work *Deeper Than Love*. This artwork is one of Rudy Murdock's works by an artist from Semarang. The painting has meaning "The more you try to forget it, the deeper you remember it and no matter how hard you try to hold it back, the more it grows and develops in you. Because love is brave and risk taking". The researcher then decided to turn the painting's message into a short film. The relationship between the two leading players of the short film became the subject of the researcher's storyline and narrative.



Figure 4. 2 Depeer Than Love Painting

This is in accordance with the main objective of promoting Semarang Contemporary Art Gallery. The entire gallery area that will be the main and dominant location in the production of the short film “Deeper Than Love” was directly observed by the researcher. Every area of the gallery that is suitable for filming was explored by the researcher. The Deeper Than Love painting is on the second floor on the right side of the stairs.



Figure 4. 3 Gallery View

The story concept of the short film “Deeper Than Love” was chosen because it is considered to be able to touch the hearts of the audience. By choosing the romantic drama genre that many young people like today. Through the story of two people accidentally meeting again at the Art Gallery after a long time, it turns out that they were romantic partners in the past. In addition, this story is also expected to inspire the audience to visit Semarang Contemporary Art Gallery. The researcher use creative editing techniques and cinematic shooting to create high-quality promotional videos. The emotional mood of the video would then be further enhanced by the addition of appropriate background music and sound effects.

This film tells the story that the more you try to forget it, the deeper you will remember it. This happens to two people who have been separated for two years. They accidentally meet again in the same place as when they were dating. The art gallery where they met has beautiful memories for them. One of the paintings displayed there seemed to interpret the meaning of their hearts

without them telling each other. With memories of their past as a couple and the conflicts that occurred, they had to separate. Then their return to that place is like a sign of whether they should have the relationship they had before or whether they should live their own lives without having any relationship.

#### **4.1.2 Planning**

A storyboard, script and production schedule were created during the planning stage. The script was inspired by one of the paintings in the Semarang Contemporary Art Gallery and then developed by the researcher. Each scene was carefully visualized through the creation of storyboards. Next, a production schedule was created to ensure that each stage- pre-production, production, and post-production smoothly.

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

A storyline is created to tell the outline of a short film. This storyline design contains a brief synopsis, cast characters, scene-by-scene overview, and also a brief description of each scene. In the general description, all scenes are filled with time, location, and events or brief descriptions. At the beginning of making the storyline, the researcher chose tourist locations, such as Semarang Contemporary Art Gallery, Old Town Semarang, Cafe Bloomery, Marina Beach, Office, and Photomatics Mart. However, after surveying one of the places, the Bloomery Cafe. The place is too crowded with visitors who are feared to make the filming process not work properly. We decided to choose another cafe and Sen Gu Caffè and Blue Coffee were chosen. Creating a storyline is helpful as a guide for the researcher to step into the next pre-production stage, such as scripts and storyboards. Storylines also help the researcher to easily explain to the supervisor the story they want to make. Figure 4.4 is the storyline of the short film that will be made.

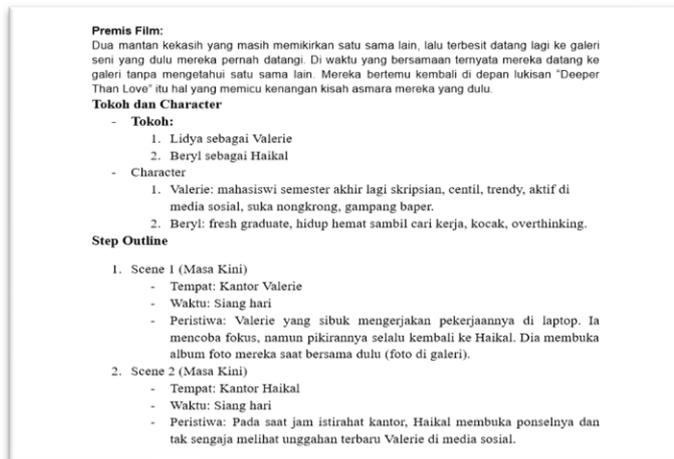


Figure 4. 4 Storyline

The storyline was inspired by one of the paintings in the Semarang Contemporary Art Gallery. The painting titled “Deeper Than Love” means that “The more you try to forget it, the deeper you remember it and no matter how hard you try to hold it back, the more it grows and develops in you. Because love is brave and risk taking”. The title of “Deeper Than Love” itself became the title of the short film made by the researcher.

## 2. Scriptwriting

The researcher carefully considered every detail planned through the plot while developing the script for the short film "Deeper Than Love." The researcher also ensured a deep understanding of the proper techniques for drafting a film script. David Trottier (2014) mentions the importance of following applicable standards and conventions, such as using the 12-point Courier font. He points out that breaking this rule can make the script look amateurish and make readers or producers not take it seriously. The researcher used a 12-point Courier font with 1.5 spaces for the script in the short film "Deeper Than Love." The script of this film was written in Indonesian to make it easier for the talents to do the dialog during filming. The "Deeper Than Love" script includes the title, narrator's narration, time and location details, and actors' dialog. Figure 4.5 is the script that both actors had to read.



