

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

This study employed the Research and Development (R&D) modified by Borg and Gall (1983), which consists of a series of stages, including information gathering, planning, initial product development, preliminary field testing, main product revision, operational field testing, and finally dissemination and implementation. In this section, the researcher provides a comprehensive explanation of the production process of the promotional video “Leave.”

This chapter elaborates on the production process of the promotional video “Leave” in a comprehensive manner. The explanation covers all stages, starting from data collection and concept development to the execution and finalization stages. By applying the Research and Development (R&D) approach, the researcher is able to manage the workflow systematically and in an organized way, ensuring that the results align with the research objectives and audience needs. This approach also allows room for continuous evaluation and improvement, resulting in a promotional media product that holds cultural value and strong visual quality.

The production process is divided into three main stages: pre-production, production, and post-production. Pre-production includes planning, scriptwriting, storyboard creation, and technical preparation conducted with Diah Syakila Putri and Restiana Saputra. The production stage is handled in detail by both collaborators, while post-production, covering editing, audio processing, color correction, and final credits, is completed by the researcher.

4.1.1 Research and Information Collecting

The promotion of tourism destinations through a short film is the main focus of this project. The researcher selected Fort Willem I Ambarawa and Rawa Pening as the primary destinations to be promoted. In addition, several scenes were at

Srawung Sareng Restaurant, Pedro Cafe, and Bawen Terminal. At the initial stage of production, the researcher conducted observations by directly visiting these locations. This was followed by surveys and interviews with relevant parties at Fort Willem I Ambarawa, Rawa Pening, and Srawung Sareng Restaurant to obtain the necessary data for the short film production process.



Figure 4. 1 Direct Observation

At Fort Willem I, there are striking historical elements and visual features, such as the Enlisted Men's Barracks area, with a building length of approximately 182 meters, connected to the Non-Commissioned Officers' Barracks area via a connecting bridge. Additionally, the horse stable (Paardenstal) and the Bastion also showcase historical value and visual characteristics that enhance the atmosphere and representation of the location in the film. Meanwhile, observation at Rawa Pening Lake reveal compelling visual potential through natural scenery with Mount Ungaran as a background, which can be directly experienced through boating activities. Moreover, Rawa Pening also contributes to the local economy.



Figure 4. 2 Direct Observation

After observing Fort Willem I Ambarawa and Rawa Pening, the researcher developed the title “Leave,” inspired by personal fatigue with life in Jakarta and the desire to escape routine and find peace. This concept supports the goal of promoting both destinations, while also highlighting the historical value of Fort Willem I through insights from observations and interviews with a local historian. In addition, Rawa Pening Lake was selected to represent the natural tourism aspect through its scenic landscape and tranquil atmosphere, which support the emotional journey of the characters and reinforce the theme of finding peace through travel experiences.

The film’s story is designed to build emotional engagement, using an adventure drama approach for audiences aged 22–40. It follows an individual who dreams of exploring Indonesia but is held back by work pressures. Beyond personal conflict, the film encourages viewers to take a break and visit destinations like Fort Willem I Ambarawa and Rawa Pening. Cinematic visuals, creative editing, and supporting music and sound effects are used to strengthen the overall emotional impact.

4.1.2 Planning

In the planning stage, the storyboard, script, and production schedule were developed. The script was inspired by three different films, with each contributing to a specific aspect of the project. First, it drew inspiration from the film *5 cm* (2012) regarding the theme of taking a journey to heal from burnout. Second, the film *Merindu di Jogja* inspired the addition of scenes that explain the historical background of the destinations. Lastly, the film *Jalan Nostalgia* was referenced because its production also utilized the Research and Development (R&D) method.

These concepts were then adapted into a different version focusing on a solo traveler. The inspiration from these films was limited only to the story concept and research framework. For the visuals, each scene in the storyboard was designed separately based on the actual locations of Fort Willem I and Rawa Pening. A production schedule was then arranged to ensure that all stages of pre-production, production, and post-production.

