

CHAPTER IV

RESULTS AND DISCUSSIONS

4.1 Results

This study applied the Research and Development (R&D) method developed by Borg and Gall in 1983. This model consists of sequential development stages, starting from research and information collection, planning, developing the preliminary form of product, preliminary field testing, main product revision, main field testing, final product revision, and dissemination and implementation. All of these stages were carried out gradually so that the product developed was not only supported by theoretical foundations, but also tested through an actual development process. In this chapter, the researcher presents the results of the short film production process entitled “*Welas Asih Di Tengah Perbedaan*” starting from the initial design stage to the final stage of product development.

This chapter systematically explains the workflow of the short film production process. The discussion begins with information collection, idea development, creative concept development, production process, preliminary validation, product revision, and preparation for audience testing. By applying the R&D framework, each activity could be arranged in a more directed, measurable, and evaluable manner. This workflow helped the production team maintain consistency between the research objectives, product needs, and the characteristics of the target audience.

The application of the R&D method also provided space for the researcher to conduct continuous evaluation and improvement. Every input obtained during the validation stage was used as a basis for improving the quality of the film, both in terms of story, visual technique, audio, and the accuracy of religious value representation. Through this process, the promotional film produced was expected to deliver information about religious tourism destinations clearly, attractively, and relevantly within the context of social diversity.

In general, the short film production process was divided into three main stages, namely pre-production, production, and post-production. The pre-

production stage included idea development, scriptwriting, storyboard creation, location permission arrangements, and shooting schedule preparation. The production stage focused on the shooting process based on the storyboard that had been prepared. Meanwhile, the post-production stage included video editing, audio-visual adjustment, subtitle preparation, addition of supporting elements, and finalization of the film. In this study, the researcher, Salvian Syuja Hanandito, played a role in the post-production stage while continuing to collaborate with Brema Ardinata Karo Sekali and Fariz Aditya as one production team.

4.1.1 Research and Information Collection

In the research and information collection stage, the researcher and the team conducted an initial exploration of several destinations that had the potential to be developed as promotional objects in the short film. After considering visual value, spiritual value, accessibility, and relevance to the theme of tolerance, the team selected four main locations, namely Avalokitesvara Pagoda, Maria Kerep Ambarawa Cave, Assafinatun Najah Mosque, and Achmad bin Adenan Mosque. These four locations were selected because they represent the diversity of religious tourism in Semarang and its surrounding areas.

Avalokitesvara Pagoda at Buddhagaya Watugong is located on Jalan Perintis Kemerdekaan, Watugong, Semarang, in an area that is easily accessible to visitors. This pagoda is known as one of the prominent religious buildings, with a height of approximately 45 meters and seven levels. Each level has philosophical meaning related to Buddhist teachings. Based on the observation results, the researcher found that this pagoda has strong appeal because it combines architectural beauty, spiritual values, and a peaceful atmosphere. These elements made Avalokitesvara Pagoda suitable to be presented as one of the main destinations in this short film.

Field observation at Avalokitesvara Pagoda was conducted to observe visitor activities, the spatial arrangement of the monastery area, and the cultural and religious atmosphere present at the location. In addition to observation, the team also collected information from the management of Buddhagaya Watugong Monastery to obtain a more complete understanding of the tourism potential and

architectural characteristics of the pagoda. The information obtained from this stage was then used as a reference in determining the visual and narrative elements that needed to be highlighted in the promotional film.



Figure 4.1 Observation at Avalokitesvara Pagoda

The initial stage of this study focused on identifying tourism objects that have unique value and have not been widely explored in depth through promotional media. The researcher selected Assafinatun Najah Mosque as one of the research subjects because it was considered to have strong potential to be promoted. This mosque attracts attention not only because of its function as a place of worship, but also because of its unusual architectural design. The building was designed to resemble a large and majestic ship, reflecting the symbolism of a spiritual journey toward salvation. This visual uniqueness has made the mosque widely discussed among the public and has attracted tourists from various regions who want to see the uniqueness of the building directly. For the researcher, this object offers a fresh perspective in communicating religious tourism that is not only rich in meaning, but also visually strong.

The researcher then continued the data collection process through direct observation at Assafinatun Najah Mosque. During the visit, the researcher observed the building architecture, visitor movement patterns, and how the community interacted with the spaces within the mosque area in detail. Interviews were conducted with the destination manager Mr. Soleh bin Yahya to obtain richer narratives regarding the background of the construction, the philosophy of the design, and the operating hours of the Ship Mosque as a religious tourism destination. The results of these observations and interviews became the main material in designing promotional video content that could represent the uniqueness of the mosque authentically and meaningfully.



Figure 4.2 Observation at Assafinatun Najah Mosque

This study also began from the researcher effort to identify tourism objects that offered visual and conceptual uniqueness. The researcher found Achmad bin Adenan Mosque as one of the main research subjects. This mosque is located on Jalan M. H. Thamrin No. 93, Pekunden, Semarang Tengah District, Semarang City, and is also known as the “Container Mosque” because the entire building uses used shipping containers as the main construction material. The urban industrial style adopted by the mosque owner makes the mosque look different and even considered Instagrammable, especially among younger generations who are interested in

unique places. The presence of this mosque proves that the function of worship can blend harmoniously with contemporary aesthetics, so the researcher viewed it as a highly relevant object to be promoted through a creative visual-based approach.

To obtain comprehensive data, the researcher and the research team conducted direct field observation in the Achmad bin Adenan Mosque area. The observation focused on documenting the exterior and interior design of the container building, the atmosphere of worship activities, and the surrounding environment that contributes to the unique identity of the mosque. The researcher also noted that there is a beverage stall in the mosque courtyard that can be enjoyed by visitors or people who come to worship. This makes the area not only a place of worship, but also a lively social space. All findings and information obtained through interviews with Mr. Bagas Adrian of Achmad bin Adenan Mosque were processed as references in designing promotional video content that could represent the mosque's uniqueness authentically and attract broader public attention.



*Figure 4.3 Observation at
Achmad bin Adenan*

The last destination selected as the research subject was Maria Kerep Ambarawa Cave. Maria Kerep Ambarawa Cave is located in Panjang Village, Ambarawa District, Semarang Regency. This destination has long been known as a

Catholic pilgrimage center with deep historical roots in Indonesia. The uniqueness of this place lies in its ability to offer an experience that touches both spiritual and aesthetic dimensions, where a peaceful and shady natural atmosphere blends with a strong sacred nuance. It does not only attract Catholics who come to make pilgrimages and pray, but also general visitors who seek tranquility away from the noise of urban life. However, the manager of Maria Kerep Ambarawa Cave stated that this place is not considered a tourist attraction and is not included as one of the tourism destinations in Ambarawa or Semarang. Therefore, people who enter the area are not referred to as tourists, as in common tourism destinations, but as pilgrims.