Figure 4. 5 Script

Table 4.1 describes each short film "Deeper Than Love" scene. The script consists of 21 scenes, totaling about 20 minutes. It starts with an introduction with a forward flow, then goes back to the past, which is a backward flow, and back to the future, which is a forward flow.

Table 4. 1 Description of Each Scene

SCENE	DESCRIPTION
Scene 1-2 (Forward Flow)	The beginning of the video shows two women and a man busy working, but they are still thinking about each other in between.
Scene 3-6 (Forward Flow)	Accidentally these 2 people returned to the art gallery at the same time and they met each other in front of a painting entitled "Deeper Than Love" they were awkwardly silent until the gallery attendant approached them and explained the meaning of the painting. The meaning of the painting is very related to both of them until they remember the past memories when they were still together.
Scene 7 - 19 (Backward Flow)	Memories of their past from the beginning of dating, through the good times together until one by one

conflicts arise. The conflict that occurs is when the man cannot fulfill his girlfriend's wishes because of economic factors. Until in the end their relationship ended.

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Scene 20-21 (Forward Flow)	Back to the present where they are at the art gallery and state that they are still thinking about each other. At the end of the story the man asks to get back together but the woman answers with a smile.
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### 3. Storyboard

Before the production process begins, storyboards assist the director and production team in coordinating visual and aural aspects, determining shot composition, and understanding the storyline. The researcher used the Canva Premium application to create an attractive animation for the storyboard. This short film “Deeper Than Love” has a Storyboard of 56 slides. Figure 4.6 is an example of the Storyboard created. The whole storyboard will be shown in the Appendix section. Each slide is made to provide a clear picture of the scene's image, duration, location, attributes wearing, actors' actions, and the dialogue or narration that accompanies it. Using storyboards, the researcher is able to convey the concept and vision of the film more easily and effectively. This ensures that each team is equally aware of the direction and purpose of each scene that needs to be filmed. The researcher can also spot problems before filming begins by preparing a well thought out plan. As a result, storyboards serve as a planning tool that helps maximize time and resources during the filmmaking process in addition to being a visual guide.

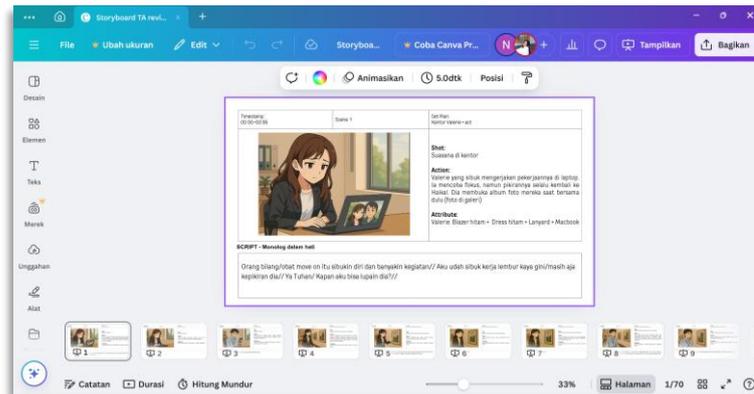


Figure 4. 6 Storyboard

#### 4. Location Survey and Permit

One of the most important phases in the film pre-production process is location surveying, which searches, evaluates, and selects locations that best suit the narrative and visual needs. In this stage, The researcher visits the locations that are already determined, which are Semarang Contemporary Art Gallery, Kota Lama, Blue Coffepe, Marina Beach, Office, and Photomatics Mart.

The location survey is to confirm the time, camera angle, and location of the shoot. Shown in Figure 4.7 and 4.8 is a letter of permission to film at the location that has also been included in the letter. This is to ensure that the researcher and team are not confused when choosing a location on the day of shooting and to assess the suitability of the location to the film script. Obtaining location permission is another important step that should not be ignored besides the location survey. To obtain permission from the owner to shoot at the chosen place, the researcher must prepare formal documentation in the form of the necessary permission letters. To ensure that the film production proceeds without any legal issues or outside factors, this process requires negotiation and fulfils certain requirements. To ensure that all production activities are conducted by relevant rules and regulations, a location permit must be obtained.

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DAN TEKNOLOGI  
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Jalan Sekeloa Baru  
Kampus Diponegoro Semarang  
Kendaraan: BSM 1000, BSM 1001  
Kantor: Sekeloa Baru, No. 10  
Lantai: 1000, 1001, 1002  
Pusat: www.unpdiponegoro.ac.id

No : 65/UN7.M2.1/PP/H/2025 Semarang, 24 Maret 2025  
Lampiran : -  
Hal : Permohonan Izin Pengambilan Data

**Yth. Pengelola dan Manajemen  
Semarang Contemporary Art Gallery  
Jalan Laman Segantang No.5, RW.6, Tj. Mas, Kec. Semarang Utara, Kota Semarang,  
Jawa Tengah 50174**