4.1.3 Developing Preliminary Form of Product

According to Borg and Gall (1983), the Developing Preliminary Form of Product stage focuses on transforming previously planned concepts into an initial product prototype. In this study, this stage was divided into two major phases, namely production and post-production. The production phase involved implementing all pre-production preparations through filming activities, directing actors, managing locations, and operating technical equipment such as cameras, lighting, and audio devices. During this phase, the researcher translated the storyboard and script into audiovisual scenes while ensuring that the visual presentation aligned with the objectives of promoting tourism destinations. The detailed production process of the short film *Leave* is presented in the following section.

4.1.3.1 Production

The production stage is the main phase in the development process of the short film “Leave”, as this stage transforms all previously developed concepts and planning into an audiovisual product. The production process was carried out through filming activities at the main locations, namely Fort Willem I Ambarawa and Rawa Pening, with the objective of creating visuals that support storytelling while representing the tourism destinations. To provide a clearer explanation of the production process, this stage is organized into several key aspects that influence the final outcome of the film, namely scene development, camera angle, visual composition, and dialogue improvisation.

1. Scene Development

This production process is defined as the execution stage of the previously prepared plan, so that interest was built from the beginning. The story was then developed as Syakila decided to resign and travel to Semarang as a form of self-reflection. During the journey, various footage showcasing the atmosphere and tourist destinations in Semarang was incorporated. Syakila was then shown meeting her former supervisor, Resti, who was experiencing similar pressure. Their interaction was used to strengthen the narrative about the meaning of work and the

search for life balance. Through this exploration, a reflective message was conveyed, and the film was also positioned as a promotional medium for tourism in Semarang Regency by combining dramatic and informative elements.



Figure 4. 3 Scene 1

In the first scene, the main character, Syakila, was portrayed handling multiple customer complaints over the phone. The scene was presented with several customers speaking in high, emotional tones, expressing dissatisfaction with the company's service, system issues, and professionalism. Through this dialogue, the work pressure faced by a frontliner, especially in customer service roles with intense customer interaction, was illustrated.

Despite the pressure, professionalism was maintained, as polite responses and apologies were delivered. This scene was designed to create a strong first impression of a high-pressure work environment, so that emotional engagement was built, and the background behind the character's decisions in later scenes was understood.



Figure 4. 4 Scene 2

After the incident, Syakila was called into the office by her supervisor, Resti. In their conversation, a firm reprimand was delivered, while it was revealed that

work pressure was not only experienced by subordinates but also by superiors, highlighting the layered stress within a professional environment. At the end of the scene, the intention to resign was expressed as a response to the situation. Their dialogue reflected differing perspectives on the meaning of work and freedom, which became the foundation of the conflict in the following story.



Figure 4. 5 Scene 3

In the third scene, Syakila was presented in her private room after the decision to resign from her job had been made. This scene showed preparation for the journey, marked by the packing of belongings and communication with a colleague over the phone. The conversation reflected mixed reactions from the surrounding environment, including skepticism that represented economic pressures and societal views on leaving a stable job.



Figure 4. 6 Scene 4

An external conflict was highlighted between those who prioritized stability and those who sought freedom. The dialogue also portrayed Jakarta as a highly competitive environment with demanding living conditions, reinforcing the reasons for leaving. At the end of the scene, the decision to begin the journey was confirmed, marking the start of a search for meaning and self-exploration.

In the fourth scene, an unexpected meeting between Syakila and Resti was presented at a terminal. This encounter was positioned as a turning point in the main character's journey. Syakila's plan to travel around Indonesia after leaving her job was shared, while it was revealed that Resti had also resigned, placing them in a similar situation. Assistance was then offered through recommendations of tourist destinations in Semarang, which became the starting point of their exploratory journey. This scene was used as a transition that led into the sequence of travel experiences and destination exploration.



Figure 4. 7 Scene 5

In the fifth scene, the exploration of a historical tourist destination in Semarang, Fort Willem I Ambarawa, was presented through a visit by Syakila and Resti. The scene was designed by combining interactive dialogue with visual footage, so that both information and narrative experience were delivered. The history, function, and architectural features of Fort Willem I were explained, including its historical value, while areas such as the bastion, former horse stables, and connecting bridges were showcased.