*Figure 4.4 Observation at Maria
Kerep Ambarawa Cave*

To strengthen the foundation of this research, the researcher conducted deeper direct field observation at Maria Kerep Ambarawa Cave. The observation was carried out comprehensively, covering the activity patterns of pilgrims and the atmosphere of religious rituals taking place at the site. To deepen the understanding, the researcher also conducted interviews with Mr. Rafael manager of the pilgrimage area to gather information about its history, challenges, and opportunities in managing religious tourism. The researcher was also given a book containing complete information about Maria Kerep Ambarawa Cave. The data collected were

then analyzed and used as a reference in designing a creative approach for the promotional video content.

4.1.2 Planning

The planning stage is part of the pre-production process that takes place before production begins. In this study, this stage includes scriptwriting, storyboard creation, location permit processing, and shooting schedule planning. A more detailed description of the pre-production process is provided in the report by Brema Ardinata Karo Sekali. Therefore, this section only briefly explains the planning stage to highlight its relevance to the researcher's role in the post-production process.

At this stage, the script is drafted as the primary guide, containing the plot, narration, dialogue, scene directions, and the message of the film "*Welas Asih Di Tengah Perbedaan*". A storyboard is then created as a visual guide to determine the sequence of scenes, camera angles, composition, talent movement, and the atmosphere of the location. Additionally, the team secured location permits for the Avalokitesvara Pagoda, As-Safinatun Najah Mosque, Achmad bin Adenan Mosque, and Maria Kerep Ambarawa Cave to ensure the shooting process proceeds legally, ethically, and without disrupting worship activities or visitors. The team also drew up a shooting schedule, taking into account location availability, weather, crew readiness, talent, and equipment needs. All of this planning served as a reference for researchers in organizing footage, structuring the narrative, adding subtitles, adjusting audio-visual elements, and finalizing the film during post-production.

4.1.3 Developing Preliminary Form of Product

4.1.3.1 Production

The production stage was the phase of direct shooting at all locations that had been determined and approved. At this stage, the previous plans, such as script, storyboard, location permissions, and shooting schedule, were implemented in the field. The shooting process was carried out by following the sequence of scenes that had been designed and involved team members according to their respective roles.

Production activities included shooting at Avalokitesvara Pagoda, Assafinatun Najah Mosque, Achmad bin Adenan Mosque, Maria Kerep Ambarawa Cave, and the opening scene set in a school cafeteria. In the production stage, Fariz Aditya was responsible for capturing footage and scenes based on the storyboard, while the researcher ensured that the footage needed for editing and film arrangement was fulfilled.

4.1.3.2 Post-production

Post-production is the stage carried out after all production activities have been completed. This stage focuses on processing and refining the audio and visual materials collected during production into a finished short film. In this research, the post-production stage of *“Welas Asih Di Tengah Perbedaan”* consisted of several sequential activities, namely video editing, sound editing, scoring and music selection, sound mixing, the addition of visual effects, color grading, the addition of titles, credits, and subtitles, and finally the preparation of the digital cinema package along with the final quality control process. Each of these activities was carried out systematically to ensure that the resulting short film was technically proper, visually appealing, and effective in delivering its intended promotional and educational message.

1. Video Editing

The post-production stage began with the selection of a video editing vendor. After considering several options, the researcher decided to collaborate with under60second, also known as 60s, as the editing vendor for the short film. The selection was based on the vendor’s experience in producing short-form audiovisual content and its ability to support the technical needs of the project. After the vendor was confirmed, all recorded video and audio materials were collected and transferred to a laptop to prepare the editing process.

The short film was edited using several supporting applications, including Adobe Premiere Pro, Catalyst Browse, and Adobe Podcast. Adobe Premiere Pro was used as the main editing software to arrange footage, trim scenes, adjust transitions, and build the final visual sequence. Catalyst Browse was used to review

and manage footage quality, while Adobe Podcast helped improve the clarity of several audio materials used in the film.

The details of the editing vendor are presented below.

Phone: 082113444072

Instagram: @under60scnd

Email: undr60scndmedia@gmail.com

After the editing vendor was selected, the next step was compositing. This process involved combining different visual materials into one structured and coherent sequence. The editor imported all selected footage into Adobe Premiere Pro 2023 and began arranging the scenes based on the storyline. At this stage, the storyboard became an important reference because it helped the editor understand the order of scenes, the intended mood, and the visual direction of the short film.

Before starting the detailed editing process, the editor reviewed the script, storyboard, and raw footage to understand the narrative structure of “*Welas Asih Di Tengah Perbedaan*”. After that, the editor created an Edit Decision List to determine which shots would be used, trimmed, rearranged, or removed. This step was important to ensure that each scene supported the storyline and the promotional message of the film.

The first editing result was produced in the form of a rough cut. In this stage, the visual sequence had already followed the main storyline, although several technical elements still needed improvement. The researcher and the team then reviewed the rough cut to check the flow of scenes, visual continuity, and the suitability of each shot with the intended message. After the visual arrangement was approved, the editor proceeded to the picture lock stage. This stage marked the completion of the main visual structure of the film before the process continued to narration, audio editing, subtitle insertion, and final finishing.

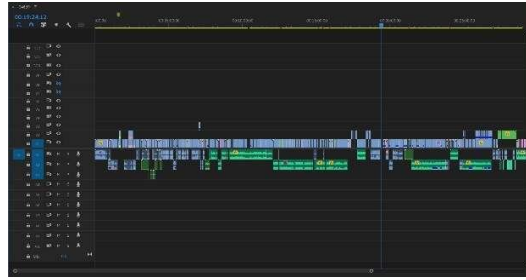


Figure 4.5 Composing Timeline

2. Sound Editing

After the picture lock stage was completed, the next process focused on sound editing. In this stage, the editor organized all audio materials used in the short film, including dialogue, narration, natural sound, and supporting audio elements. The audio files were reviewed and adjusted to ensure that each sound element could be heard clearly and supported the overall mood of the film.

