

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Tourism

Tourism is an activity that involves people travelling from their usual place of residence to another destination for a temporary period. People do tourism for several purposes, such as recreation, education, culture, business, health, and religion. According to UNWTO (2008), tourism refers to the activities of people who travel to and stay in places outside their usual environment for less than one year for leisure, business, or other purposes. This definition shows that tourism does not only focus on recreation. Tourism also includes experience, movement, learning, and interaction with a destination.

Tourism also involves many supporting elements. Goeldner and Ritchie (2012) explain that tourism consists of activities, services, and industries that provide travel experiences for tourists. These elements include transportation, accommodation, food services, attractions, and destination facilities. Therefore, tourism can be understood as a system that connects tourists, local communities, tourism businesses, and destination managers.

Based on travel motivation, tourism can be divided into several types. The first type is cultural tourism. Cultural tourism focuses on cultural heritage, traditions, historical buildings, arts, and local identity. Richards (2018) states that cultural tourism gives tourists an opportunity to understand the cultural values of a destination through direct experience.

The second type is nature tourism. This type of tourism focuses on natural attractions, such as beaches, mountains, forests, rivers, lakes, and national parks. Weaver (2001) explains that nature-based tourism allows tourists to enjoy natural environments and learn about ecological values.

The third type is urban tourism. Urban tourism takes place in city areas and includes visits to landmarks, museums, culinary centers, shopping areas, historical districts, and public spaces. Ashworth and Page (2011) state that urban tourism grows because cities offer various attractions in one area.

The fourth type is educational tourism. Educational tourism aims to provide learning experiences for tourists. Ritchie et al (2003) explain that educational tourism includes study tours, field studies, student visits, and trips that support knowledge development.

The fifth type is religious tourism. Religious tourism focuses on visits to places that have religious, spiritual, historical, and sacred values. This type of tourism becomes the main focus of this study because the short film "*Welas Asih Di Tengah Perbedaan*" promotes religious tourist attractions that represent faith, diversity, tolerance, and compassion. The selected destinations are Achmad bin Adenan Mosque, As-Safinatun Najah Mosque, Avalokitesvara Pagoda, and Maria Kerep Ambarawa Cave. These destinations show that religious tourism can function not only as worship activity, but also as cultural, educational, and spiritual experience for visitors.

2.1.2 Religious Tourism

Religious tourism is a type of tourism that focuses on visits to places with religious, spiritual, historical, and cultural values. These places can include mosques, churches, temples, monasteries, sacred caves, pilgrimage sites, and other worship places. According to Timothy and Olsen (2006), religious tourism includes travel activities related to sacred places, religious events, pilgrimage routes, and spiritual experiences. This shows that religious tourism is not only related to worship, but also to learning, reflection, and cultural understanding.

Religious tourism has different visitor motivations. Some visitors come to pray and perform religious activities. Others come to learn history, observe architecture, understand local traditions, or enjoy a peaceful atmosphere. Raj and Morpeth (2007) explain that religious tourism contains both spiritual and cultural

dimensions because religious sites often have sacred values, rituals, symbols, historical stories, and community traditions.

In modern tourism, religious tourism can also attract visitors from different religious backgrounds. Collins and Kreiner (2010) states that the boundary between pilgrimage and tourism has become more flexible because visitors may have mixed motivations. A person can visit a sacred place to pray, learn, take photos, enjoy the architecture, and understand local culture at the same time. Therefore, religious tourism can function as a spiritual, educational, and cultural experience.

Religious tourism can be divided into several forms. The first is pilgrimage tourism, which focuses on visits to sacred places for prayer and spiritual reflection. The second is worship-based tourism, which focuses on active places of worship that also welcome visitors. The third is religious heritage tourism, which focuses on religious buildings or sites with historical and architectural value. The fourth is educational religious tourism, which focuses on learning about religious values, history, culture, and tolerance.

In this study, religious tourism becomes the main focus because the short film *“Welas Asih Di Tengah Perbedaan”* promotes religious destinations in Greater Semarang. The destinations include Achmad bin Adenan Mosque, As-Safinatun Najah Mosque, Avalokitesvara Pagoda, and Maria Kerep Ambarawa Cave. These destinations represent religious diversity, spiritual values, architectural uniqueness, and tolerance. Therefore, religious tourism in this study does not only promote places of worship, but also introduces compassion, diversity, and mutual respect through audiovisual media.

2.1.2.1 Religious Tourism in Greater Semarang

Greater Semarang refers to the wider area centered on Semarang City and its surrounding region. In this study, Greater Semarang is used to cover Semarang City and Semarang Regency because the selected destinations are located in these areas. Avalokitesvara Pagoda, As-Safinatun Najah Mosque, and Achmad bin

Adenan Mosque are located in Semarang City, while Maria Kerep Ambarawa Cave is located in Ambarawa, Semarang Regency.

Greater Semarang has several religious tourism destinations with strong spiritual, cultural, and visual values. The researcher selected Avalokitesvara Pagoda, As-Safinatun Najah Mosque, Achmad bin Adenan Mosque, and Maria Kerep Ambarawa Cave because they represent religious diversity, architectural uniqueness, and the value of tolerance. This selection also supports the theme of the short film “*Welas Asih Di Tengah Perbedaan*”, which promotes compassion amid religious differences.

