

**FROM SCRIPT TO SCREEN: THE PRODUCTION OF
“*WELAS ASIH DI TENGAH PERBEDAAN*” AS A
PROMOTIONAL SHORT FILM FOR RELIGIOUS
TOURISM IN GREATER SEMARANG**



FINAL PROJECT

**A Partial Fulfillment of the Requirements for the Applied Foreign
Languages Bachelor Degree**

By

Fariz Aditya

Student Number: 40020522650086

**BACHELOR OF APPLIED FOREIGN LANGUAGES
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DIPONEGORO UNIVERSITY
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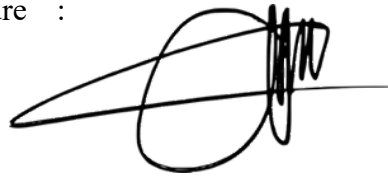
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Name : Fariz Aditya

SID : 40020522650086

Signature :

A handwritten signature in black ink, consisting of a large, stylized loop followed by several vertical strokes.

Date : Semarang, June 9th 2026

APPROVAL SHEET

A FINAL PROJECT

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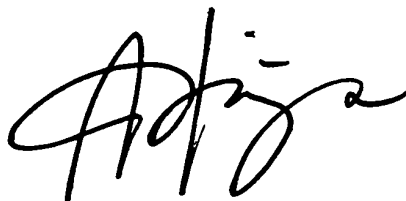
Fariz Aditya

40020522650086

Date: June 9th 2026

Approved by

Supervisor

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

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

ACCEPTANCE

Name : Fariz Aditya
SID : 4000522650086
Study Program : Applied Foreign Language
Title of Final Project : FROM SCRIPT TO SCREEN: THE
PRODUCTION OF “*WELAS ASIH DI TENGAH
PERBEDAAN*” AS A PROMOTIONAL SHORT
FILM FOR RELIGIOUS TOURISM IN
GREATER SEMARANG

**“This study has been examined and is accepted for impartial fulfilment of the
requirement for the degree of Bachelor of Applied Foreign Languages of
Vocational College, Universitas Diponegoro.”**

Board of Examiners

1. Aditya Nur Patria, S.Hum., M.App.Ling. (Chairperson)
2. Alfin Rosyidha, S.Pd., M.A. (Member)
3. Naila Rohmah, S.Pd., M.Li. (Member)

: 

Semarang, 26th June, 2026

Head of Applied Foreign Language Study Program



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

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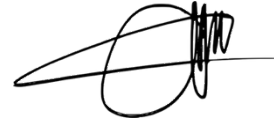
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Fariz Aditya

ABSTRACT

This study focuses on the production of a promotional video titled “*Welas Asih DI Tengah Perbedaan*” as a means of introducing religious tourist sites in Greater Semarang. The research method employed is the Research and Development (R&D) model proposed by Borg and Gall (1983). The researcher simplified the ten stages of R&D into just eight stages, referencing Emzir’s (2011) view that simplification can be done with a clear objective. Through these eight stages, the researcher conducted information gathering, planning, initial development, preliminary testing, revision of the initial product, field testing, final revision, and dissemination and implementation. The research process involved direct observation, visual documentation, and evaluation forms distributed to both Indonesian and international individuals, whether they were working professionals or students. The evaluation results indicate that the promotional video created by the researcher is clear and engaging in introducing the religious tourism available in Semarang. The researcher distributed the promotional video via YouTube for the full video and Instagram for previews or clips, which helped increase view counts and reach a wider audience. This demonstrates that the video has the potential to enhance tourism promotion, support the growth of the creative economy, and simultaneously preserve religious sites in the city of Greater Semarang.

Keywords: *Promotional video, Religious tourism, Research and Development (R&D)*

ABSTRAK

Penelitian ini berfokus pada pembuatan video promosi yang berjudul Welas Asih Di Tengah Perbedaan sebagai sarana untuk memperkenalkan tempat-tempat wisata religi yang ada di Semarang dan sekitarnya. Metode penelitian ini menggunakan Research and Development (R&D) dari Borg and Gall (1983). Peneliti menyederhanakan sepuluh tahap R&D menjadi hanya delapan tahap dengan merujuk pada pendapat Emzir (2011) bahwa tahap penyederhanaan dapat dilakukan dengan tujuan yang jelas. Dengan delapan tahap tersebut peneliti melakukan pengumpulan informasi, perencanaan, pengembangan tahap awal, tahap uji coba awal, revisi produk tahap awal, uji coba lapangan, tahap akhir revisi, serta diseliminasi dan implementasi. Proses penelitian melibatkan observasi langsung, dokumentasi visual, dan formulir evaluasi yang diberikan kepada Indoneisa people and International people yang sedang bekerja ataupun mahasiswa. Hasil dari evaluasi yang telah diterima menunjukkan bahwa video promosi yang peneliti buat terlihat jelas dan menarik dalam memperkenalkan wisata religi yang ada di semarang. Peneliti melakukan distribusi video promosi melalui platform YouTube untuk video lengkap dan Instagram sebagai cuplikan atau pratayang yang dapat membantu meningkatkan jumlah tayangan. Dengan distribusi tersebut, audiens yang didapat sehingga terbukti video ini berpotensi meningkatkan promosi wisata, mendukung pertumbuhan ekonomi kreatif, sekaligus melestarikan tempat religi yang ada di Kota Semarang dan sekitarnya.

Kata Kunci: Video promosi, Wisata Religi, Research and Development (R&D)

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Indonesia is the world's largest archipelago, with a population of more than 270 million people spread across thousands of islands (Fatma Ulfatun Najicha and Muhammad Isya, 2024). The country's national identity is built on the diversity of its ethnic groups, races, regional languages, and cultures, with religion as one of the most influential elements in people's lives. The state officially recognizes six religions Islam, Catholicism, Christianity, Hinduism, Buddhism, and Confucianism which together shape the nation's values, traditions, and character (Gunawan, Dariah, Yungan, Tosiani, and Purbo, 2017). This religious diversity is not a source of division but rather a shared spiritual and cultural asset, as reflected in the spirit of tolerance embodied in the national motto, "*Bhinneka Tunggal Ika*". This tolerance is clearly evident in cities such as Semarang, the capital of Central Java Province, where people of various religions have lived side by side for several generations and where interfaith harmony is exceptionally high (Mardian, Mandaka, and Dian Susanti, 2023).

The diversity in Greater Semarang is reflected in the variety of places of worship, some of which have become religious tourist destinations visited by people of various faiths. Examples include the Assafinatun Najah "Ship" Mosque in Podorejo, whose design was inspired by the story of Prophet Noah (Palupiningtyas, Supriyadi, Yulianto, and Aletta, 2022); the Achmad bin Adenan Mosque, built from repurposed shipping containers; the Avalokitesvara Pagoda in Banyumanik, one of the tallest pagodas in Southeast Asia and a center for Buddhist religious activities (Mardian, Mandaka, and Dian Susanti, 2023); and the Kerep Ambarawa Cave in Ambarawa, a Catholic pilgrimage site known for its statues of Jesus and the Virgin Mary (Mardian, Mandaka, and Dian Susanti, 2023). These four sites serve as concrete examples of religious tolerance practiced in Greater Semarang, while also attracting local and international tourists from diverse religious backgrounds.

Despite their great potential, these destinations remain relatively unknown, even to some Semarang residents who have only heard of them but have never visited. Meylawati and Marhendi (2021) note that promotional efforts in the city are still not well-targeted and have not clearly conveyed the message to the intended audience. This lack of effective promotion limits public awareness of these destinations, even though their capacity allows them to accommodate more visitors.

The focus of promotion shifts toward digital platforms, conventional media such as print and television are playing a lesser role in tourism promotion. Fahrudin, Siti, and Herlina (2020) state that social media has become an effective channel for promoting tourist destinations, while Girsang and Himni (2025) note that platforms such as YouTube and Instagram are widely used by the younger generation to produce and access informative content. Short films have emerged as an effective promotional medium because they can convey messages, information, and values through visual and narrative elements (Desrianti, Supriati, and Herdiana, 2020), allowing the audience not only to receive information but also to experience the atmosphere and significance of a destination. This is demonstrated by Pamungkas's (2023) research through the production of a short film about Pura Agung Giri Natha in Semarang, which proves that storytelling-based short films can be an effective medium for promoting religious tourism.

However, the research by Pamungkas (2023) is still limited to Hindu religious tourism destinations, so there is an opportunity to develop similar promotional materials for other religions in Semarang. Therefore, this study focuses on three religions Islam, Catholicism, and Buddhism while Hinduism is excluded because it has already been addressed in previous research, and Protestant Christianity and Confucianism are excluded due to production time constraints and the limited availability of destinations with sufficiently distinctive visual and narrative appeal to be featured in a short film. From these three religions, four destinations were selected: the Avalokitesvara Pagoda, the Assafinatun Najah Mosque, the Achmad bin Adenan Mosque, and the Kerep Ambarawa Cave, as each possesses distinctive architectural or spiritual characteristics that represent its respective religion, while still allowing for documentation within the available time and resources.

In the production of a promotional film for religious tourism in Semarang, two places of worship were selected to represent Islam: the Ahmad Bin Adenan Mosque and the Assanafi'atun Najah Ship Mosque. This was because both possess distinct architectural characteristics and visual appeal, thereby enriching the portrayal of Islamic religious tourism; however, the condition of the Kapal Assanafi'atun Najah Mosque at the time of the field observation indicated a level of cleanliness and maintenance that was less than optimal compared to the Ahmad Bin Adenan Mosque; consequently, filming was conducted selectively, taking into account visual aesthetics as well as the objective of promoting religious tourism destinations that showcase the diversity of places of worship for Islam, Buddhism, and Catholicism in the city of Semarang. The selection of the Ahmad Bin Adenan Mosque and the Assanafi'atun Najah Ship Mosque was made to represent the diversity of Islamic religious tourism destinations in the city of Semarang. In addition to serving as places of worship, mosques also form part of the social and cultural spaces of the community. As explained by Santosa, R. B., Asy Syahid, M. A., Fadhil, M. N., Setiawan, W., & Mirsa, R. (2025), mosques in Indonesia have developed within a dynamic social context and possess diverse spatial and institutional affiliations.

Based on these opportunities, this study produced a short film titled "*Welas Asih DI Tengah Perbedaan*" as a promotional tool for the four religious tourist destinations mentioned above. This film is primarily aimed at students who have moved to Semarang to study at Diponegoro University, including domestic students from outside the region and international students, as well as people who have moved to Semarang for other reasons and those who have never visited the city. The film is distributed via YouTube and Instagram with English subtitles to aid international viewers' understanding. In addition to introducing these four destinations, the film aims to convey the values of tolerance and compassion, as well as to support local tourism by increasing visitor interest based on the understanding that religious diversity in Semarang is a shared treasure to be cherished.

1.2 Statements of the Problem

Based on the background described above, the researcher has identified the research question as follows:

1. How is the process of producing the short film "*Welas Asih Di Tengah Perbedaan*" as a promotional tool for religious tourism?
2. What are the responses and feedback from stakeholders, viewers, and other relevant parties regarding the promotional video "*Welas Asih Di Tengah Perbedaan*" as a tourism promotion tool to enhance its appeal to tourists?

1.3 Objectives of the Study

Based on the research question above, the objectives of this study are as follows:

1. To describe the production process of the short film "*Welas Asih Di Tengah Perbedaan*" as a medium for promoting religious tourism.
2. To identify the responses and feedback from stakeholders, viewers, and other relevant parties regarding the short film "*Welas Asih Di Tengah Perbedaan*" as a tourism promotion medium, with the aim of enhancing its appeal to tourists.

1.4 Significance of the Study

This study is expected to make both theoretical and practical contributions to the production and promotion of religious tourism through short films.

1.4.1 Theoretical Contribution

In theory, this research is expected to:

- a. Enrich the research on the representation of tolerance and interfaith harmony through the medium of film in the context of a multicultural society.
- b. Serve as a reference for future research related to the creation of audiovisual works as a medium for tourism promotion, particularly religious tourism.
- c. Provide insights into the application of cinematographic techniques in the creation of short films for tourism promotion, including the selection of camera angles, camera movement, and appropriate editing techniques.

