

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

This section discusses the theories and concepts that support the research. The theoretical framework is used to provide a clear understanding of the main topic and as a basis for analyzing research problems.

2.1.1 Tourism

Traveling outside of one's normal surroundings for personal, professional, or business reasons is a social, cultural, and economic phenomenon known as tourism (UN Tourism, 2025). These phenomena, which encompasses human mobility across geographic borders during a specific time span, forms a dynamic system. Sugiarto and Amaruli (2018), defines tourism more precisely as short-term travel to rejuvenate the mind, spend time with family, and pursue religious or athletic goals. Meanwhile, according to Nisa and Piliyanti (2025), this form of travel is defined as an effort to seek entertainment while also serving as a means of learning to explore the uniqueness of a place. Its primary goal is to create added value for personal development through new experiences during a temporary visit. In general, tourism can be characterized as people traveling temporarily for leisure, business, or personal growth without planning to settle down permanently.

Moreover, tourism can be classified into several categories based on the purpose of travel, activities, and experiences sought by tourists. Understanding tourism classifications involves not only the places people visit but also what motivates them to travel. According to UNWTO (2019), types of tourism are distinguished by the primary activities and specific objectives travelers aim to achieve. Overall, the UNWTO identifies at least 17 main categories of tourism that reflect the dynamics of human movement worldwide. There are various types of tourism, such as rural tourism, ecotourism, adventure tourism, cultural tourism, health tourism, wellness tourism, medical tourism, business tourism, gastronomy

tourism, eno-tourism, coastal tourism, maritime tourism, inland water tourism, urban tourism, mountain tourism, educational tourism, and sport tourism. Each type offers different experiences, ranging from nature exploration, cultural learning, culinary activities, business purposes, to sports and education. These classifications show that tourism is not only about traveling but also about gaining certain experiences and fulfilling specific needs or interests.

One relevant type is cultural tourism, which is a tourism activity aimed at understanding, studying, and experiencing various forms of culture, both tangible ones such as art, architecture, and cultural objects, and intangible ones such as traditions, values, and community life practices. This type of tourism emphasizes experiences that are both educational and authentic for tourists (Richards, 2018). Based on these characteristics, *Kampung Melayu* can be categorized as part of cultural tourism. This is because the area possesses rich local culture, preserved traditions, and community life that reflect distinctive cultural values. This uniqueness becomes a special attraction for tourists who want to experience culture firsthand.

Furthermore, cultural tourism is closely related to cultural heritage, encompassing both tangible and intangible aspects. According to Riyanismaa et al., (2025), intangible cultural heritage encompasses various non-physical elements as part of a community's identity and character, which cannot be directly observed but can be passed down through generations. These forms include oral traditions, performing arts such as traditional dance and music, local knowledge and wisdom, as well as religious practices and rituals up to regional languages. The Arab community in *Kampung Melayu* associated with the *Masjid Menara Layur* certainly has traces of oral history; "*Kopi Arab*" is a religious tradition that still persists today.

Unlike intangible forms of culture, tangible cultural heritage refers to various physical relics that can be directly observed, both seen and touched. It encompasses historical buildings such as tombs, archaeological sites, museum

collections, visual arts, architecture, as well as the outcomes of technological and ancient literary developments. This type of heritage highlights the presence of authentic physical forms that also carry significant historical value. In relation to tangible cultural heritage, the *Masjid Menara Layur* in Semarang can serve as a concrete example. Its distinctive character is seen in the architectural design that combines Arab, Javanese, and Malay cultural elements, and it is equipped with a tower that in the past served as a lighthouse for trading ships passing through the *Kali Semarang*.

Therefore, intangible cultural heritage and tangible cultural heritage complement each other in shaping the identity of a destination, thereby creating a complete and valuable meaning for both the local community and tourists.

2.1.2 *Kampung Melayu* and *Masjid Menara Layur*

In Dadapsari Village, North Semarang Subdistrict, there is a historic district called *Kampung Melayu*. This region has been a hub for Semarang's marine trade as well as a settlement for the Malay people from about 1743 (Gholib, 2019). The region's diversified social and cultural character was gradually formed by the influx of traders from a variety of ethnic backgrounds, including Arab, Gujarati, Chinese, and even European (Aditabayo, 2023). The diversity of the local inhabitants and the historic structures that display a fusion of Bugis, Banjar, and Gujarati architectural forms in the form of wooden stilt houses are two ways that this history of acculturation is still evident today (Agus, 2023).