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Ti.  
Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Wania Elisha Br Ginting	40020521670008
2	Nadha Alhaha Puspitasari	40020521650032
3	Salsma Aprilia Mahanani	40020521670037

Maka dengan ini kami mengajukan permohonan izin bagi mahasiswa tersebut untuk melakukan  
pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 23 Maret 2025.  
Bentuk Kegiatan : Pengambilan Video

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

  
**M. H. Bayu Daimawanti, M.M.**  
NIP. 196708191994032003

Tembusan : Yth,  
1. Dekan Sekolah Vokasi Undip  
2. Kaprodi S.Ti. Bahasa Asing Terapan

<http://www.vokasi.undip.ac.id/download/https://vokasi.undip.ac.id/download/urutan-permohonan-izin-pengambilan-data-pph/6pp1.pdf>

Figure 4. 7 Location Permit Form

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Jalan Sekeloa Baru  
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Kendaraan: BSM 1000, BSM 1001  
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Pusat: www.unpdiponegoro.ac.id

No : 67/UN7.M2.1/PP/H/2025 Semarang, 25 Maret 2025  
Lampiran : -  
Hal : Permohonan Izin Pengambilan Data

**Yth. Kepala Dinas  
Dinas Ketahanan Pangan Kota Semarang  
Jl. Ki Mangunsarkoro No.21, Karangkidul, Kec. Semarang Tengah, Kota Semarang, Jawa  
Tengah 50136**

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Ti.  
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NO	NAMA	NIM
1	Wania Elisha Br Ginting	40020521650008
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Bentuk Kegiatan : Pengambilan Video

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

  
**M. H. Bayu Daimawanti, M.M.**  
NIP. 196708191994032003

Tembusan : Yth,  
1. Dekan Sekolah Vokasi Undip  
2. Kaprodi S.Ti. Bahasa Asing Terapan

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Figure 4. 8 Location Permit Form

The two letters were sent to the Semarang Contemporary Art Gallery and the Dinas Ketahanan Pangan. For Kota Lama, Marina Beach, Blue Coffee and Photomatics Mart did not use a permit because it is an open space. This permission letter was well received by both parties. The Semarang Contemporary Art Gallery or the Dinas Ketahanan Pangan gave

the researcher permission to take videos. In addition, Semarang Contemporary Art Gallery charges tourists an entrance fee. However, we were given a free entrance fee for three visits to the gallery. Thus, we paid Rp25,000 per person and got free access for three visits to take videos. In the shooting, the researcher did not use a professional camera, only an iPhone 15 smartphone camera. The researcher only needed to buy an entrance ticket to Semarang Contemporary Art Gallery. After the shoot was over, the researcher made sure to thank the management of the agency for being the subject of the research. This is a way to express gratitude and maintain good relationships with everyone who has helped make this film a success.

## **5. Talent Selection**

In selecting the cast, the researcher did not carry out a special recruitment process but directly contacted all talents, including Lidya, Beryl, and Gofar personally. This was based on the fact that the three talents already knew each other, especially the main cast of male and female who had become a couple in real life, so it made it easier for the researcher to direct and build chemistry with the two actors during the short film production process.

However, the researcher invited the talents to read some of the dialog contained in the script to see if the talents were suitable to act out the characters of the film to be made, especially for the two main actors, Lidya and Beryl. The meeting was held during the reading session. After seeing the talents acting, we as researchers felt that the talents could perfectly act out the characters we wanted. Especially the female talent who played Valerie who has a cute, cheerful, and spoiled character. For men, the talent can also understand the character we want.

## **6. Rehearsals and Reading**

In this phase, the three of us meet the talents and read through the script together. Everyone involved benefits from the meeting especially for the talent as they begin to make initial interpretations of the characters and plot and gain a fundamental understanding of the script. The purpose of this step in the filmmaking process is to prepare the cast and crew before shooting begins. As a member of the team, the researcher started shooting on location at the earliest on the date 26 February 2025. The researcher carefully considered every aspect of shooting video for a short film during this exercise, using an iPhone 15 to record images and a TNW-X9 Wireless Dual Lavalier Microphone Plug to record sound as the equipment to shoot the film.

The researcher continued to the script reading stage with the three actors (Lidya, Beryl, and Gofar) after doing enough shooting rehearsals. The actors and crew gathered together to read and understand the script in its totality during the reading stage of the film's pre-production process. The reading is mostly done to ensure everyone understands the plot, characters and dialogue. It also helps us as filmmakers and actors to communicate and work together. In the making of the short film, “Deeper Than Love”, character development and script readings were done on the date 19 March 2025. At this point, the two main actors begin to develop chemistry and have conversations according to the script. Before approaching the two main actors, the researcher thoroughly explained the elements of the short film “Deeper Than Love”.

The researcher and the two actors (Lidya and Beryl) practiced their roles three times before the script reading session. Meanwhile, the other actor (Gofar) only rehearsed his role twice because he was only in one scene. They were able to perfect their performances through this repetition, ensuring that they understood the intricacies of the writing and their roles fully.