1.4.2 Practical Contribution

In practical terms, this research is expected to:

- a. The Tourism Managers: Provide a new, attractive, and effective promotional medium for the managers of the Avalokitesvara Pagoda, the Kerep Ambarawa Cave, and the Assafinatun Najah Ship Mosque to increase visitor numbers
- b. The Community: To provide interesting and inspiring information about the beauty and uniqueness of religious tourist sites in the city of Semarang, while spreading a message about the importance of tolerance and harmony. For Academics and Students: To provide an example and a reference in the process of creating a short film as a scholarly work, from the conceptualization stage through to distribution via media platforms
- c. Creative Industry: To provide inspiration and a reference for young filmmakers and content creators in developing high-quality and meaningful tourism promotional video content.

1.5 Output

This research produced a 30-minute short film titled “*Welas Asih Di Tengah Perbedaan*” featuring four religious tourist destinations: the Avalokitesvara Pagoda, the Assanafitun Najah Mosque, the Achmad Bin Adenan Mosque, and the Keper Ambarawa Cave. This short film produced in Full HD resolution (1920x1080 pixels) using a SONY ZVE10 and a HOLLYLAND Lark 2 for the microphone. The researcher will distribute the short film on YouTube and Instagram as promotional platforms that are easily accessible to a wide audience.

This short film featured Indonesian audio with English subtitles, as the target audience includes not only domestic tourists but also international visitors who can enjoy and understand the film’s content. The use of voice-over in this film is intended to provide clear and informative content for viewers while conveying the beautiful message of interfaith tolerance at each religious tourist destination in Greater Semarang.

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

This section presents various theories and concepts that form the foundation of this research. The theories used are also relevant to short films, cinematography, and the promotion of religious tourism, and the use of social media, thereby providing a strong conceptual framework for this research.

2.1.1 Tourism

Tourism is a sector that plays a strategic role in both national and regional economic development. Law of the Republic of Indonesia No. 10 of 2009 on Tourism defines tourism as a variety of travel-related activities supported by various facilities and services provided by the community, businesses, and local governments. This definition emphasizes that tourism is a system that involves the entire community in a synergistic manner. UN Tourism (n.d.) defines tourism as an activity undertaken by a person who travels to a place outside their usual environment for no more than one consecutive year, with the primary purpose of leisure, business, or other purposes not related to paid activities at the destination. This definition emphasizes the aspect of temporary movement from one's place of residence to a specific destination.

Pitana and Diarta (2009) state that tourism is essentially a process in which one or more people temporarily travel to a destination outside their place of residence, driven by various needs, without the intention of earning a living at the destination. This definition underscores that the motivations for tourism are highly diverse, ranging from recreation and education to spiritual pursuits and health-related activities. Meanwhile, Suwena and Widyatmaja (2010) define tourism as a temporary journey from one place to another, undertaken not for work or earning a living, but to enjoy recreational activities and fulfill a variety of desires.

Tourism can be classified into various types based on motivation, purpose, and the characteristics of the activities undertaken. Categorizing these types of tourism is important for understanding the diversity of tourists' needs and

developing targeted promotional strategies. Suwena and Widyatmaja (2017) classify tourism based on travel motives and objectives into several types, including cultural tourism, which refers to travel aimed at understanding and appreciating the traditions, arts, history, and way of life of a local community. Another type of tourism is nature tourism (ecotourism), which leverages natural beauty as its primary attraction. Adventure tourism is a type of tourism that emphasizes challenging physical activities in the great outdoors. Additionally, there is culinary tourism, which focuses on the experience of tasting and learning about a region's culinary heritage.

The context of this research is that the most relevant type of tourism is religious tourism or pilgrimage tourism. According to Jongmeewasin (2016), religious tourism is a type of tourism in which people travel for religious purposes. Such travel may take the form of pilgrimages to holy sites, visits to historic religious sites, or participation in specific religious rituals. Religious tourism in Indonesia has unique characteristics because the diversity of religions embraced by the Indonesian people means that religious tourism destinations from various faiths can be found throughout the archipelago, including in the city of Semarang.

2.1.2 Types of Religious Tourism in Greater Semarang

The city of Semarang is known as one of the metropolitan cities in Central Java with a high degree of cultural and religious diversity. This diversity is reflected in the presence of various religious tourism destinations representing the religions practiced by the people of Semarang. Mardian, Mandaka, and Dian Susanti (2023) note that Semarang has significant potential for religious tourism, encompassing destinations associated with Islam, Christianity, Catholicism, Buddhism, Hinduism, and Confucianism.

Islamic religious tourism destinations in Semarang include the Central Java Grand Mosque (MAJT), an iconic mosque featuring a blend of Javanese, Arab, and Roman architectural styles; the Tomb of Sunan Kalijaga in Kadilangu, Demak, a pilgrimage site for Muslims from across Indonesia; and the Assafinatun Najah Ship Mosque, renowned for its unique ship-shaped architecture. Christian and Catholic

religious tourism destinations include the Blenduk Church, also known as the GPIB Immanuel Church, which is the oldest church in Central Java with magnificent colonial architecture, as well as the Kerep Ambarawa Cave, a pilgrimage center for Catholics throughout Southeast Asia.

Buddhist religious tourism destinations in Semarang include the Sam Poo Kong Temple, a historic place of worship associated with Admiral Cheng Ho's voyages, the Mahavira Graha Vihara, and the Avalokitesvara Pagoda in West Semarang. Confucian and Taoist religious tourism destinations are represented by various temples scattered throughout Semarang's Chinatown. The presence of diverse religious tourism destinations across faiths makes Semarang a tangible laboratory for religious tolerance and a potential icon of diversity-based tourism.

Febrianti and Handoko (2025) state that religious tourism in Indonesia not only serves to fulfill tourists' spiritual needs but also contributes to the preservation of cultural heritage, economic growth for communities around destinations, and the strengthening of identity and social cohesion. It is within this context that the short film "*Welas Asih Di Tengah Perbedaan*" emerges as an effort to promote three multi-faith religious tourism destinations in Semarang while conveying a message of tolerance and diversity to a wide audience.

2.1.2.1 Religious Tourism in Greater Semarang

In this study, the researcher selected several religious tourism sites based on specific criteria, including their representation of different religious traditions, their cultural and historical significance, and their potential to promote religious tourism in Semarang. These characteristics support the development of the promotional short film "*Welas Asih Di Tengah Perbedaan*", which highlights interfaith harmony and religious diversity.

1. Avalokitesvara Pagoda

According to Maulidha and Nabigha (2025), the Avalokitesvara Pagoda is one of the most famous Buddhist tourist destinations in Semarang. The pagoda is located on Jalan Perintis Kemerdekaan, Pudak Payung, Banyumanik, Semarang, and administratively falls within the grounds of the Buddha Gaya Temple. The

name Avalokitesvara is derived from the Bodhisattva Avalokitesvara, a key figure in Mahayana Buddhism known as the “*Welas Asih Di Tengah Perbedaan*” or the embodiment of boundless compassion. In Chinese tradition, Avalokitesvara is known as Kuan Im or Kwan Yin.

The Avalokitesvara Pagoda was built in the 1970s and has undergone several renovations to reach its current form. The pagoda stands approximately 45 meters tall with a tiered structure characteristic of East Asian pagoda architecture (Megantiara, Widjaja, Putri, Artha, Rihadiani, Senasaputro, 2025). Inside the pagoda complex, there is a large and majestic statue of the Goddess Kwan Im, various offering altars, and a meditation hall used by followers of Buddhism and Taoism. The complex also features a lush garden and a reflection pond that provide a calm and peaceful atmosphere for visitors.

As a tourist destination, the Avalokitesvara Pagoda is visited not only by Buddhists and Confucians but also by tourists from various religious and cultural backgrounds who come to enjoy its architectural beauty and unique spiritual atmosphere. According to Maulidha and Nabigha (2025), the pagoda is visited by hundreds of tourists daily, with peak visitation occurring during Vesak celebrations, the Lunar New Year, and other major religious holidays. This indicates that the Avalokitesvara Pagoda possesses significant and sustainable tourist appeal.

In the short film “*Welas Asih Di Tengah Perbedaan*”, the Avalokitesvara Pagoda was chosen as one of the main settings to represent the richness of Buddhist religious tourism in Semarang, as well as a symbol of the values of compassion and tolerance that serve as the central theme of the film’s narrative. The philosophy of Avalokitesvara as the embodiment of universal compassion aligns with the theme of interfaith tolerance that the film aims to convey.

2. Gua Maria Kerep Ambarawa

The Kerep Ambarawa Cave is one of the most famous Catholic pilgrimage sites in Indonesia and Southeast Asia. The Cave is located in Kerep Village, Ambarawa District, Semarang Regency, Central Java, about 40 kilometers from downtown Semarang. The Kerep Ambarawa Cave serves as a center of devotion to

the Virgin Mary, the mother of Jesus Christ in Catholic teaching, and attracts millions of pilgrims from all over Indonesia and even abroad every year.

The history of the Kerep Ambarawa Cave began in 1954, when Father Bernardinus Soemarno, S.J., established this pilgrimage site as a replica of the Cave of Lourdes in France, the site of the Virgin Mary's apparition to Bernadette Soubirous in 1858. At the time of its founding, the Cave was merely a simple site, but over time, the area developed into a vast pilgrimage complex with various supporting facilities. In 2005, a major renovation took place that beautified the Cave complex and added various facilities for pilgrims (Atmoko, 2016).

The Kerep Ambarawa Cave Complex includes the main cave housing a statue of the Virgin Mary approximately two meters tall, a chapel for Mass and worship, a Stations of the Cross path stretching several kilometers through picturesque hills, areas for meditation and reflection, as well as supporting facilities such as lodging and food stalls (Maulida, 2022). The statue of the Virgin Mary in this cave is depicted wearing a blue and white robe with a crown of twelve stars, as described in the Book of Revelation. On special days such as in May (the Month of Mary) and October (the Month of the Rosary), thousands of pilgrims flock to this area.

As a religious tourism destination, the Kerep Ambarawa Mary's Cave offers a profound spiritual experience alongside breathtaking natural beauty. Maulida (2022) notes that the existence of this cave not only impacts religious aspects but also provides tangible economic benefits to the local community through the trade, lodging, and transportation sectors. The Kerep Ambarawa Cave is featured in this short film as a representation of Catholic religious tourism in Central Java and as a universal symbol of hope and inner peace.

3. Assafinatun Najah Ship Mosque

The Assafinatun Najah Ship Mosque is a unique mosque in the city of Semarang, famous for its architecture, which resembles a large ocean-going vessel. The mosque is located on Kyai Padak Street, Podorejo, Ngaliyan District, West Semarang. The name "Assafinatun Najah" in Arabic means "Ship of Safety" or "Ship of Salvation," a metaphor for the Islamic teaching that religion is a vessel

that saves humanity amid a life full of challenges (Palupiningtyas, Supriyadi, Yulianto, Dewi, 2022).

According to Perdana, Hermawan, and Sartika. (2020), the Ship Mosque was built on the initiative of a local businessman named Kiai Ahmad Thoifur M.S., and construction began around 2006. The idea to build a mosque shaped like a ship was inspired by the story of the Prophet Noah (AS), who built a massive ark to save living creatures from the great flood. The construction of this mosque took several years and involved many parties, ultimately standing majestically as a new religious tourism icon in Semarang. The mosque building consists of three floors with an exterior design that truly resembles a seagoing ship, complete with mast-like masts and windows resembling ship portholes.

In terms of facilities, the Assafinatun Najah Ship Mosque is equipped with a main prayer hall capable of accommodating hundreds of worshippers, a Quran education area, a meeting room, an Islamic library, and an open area that can be used for various religious and social activities. The mosque's location in a rice-field area makes it appear like a ship sailing through a sea of green, especially during the rainy season when the surrounding rice fields are flooded.

The Assafinatun Najah Ship Mosque has evolved into a popular religious tourist destination frequently visited by both local and international tourists. According to Perdana, Hermawan, and Sartika. (2020), the mosque's unique architecture has made it go viral on social media and significantly increased tourist interest. In the short film *"Welas Asih Di Tengah Perbedaan"*, the mosque is presented as a unique representation of Islamic religious tourism in Semarang, rich in philosophical values regarding humanity's spiritual journey toward salvation.

