

**CREATING A SHORT FILM TO PROMOTE TOURIST
DESTINATIONS IN FORT WILLEM I AMBARAWA
AND RAWA PENING LAKE: PRODUCTION OF
“LEAVE”**



FINAL PROJECT

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

by

Hazel Radityo Utomo

SID: 40020522650095

**BACHELOR OF APPLIED FOREIGN LANGUAGES
VOCATIONAL COLLEGE
UNIVERSITAS DIPONEGORO**

2026

STATEMENT OF ORIGINALITY

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Name : Hazel Radityo Utomo

SID 40020522650095

Signature :

Date :

**APPROVAL SHEET
A FINAL PROJECT**

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by

**Hazel Radityo Utomo
SID: 40020522650095**

Date: May 25nd, 2026

Approved by

A handwritten signature in black ink, appearing to read 'Aditya', with a stylized flourish at the end.

Supervisor

**Aditya Nur Patria, S.Hum., M.App.Ling
NIP. 199012182020121007**

ACCEPTANCE

This Final Project was submitted by:

Name : Hazel Radityo Utomo

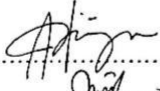
SID : 40020522650095

Study Program : Bachelor of Applied Foreign Languages

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"This study has been examined and is accepted for impartial fulfilment of the requirement for the degree of Bachelor of Applied Foreign Language of Vocational College, Universitas Diponegoro"

Board of Examiners:

4. Aditya Nur Patria, S.Hum., M.App.Ling (Chairperson) : (.....) 
5. Naila Rohmah, S.Pd., M.Li. (Member) : (.....) 
6. Alfin Rosyidha, S.Pd., M.A. (Member) : (.....) 

Semarang, June 19th 2026

Head of Applied Foreign Languages Study Program



Sriwahyu Istana Trahutami, S.S., M.Hum.
NIP. 197401032000122001

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Semarang, June 25th 2026

Hazel Radityo Utomo

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ABSTRACT

The development of digital media has made short films an effective medium for delivering social messages while promoting tourist destinations. The short film “Leave” was created using Fort Willem I Ambarawa and Rawa Pening Lake as the main settings to promote tourism through a dramatic story about a toxic workplace relationship between employers and employees. This issue was chosen because it is relevant to current social conditions and closely related to the experiences of young people in the working environment. Through emotional conflicts, the short film functions not only as entertainment but also as a medium for social awareness and tourism promotion. In this project, the researcher focused on the production stage, including filming activities, directing talents, arranging actor blocking, managing camera movements, setting lighting, and building scene atmospheres that matched the emotions of the story. The researcher applied the Research and Development method with the Borg and Gall (1983) model and used a Likert scale involving respondents to evaluate cinematography, visual quality, audio aspects, and emotional delivery in the short film. The results showed that the short film “Leave” successfully created emotional impressions for the audience while presenting the beauty of Fort Willem I Ambarawa and Rawa Pening Lake in an attractive way. The cinematic visuals and social conflict presented in the film received positive responses from respondents. Therefore, the short film is expected to become a more engaging and relevant tourism promotional media for the public.

Kata kunci: short film, film production, toxic workplace, tourism promotion, cinematography

ABSTRAK

Perkembangan media digital membuat film pendek menjadi salah satu media yang efektif dalam menyampaikan pesan sosial sekaligus mempromosikan destinasi wisata. Film pendek “Leave” dibuat dengan latar Fort Willem I Ambarawa dan Rawa Pening sebagai bentuk promosi wisata yang dikemas melalui cerita dramatis mengenai toxic workplace antara atasan dan karyawan. Isu tersebut dipilih karena relevan dengan kondisi sosial saat ini dan dekat dengan kehidupan generasi muda di dunia kerja. Melalui konflik emosional yang ditampilkan, film pendek ini tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai media penyampaian pesan sosial dan promosi wisata. Dalam proyek ini, peneliti berfokus pada tahap produksi yang meliputi proses pengambilan gambar, pengarahan talent, pengaturan blocking pemain, pengelolaan kamera, pencahayaan, serta pengaturan suasana adegan agar sesuai dengan emosi cerita. Peneliti menggunakan metode Research and Development dengan model Borg dan Gall (1983) serta menggunakan skala Likert yang melibatkan responden untuk menilai aspek sinematografi, visual, audio, dan penyampaian emosi dalam film pendek tersebut. Hasil penilaian menunjukkan bahwa film pendek “Leave” mampu memberikan kesan emosional kepada audiens sekaligus memperlihatkan keindahan Fort Willem I Ambarawa dan Rawa Pening secara menarik. Visual sinematik dan konflik sosial yang diangkat berhasil mendapatkan respons positif dari responden. Oleh karena itu, film pendek ini diharapkan dapat menjadi media promosi wisata yang lebih menarik dan relevan bagi masyarakat.

Kata kunci: film pendek, produksi film, toxic workplace, promosi wisata, sinematografi

CHAPTER I

INTRODUCTION

1.1 Background of The Study

The advancement of digital technology has encouraged the emergence of various innovations in tourism promotion, especially through short films, which are considered effective because they are able to convey information while creating emotional engagement with audiences. Bakti and Marpaung (2024) explain that the use of short films as a marketing strategy can increase public interest and broaden the dissemination of destination-related information through digital platforms. Similarly, Effendy (1986) argues that film, as an audiovisual medium, has an important function in promotional activities because of its ability to deliver messages through attractive visual storytelling. In addition, Wardana, Satria, and Yasa (2025) state that cinematic promotional videos can shape positive audience perceptions through visual quality, composition, and narrative elements, allowing viewers to experience destinations virtually. Therefore, short films have become one of the promising approaches for tourism promotion in the digital era.

This strategy is particularly suitable for areas with strong tourism resources, such as Semarang Regency, which offers diverse tourism attractions including natural destinations, tourism villages, and historical and cultural sites. According to official data published by Badan Pusat Statistik Kabupaten Semarang (2025), the number of domestic tourist visits between January and December 2025 exceeded 6.3 million visits (Tourism Development of Semarang Regency, December 2025), reflecting continuous tourism growth and its contribution to regional economic development. Nevertheless, the growth in tourist arrivals has not been accompanied by equally effective digital promotion across all tourism destinations. Several previous studies indicate that tourism promotion in Semarang Regency continues to face several limitations. Gulo and Pranoto (2025) found that digital promotional activities in the Bukit Cinta Rawa Pening area have not been implemented optimally due to limitations in human resources, restricted budgets, and underutilization of digital platforms to reach broader audiences. Likewise, Widadijo

and Therry (2024) argue that historical tourism promotion in the Semarang area still depends heavily on conventional promotional methods, indicating the necessity for more innovative visual promotional media that align with contemporary audience media consumption patterns. This situation reflects a gap between the existing tourism potential and the effectiveness of current promotional approaches, particularly in maximizing communicative and engaging audiovisual media.

Considering these conditions, there is a need to develop promotional media that not only introduces tourism destinations but also creates emotional connections with audiences through compelling storytelling. According to Budiarto (2011), tourism promotion refers to marketing activities aimed at informing, influencing, persuading audiences, and expanding market reach to increase visitor interest. Therefore, the short film “Leave” was developed as a digital promotional medium featuring two tourism destinations in Semarang Regency, namely Fort Willem I Ambarawa and Rawa Pening. The film adopts a narrative-based storytelling approach by portraying the journey of an individual searching for new experiences as an escape from urban life pressures and eventually discovering meaningful experiences through tourism activities.

In determining the tourism destinations featured in the production of the short film “*Leave*”, Fort Willem I Ambarawa and Rawa Pening were intentionally selected because they represent two distinct tourism categories found in Semarang Regency, namely historical tourism and natural tourism, both of which offer strong visual appeal for audiovisual promotion. Fort Willem I Ambarawa was chosen for its historical value as a Dutch colonial heritage site in Central Java and its distinctive architectural characteristics, which provide educational significance while creating a visually compelling environment suitable for cinematic storytelling (Nurmala & Arafat, 2024). In contrast, Rawa Pening was selected because it is recognized as one of the prominent natural attractions in Semarang Regency, known for its scenic lake landscape surrounded by mountainous views as well as its ecological and economic contributions to local communities. Prawesti, Paramita, Wardana, and Sarja (2022) state that Rawa Pening has considerable potential for further

development as a nature-based tourism destination due to its landscape attractiveness and tourism appeal. The integration of these two destinations enables *Leave* to showcase a broader representation of tourism diversity in Semarang Regency while enhancing the film's visual narrative through the combination of historical and natural tourism elements within a single promotional medium.

In developing promotional strategies, identifying the target audience becomes an essential factor to ensure effective message delivery. Kotler, Kartajaya, and Setiawan (2017) explain that audience segmentation is a key component of marketing communication because it enables promotional messages to be adjusted according to the characteristics and preferences of the intended audience. The short film "Leave" is intended for a broad audience, especially young adults and working individuals who have interests in travel experiences and destination exploration. The storyline, which depicts an individual experiencing fatigue caused by a stressful work environment, is expected to establish emotional connection and relatability among viewers with similar experiences. Through this approach, the promotion of Fort Willem I Ambarawa and Rawa Pening is expected to become more effective in attracting tourist interest.

To further strengthen promotional message delivery, the short film "Leave" is equipped with English subtitles to extend audience accessibility, particularly for international viewers. The inclusion of subtitles enables information regarding tourism destinations in Semarang Regency to reach wider audiences without language limitations, thereby increasing the effectiveness of international promotion. Moreover, for local viewers, subtitles also support better understanding of dialogues, improve message clarity, and enhance the overall viewing experience. Consequently, subtitles function not only as translation tools but also as supporting elements that reinforce audiovisual communication and expand the impact of tourism promotion.

1.2 Statements of Problem

The following research problems are formulated to ensure that the implementation of this study is conducted with a clear direction and a well-defined focus:

1. How is the pre-production stage carried out in developing the short film “Leave” as a promotional medium for tourist destinations in Semarang?
2. What are the stakeholders’ responses and feedback regarding the short film “Leave” as a promotional medium for tourist destinations in Semarang?

1.3 Objectives of the Study

The objectives of this research are formulated to provide systematic guidance throughout the research process based on the established research problems. The objectives of this study are as follows:

1. To explain the pre-production process involved in developing the short film “Leave” as a promotional medium for tourist destinations in Semarang.
2. To examine stakeholder feedback regarding the short film “Leave” as a promotional medium for tourist destinations in Semarang.

1.4 Significances of the Study

To establish clear objectives, this study is expected to provide meaningful contributions in both theoretical and practical aspects. The benefits of this research are as follows:

Theoretically, this study contributes to explaining the pre-production process involved in creating a short film as a tourism promotional medium through the application of the Research and Development (R&D) method. Furthermore, this study is expected to enrich academic discussions regarding the use of audiovisual media and storytelling approaches in tourism promotion, particularly in the development of promotional content through a systematic production process.

Practically, this study provides an innovative approach to promoting tourism destinations by utilizing short films as an audiovisual marketing medium. It also demonstrates the potential effectiveness of short films in attracting audience interest

and incorporates stakeholder feedback as an evaluation component to improve the quality and implementation of audiovisual-based tourism promotion.

1.5 Output

The result of this research is a 17-minute short film entitled “Leave,” which highlights tourist destinations in Semarang Regency, namely Fort Willem I Ambarawa and Rawa Pening Lake. These attractions are presented through a blend of narrative storytelling and visual depiction. The film is uploaded on YouTube as a promotional medium aimed at increasing public awareness and encouraging more tourists to visit these destinations.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Tourism Marketing and Branding

The tourism sector has experienced considerable growth at the international, national, and regional levels, encouraging various regions in Indonesia to explore and develop their tourism potential (Rahmayani, Oktavilia, Suseno, Isnaini, & Supriyadi, 2022). This development has resulted in an increasing number of destinations offering diverse tourism products and attractions to visitors. However, the abundance of destinations with similar offerings has intensified competition in attracting tourists (Hidayah, 2019). Therefore, destinations need to establish competitive advantages to remain attractive and sustainable within the tourism industry. One of the approaches that can be implemented to achieve this objective is through effective marketing strategies (Isnaini, 2018).

Tourism marketing encompasses a range of strategic efforts aimed at promoting tourism products and services to potential visitors while enhancing the competitiveness of a destination. Kotler, Bowen, and Baloglu (2022) define tourism marketing as a process that involves identifying consumer needs, developing appealing tourism offerings, and communicating destination value effectively to influence travel decisions. Closely associated with this concept is tourism branding, which focuses on establishing a unique identity and image that distinguishes a destination from its competitors. According to Kavaratzis and Hatch (2021), destination branding extends beyond visual elements such as logos and slogans, encompassing the overall reputation, image, and emotional connections that people associate with a place. Therefore, both tourism marketing and branding are essential in increasing destination attractiveness and maintaining competitiveness within the growing tourism industry.

One of the marketing strategies that can be applied is destination branding. Effective destination branding is expected to shape and improve tourists' perceptions of a destination. In addition, the experiences gained by tourists contribute significantly to building the overall image of the destination. According

to Singh and Mehraj (2018), destination brand experience influences tourists' behavioral intentions both directly and indirectly through their level of satisfaction. The indirect influence occurs when positive experiences provided by a destination increase tourists' satisfaction. Similarly, Qu, Kim, and Im (2011) explain that city branding is a strategic marketing approach used to strengthen the image of a city or region, attract visitors, and establish a distinctive identity that differentiates it from other destinations.