Each destination has a different promotional value. Avalokitesvara Pagoda represents Buddhist religious tourism through its iconic pagoda form. As-Safinatun Najah Mosque presents a unique ship-shaped mosque design. Achmad bin Adenan Mosque shows a modern container-based mosque concept. Maria Kerep Ambarawa Cave represents Catholic pilgrimage tourism through its peaceful and reflective atmosphere. Therefore, these destinations are suitable as objects for a short film because they combine religious meaning, visual appeal, and educational value.

1. Avalokitesvara Pagoda

Avalokitesvara Pagoda is one of the most prominent religious tourism sites in Semarang and represents the presence of Chinese-Buddhist culture in the city. This pagoda is located within the Buddhagaya Watugong Monastery complex on Jalan Perintis Kemerdekaan, Banyumanik, Semarang. Its location on the main Semarang-Solo route makes the site easily accessible for both local visitors and tourists from outside the region. Avalokitesvara Pagoda was built as part of the Buddhagaya Watugong complex, which has existed since 1955. The name “Avalokitesvara” refers to Bodhisattva Avalokitesvara, who is widely known in Chinese Buddhist tradition as Dewi Kwan Im. This figure symbolizes compassion, kindness, and concern for all living beings. Therefore, the value of compassion embedded in this pagoda is closely related to the message of tolerance presented in the short film “*Welas Asih Di Tengah Perbedaan*”.

According to Megantiara (2025), this pagoda has great artistic value and stands 45 meters tall. The Avalokitesvara Pagoda is also recognized as the tallest pagoda in Indonesia. Each level carries philosophical meaning in Buddhist teachings, especially those related to the human spiritual journey toward wisdom and inner peace. Architecturally, the pagoda strongly reflects Chinese design through the use of red and gold colors, which are commonly associated with luck, happiness, and prosperity. The dragon ornaments, traditional carvings, and tiered roof structure give this building a strong visual appeal. In recent years, Avalokitesvara Pagoda has attracted many visitors, especially during religious and cultural celebrations such as Vesak Day and Chinese New Year. In addition to local visitors, this site is also visited by foreign tourists who are interested in its cultural and religious aspects. Its unique architecture and spiritual values make Avalokitesvara Pagoda one of the important religious tourism destinations in Semarang. As a promotional object, this pagoda has strong visual potential because it combines religious, cultural, architectural, and tolerance values in one location.

2. Assafinatun Najah Ship Mosque

As-Safinatun Najah Mosque is one of the unique religious tourism sites in Semarang and is widely known as the “Ship Mosque.” This mosque is located on Jalan Kyai Padak, Podorejo Village, Ngaliyan District, Semarang. Its location in a hilly area creates a calm and comfortable atmosphere for visitors. The name “As-Safinatun Najah” comes from Arabic and means “the ship of salvation.” According to Samudra (2025), this ship shaped mosque is approximately 50 meters long, 17 meters wide, and 14 meters high. The mosque was designed to resemble a large ship, complete with architectural details that represent decks and windows commonly found on ships. This distinctive design makes the mosque stand out and attracts public attention.

The construction of As-Safinatun Najah Mosque began around 2015 and has continued to develop until it became one of the religious tourism landmarks in Semarang. The mosque consists of several floors and is equipped with various

facilities, including a main prayer room, meeting room, library, and religious education area. Besides functioning as a place of worship, this mosque is also used for social activities, religious education, and family visits. Its distinctive architectural concept has made As-Safinatun Najah Mosque a destination frequently visited by people from various regions. Visitors come not only to pray, but also to admire the building's unique design and document their experience through photos. This site represents a form of modern religious tourism because it combines religious preaching, education, and tourism in one place.

In the last year, As-Safinatun Najah Mosque has received increasing public attention, especially on weekends and during religious occasions. Student groups, families, and religious communities often visit this mosque for educational and spiritual purposes. Its popularity has also grown through social media because of its unusual and visually attractive building form. In the context of religious tourism promotion through film, As-Safinatun Najah Mosque offers a strong visual attraction. Its symbolic meaning related to salvation, unity, and faith also makes this mosque relevant to the message of tolerance and compassion discussed in this study.

3. Achmad bin Adenan Mosque

Achmad bin Adenan Mosque is a contemporary place of worship in Semarang that has a distinctive architectural design made from containers. The mosque is located on Jalan MH Thamrin, Semarang Tengah District, in a strategic urban area that is easy to access. Since around 2020, this mosque has gained public attention because its design differs from most mosques. The construction was initiated by the Umrah and Hajj travel agency Fatimah Zahra, with the purpose of providing a modern, simple, and youth-friendly worship space. The use of containers as the main building material reflects creativity and innovation in religious architecture. Although the building is made from containers, the mosque still offers a comfortable and peaceful atmosphere for worship. Its interior design is modern, supported by proper lighting and a minimalist spatial arrangement. In

addition to prayer facilities, the mosque also provides social spaces such as gathering areas and a coffee shop that are often used by young people for discussion and social interaction.

These facilities make Achmad bin Adenan Mosque function not only as a place of worship, but also as an open social space and a medium for religious communication. This concept shows that a place of worship can adapt to contemporary needs while maintaining its main role as a center of spiritual activity. Over the past year, this mosque has been frequently visited by local residents and tourists because of its unique and modern design. Many visitors are interested in seeing the container-based architecture directly and taking photos around the mosque. The site is also actively used for religious studies, Islamic activities, and community programs. As part of modern religious tourism in Semarang, Achmad bin Adenan Mosque has strong audiovisual potential because it presents an inclusive, contemporary, and youth-oriented image of Islam.