The scene was then continued at Pedro Cafe as a representation of culinary tourism, where a meal was enjoyed alongside a casual conversation. This moment

was used to enrich the travel experience and strengthen the emotional bond between the characters.



Figure 4. 8 Scene 6

In the sixth scene, a visit to Rawa Pening was presented as a natural tourism destination. A calm and natural atmosphere was offered, contrasting with the pressures previously experienced by the main character. Syakila was shown exploring the lake by boat, highlighting its scenic beauty and tourism potential. During the journey, interaction with the boat driver was presented, through which brief life advice was shared and positioned as a moment of reflection. This scene was not only used to showcase natural tourism but also to convey reflective value, where interaction with the environment and local people became part of the journey toward finding peace and self-meaning.



Figure 4. 9 Scene 7

In the seventh scene, a visit to a restaurant in Semarang with a calm and relaxing atmosphere was presented. This scene was used to represent culinary tourism as an integral part of the travel experience. A meal was shown to be enjoyed while a casual conversation took place, highlighting the growing closeness and

relationship development between the characters. Their dialogue was also used to address life, future plans, and personal conditions, reflecting a process of self-reflection after the journey. The scene was concluded with an important decision, as the continuation of travel plans was chosen, reinforcing the film's main theme of finding meaning in life through travel and exploration.

As a form of reflection in a short film, close attention to video quality was required. This was achieved by considering camera angles, composition, types of shots, and camera movement. These aspects were considered important in effectively conveying the message of the film, as visual emphasis could be enhanced through the application of techniques within each element. In this production, a Sony ZV-E10 camera, Hollyland Mark M2S audio equipment, and lighting were utilized as supporting tools.

2. Camera Angle

The application of the over-the-shoulder angle was intended not only to enhance visual composition but also to support narrative meaning. The separation of characters into individual frames reinforced the representation of authority and subordination between the supervisor and employee. Through this visual approach, the audience could better understand the emotional tension and workplace conflict depicted in the scene. Therefore, the camera angle functioned as an important storytelling device that strengthened both character development and audience engagement throughout the film.

a. Over the Shoulder Angle

The over-the-shoulder angle was applied using a per-frame-per-character shooting approach. Each character was captured in separate frames rather than within the same composition. This technique was used to emphasize the power imbalance between the boss and the employee, as the visual separation highlighted the difference in status and authority. Previous studies also suggested that power relations in film could be represented through character positioning and selected visual scenes (Humairoh & Chirstantyawati, 2018).



Figure 4. 10 Over the Shoulder Angle

b. Low Angle

The low-angle shot is presented with both characters placed within the same frame, in contrast to the previous separate framing. This composition indicates that the power imbalance between the boss and the employee is no longer present. The visual arrangement emphasizes a shift from a hierarchical relationship to a more equal dynamic, where both characters are portrayed as companions in exploration.

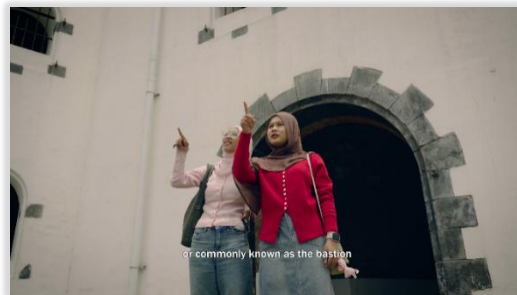


Figure 4. 11 Low Angle

c. Point of View Angle

The point of view shot is presented by positioning the camera as a direct line of sight, allowing the objects within the frame to represent what is being seen. This technique is used to create an immersive impression and to provide a closer visual experience. Through this composition, attention is directed toward the main object in the foreground, while the background remains visible to provide spatial context.



