

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Theoretical Framework**

The following theoretical framework has been developed to provide a solid conceptual foundation for the process of creating a promotional video for the *Masjid Menara Layur*.

##### **2.1.1 Tourism**

Tourism is a social, cultural, and economic phenomenon involving the movement of people outside their usual environment for personal, business, or professional purposes (UN Tourism, 2025). This phenomenon encompasses human mobility across geographical boundaries over a specific period of time, creating a dynamic system. More specifically, Sugiarto & Amaruli (2018) defines tourism as temporary travel to refresh the mind, spend leisure time with family, and fulfill religious or sporting pursuits. In line with this, Nisa & Piliyanti (2025) view it as travel driven by the desire for entertainment and learning to explore the uniqueness of a destination. The primary focus is on providing added value for personal growth through new experiences without the intention of settling permanently. In general, tourism is temporary mobility undertaken for recreation, professional matters, or self-development to gain new experiences without the intention of settling permanently at the destination.

To understand the diversity of this phenomenon, tourism is further categorized into several distinct types based on the motivation of the traveler. According to the World Tourism Organization (UNWTO, 2019), these types include 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 sports tourism. Based on this classification, *Kampung Melayu* can be categorized as a cultural tourism

destination, as the primary experience offered by the area revolves around the exploration of architectural heritage and historical values that remain preserved amidst the urban dynamics of Semarang. These characteristics make *Kampung Melayu* a relevant location for various activities, ranging from field-based learning and cultural documentation to the development of historical narratives through visual media.

To analyze the specific nature of such a destination more deeply, it is necessary to examine the two primary categories within cultural tourism. Cultural tourism can broadly be divided into tangible and intangible cultural heritage. According to Riyanisma et al. (2025), tangible cultural heritage consists of physical objects that can be touched and seen directly, including historical buildings and architecture. In this context, the *Masjid Menara Layur* in Semarang serves as a tangible representation through its unique architecture which blends Arab, Malay, and Javanese elements. Meanwhile, intangible cultural heritage consists of elements that are not physically visible but are passed down through generations, such as oral traditions and religious rituals. Its connection to the *Masjid Menara Layur* is reflected in the oral history of the Arab community and the *Kopi Arab* religious ritual that is still preserved today. These two categories complement one another to form a cohesive cultural identity for a destination.

### 2.1.2 *Kampung Melayu* and *Masjid Menara Layur*

*Kampung Melayu* is a historic area located administratively within the Dadapsari sub-district, in the Semarang Utara district. Since 1743, this area has played a strategic role as both a settlement centre for the Malay community and a key hub for maritime trade in the city of Semarang (Gholib, 2019). The arrival of traders from diverse ethnic backgrounds (Arab, Gujarati, Chinese, and European) gradually shaped the social and cultural character of this area into a space rich in diversity (Aditabayo, 2023). This legacy of acculturation can still be observed today through the diversity of the communities inhabiting the area, and is reflected in the presence of historic buildings that showcase a blend of Bugis, Banjar, and Gujarati architectural styles in the form of wooden stilt houses (Agus, 2023).

A landmark in Semarang that located in *Kampung Melayu* is the *Masjid Menara Layur* which was founded in 1802 by the Hadhrami-Arab merchants and is still recognised as one of the oldest mosques in Semarang (Pemerintah Kecamatan Semarang Utara, 2024). Architecturally, the mosque features a three-tiered hipped roof that reflects the acculturation of Javanese and Islamic traditions in Nusantara. Furthermore, the mosque has a minaret which served as a place to broadcast *adzan* (the call of prayer), and was later temporarily repurposed as a coastal surveillance post during the independence revolution of 1945-1949 (Gholib, 2019). The orientation of the main entrance facing the *Kali Semarang* reflects the river's dominant role as the primary route for mobility and trade during that era.

This mosque preserves a number of unique and distinctive traditions. During Ramadan, a communal iftar is held featuring spiced *Kopi Arab*, a tradition believed to have continued uninterrupted since the mosque was first established (Gholib, 2019). Additionally, there is a rule that female worshippers are not permitted to enter the main prayer hall as part of the founding community's cultural heritage, Friday prayers are not held due to the limited number of regular worshippers, and all operational needs are independently funded by the community without reliance on public donations or government intervention (Aditabayo, 2023). The *Masjid Menara Layur* serves not only as a place of worship but has also become a symbol of *Kampung Melayu*'s cultural identity. Together with the Kam Hok Bio Temple and *Kali Semarang*, the mosque forms a cultural tourism ecosystem that offers visitors to the area an authentic historical experience (Agus, 2023).

### 2.1.3 Tourism Marketing and Branding

Branding is a well-structured and planned communication effort by managers to build and grow a brand, while also serving as a reliable indicator for implementing marketing strategies to avoid commoditization through the development of a distinctive brand (Chhabra & Sharma, 2014; Neumeier, 2003). From a marketing perspective, branding for a destination or tourism site aims to attract business stakeholders, including investors and visitors.