2.2 Types of Tourist Attractions

According to Swarbrooke (2018), tourist attractions can be categorized into several types based on the characteristics and experiences provided by each destination. Tourist attractions are regarded as one of the essential components of tourism because they act as the main factor motivating tourists to visit a particular place. Understanding the different categories of tourist attractions is important, as each type possesses distinct characteristics that require different promotional strategies and appeal to different groups of visitors. The main categories of tourist attractions are explained as follows.

1. Natural Attractions

Natural attractions are destinations that originate from natural environments, including mountains, lakes, forests, rivers, beaches, and other landscapes. These destinations generally attract visitors seeking relaxation, outdoor recreation, and opportunities to experience natural scenery.

2. Cultural Attractions

Cultural attractions emphasize destinations that provide opportunities for tourists to engage with local traditions, customs, arts, festivals, and everyday lifestyles. This category not only contributes to preserving cultural identity but also allows visitors to gain a deeper understanding of the values and heritage of local communities.

3. Historical Attractions

Historical attractions consist of destinations associated with historical buildings, monuments, museums, and heritage sites that offer educational experiences and introduce visitors to significant historical events. These attractions play an important role in maintaining and preserving cultural heritage.

4. Man-Made Attractions

Man-made attractions refer to destinations intentionally designed and developed by humans, including theme parks, recreational facilities, shopping centers, museums, and other tourism-related attractions created to attract and entertain visitors.

Based on the categories of tourist attractions discussed above, the destinations featured in this project represent two different types of tourism attractions. Fort Willem I Ambarawa can be classified as a historical attraction because of its historical significance and heritage value, while Rawa Pening Lake belongs to the category of natural attractions due to its scenic landscape and natural environment. The combination of these two attraction types provides visitors with both educational and recreational experiences. Therefore, this project highlights the diversity of tourism potential in Semarang Regency by promoting historical and natural attractions through a single audiovisual narrative.

2.3 Tourism Destination in Semarang

Natural water resources are among the important environmental assets that support ecological balance and human activities. One example is lakes, which function as part of inland aquatic ecosystems and provide multiple benefits for surrounding communities. According to Anugerah Nontji (2016), Indonesia has around 840 lakes that serve various purposes, including supplying water for daily needs, providing sources of protein and minerals, supporting energy resources, facilitating transportation, and offering opportunities for tourism development. Because of these diverse functions, lakes often become an important element in regional tourism growth.

This distinction between Semarang City and Semarang Regency provides a broader understanding of the diversity of tourism available in the region. While Semarang City is commonly associated with urban tourism and commercial experiences, Semarang Regency offers more varied tourism categories, particularly natural and historical tourism that appeal to visitors seeking recreational, educational, and nature-oriented experiences. According to the Semarang Regency Tourism Office (2024), tourism development within the regency continues to

emphasize environmental resources and historical assets as part of its regional tourism strategy.

Among the tourism destinations available in Semarang Regency, this project specifically highlights Fort Willem I Ambarawa and Rawa Pening Lake as the main locations featured in the promotional short film. These destinations were selected because they represent two significant tourism categories within the region. Fort Willem I Ambarawa reflects historical tourism due to its role as a colonial heritage site that offers historical value and educational experiences. Meanwhile, Rawa Pening Lake represents natural tourism through its scenic landscape, ecological significance, and strong tourism potential, making it one of the major destinations capable of attracting visitors and showcasing the natural appeal of Semarang Regency.

The combination of these two destinations was considered suitable for this project because they offer contrasting yet complementary tourism experiences. This allows the short film to present the diversity of tourism potential available in Semarang Regency. Furthermore, selecting destinations that represent both historical and natural tourism supports the narrative concept of the film, which aims to introduce audiences to various travel experiences within a single region through visual storytelling and cinematic promotion.

2.3.1 Fort Willem I Ambarawa

Film is widely recognized as an advanced medium of presentation because it integrates multiple elements simultaneously, such as audio, visual imagery, dialogue, symbols, and motion. These combined components allow film to convey complex information in a form that audiences can easily understand. According to Achmad Hamdani (2016), as a form of mass communication, film has the capacity to deliver various messages depending on how the creator arranges the narrative and visual presentation, enabling viewers to interpret the intended meaning clearly. In terms of duration, a short film is generally defined as a film that runs for less than 60 minutes, and in many cases its length may only reach around 10 minutes. Unlike feature-length films, short films possess distinctive characteristics because

they provide filmmakers with broader creative freedom, allowing them to experiment with diverse storytelling styles and formats (Elvaretta & Achmad, 2021).

The production of a short film primarily relies on the strength of its concept and the effectiveness of the communication media used to deliver the message. Based on this consideration, the researcher chose a short film as the supporting medium for this study, aiming to provide viewers with information and learning experiences within a relatively brief viewing time. Short films themselves represent a distinctive form of media whose popularity continues to expand along with the rapid development of digital platforms and social media. Various platforms, such as YouTube and Instagram, have become important spaces for distributing and showcasing short film productions. Furthermore, the Content Marketing Institute (2025) states that content has become a fundamental element in strategic communication planning due to changes in digital audience consumption patterns and the influence of social media algorithms. In this context, the promotion of short films focuses on producing meaningful and relevant content that can attract audience attention, sustain engagement, and encourage positive interaction with viewers.

2.3.2 Rawa Pening Lake

Rawa Pening Lake is recognized as one of the prominent natural tourism destinations in Semarang Regency, Central Java, offering scenic landscapes surrounded by Mount Merbabu, Mount Telomoyo, and Mount Ungaran. In addition to its role as a tourist attraction, the lake also contributes significantly to the local economy. Tourism-related activities in the surrounding area have supported the growth of fisheries, culinary businesses, souvenir shops, and various community-based enterprises, which help improve the economic well-being of local residents. Therefore, Rawa Pening is valued not only for its natural attractiveness but also for its contribution to the socio-economic development of the surrounding communities. In the short film “Leave”, Rawa Pening serves as one of the featured locations that represents both the tourism potential and local characteristics of Semarang Regency (Prayogi, 2023).

2.4 Digital Promotion

Digital marketing has become an essential component in contemporary business and consumer interactions, particularly in enhancing customer loyalty, increasing brand awareness, and maintaining long-term relationships with consumers. Within the tourism industry, destination promotion through digital platforms, commonly referred to as digital marketing, has emerged as an effective approach to improving the image and reputation of tourism destinations. Marketing activities that utilize internet-based media are generally categorized as internet marketing or digital marketing (Solehudin, 2021).

By implementing digital marketing strategies, tourism businesses can promote their products and services more effectively while targeting specific market segments. These strategies also provide opportunities to expand market reach and establish stronger engagement with potential tourists. The advantages of digital marketing are beneficial not only for marketers and business owners but also for consumers. According to Sabila (2019), digital marketing offers a more practical, efficient, and faster marketing approach compared to conventional methods. It enables marketers to communicate more easily with their target audiences while allowing consumers to access information about products and services more conveniently.

Therefore, to support the continued development of the tourism sector, Indonesia can optimize the implementation of digital marketing strategies through online advertising methods, including text-based and mobile advertising. These approaches may encourage internet users to distribute tourism-related information more broadly at both national and international levels. Through the strategic use of digital platforms, especially social media, Indonesia has greater opportunities to strengthen tourism promotion efforts and attract more visitors.

2.5 Short Film

According to Achmad Hamdani (2016), film is considered a highly advanced medium of presentation because it is capable of conveying multiple forms of information simultaneously, including audio, visuals, lines, symbols, and

movement. As a medium of mass communication, film has the ability to communicate various messages depending on how creators organize and present the content, allowing audiences to understand and interpret the intended meaning effectively. In general, short films are defined as films with a duration of less than 60 minutes and, in some cases, may only last around 10 minutes. Compared with feature-length films, short films possess distinctive characteristics, particularly in providing filmmakers with greater creative flexibility, resulting in diverse forms of storytelling and visual expression (Elvaretta & Achmad, 2021).

In the production of short films, the effectiveness of conveying ideas through communication media becomes one of the key considerations. Therefore, the researcher selected short film as the supporting medium for this project because it enables audiences to obtain information and educational content within a relatively short duration. Short films have become a distinctive audiovisual medium whose development continues to grow alongside digital platforms and social media channels such as YouTube, Instagram, and other online media. Public appreciation for short films has also increased, as reflected by the growing number of awards and recognition dedicated to this format (Noercahyo, Maulana, & Arryadianta, 2019).

2.6 Video Making Process

The production of a short promotional video typically follows a systematic process consisting of three primary stages: pre-production, production, and post-production. Honthaner (2013) explains that these stages serve as the core structure of film production, with each phase contributing significantly to the success and quality of the final audiovisual work. The pre-production stage focuses on planning activities, including concept development, script preparation, budgeting, and scheduling, to ensure that the production process runs efficiently. The production stage involves the implementation of these plans through filming activities, where the creative and technical teams work together to capture the required visual and audio content. Following this, the post-production stage encompasses editing, sound enhancement, color grading, and other finishing processes that transform the

recorded footage into a complete audiovisual product. By following this structured workflow, filmmakers can ensure that every stage is carried out systematically and contributes effectively to the creation of a cohesive and high-quality final product.

2.6.1 Pre-Production

Pre-production is considered an essential initial phase in the video production process because it involves comprehensive preparation before filming activities begin. This stage includes several important tasks, such as developing the video concept, creating the storyboard, preparing the script, and organizing supporting materials required throughout production. Additionally, all equipment and technical requirements must be arranged in advance to minimize potential issues during subsequent stages of production. According to Morissan (2015), pre-production refers to all preparatory activities that start from idea development until all elements are fully prepared for the filming process.

a. Idea

Video production begins with generating an idea, which may originate from personal experiences, observations, or awareness of a particular issue. The idea functions as the foundation for establishing the overall concept and creative direction before entering production. Teixeira (2017) states that identifying the main idea is the first step in pre-production because it transforms abstract concepts into visual outcomes.

Furthermore, Agila and Arumugam (2018) explain that an effective video concept should reflect originality and creativity while remaining aligned with project objectives. They also highlight the importance of considering stakeholder expectations to ensure that the final product is meaningful, relevant, and capable of fulfilling its intended purpose.

b. Script

A script is a written document that functions as the main reference throughout the production process and guides the development of narrative structure and scene execution (Effendy, 2014). It helps maintain consistency between the original concept and the final audiovisual output.

Warshina (2009) explains that a script differs from a storyboard because it provides a more detailed narrative structure accompanied by clearly defined visual and audio elements. In addition, Suprpto (2013) states that scripts represent the practical realization of ideas through narratives or dialogue supported by technical directions such as camera positioning, composition, and layout, which are essential in video and television production.

c. Storyboard

According to Effendy (2014), a storyboard consists of a sequence of visual illustrations arranged to represent scene progression and supported by dialogue or scene descriptions according to timing requirements. It serves as a production guideline to maintain alignment with the intended objectives.

Astriyani, Lukmana, and Irawan (2016) further explain that storyboards contribute significantly to organizing the filming process by presenting scenes systematically and, when needed, through sketches that provide clearer visualization before execution

2.6.2 Production

Film production involves individuals who possess interests, skills, and knowledge in filmmaking to transform planned concepts into audiovisual products through a structured production process. In general, film production management consists of a series of interconnected stages that require careful organization and proper financial management to ensure efficient implementation (Haren, 2020). Preparing a production plan includes developing the workflow, assigning crew responsibilities, estimating required resources, and organizing the overall production budget. These tasks are commonly managed by key production personnel, including the producer, co-producer, executive producer, and unit production manager. However, in independent film productions, the allocation of responsibilities may vary depending on team structure and available resources.

During the production stage, determining camera angles becomes an important element because it influences how visual messages and emotions are delivered to the audience. One of the methods used to facilitate camera angle planning is the preparation of storyboards during the pre-production stage.

Storyboards provide visual guidance that helps maintain consistency during filming and supports the execution of planned scenes. Information regarding camera angles and shot sizes according to ArtodiPro (2023) is explained as follows:

1. Camera Angle

Camera angle refers to the positioning and height of the camera to communicate meaning and create emotional effects. Sitorus and Simbolon (2020) explain that camera angles function not only as technical decisions but also as visual elements that strengthen dramatic value and audience engagement.

a. Eye level

An eye-level shot is achieved by positioning the camera at the same level as the subject's eyes, creating a natural and balanced viewing perspective. This technique reflects how people normally observe their surroundings, making the visual presentation feel more realistic and comfortable for the audience. By using this angle, viewers are able to establish a stronger connection with the subject and experience a greater sense of equality and emotional involvement. Eye-level shots are commonly used in scenes that involve conversations or everyday interactions because they support realism and make the characters appear more relatable.

b. High Angle

A high-angle shot is produced by placing the camera above the subject or scene to create a downward perspective. This camera position causes the subject to appear smaller and can reduce the impression of dominance or importance within the frame. As a result, this angle is often used to convey emotions such as vulnerability, weakness, or a lack of control. In addition, high-angle shots can provide a wider view of the surroundings and emphasize the relationship between the subject and the environment, strengthening the overall visual impact and narrative context of the scene.

c. Low Angle

A low-angle shot is created by positioning the camera below the subject and directing it upward. This technique causes the subject to appear larger, stronger, and more visually dominant within the frame. By presenting the subject from a lower perspective, this angle can communicate impressions of power, authority,

confidence, or even intimidation. In filmmaking, low-angle shots are frequently used to highlight the significance, strength, or influence of a character or object, allowing the audience to perceive a stronger presence and greater emphasis within the narrative.

d. Over the Shoulder View

The over-the-shoulder angle is a camera perspective that usually records the scene from behind the subject, focusing on the back of their head or shoulders. This method often shows what the subject is looking at or doing by determining their perspective or participation. The foreground of the shoulder or part of the head, which communicates intimacy and connection, draws the observer into the subject's point of view. It is commonly used in a conversational context to establish a visual connection between people by emphasizing how they interact or react to an object within their range of vision. Through highlighting the emotional and psychological interactions of the characters, this technique increases the depth of the narrative and the context of the connection.