Figure 4. 12 Point of View Angle

3. Composition

Composition is an important element in cinematography that determines how visual elements are arranged within a frame. A well-planned composition helps create balance, direct the audience's attention, and strengthen the storytelling process. In the film *"Leave"*, composition is applied through several techniques such as rule of thirds and framing to support the visual presentation and emotional impact of each scene

a. Rules of Third

The rule of thirds divides the frame into nine sections to create a balanced composition. In *"Asa dan Rasa,"* it is important for dialogue scenes, making visuals more dynamic and engaging by placing subjects along the lines or intersections.



Figure 4. 13 Rules of Third Angle

b. Framing

In the film *"Leave"*, framing is used to strengthen focus on the characters and add visual depth. Using elements such as doors, windows, hallways, or other objects as natural frames makes the main subject appear more prominent and well-defined within the composition.



Figure 4. 14 Framing Composition

c. Depth of Field

One important aspect is depth of field, a composition technique that controls focus within a frame, making certain parts appear sharp while others appear blurred. In the terminal scene, both characters are placed within the same focal plane, allowing them to be seen clearly at the same time. This arrangement removes visual emphasis on hierarchical differences and instead presents a balanced composition. As a result, attention is distributed evenly without highlighting a single dominant subject.



Figure 4. 15 Depth of Field Compositon

d. Tracking Shot

The tracking shot is applied by moving the camera alongside the subject. This movement creates a dynamic impression and maintains visual continuity within the scene. In addition, it allows the surrounding environment to be revealed more broadly without interrupting the flow of movement within the frame.



Figure 4. 16 Tracking Shot Composition

e. Pan

The pan shot is applied by moving the camera horizontally, either to the left or right, without changing its position. This movement is used to expand the field of view within a scene and to reveal environmental details gradually. As a result, the space within the frame is presented more comprehensively.



Figure 4. 17 Pan Shot Composition

f. Tilt

The tilt shot is applied by moving the camera vertically, either upward or downward. This movement is used to show the height, structure, or scale of an object within the frame. In addition, it adds visual variation and enhances the overall composition of the scene.



Figure 4. 18 Tilt Shot Composition

4. Improvisation

Improvisation was considered an important aspect of the film production process that could occur spontaneously during filming. In practice, the dialogue delivered by the actors did not always match the planned script exactly. This occurred because improvisation allowed expressions, intonation, and word choices to be adjusted to appear more natural and appropriate to the situation of the scene:

a. “stupid” to “bullshit” (00:22)

This change in dialogue indicated an adjustment in diction to strengthen emotional expression within the scene. The word “*bullshit*” carried a stronger emotional intensity compared to “*stupid*,” resulting in a more emphasized expression. This aligned with Sabri et al. (2021), who stated that improvisation allowed dialogue to be developed in a more expressive manner according to the situation.

b. “Kila masuk ke ruangan saya” to “Kila masuk ke ruangan saya sekarang” (00:44)

The addition of the word “*sekarang*” indicated an improvisation that clarified urgency in the dialogue. Such improvisation was performed to adjust spontaneous responses so that communication appeared more natural and contextual. This was supported by Santoso (2016), who explained that improvisation strengthened meaning delivery through situational adjustments.

- d. “Kalau lo sendiri, kok bisa ada di sini?” to “Kalau lo sendiri, ngapain di sini, Res?” (04:53–04:54)

This change indicated the use of more casual and communicative language. Improvised dialogue often resulted in variations that were closer to everyday conversation, thereby increasing the sense of naturalness within the scene. According to Sabri (2021), flexibility in language use during improvisation contributed to more dynamic and realistic interactions.

- e. Addition of “kan gua bilang juga apa” (10:36)

This added line indicated an improvisation that strengthened expression and conversational dynamics. Improvisation allowed additional dialogue to be introduced beyond the script in order to enrich interaction within the scene. This was supported by Rahmawati (2020), who stated that improvisation enhanced spontaneity and flexibility in communication.

4.1.3.2 Post-Production

The second stage was post-production, as explained by Diah Syakila Putri. This stage was considered the final and most decisive phase in the filmmaking process. The footage was processed to construct the storyline in accordance with the planned concept. This stage included video editing, audio recording and processing, background music (scoring), sound mixing, the addition of visual effects, color grading, credit creation, poster design, and subtitle insertion. At this stage, the produced video was edited using a video editing application. Adobe Premiere Pro CC 2023 was utilized due to its comprehensive features that supported production needs.