The editor also trimmed unnecessary audio parts, reduced background noise, and adjusted the clarity of dialogue and narration. This process was important because several scenes in “*Welas Asih Di Tengah Perbedaan*” depended on voice-over narration and dialogue to deliver information about religious tourism destinations and the values of tolerance, compassion, and diversity. By improving the audio quality, the film became easier to understand and more comfortable for the audience to watch.



Figure 4.6 Sound Editing

3. Scoring and Music Selection

After the narration and dialogue had been arranged, the next step was selecting background music that matched the tone and message of the short film. Since “*Welas Asih Di Tengah Perbedaan*” presents religious tourism destinations and carries a reflective theme about compassion in diversity, the background music needed to create a calm, emotional, and respectful atmosphere.

The music was selected by considering the mood of each scene, especially scenes that showed religious spaces, friendship, reflection, and cultural diversity. The selected music also had to support the visual rhythm without overpowering the dialogue or narration. In choosing the soundtrack, the researcher and editor prioritized music that was safe to use and free from copyright issues, especially because the final video would be distributed through YouTube.

After the music was selected, it was inserted into the editing timeline and adjusted to fit the visual sequence. This process helped strengthen the emotional tone of the film and supported the delivery of the promotional message.

The background music selected by the researcher was used to support the mood, emotional tone, and narrative message of the film “*Welas Asih Di Tengah Perbedaan*”. The researcher adjusted the volume of the dialogue, narration, sound effects, and music so that each element could support the visual sequence without dominating one another. Some examples of the background music used in this film are listed below.

- a. Cinematic Documentary Drone by Infracation [No Copyright Music] / Forms
- b. Lovely Chill by cleanmindsounds – Topic
- c. Dream And Act - Chill by cleanmindsounds – Topic
- d. My Life (Main) by Good_B_Music | Pixabay
- e. Cinematic Asian Music / Atmospheric Traditional Chinese Background Music by EdRecords
- f. Arabic Violin Oriental Egyptian Music by MokkaMusic Timeless

- g. Dreamy Ambient Cinematic Beautiful Soundtrack | Inspiring Royalty Free Download Music
- h. Church Music / Gospel Music / Royalty Free Music / Choir Music by Noel Malekar
- i. Cinematic Documentary Drone by Infracore No Copyright Music Slow Motion
- j. Historical Documentary Music / Historical Background Music by Music World NCS No Copyright
- k. Classical Strings Orchestral (Music For Videos) - Eight Mountains by Savfk
- l. Cinematic and Emotional Background Music For Documentary Videos & Film.

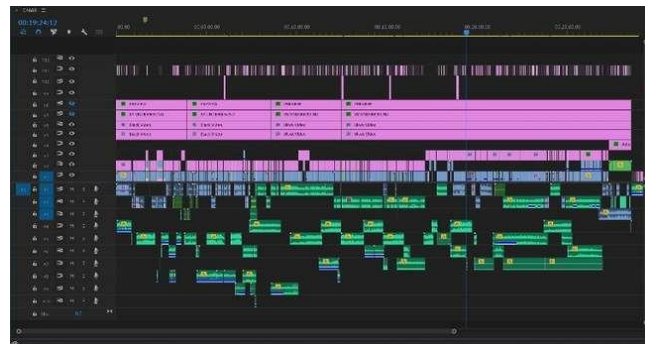


Figure 4.7 Backsound, SFX, and Scoring

4. Sound Mixing

Sound mixing is a distinct post-production process that must be differentiated from the preceding stages of music scoring and music selection. While music scoring refers to the creative process of composing or selecting original music tracks that emotionally complement the narrative, and music selection involves the curation of pre-existing musical pieces based on their tonal and thematic relevance, sound mixing is the technical process of combining, balancing, and adjusting all audio layers so that they function cohesively as a

unified soundscape. After the dialogue, narration, background music, and sound effects were added, the next stage was sound mixing. This stage aimed to balance all audio elements so that the final sound could be heard clearly, naturally, and harmoniously. In this short film, the sound effects included natural ambience from each location, such as the atmosphere of religious sites, footsteps, and surrounding environmental sounds. These elements were added to make the scenes feel more realistic and immersive.

5. Adding VFX

The next stage was the review of visual effects. In this project, the use of visual effects was kept minimal because the short film aimed to present religious tourism destinations in an authentic and realistic way. The researcher and editor decided not to add excessive digital effects in order to maintain the natural impression of the locations.

This decision was made to ensure that the audience could focus on the actual atmosphere, architecture, and spiritual values of each destination. The visuals in the film were mainly built from original footage, editing rhythm, composition, transition, and color adjustment. As a result, the film maintained a simple and natural visual style while still appearing attractive as a promotional medium.

6. Color Grading

Color grading is an important stage in determining the visual tone of a film. This process is carried out by adjusting and enhancing color elements to create a specific visual style and atmosphere. Color grading includes several adjustments, such as color balance, tone, contrast, and overall visual consistency. Through this process, the film can present a more unified appearance, especially when the footage is taken in different lighting conditions. In addition, color grading also helps correct visual inconsistencies and strengthen the emotional impression of each scene.

In this short film, the color grading process was relatively simple because the footage captured with the Sony ZV-E10 had good visual quality. The production

also used several lenses, including the Viltrox 56mm F1.4 and Sony Kit Lens 16–50mm F3.5–F5.6. The editor used Adobe Premiere Pro to apply color adjustments, including the Rec.709 S-Log3 LUT, basic color correction, white balance adjustment, SL Matrix Mars creative look, curve and RGB level adjustment, and fine-tuning using the color wheel.

To illustrate the results of this process, this section presents before and after visuals and a brief explanation of the color grading workflow. These comparisons show how color grading improved the overall visual quality and strengthened the final look of the video.



Figure 4.8 Before Color Grading



Figure 4.9 After Color Grading

7. Adding Titles, Credits, and Subtitles

The addition of titles, credits, and subtitles was carried out as an important part of the promotional video production process. This stage was used to strengthen

the identity of the film and support the clarity of information presented to the audience. The main title was designed by considering the theme, mood, and visual style of the film so that it could create a cohesive and attractive opening appearance.

In this project, a cinematic font style was selected to give a stronger visual impression and to reflect the overall tone of the story. The title design was created using Adobe Photoshop because the software allowed more flexible customization of typography, layout, and visual composition. The fonts used in the title design were Bebas Kai and Candy.