4. Maria Kerep Ambarawa Cave

Maria Kerep Ambarawa Cave is one of the most well-known Catholic pilgrimage sites in Central Java. It is located in the hilly area of Ambarawa, Semarang Regency, offering a cool, peaceful, and reflective atmosphere that supports prayer and spiritual contemplation. Maria Kerep Ambarawa Cave was established as a pilgrimage site for Catholics and began to develop in the mid-twentieth century. According to Atmoko (2016), in addition to being a place of worship, the Maria Kerep Ambarawa Cave is also a tourist attraction not only for Catholics but also for followers of other religions, such as Christianity, Islam, Buddhism, and Hinduism. The word “Kerep” comes from Javanese and means “frequent,” referring to the area’s natural condition, which is often associated with rain and mist. Over time, the site became known as a place of prayer and pilgrimage that offers a deep spiritual experience. One of its main attractions is the large statue of the Virgin Mary, which serves as the central point of prayer for pilgrims. The area is also equipped with the Stations of the Cross, prayer gardens, open worship spaces, and meditation areas that support Catholic spiritual activities. Its natural

beauty and quiet surroundings make the site suitable for retreats and personal reflection.

Every year, Maria Kerep Ambarawa Cave attracts thousands of pilgrims from various regions in Indonesia, especially during the Month of Mary, Easter, and Christmas. During these periods, the number of visitors increases significantly because many Catholics come to pray and take part in religious activities. Besides functioning as a place of worship, Maria Kerep Ambarawa Cave also contains cultural and historical value. Many non-Catholic visitors come to enjoy the natural scenery, religious architecture, and spiritual traditions of the site. This shows that religious tourism can become a bridge for strengthening tolerance and mutual understanding among people of different faiths. In religious tourism promotional videos, Maria Kerep Ambarawa Cave offers strong visual and emotional appeal because it presents a calm, reflective, and spiritual atmosphere that supports the message of compassion and diversity.

2.1.3 Promotional Video

In the era of rapid digital transformation, promotional videos have become one of the most effective and influential tools in tourism marketing. Video has the ability to deliver information through visual, audio, and narrative elements at the same time. This gives video a clear advantage over static media such as written text or photographs. According to Fadilah et al (2022), promotional videos function as fast advertising media because they can provide information and visual impressions to tourists effectively. Beyond its role as a marketing tool, a well-produced promotional video can also shape potential tourists' perceptions of a destination. Destination marketing organizations commonly create promotional videos to show the characteristics of a place, present brand identity, and build an emotional connection with audiences through storytelling. In this context, promotional videos can encourage public interest and support for the tourism sector. Storytelling is also frequently used in promotional videos because it can attract and maintain audience attention.

According to Mathory et al (2022), promotional video is a form of audiovisual information presentation that can introduce a brand or deliver information to consumers. The rapid development of information and communication technology has significantly influenced the tourism industry. Many tourist destinations now compete to build their brand image through social media. In promotional videos, narrative structure and visual perspective play an important role in determining effectiveness. The combination of appropriate point of view and content focus can strengthen audience imagination and increase travel intention. In addition to visuals, the verbal message in short tourism videos also plays an essential role because it explains the visual content and provides deeper information about the destination.

Audience engagement becomes an important link between video content and the intention to visit. The cognitive image and emotional response created by a destination can positively influence travel interest. When audiences watch short videos, they often connect the content with their own experiences. Similar travel experiences may strengthen their intention and planning to visit a destination. Furthermore, the authenticity perceived by the audience can encourage reflection and influence their attitude toward the places shown in the video.

2.1.4 YouTube and Instagram as Promotional Media

In today's digital era, social media platforms have become essential channels for distributing promotional videos and reaching broader audiences. Among these platforms, YouTube and Instagram stand out as the most widely used media for tourism video promotion. YouTube, as the world's largest video-sharing platform, enables content creators to publish long-form and short-form videos that are accessible to millions of users globally. According to Cheng et al (2023), YouTube is one of the most influential platforms for destination marketing, as it allows tourism content to reach audiences regardless of geographic and temporal boundaries. The platform's algorithm-based recommendation system also enables videos to be discovered organically, increasing their promotional impact without relying solely on paid advertising.

Instagram, on the other hand, functions as a visual-first platform that emphasizes image and short video content. Hanan and Putit (2014) noted that Instagram is an effective marketing tool for tourism because it fosters community engagement and provides a highly visual medium through which destinations can be promoted. The platform's features, such as Stories, Reels, and IGTV, allow content creators to share various formats of tourism content that are tailored to different audience preferences. Furthermore, the use of hashtags and geographic tagging on Instagram can help destination content reach targeted audience segments, including potential tourists who are actively searching for travel inspiration (Fatanti and Suyadnya, 2015). In the context of this study, both YouTube and Instagram were utilized as primary dissemination platforms for the short film "*Welas Asih Di Tengah Perbedaan*", enabling the promotional content to reach local, national, and international audiences effectively.