## 7. Clothes and Properties

In the final stage, the researcher carefully checked every detail to ensure that all three actors were ready. This included making sure their outfits matched the characters, checking the shooting time so that everything went smoothly, and arranging for food to keep the filmmaking team and actors energized. To ensure a smooth shooting procedure, the researcher also took care of other important requirements, such as the makeup and accessories that the actors needed. The purpose of this meticulous planning is to reduce disruptions and improve the quality of the production. Table 4.2 are the clothes and props that will be used during the shoot.

Table 4. 2 Clothes and Properties

CLOTHING	PROPERTY	PLACE	SCENE
<b>Valerie:</b> Black dress, black blazer and black heels. <b>Haikal:</b> Long shirt, black pants and black shoes	Lanyard Laptop/PC	The office	Scene 1-2
<b>Valerie:</b> Black dress, black blazer and black heels. <b>Haikal:</b> Long shirt, black pants and black shoes <b>Gallery Officer:</b> White shirt, black pants and black shoes	Bag Glasses Name tag	Semarang Contemporary Art Gallery (forward flow)	Scene 3-6 and Scene 20-21
<b>Valerie:</b> Red off shoulder shirt and black pants <b>Haikal:</b> Black t-shirt, black jeans and white shoes	Rings Earphones Glasses	Marina Beach	Scene 7
<b>Valerie:</b> Black tanktop and black cardigan, light blue jeans, and white shoes <b>Haikal:</b> Black t-shirt, light blue jeans and white shoes	Motorcycle Helmet Glasses	Simpang Lima	Scene 8
<b>Valerie:</b> Green striped shirt, black tanktop, white pants, and black flatshoes	Polaroid Flowers	Kota Lama	Scene 9-10

<b>Haikal:</b> White polo shirt, white pants, white shoes			
<b>Valerie:</b> Brown blazer, black pants, and white flats shoes	Handphone Bag Glasses	Semarang Contemporary Art Gallery (Backward flow)	Scene 11- 12
<b>Haikal:</b> Brown shirt, black pants, and white shoes			
<b>Valerie:</b> Brown blazer, black pants, and white flats shoes	Bag Glasses	Photobooth	Scene 13
<b>Haikal:</b> Brown shirt, black pants, and white shoes			
<b>Valerie:</b> Red drawstring shirt, white pants and maroon flats shoes	Ice cream	Kota lama	Scene 14
<b>Haikal:</b> Pink t-shirt, white shorts, and white shoes			
<b>Valerie:</b> White cardigan, black culottes and white crocs	2 Laptop Drinks	Bluecoffee	Scene 15
<b>Haikal:</b> Black t-shirt, black jeans and white shoes			
<b>Valerie:</b> Sleepwear	Handphone iPad	House	Scene 16
<b>Haikal:</b> Black T-shirt	Laptop Handphone	Haikal's room	Scene 17
<b>Haikal:</b> Black T-shirt	Coffee	Front of the House	Scene 18
<b>Valerie:</b> Peach cardigan, white tanktop, black culottes, black flats shoes	Bag 2 Drinks	Bluecoffee	Scene 19
<b>Haikal:</b> Black t-shirt, black jeans and white shoes			

## 8. Shooting Schedule

The researcher created an overall production implementation plan as a follow-up to the pre-production stage after all the technical preparations for the short film production were completed. The creation of a shooting

schedule is an important component of this strategy. A well-planned schedule is expected to reduce technical problems in the field and maintain high-quality production results. Based on figure 4.9 and 4.10, the entire production of the short film “Deeper Than Love” was planned on the date 20,21 & 23 March, in 3 days.

**RUNDOWN SHOOTING DEEPER THAN LOVE DAY 1, 2, & 3  
20, 21 & 23 MARET 2025**

Waktu	Kegiatan
<b>DAY 1 (20 Maret 2025)</b>	
19.00	Berkumpul di kontrakan Vania dan Salma
19.00 - 20.30	Shooting scene kamar dan kirim video tiktok
20.30	Pulang
<b>DAY 2 (21 Maret 2025)</b>	
18.00	Berkumpul di rumah Lidya
18.00 - 19.00	Persiapan di rumah Lidya (make-up, hair do, dan perlengkapan lainnya).
19.00 - 19.30	Perjalan menuju Kota Lama
19.30 - 20.00	Shooting scene malam di Kota Lama
20.00 - 20.15	Perjalanan menuju Simpang Lima
20.15 - 20.45	Shooting scene malam di Simpang Lima
20.45	Pulang