4. Masjid Kontainer Achmad Bin Adenan

Research by Mardian, Mandaka, and Dian Susanti (2023) states that the city of Semarang is known as one of the metropolitan cities in Central Java with a high degree of cultural and religious diversity. Semarang has a wealth of religious tourism potential, encompassing destinations associated with Islam, Christianity, Catholicism, Buddhism, Hinduism, and Confucianism. Islamic religious tourism

destinations in Semarang include the Central Java Grand Mosque (MAJT), the Assafinatun Najah Ship Mosque, and the Achmad Bin Adenan Container Mosque. Catholic religious tourism destinations include the Kerep Ambarawa Cave, which serves as a pilgrimage center for Catholics across Southeast Asia. Buddhist religious tourism destinations are represented by the Avalokitesvara Pagoda and the Sam Poo Kong Temple. The presence of diverse religious tourism destinations from various faiths makes Semarang a tangible laboratory of religious tolerance.

Indonesia not only serves as a means of fulfilling tourists' spiritual needs but also contributes to the preservation of cultural heritage, the economic development of communities surrounding these destinations, and the strengthening of identity and social cohesion. It is within this context that the short film "*Welas Asih Di Tengah Perbedaan*" was created as an effort to promote multi-faith religious tourism destinations in Semarang while conveying a message of tolerance and diversity to a wide audience.

2.1.3 Tourism Marketing and Branding

Tourism marketing is a process designed to increase awareness, interest, and tourist visits to a specific tourist destination. Kotler and Keller (2016) define marketing as a social and managerial process through which individuals and groups obtain what they need and want by creating, offering, and exchanging products of value with others. In the context of tourism, the product being offered is the travel experience itself, along with all the accompanying attributes of the destination. Therefore, tourism marketing not only focuses on promoting destinations but also on creating a distinctive image that can attract and influence potential tourists' perceptions and travel decisions.

One of the most important strategies for achieving this objective is tourism branding, also known as destination branding. Tourism branding is the effort to create and manage the image of a tourist destination so that it has a distinctive identity and is easily recognizable to potential tourists. Hasna (2024) defines destination branding as the process of building a destination's identity that distinguishes it from competitors, fosters emotional connections with tourists, and

creates sustainable positive perceptions. Through effective destination branding, a tourist destination can establish a strong market position and stand out amidst increasingly fierce tourism competition.

In the digital age, tourism marketing has undergone a significant transformation. Chaffey and Ellis-Chadwick (2016) state that digital marketing allows tourism destinations to reach potential travelers across the globe at a far more cost-effective rate compared to conventional media. Digital platforms such as YouTube, Instagram, and other social media have become the primary channels in contemporary tourism marketing strategies. Visual content in the form of photos and videos serves as the most effective tool for conveying tourism promotional messages to digital audiences.

In the context of this research, the short film *“Welas Asih Di Tengah Perbedaan”* functions as a branding tool for religious tourism destinations in Semarang. Through an emotional narrative approach, this film aims to build a positive perception of Semarang as a city of tolerance with a wealth of multi-faith religious tourism destinations. The marketing strategy using short film content aligns with the content marketing approach popularized by Manic (2024), which emphasizes that valuable and relevant content is more effective in building audience engagement than conventional advertising.

1. Promotional Videos

Promotional videos are one of the most effective forms of visual communication for conveying marketing messages to a target audience. In the context of tourism, promotional videos serve to introduce tourist destinations, build potential travelers' imagination about the experiences they will have, and encourage the decision to visit those destinations. Effendy (2009) states that video is the most powerful medium for conveying messages because it combines visual, audio, and narrative elements simultaneously, thereby creating an immersive experience for viewers.

According to Manic (2024), an effective promotional video must meet several key criteria: the message must be relevant to the needs and desires of the target audience; production quality must be adequate; the duration must be appropriate

and not boring; and there must be a clear call to action. In the context of tourism, a good promotional video must be able to showcase the visual beauty of a destination, convey the unique values that distinguish it from competitors, and create an emotional connection between the audience and the destination.

The greatest challenge in creating tourism promotional videos is how to package information about a destination in an engaging format that doesn't feel like a conventional advertisement. The storytelling approach using short films to tell a story has become an increasingly popular solution in the contemporary tourism marketing industry. By wrapping destination information in a touching narrative, viewers not only receive information about the destination but also experience an emotional connection that drives the intention to visit. Nurul, Raniah, and Arimurti (2023) emphasize that the storytelling approach has been proven to generate higher engagement levels compared to conventional promotional videos.

2. YouTube

YouTube is the world's largest video-sharing platform, launched in 2005 and acquired by Google in 2006. According to Slotta (2025), YouTube has over 2.7 billion monthly active users worldwide, making it one of the social media platforms with the widest global reach. The platform allows users to upload, watch, share, and comment on video content for free.

In the context of tourism marketing, YouTube has proven to be a highly effective platform. YouTube users actively search for content about travel destinations before making travel decisions. According to Martiningtiyas, Hermawan, Chaniago, Baliartati, and Lestari (2022), approximately 66% of travelers watch YouTube videos while planning their trips, and more than half of millennial travelers state that YouTube content influences their destination choices. This phenomenon highlights the importance of having high-quality video content on YouTube for tourism promotion.

YouTube also offers highly useful features for promotional purposes, including the ability to add links, information cards, end screens, and descriptions that can contain keywords for search engine optimization (SEO). These features allow tourism promotional content on YouTube to not only reach audiences

organically through search but also direct viewers to additional information sources about the promoted destination. Martiningtias, Hermawan, Chaniago, Baliartati, and Lestari (2022) state that well-optimized tourism videos on YouTube can appear on the first page of Google search results, thereby significantly expanding their reach.

3. Instagram

Instagram is a visual-based social media platform launched in October 2010 and is now owned by Meta Platforms, Inc. Since its launch, Instagram has grown into one of the world's largest social media platforms, with over 2 billion monthly active users according to the latest data from Slota (2025). Instagram's uniqueness lies in its emphasis on visual content in the form of photos and videos, making it an ideal platform for tourism promotion.

The influence of Instagram on travelers' trip decisions has been extensively studied by academics. Nur'afifah and Prihantoro (2021) found that over 48% of travelers draw inspiration for their travel destinations from content viewed on Instagram. This phenomenon, known as "Instagram tourism," illustrates how visual social media platforms have transformed the way people plan and share their travel experiences. In the context of this research, Instagram serves as one of the primary distribution platforms for the short film "*Welas Asih Di Tengah Perbedaan*" through the Reels and IGTV features.

2.1.4 Film Production

In this section, the researcher describes the steps involved in creating the product. This includes the pre-production, production, and post-production phases, as well as an explanation of why YouTube and Instagram were chosen as distribution channels for this product (Rabiger and Hurbis-Cherrier, 2013; Putra, 2023).

2.1.4.1 Pre-Production

The pre-production phase is the preparatory stage that takes place before filming begins. Pre-production encompasses all the creative and technical planning necessary to ensure that the production process runs smoothly and efficiently.

According to Rabiger and Hurbis-Cherrier (2013), the pre-production phase is the most critical stage in the entire filmmaking process because every decision made at this stage will significantly impact the final quality of the work. In practice, mistakes made during pre-production are often much easier and cheaper to fix than those made during actual production.

Pre-production in short filmmaking encompasses several essential stages, including idea development, scriptwriting, storyboarding, production scheduling, budgeting, casting, location scouting, and technical equipment preparation. All of these elements must be planned carefully and in detail before the camera is first turned on. Effendy (2009) emphasizes that the quality of a film is largely determined by how thorough the preparations are during the pre-production phase.

1. Idea Generation

Marich (2013) argues that an idea is the starting point of the entire film production process. A strong and original idea is the foundation of a meaningful and memorable film. In the context of producing short films for tourism promotion, the idea must be able to connect the promotional message with an engaging and authentic narrative. Pratista (2017) states that a good film idea must meet three main criteria: it must be original (never visualized in the same way before), relevant (connected to reality and issues close to the audience's lives), and engaging (possessing enough appeal to make the audience want to watch until the end).

The idea development process can stem from various sources, including observations of social phenomena occurring in society, personal experiences, existing film works (references), research on the subject or theme to be explored, and brainstorming sessions with the creative team. A good idea does not always have to be highly complex; often, simple ideas executed well result in films that are far more memorable and impactful than grandiose ideas that are poorly executed. In this research, the core concept for the film "*Welas Asih Di Tengah Perbedaan*" emerged from observations of the diversity of religious tourism in Semarang and the need for a more personal and emotional approach to promotion.

2. Script Writing

A script is a written blueprint for a film that includes dialogue, scene descriptions, technical notes, and instructions for the entire production team. A good script serves as a clear and comprehensive guide that ensures all members of the production team share a common understanding of the creative vision for the film being produced. Field (2019) defines a screenplay as a story told through images, dialogue, and descriptions, set in the present or the here and now.

In screenwriting, there are several internationally recognized standard formats, namely the Final Draft format and the Fountain format. Generally, film scripts use specified margins, 12-point Courier font, and a writing structure that includes Scene Heading (scene title), Action (description of visual action), Character (character name), Dialogue (dialogue), and Parenthetical (instructions in parentheses). Pratista (2017) states that in the film industry, one page of a screenplay generally corresponds to one minute of film runtime.

Short film scripts for tourism promotion have specific characteristics compared to standard film scripts. This type of script must organically integrate information about tourist destinations into the narrative without feeling forced. Balancing narrative aesthetics with the informative function of promotion is the primary challenge in writing tourism-themed short film scripts. In this research, the film script *“Welas Asih Di Tengah Perbedaan”* was written using a dramatic approach that highlights the main character’s internal conflict as they explore three multi-faith religious tourist destinations in Semarang.

3. Creating Storyboard

A storyboard is a series of sequential sketches or drawings that represent a visual representation of each scene in a film before production begins. A storyboard serves as a visual guide for the director, cinematographer, and the entire production team to understand how each scene should look visually. Marich (2013) defines a storyboard as a visual comic of a film that illustrates composition, camera angles, camera movement, and other visual elements in a format that is easily communicated to the entire production team.

A comprehensive storyboard contains information about image composition (framing), camera angles, shot types, camera movement, transitions between scenes, as well as notes on the dialogue and sound accompanying each image. In practice, a storyboard does not have to be highly detailed or artistic; the most important thing is that it clearly conveys the visual intent to the production team.

Bordwell, Thompson, and Smith (2017) state that a storyboard is a highly efficient planning tool because it allows the production team to identify and resolve technical issues before filming begins, thereby ensuring that time and resources during the production process are used as efficiently as possible. In the context of the short film production “*Welas Asih Di Tengah Perbedaan*”, the storyboard was organized panel by panel for each main scene, complete with technical notes on the type of shot, camera angles, and transitions to be used.

4. Location Scouting

Location scouting is the process of searching for, evaluating, and selecting filming locations that best meet the narrative, technical, and aesthetic requirements of a film before production begins. Silviana Putri, Mina Sherly, and Qurratul'aini (2023) state that location scouting is one of the most critical elements in the pre-production phase because selecting the right location not only supports the film's visual needs but also directly affects scheduling efficiency, budget management, and the overall smoothness of the production process. To ensure that the selected locations meet these requirements, filmmakers typically conduct a series of preliminary activities that involve identifying potential sites and assessing their suitability for filming.

These activities are commonly carried out through the processes of location hunting and location surveying. In a study by Alfathoni (2025) on the pre-production of the fictional film, it is explained that location hunting and location surveying are two interconnected stages within the pre-production process. Location hunting refers to the broad search for potential filming locations based on the script breakdown, while location surveying involves physically visiting selected locations to evaluate their suitability in greater detail according to production

requirements. Together, these processes support the decision-making process and help determine the most appropriate locations to be used during production.

5. Location Permit

In the context of film pre-production, licensing refers to the entire process of obtaining the necessary official permits before filming can take place at a location, particularly locations with special ownership status, such as places of worship, historic sites, or properties owned by specific entities. Latifah, Basri, and Chairun (2023) emphasize that obtaining filming location permits is a critical aspect of pre-production that is often overlooked by novice production teams. Failure to obtain the proper permits can result in the suspension of production on-site, ultimately leading to significant losses in time, costs, and resources.