2.1.5 Short Film

Short films are cinematic works that belong to a specific category of film defined primarily by their limited duration compared to feature-length productions. In academic and film studies literature, the short film is understood as an audiovisual form that must adhere to certain temporal boundaries while still fulfilling the narrative and artistic requirements of a complete cinematic work. The International Federation of Film Archives (FIAPF) and various national film bodies have recognized short films as those with a running time of generally 60 minutes or fewer. According to Barsam and Monahan (2015) short films represent one of the most demanding cinematic forms precisely because filmmakers must establish characters, develop a narrative arc, and deliver a meaningful conclusion within a severely constrained duration. This structural limitation forces filmmakers to exercise precision in every creative decision, from screenplay development to cinematography, editing, and sound design. Sari et al (2022) explained that short films have a duration of less than 60 minutes, can even be less than 10 minutes, and provide freedom for the creator in developing the form of the work. Despite this brevity, short films retain the full expressive potential of cinema, capable of

conveying complex emotions, social messages, and cultural narratives with remarkable efficiency.

As a communication medium, short films not only serve as entertainment, but can also be used to convey certain information, values, and messages to the audience. Ahmadi et al (2021) stated that live shot short films are considered suitable for conveying messages because the scene feels close to reality so that it is easier to be accepted by the audience. This shows that short films have the ability to present a simple story, but are still able to build emotional closeness with the audience.

In the context of tourism, short films can be used as an attractive promotional medium because they are able to display the atmosphere, beauty, and tourist experience more tangibly. Prasetyo and Setyadi (2017) designed a travel-themed short film with a storytelling approach as a promotional medium for Bawean Island. The results of the design show that short films can describe the beauty of tourist attractions, build a positive image of the destination, and help introduce tourism potential to the wider community.

Short films can also strengthen destination promotion through visual presentation that is communicative and easily spread through digital media. Indriani et al (2022) explained that short documentary films can be one of the solutions to ecotourism promotion media because they are able to convey the potential of destinations and are published through social media such as YouTube. In addition, Desrianti et al (2020) stated that films are widely used in the promotion of tourist attractions because they are able to convey stories audiovisually, have meaning, and are packed with interesting cinematographic techniques.

Based on this description, short films can be understood as short cinematic works that are able to convey messages concisely, emotionally, and communicatively. In this study, short films became a relevant medium to promote religious tourism in Greater Semarang because they were able to combine visual elements, narrative, atmosphere, and human values. Through short films, messages

about tolerance, compassion, and diversity can be conveyed more attractively and easily understood by the audience.

2.1.6 Film Production

Film production is a complex creative and technical process, involving a series of interconnected stages from the earliest stages of ideas until the work is ready to be shown to the public. A comprehensive understanding of the film production process is very important for a filmmaker, because each stage has a crucial role in determining the final quality of a cinematic work. Film production is a complex process consisting of a series of structured stages, from initial planning to post-production. In the context of making short films for tourism promotion, especially introducing religious tourism in Greater Semarang, a thorough understanding of the production stages is very important to ensure a technically and aesthetically quality final result. According to Honthamer (2013), there are six stages in making a film: development, pre-production, production, post-production, distribution, and exhibition. However, the most fundamental stages that must be accomplished in any film production are pre-production, production, and post-production. As Musburger and Kindem (2012) emphasize, these three interconnected stages form the essential backbone of all filmmaking endeavors, from the earliest conceptual development to the final delivery of the finished product. . Pre-production is the most crucial first step in the process of making a film before shooting begins. Researchers and academics interpret this stage from various perspectives.

2.1.6.1 Pre-production

According to Honthamer (2013), pre-production is the planning and preparation phase that takes place before filming and post-production begin. During this stage, various activities are carried out in stages, ranging from refining the script, drawing up schedules and budgets, recruiting staff, casting actors, selecting locations, to obtaining permissions for the use of copyrighted material such as music to be used in the film. This pre-production preparation phase serves as a crucial foundation for the success of the entire production process.

This stage essentially involves planning the various components involved in a film, television program, or other production, and stands apart from both the production and post-production processes. Initial preparations officially begin once the project has received approval to proceed. This process includes finalizing the script, casting actors and assembling the production team, securing filming locations, selecting the necessary equipment, and preparing a comprehensive budget.

During this phase, there are a number of important steps that must be taken. The pre-production process involves several crucial stages, including: a detailed analysis of the script covering elements such as time, location, characters, special effects, props, vehicles, costumes, and various other important logistical elements; budgeting; team recruitment; and technical planning. The more thorough the preparations made by a pro

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The main activities carried out at this stage include idea development, screenplay writing, storyboard creation, location surveys, obtaining location permits, recruiting crew and cast, scheduling the shoot, and preparing the necessary equipment and logistics.

1. Idea Generation

The main idea of this short film is to introduce religious tourism destinations in Greater Semarang through historical, architectural, spiritual, and tolerance values. Cao et al (2021) state that narrative in destination short videos can influence audience attitudes toward a destination. Therefore, the idea was developed into a visual and narrative concept that supports the message of compassion and religious diversity.

2. Script Writing

A screenplay or film script includes a sequence of scenes, dialogue (if any), narration, and other technical information. According to Aristo (2017) research, screenwriting is one of the activities in the pre-production stage of the filmmaking process. This activity is crucial because the screenplay serves as the framework or blueprint for a film, and also as a written guide for all parties involved in the filmmaking process (especially the director) regarding how the film will ultimately be completed.

3. Creating Storyboard

According to Indrawaty (2011), a storyboard is a series of sketches used as a planning tool to visually illustrate the sequence of events in a story. The visual treatment can also serve as a reference for the visual style, color, tone, and mood of the film to be produced.