Digital marketing serves as a highly valuable strategic tool for strengthening brand identity due to its ability to reach a global audience and facilitate direct

interaction. The application of digital techniques in managing tourist attractions provides technical insights for managers on how to enhance tourist satisfaction through more effective information delivery (Fatmawati & Sulisty, 2022). Additionally, marketing supported by digital data analysis is highly beneficial in understanding consumer behavior, thereby enabling the optimization of tourism product offerings (Yang & Wang, 2023).

The use of social media in the modern era is crucial because it can present personal narratives and authentic experiences that are more compelling to potential visitors (Qiao et al., 2022). Focusing on effective communication through social media aims to create a positive destination image capable of sustaining visitor interest (de las Heras-Pedrosa et al., 2020; Gryshchenko et al., 2022). Among the various digital platforms available, YouTube has emerged as one of the most influential mediums for executing these branding and social media strategies.

YouTube is a key platform in digital tourism marketing, given the shift in modern travelers behavior, who increasingly rely on social media as their primary source of information when making travel decisions (Fahrudin et al., 2020). As a video-based platform that is openly accessible to anyone, YouTube is capable of presenting visual content that is more authentic and easily accessible to a global audience (Setiadi et al., 2019). The platform's strengths are further reinforced by the rise of cyber culture, where viewer interactions in the comment section function as organic reviews perceived as more honest by other prospective travelers, thereby directly enhancing content credibility while driving visit intent (Muntinga et al., 2011). Furthermore, the integration of YouTube content into official digital platforms such as websites enriches prospective travelers information experience and positively influences their interest in visiting (Reino & Hay, 2011).

In summary, branding and digital marketing, particularly through immersive platforms like YouTube, collectively function as an integrated strategy. This synergy enables destination managers to build a distinctive identity, foster community engagement, and ultimately enhance visitor satisfaction through authentic and credible communication. In the context of this project, YouTube was selected as the primary distribution platform for the promotional video of *Masjid*

*Menara Layur* due to its wide reach and ability to present visual content authentically to both domestic and international audiences.

#### 2.1.4 Promotional Video

Video media is a multimedia communication tool that integrates various elements of visual art, such as fine art, photography, illustration, and typography (Hidayat et al., 2021). By combining moving images and sound, video media is able to convey factual and fictional messages more vividly, so that the audience not only sees and hears, but also feels the presence of the topic being conveyed in a tangible way (Epley, 2014; Kustandi & Sutjipto, 2013). It is this multisensory nature that makes video an effective audiovisual communication medium for conveying messages that are informative, educational, and emotional.

In the context of marketing, promotion is a crucial variable in the marketing mix that serves not only as a communication tool between businesses and consumers but also as an instrument to influence consumers decisions to use a product or service in accordance with their needs (Lupiyoadi, 2006). More specifically, the primary objective of promotion is to introduce a product or service to the general public (Crishtine, 2018). The combination of the visual communication power of video media and the strategic function of promotion gives rise to what is known as a promotional video, which is audiovisual content specifically designed to introduce, build brand image, and stimulate audience interest in a product, service, or destination.

Furthermore, promotional videos form part of the promotional screen industry, which has evolved into a central component of contemporary media, as the boundaries between promotion and content itself continue to shift (Grainge & Johnson, 2015). In the context of tourism, promotional videos can be understood as audiovisual content designed to introduce, build an image of, and stimulate tourist interest in a destination (Lupiyoadi, 2006; Crishtine, 2018). The production of tourism promotional videos is essentially an effort to capture the essence of a place through compelling imagery and narrative including the beauty of the landscape and cultural richness. In summary, a promotional video is a strategic audiovisual tool that combines the communicative power of video media with the objectives of

promotion, making it a vital instrument in conveying destination identity and attracting potential visitors.

#### 2.1.5 Video Production

Video production is a systematic process of creating visual content that combines moving images, sound, and narrative elements into a unified media product. This process is divided into several interconnected stages, each of which plays a critical role in determining the overall quality of the final output. There are three stages that must be passed in producing a film, namely pre-production, production, and post-production (Mabruri, 2013, as cited in Shadrina et al., 2023). Each of these stages plays a distinct yet interconnected role in shaping the final product, as elaborated below:

##### a) Pre-Production

Pre-production is the foundational phase where creators assess the project's scope, substance, delivery methods, and objectives (Castillo et al., 2021). Inadequate planning here can cause significant challenges in the production and post-production phases. Key activities include concept and scriptwriting development; storyboard creation; location survey and permitting; preparation and shooting schedules.

##### b) Production

Production is the execution phase where filming and audio recording take place based on the validated script and storyboard, requiring careful attention to technical and artistic aspects to meet quality standards (Barbosa et al., 2023). The shooting process is conducted by applying cinematographic techniques such as wide shot, long shot, medium shot, medium close-up shot, low angle shot, panning shot, and tilt shot, while also considering lighting, camera angles, framing, and audio clarity to ensure the resulting footage is visually compelling and informative.

##### c) Post-Production

Post-production is the final stage where raw footage and audio are systematically processed, arranged, and enriched with supporting elements

to create a polished video ready for public distribution (Castillo et al., 2021). The activities carried out during this phase include video editing; voice-over integration; subtitle translation and integration; background music and sound effects; subtitle proofreading; adding credits; color grading; finalization and rendering.