Figure 4. 9 Rundown Shooting Day 1 & 2

**DAY 3 (23 Maret 2025)**

09.00	Berkumpul di rumah Lidya
09.00 - 10.00	Persiapan di rumah Lidya (make-up, hair do, dan perlengkapan lainnya).
10.00 - 10.30	Perjalanan menuju Semarang Contemporary Art Gallery
10.30 - 13.00	Shooting scene masa kini di Semarang Contemporary Art Gallery
13.00 - 13.30	Berganti pakaian & hair do talent
13.30 - 14.00	Shooting scene photobox di Kota Lama
14.00 - 15.00	Shooting scene masa lalu di Semarang Contemporary Art Gallery
15.00 - 15.30	Berganti pakaian & hair do talent
15.30 - 16.00	Shooting scene siang hari di Kota Lama
16.00 - 16.15	Berganti pakaian & hair do talent
16.15 - 16.45	Perjalanan menuju Pantai Marina
16.45 - 18.00	Shooting scene di Pantai Marina
18.00 - 19.00	Istirahat dan Makan (Buka Pusa)
19.00 - 19.30	Perjalanan menuju Office
19.30 - 20.00	Shooting semua scene Office
20.00 - 20.15	Perjalanan ke Blue Coffee
20.15 - 21.00	Shooting semua scene di Blue Coffee
21.00	Pulang

Figure 4. 10 Rundown Shooting Day 3

### 4.1.3 Developing Preliminary Form of Product

In progress, the researcher began the initial design and creation of the first version of the product, known as the “Preliminary Form of the Product”. The two phases of this stage are production and post-production. The production phase is when all the pre-production planning is done. The researcher must consider every factor when starting film production to ensure

the video recording runs smoothly. This includes shooting each scene, angles such as camera angles which include high angle, low angle, bird's eye view, frog's eye view, over the shoulder view and types of shots which include extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, big close-up and extreme close-up. This stage has been explained in the research of my friend, Vania Elisha Br Ginting. The researcher used an iPhone 15 camera and TNW-X9 Wireless Dual Lavalier Microphone Plug for filming and recording audio. According to the initial planning, the researcher conducted this filming process on March 20, 21, and 23, 2025.

The second is post-production which has been explained in my other friend Nadia Alisha Puspitasari's research. This stage is the final stage of making a short film and the most crucial step. The researcher processes the shooting video to tell the desired story in the film. This stage includes video editing, sound creation, scoring and securing music, sound mixing, adding visual effects, colour grading, credits, making posters, and subtitling. At this stage, the video that has been produced is edited through a video editing application. The researcher uses the CapCut Premium application to edit videos. It is easy to use and has complete features.

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

At this point, the supervisor was shown a short clip by the researcher. One of the materials used in testing is the content and accuracy of the translation. The media aspect of the short film “Deeper Than Love” will be checked by the validator. In Figure 4.11 the validation form is shown. At this stage, the researcher provides the validation form to the supervisor who acts as a validator. The product should be checked and tested by the validator. Three evaluation options-(i) fit for use without revision, (ii) fit for use with revision according to the rules, and (iii) not fit for use-were included in the form to indicate the feasibility of the product. The short film “Deeper Than Love” was deemed fit for use with modifications in accordance with the

applicable criteria, based on the results of the supervisor's validation on 28 March 2025. The researcher can improve the short film product before the next trial stage by following the suggestions and feedback given at this stage.

**SURAT PERNYATAAN VALIDASI  
DOSEN PEMBIMBING TUGAS AKHIR**

Revisi yang disampaikan di bawah ini:

Nama : Aditya Nur Pratya, S.Han., M.App.Ling  
NID : 199612142802121  
Prodi : Bahasa Asing Terapan  
Menyatakan bahwa proyek tugas akhir atas nama mahasiswa:  
Nama : Salma Aprilia Maharani  
NIM : 400202145017  
Prodi : Bahasa Asing Terapan  
Judul TA : Creating A Short Film To Promote Semarang Contemporary Art Gallery:  
Pre-Production of "Deeper Than Love"

Sebelum dilakukan penulisan atau proyek tersebut dapat dipertahankan:

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

Dengan ini surat validasi ini dibuat agar dapat dipasarkan sebagaimana mestinya.

Semarang, 28 Mei 2025  
Validasi,  
  
Aditya Nur Pratya, S.Han., M.App.Ling  
NID. 199612142802121

Catatan:  
Program kelainan dibuat pada ( )

Figure 4. 11 Validation Form

#### 4.1.5 Revising Main Product

At this stage the supervisor provided several revisions to the product that had been made. In the pre-production section, here are some revisions, including:

##### 1. Script Writing

In this part, the supervisor gave revisions to the storyline. Especially in the conflict section. Lack of strong conflict in the problems that occur. A strong conflict will make the story more interesting. The researcher also provides 4 additional scenes to complete the story. In this section there are several scenes that are changed in order to make the storyline more interesting from small conflicts to climaxes. Initially, 21 scenes were made after being revised to 25 scenes. In the figure 4.12-4.15 are 4 additional scenes to emphasize the conflict of the story. For more details the script is in Appendix E. The addition of scenes is in scenes 15-18.

**SCENE 15 (Masa Lalu)**  
**MALL - SIANG**  
 Haikal dan Valerie berjalan berdampingan memasuki sebuah mall. Valerie memberi tahu Haikal bahwa parfumannya sudah habis dan ia ingin membeli yang baru.

**VALERIE**  
 Sayang kayanya hari ini aku mau lihat-lihat parfum deh, parfum aku sudah habis.

**HAIKAL**  
 Iya...

**VALERIE**  
 Makasih sayang.

Mereka memasuki sebuah toko parfum. Valerie langsung mendekati salah satu produk dan menunjukkan ketertarikannya.