2. Types of Shot

According to Chandra (2017), shot type refers to the distance between the subject and the camera frame, which influences how visual information is presented to the audience. Each type of shot serves a particular purpose and carries different meanings to emphasize emotions, ideas, and visual impressions according to the director's intention. In addition, shot selection affects the way scenes are highlighted and interpreted throughout the narrative. Directors often utilize different shot types to control audience focus and reveal visual details selectively. The categories of shot types or shooting techniques are explained as follows (Elvaretta & Ahmad, 2021):

a. Extreme Long Shot

An extreme long shot, also known as an establishing shot, is typically used to introduce the setting or location of a scene. It captures a very wide view, allowing the environment to dominate the frame and emphasizing the scale of the surroundings. In this type of shot, the subject often appears very small in comparison to the vast environment, creating a sense of isolation or highlighting

the grandeur of the setting. For example, a character walking alone in a vast desert illustrates how the environment can overpower the subject visually, emphasizing spatial scale and atmosphere.

b. Long Shot

A long shot presents a wide view of the scene while making the subject more recognizable than in an extreme long shot. This framing still establishes the environment but allows viewers to identify the subject and understand their relationship with the surroundings. For instance, a character walking through a busy city street can demonstrate both movement and environmental scale, balancing character visibility with contextual background. This shot helps convey how the subject interacts with their environment within the narrative.

c. Medium Long Shot

A medium long shot frames the subject from around the knees upward, creating a balanced visual composition between the character and the surrounding environment. This type of shot provides enough detail to introduce the subject while still preserving contextual information about the setting. It is frequently used in dialogue scenes because it allows audiences to observe body movements and facial expressions while maintaining an understanding of spatial relationships within the scene. For instance, this shot can portray interactions between two characters while still displaying elements of the surrounding environment to strengthen narrative context and visual engagement.

d. Medium Shot

A medium shot captures the subject from approximately the waist upward and is frequently used to emphasize facial expressions while still showing body language. This framing allows viewers to observe emotional responses clearly without losing important contextual details from the surrounding environment. Medium shots are especially suitable for dialogue and interaction scenes because they enable audiences to follow gestures and character reactions more naturally. As a result, this shot creates a balanced composition between emotional emphasis and environmental context.

e. Medium Close Up

A medium close-up frames the subject from the shoulders upward, placing greater emphasis on facial expressions and emotional details. This shot is effective for capturing subtle changes in expression and highlighting emotional intensity during

important moments or dialogue scenes. By focusing on the upper body and face, the shot helps create a stronger emotional connection between the audience and the character while enhancing the clarity of expressive elements presented in the scene.

f. Close Up

A close-up focuses primarily on the subject's face, capturing detailed facial expressions and subtle emotional cues. This shot is essential for conveying psychological states, as it allows viewers to closely observe emotions and internal reactions. It enhances dramatic impact by creating a strong emotional connection between the audience and the character, especially in important narrative moments.

g. Big Close Up

A big close-up is a tighter variation of the close-up shot that focuses on facial features, such as the eyes, mouth, or other specific areas of expression. This framing is used to emphasize subtle emotional details and direct the audience's attention toward small changes in facial reactions. It is especially effective in portraying strong emotional intensity or psychological conditions by highlighting selected visual elements that strengthen the meaning and impact of the scene.

h. Extreme Close Up

An extreme close-up is a shot that concentrates on very specific details of the subject, such as the eyes, tears, or subtle facial movements. This framing is used to intensify emotional expression by drawing attention to details that may not be noticeable in wider shots. It is commonly applied in dramatic or emotionally intense scenes to strengthen audience engagement and provide a deeper understanding of the character's internal emotions and psychological state.

2.6.3 Post Production

According to Andika (2023), post-production represents the final stage of the filmmaking process after all production activities have been completed. During this phase, all materials generated during filming, including video recordings, audio files, and photographs, are collected, organized, and refined to produce a complete and cohesive final output.

Post-production consists of a sequence of processes aimed at transforming raw footage into a finished audiovisual product that is ready for distribution. This

stage generally includes transferring and organizing recorded materials, importing files into editing software, editing visual and audio components, integrating supporting elements such as subtitles, and finalizing the project before export. These procedures are carried out systematically to ensure that the final video effectively communicates its intended message while maintaining the expected standards of quality (Sunarya, Septiani, & Setiawan, 2022).

a. Transfer Data

Data transfer is the process of transferring or copying recorded video files from a camera's storage device to a computer or laptop to enable further processing and editing activities. This stage serves as an initial step in post-production to ensure that all recorded footage is securely stored, organized, and prepared for subsequent editing procedures.

b. Importing File

File importing refers to the process of transferring audio, video, and image materials into editing software to enable further processing during post-production. Prior to importing, editors generally organize the files into structured folders to simplify file management and facilitate the process of locating and selecting footage throughout the editing stage.

c. Editing Video

During the editing stage, all multimedia elements are combined to produce a profile video that clearly conveys the intended message. This process includes arranging clips through cut-to-cut techniques and connecting scenes using transitions to ensure a smooth visual flow. The editing is carried out using Adobe Premiere Pro CC 2023.

d. Subtitling

Subtitles refer to written text displayed on the screen that functions to complement or substitute the original audio or character dialogue, enabling viewers to understand the content more effectively (Mollanazar et al., 2017). According to Bogucki (2016), subtitles are considered an important element of audiovisual translation because they support audience comprehension and improve message delivery. To achieve effective subtitling, several technical and linguistic standards

should be considered, including subtitle placement, line limitations, character count per line, font selection, background appearance, and synchronization with timing. In addition, translators should pay attention to punctuation, segmentation, sentence structure, culturally sensitive expressions, and other contextual elements.

Díaz-Cintas and Remael (2014) explain that subtitling applies various translation strategies to transform spoken language into written text while considering limitations related to screen space and reading duration. These strategies include condensation, reduction, and reformulation to maintain readability without losing the intended meaning. Condensation focuses on shortening information while preserving essential content, reduction involves removing less important elements to fit subtitle constraints, and reformulation refers to modifying sentence structure or expressions while retaining the original message. The implementation of these strategies plays an important role in achieving a balance between translation accuracy, readability, and synchronization with audiovisual media.

2.7 YouTube as Social Media

YouTube functions not only as a platform for distributing information and ideas but also as an interactive digital space that enables users to engage through comments, reactions, and various communication features. Through content formats such as video uploads, live streaming, stories, and reels, YouTube provides opportunities for individuals and organizations to establish and strengthen positive personal branding (Feblyania et al., 2022). Therefore, understanding how to utilize YouTube effectively has become increasingly important, particularly in enhancing communication practices and reaching broader audiences through digital media (Fadilah, 2025).

In this project, YouTube was chosen as the publication platform for the short film “Leave” because it offers audiences convenient access to watch, share, and interact with audiovisual content. As one of the most widely used video-sharing platforms, YouTube allows content creators to expand audience reach while supporting promotional goals through features such as subscriptions, comments,

and content distribution. By publishing “Leave” on YouTube, the film is expected to function not only as an entertainment medium but also as a promotional tool to introduce and enhance awareness of the tourism potential of Semarang Regency among both local and international audiences (Candra, 2022).

2.8 Previous Works

In developing the short film “Leave”, the author examined several previous audiovisual works related to tourism promotion through storytelling. These works were selected as references because they illustrate how audiovisual media can effectively introduce tourism destinations while fostering emotional connections with audiences. Through the analysis of these references, various narrative and visual techniques were identified and later adapted into the production of “Leave”.

One of the main references for this project is *5 cm* (Mantovani, 2012). The film successfully combines emotional storytelling with subtle tourism promotion through the journey of a group of friends exploring Mount Semeru. Rather than presenting destinations through direct advertising, the film naturally incorporates tourism elements into the storyline, allowing viewers to develop an emotional attachment to the locations featured. A major strength of *5 cm* is its ability to create meaningful audience engagement with the setting through character experiences. However, tourism promotion is not the film’s central objective, as the narrative primarily focuses on friendship, personal aspirations, and self-discovery. In “Leave”, the journey oriented narrative approach found in *5 cm* served as inspiration for integrating tourism promotion into the storyline. Nevertheless, “Leave” adopts a different thematic focus by exploring workplace conflict, burnout, and the protagonist’s decision to leave a stressful work environment before embarking on a journey through tourism destinations in Semarang Regency.

Another significant reference is *Merindu di Jogja* (Nugroho, 2024). This audiovisual work aims to introduce the identity of Yogyakarta through cinematic imagery, cultural representation, and philosophical values embedded in the narrative. The video demonstrates how tourism promotion can be seamlessly integrated into storytelling by positioning destinations as important narrative

components rather than merely visual settings. Its primary strength lies in its successful portrayal of local cultural identity while simultaneously promoting tourism attractions. However, the narrative places greater emphasis on cultural representation than on character development or interpersonal conflict. This work influenced “Leave” in its approach to combining tourism promotion with storytelling, although “Leave” employs a different narrative structure centered on two characters who gradually rebuild their relationship while visiting Fort Willem I and Rawa Pening.

The short film *Jalan Nostalgia* (Kinsky & Anjani, 2024) also contributed to the conceptual development of this project. The film illustrates how tourism destinations can be promoted effectively through a simple and relatable storyline. Its strength lies in the use of characters as intermediaries between the audience and the destinations, making the promotional message feel organic rather than overtly persuasive. However, the film follows a relatively straightforward linear narrative that focuses primarily on the travel experience itself. Drawing from this work, “Leave” similarly utilizes characters as a bridge connecting audiences with tourism destinations. Unlike *Jalan Nostalgia*, however, *Leave* adopts a mixed narrative structure that combines present-day events with flashback sequences to provide deeper insight into workplace conflicts and the protagonist’s motivations for undertaking the journey.

Besides audiovisual productions, a previous academic study that applied the Research and Development (R&D) method was also examined as a supporting reference for the creation of *Leave*. One relevant study was conducted by Dhani (2025) through the development of the tourism promotional short film *Whispers of Semarang: A Reunion Tale Set in Semarang’s Soul*. The study utilized the Borg and Gall R&D model, which was adapted into eight stages consisting of research and information collecting, planning, developing the preliminary form of the product, preliminary field testing, main product revision, operational field testing, dissemination, and implementation. The findings indicated that the modified R&D model provided a systematic and effective framework for developing a tourism promotional film while remaining flexible enough to accommodate project

limitations and production needs. A notable strength of the study was its structured development process, which incorporated evaluation and revision throughout multiple stages to enhance the quality of the final product. However, the project primarily concentrated on destination promotion and paid less attention to character development and interpersonal conflict within the narrative. Despite this limitation, the study served as an important methodological reference for the development of *Leave*, as both projects employed the same modified eight-stage R&D framework and demonstrated the potential of audiovisual storytelling as a medium for tourism promotion.

Although previous audiovisual productions and academic studies have demonstrated the effectiveness of digital media in tourism promotion, several gaps remain evident. Most audiovisual works focus primarily on introducing destinations, presenting cultural values, or depicting travel experiences without incorporating more complex social issues and interpersonal character development. Similarly, many academic studies emphasize the effectiveness of promotional media in increasing public awareness and attracting visitors, yet they often prioritize informational content over emotional storytelling as a communication strategy. Furthermore, most existing works tend to highlight only one category of tourism, such as cultural, historical, or natural attractions, rather than integrating multiple tourism types into a single promotional concept.

To address these gaps, “Leave” offers a distinct approach by combining historical tourism through Fort Willem I and natural tourism through Rawa Pening within a unified cinematic narrative. The project also explores themes of leaving a stressful work environment, pursuing personal aspirations through travel, and rebuilding relationships between former colleagues. Through this narrative framework, the featured tourism destinations function not only as promotional settings but also as meaningful spaces that facilitate character growth, emotional engagement, and conflict resolution throughout the story.

CHAPTER III

METHODOLOGY

3.1 Methodology

Research and Development (R&D) is a systematic research approach used to develop, validate, and improve products through a structured process. This method is commonly applied in educational and creative fields to produce products that are not only theoretically grounded but also practically applicable. According to Borg and Gall (1983), R&D integrates research activities with product development to ensure that the resulting product has undergone evaluation and refinement before implementation.

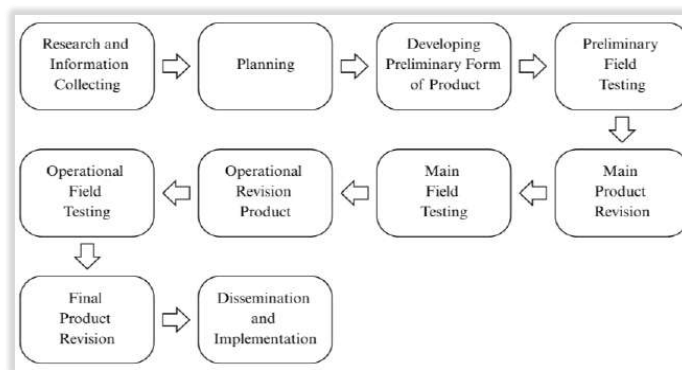


Figure 3. 1 Research and Development Steps

Furthermore, Borg and Gall (1983) explain that the R&D process consists of ten major stages: research and information collecting, planning, developing a preliminary form of the product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation. These stages emphasize that product development should be conducted iteratively, allowing improvements to be made continuously based on evaluation and feedback obtained throughout the development process.