4.1.4 Preliminary Field Testing

At this stage, the completed film was presented to the academic supervisor for evaluation. The short film “Leave” was assessed from both material and media aspects. The material aspect included the content and the use of English in the subtitles, while the media aspect focused on visualization, such as shot composition, storyline alignment, and sound synchronization.

A validation form was prepared as a guideline, containing three assessment options: feasible without revision, feasible with revisions, and not feasible. The form was validated on April 2, 2026, by the supervisor. Based on the feedback provided, the film was refined before proceeding to the next stage. Some of the feedback obtained was related to visual and subtitle aspects. In terms of visuals, adjustments were made to several scenes to avoid the appearance of irrelevant or unsuitable objects so that the final result remained aligned with the intended objectives and expected visual quality. Meanwhile, the subtitle aspect was revised by adjusting the translation to match the dialogue more appropriately, ensuring that the subtitles were more synchronized with the spoken conversation and allowing the information to be delivered more clearly without reducing the audience's viewing experience.

**SURAT PERNYATAAN VALIDASI
DOKEN PEMBIMBING TUGAS AKHIR**

Saya yang beranda tangan di bawah ini:

Nama : Aditya Nur Patria, S.Han., M.App.Ling.
 NIP : 19902183020211007
 Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir atas nama mahasiswa:


Nama : Haedi Hafidya Nurrisma
 NIM : 4802652265095
 Prodi : Bahasa Asing Terapan

Judul TA : CREATING A SHORT FILM TO PROMOTE TOURIST DESTINATIONS IN FORT WILHELM (AMBARAWA AND RARA PENING) LAKE

Setelah dilakukan penilaian atas proyek tersebut dapat disimpulkan:

<input type="checkbox"/>	Proyek digambarkan sebagai revisi
<input checked="" type="checkbox"/>	Proyek digambarkan sebagai layak sesuai standar
<input type="checkbox"/>	Tidak layak

Dokumen surat validasi ini dibuat agar dapat digunakan selanjutnya secara resmi.

Somarang, 2 April 2026
 Validasi:

 Aditya Nur Patria, S.Han., M.App.Ling.
 NIP: 19902183020211007

Catatan:
 Pengisian kolom diberi tanda (*)

Figure 4. 19 Validation Form

4.1.5 Revising Main Product

During the revision stage, several refinements were made to the main product. Some subtitle texts were adjusted to better comply with proper language rules, and certain footage was re-edited to improve visual quality and achieve a more professional result.

Table 4. 1 Before and After Revising



Enhanced the wall's appearance by eliminating visible graffiti marks.



Refined the facial filter to reduce distractions and achieve a more natural appearance.



Revised the translation of “apa sih ini?” by applying uppercase formatting.



Eliminated the phrase “for me,” resulting in the translation “3 unwritten rules to be happy.”



Inserted the term “electric boat” after the word *setum* and formatted *setum* in italics.



Removed “HAHAHA” from the subtitles to maintain a more formal tone.



Revised “mikir lah jadi orang” to “use your brain.”

4.1.6 Operational Field Testing

At the operational field testing stage, the revised version of the short film *Leave* was evaluated by selected respondents to assess its overall quality before the final revision process. A total of seventeen respondents participated in this evaluation, representing various professional backgrounds that were considered relevant to the film's concept and objectives. The majority of respondents were employees aged between 22 and 40 years who currently work in the Greater Jakarta area (Jabodetabek), while several others were professionals working in South Korea and Japan who regularly use English in their daily communication.

The involvement of employees from the Jabodetabek area was closely related to the central theme of *Leave*, which portrays the challenges of workplace pressure and the demanding pace of urban life. As the narrative reflects circumstances commonly experienced by metropolitan workers, respondents with similar backgrounds were expected to provide more relevant insights regarding the relatability of the storyline, emotional engagement, and the effectiveness of the tourism promotion message conveyed through the film.