**VALERIE**  
 (Sambil mengambil satu buah parfum)  
 Sayang, hmm. Ini wangi banget. Aku mau ini ya!

**HAIKAL**  
 (Senyum kecil)  
 Valerie melihat satu lagi, matanya berbinar.

**VALERIE**  
 Sayang ini sekalian dong! Fnyyuku sudah habis.

**HAIKAL**  
 (Ikut memperhatikan)

Sambil membawa belanjannya, Valerie dan Haikal berjalan mengelilingi toko itu.

**VALERIE**  
 Yang... Bayarin ya?

Haikal tersenyum, lalu membuka dompetnya. Ia melihat isinya hanya ada selebar uang lima puluh ribu rupiah.

Figure 4. 12 Additional Scene 1

**SCENE 16 (Masa Lalu)**  
**MALL - SIANG**  
 Haikal dan Valerie duduk di salah satu kursi di dalam mall. Dengan raut wajah sedikit sedih dan penuh penyesalan, Haikal meminta maaf karena uang yang ia bawa tidak cukup untuk membayar belanjaan Valerie.

**HAIKAL**  
 Sayang... maafin aku ya. Gara-gara aku, kamu jadi bayar sendiri.

Valerie terdiam sebentar. Ekspresinya berubah. Ia menarik napas pelan, lalu memalingkan wajah sambil menahan kecewa.

**VALERIE**  
 (Sedikit kesal)  
 It's okay. Tapi agak badmood dikit sih karena harus bayar pakai uangku sendiri.

**HAIKAL**  
 Maafin aku ya.

**VALERIE**  
 Hmm yaa

Figure 4. 13 Additional Scene 2

**SCENE 17 (Masa Lalu)**  
**PENYETAN - MALAM HARI**

**Haikal**  
 Sini, Val!

**Valerie**  
 (Duduk di penyetan)  
 Haikal... ini serius kamu ajakin aku ke sini?

**Haikal**  
 Yup! Ini penyetan langganaku. Cak Asif. Tentunya sambalnya itu juara, ayam gorengnya juga empuk pastinya!

**Valerie**  
 Aku loh udah dandan cantik kaya gini, pakai dress buat malam minggu... tapi kamu cuma ajak aku makan di penyetan?

**Haikal**  
 (Liat atas bawah Valerie dan mengangguk kagum)  
 Iya sih, kamu glowing banget... semua orang pasti mikir kamu artis nyasar!

**Valerie**  
 (gelang-galeng, sambil nyengir sebal)  
 Mana outfit kamu kaya lagi mau eod blawak lagi. Baju lusuh, celana pendek, pake sandal. Kita juga kalo ngedate naik motor terus. Ihi!

**Haikal**  
 (ketawa ngakak)  
 Ini street fashion, Val. Biar matching sama suasana warung.

**Valerie**  
 Yah... yaudah lah. Tapi ahis ini jangan lupa traktir aku makan dessert yang mahal.

**Haikal**  
 Bares, yang penting kamu kuat makan sambel level 8 dulu. Kalo sanggup, nanti aku traktir deh!

**Pelayan**  
 Selamat ya bbb

Figure 4. 14 Additional Scene 3

**SCENE 18 (Masa Lalu)**  
**Minimarket - MALAM**  
 Haikal duduk termenung di kursi dengan sebatang rokok di tangannya. Di meja depannya tergeletak sebuah kopi yang telah ia minum setengahnya. Ia tampak stres karena belum juga mendapatkan pekerjaan. Saat melamun, pandangannya tak sengaja tertuju pada deretan poster yang tertempel di dinding. Salah satunya menarik perhatiannya, sebuah selebaran lowongan untuk posisi Accounting Staff, yang sesuai dengan bidangnya. Haikal segera mengambil ponsel dan memotret poster tersebut.]

Figure 4. 15 Additional Scene 4

## 2. Storyboard

Because of the making of the script, there was an addition to the story as well as the storyboard. The storyboard initially contained 56 slides and increased by 10 slides after adding 4 scenes. In addition, the supervisor also added to the storyboard to add clothes and accessories used by the talent.

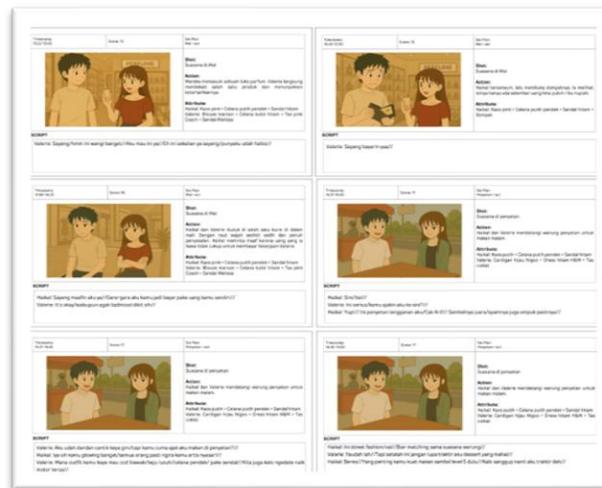


Figure 4.16 Additional Storyboard

## 3. Location Permit

At this step, the researcher added scenes, and filming was carried out at Paragon Semarang, a mall in Semarang. Precisely at a store The Body Shop. Therefore, the researcher gave a permission letter to The Body Shop staff as a form of permission to shoot in that place.