3.2 Research and Development Project

Research and Development (R&D) entails a systematic strategy employed for the design or confirmation of educational products, such as curricula, instructional resources, or learning media. Borg and Gall (1983) assert that the R&D approach intertwines the research process with product innovation to ensure that the outcomes are rooted in robust theoretical foundations and have undergone empirical verification. This methodology is widely applied in educational research to formulate creative solutions that proficiently address real world issues faced in the teaching and learning landscape.

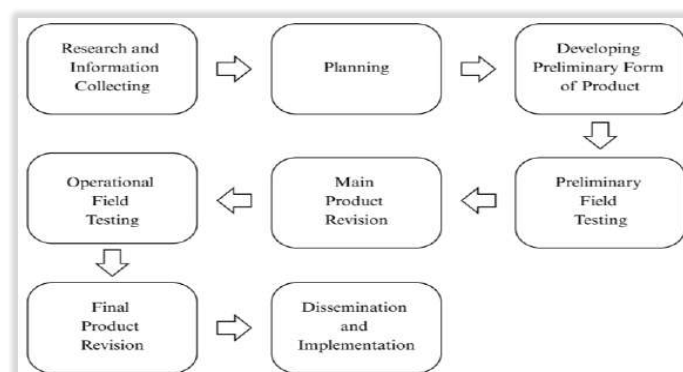


Figure 3. 2 Adaptation Research and Development

In this study, only eight of the ten stages of the Research and Development method were carried out. This limitation is due to the relatively small scale of the project and the fact that it has not yet been directed toward mass production. According to Sugiyono (2019), research and development procedures can be adapted to research needs without compromising the fundamental principles of product development. Therefore, this study adapts the stages most relevant to the development process of a short film as a tourism promotion product.

1. Research and Information Collecting

At the research and information collecting stage, the researcher obtained relevant data through several techniques, including literature study, observation, questionnaires, and documentation related to the development of the short film. The first step was gathering information about tourism destinations in Semarang Regency. From several available options, the researcher selected Fort Willem I and Rawa

Pening Lake in the Ambarawa area as the research locations for the short film production. These two destinations were selected because they represent historical and natural tourism attractions that can support the visualization and message delivery of the developed short film. Fort Willem I was chosen as one of the primary locations due to its historical significance as a colonial heritage site and its distinctive colonial architecture, which provide educational value while strengthening the visual and narrative elements of the film (Nurmala & Arafat, 2024). Meanwhile, Rawa Pening Lake was selected because of its natural landscape and tourism potential, which offer strong visual appeal and support audiovisual tourism promotion (Retnowati, Suryanto, Purwanto, Haryanto, & Widyanto, 2020). To support the data collection process, the researcher also conducted surveys and interviews with a tour guide at Fort Willem I and observed the environmental conditions and tourism activities around Rawa Pening Lake. The methods used by the researcher are described as follows.

a. Observation

Observation is a systematic description of events, behaviors, and artifacts within the selected social setting for study (Marshall & Rossman, 2016). In this study, the researcher conducted observations at two tourism destinations in Semarang Regency, namely Fort Willem I and Rawa Pening Lake. The first observation was conducted at Fort Willem I, a historical building from the Dutch colonial period. The location was visited directly to observe the environmental conditions, atmosphere, and visual elements that could support the production of the short film. Furthermore, observations were also conducted at Rawa Pening Lake to identify visual potential and natural scenery that could be utilized in the short film production process.

b. Survey

The researcher also conducted a survey to obtain more specific data and information. To ensure the accuracy of the data, the researcher directly visited the two research destinations, namely Fort Willem I and Rawa Pening Lake. At Fort Willem I, the researcher observed various parts of the historical building to understand the environmental conditions and the visual potential that could be

utilized in the short film production. The researcher also determined specific areas of the building that would be used as filming locations by considering their aesthetic value and suitability for developing the storyline.

In addition, the researcher examined technical aspects such as lighting, location layout, camera angles, and other elements that could influence the film production process. Observations were also conducted at Rawa Pening Lake to identify the potential of natural scenery, environmental atmosphere, and visual elements that could support the narrative needs of the short film. This stage was important to ensure visual consistency and the smooth production process of the short film. Furthermore, the researcher also interacted with site managers or related parties at the research locations to obtain additional relevant information.

c. Documentation

In this study, documentation becomes one of the most important stages. The researcher collected various data and information through video recordings, photographs, and audio recordings at the research locations. This process was carried out to support the subsequent stages, as all documentation results would serve as the basis for producing the short film.

2. Planning

Planning was carried out after all data and information had been obtained through the research and information-collecting stage. According to Leedy and Ormrod (2015), a statement of purpose should clearly describe the objectives of the research and outline the steps that will be taken in the study. In this research, the planning stage focused on preparing the short film production process, including developing the storyline, writing the script, creating the storyboard, determining the production schedule and budget, selecting the team members involved, and assigning their respective responsibilities in the project.

3. Developing a Preliminary Form of the Product

After the planning stage was completed, the researcher proceeded to the stage of developing the preliminary form of the product. In this stage, February 2026 was selected as the time for filming. The schedule was arranged based on the availability of the production team and the talents involved. The researcher considered that a five-

day filming period would be an effective and efficient duration to support the production of the short film.

4. Preliminary Field Testing

In this study, the preliminary field testing was conducted on a limited scale by involving an expert as the evaluator. The researcher requested a supervisor who has expertise in the relevant field to assess the short film that had been produced. The evaluation process included the suitability of the material, linguistic characteristics, and aspects of short film production. The criteria used to determine the expert are presented in Table 3.1.

Table 3. 1 Expertise Criteria

Field of Expertise	Criteria	Subject
Material Expert	Media and Linguistic Aspects	Aditya Nur Patria, S.Hum., M.App.Ling.
Media Expert	Short Film Display Aspects	Aditya Nur Patria, S.Hum., M.App.Ling.

5. Main Product Revision

The revision phase aims to improve the product based on feedback and recommendations from the supervisor. The improvements include content, language elements, and visual presentation to ensure that the product quality meets the expected standards. Through this revision process, the promotional video can be refined and prepared for the next stage.

6. Operational Field Testing

Seventeen viewers participated in the operational field testing after the main product revision. The respondents involved in this study consisted of thirteen employees working in the Jabodetabek area aged between 22 and 40 years old, as well as two respondents who have been working in South Korea and Japan for an extended period and use English in their daily communication. The selection of employees from the Jabodetabek area was intentional, as the storyline of “Leave”

centers on an individual who experiences pressure from a toxic work environment and the fast-paced, crowded lifestyle of the capital city. Therefore, respondents with similar backgrounds were considered more capable of relating to the themes and emotional experiences portrayed in the film and of providing relevant feedback on its narrative and message.

In addition, the inclusion of respondents working in South Korea and Japan was intended to evaluate the quality and comprehensibility of the English subtitles. Since both respondents regularly use English as part of their daily communication in international working environments, they were expected to provide informed assessments regarding the clarity, naturalness, and overall effectiveness of the subtitles in conveying the intended meaning to an English-speaking audience. The questionnaire statements used in this stage are presented in Table 3.2 below.

Table 3. 2 List of Statements

No.	List of Statements
Content Aspects	
1.	The storytelling of the “Leave” short film is easy to understand
2.	Information about the attractions of Fort Willem I and Rawa Pening Lake is well presented in this short film
3.	The duration of the video for “Leave” is sufficient
Audio Visual Aspects	
4.	The “Leave” short film has good image quality
5.	Promotional audio video “Leave” is clear and easy to understand.
6.	The spots of tourist attractions used in the video make me want to visit the place
7.	Every scene of the short film “Leave” has good shooting quality.
Linguistic Aspects	
8.	The background music or sound used in the “Leave” short film matches the visual scenes

-
9. The subtitle of the “Leave” short film is easy to understand
 10. The subtitle of the “Leave” short film is clear and easy to read
-

The respondents were given a Google Form containing a list of assessment statements. The conclusions of the study were drawn based on the responses obtained from the questionnaire. The evaluation in this test was measured using a Likert scale. According to Batterton and Hale (2017), the Likert scale is used to measure opinions or attitudes toward a particular topic through statements or questions that provide measurable responses. The following are the Likert scale scoring criteria.

Table 3. 3 Likert Scale Score Level

NO	Criteria	Score
1	Strongly Disagree	1
2	Disagree	2
3	Agree	3
4	Strongly Agree	4

The following formula is used to calculate the cumulative score of the questionnaire.

$$\text{Index} = \text{Total Score} : \text{Total Respondents}$$

The evaluation results of each statement are presented using the formula above. According to Sukardjo (2005), the Likert scale used in this study was modified by the researcher as follows:

Table 3. 4 Likert Scale Score Level

NO	Interval	Criteria
1	1.00 until 1.75	Strongly Disagree
2	1.75 until 2.50	Disagree
3	2.50 until 3.25	Agree

4	3.25 until 4.00	Strongly Agree
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7. Final Product Revision

The final revision stage is carried out to refine the product based on the results of the operational field testing. This process is important to ensure that the developed product has undergone improvements and is ready to be used in accordance with the objectives of the development.

8. Dissemination and Implementation

The final step of this process is introducing the final product to the public. At this stage, the researcher publishes the short film “Leave” by uploading it to YouTube.

3.3 Schedule Planning

The following table presents the overall timeline for the implementation of the research. Each stage of the research is accompanied by a predetermined time frame to ensure that the research process can be conducted in a structured and efficient manner. This schedule is designed as a guideline to support activity planning and facilitate the monitoring of research progress.

Table 3. 5 Schedule Planning

Activity Type	December	January	February	March	April
Research and Information Collecting					
Planning					
Developing Preliminary Form of Product					

Preliminary Field Testing		
Main Product Revision		
Operational Field Testing		
Final Product Revision		
Dissemination and Implementation		

3.4 Cost Planning

The researcher is required to carry out cost planning and budgeting procedures during the research process. All expenses required for producing the short film “Leave” have been calculated, and the detailed budget planning strategy can be seen in Table 3.6 below.

Table 3. 6 Cost Budget Plan

No.	Expense	Cost
1.	Team Consumption	IDR 800,000
2.	Transportation	IDR 300,000
3.	Editing	IDR 280,000

4.	Entrance Ticket	IDR 45,000
	Amount	IDR 1,425,000

3.5 Task Distribution

The development of the promotional video “Leave” was carried out through three main stages: pre-production, production, and post-production. Throughout this process, the researcher collaborated with Restiana Saputra and Diah Syakila Putri to complete the overall production activities. Restiana Saputra primarily contributed during the pre-production stage by supporting concept development, planning, and preparation activities before filming, while Diah Syakila Putri was mainly involved in the post-production stage, particularly in supporting editing and finalization activities. The detailed distribution of roles and responsibilities in the production of “Leave” is presented in the following table.

Table 3. 7 Description Task Distribution

Category	Description
Director: Hazel Radityo Utomo	Monitoring and supervising the production during filming to ensure all activities run according to the planned schedule.
Cinematographer: Hazel Radityo Utomo	Managing camera operations and technical production aspects while ensuring each scene is recorded according to the storyboard and script.
Production Manager: Restiana Saputra Diah Syakila Putri	A person responsible for logistics, finance, and operations, managing planning, budgeting, scheduling, and daily expenses within the project.
Location Manager Restiana Saputra Diah Syakila Putri	Managing all filming location processes, including selection, arrangement, and coordination with location owners to ensure the site meets production needs.

Scriptwriter Hazel Radityo Utomo Restiana Saputra	Developing communicative dialogue, organizing the storyline, and guiding the characters and plot to keep the film's narrative cohesive.
Storyboard Diah Syakila Putri Hazel Radityo Utomo Restiana Saputra	A storyboard is a visual guide that assists in planning and organizing scenes, allowing the storyline of an audiovisual work to be structured logically and systematically.
Costume and Wardrobe Restiana Saputra Diah Syakila Putri	Managing all aspects of costumes and props used by the actors, including selecting outfits that match the characters, adjusting them to the scenes, and maintaining them during production.
Subtitle Diah Syakila Putri Restiana Saputra	Serving as a visual communication aid that helps viewers understand dialogue, narration, and key information in audiovisual productions effectively.
Editor Hazel Radityo Utomo	The post-production stage is carried out to consistently optimize the quality of the final video, including organizing and trimming clips, adding visual and audio elements, and adjusting color and sound aspects.

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.

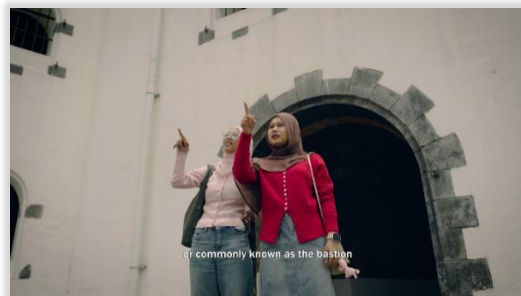


Figure 4. 11 Low Angle

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 Composition

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
DOKUMEN PEMBIMBING TUGAS AKHIR

Saya yang bertanda tangan di bawah ini:

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

Mengajukan bahwa proyek tugas akhir saya nama mahasiswa:

Nama : Haani Radhyo Ikhana
NIM : 40820522650095
Prodi : Bahasa Asing Terapan

Judul TA : CREATING A SHORT FILM TO PROMOTE TOURIST
DESTINATIONS IN TERT WILAJAH 1 AMBARAWA AND KARWA
PENING LAKE

Sebelum dilakukan penilaian atas proyek tersebut dapat dinyatakan:

☒	Proyek dikerjakan tanpa revisi
☐	Proyek dikerjakan dengan revisi sesuai arahan
☐	Tidak layak

Dengan surat validasi ini dibuat agar dapat digunakan selanjutnya menurutnya.