In addition, respondents with international work experience were specifically selected to evaluate the English subtitles provided in the film. Their frequent use of English in professional settings enabled them to assess subtitle readability, language naturalness, and the accuracy of meaning transfer for non-Indonesian audiences. Feedback collected during this stage served as an important basis for measuring the effectiveness of the product and identifying potential areas for improvement prior to finalization.

Table 4. 2 Result of Audience Feedback

No.	Statements	Average	Interval
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1	The storytelling of the “Leave” short film is easy to understand	3.52	Strongly Agree
2	Information about the attractions of Fort Willem I and Rawa Pening Lake is well presented in this short film	3.52	Strongly Agree
3	The duration of the video for “Leave” is sufficient	3.35	Strongly Agree
4	The “Leave” short film has good image quality	3.64	Strongly Agree
5	Every scene of the short film “Leave” has good shooting quality	3.41	Strongly Agree
6	The spots of tourist attractions used in the video make me want to visit the place	3.64	Strongly Agree
7	The background music or sound used in the “Leave” short film matches the visual scenes	3.17	Agree
8	The subtitle of the “Leave” short film is easy to understand	3.64	Strongly Agree
9	The subtitle text translated of the “Leave” short film is clear in the audio	3.64	Strongly Agree
10	The subtitle of the “Leave short film is clear and easy to read	3.52	Strongly Agree

Based on the analysis of the questionnaire results, all statements within the content aspect received a “strongly agree” classification. This indicates that respondents considered the storyline of *Leave* to be clear, coherent, and easy to follow. Furthermore, the film was regarded as effective in communicating information about the featured tourism destinations. The duration of the film was also perceived as appropriate and engaging, allowing viewers to maintain their interest throughout the screening.

Regarding the audiovisual aspect, most statements also received a “strongly agree” rating. Respondents generally evaluated the visual quality positively and found the cinematography effective in attracting audience attention. However, one statement concerning the compatibility of the background music with the visual scenes received an “agree” rating rather than “strongly agree.” This result suggests

that certain scenes still exhibited minor inconsistencies between the audio elements and the visual atmosphere presented on screen.

Similarly, all statements in the linguistic aspect were categorized as “strongly agree.” Respondents reported that the subtitles were clear, easy to understand, and effective in supporting the delivery of information throughout the film. Further analysis revealed that the highest average score (3.64) was achieved in several indicators, particularly those related to image quality, viewers’ interest in visiting the featured destinations, and subtitle clarity.

The high score for image quality demonstrates that the visual presentation of the film was perceived very positively by respondents. This outcome was supported by the use of professional camera equipment during production, which resulted in sharper images, greater visual detail, and overall higher-quality cinematography. Consequently, the visual component significantly contributed to the attractiveness of the film.

The high rating for viewers’ interest in visiting the featured tourism destinations was also influenced by respondent characteristics. Many respondents had never visited Semarang before but expressed an interest in discovering new travel destinations. As a result, the visual representation of Fort Willem I Ambarawa and Rawa Pening successfully stimulated their curiosity and strengthened their intention to visit these locations.

In terms of subtitling, the high score indicates that this component was carefully planned and executed. Subtitles played an essential role in enhancing audience comprehension and viewing comfort. To achieve this, the subtitle editing process underwent three rounds of revision to ensure synchronization with the spoken dialogue and visual timing. In addition, careful consideration was given to font selection to improve readability and viewing convenience, allowing the subtitles to contribute positively to the overall audience experience.

Conversely, the lowest average score (3.17) was recorded for the statement concerning the suitability of background music with the visual scenes. Although this indicator still fell within the “agree” category, the result suggests that the audio aspect was relatively less effective compared to other evaluated elements. One

possible explanation is that the background music relied primarily on instrumental compositions, which in certain scenes were perceived as less compatible with the emotional atmosphere or visual context being presented. Consequently, a slight mismatch between audio and visual elements was observed in some parts of the film.