**KEMENTERIAN PENDIDIKAN, TERTAGUNG, DAN TEKNOLOGI**  
**UNIVERSITAS DIPONEGORO**  
**SEKOLAH VOKASI**

Jalan Sekeloa Timur  
Kampus Diponegoro Semarang  
Tembalang, Semarang, Jawa Tengah 50275  
Telp: (61) 52101000  
Fax: (61) 52101000

No : 83/UN7/M2.1/PP/IV/2025  
Lampiran : -  
Hal : Permohonan Izin Pengambilan Data

Semarang, 21 April 2025

**Yth. Pengelola dan Manajemen**  
The Body Shop MDS Paragon  
Paragon City Mall Semarang, Jl. Pemuda No.116, Kauman, Kec. Semarang Tengah, Kota Semarang, Jawa Tengah 50132

Selubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S. Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Vania Elisha Ht Ginting	40020521650008
2	Nadia Alisha Puspitasari	40020521650032
3	Salsus Aprilia Maharni	40020521650037

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 26 April 2025.  
Bentuk Kegiatan : Pengambilan Video

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

  
M. J. Dwimawanti, M.M.  
NIP. 198708191994032003

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

<http://vokasi.unidip.ac.id/download/1100/vokasi.unidip.ac.id/download/1100/permohonan-izin-pengambilan-dalam-report.pdf>

Figure 4. 17 Location Permit Form

#### 4. Shooting Schedule

In this part, the production was revised, requiring the researcher to reshoot the scene in Semarang Contemporary Gallery. This was because the talent changed his hairstyle. The shooting schedule was made again, and the researcher filmed for 2 days. Figure 4.18 is the shooting schedule.

DAY 1 (24 April 2025)	
12.00	Berkumpul di rumah Lidya
12.00 - 13.00	Persiapan di rumah Lidya (make-up, hair do, dan perlengkapan lainnya).
13.00 - 13.30	Perjalanan menuju Semarang Contemporary Art Gallery
13.00 - 15.00	Shooting scene di Semarang Contemporary Art Gallery
15.00 - 16.00	Istirahat dan Makan
16.00 - 16.30	Perjalanan menuju kantor
16.30 - 17.30	Shooting semua scene kantor
17.30 - 18.00	Perjalanan ke rumah Lidya
18.00 - 19.00	Shooting scene Haikal di rumah Lidya
19.00	Pulang
DAY 2 (25 April 2025)	
12.00	Berkumpul di rumah Lidya
12.00 - 13.00	Persiapan di rumah Lidya (make-up, hair do, dan perlengkapan lainnya).
13.00 - 13.30	Perjalanan menuju Paragon Mall
13.30 - 15.00	Shooting semua scene di mall
15.00 - 15.30	Perjalanan menuju Sen Gu Cafe
15.30 - 18.00	Shooting semua scene di Sengu Cafe
18.00 - 18.30	Perjalanan menuju penyetaan
18.30 - 19.30	Shooting scene penyetaan
19.30 - 20.00	Shooting scene Haikal melihat poster loket
20.00	Pulang

Figure 4. 18 Shooting Schedule

#### 4.1.6 Operational Field Testing

The respondents in this section will be ten people who will watch the short film “Deeper Than Love” and fill out a questionnaire. Eight respondents from Semarang Contemporary Art Gallery and two foreigners will be invited to participate in the test.

Table 4. 3 Audiences Feedback Interval

No.	Statements	Average	Interval
1	The storyline of the short film “Deeper Than Love” is understandable.	3.80	Strongly Agree
2	The actors and actresses in the short film “Deeper Than Love” managed to bring the story to a climax.	3.60	Strongly Agree
3	The short film “Deeper Than Love” shows the Semarang Contemporary Art Gallery in several scenes.	4.00	Strongly Agree
4	This 27-minute short film is enjoyable and not boring.	3.60	Strongly Agree
5	Every scene of the short film “Deeper Than Love” has good shooting quality.	3.70	Strongly Agree
6	The audio quality in the short film “Deeper Than Love” is audible.	3.40	Strongly Agree
7	The background music in the short film “Deeper Than Love” blends and matches each scene.	3.60	Strongly Agree
8	The subtitles in the short film “Deeper	3.80	Strongly Agree

Than Love” are easy to understand.