Semarang, 2 April 2026
Validasi:

Aditya Nur Patria, S.Hum., M.App.Ling.
NIP. 199012182020121007

Catatan:
Pengisian kolom diisi 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.



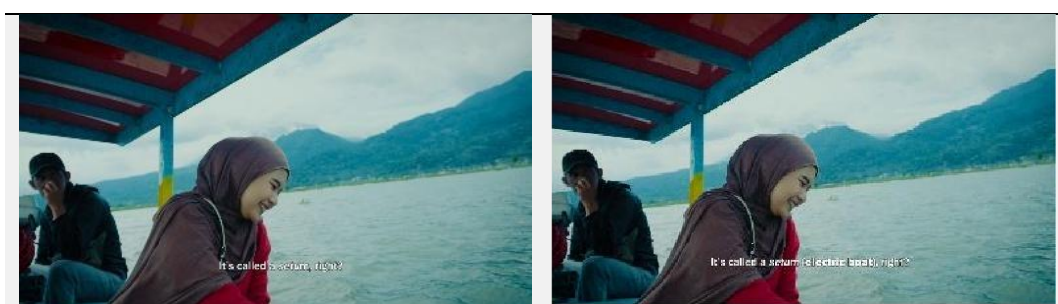
Refined the facial filter to reduce distractions and achieve a more natural appearance.



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



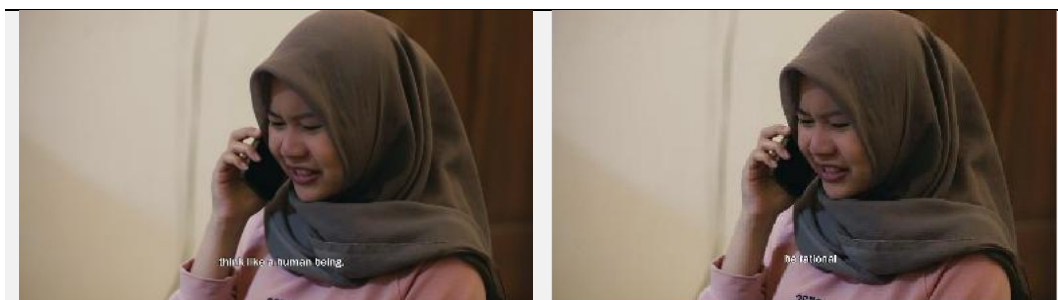
Eliminated the phrase “for me,” resulting in the translation “3 unwritten rules to be happy.”



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

Before	After
	
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.



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.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

To answer the first research problem, this study explains the process of developing the short film “Leave” as a promotional medium for tourist destinations in Semarang Regency. The researcher applied eight stages of Research and Development proposed by Borg and Gall, consisting of research and information collecting, planning, developing a preliminary form of product, preliminary field testing, main product revision, operational field testing, final product revision, and dissemination and implementation. The research and information collecting stage was conducted through direct observation, surveys, interviews, and documentation at Fort Willem I Ambarawa and Rawa Pening Lake. In the planning stage, the researcher prepared the storyline, script, storyboard, production schedule, and other technical requirements. Afterward, the researcher proceeded with the production and post-production stages to create the short film “Leave”, which combines tourism promotion with an emotional story about workplace pressure and self-discovery. The final product was then published on YouTube as a digital promotional medium for both tourism destinations.

To answer the second research problem, stakeholder responses and feedback regarding the short film “Leave” were obtained through operational field testing

involving seventeen respondents. Before the testing stage, the researcher conducted preliminary field testing with the supervisor as the expert validator and revised the product based on the feedback received. The operational field testing results showed positive responses from the respondents regarding the content, audiovisual quality, and linguistic aspects of the film. The respondents agreed that the storyline was easy to understand, the tourism attractions of Fort Willem I Ambarawa and Rawa Pening Lake were presented clearly, and the visual quality, audio, and subtitles supported the overall viewing experience. These findings indicate that the short film “Leave” can be used as a creative and engaging tourism promotional medium that increases audience awareness and interest in visiting tourist destinations in Semarang Regency.

5.2 Suggestion

The researcher suggests that future short film productions should be more prepared for unexpected conditions during the filming process. Environmental factors such as changing weather conditions and noise disturbances may affect production quality and schedule efficiency. During the production of “Leave”, several scenes had to be adjusted due to unpredictable weather, while filming at Fort Willem I was occasionally interrupted by live music performances and surrounding noise that affected audio recording. Therefore, future filmmakers are encouraged to conduct location surveys in advance, prepare alternative shooting schedules, monitor weather conditions, and allocate additional time for possible delays. Proper preparation can help ensure a smoother production process and improve the overall quality of the final film product.

The researcher suggests that future promotional short film productions should provide more comprehensive tourism-related information for audiences. Besides presenting attractive visual storytelling and destination highlights, future productions are encouraged to include practical information such as entrance ticket fees, transportation access, boat rental prices, and other travel-related expenses. Providing this information can help audiences prepare their visits more effectively and make the promotional video more informative as a tourism marketing medium.

In addition, destination managers and content creators are encouraged to regularly update this information to ensure its accuracy and relevance for potential visitors.

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APPENDICES

Appendix A. Location Permit Letter at Fort Willem I Ambarawa



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

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

No : 7/UN7.M2.1/PP/II/2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Semarang, 12 Februari 2026

Yth. The Lawu group
Unit Benteng Willem I Ambarawa
Bugisari, Lodoyong, Ambarawa, Semarang Regency, Central Java 50611

Sehubungan 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	Restiana Saputra	40020522650099
2	Hazel Radityo Utomo	40020522650095
3	Diah Syakila Putri	40020522650082

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan
pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 15 Februari 2026.

Bentuk Kegiatan : Pengambilan Video di sekitar Benteng Willem I

Ambarawa.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I



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

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

Appendix B. Location Permit Letter at Rawa Pening Lake



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

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

No : 7/UN7.M2.1/PP/II/2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Semarang, 12 Februari 2026

Yth. Kepala Dinas Pariwisata
Kabupaten Semarang
Jl. Diponegoro No.202, Mijen, Gedanganak,
Kec. Ungaran Tim., Kabupaten Semarang, Jawa Tengah 50519

Sehubungan 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	Restiana Saputra	40020522650099
2	Hazel Radityo Utomo	40020522650095
3	Diah Syakila Putri	40020522650082

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 27 Februari 2026.

Bentuk Kegiatan : Pengambilan Video di sekitar Danau Rawa Pening.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I



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

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

Appendix C. Minutes of Handover for “Leave” Tourism Promotion Video

	KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI UNIVERSITAS DIPONEGORO SEKOLAH VOKASI PROGRAM STUDI BAHASA ASING TERAPAN	Jalan Erlangga Tengah No. 17, Pleburan, Semarang Kode Pos 50241 Telepon/Faksimile: (024) 7646653 Laman: www.basing.vokasi.undip.ac.id email: basing@five.undip.ac.id
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BERITA ACARA SERAH TERIMA
Nomor : 02 /IN7.M2.6.11/AK/ III /2026

Berdasarkan Surat Izin Penelitian Nomor : 02 /IN7.M2.6.11/AK/ III /2026, yang bertanda tangan di bawah ini:

I. Nama : Hazel Radityo Utomo
NIM : 40020522650095
Jabatan : Mahasiswa
Alamat : Lampur Kidul, Kec. Semarang Selatan, Kota Semarang, Jawa Tengah
Dalam hal ini bertindak untuk dan atas nama (ilm) pelaksana Tugas Akhir yang berjudul CREATING A SHORT FILM TO PROMOTE FORD WILLEM I AMBARAWA AND RAWA PENING LAKE: PRE-PRODUCTION OF “LEAVE” Yang selanjutnya disebut **PIHAK PERTAMA**

II. Nama : HEFEN RUS BENDH F, S.STP, MM
Jabatan : KEPALA UPTD DINAS PARIWISATA KAB. SEMARANG
Alamat : SIDA MUKTI, PERUM GRIYA PATRA 2 SALATIGA
yang selanjutnya disebut **PIHAK KEDUA**

Dengan telah selesainya Tugas Akhir / Mata Kuliah sepakat untuk melakukan serah terima hasil pelaksanaan kegiatan pekerjaan tersebut, dengan ketentuan sebagai berikut:

Pasal 1

PIHAK PERTAMA telah melakukan program Tugas Akhir dan bersama **PIHAK KEDUA** mengimplementasikan produk berupa : Short Film yang diperoleh dari kegiatan ini berjalan atau berfungsi dengan baik.

Pasal 2

(1) **PIHAK PERTAMA** menyerahkan kepada **PIHAK KEDUA** hasil kegiatan Tugas Akhir berupa Short Film, sebagaimana terinci dalam Lampiran;
(2) **PIHAK KEDUA** menerima penyerahan sebagaimana tersebut pada ayat (1) dari **PIHAK PERTAMA**.

Pasal 3

Berita Acara Serah Terima ini dibuat dengan sesungguhnya, bermeterai cukup, dan dalam rangkai 2 (dua) dimana satu berkas dipegang oleh **PIHAK PERTAMA** dan satu berkas lainnya dipegang oleh **PIHAK KEDUA** yang masing-masing mempunyai kekuatan hukum yang sama untuk dipergunakan sebagaimana mestinya.

PIHAK KEDUA, Yang Menerima,  (Heffen R. B. F) (40020522650095)	PIHAK PERTAMA, Yang Menyerahkan,  (Hazel Radityo Utomo) 40020522650095
---	--

Mengetahui/Menyetujui
Ketua Program Studi Bahasa Asing Terapan


Sriwahyu Istiana Trihutani S.S., M.Hum.
NIP. 197401032000122001

Appendix D. Minutes of Handover for “Leave” Tourism Promotion Video

	KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI	Jalan Erlangga Tengah No. 17, Pleburan, Semarang Kode Pos 50241 Telepon./Faksimile (024) 76486853 Laman: www.bat.vokasi.undip.ac.id email: bat@live.undip.ac.id
	UNIVERSITAS DIPONEGORO	
	SEKOLAH VOKASI	
	PROGRAM STUDI BAHASA ASING TERAPAN	

BERITA ACARA SERAH TERIMA
Nomor : 03/UN7.M2.6.11/AK/III /2026

Berdasarkan Surat Izin Penelitian Nomor: 03/UN7.M2.6.11/AK/III/2026, yang bertanda tangan di bawah ini:

I. Nama : Restiana Saputra
NIM : 40020522650099
Jabatan : Mahasiswa
Alamat : Jl Lamper Tengah 12, Kota Semarang, Jawa Tengah

Dalam hal ini bertindak untuk dan atas nama (tim) pelaksana Tugas Akhir yang berjudul “CREATING A SHORT FILM TO PROMOTE TOURIST DESTINATIONS IN FORT WILLEM I AMBARAWA AND RAWA PENING LAKE” Yang selanjutnya disebut **PIHAK PERTAMA**

II. Nama : Wahyu Karminta
Jabatan : Marcomm
Alamat : Bugisan, Ambarawa, Kab Semarang
yang selanjutnya disebut **PIHAK KEDUA**

Dengan telah selesainya Tugas Akhir sepakat untuk melakukan serah terima hasil pelaksanaan kegiatan pekerjaan tersebut, dengan ketentuan sebagai berikut:

Pasal 1

PIHAK PERTAMA telah melakukan program Tugas Akhir bersama **PIHAK KEDUA** dan mengimplementasikan produk berupa “Short Film” yang diperoleh dari kegiatan ini berjalan atau berfungsi dengan baik.

Pasal 2

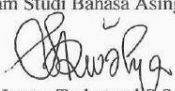
(1) **PIHAK PERTAMA** menyerahkan kepada **PIHAK KEDUA** hasil kegiatan Tugas Akhir berupa “Short Film”, sebagaimana terinci dalam Lampiran:
(2) **PIHAK KEDUA** menerima penyerahan sebagaimana tersebut pada ayat (1) dari **PIHAK PERTAMA**.

Pasal 3

Berita Acara Serah Terima ini dibuat dengan sesungguhnya, bermeterai cukup, dan dalam rangkap 1 (satu) dimana satu berkas dipegang oleh **PIHAK PERTAMA** dan satu berkas lainnya dipegang oleh **PIHAK KEDUA** yang masing-masing mempunyai kekuatan hukum yang sama untuk dipergunakan sebagaimana mestinya.