Research by Kariem, Khairiyyah, and Zaharany (2023), pre-production management of the short film “*Geger*,” published in the *Audiens Journal*, states that a good producer must ensure that all location permits have been officially obtained before the production schedule is finalized, as the permit status of each location directly affects the structure and flexibility of the shooting schedule. This statement is highly relevant in the context of the film production “*Welas Asih di Tengah Perbedaan*,” which was shot at four active places of worship managed by different religious institutions.

6. Schedule Production

A production schedule is a time-planning document that systematically details all activities to be carried out at every stage of film production, from pre-production to post-production. Research by Kariem, Khairiyyah, and Zaharany (2023), the pre-production management of the short film “*Geger*,” published in the *Audiens Journal*, states that creating a detailed timeline or production schedule is one of the most important tasks of a producer during pre-production, as the production schedule serves as a roadmap guiding the entire team to understand what needs to be done, when it needs to be done, and by whom it needs to be done at each production phase.

Shadrina, Raniah, and Arimurti (2023) in their research “*Production Management of the Short Film Keling*,” published in the *Journal of Audiens*,

Volume 4, Issue 2, state that an effective production schedule must simultaneously consider three dimensions: the time dimension (when each activity is carried out), the human resources dimension (who is responsible for each activity), and the logistics dimension (what is required for each activity). These three dimensions are interrelated and must be planned in an integrated manner so that the resulting production schedule can be realistically implemented on-site. Failure to plan any one of these three dimensions can result in a chain of delays and increased production costs.

7. Tools and Logistics

Tools and logistics, or the preparation of equipment and logistics, is a pre-production phase that involves identifying, procuring, and verifying all technical equipment and supporting supplies required during the production process. Research on the production management of the short film "*Piknik Panik*" by Ananda, Putri, and Shaniya (2023) states that equipment and logistics preparation are key components of pre-production, as the availability and readiness of equipment directly determine the technical quality of the image and sound produced during the production process. Equipment malfunctions discovered during production can lead to unplanned delays and even the cancellation of filming for specific scenes.

The production management research of the short film "*Gemang*", published in the Journal *Audiens* by Hasri, Fatin, and Mokodompit (2023), states that film production equipment encompasses two main categories: visual equipment (cameras, lenses, stabilizers, tripods, and drones) and audio equipment (lavalier microphones, directional/shotgun microphones, boom poles, and audio recorders). In addition to technical equipment, production logistics that must be prepared include spare batteries, memory cards, portable lighting, reflectors, connecting cables, camera bags, and communication devices for team members. The availability and technical condition of all this equipment must be verified through an equipment check before each filming session begins.

Mahesa, Toto, and Andri (2025), in their research on cinematography published in the Journal *Nusantara*, emphasize that selecting the right equipment is

a critically important technical decision during pre-production because the characteristics of each piece of equipment directly influence the final visual quality that can be achieved. The use of high-resolution cameras, lenses with a wide aperture range, and adequate stabilizers is a prerequisite for producing images that meet professional short film production standards.

2.1.4.2 Production

The production phase is the stage during which the actual filming takes place. During this stage, all plans formulated during pre-production are executed on set. Rabiger and Hurbis-Cherrier (2013) state that the production process is the most dynamic and demanding stage of filmmaking because it involves coordinating numerous elements simultaneously, from actors, crew, and equipment to locations, as well as lighting and weather conditions that are often not fully predictable.

The success of the production stage depends heavily on the quality of the pre-production preparations that have been made, as well as the team's ability to adapt to various situations that may arise on set. The director plays a central role in the production stage because they are responsible for ensuring that every scene shot aligns with the planned creative vision, while also being able to lead the team effectively under production conditions that are often highly stressful.

1. Shooting

Filming is the process of recording movie scenes using a camera in accordance with the plan established in the storyboard and production schedule. Shooting is the core of the production phase and involves coordination between the director, director of photography (DOP), actors, lighting crew, sound crew, and all other departments. Uys (2014) states that good shooting produces images that are not only technically perfect but also dramatically convincing and aesthetically stunning.

In the process of shooting a short film for tourism promotion, location considerations are crucial because the location itself is part of the message being conveyed. Filming at religious tourist destinations demands a high degree of cultural and religious sensitivity from the entire production team. Permission from the destination's management must be obtained before filming begins, and the

entire team must adhere to the rules and norms applicable at each visited destination.

2. Camera Movement and Camera Angle

Camera movement is one of the most powerful elements of cinematography in influencing the audience's emotions and understanding of a film. Bordwell, Thompson, and Smith (2017) classify camera movements into several main types, each with unique psychological and narrative effects, including the pan a horizontal movement that follows a subject or provides a panoramic view of a location tilt, which is a vertical movement to show the height of an object; dolly, which is a movement toward or away from a subject using a track to create a sense of depth; crane shot, which is a dramatic movement from above or below that conveys a sense of grandeur; handheld, which is a technique without a tripod that produces an immersive and spontaneous feel; and steadicam, which is a technique using a mechanical stabilizer to produce smooth and stable footage. Each of these movement techniques is strategically employed to convey distinct emotional nuances at every religious tourist destination visited.

Mahesa, Toto, and Andri (2025) state that camera angle refers to the camera's position and orientation relative to the filmed subject, where selecting the right angle can make a film more dramatic and influence how viewers perceive situations and characters. Common types of camera angles used in film production include the eye-level angle, which places the camera at the subject's eye level to provide a neutral perspective; the low angle, which shoots from below to make the subject appear large and dominant; the high angle, which shoots from above to make the subject appear small or helpless, the bird's-eye view, which captures the scene directly from above to show the overall layout of the location, and the Dutch angle, which is tilted diagonally to create a sense of imbalance or unease. The following are camera angle techniques commonly used in filmmaking (Bordwell, Thompson, and Smith, 2017):

a. High Angle

This technique is commonly used to highlight objects from a high angle and with a wide field of view. It creates a sense of spaciousness and is often used in small rooms to make them appear more spacious.

b. Eye Level Angle

This technique is commonly used when people are speaking to one another, so the resulting footage accurately reflects what is seen.

c. Low Angle

Generally, this technique involves taking a photo from a lower angle to make the subject appear taller and larger.

d. Bird Eye Angle

This technique involves shooting from a higher vantage point. It is commonly used to show a place or city from a bird's-eye view.

e. Tilted Angle

Generally, the camera captures straight footage. However, using this angle actually makes the footage appear tilted. This is because the videographer intentionally tilts the camera to create a sense of excitement in the film.

f. Wide Angle View

This technique is commonly used in the film industry. It is widely used to show the cityscape or scenery.

Among the many techniques used in filmmaking, each technique creates a distinct impression, offering viewers a varied visual experience and immersing them in specific situations.

3. Voice Over

Voice-over (VO) is an audio narration technique in which speech is delivered without lip movement; it can also be referred to as an inner voice. Bordwell, Thompson, and Smith (2017) explain in their book that voice-over is one of the most useful narrative elements in film because it serves to convey information, set the mood, and create an emotional connection between the audience and the film's story. Yudaniggar and Ajibullah (2019) state that a film with strong narration or

voice-over is capable of conveying information directly to the audience without altering or disrupting the storyline. In this regard, voice-over is an appropriate tool for film production.

2.1.4.3 Post-Production

This stage is the final phase of a film's production process. The researcher divided this stage into two parts: technical post-production and distribution, and evaluation post-production. This division is intended to illustrate the structural flow of a film. According to Bordwell, Thompson, and Smith (2017), in their research, post-production is the process of compiling all the footage that has been shot. The process of assembling video to create the appropriate narrative can be carried out to achieve visuals that are interconnected and harmonious. In his research, Bordwell, Thompson, and Smith (2017) also explain that post-production involves several technical editing stages, namely video assembly, video cutting (cutting), sound addition, background music, color grading, subtitling, and rendering or exporting the final file.

1. Technical Post-Production

Technical post-production is the stage that follows the completion of filming, involving various technical processes such as footage organization, video editing, audio editing, color correction, subtitle integration, and final rendering to transform raw footage into a coherent and polished audiovisual product ready for distribution. This section explains the stages of the film editing process, namely:

a. Editing

Editing is the process of selecting, arranging, and splicing video footage to create a cohesive visual narrative. Bordwell, Thompson, and Smith (2017) state that editing is a language within a film, a combination of the script, storyboard, and pre-visualization, that gives a film its own distinctive character. A sense crafted by the editor and director to create a work of value and worth watching.

Bordwell, Thompson, and Smith (2017) also explain that the illusion of space and time can be created from video clips assembled into a single whole, forming a highly complex narrative. The primary goal of editing is to assemble the captured

video clips into a cohesive whole, resulting in an audiovisual presentation that conveys a story to the audience. Key considerations in the editing process include the continuity of the narrative flow, both in terms of audio and visuals, which encompasses the coherence of visual atmosphere, the relationships between shots, camera angles, and the appropriate placement of props and settings.

b. Color Grading

Color grading is the adjustment and enhancement of contrast, saturation, and lighting in a film or image to achieve a desired mood and visual identity. Putra and Marwati (2023), in their research, define color grading as a part of post-production; this is done to define the colors in each scene so as to convey the appropriate emotional message to the audience through color psychology.

The research by Fathon, Topadang, and Syafrizal (2025). explains that color grading is not merely a technical correction process but a powerful tool for visual storytelling. Choosing the right color palette can dramatically build or alter the emotional atmosphere of a scene without requiring changes to other elements. Blue tends to create a sense of calm and foster introspection, while warm colors like orange and yellow evoke warmth and intimacy.

c. Sound Mixing

Sound mixing in the post-production stage is the process of combining, balancing, and refining all audio elements in a film, including dialogue, voice-over narration, background music (scoring), sound effects, and ambient sound. Anwar, Widiyanti, and Sumbodo (2022), state that audio quality in audiovisual products significantly determines the comfort and depth of the viewer's experience. Sound elements that are not managed properly will disrupt the audience's concentration, weaken the narrative message intended to be conveyed, and interfere with the audience's comfort.

According to Angelina and Subechi (2018), a competent and creative sound designer is required to produce high-quality audio, encompassing clear dialogue, background sounds, and harmony between the background music and the visuals presented in an audiovisual work. A good sound mixing process must be able to

create audio continuity that makes the audience unaware of transitions between sound elements, resulting in a seamless and immersive viewing experience.

2. Distribution and Evaluation

Post-production, distribution, and evaluation are the stages that follow the completion of all technical post-production processes. At this stage, the short film, which has been technically completed, is disseminated to the public via digital platforms, and after uploading, an evaluation process by respondents is conducted to measure the film's suitability and effectiveness as a tourism promotion medium.

Cao, Qu, Liu, and Hu (2021) explain that a new tourism promotional short film can only be considered truly functional and proven to have an impact if it has undergone a distribution process to platforms accessible to a wide audience, as well as a structured evaluation process by relevant viewers or respondents. Therefore, the post-production, distribution, and evaluation stages in this research consist of five steps: creating an evaluation form, uploading to YouTube and Instagram, distributing the link to respondents, and analyzing the evaluation results.

a. Creating Evaluation Form

An evaluation form is a research instrument used to collect data on respondents' assessments of the quality and suitability of the short films produced. Sugiyono (2013) defines a research instrument as a tool used to measure observed natural or social phenomena. In the context of this research, the evaluation form serves to measure respondents' perceptions of three main aspects of short films, namely content, media, and language, using a Likert scale ranging from 1 to 4.

The evaluation questionnaire in this research was created using the Google Forms platform, which allows for digital distribution via a link that can be shared through various communication channels (Rohman, Kurniati, and Kusumawati, 2021). The evaluation form was designed with consideration of the product's feasibility aspects as outlined in the research instrument. The form was designed to be easily understood and completed by respondents from various backgrounds, including academics, tourism practitioners, and the general public. Each question in the form was formulated clearly and in a measurable manner so that the data obtained could be analyzed validly and reliably.

b. Uploading to YouTube

Uploading short films to YouTube is one of the primary distribution methods in this research. Once all technical post-production processes are complete and the final film has been rendered in the appropriate format, the film is uploaded to the researcher's official YouTube channel, accompanied by a title, description, tags, and a thumbnail that have been strategically designed to maximize organic audience reach.