In summary, each stage of video production, pre-production, production, and post-production, is closely interconnected and plays an equally important role in shaping the quality of the final output.

## **2.2 Previous Studies**

The first previous study referenced in this research was conducted by Rosianta and Sabri (2018) under the title “The Making of a Promotional Video for Tourism on Rumat Island,” published in the *Inovish Journal*, Vol. 3, No. 1. This study aimed to create an English-language promotional video to promote Rumat Island to international tourists using a descriptive method, with stages ranging from material collection, script writing, filming, narration recording, to video editing. The resulting product is 16-minute video showcasing Rumat Island’s natural and cultural attractions, such as *Pantai Beting Aceh*, *Pantai Lapin*, *Festival Mandi Safar*, and *Tari Zapin Api*. The fundamental difference between previous studies and the researcher’s product lies in the scope of the subject matter and the linguistic strategies employed. Previous studies, conducted on a macro scale, covered an entire island, resulting in the historical value and architectural details of specific sites being insufficiently explored in depth. The present researcher’s product, conversely, focuses on the micro-locus of the *Masjid Menara Layur*, where the acculturated architecture of Javanese, Malay, and Arab influences forms the center of the narrative. From a linguistic perspective, the previous study used English narration with Indonesian subtitles, whereas the researcher’s work employs Indonesian narration with English subtitles to preserve local authenticity while ensuring accessibility for international tourists. Nevertheless, both works share similarities in the application of a structured production process from pre-

production to post-production, making this study one of the researcher's primary methodological references.

The second prior study was conducted by Fadilah et al. (2022) under the title "The Tourism Promotion Video Design of Jembrana," published in *JoLLA: Journal of Language, Literature, and Arts*, Vol. 2, No. 8. This study promotes the tourist destination of Jembrana Regency, Bali, through a 4.02-minute video using the 5W1H analysis method with three production stages: pre-production, production, and post-production. Based on a survey of 31 respondents, 90% rated the video as very interesting, visual elements received a rating of 91%, and the video's potential as a tourism reference received a rating of 94%. The difference between previous studies and the present researcher's product lies in the narrative approach and community engagement. Previous studies focused on presenting tourist attractions in general without involving the local community, whereas the researcher's product integrates in-depth interviews with the *Pokdarwis* and residents near the *Masjid Menara Layur*, resulting in a more participatory narrative with strong historical credibility. In addition, the researcher's work incorporates English subtitles to accompany the Indonesian narration, serving as a linguistic bridge for international tourists, a feature not found in previous studies. Nevertheless, both works share similarities in their structured three-stage production process and recognition of the importance of technical elements in producing visually and emotionally engaging promotional videos, which form the methodological foundation for the researcher.

The most recent prior study was conducted by Sitepu et al. (2024) under the title "Tourism Promotion Video of Gundaling Berastagi Using Vintage Effects," published in *V-Art: Journal of Fine Art*, Vol. 4, No. 1. This research created a tourism promotion video for the Gundaling destination in Berastagi, North Sumatra, using vintage effects as the primary visual component to evoke emotional appeal and nostalgia for the audience. The study employed the MDLC (Multimedia Development Life Cycle) method, which consists of six stages: concept, design, material collection, assembly, testing, and distribution. The results showed that the use of these effects effectively strengthened the destination's visual identity and increased audience engagement by up to 40% based on preliminary focus group

testing. The distinction between prior studies and the researcher's product lies in narrative focus and linguistic accessibility. Previous studies prioritized vintage aesthetics without including subtitles for international audiences and did not center the narrative on the specific historical value of a cultural heritage site, whereas the present researcher's product adopts a similar emotional storytelling approach but enriches it with an Indonesian-language narrative accompanied by English subtitles to ensure local authenticity is preserved while guaranteeing accessibility for global tourists seeking to understand the historical context of the *Masjid Menara Layur*. Nevertheless, both works share a commonality in their use of emotional engagement as a core strategy to connect the audience with the promoted destination, making this study one of the primary references for researcher in the development of a tourism promotional video for the *Masjid Menara Layur*.

Based on the three previous studies discussed above, this research serves as an integrative extension that fills an unmet gap in the existing literature. Unlike previous studies that cover tourism destinations broadly or prioritize an aesthetic approach without considering linguistic accessibility, this study makes a highly focused contribution through three main aspects. First, this study adopts a micro-scale narrative approach specifically centered on the cultural heritage of the *Masjid Menara Layur*, thereby enabling a deeper exploration of the history, architecture, and living traditions there. Second, this study strengthens the narrative's credibility through direct community engagement with the *Pokdarwis* and mosque administrator, ensuring that the content is authentic and participatory. Third, this study employs a strategic linguistic approach featuring narratives in Indonesian with English translations, preserving local authenticity while ensuring accessibility for international tourists. Collectively, these aspects position this study as a meaningful and original contribution to the field of cultural heritage promotion through visual media.