PIHAK KEDUA, Yang Menerima,  (.....) Wahyu Karminta.	PIHAK PERTAMA, Yang Menyerahkan,  Restiana Saputra 40020522650099
--	---

Mengetahui/Menyetujui
Ketua Program Studi Bahasa Asing Terapan


Sriwahyu Istana Trahutami S.S., M.Hum.
NIP. 197401032000122001

Appendix E. Leave Script

SCENE 1

telponan dengan berbagai komplenan user

USER 1

WHAT THE FUCK IS THIS?//

USER 2

This is incredibly unprofessional//

USER 3

Do you even know what you're doing?//

SYAKILA

We do very apologize/sir

USER 4

Your explanation is useless//

Suara Telfon

SYAKILA

Hi/ this is Kila speaking// May I help you?//

USER 1

This company is a joke//

USER 2

Worst company I've ever dealt with//

USER 3

Your system is completely broken//

USER 4

USER 1

Everything about this company is stupid//

USER 1

This is the worst service that I've had in my entire
life//

USER 2

How the fuck do you even operate like this?//

USER 3

YOU GOT BE FUCKING KIDDING ABOUT THIS//

USER 4

Do you understand?//

SYAKILA

I'm so sorry to hear that/ sir

USER 1

LET'S CANCEL OUR CONTRACT...//

SCENE 2

Teriak karna udah ga kuat dapet complain terus

SYAKILA

AAAAAAAAAAA!!!//

USER 1

..NOW!//

RESTI

KILA?!/ Masuk ke ruangan saya!//

ruang bos

RESTI

(duduk di kursinya)

*Lo bisa gasi kerja yang bener?/ Ini ga cuma sekali loh
lo kaya gini Kil// Lo pikir lo doang yang capek?/ GUE
YA!// GUE JUGA CAPEK SAMA Lo KIL!/ ATASAN GUE JUGA SAMA
BIKIN CAPEKNYA KAYAK Lo?//*

SYAKILA

Maaf bu//

RESTI

*Lo pikir jadi gue enak?/ Tiap hari gue juga dapet
komplain dari Pak Robert punya anak buah kaga becus//*

RESTI

Merenung

Yaudah/ sekarang lo mau apa?//

SYAKILA

Saya mau resign bu/ saya mau bebas//

RESTI

berdiri dari kursi

Bebas?/ Lo pikir resign kebebasan kil?//

SYAKILA

Menurut ibuu????//

RESTI

Ada banyak orang di luar sana yang pengen kerja kaya lo
tau gak?/

Gaji gede/ tunjangan dapet/ lembur di bayar/ kerja di
multinasional company/ bergengsi pula!//

SYAKILA

Lah?// Ada banyak juga karyawan yang mau kaya ibu tau
gak? Gaji 2 digit/ mau cuti gampang/ mau liburan
tinggal liburan//

GIMANA SAYA BU?/ SAYAAAA????/(nunjuk diri sendiri)

*(dentuman intropeksi diri ke Resti, lalu duduk ke
kursinya dan melepas kacamatanya sambil tarik nafas)*

RESTI

Kila/ Ada 3 peraturan tidak tertulis// Sekali lagi/ ada
3 peraturan tidak tertulis bagi saya buat bahagia//

Pertama// dunia ini kompetisi// Okay?/ Dunia ini
kompetisi/ Kil//

Lo harus punya plan jangka panjang/ lo harus siap
dengan resiko//

Kejar/ Kejar/ Kejar//

Kalo lo gak ngejar/ maka lo gak akan memiliki/ Okay?//

Peraturan kedua// Apa itu zona nyaman?/ Lo tau apa itu
keluar dari zona nyaman?//

Berani beda ga bikin lo tersesat// Elo ya elo/ mereka
ya mereka//

Kalo lo berani ngambil langkah yang tepat dengan
persiapan yang matang/ keluar dari zona nyaman malah
bikin hidup lo lebih seru dan penuh petualangan!//

Terahir yang ketiga/ balik lagi dari poin nomer 1 ke
2//

SYAKILA

(Menghela nafas dengan tatapan kosong sambil menaikkan alisnya ke atas bahwasannya perkataan bos Resti benar, lalu menutup mukanya)

Harus sampai kapan ya kaya gini?//

RESTI

Sampai kapan apa?//

SYAKILA

Sampai kapan kerja begini//

RESTI

Gimana?/ Jadi resign?//

SCENE 3

kamar kila

SYAKILA

(Telfonan sambil masukan barang ke ransel)

Jadi dong...//

TEMEN KANTOR SYAKILA

In this economy lo pilih resign?/ Gila kali ya//

SYAKILA

Lebih gila lagi lo kerja dah kek kuda tau ga/ yeu lah
mikir jadi orang//

TEMEN KANTOR SYAKILA

Kil Kil// Emang independent women gokil ye/ emang abis
resign gini lo mau kemana?//

SYAKILA

Gue mau berpetualang cuy//

TEMEN KANTOR SYAKILA

HAH???/ Berapa lama?/ 3 hari?/ 5 hari?/ Masa iya
sebulan jir?//

SYAKILA

Adalah pokoknya/ intinya ga deket-deket dari Jakarta//

TEMEN KANTOR SYAKILA

(Gambaran hiruk pikuk suasana Jakarta)

Yaudah dari gue mah hati-hati aja di jalan/ jangan
lupain Jakarta// Kalo gada gue/ lo mau cerita ke siapa
lagi kalo bukan selain gue Kil?//

Biar kata di ibu kota itu berat/ gue yakin semuanya
akan balik lagi ke alam// Yah namanya juga manusia/
semuanya di kejar sampe lupa sama arah diri sendiri/
gue yakin lo bisa dapet apa yang orang lain dapet//
Selain itu/ lo tau sendiri lah namanya jakarta/ disini
orang pada naro mimpi yang sebesar-besarnya//

SYAKILA

Iyee berisik lo/ pantengin aja SG gue bakal kemana
aja//

TEMEN KANTOR SYAKILA

Yauda sekali lagi hati-hati ya/ awas bos lo kangen//

SYAKILA

Bu Resti?/ HAHHAHAHA!/ Aman lahh/ dah ya Byee//

SCENE 4

(Sampai di Terminal, Kila jalan tergesa-gesa sambil main hape.

Lalu ga sengaja liat postingan ig kalo perusahaan lama nya buka lowongan posisi mantan bos nya yang dulu)

(Kila kaget)

(saking sibuknya main hape gak sengaja kila nabrak seseorang saat berjalan)

SYAKILA

Eh sorry/ sorry//

SYAKILA

Aduh maaf ya/ jadi berantakan//

RESTI

Iya gapapa mbak//

(mereka berdua saling tatap-tatapan dan menyadari satu sama lain)

SYAKILA

BU RESTI?//

RESTI

Syakila?/ Kamu kok bisa disini?//

SYAKILA

(terhening)

SYAKILA

(Mereka duduk samping-sampingan)

Sebenarnya/ saya mau keliling Indonesia bu/ itu impian
saya dari dulu//

RESTI

Oh/ jalan-jalan?/ Emang abis resign gak mau cari kerja
lagi?//

SYAKILA

Tolong jangan bahas kerjaan dulu ya bu//

RESTI

Kenapa?//

SYAKILA

Ya ini bukan lagi di kantor bu!//

RESTI

Ya Kalo gitu gue lo aja/ gak usah Ba Bu Ba Bu lah.

SYAKILA & RESTI

(Mereka berdua terdiam, langsung ngeliat keadaan sekitar)

SYAKILA

Kalo lo sendiri/ kok bisa ada disini?//

RESTI

Gue Resign//

SYAKILA

RESIGN JUGA?/ Tapi kan...//

RESTI

Apa yang lo bilang di ruangan gue ada benarnya Kil//

FLASHBACK SCENE

*(Visual menunjukkan Flashabck di Ruangan Resti di dialog
Syakila*

"saya mau bebas", "Sampai kapan kerja begini")

RESTI

Gimana?/ Jadi resign?//

SYAKILA

Iya bu//

RESTI

Kamu boleh ninggalin ruangan ini sekarang//

Syakila

Baik bu//

*(Masih di FLashback, extend visual plot twist
memperlihatkan Kila keluar meninggalkan Ruangan Resti
sambil dan memperlihatkan Resti sedang meratapi
emosinya)*

BACK TO SCENE

RESTI

Gue juga sadar/ apa lagi sih yang gue cari kalo bukan..
ketenangan?//

RESTI

Ya itulah kenapa gue kesini//

SYAKILA

(mengiyakan dengan menaikan alisnya)

RESTI

Anyway/ emang mau jalan-jalan kemana?//

SYAKILA

Semarang res/ kebetulan Semarang juga salah satu
wishlist pertama gue//

RESTI

Serius Semarang?/ Itu mah kampung saya// Eh pas banget
saya bisa kasih rekomendasi tempat wisata buat lo/
mau?//

SYAKILA

HAH SERIUS?/ MAU MAU!//

SYAKILA

Makasih ya res!//

RESTI

Sini gue ajak jalan-jalan// Jadi kil di Semarang itu
ada destinasi nih, namanya Fort Willem I.

SCENE 5

(NOTE: Plot di Scene 6 ini pake Intercut Dialogue across timelines. Apa yang di jelaskan Resti saat di terminal, itu visualnya ketika mereka sudah berada di Benteng, dan juga masih ada yang di terminal)

(Menunjukkan suasana bangunan benteng dan euphoria Resti dan Syakila di Benteng)

RESTI

Tapi Kil/ lo dah tau Fort Willem I belum?//

SYAKILA

Jujur baru denger sih//

RESTI

Jadi// Fort Willem I itu benteng pertahanan yang dibangun sama Belanda Kil//

SYAKILA

Tiba-tiba jadi dosen gini lo//

RESTI

Berarti main lo kurang jauh//

SYAKILA

Terus terus/lanjutin dong//

RESTI

Jadi pembangunan benteng ini dibuat dari tahun 1835
sampai 1845//

Kebanyakan orang itu taunya dibuat karna pecahnya
perang Diponegoro/ Tapiiii// Gue tau nih Hidden
Storynya..//

SYAKILA

Terus terus//

RESTI

Sebenarnya Fort Willem ini dibuat gegara Belanda tuh
takut// Kalo wilayah Jawa bagian tengah ini direbut
lagi sama Inggris pas tahun 1811//

(visual berpindah lagi ke Terminal)

RESTI

Lo tau ga disebutnya kenapa Fort Willem kil?//

SYAKILA

Karena pendirinya Bapak Willem kan?//

RESTI

Yaaa...// Ga salah juga sih//

(Visual memperlihatkan beberapa bangunan di Fort Willem I)

RESTI

Pas benteng ini didirikan/Raja yang memerintah pada saat itu/ ya memang Willem 1// Tapi/ yang punya ide pembangunan benteng ini tuh Gubernur Van den Bosch//

RESTI

Uniknya lagi disitu ada bekas kandang kuda juga loh//

SYAKILA

Berati ada kudanya dong?//

RESTI

Iya dulu// Maksudnya di Fort Willem I ada bangunan peninggalan kandang kuda di dalam benteng/ kalo orang Belanda bilangnye paardenstal Kil// Parden itu kuda/

stal itu kandang/ yang biasa dipake sama Cavalry/ atau
pasukan berkuda//

(visual berpindah lagi ke Terminal)

SYAKILA

Gokiiil//

RESTI

Eits// tapi itu belum seberapa//

SYAKILA

Lah masih ada lagi?//

**(Visual memperlihatkan bangunan pertahanan/Bastion dari
exterior ke interior)**

RESTI

Pokoknya lo bakal ngelihat benteng pertahanan ataaau//
biasa disebut Bastion dari Fort Willem I ini// asli
cakep//

RESTI

Nanti pas pertama kali masuk ke dalem sini// Aslinya
ada 2 tingkat/ cuma ya/ namanya juga bangunan tua kan/
jadinya sisa 1 lantai aja yang bisa di akses//

SYAKILA

Oh gitu..//

RESTI

Terus juga/ bangunan Bastion itu dulu fungsinya/ kalo
ada serangan// prajurit bisa ngebidik senapannya dari
lubang-lubang//

(Visual memperlihatkan Syakila seperti kedinginan)

(Dialog langsung di tempat)

RESTI

Kenapa lo?//

SYAKILA

Gapapa cuma kedinginan/ apa karna struktur bangunannya
ya//

(visual berpindah lagi ke Terminal)

RESTI

Dan fun factnya// bagusnya penggunaan bata merah di Fort Willem I itu buat meredam sinar matahari dari luar//

RESTI

Itu kalo Benteng Pertahanannya// nanti gue liatin pas disana tuh ada gudang Logistiknya Fort Willem I Kil//

(Kembali lagi ke visual mereka lagi di gudang logistik Fort Willem I)

SYAKILA

Buat nyimpen apa emang?//

RESTI

Pastinya buat simpen yang penting-penting// Bubuk Mesiu Misalnya// Soalnya letak ruangnya itu kan rendah/ terus dingin// Jadi lebih aman buat nyimpen barang dan gak langsung terpapar matahari/ karena kan jaman dulu belum ada pendingin/ jadi orang-orang dulu manfaatin struktur dari bangunannya//

SYAKILA

Ohhh gitu//

(visual berpindah lagi ke Terminal)

SYAKILA

Berarti udah di pikirin detail banget ya//

RESTI

Masih ada bagian lain yang gak kalah bagusya// Jujur
cakep kalo mau foto-foto//

(Visual menunjukan ke Cartyard Fort Willem I)

(Dialog langsung di tempat)

SYAKILA

Eh fotoin gue dong//

Resti

Sini siniii//

SYAKILA

Jujur ga expect bakal semegah ini sih//

SYAKILA

Res/itu jembatan yang lo bilang bukan?//

(nambil nunjuk)

RESTI

Betull//

(visual berpindah lagi ke Terminal)

RESTI

Disana lo bakal ketemu jembatan yang dimana dulu untuk
menghubungkan antara barak Tam-Tama dan Bintara
kil/nanti gue ajak ke ruang bekas baraknya deh//

SYAKILA

Ohhh// (sambil ngangguk-ngangguk)

(Visual kembali di Fort Willem I di ruangan Baraknya)

RESTI

Bayangin aja/ lorong barak ini lebih panjang dari
Lawang Sewu/ yaaa/ sekitar 182 meteran lah// Dan di
seberangnya/ itu ada barak Bintara//

(visual berpindah lagi ke Terminal)