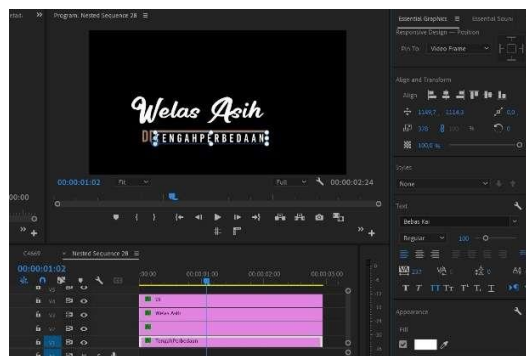


Figure 4.10 Title

The next stage was the preparation of credits to acknowledge the parties involved in the production process. In general, credits contain the names of cast and crew members who contributed to the video, such as actors, director, scriptwriter, and editor. However, in this project, only the closing credits were included. The opening credits were not added because they were considered unnecessary for the structure and flow of the film. The closing credits were designed using Microsoft Sans Serif and Impact fonts with a text size of 100. These font choices were applied to create clear, readable, and visually firm credit text at the end of the film.

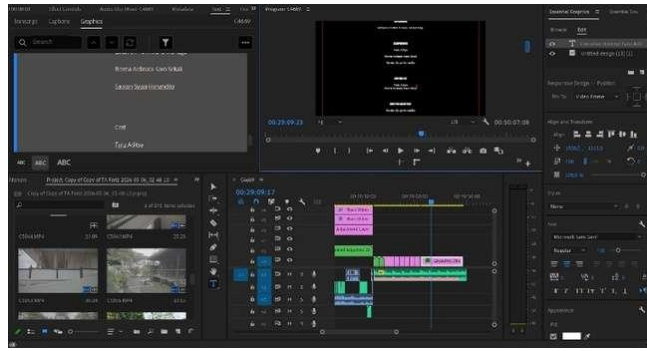


Figure 4.11 Credit

An important part of this stage was the addition of translated subtitles to make the film more accessible and easier to understand for a wider audience. Subtitles were used to help viewers from different backgrounds follow the dialogue, narration, and information presented in the film more clearly. In this project, the subtitles were added using Adobe Premiere Pro with Lucida Bright font and a font size of 100. This font selection was applied to keep the subtitle text clear, readable, and suitable for the visual style of the film.



Figure 4.12 Adding Subtitle

8. Subtitling Process

In carrying out this process, the researcher used DeepL as the primary tool to translate the dialogue and narration of the short film from the source language into the target language. The translation results generated by DeepL were then proofread collaboratively with the production team and the supervising Mr. Aditya Nur Patria S.Hum., M.App.Ling to check their accuracy, contextual appropriateness, and readability. This proofreading stage was necessary to identify and correct any mistranslations, awkward phrasing, or terms that did not fully match the intended meaning of the original dialogue and narration, so that the final subtitles remained accurate and easy for the audience to understand.

The subtitling process involved transferring the meaning of the source language into the target language while still considering readability, timing, and space limitations. The translation was not done word-for-word because subtitles require concise and clear language. Therefore, several sentences were simplified to make them easier for the audience to understand while still preserving the original meaning.

In this process, the researcher paid attention to the relationship between subtitle text and visual context. Each subtitle had to appear at the right time and disappear naturally according to the dialogue or narration. This was important to prevent the audience from feeling distracted while watching the film.

The subtitle translation also considered the cultural and religious context of the film. Since *“Welas Asih Di Tengah Perbedaan”* presents different religious destinations, the subtitle text needed to be clear, respectful, and easy to understand for viewers from various backgrounds. Through this process, subtitles became not only a language support element, but also an important communication tool in delivering the film’s message to broader audiences.

Bsu	Bsa
Gua angkat tangan cuy, ini dosen minta revisi mulu dikira, nyari data lapangan gampang apa, mana kiriman dari nyokap gua belum cair lagi.	I'm done with this. The lecturer keeps asking for revisions. Does he think collecting field data is easy? and, I haven't received my allowance.
Kau pikir kau aja yang pusing? Aku dari semalam diteleponi orang tuaku, terus ujung-ujungnya apa, ngatur aja capek kali pun nggak usah lah pulang kampung.	You think you're the only one who's stressed out? My parents have been calling me since last night, and in the end, all they do is nagging. I'm so tired of it and I don't want to go home.
Sabar brem ris, pelan-pelan, kita selesainnya satu satu. Aku tahu tugas ini emang berat, tapi kalau kita kerjain sama-sama pasti bisa.	Be patient, Brem, Riz. Take it slow, let's do it one by one. I know this is a tough task, but if we work together, we can definitely do it.
Lu mah enak Yan kalau ngomong Yan, gue besok buat makan aja mikir duit dari mana.	It's easy for you to say Yan, even now I'm struggling to figure out how to pay for my food tomorrow.
Udahlah, klen kerjakan aja kalau nggak selesai nggak peduli aku.	Forget it, just do it if it's not finished, I don't care.
Brema kenapa ris?	What's wrong with Brema, Riz?
Nggak tahu Yan, mungkin ada masalah kayaknya sama keluarganya	I don't know, Yan. Maybe he has a problem with his family.

Figure 4.13 Subtitle Process

9. Digital Cinema Package and Final Quality Control

The final stage was preparing the video for distribution. Although the short film was not intended for cinema screening, the final product still needed to go through a quality control process before being uploaded to a digital platform. This process was carried out to ensure that the final video had no technical problems, such as audio distortion, subtitle errors, visual glitches, incorrect export settings, or poor synchronization between sound and image.

The final video was rendered in a digital format suitable for YouTube distribution. Before publication, the researcher and editor reviewed the exported file to check the overall quality of the film, including visual clarity, audio balance, subtitle readability, and scene continuity. After the final checking process was completed, the short film was considered ready to be disseminated as a promotional and educational medium for religious tourism in Greater Semarang.

4.1.4 Preliminary Field Testing

The preliminary field testing stage is an initial limited-scale evaluation conducted as part of the product development process according to the Borg and Gall R&D (1983) model. At this stage, the short film "*Welas Asih Di Tengah Perbedaan*" which had completed production and post-production, was presented to the supervising lecturer for initial validation before being tested with a broader audience. This validation aimed to assess the film's feasibility in terms of technical aspects, content, visual presentation, audio quality, and message accuracy.