4. Location Scouting

Location scouting is a systematic pre-production process in which filmmakers visit and assess potential filming sites before production begins. According to Kindem and Musburger (2012), location scouting involves evaluating physical characteristics such as spatial dimension, available light sources, acoustic qualities, and logistical accessibility to ensure that the chosen sites can support the technical and creative requirements of the production. In addition, Chater (2016) emphasizes that location scouting for documentary and promotional films must also consider the narrative significance of each site, ensuring that the visual environment reinforces the intended message and emotional atmosphere of the film. In this

study, the selection of filming locations was carried out by considering aesthetic aspects, natural lighting, accessibility, and location use permits.

5. Location Permit

According to Honthaner (2013), securing location permits is a non-negotiable obligation in professional film production, as filming without proper authorization can result in legal complications, disruption to daily activities at the site, and potential damage to the relationship between the production team and the local community. In addition to being an administrative requirement, a filming permit serves as official authorization that ensures the production team operates in accordance with applicable laws and regulations and community guidelines, while also demonstrating their professionalism and ethical responsibility toward all parties involved.

6. Creation of Production Schedule

The production schedule is prepared by considering the location's operational time, weather conditions, and crew and equipment readiness. This schedule is important for production efficiency and effectiveness, especially in short films that have limited production time.

7. Preparation of Tools and Logistics

According to Musburger and Kindem (2012), technical equipment in video production must be selected based on the specific requirements of each shooting environment, including considerations of portability, image stabilization capability, and audio capture quality. In addition, logistical aspects such as crew consumption, transportation, and accommodation must also be well planned.

2.1.6.2 Production

The production phase is at the heart of the entire filmmaking process. During this phase, all the preparations made during pre-production are put into practice on set. Filming takes place according to a pre-established plan. This phase also transforms the script and creative vision into a tangible visual form.

Production is a phase that demands intensive collaboration between the crew and the cast. They work together to produce the best scenes. At this stage, technical,

artistic, and narrative elements begin to come together into visual footage. This footage is then further processed during the post-production stage.

1. Shooting

Shooting is the primary activity during the production phase. This activity involves the entire crew and cast in the process of capturing footage. According to Barsam and Monahan (2015), shooting is the process through which written narrative is transformed into visual language, where each compositional choice made by the cinematographer contributes to the overall meaning and emotional impact of the film. In the film and video industry, a shot refers to a continuous sequence of frames over a specific period of time. In film, a shot serves as a crucial element for conveying emotion, concept, and movement. A shot utilizes perspective, transitions, and editing. The term “shot” has two meanings in the film production process. During the production phase, a shot refers to the moment when the camera begins recording until it stops. During the editing phase, a shot refers to a video clip or sequence of images situated between two cuts. During the shooting process, the production team works according to a schedule and a shot list prepared during the pre-production phase. The production process includes set construction, equipment setup, filming, B-roll recording, and securing the recorded footage. All technical aspects such as camera work, lighting, audio, and aesthetics must operate in harmony. This harmony helps the team produce visuals that align with the director’s vision. In the short film *“Welas Asih Di Tengah Perbedaan”* the shooting took place at four religious tourist sites. These locations include the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Maria Kerep Ambarawa Cave. The filming aimed to capture the beauty of the architecture, the spiritual atmosphere, and the activities of visitors in an authentic and profound manner.

2. Camera Angle and Camera Movement

Camera angle is a fundamental cinematic element that filmmakers use to construct a visual narrative, shape the audience's perspective, and reinforce the emotional message of the film, as the camera's position relative to the subject can

influence how the audience perceives that subject. Camera angles come in various forms, including high angle, low angle, bird's-eye angle, worm's-eye angle, eye-level angle, over-the-shoulder, and perspective angle, where a high angle places the camera higher than the subject and directs it downward, making the subject appear smaller, weaker, or more vulnerable. The choice of camera angle is not merely a technical matter, as it also serves a narrative function by determining how the audience perceives and understands a scene, setting the mood, directing attention, emphasizing key elements of the story, and highlighting pivotal moments, interactions between characters, and visual details that enrich the narrative.

a. High Angle

A high angle is a shooting setup in which the camera is positioned higher than the subject's eye level and is pointing downward. According to Brown (2016), the high angle shot is a powerful compositional technique used to reduce the perceived significance of a subject by placing the viewer in a position of dominance. A high-angle shot is any moment in which the camera lens is directed downward. The most extreme type of high angle is the zenith or bird's-eye view, which is taken directly above the subjects at a 90-degree angle to the ground. In psychological and narrative contexts, a high-angle shot can create the impression that the subject appears small, weak, or vulnerable to the audience, so this angle is often used to depict a character's specific emotional state or to highlight power dynamics between subjects within a scene.

b. Eye Level Angle

The eye-level angle is a balanced shooting position in which the camera is placed parallel to the ground, typically at the actor's eye level, although it can also refer to any shot taken at a 0-degree angle even when the subject has no eyes. According to Mascelli (2012) the eye-level angle is the most conventional camera position in filmmaking precisely because it mirrors the natural human perspective, making the audience feel as though they are experiencing events alongside the subject rather than observing them from a position of power or submission. This angle is considered neutral because it does not create a strong dramatic effect like

low-angle or high-angle shots. In documentary and narrative films, it is often used because it reflects how humans naturally perceive the world. In this short film, the eye-level angle appears predominantly in interview scenes with visitors, religious leaders, and tour guides, creating a natural, sincere, and equal conversational atmosphere between the interviewee and the audience.