SYAKILA

Bentar// dari semua yang lo jelasin emang kita ga makan?/ gue dah jauh-jauh dari Jakarta loh/ masa wartegan lagi//

RESTI

Santay// gue ada rekomen tempat makan yang enak buat lo//

RESTI

Yok kesana!//

(Visual kembali di Fort Willem I di Pedro Cafe)

RESTI

Namanya Pedro Cafe//

SYAKILA

Asik/ western tu kedengarannya//

(Dialog langsung di tempat)

RESTI

Mba pizza meat lover yang mediumnya 1 ya/ nah ini kita bisa sharing sekalian Kil// lo mau pesen yang lain lagi ga?//

SYAKILA

Leci tea satu deh mba/ lo ga minum sekalian?//

RESTI

Boleh deh mba samain/ makasih mba//

SYAKILA

Lo nyesel ga resign?//

RESTI

Belum/ selama ini gue ngerasa kayak lagi ngejar sesuatu//

Tapi gak tau sebenarnya ngejar apa//

SYAKILA

Welcome to Freedom//

(sambil ngelebarin tangannya)

RESTI

Kek orang bener aja lo// Eh ayo dimakan/

(Visual menunjukkan kehangatan Resti dan syakila
bercanda ria di Pedro Cafe)

(Visual menunjukkan mereka berdua sudah selesai makan)

SYAKILA

Eh/ btw/ lo ada rekomen tempat lain gasi buat tenangin
diri// gue kan niat nya ke Semarang karena penat banget
sama hiruk pikuk Jakarta//

RESTI

Lo nanya ke orang yang tepat// Deket sini ada danau/
dan gue jamin pemandangannya belum pernah lo liat di
Jakarta/ namanya danau Rawa Pening / disana lo bisa
sewa perahu juga/ nanti gue anterin kesana ya/ tapi
sorry ni gue cuma bisa nungguin lo aja//

SYAKILA

Santai aja Res/ pas banget gue lagi butuh tempat
sendirian//

RESTI

Tiati kesambet setan lo//

SYAKILA

Setannya yang takut ama gue Res yang ada//

RESTI

Bisa ngelucu juga lo/ kebetulan gue setelah ini mau ke tempat makan masa-masa SMA dulu// mau ikut ga lo?/ kalo mau/ nanti gue tungguin//

SYAKILA

Ya tungguin dong// abis dari sini deh ya/ sekalian makan sore//

SCENE 6

(visual berpindah ke Danau Rawa Pening)

RESTI

Pak/ ini temen saya tolong ajak keliling-keliling
danau/ katanya pengen liat yang seger-seger//

SYAKILA

Gue keliling-keliling dulu ya//

RESTI

AWAS HANYUT!//

SYAKILA

Jangan kemana-mana lo//

(jalan-jalan di danau rawa pening sambil di jelasin
spot-spot bagus)

(sampe parkir perahu lagi dan ketemu Resti)

SYAKILA

Makasih ya pak//

RESTI

Gimana?// Dah puas?//

SYAKILA

(Syakila tersenyum lega) Yuk makan//

SCENE 7

RESTI

Ini dia Kil/ tempat makan gue dari SMA//

SYAKILA

Ini temanya emang makan with a view yah//

RESTI

Masakannya juga juara kil disini/ langsung pesen aja
deh yuk//

Mba minta menunya ya?//

SYAKILA

Gue harus pesen apa ni?/ Biar kesini lagi//

RESTI

Semua makanan disini/ pasti bikin lo kangen dan pengen
kesini lagi/ percaya sama gue//

SYAKILA

(Makanan apa aja dan 1 minuman)/ sekarang giliran lo
ni//

RESTI

Oke/ tinggal kita tunggu aja makanannya dateng//

SYAKILA

Eh Res/ orang Semarang tu ramah-ramah banget ya?//

RESTI

Identiknya orang Jawa memang gitu Kil/ bahkan kita ga kenal sekalipun bisa diajak mampir ke rumahnya//

SYAKILA

Ga nyesel gue/ jadiin Semarang destinasi pertama buat dikunjungi//

RESTI

BTW Kil/ sorry ni kalo privasi/ lo beneran abis ini mau keliling Indonesia aja?/ Terus pemasukan lo darimana//

SYAKILA

Untuk selanjutnya/ gue emang ada tabungan khusus buat jalan-jalan/ kayaknya gue mau abisin itu dulu deh
Res//

RESTI

Nekat juga lo/ terus kalo udah abis belum ada kerjaan
lagi gimana tuh?//

SYAKILA

Sebenarnya itu yang jadi pemikiran gue sampe sekarang/
kalo lo sendiri gimana?//

RESTI

Lagi-lagi lo pas banget nanya itu ke gue/ dan kayaknya
gue mau ajakin lo kerja sama nih//

SYAKILA

Baik banget dah lo/ beda banget pas masih jadi bos/
nyebelin parah

RESTI

Ah biasalah itu mah tuntunan dari atasan juga/ iya/
jadi gue rencana mau buka usaha tour guide gitu buat
ngelilingin Semarang ya pastinya/ tapi gue maunya tour
guide yang emang bilingual/ karena tourist di Semarang
ini banyak yang dari luar negeri/ gue pikir lo cocok
deh kayaknya sesuai juga sama hobi lo kan//

SYAKILA

SIAP INFO INFO AJA!// eh makanannya dateng//

RESTI

Makasih mba// aus kan lo dari tadi cerita/ diminum dulu
deh//

SYAKILA

SEGER BANGET YA/ ditambah lagi pemandangan dan cuacanya
mendukung// bener kata lo gue bakal kangen tempat
ini//

RESTI

Jadi kapan lo bisa gabung?

SYAKILA

Kayaknya ga sekarang sih res, masih ada rencana
keliling Indonesia.

RESTI

Oh gapapa santay, lu bisa gabung kapan pun yang lu mau

SYAKILA

Eh? Serius?

RESTI

Nih gua punya kenalan dari seluruh Indonesia// kalo lu
butuh/ lu bisa kabarin gua

SYAKILA

DEMIII??

RESTI

Santay aja kali/ kek lagi sama siapa aja lu

(Resti dan Syakila ngelanjutin makan)

(Di sela makan itu Syakila terlihat mengeluarkan kertas
dari tasnya berupa list destinasi-destinasi selanjutnya
yang akan ia kunjungi)

(Visual memperlihatkan list destinasinya Syakila, dan
menceklis nomer 1 yaitu Semarang serta di iringi voice
over dari kila)

Appendix F. LEAVE Storyboard



Gambar 1

Gambar 2

Gambar 3

Gambar 4



Gambar 5

Gambar 6

Gambar 7

Gambar 8



Gambar 9

Gambar 10

Gambar 11

Gambar 12



Gambar 13

Gambar 14

Gambar 15

Gambar 16



Gambar 25



Gambar 26



Gambar 27



Gambar 28



Gambar 29



Gambar 30



Gambar 31



Gambar 32



Gambar 33



Gambar 34



Gambar 35



Gambar 36



Gambar 37



Gambar 38



Gambar 39



Gambar 40



Gambar 41



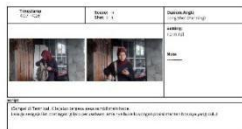
Gambar 42



Gambar 43



Gambar 44



Gambar 45



Gambar 46



Gambar 47



Gambar 48



Gambar 49



Gambar 50



Gambar 51



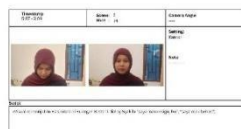
Gambar 52



Gambar 53



Gambar 54



Gambar 55



Gambar 56

Thema/serie: 10.1.10.1	Seite: 10.1.10.1	Copyright: © 2010
		Setting: Tunnel, 10.1.10.1
		Note: 10.1.10.1

Thema/Modul: EBC - B13	Seite: 1 8881 1 2	Compass-App Nr. 84.7000
		Setting: 7.1.2018 Note:

Theorem 1.1-107	Issue: 1.1-1	Classmate with: 107
		Setting: 1.1-107
Note: 1.1-107 (1.1-107)		Note: 1.1-107 (1.1-107)

Thema: 101 - 104	Name: ...	Gruppe: ...
		
Beitrag: ...		
Notiz: ...		

[illegible]

Themenkomplex: 2017/18: 2.1.1.1	Bewertung: Punkte: 1 Frage: 1/1	Correkte Antwort: Richtig: 1/1
		Antwort: Richtig: 1/1 Notiz: Bild und in www.spiele-herberge.de Mit dem Namen: spiegelherberge.de Bild: 1/1 Frage: 1/1 Frage: 1/1 Frage: 1/1

Thema: 2019: 10/10	Seiten: 1 Blatt: 1/1	Ersteller/Prüfer: 10/10
		Werbung: 10/10
Quelle: 10/10		Quelle: 10/10

Brochure 12.11.2019	Genre - 1 Thema - 1	Quellen / Länge 1. www.berlin.de 2. www.berlin.de
		Wahrnehmung 12.11.2019
Text 1. www.berlin.de 2. www.berlin.de 3. www.berlin.de 4. www.berlin.de 5. www.berlin.de 6. www.berlin.de 7. www.berlin.de 8. www.berlin.de 9. www.berlin.de 10. www.berlin.de 11. www.berlin.de 12. www.berlin.de 13. www.berlin.de 14. www.berlin.de 15. www.berlin.de 16. www.berlin.de 17. www.berlin.de 18. www.berlin.de 19. www.berlin.de 20. www.berlin.de 21. www.berlin.de 22. www.berlin.de 23. www.berlin.de 24. www.berlin.de 25. www.berlin.de 26. www.berlin.de 27. www.berlin.de 28. www.berlin.de 29. www.berlin.de 30. www.berlin.de 31. www.berlin.de 32. www.berlin.de 33. www.berlin.de 34. www.berlin.de 35. www.berlin.de 36. www.berlin.de 37. www.berlin.de 38. www.berlin.de 39. www.berlin.de 40. www.berlin.de 41. www.berlin.de 42. www.berlin.de 43. www.berlin.de 44. www.berlin.de 45. www.berlin.de 46. www.berlin.de 47. www.berlin.de 48. www.berlin.de 49. www.berlin.de 50. www.berlin.de 51. www.berlin.de 52. www.berlin.de 53. www.berlin.de 54. www.berlin.de 55. www.berlin.de 56. www.berlin.de 57. www.berlin.de 58. www.berlin.de 59. www.berlin.de 60. www.berlin.de 61. www.berlin.de 62. www.berlin.de 63. www.berlin.de 64. www.berlin.de 65. www.berlin.de 66. www.berlin.de 67. www.berlin.de 68. www.berlin.de 69. www.berlin.de 70. www.berlin.de 71. www.berlin.de 72. www.berlin.de 73. www.berlin.de 74. www.berlin.de 75. www.berlin.de 76. www.berlin.de 77. www.berlin.de 78. www.berlin.de 79. www.berlin.de 80. www.berlin.de 81. www.berlin.de 82. www.berlin.de 83. www.berlin.de 84. www.berlin.de 85. www.berlin.de 86. www.berlin.de 87. www.berlin.de 88. www.berlin.de 89. www.berlin.de 90. www.berlin.de 91. www.berlin.de 92. www.berlin.de 93. www.berlin.de 94. www.berlin.de 95. www.berlin.de 96. www.berlin.de 97. www.berlin.de 98. www.berlin.de 99. www.berlin.de 100. www.berlin.de		

Tanggal 6/12/2020	Durasi : 10 menit	Eksperimen Angin Model Angin
		Kelembaban: Normal
Lokasi Gedung Fisika FMIPA UNY		Waktu 08.00-09.00 WIB

Strategische Ziele	Thema 1 Thema 2	Carsten Engel Lern- und Lehrpläne Ausgang: Blickpunkt 1. Runde Wort: Friedrich von Schlegel (1797/1805) Friedrich von Schlegel (1797/1805)
----------------------------------	--	--

Released on: 7/20/147	Series: None	Center/Region: Midwest - US
		Spelling: None Genre: None
and on available on: amazon, google play, netflix released on: 8/1/1463052 MPAA rating: PG-13 (some drug) Screen R: 14 (some drug) 12		

Prosjekt TAT 434	Innre 10.000	Gjennomført 10.000
		
Anlegg 10.000		
10.000		

Title/Name BSC - 1001	Version 3 Date 7	Category/Project 1001 (BSC)
		Settings Settings (BSC)
		Note

Diseminasi 2.9.4.10.3	Sumber : 1.	Contohs Hasil 1.
		Penyaji 1.
		Revisi 1.

1.