The validation process was conducted by screening the film in front of the supervising Mr. Aditya Nur Patria. S.Hum., M.App.Ling. After viewing, the lecturer provided assessments, critiques, and suggestions regarding elements that required improvement. These inputs became the basis for the production team to make revisions before the film proceeded to the next testing stage. The involvement of the supervising lecturer at this stage was crucial, as the lecturer understands academic research standards and can provide an objective evaluation of the film's quality.

Several key observations were provided during this initial validation. First, the lecturer highlighted that one actor's performance was not fully developed, particularly in a scene portraying a character with a limp. The actor's portrayal needed to be strengthened to appear more natural and convincing for the audience. Second, the lecturer focused on a scene involving prayer. Because the film depicts different religious contexts, the accuracy of the prayer's pronunciation and meaning needed careful verification to avoid misunderstandings or religious sensitivities.

Based on these notes, the team implemented several improvements. Scenes considered suboptimal were revised through reshoots or editing adjustments. The prayer scenes were also reviewed to ensure that religious practices were represented accurately while maintaining the value of tolerance. After these revisions, the film was deemed better prepared for the subsequent development stage.

SURAT PERNYATAAN VALIDASI
DOKUMEN PEMBIMBING TUGAS AKHIR

Saya yang bertandatangan di bawah ini :

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


Menyatakan bahwa proyek tugas akhir atas nama mahasiswa :

Nama : Sahlan Syaja Hasanudin
 NIM : 4020523650088
 Prodi : Bahasa Aling Terapan
 Judul TA : Creating A Short Film " Welas Asih Di Tengah Perbedaan " To Promote Religious Tourism Attractions In Semarang City

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai dengan arahan
<input type="checkbox"/>	Tidak layak digunakan

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 15 April 2024
 Validasi:

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

Catatan:
 Pengisian kolom diberi tanda (✓)









Figure 4.14 Validation Form

4.1.5 Main Product Revision

The main product revision stage is a step taken as a direct response to the results of the initial field test that has been carried out previously. At this stage, all notes, suggestions, and feedback provided by the research supervisor Mr. Aditya Nur Patria S.Hum., M.App.Ling are used as guidelines to comprehensively improve and refine the short film product “*Welas Asih Di Tengah Perbedaan*”. The main

focus of this product revision phase is to ensure that the results obtained have met the expected eligibility criteria, both in terms of technical, content, and values that are intended to be conveyed to the audience.

Table 4.1 Before and After Revising Table

Before	After	Revision Description	Time Stamp
		Changing the scene of walking with a limp leg to further explore the role.	03:30 – 03:36
		Showing the face of the actor who was previously not visible at all.	27:00 – 27:20
		Adding fonts as tourist site name markers	05:57 – 06:05
		Adding the sound effect of Buddhism, so that the atmosphere of prayer can be more in-depth	07:30 – 07:43

4.1.6 Main field testing

The main field testing stage was conducted to evaluate the audience responses toward the short film “*Welas Asih Di Tengah Perbedaan*” before the final product was disseminated. This stage aimed to examine whether the short film was appropriate as a promotional and educational medium for religious tourism destinations in Greater Semarang. The evaluation focused on three main aspects, namely content aspects, audio-visual aspects, and linguistic aspects.

The questionnaire was distributed through Google Forms after the respondents watched the short film. The respondents consisted of two main groups, namely Indonesian respondents and international respondents. The Indonesian respondent group consisted of 41 participants, while the international respondent group consisted of 32 participants. Therefore, the total number of respondents involved in this main field testing stage was 73 respondents.

The questionnaire used a four-point Likert scale, consisting of Strongly Disagree, Disagree, Agree, and Strongly Agree. The responses were calculated by dividing the total score of each statement by the total number of respondents in each group. The results were then interpreted based on the assessment criteria used in this study. The respondents were selected based on several criteria aged between 17 and 35 years old, currently enrolled in secondary school or higher education, non-native residents or newcomers to Semarang, and individuals who were interested in seeking religious tourism destinations in Semarang and its surrounding areas.

The questionnaire consisted of ten statements. The content aspect measured the ability of the film to increase interest in visiting religious tourism destinations, present the beauty of the destinations, and represent the diversity of religious tourism in Semarang. The audio-visual aspect measured video quality, audio clarity, balance between dialogue and music, suitability of music with the video mood, and the ability of music to strengthen the message. The linguistic aspect measured the clarity of the language and the usefulness of subtitles in helping audiences understand the content.

1. Based on Indonesian Respondents

The questionnaire distributed to Indonesian respondents received responses from 41 participants. The results are presented in the following table.

Table 4.2 Indonesian Respondents

No	Statements	Average	Interval
1.	The video quality is clear and appealing	3.73	Strongly Agree
2.	Video footage effectively showcases the beauty of tourist destinations	3.73	Strongly Agree
3.	This video successfully showcases the diversity of religious tourism in Semarang	3.68	Strongly Agree
4.	This video is able to increase my interest in visiting religious tourism in Semarang	3.60	Strongly Agree
5.	The audio in the video is clear and easy to understand	3.78	Strongly Agree
6.	The balance between dialogue and music is good	3.65	Strongly Agree
7.	The music used matches the mood of the video	3.58	Strongly Agree
8.	Music can strengthen the emotions and messages in a video.	3.58	Strongly Agree
9.	The language used in the video is easy to understand	3.70	Strongly Agree
10.	Subtitles help you better understand the content of the video	3.78	Strongly Agree

Based on the responses from Indonesian respondents, all statements were categorized as Strongly Agree. The highest average scores were found in statement 5 and statement 10, with an average score of 3.78. This result indicates that

Indonesian respondents strongly agreed that the audio was clear and easy to understand, and that the subtitles helped them understand the content of the film better.

The content aspect also received positive responses. Statement 1 and statement 2 both obtained an average score of 3.73, showing that the film was able to increase respondents interest in visiting religious tourism destinations and effectively presented the beauty of the destinations. Statement 3 received an average score of 3.68, which shows that the film was considered successful in representing the diversity of religious tourism in Semarang.

In the audio-visual aspect, the respondents gave strong evaluations toward the clarity of audio, balance between dialogue and music, and suitability of music. Although statement 7 and statement 8 received the lowest average score in this group, namely 3.59, both statements still belonged to the Strongly Agree category. This means that the music was still considered suitable for the mood of the film and capable of strengthening its emotional message.

In the linguistic aspect, the language and subtitles received strong responses. Statement 9 obtained an average score of 3.71, while statement 10 obtained an average score of 3.78. These results show that Indonesian respondents considered the language understandable and the subtitles useful in supporting their comprehension of the film.