Desrianti, Supriati, and Herdiana (2020), in their research "*The Use of Films to Enhance Promotional Media at Tourist Destinations*," published in the MAVIB Journal, Volume 2, Issue 2, state that after the color grading process is completed and the film has undergone developer evaluation, it is uploaded via YouTube as the primary distribution channel capable of reaching a broad and organic audience. YouTube is the most suitable platform for distributing short tourism promotional films due to its ability to index video content in Google search results, thereby increasing the likelihood of the film being discovered by tourists actively seeking information about tourist destinations.

In this research, the uploading of the film to YouTube was also accompanied by the inclusion of a link to an evaluation form in the video description, so that viewers interested in providing feedback could directly access the form via the description section. This step ensures that the distribution and evaluation processes operate synergistically and support one another.

c. Uploading to Instagram

Uploading short films to Instagram is a secondary distribution strategy carried out in parallel with uploads to YouTube. Instagram was chosen as a distribution platform due to its highly visual nature and its wide reach among potential tourists, particularly millennials and Generation Z, who are active users of the platform. Sanjiwani (2022), in the research "*The Use of Instagram as a Strategy to Attract Tourists During the COVID-19 Pandemic at Jakarta Aquarium*", published in the Journal of Tourism Destinations, Volume 10, Issue 2, demonstrated that Instagram has proven effective as a promotional medium for tourist destinations. Visual content uploaded via Instagram has a high engagement rate from users and is

capable of significantly expanding promotional reach through features such as shares, saves, and hashtags. The short films in this research were uploaded to Instagram using two main features: Instagram Reels for short-form content and Instagram TV (IGTV) for the full-length versions of the films.

Giannindra (2021), in the research *“The Use of Instagram Social Media as a Tool for Promoting Tourism in the City of Bandung”*, published in the Journal of Regional and Urban Planning, Volume 16, Issue 2, states that Instagram’s geotagging feature allows users to tag specific tourist locations, enabling uploaded tourism promotional content to be discovered by users actively seeking information about particular destinations. Each short film uploaded on Instagram is also accompanied by a link to an evaluation form accessible via the “link in bio” feature or the comments section, making it easy for Instagram users to participate as evaluation respondents.

d. Evaluation

Evaluation, within the context of research and development, encompasses both the distribution of an evaluation instrument to appropriate respondents and the subsequent analysis of the data obtained. Sugiyono (2013), in the book *Quantitative, Qualitative, and R&D Research Methods*, states that respondents involved in evaluating an R&D product must possess competencies relevant to the object being assessed in order for the resulting data to be scientifically validated, and further explains that data analysis in R&D research is conducted by calculating the percentage of product feasibility based on the scores obtained from respondents before interpreting the results against established feasibility criteria. Zhou (2024), in research on the production of short tourism promotion films, found that distributing respondent links simultaneously across various digital platforms significantly increases response rates and produces more diverse and representative evaluation data, thereby strengthening the validity of research findings as a reflection of assessments from the actual target audience. Rohman, Kurniati, and Kusumawati (2021) explain that the Likert scale (1932) is used to measure the degree of respondents’ agreement with a set of statements, while Taluke, Lakat and Sembel (2019) outline a systematic procedure for analyzing evaluation results,

beginning with compiling data into a spreadsheet, summing the scores for each indicator across the relevant aspects, calculating the feasibility percentage using the formula $P = \frac{\sum S}{\sum S_{\max}} \times 100$, and interpreting the resulting percentage according to an established feasibility criteria table. Sinulingga (2021) further emphasize that the evaluation stage in the production of a tourism promotional film is the most crucial stage, as it provides scientific evidence that the resulting product is genuinely effective in achieving its promotional objectives.

2.2 Previous Works

Several previous works relevant to this research have been conducted by earlier researchers, focusing on the methodologies used, the main findings, and the limitations identified. These studies serve as a foundation and reference for the researcher in conducting this research. mentions that one form of mass media is film. It can be said that film qualifies as mass media because it uses audio and visual elements to connect a large number of communicators spread far and wide, creating a specific impact. In an article titled “*The Meaning of Friendship in the Film 5 CM*” by Yudanto (2020), the author explains that film is a medium found everywhere. With advances in technology and the internet, people can easily access films by downloading videos or streaming them without having to wait for CDs to be sold. The film *5 CM* conveys a message of friendship through a mountaineering expedition to Mount Semeru, allowing viewers to grasp the meaning of friendship and witness the beauty of Mount Semeru. The article explains that the role of friendship or the backstories of each character in the film *5 CM* serves as a draw for audiences and highlights the film’s potential as a communication medium that is easily accessible and widely available.

Research by Ananda, Amala, Nami, and Syafa (2025), titled “*Analysis of the Impact of the Screening of the Film 5 CM as a Communication Medium on the Tourism Sector in the Mount Semeru Region,*” explains that the tourism sector is the heart of economic development. One successful promotional strategy is film production; the research explains that the screening of the film *5 CM* had a significant impact on the tourism sector in the Mount Semeru region. Additionally,

the film served as a motivator for tourists to visit Mount Semeru, leading to a surge in tourist visits from various regions. When the film “5 CM” was released in 2012, tourist numbers surged by 30% compared to 2011; this surge was not only felt in the Mount Semeru area but also in Bromo Tengger Semeru National Park (TNBTS). This phenomenon can be seen as a success in promoting sustainable tourism destinations through film; the film “5 CM” serves as a communication medium through its cinematography and emotional narrative. Based on the research findings above, the research indicates that the role of the film “5 CM” as a promotional medium was quite successful. Through the film, viewers indirectly felt an invitation, thereby gaining motivation to visit Mount Semeru and witness the natural beauty from its summit.

The research titled “*A Review of YouTube for Tourism Promotion in Indonesia*” by Agustina, Azahari, and Susanto (2021) explains that YouTube is not merely an entertainment platform but also a promotional medium that allows for user interaction. The research explains that the effectiveness of a promotional video on YouTube can serve as a source of input for viewers in making decisions about which tourist destinations to visit. This is evident from the “*Wonderful Indonesia: A Visual Journey*” video in the research, which reached 2.5 million viewers and received comments from 1,700 different accounts, with the majority of comments being positive. Based on the comments provided by YouTube, many viewers of the video “*Wonderful Indonesia: A Visual Journey*” expressed a desire to visit Indonesia to witness its extraordinary natural beauty. The findings above demonstrate that YouTube is an ideal platform for uploading promotional videos due to its wide reach and the ability for users to interact through the platform’s comment feature. It is also evident from the total viewership of the video “*Wonderful Indonesia: A Visual Journey*,” which has garnered 2.5 million views and 1,700 comments, that it serves as a reference for viewers in selecting tourist destinations in Indonesia.

The research journal titled “*Tourism Promotion Symbols of Yogyakarta in the Film Ada Apa Dengan Cinta? 2*” by Pracintya, Nyoman, Putra, and Yathy (2022) explains that a film can contain unexpected messages. The film *Ada Apa Dengan*

Cinta is one such film that conveys promotional messages not through verbal dialogue but through visuals depicting the surrounding environment. Released in 2018, this 126-minute film garnered over 3.6 million views. *Film Tourism* is capable of conveying a wealth of information; with the support of the internet and current technology, it sparks interest among many tourists who wish to visit the locations featured in the film. Set in the Yogyakarta region with its natural beauty, history, royal palaces, and temples, this special city attracts tourists from various regions and even abroad. Based on the above research, it is explained that the film *AADC*, with its audiovisual, cinematic, and well-crafted narrative elements, serves as an effective tourism promotion message for the destinations it showcases. Thus, the “film tourism” phenomenon in *AADC* highlights the beauty of Yogyakarta and its surroundings, which has had a significant impact on the mass screening of the film *AADC* across Indonesia. It can be concluded from the four previous studies that films can serve as a promotional medium with a significant impact on their regions, and they also encourage viewers to visit places they have not yet explored while appreciating the beauty of Indonesia’s natural landscapes. In this context, the researchers identified a gap: as indicated by the journal cited above, the duration of films that convey indirect messages to promote tourist destinations is often too long; furthermore, none of the films mentioned above specifically promote religious tourism, nor do they showcase the beauty of interfaith tolerance. Therefore, the researcher created a short film supported by a storyline.

It can be concluded from the four previous studies that films serve as powerful promotional media capable of generating measurable impacts on tourism sectors and motivating audiences to visit featured destinations. Collectively, these studies provide a strong theoretical and empirical foundation for the present research, particularly in establishing film as an effective communication medium, demonstrating its capacity to drive tourism growth, and affirming digital platforms such as YouTube as ideal channels for promotional distribution. However, this research differs from all four in several important respects. Whereas the reviewed studies analyze existing feature-length commercial films, this research takes a productional approach by creating an original short film. More significantly, none

of the previous studies address religious tourism or present a narrative centered on interfaith tolerance, the two defining themes of this project. Additionally, the use of a dual-platform promotional strategy across YouTube and Instagram, combined with bilingual subtitles in Indonesian and English, further distinguishes this research by extending its reach to a broader and more diverse audience, including international tourists.

The novelty of this research lies in its unique convergence of short film production, religious tourism promotion, and the theme of interfaith tolerance, a combination that has not been previously explored in the existing body of literature. While prior studies have demonstrated the promotional potential of film for natural and cultural destinations, none have specifically focused on religious tourism or presented multiple places of worship from different faiths within a unified cinematic narrative. This research addresses that gap by producing a short film featuring four distinct religious sites in Semarang: the Avalokitesvara Pagoda, the Semarang Ship Mosque, the Achmad Bin Adenan Container Mosque, and the Kerep Ambarawa Cave. By weaving the message of interfaith tolerance into the promotional narrative, the film seeks to attract not only tourists with an interest in religious heritage but also broader audiences drawn to the values of cultural harmony and coexistence. To maximize its promotional reach, the film is distributed on YouTube while its teaser is disseminated on Instagram by the featured actors, Fariz Aditya, Brema Ardinata Karo Sekali, and Salvian Syuja, thereby extending visibility across two platforms simultaneously. Furthermore, the application of the R&D method by Borg and Gall (1983) ensures that the production process is grounded in systematic research, encompassing information gathering, planning, initial product development, field testing, revision, and implementation, lending scholarly rigour to an endeavour that is equally creative and communicative in nature.

CHAPTER III

METHODOLOGY

3.1 Research Design

The Borg and Gall (1983) method, namely the Research and Development (R&D) approach, was chosen because the research aims to produce a short film while also providing a complete and comprehensive description of the filmmaking process. Sugiyono (2013) defines the qualitative method as a research approach rooted in postpositivist philosophy, used to investigate the organic or authentic nature of a subject, where the researcher serves as the most critical instrument; data collection employs triangulation; data analysis is rational; and the findings emphasize specific meanings rather than general ones.

This research is also applied research because it is oriented toward providing real solutions to problems in the field of tourism promotion. Applied research is not the primary focus of this research, but it also produces results or products that can be directly utilized according to needs and demands. According to Creswell (2023), qualitative applied research is research that not only produces descriptive findings but also generates concrete solutions that can be directly applied in practical contexts. In this case, the researcher hopes that this research can help promote religious tourist sites in the of Greater Semarang. The Borg and Gall (1983) method, namely Research and Development (R&D), is the method used by the researcher in the development of this short film.

The researcher employed this method to create and refine a product through systematic and structured steps to achieve the desired objectives. According to Borg and Gall (1983), the primary objective of Research and Development (R&D) is to design, test, develop, and evaluate a product to ensure it is effective and beneficial. The Research and Development (R&D) process involves several stages, namely problem identification, product design, testing, and revision based on evaluation results and feedback received. Through this method, the researcher can follow structured stages, starting from needs analysis, development, and video concept

creation, through to the testing and evaluation of the video's effectiveness in attracting tourists.