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9	The subtitles in the short film “Deeper Than Love” are appropriate and fit with the audio.	3.80	Strongly Agree
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10	Subtitles in the short film “Deeper Than Love” are visible and easily read.	3.80	Strongly Agree
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From these results it can be concluded that related to the content aspect, respondents strongly agree with the fourth statement, that is, the short film “Deeper Than Love” shows Semarang Contemporary Art Gallery in several scenes. This shows that the short film “Deeper Than Love” clearly describes the tourist attraction presented. The storyline in this short film is understandable because it has a logical plot that makes it easy to understand and interesting, which is very important for films that promote tourist destinations. Regarding the subtitles in questions 8,9, and 10, the responses of the respondents showed very strong agreement that the subtitles were easy to understand and in accordance with the audio. In the audio-visual aspect, the respondents strongly agreed. It reflects that the video shot using only a smartphone (iPhone 15) is already of good quality. Actors and actresses can convey the story well until it reaches the climax of the story. With a duration of 27 minutes, this short film is considered enjoyable and not boring. The music part is also considered to blend and match each scene. Of all the statements, the lowest score is on the audio quality in the short film "Deeper Than Love". But overall, all respondents gave a positive response for both local and international audiences.

#### **4.1.7 Final Product Revision**

The final product revision stage is essential to make the finished product better. Overall, the results of operational field testing using questionnaires

were very good. However, one respondent mentioned that the audio needed to be improved. To ensure that the audio and video of the short film “Deeper Than Love” were appropriate and audible, the researcher made the decision to review the audio and make changes based on these findings. This phase turned into a final edit to create a more substantial final product.

#### **4.1.8 Disseminating and Implementing**

The final stage is dissemination and implementation after the operational field test and revision. The researcher uploaded the short film “Deeper Than Love” to the Applied Foreign Language channel on YouTube. The short film “Deeper Than Love” is expected to be widely accessed and easily found on YouTube to increase awareness and visits to tourist attractions in Semarang, especially the Semarang Contemporary Art Gallery. In addition, the film is also expected to encourage the younger generation and other researchers to innovate and promote Semarang tourism through other digital technologies. The researcher will also attach an Intellectual Property Rights (IPR) certificate and register this short video as an IPR-protected work.

## **4.2 Discussion**

To market tourist attractions in Semarang City, the researcher decided to make a short film about tourism promotion. “Deeper Than Love” is the title of this short film. Previous research has produced a short film entitled “Jalan Nostalgia” which tells the story of two friends who have been separated for a long time and finally meet again in the city of Semarang. Differently from “Jalan Nostalgia”, this short film entitled “Deeper Than Love” carries the romantic theme of a couple with a duration of 27 minutes. The short film “Jalan Nostalgia” carries the theme of friendship with a duration of only 10 minutes. Another difference is at the end, the short film “Deeper Than Love” has an open ending by not telling the end of the love story of the main player. While the short film "Jalan Nostalgia" has a happy ending. The short film

“Deeper Than Love” was made by three people which are Salma Aprila Maharani, Vania Elisha Br Ginting and Nadia Alisha Puspitasari.

The shooting method in this short film is very important because it is one of the elements that can attract the attention of the audience and ensure the success of Semarang City tourism promotion. The audience will be interested in visiting the tourist attractions highlighted in the short film with the title “Deeper Than Love” with an attractive visual appearance. In order to gather information for the short film “Deeper Than Love” the researcher used a Research and Development (R&D) approach. The respondents who had filled out the questionnaire regarding their opinions on the short film “Deeper Than Love” provided data. After watching the short film, the respondents gave very positive answers to the questionnaire. The researcher is satisfied with the reaction, which can also be a benchmark for further research.

Based on these results, it is clear that the respondents strongly agreed with the fourth statement regarding content, which is the short film “Deeper Than Love” shows Semarang Contemporary Art Gallery in several scenes. This shows that the short film “Deeper Than Love” clearly depicts the tourist attraction featured in it. The storyline of this short film has a logical and interesting flow and is easy to understand, which is important for films that promote tourist destinations. Respondents' responses regarding the subtitles showed very strong agreement that the subtitles were easy to understand and matched the audio. In addition, respondents strongly agreed on the audio-visual aspect. This shows that the video made with only one smartphone (iPhone 15) is already of high quality. Actors and actresses can convey the story well until it reaches the climax. With a duration of 27 minutes, the film is considered entertaining and not boring. In addition, it was considered that the music section incorporated and customized each scene. Of all the comments, the sound quality in the short film titled “Deeper Than Love” received the lowest score. However, overall, all viewers around the world gave positive feedback.

The concept of this film uses the concept of flashback. The flashback film concept is a narrative technique that inserts past events in the middle of the main storyline. Flashbacks are often used to explain the background of characters, important events, or story motifs, and to build atmosphere and emotions.

During the pre-production process, one of the challenges faced by the researcher was obtaining a location permit. The official letter to be submitted to the location manager must be an official letter issued by the university. The researcher had to submit an official request letter through Diponegoro University's digital mail application (CSO), and the process took quite a while. So, the researcher had to wait until the official permission was issued before they could start filming. Another challenge was managing time and coordinating schedules with the team and talent. Everyone has different schedules, so finding the right time for meetings and preparations was not easy.

The researcher uploaded the short video "Deeper Than Love" to Applied Foreign Language's YouTube site and made it available to the public after a post-production and revision process that resulted in the finished product.