[illegible][illegible]



Gambar 81



Gambar 82



Gambar 83



Gambar 84



Gambar 85



Gambar 86



Gambar 87



Gambar 88

Appendix G. LEAVE Per-Minute



00:00:11:07



00:00:44:04



00:01:27:24



00:01:48:01



00:02:41:19



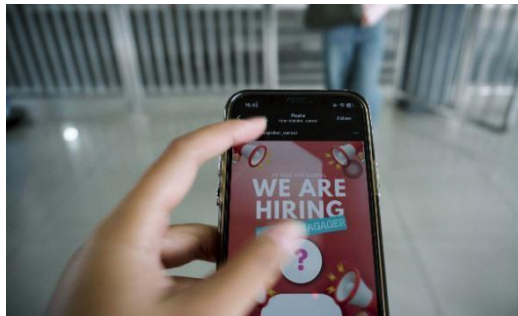
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00:03:20:18



00:03:53:01



00:04:09:02



00:04:49:23



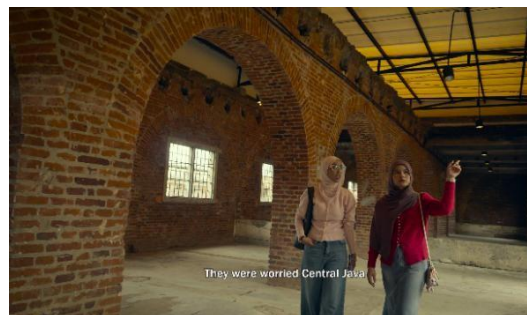
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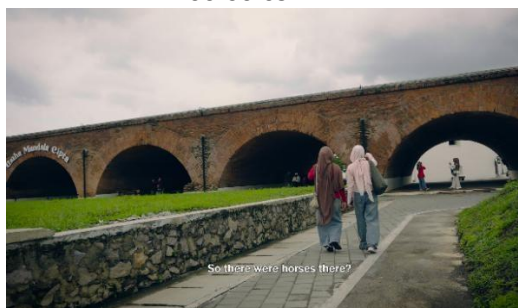
00:05:39:01



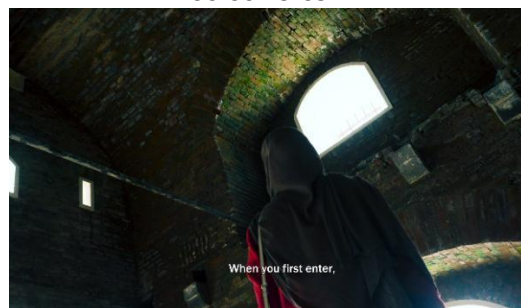
00:06:09:24



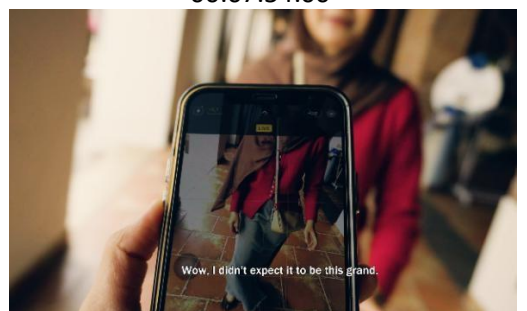
00:06:49:09



00:07:18:01



00:07:54:00



00:08:07:16



We'll be there later.

00:08:54:06



One medium and a lover pizza, please.

00:09:05:03



00:09:46:00



00:10:13:11



I was so tired of the
hustle and bustle of Jakarta.

00:10:41:08



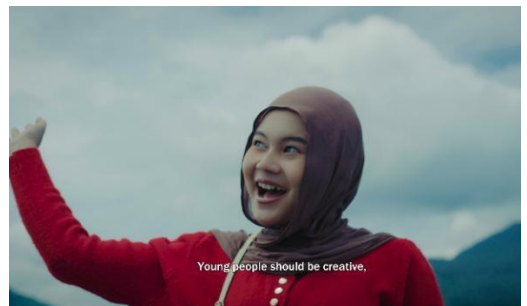
I'll take you there after this.

00:11:06:10



Where are you from, Miss?

00:11:30:13



Young people should be creative.

00:12:31:21

00:12:52:04



00:13:25:05



00:13:48:23



00:14:09:19



00:14:43:04



00:15:11:10



00:15:51:10



00:16:31:14



00:16:42



00:17:00:23



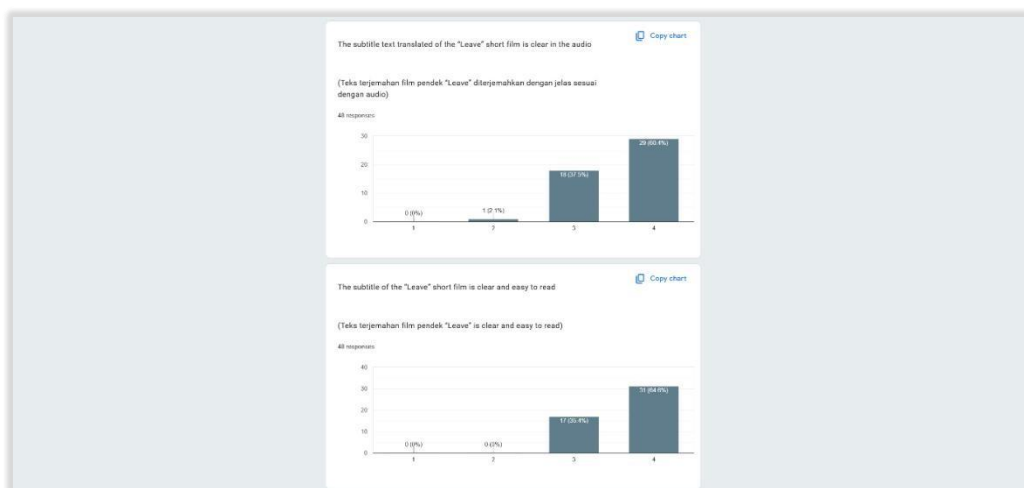
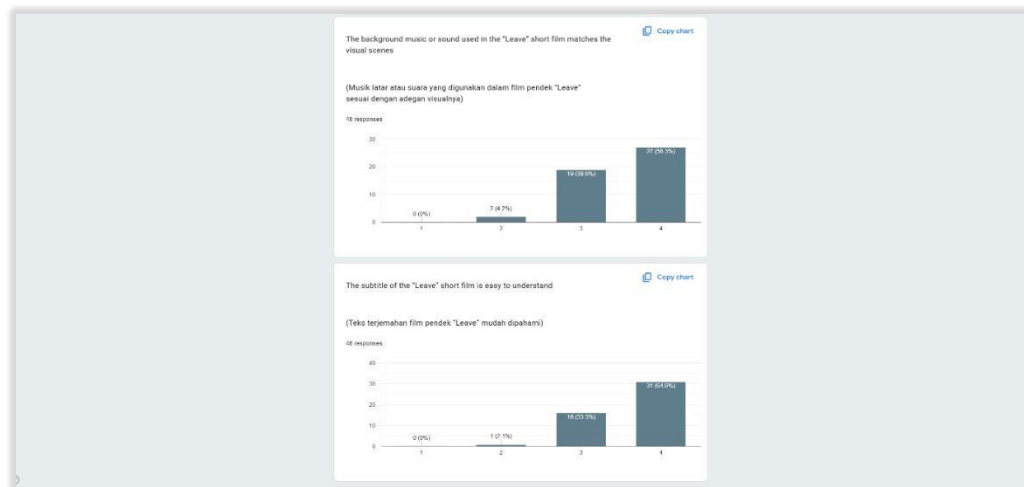
00:17:23:18

Appendix H. LEAVE Poster

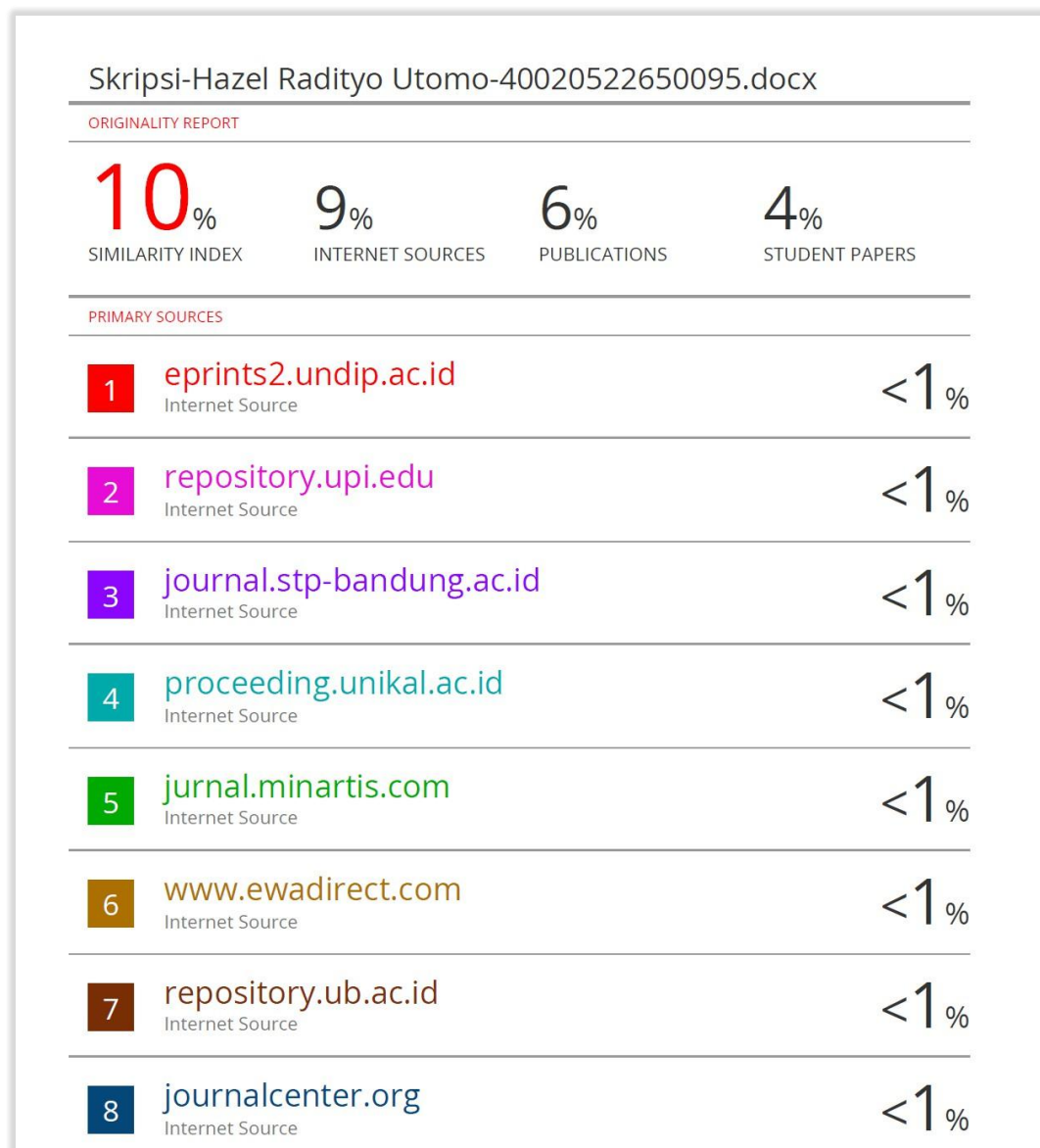


Appendix I. LEAVE Feedback





Appendix J. Turnitin Check Result



Appendix K. Intellectual Property Rights Certificates

 REPUBLIK INDONESIA KEMENTERIAN HUKUM	
SURAT PENCATATAN CIPTAAN	
Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:	
Nomor dan tanggal permohonan	: EC002026058088, 3 Mei 2026
Pencipta	
Nama	: Hazel Radityo Utomo, Diah Syakila Putri dkk
Alamat	: Citra Indah Bukit Pinus Q19/36, Jonggol, Kab. Bogor, Jawa Barat, 16830
Kewarganegaraan	: Indonesia
Pemegang Hak Cipta	
Nama	: Hazel Radityo Utomo, Diah Syakila Putri dkk
Alamat	: Citra Indah Bukit Pinus Q19/36, Jonggol, Kab. Bogor, Jawa Barat, 16830
Kewarganegaraan	: Indonesia
Jenis Ciptaan	: Karya Sinematografi
Judul Ciptaan	: Leave
Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia	: 20 April 2026, di Kota Semarang
Jangka waktu perlindungan	: Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.
Nomor Pencatatan	: 001217872
adalah benar berdasarkan keterangan yang diberikan oleh Pemohon. Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.	
	a.n. MENTERI HUKUM DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL u.b Direktur Hak Cipta dan Desain Industri  Agung Damarsongko,SH.,MH. NIP. 196912261994031001
	Disclaimer: 1. Dalam hal pemohon memberikan keterangan tidak sesuai dengan surat pernyataan, Menteri berwenang untuk mencabut surat pencatatan permohonan. 2. Surat Pencatatan ini telah disegel secara elektronik menggunakan segel elektronik yang diterbitkan oleh Balai Besar Sertifikasi Elektronik, Badan Siber dan Sandi Negara. 3. Surat Pencatatan ini dapat dibuktikan keasliannya dengan memindai kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.



LAMPIRAN PENCIPTA

No	Nama	Alamat
1	Hazel Radityo Utomo	Citra Indah Bukit Pinus Q19/36 Jonggol, Kab. Bogor
2	Diah Syakila Putri	Sabrang Wetan RT01/RW14, Matesih, Karanganyar Matesih, Kab. Karanganyar
3	RESTIANA SAPUTRA	Perumahan Mustika Tigaraksa Blok C28 no 15 RT03/07 Tigaraksa, Kab. Tangerang
4	Aditya Nur Patria	Simo Hilir 2-F/12 Sukomanunggal, Kota Surabaya

LAMPIRAN PEMEGANG

No	Nama	Alamat
1	Hazel Radityo Utomo	Citra Indah Bukit Pinus Q19/36 Jonggol, Kab. Bogor
2	Diah Syakila Putri	Sabrang Wetan RT01/RW14, Matesih, Karanganyar Matesih, Kab. Karanganyar
3	RESTIANA SAPUTRA	Perumahan Mustika Tigaraksa Blok C28 no 15 RT03/07 Tigaraksa, Kab. Tangerang
4	Aditya Nur Patria	Simo Hilir 2-F/12 Sukomanunggal, Kota Surabaya





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3. Surat Pencatatan ini dapat dibuktikan keasliannya dengan memindai kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.

Appendix L. LEAVE Barcode