Located in Kampung Melayu, Semarang, *Masjid Menara Layur* is one of the city's oldest mosques, having been established in 1802 by Hadhrami-Arab traders (Pemerintah Kecamatan Semarang Utara, 2024). The mosque is distinguished by its three-tiered hipped roof, an architectural feature that demonstrates the cultural integration of Javanese and Islamic traditions within the Indonesian archipelago. In addition to its religious function, the mosque's minaret has played various roles throughout history. According to Gholib (2019), the

minaret was originally used to announce the adzan (call to prayer) and was later utilized as a coastal observation post during the Indonesian Independence Revolution between 1945 and 1949. Another notable characteristic of the mosque is the orientation of its main entrance toward *Kali Semarang*, highlighting the river's significance as a major transportation and trading route at the time.

Beyond its religious significance, *Masjid Menara Layur* maintains several distinctive traditions that have been preserved across generations. According to Gholib (2019), during the month of Ramadan, the mosque regularly organizes a communal iftar where spiced *Kopi Arab* is served, a practice that is believed to have been maintained since the mosque's establishment. The mosque also upholds several unique customs. As noted by Aditabayo (2023), female worshippers are not allowed to enter the main prayer hall in accordance with the cultural heritage of the founding community. In addition, Friday prayers are not conducted due to the insufficient number of regular congregants, while all operational expenses are covered independently by the local community without depending on public donations or government support. As a historical and cultural landmark, *Masjid Menara Layur* represents more than merely a place of worship. Together with the Kam Hok Bio Temple and *Kali Semarang*, it contributes to a cultural tourism network that reflects the heritage of *Kampung Melayu* and provides visitors with an authentic historical experience (Agus, 2023).

2.1.3 Tourism Marketing and Branding

In addition to being a dependable indicator for putting marketing strategies into practice to prevent commoditization through the development of a distinctive brand, branding is a well-organized and planned communication effort by managers to build and grow a brand (Chhabra & Sharma, 2014; Marty Neumeier, 2003). To attract visitors and investors, tourism destination marketing strategies focus on strengthening branding to provide added value for all business stakeholders involved.

Digital marketing is an extremely effective strategic instrument for enhancing brand identification, as it can reach a worldwide audience and enable direct connection. Managers can gain technical insights on how to improve visitor satisfaction through more efficient information distribution by implementing digital approaches in the management of tourist attractions (Fatmawati & Sulisty, 2022). According to Yang and Wang (2023), the optimization of tourism product offerings can be achieved through a deep understanding of consumer behavior, in which marketing based on digital data analysis plays a crucial role.

Because social media may offer genuine experiences and personal narratives that are more captivating to prospective tourists, its utilization is essential in the modern period (Qiao et al., 2022). The goal of focusing on effective social media communication is to cultivate a positive destination image that can sustain tourist interest (Gryshcde las Heras-Pedrosa et al., 2020; Gryshchenko et al., 2022). As digital technology continues to transform the tourism industry, social media platforms have become essential tools for destination promotion.

Among these platforms, YouTube stands out for its ability to support branding efforts and effectively deliver tourism-related content to a wide audience. This growing importance is closely linked to the behavior of modern travelers, who frequently seek and evaluate travel information through social media before making travel decisions (Fahrudin et al., 2020). As a video-based platform that can be accessed freely, YouTube makes it easy for users around the world to get an idea of destinations through visuals that feel more real (Setiadi et al., 2019).

Beyond the visual aspect, YouTube's strength also lies in the dynamics of user interactions. The comment section not only serves as a discussion space but also as a source of organic reviews. Opinions from fellow viewers tend to be considered more objective, thus strengthening trust in the content while influencing visitation decisions (Muntinga et al., 2011). Not only that, but the use of YouTube content integrated into official platforms such as websites also enhances the quality of the information experience for prospective tourists. This integration has been

proven to have a positive impact on their interest in visiting a destination (Reino & Hay, 2011).

With these various advantages, YouTube can be concluded as an effective and highly competitive tourism promotion medium. The combination of attractive visual presentation, ease of global access, and active user interaction can build trust as well as influence travelers' decisions. Therefore, optimal use of YouTube can become a relevant strategy in increasing the appeal and visits to tourist destinations.