c. Low Angle

A low angle is a filming technique that places the camera below the subject's eye level and points it upward, making the subject appear larger, stronger, and more dominant. Barsam and Monahan (2015) describe the low angle as a technique that psychologically elevates the subject in the viewer's perception, conferring a sense of authority, monumentality, or grandeur upon whatever is being filmed. This technique is often used to emphasize power dynamics or differences in position between characters, especially when combined with a high angle on another subject. In the short film "*Welas Asih Di Tengah Perbedaan*", the low angle is used carefully to highlight the grandeur of religious buildings, such as the 45-meter-tall Avalokitesvara Pagoda, the main structure of the Assafinatun Najah Mosque, and the 42-meter-tall statue of the Virgin Mary at Kerep Ambarawa Grotto. This angle helps the audience appreciate the scale, grandeur, and spiritual significance of each structure.

d. Bird's-Eye View

The bird's-eye angle is a filming technique that positions the camera directly above the subject, capturing the image from the highest vantage point and often referred to as a top shot. Brown (2016) describes the bird's-eye view as the most extreme form of high-angle shooting, in which the camera is placed overhead or mounted on a drone to capture subjects from a 90-degree vertical perspective. This technique is categorized as a high-angle shot because it records the subject from above, usually from a certain distance. The bird's-eye angle provides a broader view of space, making it effective for showing direction, object movement, spatial relationships, and visual elements that characters may not notice. Thematically, this angle can create a sense of superior knowledge, emotional distance, or observation

from a more dominant position. In this study, the bird's-eye view is used to present the complete panorama of religious tourism sites, such as the Buddhagaya Watugong Temple complex, including the Avalokitesvara Pagoda, as well as the rice fields and hills surrounding the Kerep Ambarawa Grotto. This angle helps viewers appreciate the beauty and grandeur of the natural surroundings at each destination.

e. Tilted Angle

A tilted angle, also known as a Dutch angle or Dutch tilt, is a filming technique in which the camera is tilted on its horizontal axis, causing the horizon line within the frame to appear misaligned. According to Mascelli (2012), the Dutch tilt is a deliberate compositional choice that deviates from conventional horizontal framing to introduce a sense of visual instability, frequently employed in scenes requiring heightened psychological tension or an unconventional aesthetic perspective. This technique creates an unstable visual composition and can evoke feelings of disorientation, tension, mental instability, discomfort, pressure, or inner conflict within the visual narrative. In this short film, the tilted angle is used selectively to create a more dynamic and artistic visual impression. It also helps highlight architectural details from an unusual perspective, making the film's visuals more varied, engaging, and less monotonous.

f. Wide-Angle View

A wide-angle shot is a filming technique that uses a wide-angle lens to capture a broader area than the normal field of view, giving the audience a stronger sense of depth and a clearer view of the surrounding environment within a single frame. Barsam and Monahan (2015) explain that wide-angle shots are particularly effective in establishing scenes because they provide the audience with a comprehensive view of the spatial environment, allowing them to orient themselves within the story's world before more focused compositions reveal specific details. This technique is often used to build the narrative, introduce the setting, establish mood, and create specific emotional responses. Wide-angle lenses can emphasize spatial depth and make objects closer to the camera appear larger, making the scene

feel more dynamic and immersive. In visual storytelling, this shot helps show the relationship between the subject and its surroundings, while also giving the director a wide visual space to position characters within their environmental context. In the short film “*Welas Asih Di Tengah Perbedaan*”, the wide-angle view is used to present the beauty of religious tourist sites in a complete and visually engaging way, including the vast area of the Avalokitesvara Pagoda, the panoramic scenery of Maria Kerep Ambarawa Cave with Mount Merbabu and Lake Rawa Pening in the background, and the surroundings of the Assafinatun Najah Mosque, which is surrounded by green fields.

3. Voice Over

Voice-over is a narrative technique commonly used in short films, documentaries, and promotional videos. It refers to a recorded narration that is played alongside the visuals without showing the speaker on screen, and it is also known as VO or off-screen narration. This technique functions to provide commentary, explanations, or a character’s perspective that is separate from direct dialogue. According to Holman (2021), voice-over narration is a fundamental tool in documentary and promotional filmmaking that enables the production team to deliver context-rich information to the audience while simultaneously presenting compelling visuals, creating a multi-layered communicative experience that neither sound nor image alone could achieve. Voice-over plays an important role in visual storytelling because it helps convey information that may not be clearly shown through visuals alone, such as internal thoughts, story background, event context, or additional explanations needed to support the audience’s understanding.

2.1.6.3 Postproduction

Post-production is the final stage in the filmmaking process. This stage focuses on organizing, editing, and refining the footage that has been recorded during production. Post-production includes several activities, such as importing and selecting footage, video editing, color correction, color grading, sound design, music scoring, adding text or visual identity, subtitling, rendering, and distribution. According to Dancyger (2018), post-production is not only the process of

combining shots, but also the process of building rhythm, emotion, and meaning in order to deliver the intended message to the audience.

The following are some of the main aspects of post-production:

1. Video Editing

Editing is the core of the post-production stage. According to Deva et al (2023), editing is the stage that determines whether a film is good or not, this process involves combining all the footage shot during filming and then assembling it to form a coherent narrative. In tourism promotion documentaries, continuity editing techniques are typically used to ensure visual and chronological coherence between scenes, as well as montage editing to showcase the beauty of the location through quick cuts accompanied by music. The editor must also pay close attention to the pacing or rhythm of the editing. Editing is the core of the post-production stage. According to Deva et al (2023), editing is the stage that determines whether a film is good or not, this process involves combining all the footage shot during filming and then assembling it to form a coherent narrative. In tourism promotion documentaries, continuity editing techniques are typically used to ensure visual and chronological coherence between scenes, as well as montage editing to showcase the beauty of the location through quick cuts accompanied by music. The editor must also pay close attention to the pacing or rhythm of the editing.