3.2 Research and Development Method

The method used in this research and development (R&D) research is the R&D method. Borg and Gall (1983) define *research and development* as a process used to develop and validate products or research. The R&D method does not merely produce theoretical findings but results in a structured, validated, and systematic product. This process is carried out in stages, beginning with problem identification, data collection, product design, expert validation, revision, and finally the product testing phase. This makes the R&D method highly relevant and concrete.

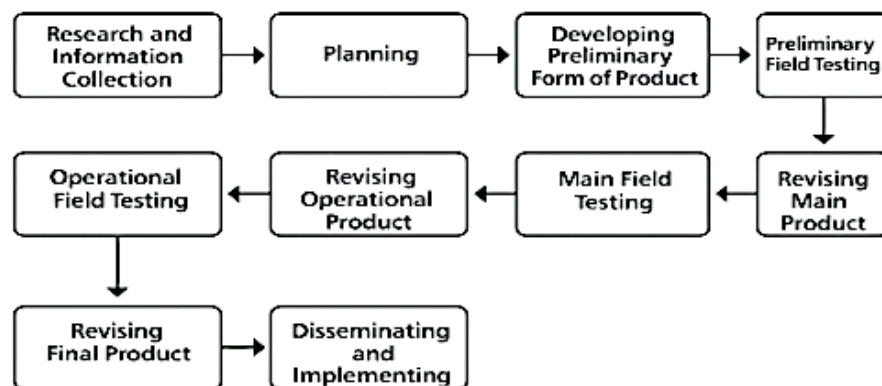


Figure 3. 1 Research and Development Scheme

Borg and Gall (1983) identified ten steps in the research and development process, each with interrelated functions and objectives. These ten steps form a systematic development cycle, ranging from the initial information-gathering stage to the dissemination of the final product. These ten steps are: information gathering and preliminary research, planning, early-stage development, field trials, first product revision, main field trials, product revision, final product field trials, final product revision, dissemination, and implementation. In this research, the model was simplified into eight steps while still referring to the Borg and Gall (1983) model in Emzir (2011), which states that the stages or processes in research can be carried out on a smaller scale by simplifying the necessary stages or processes. This

simplification can be done by considering the limitations of production time and research budget, while combining stages relevant to the product development process.

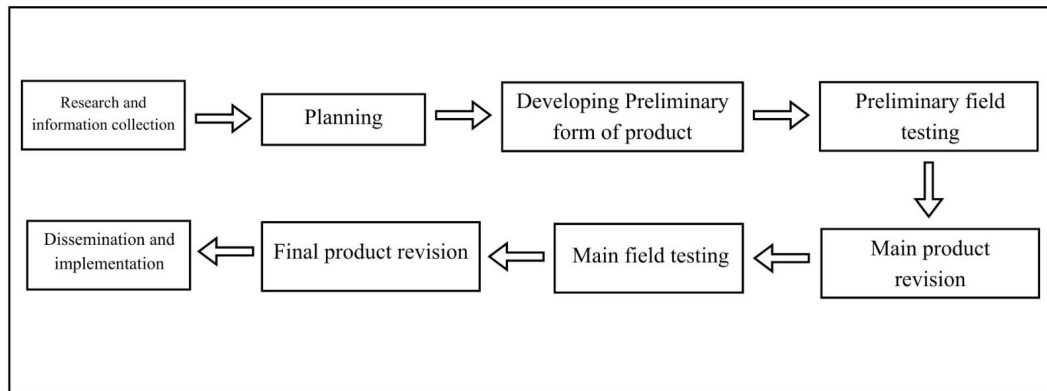


Figure 3. 2 Eight Steps of R&D Method

1. Research and Information Collection

At this stage, a literature review was conducted on the concept of religious tourism, religious tourist destinations in Greater Semarang, short-film production, and the use of digital media to promote tourist destinations. In addition, the researchers conducted field observations at four religious tourist destinations in Semarang: the Avalokitesvara Pagoda, the Kerep Ambarawa Cave, the Assafinatun Najah Ship Mosque, and the Achmad Bin Adenan Container Mosque. The researcher also conducted a needs analysis at the religious tourism sites to identify the current state of promotion at these sites compared to the ideal conditions expected.

At this stage, the researcher collected and studied various references related to religious tourism; one example is a short film by Pamungkas (2023) on religious tourist destinations in Greater Semarang, short film production, and the use of digital media as a means of promoting tourism. Additionally, the researcher conducted direct observations at four religious tourism destinations: the Avalokitesvara Pagoda, the Kerep Ambarawa Cave, the Assafinatun Najah Ship Mosque, and the Achmad Bin Adenan Container Mosque. The researcher also performed a needs analysis to assess the current state of promotional efforts at each destination and compare them with the desired conditions. These four destinations

were selected because they represent the diversity of religious tourism in the City of Semarang and Semarang Regency, possess unique historical, cultural, and architectural value, and offer visual appeal that supports short film production as a promotional medium. Furthermore, although they possess significant tourism potential, the level of exposure and promotion for these destinations remains relatively limited compared to other popular tourist destinations; therefore, promotional media is needed to introduce the uniqueness and appeal of each destination to a broader audience.

2. Planning

At this stage, the researcher plans the R&D project by defining specific and well-defined objectives for the product to be developed, estimating the required human resources and costs for product development, calculating the time required, and determining the development procedures and evaluation methods to be used. Through this process, the researcher establishes the film's concept, target audience, production budget, production schedule, and promotional distribution plan for the film to be produced.

3. Developing Preliminary from of the product

At this stage, the researcher develops the script and storyboard, prepares production equipment, and conducts a site survey of the locations to be used. At this stage, scriptwriting and storyboard creation serve as the initial steps in the film production development process, which will later be validated by experts. According to Creswell (2023), early product development should result in a storyboard with a pre-planned narrative to make it easier for validators to evaluate.

4. Preliminary field testing

At this stage, the initial products created by the researchers, namely the script and storyboard for the short film, were submitted to experts for validation. Validation was conducted using a questionnaire based on a Likert scale to assess the scientific validity of the products. Feedback from the validators served as the basis for revisions in the subsequent stage. During this stage, the researchers were

also able to identify shortcomings in the film production process, spanning pre-production, production, and post-production.

5. Main product revision

After receiving feedback from experts, researchers can make revisions to the previous stages. The storyboard, script, and video concept can be systematically revised to ensure a more comprehensive final product.

6. Main field testing

This stage involves the production process carried out by the researcher, during which filming took place at the four religious tourist sites. The researcher captured scenes that were recorded in accordance with the storyboard and script. All production aspects, including filming, video editing, color grading, sound mixing, voice-over, and subtitling, were completed during this stage. This simplification process, carried out by the researcher by incorporating Operational Field Testing (the eighth step in the Borg and Gall model), was implemented to optimize time efficiency and mitigate budget overruns. This simplification is based on Ezmir (2011).

Sugiyono (2013) defines the questionnaire technique used in this research as a data collection method that involves presenting questions or statements to respondents for them to answer. The main field test was conducted by distributing questionnaires to selected respondents, including local and international students and members of the public who work and reside in Semarang. These respondents were selected because they are highly mobile and have the potential to become tourists, and because they can assess the promotional video's effectiveness for audiences from diverse cultural backgrounds. Before completing the questionnaire, all respondents were asked to watch the promotional video for religious tourism. Subsequently, respondents evaluated the video's audiovisual quality, content, and language based on their post-watching experience. To facilitate understanding, the questionnaire was provided in two language versions: Indonesian and English. A total of 72 respondents participated in the survey. The list of statements used in the questionnaire is presented in the following table.

Table 3. 1 List of Statements in the Questionnaire

No.	Statements
Content Aspects	
1.	This video is able to increase my interest in visiting religious tourism in Semarang.
2.	Video footage effectively showcases the beauty of tourist destinations
3.	This video successfully showcases the diversity of religious tourism in Semarang
Audio Aspects	
1.	The video quality is clear and appealing
2.	The audio in the video is clear and easy to understand
3.	The balance between dialogue and music is good
4.	The music used matches the mood of the video
5.	Music can strengthen the emotions and messages in a video.
Linguistics Aspects	
1.	The language used in the video is easy to understand
2.	Subtitles help you better understand the content of the video

One of the instruments used in this research to collect validation data is a questionnaire. Sugiyono (2013) defines the questionnaire technique used in this research as a form of data collection that involves presenting questions or statements to respondents for them to answer. The questionnaire in this research consists of several assessment aspects: content, media, and language, with a total of ten indicators.

This research used the Likert scale measurement method, with a total of four question score levels. According to Ezmir (2011), simplification can be achieved by considering budget and production time constraints, allowing researchers to reduce time and costs more efficiently and quickly without compromising product quality. Akbar (2017) states that the Likert scale is used to measure an individual's attitudes, perceptions, and evaluations toward an object or product. The following table shows the scale used in this research:

Table 3. 2 Likert Scale Score Level

Score	Description	Feasibility
4	Strongly Agree	Very Feasibility
	<i>Sangat Setuju</i>	<i>Sangat Layak</i>
3	Agree	Feasibility
	<i>Setuju</i>	<i>Layak</i>
2	Disagree	Not Feasibility
	<i>Tidak Setuju</i>	<i>Tidak Layak</i>
1	Strongly Disagree	Very Not Feasibility
	<i>Sangat Tidak Setuju</i>	<i>Sangat Tidak Layak</i>

The product's eligibility percentage is calculated using the following formula:

$$P = \frac{\sum S}{\sum S_{\max}} \times 100$$

Notes: P = Eligibility percentage; $\sum S$ = Total score obtained; $\sum S_{\max}$ = Ideal maximum score.

The results obtained after calculating the respondents' answers were then interpreted based on feasibility assessment criteria adapted from Akbar (2017).

7. Final product revision

This stage is the point at which the short film has been technically completed and is reviewed by a testing team. The feedback received is used to maximize the short film's impact. The researcher makes final refinements, including adjusting subtitle timing, improving audio quality, and optimizing visuals, to ensure the final product is of the highest quality. The researcher also prepares the video for upload to YouTube and Instagram, and ultimately shares it with the targeted respondents.

8. Dissemination and Implementation

At this stage, the researcher uploads the completed and revised video to YouTube and Instagram as the primary distribution channels. The video links will be shared with respondents to collect the data needed by the researcher, which will then be analyzed to draw conclusions for the research being conducted. According to Bordwell, Thompson, and Smith (2017), the implementation stage serves to

verify that the final product is indeed appropriate. Thus, the researcher can draw conclusions based on concrete evidence from respondents who have viewed the short film.

3.4 Schedule Planning

This research was conducted over a four-month period, from February 2026 to May 2026. The schedule was designed and organized to ensure that the production process was more efficient and structured, allowing the research to proceed in accordance with the established R&D steps. The following table outlines the implementation schedule:

Table 3. 3 Schedule Planning

No.	Activity	February	March	April	May	June
1.	Research & Information Collection					
2.	Planning					
3.	Developing Preliminary Form of Product					
4.	Preliminary Field Testing					
5.	Revising Main Product					
6.	Main Field Testing					
7.	Final Product Revision					
8.	Disselmination and Implementation					

3.5 Budget and Costing

The budget allocated for the production of this research project is Rp. 5,500,000 (five million five hundred thousand rupiah), divided into six main categories that constitute the primary expenses. A detailed budget plan ensures that financial management remains within budget, efficient, and transparent. The following is the proposed budget for the production of a short film.

Table 3. 4 Budget and Costing

No.	Item	Description	Amount
1.	Transport	The fuel required for vehicles during the production of a short film about four destinations.	Rp. 250,000
2.	Consume	Food and beverage consumption during the production of a short film.	Rp. 250,000
3.	Videographer and Editor	Fees for professional videographers during filming. Fees for professional editors during color grading, sound effects, etc.	Rp. 3,500,000
4.	Revision and Finishing	Fees for the videographer during reshoots on an unplanned day.	Rp. 1,000,000
5.		Copyright Registration fees and donation for shooting location.	Rp. 500,000
Total			Rp. 5,500,000

3.6 Task Division

In the creation of this research product, three individuals were involved, each with specific roles and responsibilities at every stage from pre-production, through production, to post-production. Brema Ardinata K.S. served as the pre-production stage, Fariz Aditya as the production stage, and Salvian Syuja H. as the post-production stage. The following table outlines the stages of the project along with the assigned tasks and responsibilities.