2.1.4 Promotional Video

Promotion is one of the important elements in the marketing mix that plays a strategic role in introducing and offering products or services to consumers (Lupiyoadi, 2006). In line with this, Crishtine (2018) explains that the main goal of promotion is to introduce goods or services to the wider public. In practice, promotion not only functions as a means of communication between business actors and consumers, but also aims to influence consumer decisions so that they are interested in using products or services according to their needs.

Meanwhile, video is an audiovisual communication medium that combines various visual elements such as fine arts, photography, illustration, and typography (Hidayat et al., 2021). By combining moving images and sound, video is able to convey messages that are both real and imaginative. Through this combination, audiences not only see and hear, but also can feel as if they are directly involved with the information presented (Epley, 2014; Kustandi & Sutjipto, 2013). In conclusion, the combination of the strategic function of promotion with the power of visual video media then gives rise to promotional videos, which are a form of audiovisual content specifically designed to introduce products, build brand image, and attract the attention and interest of the audience towards a particular product, service, or destination.

Related to this, in the development of modern media, promotional videos have become a part of the increasingly important promotional screen industry, especially as the line between entertainment content and promotional messages becomes increasingly blurred (Grainge & Johnson, 2015). When associated with the tourism sector, promotional videos can be defined as audiovisual media designed to introduce destinations, build a positive image, and encourage tourists' interest in visiting (Lupiyoadi, 2006; Crishtine, 2018). The production process focuses on efforts to capture the character of a place through engaging visuals and narratives, showcasing aspects such as natural panoramas, cultural wealth, and unique experiences offered to visitors.

2.1.5 Video Production

According to Maburi (2013, as cited in Shadrina et al., 2023), the film production process is divided into three main stages: pre-production, production, and post-production. These three stages are interrelated, and each contributes to the development of the final audiovisual work. In general, video production can be understood as a systematic activity in creating visual media by combining moving images, sound, and narrative elements into a single integrated product. Since each stage has its own role and function, the success and quality of the final result depend on how effectively each process is carried out. Here is the explanation:

a. Pre-production

Pre-production is the initial stage before filming begins, focusing on planning and preparing all aspects of the project. According to Castillo et al., (2021), this stage includes determining the content, delivery methods, and project objectives. The main activities in pre-production include concept and scriptwriting, storyboard creation, location survey and permitting, preparation and shooting schedules.

b. Production

The production phase is the stage during which filming and audio recording are carried out in accordance with the pre-production plan.

Barbosa et al., (2023) explain that this phase focuses on transforming the script and storyboard into visual content. During this stage, filming and narration recording are conducted with consideration for technical aspects such as lighting, camera angles, image composition, and audio clarity. In addition, various filming techniques, such as wide shots, long shots, medium shots, medium close-ups, low angles, panning shots, and tilt shots, are applied as needed in each scene to ensure that the resulting video is visually appealing, informative, and easy for the audience to understand.

c. Post-production

Post-production is the final stage of video production where all visual and audio materials are edited and refined into a complete video. According to Castillo et al., (2021), this stage focuses on organizing raw footage into a structured final product. Activities in this phase include video editing, voice-over integration, subtitle translation and integration, adding background music and sound effects, credit addition, color grading, subtitle proofreading, finalization and rendering.

Overall, the stages of planning, production, and post-production are interconnected processes that contribute significantly to the quality of the final video. In this research, these stages function as the main framework in developing a promotional video to a wider audience effectively.

2.2 Previous Studies

The first previous study reviewed in this research was conducted by Sitepu et al. (2024) entitled *Tourism Promotion Video of Gundaling Berastagi Using Vintage Effects*, published in *V-Art: Journal of Fine Art*, Vol. 4, No. 1. The study focused on developing a promotional video for Gundaling tourist destination in Berastagi, North Sumatra, by utilizing vintage effects as the main visual element to create a nostalgic atmosphere and emotional appeal for viewers. The researchers employed the Multimedia Development Life Cycle (MDLC) method, which consists of six stages, concept, design, material collection, assembly, testing, and distribution. The findings revealed that the use of vintage effects successfully

strengthened the visual identity of the destination and increased audience engagement. The difference between this study and the researcher's product lies in the focus of information delivery. Sitepu et al. emphasized visual aesthetics and emotional appeal, whereas the researcher's product combines emotional storytelling with a more in-depth presentation of the historical and cultural values of *Masjid Menara Layur*. In addition, the video produced by the researcher is Indonesian narration accompanied by English subtitles to reach international tourists. Despite these differences, both works employ emotional elements as a strategy to enhance the attractiveness of the promotional video.