2. Color Grading and Color Correction

Color grading is the process of enhancing colors in a video to create a certain atmosphere or mood, while color correction is the process of technical adjustments to lighting and color balance so that all shots have visual consistency. fadilwell and Thompson (2019) explain that color grading can strengthen the cultural and spiritual nuances in a film. For the film about Avalokitesvara Pagoda, the color grading used can emphasize warm and natural tones such as shades of gold, red, and green to strengthen the impression of Chinese culture and Buddhist spirituality. Natural light effects such as morning or evening sunlight can also be highlighted to create a sacred and peaceful atmosphere. This process is generally done using software such as DaVinci Resolve, Adobe Premiere Pro, or Final Cut Pro.

3. Sound Design and Music Scoring

According to Holman (2021) explains that sound design plays an important role in creating an immersive movie atmosphere, including in building a spiritual impression in religious tourism films. The audio aspect is no less important than the visual. Sound design includes natural sound, sound effects, background music, and narration (voice over). Natural sounds such as monastery bells, bird calls, and visitors' footsteps can be retained or amplified to add an authentic feel. Background music should be tailored to the feel of the movie. Soft and meditative instrumental music is suitable to reflect the religious and contemplative atmosphere of the place of worship. Voice over is used as a narrator to explain the history, spiritual value and tourist attraction of Avalokitesvara Pagoda. The narration should be written informatively and delivered with a calm intonation. Audio mixing is done so that all sound elements do not collide with each other and sound balanced when played on various devices.

4. Subtitling

Subtitling is a form of audiovisual translation that presents written text on the screen, typically at the bottom, as a representation of the dialogue spoken by characters or other verbal information that appears in the program. Díaz Cintas and Remael (2014) define subtitle translation as a translation practice that presents written text, usually at the bottom of the screen, encompassing discursive elements appearing in the visuals as well as information contained in the soundtrack. The presence of subtitles in a video plays a significant role, as subtitling is subject to a number of constraints that affect its presentation format. In practice, there are technical constraints that subtitle translators must consider to ensure the text is clearly readable by the audience. Díaz Cintas and Remael (2007) highlight three main types of technical constraints in subtitling: spatial, temporal, and presentation constraints, detailed as follows:

1. Space

Spatial constraints arise because subtitles are displayed in a limited space at predetermined positions on the screen. Therefore, subtitles generally do not

exceed two lines, with each line consisting of 30 to 40 characters, including spaces and punctuation marks.

2. Time

In terms of time, Szarkowska (2016) notes that subtitles are generally displayed for no more than six seconds, with a maximum reading speed of 12 to 16 characters per second, or the equivalent of 150 to 180 words per minute.

3. Presentation

In terms of presentation, subtitles are positioned at the bottom center of the screen at a specific distance from the edge of the frame, ensuring they remain within a visually comfortable area for viewers without obstructing the main image.

During the subtitle production process, translators often face various challenges that necessitate the use of specific strategies. Gottlieb (1992) proposed ten micro-level subtitling strategies formulated based on extensive experience in the subtitling profession. Each strategy serves a distinct function tailored to translation needs, as follows:

1. Expansion; it is used when extra information needs to be added to bridge structural differences between the source and target language, making the meaning easier to follow naturally.
2. Paraphrase; it is applied when the original message needs a slight tweak to sound more fitting and acceptable in the target language.
3. Transfer; it keeps the original form and meaning of the source text and moves it directly into the target language without much change.
4. Imitation; it simply carries over the original form of the source language into the target language exactly as it is, with no changes at all.
5. Transcription; it preserves the unique features, irregularities, and cultural elements of the original text just as they appear in the translation.

6. Dislocation; it is adapts the original message into a more natural and culturally appropriate form in the target language so it lands the same way for the audience.

7. Condensation; it is shortens the original message while keeping its core meaning intact, since the content needs to be trimmed to fit the character and time limits of subtitles.

8. Decimation; it is goes further by significantly cutting down the content, which sometimes means losing a few key expressions or ideas from the original.

9. Deletion; it is intentionally leaves out parts that are considered less important, especially minor or non-verbal elements, to keep the focus on the main message.

10. Resignation; it is used as a last resort when a message simply cannot be translated at all, resulting in no translation being provided.

2.2 Previous Works

Researchers examined several previous studies related to tourism promotion media, especially promotional videos, audiovisual narratives, and the use of foreign languages. This study was conducted to determine the development of existing research, identify research gaps, and confirm the position of this study. Each previous study reviewed in this section contributed specific elements that were subsequently re-implemented, adapted, or expanded upon in the present research. Specifically, aspects such as the use of audiovisual media for destination branding, the application of foreign language elements in promotional content, the role of narrative transportation in video-based tourism promotion, and the utilization of digital platforms for video distribution were all examined for their relevance and potential applicability to the development of the short film “*Welas Asih Di Tengah Perbedaan*”. In general, previous studies have shown that audiovisual media plays an important role in building the image of the destination and attracting the interest

of the audience. However, research that combines the promotion of religious tourism, visual storytelling, and English subtitles in the form of short films remains limited, which constitutes the primary gap this study seeks to address.