Table 3. 5 Task Division

Name	Pre-Production	Production	Post-Production
Brema Ardinata	Script writing,		
Karo Sekali	creating consent form, creating shooting schedule, location scouting, creating		

	story board and planning location	
Fariz Aditya	Scene direction; coordination with production team, capturing all footage and scenes, camera operation, angles, movements, shot composition.	
Salvian Syuja Hanandito		Creating subtitle, creating questionare, penanggung jawab kuesioner,

CHAPTER IV

RESULTS AND DISCUSSIONS

4.1 Results

In this research, the researcher employed the R&D method proposed by Borg and Gall (1983). The research and development method was chosen because its structure for development and planning includes: information gathering and direct observation, planning, development of a preliminary product prototype, preliminary field testing, major product revisions, major field testing, final product revisions, and finally, dissemination and implementation. Each step used in this research is a systematic method, ensuring that the resulting product is not merely relevant theory but has also been directly tested. In this chapter, the researcher will explain the process of creating the short film titled “*Welas Asih Di Tengah Perbedaan*”, starting from observation and information gathering through to the final stages of video development and distribution.

This chapter provides a structured and comprehensive explanation of the production of the short film “*Welas Asih Di Tengah Perbedaan*”. This chapter explains and breaks down each stage of development, from observation and planning, through the development of the product’s initial form, to the execution of video production. By applying structured research and development (R&D) phases, the researcher is able to organize and manage the workflow in a structured, organized, and effective manner to ensure that the resulting product aligns with the researcher’s objectives and the expectations of the target audience. This approach also allows the research to be continuously refined throughout the process and contributes to the creation of an audiovisual promotional media piece that is culturally meaningful and visually engaging.

The production of the short film “*Welas Asih Di Tengah Perbedaan*” is divided into three phases: pre-production, production, and post-production. The pre-production phase includes idea development, planning, scriptwriting, storyboard creation, and the technical preparations required during production. These necessary elements fully explained in collaboration with researcher Brema

Ardinata Karo Sekali. Next is the production stage, which involves several sequential steps, as explained in detail by the researcher. Meanwhile, the post-production stage is a fairly complex phase that includes editing, combining audio and video clips, color grading, and end credits. The post-production stage is explained by researcher Salvian Syuja Hanandito.

4.1.1 Research and Information Collection

At this stage, the researcher conducted the first phase, which involved a site survey to gather information and conduct an initial investigation of the location to be developed. The researcher decided to focus on tourism following preliminary interviews with administrators of various local religious sites. These administrators explicitly highlighted a critical gap in their outreach: a severe lack of digital and social media promotion. The researcher developed the idea and found that religious tourism is a particularly interesting and rarely explored theme. Consequently, the chosen theme is to promote religious tourist sites rich in stories and history, featuring buildings with unique architecture, as well as various historical relics from ancient times.

This literature review aims to examine the theoretical foundations of film-induced tourism, audiovisual promotion, and documentary filmmaking techniques. Research by Beeton (2016) and Connell (2012) defines short films and videos as powerful catalysts for raising tourists' awareness of a destination or location. Meanwhile, the researcher identified a promotional gap, particularly regarding the representation of a religious tourism destination in Greater Semarang, through an audiovisual work that will feature four religious tourist sites in Semarang and its surroundings: the Avalokitesvara Pagoda, Assanafitun Najah Mosque, Achmad Bin Adenan Mosque, and Maria Kerep Ambarawa Cave. Of these four destinations, the unique intercultural narrative regarding religious tolerance has yet to be comprehensively documented in the format of a short film.

Researchers conducted field observations at each location to map accessibility, visual appeal, and the sociocultural narratives associated with each religious tourism site. Consultations were held with local tourism stakeholders and

representatives of religious communities to understand the aspirational image of each destination. These discussions confirmed that the sites absolutely need external promotion. The administrators noted that while the locations hold immense cultural and historical value, they struggle to attract modern visitors due to a lack of an active digital footprint, making a dedicated short-film project highly necessary. This pre-development phase provides the foundation or initial framework for a conceptual and empirical narrative necessary to proceed to the planning stage.



Figure 4. 1 Avalokitesvara Pagoda



Figure 4. 2 Gua Maria Kerep Ambarawa



Figure 4. 3 Masjid Assafinatun Najah Kapal

4.1.2 Planning

After completing the information-gathering phase, the researcher formulated a detailed and structured plan covering all components of the pre-production process. Thorough planning in short film production is widely recognized as a key determinant of the final product's quality, particularly in ensuring alignment between conceptual intent and on-site execution (Kindem and Musburger, 2015). The stages outlining the production planning for the short film "*Welas Asih Di Tengah Perbedaan*", which is chosen to reflect the core theme of the film, "*Welas Asih*", represent the universal value of deep compassion and mutual support shared among the characters during their personal struggles, while "*Di Tengah Perbedaan*" highlights the harmonious coexistence of diverse religious backdrops in Semarang, and it will be explained in greater detail and depth by researcher Brema Ardinata Karo Sekali. In this section, the researcher will only outline several steps in the planning process for this research, which include the following activities.

1. Storyline

This short promotional video, "*Welas Asih Di Tengah Perbedaan*", tells the story of a group of friends, Fariz, Brema, and Salvian, who are each facing their own personal struggles in life, compounded by unfinished final projects that are causing them further difficulty. Faced with these difficulties, Salvian invites them on a trip to places of worship with the aim of calming their hearts and pouring out all their troubles to God Almighty. They then find solutions to the problems they've been facing and promise themselves to stay motivated and never give up in life.

2. Script Writing

The script serves as the narrative backbone throughout the entire production process. The researcher developed a comprehensive script covering all four religious tourism destinations, integrating factual information about each site with a narrative that highlights themes of tolerance and interfaith harmony. The script employs a bilingual narrative strategy, with Indonesian as the primary language and English as subtitles, to ensure the film is accessible to both domestic and international audiences. This approach aligns with academic literature indicating that bilingual or multilingual promotional content significantly expands the reach

of tourism media audiences (Yuliarti, Rahmanto, Priliantini, Naini, Anshori, and Hendriyani, 2021). During the scriptwriting process, the researcher blended elements of information, education, and entertainment to ensure that the message of religious tolerance is conveyed naturally, rather than merely being explicitly narrated.

3. Storyboard

After finalizing the script, the researcher creates a detailed storyboard to visualize each scene, the composition of the shots, the camera angles, and the transition sequences. This storyboard serves as a visual guide for the entire production team, ensuring that every scene has been thoroughly pre-visualized before filming begins. According to Kindem and Musburger (2015), a well-crafted storyboard can reduce inefficiencies on set and provide the director and cinematographer with a common frame of reference based on what has been established in the storyboard. Each storyboard panel includes notes on lighting conditions, the subject's movements in front of the camera, including gestures, facial expressions, and intonation, as well as distinctive visual elements at each location.

4. Locations permit

A systematic survey of the four filming locations was conducted prior to the video shoot. Researchers visited each site to assess lighting conditions at various times of the day, determine the best camera positions, evaluate accessibility for the crew and equipment, and note relevant details such as the history, architecture, and surroundings that required special attention during filming. Official filming permits were then obtained from religious authorities and the administrators of the places of worship responsible for each location. Obtaining these permits was important not only to ensure legal compliance but also to build trust and cooperation with local stakeholders, whose active involvement contributed to the authenticity of the final product.

5. Shooting Schedules

A comprehensive production schedule is developed to coordinate all logistical elements of the production process. This schedule details the chronological order of scenes to be shot, assigns responsibilities to specific crew

members, allocates time for equipment setup and breakdown at each location, and anticipates contingencies such as weather conditions and restrictions associated with specific permits. Good production management is crucial for minimizing delays and budget overruns, particularly in independent short film production with limited resources (Proferes, 2018). The researcher ensures that all crew members receive the schedule well in advance of the shooting day and that daily call sheets are prepared for each day of filming. Emzir (2011) states that the stages or processes in research can be carried out on a smaller or shorter scale by simplifying the necessary stages or processes. This simplification can be achieved by considering the limitations of production time and research budget, while integrating relevant stages into the further product development process.

Table 4. 1 Shooting Schedule

No.	Meeting Point	Time	Date
1.	Avalokitesvara Pagoda	10.00 AM	April 01, 2026
2.	Assafinatun Najah Mosque	9:00 AM	April 05, 2026
3.	Achmad Bin Adenan Mosque	12.00 PM	April 06, 2026
4.	Maria Kerep Ambarawa Cave	13.00 PM	April 02, 2026
5.	Campus Pavilion	09.00 AM	April 03, 2026
6.	Talent's Boarding house	16.00 PM	April 03,2026

4.1.3 Developing Preliminary Form of Product

At this stage, the researcher explains the next steps of production and post-production, which begin with filming and marking the locations where transitions will be made based on the plan.

4.1.3.1 Production

Principal photography took place after all pre-production preparations were completed. The researcher, who served as director, oversaw the filming process and ensured that the footage was appropriate and consistent with the script and storyboard for all scenes at the four designated religious tourist sites in and around Semarang. The short film was produced in Full HD resolution (1920×1080 pixels) using a SONY ZVE10 and a HOLLYLAND Lark 2 microphone for optimal visual quality, in accordance with contemporary professional standards for short films intended for digital distribution on platforms such as YouTube and Instagram (Liu, Wang, and Chang, 2023). The primary cinematographic approach includes wide shots to showcase the grandeur of each religious site's architecture, medium shots to capture daily religious activities and community interactions, and close-ups to highlight the distinctive decorative and symbolic elements of each location while evoking emotion in the actors.

Voice-over narration was created and recorded separately, designed to provide contextual information about each destination while conveying the central message of interfaith harmony (Yudaniggar and Ajibullah, 2019). The production team worked over several days according to the established schedule, adapting to on-site conditions while adhering to the storyboard and the director's vision and mission. Throughout this phase, the researcher ensured that all crew members and talent adhered to the ethical protocols established during the planning phase, and ensured that activities were conducted with respect in all sacred spaces. The following is an explanation of the camera angle techniques used in the film production in accordance with the storyboard:

1. Camera Angle Technique

Each shot in this film is designed with very specific narrative and visual objectives. The visual composition is deliberately and carefully planned to build a cohesive storyline, thereby reinforcing and highlighting the main theme to be conveyed. The arrangement of each shot takes into account both aesthetic and functional aspects to ensure that the message in the video is conveyed clearly and attractively. The following is an explanation of each shot used, including the

reasons for selecting specific shot types deemed most effective in supporting the desired narrative and atmosphere.

a. Close-Up

A close-up is a camera angle technique that involves shooting from a short distance so that only one object appears in the frame. In the shots from this video, the face is typically the dominant focus. This technique is used to evoke deep emotional responses in the audience and to highlight expressions or details that might otherwise go unnoticed. By showing the subject up close, the audience's attention is immediately drawn to it, allowing them to fully grasp the message the director intends to convey.



Figure 4. 4 Close-Up

The technique used in this scene is a close-up, which serves to highlight the facial expressions of the character “Fariz,” who appears tired, dizzy, and mentally overwhelmed, setting the stage for an emotional outburst in the next scene.

b. Wide Shoot

A wide shot is a filming technique that shows a broad view of the scene. By using this technique, viewers can understand the setting and the relationship between the characters and the space.



Figure 4. 5 Wide Shoot

This technique was used to showcase the surrounding scenery at the entrance to the Kerep Ambarawa Cave, which appears spacious the moment you enter.

c. Frog Eye Angle

A low-angle shot is a technique that captures a scene from a very low vantage point. In this case, the camera is positioned on the ground, resulting in a low-angle shot that still captures a fairly wide view. This technique is typically used to showcase very tall and imposing buildings.



Figure 4. 6 Frog Eye Angle

This technique was used to highlight the grandeur of the main structure, the towering and majestic Avalokitesvara Pagoda. It was chosen because it aligns with the building's location, which is situated higher than the visitor's initial vantage point upon entering; thus, this choice also conveys that the building is situated on higher ground.

d. Medium Close-Up

A medium close-up is a filming technique that captures the subject from the head to the torso. This technique typically shows facial expressions and gestures clearly without being too close or too far away. The purpose of this technique is to convey a person's emotions or facial expressions.