The second previous study was conducted by Rosianta and Sabri (2018) entitled *The Making of Promotional Video of Tourism in Rupert Island*, published in *Inovish Journal*, Vol. 3, No. 1. The purpose of the study was to produce an English-language promotional video introducing Rupert Island to international tourists. The production process adopted a descriptive method that included data collection, script writing, video shooting, narration recording, and video editing. The final product was a promotional video with a duration of approximately sixteen minutes, featuring various natural and cultural tourist attractions on Rupert Island. The difference between this study and the researcher's product can be seen in the scope of the tourism object being promoted. Rosianta and Sabri focused on a broad tourism destination, resulting in limited discussion of the historical significance and unique characteristics of individual attractions. In contrast, the *Masjid Menara Layur* promotional video concentrates on a single cultural heritage site, allowing for a more detailed exploration of its historical background and architectural acculturation. Furthermore, the previous study used English narration with Indonesian subtitles, while the researcher's product employs Indonesian narration with English subtitles. Nevertheless, both studies share a similar approach in implementing a systematic production process from pre-production to post-production.

The third previous study was conducted by Fadilah et al., (2022) entitled *The Tourism Promotion Video Design of Jembrana*, published in *JoLLA: Journal of*

Language, Literature, and Arts, Vol. 2, No. 8. This study aimed to promote tourism destinations in Jembrana Regency, Bali, through a promotional video with a duration of 4.02 minutes. Fadilah et al. applied the 5W1H analysis method and followed three production stages: pre-production, production, and post-production. The evaluation results showed that the video received positive responses from participants, particularly in terms of visual appeal and its potential as a tourism reference. The difference between this study and the researcher's product lies in the narrative approach. The study focused on presenting tourism attractions in a general manner, whereas the researcher's product incorporates interviews with local stakeholders and community members, making the information more participatory and historically grounded. Moreover, the researcher's product includes English subtitles to improve accessibility for international audiences. Despite these differences, both studies implement a structured production process and emphasize the importance of visual quality in creating engaging and informative promotional videos.

Regarding the development method, a previous study related to this project was conducted by Johan, Iriani, and Maulana (2023) entitled "*Penerapan Model Four-D dalam Pengembangan Media Video Keterampilan Mengajar Kelompok Kecil dan Perorangan.*" The study employed the Four-D (4D) development model consisting of Define, Design, Develop, and Disseminate stages to develop video-based learning media. The findings showed that the Define stage was used to identify development objectives, audience characteristics, and needs analysis; the Design stage focused on determining the format, content, and video scenario; the Develop stage involved video production, editing, and validation; while the Disseminate stage was used to distribute the final product to the target audience. The study concluded that the 4D model provides a systematic framework for developing video media effectively. This previous study is similar to the present project because both apply the 4D development model and produce a video-based product. However, the previous study focused on instructional video media for teaching skills, whereas the present project develops a bilingual promotional video

of *Masjid Menara Layur* with Indonesian narration and English subtitles to promote cultural and historical tourism.

Based on the previous studies reviewed above, several similarities and differences can be identified. In terms of similarities, all studies focused on video development and applied systematic production procedures to create effective media products. Furthermore, the studies highlighted the importance of visual presentation, storytelling, and audience engagement in delivering information. However, differences can be found in the objectives, content focus, target audiences, and development methods employed. The previous studies mainly promoted tourism destinations in a general context or developed instructional video media, while the present project focuses specifically on *Masjid Menara Layur* as a cultural heritage site. In addition, unlike the previous studies, this project presents historical and cultural information through emotional storytelling, stakeholder interviews, and community participation. Another distinctive feature is the use of Indonesian narration accompanied by English subtitles to increase accessibility for international audiences. Therefore, the novelty of this project lies in the development of a bilingual promotional video that specifically promotes the historical, cultural, and architectural values of *Masjid Menara Layur*, while incorporating local community perspectives and applying the 4D development model as a systematic framework for video production.