The first research was conducted by Pamungkas (2022) through an article entitled “*Narration and Representation of Local Wisdom in The Heartbeat of Toba Tourism Promotion Video.*” This study aims to examine how local wisdom narratives and representations are built into a tourism promotion video. The results showed that promotional videos not only serve as a medium to display the visual appeal of the destination, but are also able to represent the cultural identity, social values, and image of an area through narrative elements. This research is relevant to the research conducted by the researchers because they both place audiovisual media as a means of promotion that is not only informative, but also communicative. However, the research focuses more on the content analysis of existing promotional videos, while this study focuses on the production of short films as a medium for religious tourism promotion in Semarang. Thus, this study has an update on the aspect of creating audiovisual products that are specifically designed to introduce religious tourism destinations through a story approach.

The second research was conducted by Hannaputri et al (2025) in an article entitled “*Development of a French Tourism Promotional Video for Tanjung Setia Beach, Pesisir Barat, Lampung.*” This study focuses on the development of French-language tourism promotional videos with the aim of expanding the reach of international audiences. The method is R&D in Sugiyono (2019) on a limited scale, which includes needs analysis, product design, development, and evaluation by experts. The results showed that the use of foreign languages in tourism promotion videos was able to increase the accessibility of information for foreign tourists and strengthen global destination promotion strategies. This study has a relationship with the researcher's research because they both emphasize the importance of foreign language elements in tourism promotion media. The difference lies in the focus of the language and the tourist attraction studied. The study used French in the context of beach tourism promotion, while this study used English subtitles in

the context of religious tourism promotion. Therefore, this study expands the application of foreign languages in promotional media by placing subtitles as a strategy to reach international audiences without eliminating the local context featured in the film.

The third study was conducted by Cao et al (2021) through an article entitled *“How the Destination Short Video Affects the Customers’ Attitude: The Role of Narrative Transportation.”* This study discusses the effect of destination short videos on audience attitudes by emphasizing the concept of narrative transportation, which is the condition when the audience is brought into the storyline presented in the video. The results showed that the narrative aspect in short videos had an influence on the audience's attitude towards the destination, so the strength of the story became an important element in building the attractiveness of tourism promotion. This research is very relevant to the researcher's research because it provides a theoretical basis for the importance of storytelling in the audiovisual media of tourism promotion. However, the study highlights the influence of short videos on consumer attitudes, while this study focuses on the production process of short films as a medium for religious tourism promotion and education. Thus, this study not only utilizes the concept of narrative as a means of persuasion, but also integrates it with the spiritual values, tolerance, and compassion that are at the core of the short films produced.

The fourth study was conducted by Andhika (2020) in an article entitled *“The Use of Tourism Promotion Videos Through YouTube to Increase Tourist Attraction to South Kalimantan Province.”* This study examines the use of YouTube as a distribution medium for tourism promotional videos. The results showed that promotional videos disseminated through digital platforms have advantages in terms of reach, efficiency, and ease of access when compared to conventional promotional media. However, the study also confirms that the effectiveness of digital media is greatly influenced by the quality and attractiveness of the content displayed. This research is relevant to researchers' research because they both view video as an effective promotional media in the digital era. However,

this study focuses more on distribution media, while this study focuses on the creative process of short film production itself, especially in the application of visual storytelling and English subtitles. Therefore, this study complements previous research by paying attention to the content, message, and narrative approach in tourism promotion videos.

The fifth study was conducted by Pamungkas (2023) through an undergraduate thesis entitled *“Creating a Short Film about Cultural Pluralism Preservation for Branding Pura Agung Giri Natha Semarang from Universitas Diponegoro.”* This study focuses on the production of a short film as a medium for branding and promoting Pura Agung Giri Natha, a Hindu temple in Semarang, with the aim of increasing brand awareness and preserving cultural pluralism values. The results showed that short films are effective in introducing a religious tourism destination to a wider audience while simultaneously communicating the cultural and spiritual identity of the place. This research is highly relevant to the researcher's research because both studies share the same medium, namely short film production, and the same city context, namely Semarang, as well as a shared concern for the values of cultural and religious plurality. However, the study by Pamungkas (2023) was limited to a single destination representing one religion, namely Hinduism, which means that the interfaith dimension of Semarang's religious tourism landscape was not fully captured. In contrast, this study expands the scope by incorporating four destinations across three different religions, Islam, Buddhism, and Catholicism thus representing the multicultural character of Semarang more comprehensively. Furthermore, this study integrates English subtitles as a strategy to reach international audiences, an aspect that was not addressed in the previous work. Therefore, this study builds upon the foundation established by Pamungkas (2023) while offering a broader and more inclusive approach to audiovisual religious tourism promotion.

Based on several previous studies, it can be understood that audiovisual media has a significant role in tourism promotion, both in building a destination image, conveying cultural identity, expanding the reach of an international

audience, and influencing audience attitudes towards a tourist attraction. Pamungkas (2023) has specifically demonstrated the potential of short films in the context of religious tourism branding in Semarang, yet the scope remains confined to a single religious tradition. Therefore, research that specifically combines the promotion of multi-faith religious tourism, visual storytelling, and English subtitles in the form of short films is still not widely found. This research was therefore conducted to fill this gap through the production of the short film “*Welas Asih Di Tengah Perbedaan*” as a promotional and educational medium that introduces multiple religious tourism destinations across different faiths in Semarang to both local and international audiences.