2. Based on International Respondents

The questionnaire distributed to international respondents received responses from 32 participants. The respondents came from various countries and backgrounds. Their responses were important because the short film used subtitles and was expected to be accessible to audiences from different language and cultural backgrounds. The results are presented in the following table.

Table 4.3 International Respondents

No	Statements	Average	Interval
1.	The video quality is clear and appealing	3.87	Strongly Agree
2.	Video footage effectively showcases the beauty of tourist destinations	3.65	Strongly Agree
3.	This video successfully showcases the diversity of religious tourism in Semarang	3.68	Strongly Agree
4.	This video is able to increase my interest in visiting religious tourism in Semarang	3.56	Strongly Agree
5.	The audio in the video is clear and easy to understand	3.78	Strongly Agree
6.	The balance between dialogue and music is good	3.59	Strongly Agree
7.	The music used matches the mood of the video	3.62	Strongly Agree
8.	Music can strengthen the emotions and messages in a video.	3.62	Strongly Agree
9.	The language used in the video is easy to understand	3.78	Strongly Agree
10.	Subtitles help you better understand the content of the video	3.68	Strongly Agree

Based on the responses from international respondents, all statements were also categorized as Strongly Agree. The highest average score was found in statement 1, with an average score of 3.88. This result shows that international respondents strongly agreed that the short film was able to increase their interest in visiting religious tourism destinations in Semarang.

The second highest score was found in statement 5, with an average score of 3.78. This indicates that the audio in the film was considered clear and easy to

understand by international respondents. This result is important because clear audio supports audience comprehension, especially for viewers who may rely on both spoken narration and subtitles to understand the content.

In the content aspect, the international respondents gave positive responses toward the film's ability to showcase the beauty and diversity of religious tourism. Statement 2 obtained an average score of 3.66, while statement 3 obtained an average score of 3.69. These results show that the film successfully introduced the visual appeal and religious diversity of the destinations to viewers from different cultural backgrounds.

In the audio-visual aspect, statement 4 obtained an average score of 3.56, which was the lowest score in this group. However, this score still belonged to the Strongly Agree category. This shows that the video quality was still considered clear and appealing, although it remained one of the aspects that could be improved in future productions. Statements related to music and emotional message received average scores of 3.63, showing that the music supported the mood and message of the film.

In the linguistic aspect, statement 9 obtained an average score of 3.59, while statement 10 obtained an average score of 3.69. These results indicate that international respondents considered the language understandable and the subtitles helpful in understanding the content. Therefore, the use of subtitles in this film played an important role in making the message more accessible to international audiences.

Overall, the main field testing results indicate that the short film "*Welas Asih Di Tengah Perbedaan*" was positively accepted by Indonesian and international respondents. The product was considered suitable as a promotional and educational medium for religious tourism in Greater Semarang. The strong responses from both groups also show that the post-production process, including editing, audio-visual adjustment, and subtitling, contributed significantly to the quality and accessibility of the final product.

4.1.7 Final Product Revision

The final product revision stage was conducted after the main field testing stage. This stage aimed to refine the final version of the short film based on the questionnaire results and the overall evaluation from the respondents. Since all statements in the main field testing results were categorized as Strongly Agree, no major revision was required. However, several minor technical improvements were still carried out to ensure that the final product had better quality before being disseminated to wider audiences.

The revision process focused mainly on post-production aspects because the researcher was responsible for video editing, audio-visual adjustment, subtitle preparation, and final rendering. The first aspect reviewed was scene continuity. Some transitions between scenes were adjusted to create a smoother visual flow. This revision was important because the film presented several religious destinations with different atmospheres, so each scene had to be connected naturally. By refining the transition, the audience could follow the storyline more comfortably without feeling that the scenes changed abruptly.

The second aspect revised was audio balance. Several parts of the film were reviewed to ensure that dialogue, narration, natural sound, and background music had a balanced volume level. This adjustment was necessary because the footage was taken in different locations with different sound conditions. The researcher and editor adjusted the audio layers so that the dialogue and narration remained clear while the background music still supported the emotional atmosphere of the film. Through this revision, the sound quality became more stable and easier to understand.

The third revision focused on subtitles. Some subtitle parts were adjusted in terms of timing, readability, and synchronization with the spoken dialogue or narration. This improvement was important because subtitles functioned as a supporting element for both local and international audiences. The subtitle text needed to appear at the right time, stay long enough to be read comfortably, and disappear naturally without disturbing the visual composition. By improving the

subtitle timing and readability, the film became more accessible to audiences from different language backgrounds.

Bsu	Bsa
maksud lu gimana sih yan gua nggak ngerti sama pikiran lu	What do you mean, Yan? I don't get it What do you mean, Yan? I don't get it
benar kata salvian ris makanya sholat mumpung kita masih di dalam masjid	Salvian Ris is right. That's why you should pray while we're still in the mosque. Salvian is right. That's why you should pray while we're still in the mosque
permisi pesanan atas nama kak ronah ya? Iya, makasih	excuse... with Ronah right? Yes, thank you Excuse me, with Ronah right? Yes, Thank you
iya ris sama Aku juga lari terus dari masalah coba aja dari dulu mau hadapin masalah nggak bakal sejauh ini ribetnya	Same, Ris. I kept running from things. If I'd just faced them earlier, none of this would have snowballed like it did. Same, Ris, I've been running away from problems too. If I'd just faced them head-on from the start, things wouldn't have been this complicated.

Figure 4.15 Subtitle Revision

The fourth revision was related to location identity. Several destination scenes needed clearer information so that audiences could easily recognize each religious site shown in the film. Therefore, location text was reviewed and adjusted to show the names of Achmad bin Adenan Mosque, As-Safinatun Najah Mosque, Avalokitesvara Pagoda, and Maria Kerep Ambarawa Cave more clearly. This revision helped strengthen the promotional function of the film because viewers could identify the destinations presented in each scene.

The fifth aspect revised was color consistency. Since the film was shot in several different locations and lighting conditions, some scenes had slightly different visual tones. The researcher and editor applied color correction and color

grading to make the overall visual appearance more consistent. The purpose of this process was not to change the original atmosphere of each location, but to enhance the visual quality and create a more cohesive cinematic impression. This adjustment also helped present the religious destinations in a more attractive and respectful way.