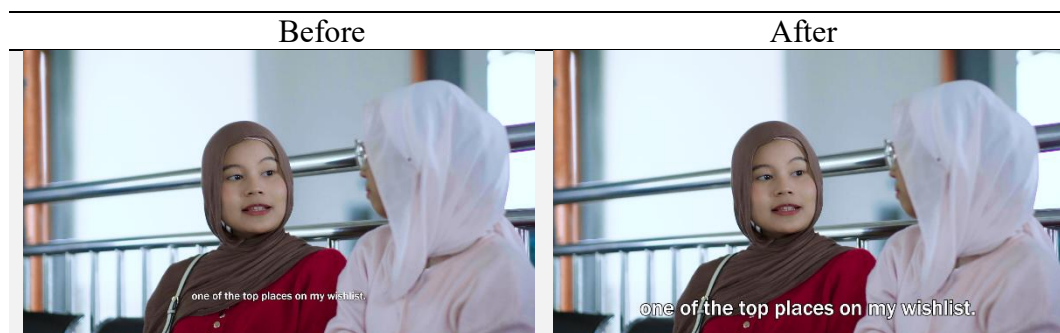
Overall, the findings from the operational field testing stage demonstrate that *Leave* received highly positive evaluations from respondents and was considered successful in fulfilling its role as a tourism promotional medium. The film effectively combined storytelling, audiovisual quality, and tourism promotion, resulting in an engaging viewing experience while successfully introducing Fort Willem I Ambarawa and Rawa Pening to its target audience.

4.1.7 Final Product Revision

The final product revision stage was considered a crucial step in refining the production results. Overall, the operational field testing results obtained through the questionnaire indicated very positive evaluations. However, one suggestion was given to increase the subtitle font size.

As a follow-up, the overall subtitle display was verified to ensure that the audio-visual aspects of the short film “Leave” were clearly conveyed. This stage was used as the final editing process aimed at producing a more optimal-quality product.

Table 4. 3 Before and After Resize



Increased subtitle font size for better readability

4.1.8 Disseminating and Implementing

The final stage of this project involved dissemination and implementation, which took place after all evaluation activities and product revisions had been successfully completed. During this phase, the short film *Leave* was officially released through the Applied Foreign Languages YouTube channel on April 20, 2026, as part of a digital dissemination strategy aimed at reaching a broader audience. Publishing the film on YouTube enabled wider public access while serving as a medium to promote tourism destinations in Semarang Regency, particularly Fort Willem I Ambarawa and Rawa Pening Lake, through an audiovisual format that integrates storytelling with tourism promotion.

Through this dissemination effort, the film was expected not only to increase awareness of these tourist destinations among both domestic and international audiences but also to support the development of innovative approaches to digital tourism promotion. As part of the implementation phase, the completed video was formally delivered to Fort Willem I Ambarawa and the Semarang Regency Tourism Office, representing Rawa Pening Lake, to serve as supplementary promotional content for future tourism marketing and promotional initiatives. Furthermore, as a form of legal protection for the creative work produced throughout the project, the final product was registered under Intellectual Property Rights (IPR), ensuring recognition and protection of the film as an original creative output.



Figure 4. 3 Copyright Certificate

4.2 Discussion

The results of this study indicate that the short film “Leave” effectively serves as a tourism promotional medium for Fort Willem I Ambarawa and Rawa Pening Lake while presenting a narrative that is relevant and engaging for contemporary audiences. Rather than relying on conventional promotional techniques that focus primarily on providing destination information, “Leave” utilizes a storytelling approach that follows the journey of a protagonist who decides to leave a toxic workplace in search of personal fulfillment and unexpectedly reunites with a former supervisor. Through this narrative, the featured tourism destinations become meaningful elements within the story instead of functioning solely as visual settings, resulting in a more immersive viewing experience. This finding is consistent with Kotler and Keller’s (2016) view that promotional media should communicate messages in ways that attract audiences and foster emotional connections.