The final revision focused on the mood of several reflective religious scenes. Some scenes required a calmer and more respectful atmosphere because they presented places of worship and pilgrimage spaces. Therefore, the background music, sound level, and scene duration were adjusted to support the values of tolerance, compassion, and respect toward religious spaces. This revision ensured that the film did not only function as a promotional medium, but also maintained sensitivity toward the religious meaning of each destination.

After these minor revisions were completed, the short film “*Welas Asih Di Tengah Perbedaan*” was considered ready for dissemination. The revision process strengthened the final quality of the product by improving visual continuity, audio balance, subtitle accessibility, location clarity, color consistency, and emotional atmosphere. These improvements supported the main purpose of the study, namely producing a short film that could promote religious tourism destinations in Greater Semarang while communicating the values of compassion, tolerance, and diversity.

After going through the entire development process, the short film “*Welas Asih Di Tengah Perbedaan*” has now reached the final phase of the Borg and Gall research and development framework: the Dissemination and Implementation stage. In this stage, the final product is formally distributed to the public as concrete evidence that the short film is ready to serve as a sustainable religious tourism promotional tool for the city of Semarang.

4.1.8 Disseminating and Implementation

As a concrete step in the dissemination process, this film has been officially uploaded to the Applied Foreign Languages Study Program's YouTube channel and is accessible to the public via the following link: <https://www.youtube.com/watch?v=R4xGZNHQhZc>. YouTube was chosen as the primary platform because it is the world's largest video-sharing site with millions of active users, enabling this film to reach a much wider audience not only at the local and national levels, but also globally. Additionally, YouTube is freely accessible to anyone, anytime, and from anywhere, without time or location restrictions, which supports the sustained dissemination of this promotional content far beyond its academic context.

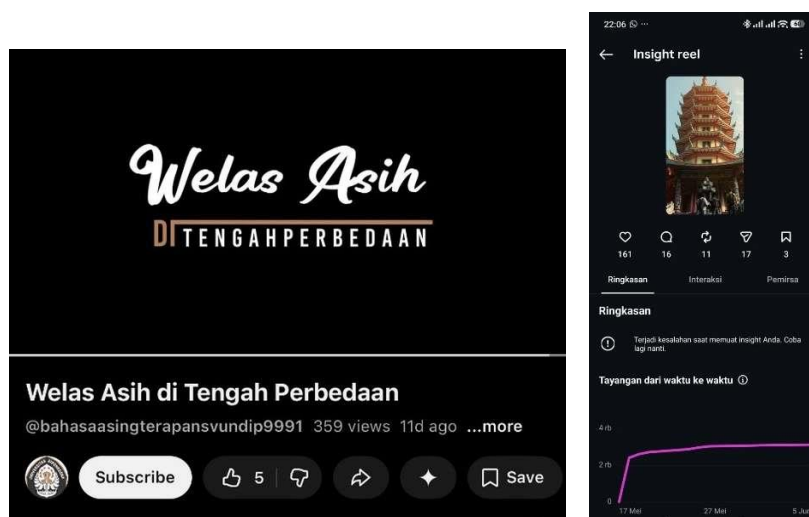


Figure 4.16 Video Uploaded to Youtube and Instagram

As an additional approach, the researcher also promoted the film through their personal Instagram account by uploading clips from it. These clips were designed to capture the attention of social media users and spark their curiosity about the film, thereby encouraging them to search for and watch the full version on YouTube. The simultaneous use of YouTube and Instagram was chosen to expand the reach and enhance the effectiveness of the film's distribution, as both platforms have a large user base, particularly among the younger generation.

In addition to being uploaded to YouTube, and as a measure to protect the intellectual property produced through this lengthy and structured research process, the short film “*Welas Asih Di Tengah Perbedaan*” has also been officially registered for Intellectual Property Rights (IPR) in accordance with applicable procedures. This copyright registration is intended to provide official legal protection for the short film, ensuring that all rights related to its content, narrative, and creative elements are fully protected from potential misuse, unauthorized reproduction, or ownership claims by irresponsible parties. This registration also affirms that the short film “*Welas Asih Di Tengah Perbedaan*” is an original work born from an academic research process that is scientifically and legally accountable.



Figure 4.17 Copyright Certifice

As part of the dissemination process, the researcher also carried out a formal handover, documented through a Berita Acara Serah Terima (BAST), of the short film “*Welas Asih Di Tengah Perbedaan*” to the management. This step was carried out not only as an administrative formality, but also as a form of accountability and appreciation toward the destinations and communities that had supported the production process, from the initial observation stage through to final filming.

Through this handover, the destination managers also obtained a copy of the short film that they can use independently as a promotional asset for their respective sites, in addition to the version that has been made publicly accessible through YouTube and Instagram.



Figure 4.18 BAST

With the completion of this dissemination and implementation phase, the full range of research and development activities for the short film “*Welas Asih Di Tengah Perbedaan*” has been successfully carried out. This film now serves not only as the final product of an academic research project but also as a significant contribution to promoting religious tourism in the city of Semarang a work that is expected to inspire many people to discover, appreciate, and visit religious tourism destinations that reflect the beauty of diversity and the spirit of compassion that have long been part of Semarang’s identity.

4.2 Discussion

This study shows that short films can be systematically developed as an effective promotional medium for introducing religious tourism destinations to the general public. The use of Borg and Gall’s (1983) Research and Development model has proven capable of providing a structured and measurable framework, allowing each stage of production to be carried out in a focused manner and evaluated periodically. This aligns with Sugiyono’s (2017) view, which emphasizes

that the R&D method is the appropriate approach for producing outcomes that are not only theoretically relevant but have also been tested through real-world field experience, thereby ensuring their quality and feasibility can be academically justified.

The selection of four religious tourist sites the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Maria Kerep Ambarawa Cave as the film's primary settings was not a decision made on a whim, but rather was based on careful and thorough field observations. Each location was chosen for its unique architecture, depth of spiritual value, and distinct tourist appeal, ensuring that all four collectively represent the religious diversity of Greater Semarang in a comprehensive and balanced manner. This finding supports the view of Timothy and Olsen (2006), who state that religious tourism sites possessing historical value, architectural uniqueness, and a strong spiritual atmosphere tend to attract more visitors, whether those coming with religious motivations or simply wishing to enjoy the cultural value and architectural beauty of the sites.

The validation process conducted by the research supervisor Mr. Aditya Nur Patria S.Hum., M.App.Ling during the preliminary field testing phase proved to have a significant impact on improving the quality of the final product. Two key points raised by the supervisor namely, the need for actors portraying characters with specific physical conditions to delve deeper into their roles, and the importance of accurate pronunciation and delivery of prayers from various religious backgrounds proved to be invaluable feedback, given that the film's central theme is interfaith tolerance. The improvements made based on this feedback directly enhanced the film's credibility and authenticity, both artistically and in terms of the representation of the religious values it conveys. This aligns with Honthaner's (2013) view, who emphasizes that in film production, the authenticity of characters and the accuracy of cultural and religious representation are non-negotiable, as both directly influence the audience's level of trust and acceptance of the resulting work. Furthermore, Swords and Willment (2024) also state that phased evaluation by experienced parties such as the validation process by supervisors in this study

constitutes a best practice in academic audiovisual production, as it enables the early identification and correction of product shortcomings before the work is introduced to a broader audience.

The results of the questionnaire administered to a general group of students comprising 41 respondents indicate a very high level of acceptance of this film, with average ratings falling into the “Strongly Agree” category across all aspects audiovisual, content, and linguistic. The absence of negative ratings on the linguistic aspect from this group indicates that the use of natural, everyday language, combined with clear subtitles, successfully made the film communicative and easily understandable to local audiences. The highest ratings on the content aspect particularly regarding increased interest in visiting religious tourist destinations in Semarang constitute the most significant result and align with the primary objective of this study.

These results indicate that short films that employ a narrative approach highlighting universal values such as friendship, resilience, and tolerance possess a more organic persuasive appeal compared to conventional promotional content that is merely descriptive. In their study on contemporary religious tourism promotional media, Olsen and Timothy (2021) assert that audiovisual content capable of building an emotional connection with the audience is far more effective in driving visitation motivation than content that merely presents facts about a location. The storytelling approach applied in the film *“Welas Asih Di Tengah Perbedaan”* reflects alignment with this principle, as evidenced by the consistency among respondents in the general student group in giving the highest rating to the film’s ability to showcase the beauty and diversity of religious tourism in Semarang.

Although the average response from the group of 32 international students also indicated “strongly agreed” ratings across all evaluation aspects, there were notable differences compared to the group of local students. This group reported a number of “Disagree” and “Strongly Disagree” ratings, particularly regarding linguistic elements and audiovisual aspects, which were not observed in the local student group. This finding warrants further investigation. The less positive ratings

on linguistic elements from international students indicate that, despite the provision of subtitles, language barriers remain a real challenge for some global audiences. This aligns with Ngugi's (2025) findings, who, in his study on the cross-cultural distribution of audiovisual content, stated that providing subtitles in various languages particularly English as an international language can significantly expand the reach and effectiveness of audiovisual products' communication to audiences worldwide. Therefore, these findings provide a clear recommendation for the development of similar products in the future, namely the importance of including English subtitles to improve the accessibility of films for international audiences.

On the other hand, some less positive evaluations of the audiovisual aspects by the group of international students can be understood in the context of differing aesthetic standards and production expectations among audiences from various countries. Nevertheless, the fact that the majority of evaluations from this group still fell into the "strongly agree" category indicates that the overall production quality of the films is still considered satisfactory and acceptable to international audiences. One of the most significant findings of this study is the ability of short films to simultaneously promote religious tourism destinations while disseminating interfaith tolerance values within a cohesive narrative. This is reflected in the high ratings given by respondents both from the local and international student groups regarding statements related to the representation of diversity and messages of tolerance in the films. This approach introduces an innovation in religious tourism promotion methods, where the intended message is not communicated directly or commercially, but is subtly presented through an emotional and meaningful narrative.

Timothy and Olsen (2006) assert that religious tourism destinations capable of weaving universal values such as peace, tolerance, and humanity into their promotional materials will attract a broader audience, extending beyond the boundaries of specific religious communities. The film "*Welas Asih Di Tengah Perbedaan*" applies this principle by making the spirit of "*welas asih*" which encompasses compassion and empathy that transcend differences the central

narrative thread connecting four distinct religious tourism destinations into a cohesive and meaningful story. In this way, the film serves not only as a tourism promotional tool but also as a cultural diplomacy instrument that introduces Semarang's identity as a city of tolerance to a broader audience.

When compared to the five previous studies reviewed in Chapter II, the results obtained in this study confirm several patterns identified in earlier research while also extending them in important respects. Pamungkas (2022) demonstrated through content analysis that promotional videos are capable of representing cultural identity and local wisdom narratives; the present findings reinforce this proposition empirically, as the strongly positive audience responses toward the content aspect of "*Welas Asih Di Tengah Perbedaan*" confirm that a similarly narrative-driven approach can effectively communicate cultural and spiritual identity, this time through the production of an original audiovisual product rather than the analysis of existing content. Likewise, Hannaputri et al (2025) found that the use of foreign language elements increases the accessibility of promotional videos for international audiences; this study obtained a comparable outcome, as the relatively lower linguistic ratings given by international respondents, despite the inclusion of English subtitles, empirically reaffirm how central foreign-language accessibility is to international audience reception. The theoretical proposition advanced by Cao et al (2021) regarding narrative transportation is also supported by the present results, since the consistently high ratings on the content aspect, particularly statements related to increased interest in visiting the featured destinations, indicate that audiences were genuinely drawn into the storyline rather than merely exposed to descriptive information. Furthermore, while Andhika (2020) emphasized YouTube as an effective distribution platform, this study extends that finding by combining YouTube with Instagram in a dual-platform dissemination strategy intended to widen audience reach across both long-form and short-form content consumption habits. Finally, in direct relation to Pamungkas (2023), whose study was limited to a single Hindu destination, the results of this study empirically demonstrate that a multi-destination, multi-faith approach is not only feasible but also well received, as reflected in the strongly positive ratings

given by both local and international respondents toward the representation of diversity and tolerance values across the four destinations featured. Taken together, these comparisons indicate that the present study does not merely replicate the findings of previous research, but builds upon and empirically validates them within a new context, namely interfaith religious tourism promotion through short film, thereby closing the research gap identified in Chapter II.

The film's success in consistently eliciting positive responses from both audience groups confirms that a combination of in-depth field research, rigorous validation procedures, an emotionally resonant narrative approach, and high-quality audiovisual production techniques constitutes an effective formula for creating impactful religious tourism promotional media. It is hoped that these findings will serve as a reference and inspiration for researchers, tourism practitioners, and filmmakers who wish to create similar works in the future not only for the city of Semarang but also for other religious tourism destinations in Indonesia.