In addition to audiovisual references, a previous academic study also contributed to the development of “Leave”. Dhani (2025), through the production of the tourism promotional short film *Whispers of Semarang*, implemented a modified Research and Development (R&D) framework derived from Borg and Gall’s model. The original ten-stage model was adapted into eight stages consisting of research and information collecting, planning, developing the preliminary product, preliminary field testing, main product revision, operational field testing, dissemination, and implementation. The study demonstrated that this modified framework was effective in creating a structured tourism promotional film while remaining flexible enough to accommodate production needs and project limitations. Its major advantage lies in the systematic development process, which incorporates ongoing evaluation and revision to enhance product quality. However, the study places greater emphasis on destination promotion than on character-centered storytelling and interpersonal conflict. Despite this difference, the study provides valuable methodological support for the present project because both

productions adopted a similar eight-stage R&D framework in developing tourism promotion media through audiovisual storytelling.

The research and information collecting phase played an important role in shaping the visual identity and narrative concept of the film. Through direct observations and interviews conducted at Fort Willem I Ambarawa and Rawa Pening Lake, the researcher identified distinctive historical, cultural, and natural characteristics that could be integrated into the storyline. These findings suggest that tourism promotion becomes more impactful when authentic destination elements are embedded within a narrative rather than being presented merely as informational content.

The planning stage was equally significant in supporting an effective production process. Activities such as scriptwriting, storyboard development, location surveys, permit arrangements, casting, costume preparation, and scheduling demonstrated the importance of thorough pre-production planning. This finding supports Teixeira (2017), who argues that careful planning provides the foundation for successful audiovisual production. By preparing each scene in advance, the researcher was able to reduce production challenges and ensure consistency between the initial concept and the completed film.

From a linguistic perspective, the application of Audiovisual Translation (AVT) principles in the creation of English subtitles increased the accessibility of the film for international audiences. The subtitles were developed not only to provide accurate translations but also to maintain readability, synchronization, and contextual appropriateness within the technical limitations of subtitle presentation. This finding aligns with Díaz-Cintas and Remael (2021), who emphasize that subtitling requires a balance between linguistic accuracy and audiovisual constraints. Furthermore, involving respondents who frequently use English in professional settings strengthened the evaluation process by confirming that the subtitles were clear, natural, and suitable for non-Indonesian viewers.

The use of storytelling as a tourism promotion strategy in “Leave” also reflects approaches found in previous audiovisual works such as *5 cm*, *Merindu di Jogja*, and *Jalan Nostalgia*. Nevertheless, the uniqueness of this project lies in its

combination of tourism promotion with themes of workplace pressure, personal growth, and interpersonal relationships. This approach enables audiences to develop emotional connections with the characters while simultaneously becoming familiar with Fort Willem I Ambarawa and Rawa Pening Lake. Unlike previous tourism promotional productions that primarily emphasize destinations or cultural representation, “Leave” integrates historical tourism, natural tourism, and workplace-related conflict into a single cinematic narrative.

The positive responses gathered during field testing further demonstrate that the film successfully achieved both its promotional and storytelling objectives. Respondents expressed favorable opinions regarding the cinematography, storyline, subtitle quality, and visual representation of the destinations. These results suggest that combining emotional storytelling with tourism promotion enhances audience engagement and makes promotional messages feel more natural and appealing. Moreover, the findings indicate that integrating relatable narratives with audiovisual elements can strengthen audience interest and create lasting impressions of the featured destinations.

The distribution of the film through YouTube also expanded its promotional reach beyond local audiences. As a digital platform with global accessibility, YouTube allows “Leave” to function not only as an entertainment product but also as a long-term promotional medium capable of continuously introducing Fort Willem I Ambarawa and Rawa Pening Lake to wider audiences. This finding supports Feblyania et al. (2022), who state that YouTube facilitates broader dissemination, audience interaction, and branding through audiovisual content. The availability of English subtitles further reinforces this objective by making the film accessible to international viewers. Overall, the findings of this study suggest that the combination of systematic planning, effective storytelling, appropriate subtitling strategies, and digital distribution can produce a tourism promotional film that is both informative and emotionally engaging. These results demonstrate that tourism promotion becomes more effective when destinations are integrated naturally into a meaningful narrative rather than being presented solely through conventional promotional methods.