Figure 4. 7 Medium Close-Up

This technique was chosen to depict a character at prayer, with the aim of conveying the peaceful and shady setting of the place of worship.

e. Medium Shoot

A medium shot is a filming technique that typically shows a subject from the waist up. This framing provides a balance between the character and their surroundings. Viewers can still see the character's facial expressions, gestures, and the surrounding environment.



Figure 4. 8 Medium Shoot

The medium shot technique is also not much different from the medium close-up; this technique features a wider frame in which the subject does not completely fill the screen. The purpose of using this technique is to show the surroundings of the place of worship.

f. Framing

Framing is a camera angle technique that uses the surroundings as a frame for the main subject. This technique creates a visually appealing aesthetic that viewers can appreciate, resulting in an engaging visual experience.



Figure 4. 9 Framing

This technique is used to show three characters simultaneously within a single frame by utilizing the building's beams, placing the three characters within a unique frame, and creating an aesthetic effect in the film.

g. Long Shoot

A long shot is a technique that highlights the surrounding environment and shows the main subject in its entirety, making it appear smaller. This technique is

typically used to showcase a vast landscape, allowing viewers to experience and appreciate the beauty of a particular location.



Figure 4. 10 Long Shoot

This technique was chosen to convey the grandeur of the garden at the Kerep Ambarawa Cave and to ensure that the full figures of the three characters are visible within the frame. The purpose of using this technique is to showcase the surroundings, the beauty, and the vastness of the garden.

2. Camera Movement Technique

Each camera movement technique in this film is carefully selected to enhance the storytelling process and strengthen the audience's emotional engagement with the narrative. The movements are not merely used for visual variety but are purposefully designed to guide viewers' attention, emphasize important details, and create a sense of continuity between scenes. By considering the narrative context and desired atmosphere of each sequence, the camera movements help convey emotions, highlight key moments, and provide a more immersive viewing experience. The following section explains the camera movement techniques employed in the film, along with the rationale behind their selection and their contribution to the overall narrative and visual presentation.

a. Follow Shot

A follow shot is a camera movement technique in which the camera follows an object or a character's movement. The cameraman moves in the same direction as the object or character, creating a sense of motion. This technique is often used when a character is walking, running, or moving. It requires a steady hand and ensures that the subject remains within the frame.



Figure 4. 11 Camera Movement Follow

b. Tilt Up and Tilt Down

Tilt-up and tilt-down are camera movement techniques performed vertically, that is, from bottom to top or vice versa. These techniques are often used to showcase the beauty of a landscape or the height of a building. This allows viewers to take in the entire scene or the grandeur of the structure. These techniques can also be combined with zooming in or out to create smooth transitions.



Figure 4. 12 Camera Tilt-Up

c. Panning

Panning is a horizontal camera movement to the left or right from a fixed point. The camera does not move from its position but simply rotates in the desired direction. This technique is widely used for transitions, connecting multiple objects within a single scene, or following the movement of a character moving sideways. Through this technique, visual information can be conveyed continuously without the need for a cut or a change in shot.



Figure 4. 13 Camera Panning

3. Additional Footage B-Roll

In addition to filming the scenes depicted in the storyboard, the researchers also shot additional video footage. The purpose of this video and still footage is to reinforce and clarify the narrative, providing better visual context. Additionally, the inclusion of this footage aims to prevent viewers from getting bored with the storyline. This B-roll footage is also used as a transition to ensure the narrative flows seamlessly and cohesively. These recordings consist of primary footage designed to convey nonverbal information. In this video production, B-roll footage was captured systematically and cinematically. Types of B-roll footage include:

- a. Wide shots to capture the atmosphere around the place of worship.
- b. Tracking shots in the video that explore the place of worship.
- c. Static shots to clearly show objects, highlighting specific ones.
- d. Reaction shots and candid shots to capture authentic moments around the place of worship.

4. Improvisation

Improvisation is a creative process that allows actors or narrators to adapt their dialogue delivery spontaneously in response to situations that arise during production. Improvisation involves the performers' ability to collectively and adaptively respond to evolving conditions during the performance or production process. Thus, improvisation is not understood as a deviation from the script but rather as an effort to maintain the scene's communicative purpose and emotional impact through more natural, context-specific responses. The use of improvisation is necessary because on-site production often encounters conditions that do not

fully align with the script's plans. Improvisation helps actors and narrators adjust their word choices, intonation, and expressions so that the message conveyed sounds more natural and is easily accepted by the audience. Research by Kang and Lee (2025) indicates that improvisation can enhance spontaneity, creativity, and problem-solving skills when performers encounter unexpected situations. Therefore, in film production, improvisation serves as a key strategy to ensure the smooth progression of the production process while enhancing the quality of message delivery without compromising the previously established core narrative. Below is an example of improvised language use

Table 4. 2 Dialogue Improvisation

Before	After
Hantu bokek kali Yan / Tugas Akhir ga selesai selesai / dompet tipis // Gua nggak nafsu kuliah hari ini //	Hantu bokek kali yan / pusing gua tugas akhir nggak kelar kelar / capek / orang tua mintain duit terus hah//
Aku tahu kalian berdua lagi <i>burnout</i> / Brem ... Riz / Aku ada rekomendasi tempat wisata nih di Semarang / ada salah satu Pagoda tertinggi di Indonesia / kalian belum pernah ke sana kan?//	Aku tahu kalian berdua tuh lagi frustrasi gimana kalau kita liburan / Aku ada nih tempat rekomendasi wisata yang ada di semarang / salah satunya ada pagoda tertinggi di semarang loh / gimana kalau kita ke sana, dan kamu brem, kamu kan hobi nih ekspor tempat baru yang unik, ada nih masjid tapi bentuknya kayak kapal tengah sawah kamu bisa tuh foto-foto di situ.
Justru itu / kalau otak kita mampet di sini / tugas ini nggak bakal selesai // Kita butuh "pelarian" sebentar buat cari perspektif // udahhh/aku yang bayar bensinnya / tenang aja / Lagian... kalian juga butuh udara seger / masa kalian tega	nah justru itu kalau otak kita pusing nggak kelar kelar nih tugas / kita tuh butuh refreshing sebentar gue yang bayarin bensinnya deh / lagian kita juga butuh udara segar / masa kalian tega sama Aku yang pincang kayak gini//

biarin temen kalian yang
pincang ini bengong di kost
mulu?

4.1.3.2 Post-Production

Once principal photography is complete, the raw footage undergoes an extensive, multi-layered post-production process. Post-production in contemporary filmmaking encompasses a variety of technical and creative activities that transform raw footage into a final product ready for professional release (Rabiger and Hurbis-Cherrier, 2013). This stage will be explained in greater detail by researcher Salvian Syuja Hanandito. Here, the researcher provides only a brief overview.

1. Video Editing

The post-production phase began with the selection of a video editor. After conducting in-depth research, the researcher decided to collaborate with under60second as the editor to edit the footage that had been shot. Once the editor was selected, the researcher, who also served as the videographer, transferred all the recorded video and audio files to a laptop and computer to begin the editing process. The short promotional video for religious tourism was edited using a combination of applications, namely Adobe Premiere Pro, Catalyst Browse, and Adobe Podcast, to produce an audiovisual work aimed at promoting religious tourism in the city of Greater Semarang. Additional details regarding the selected editor are provided below.

Instagram: @under60scnd

Email: undr60scndmedia@gmail.com

At this stage, the initial editing process involves reviewing all the footage that has been shot, selecting the shots that are technically and aesthetically the best, and assembling a rough cut in accordance with the established script and storyboard. The researcher used Adobe Premiere Pro 2023 editing software. To create a film with an accurate storyline, the researcher acted as a director, guiding the editor to understand the narrative intended by the director. The storyboard served as a reference for the main narrative arc, structured in such a way that the editor could accurately grasp it. After reviewing the raw footage, the editor begins by creating an Edit Decision List (EDL) and cutting the footage to ensure it aligns with the

narrative flow and story. Maintaining consistency between the video and the narrative is crucial. Inconsistencies or disjointed scenes can undermine the message the director intends to convey.

2. Creating Sound

After video production and editing, the next step is to edit the audio and create the sound needed to support a character's voice in a scene. At this stage, the editor is responsible for organizing tracks, cutting dialogue, removing background noise, and enhancing the sound with specific effects. This stage also involves obtaining voice recordings from actors to add supporting narration to specific scenes in promotional videos.

3. Scoring and Securing Music

After adding all the audio elements in the previous stage, the next step is to select background music that suits the mood, scenes, and emotions depicted in the video. Since the video incorporates cinematic, emotional, and moving elements, it requires music that supports this atmosphere, as well as musical motifs associated with the three religious traditions represented: Buddhism, Islam, and Catholicism, which convey warmth and harmony, not conflict. All background music compositions were sourced from YouTube and are free of copyright restrictions. After the soundtrack was selected and added to the video, the next step was sound mixing, balancing, and synchronizing the narration with the background music. Here is an overview of how this was created and implemented.

4. Sound Mixing

Once all the final audio elements, voice-over narration, location sounds, original music, and ambient effects, are complete, a comprehensive sound mixing process is carried out to balance and integrate these layers into a cohesive audio track. The mixing process ensures that dialogue and narration are heard clearly and consistently, even over background music and ambient sounds; that volume levels are normalized throughout the film's duration; and that the dynamics of key emotional scenes are enhanced through strategic adjustments during mixing. Professional sound mixing is an element that cannot be overlooked in determining the perceived quality of the production by the audience, which

significantly influences the level of audience engagement and the emotions the audience can feel in the video. Here are some examples of background music used in the video:

5. Color Grading

Color grading is one of the most aesthetically significant stages in the post-production process. The researchers collaborated with a professional colorist to apply a consistent and deliberate color palette across all scenes, enhancing the warmth and visual richness of the footage to reflect the spiritual and cultural resonance of the film's themes. Dong and Huang (2024) emphasize that digital color grading in short film post-production is not merely a corrective measure but a powerful narrative tool for guiding the audience's emotions and perceptions. The grading process involves primary color correction to address inconsistencies in exposure and white balance between shots, followed by secondary grading to achieve the desired cinematic look in line with the film's visual identity.

4.1.4 Preliminary Field Testing

After the initial version of the short film was completed, a structured expert validation was conducted by Mr Aditya Nur Patria, S.Hum., M.App.Ling. The validator conducted the fourth stage of Borg and Gall's model: the preliminary field test. This stage was designed to gather formative feedback from qualified evaluators before the product was disseminated more widely, enabling targeted revisions to improve the product's quality and effectiveness (Borg & Gall, 1983). The initial product was presented to a panel of expert validators comprising specialists in audiovisual media production, applied linguistics, and tourism communication. The validators were asked to evaluate the film using a structured assessment instrument covering the following dimensions: narrative coherence and scriptwriting quality, technical production quality including cinematography, sound design, and color grading, linguistic accuracy and cultural appropriateness of the English subtitles, the film's effectiveness as a tourism promotion medium, and overall aesthetic quality and professionalism.

The validation scores and qualitative comments provided by the expert panel offer a detailed overview of the strengths and areas requiring improvement in the initial product. In general, the validators acknowledged the conceptual strength of the film's intercultural and interfaith narrative, noting that its focus on religious tolerance is a unique selling point for both domestic and international audiences. Areas flagged for revision include several transitions in the editing sequence, the pacing of narrative segments in specific locations, and minor linguistic refinements in a number of subtitle lines.

SURAT PERNYATAAN VALIDASI
DOSEN PEMBIMBING TUGAS AKHIR

Saya yang bertandatangan dibawah ini :

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

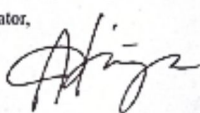
Menyatakan bahwa proyek tugas akhir atas nama mahasiswa :

Nama : Fariz Aditya
NIM : 40020522650086
Prodi : Bahasa Asing Terapan
Judul TA : Creating A Short Film " Welas Asih Di Tengah Perbedaan " To Promote Religious Tourist Attractions In Semarang City

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

	Layak digunakan tanpa revisi
✓	Layak digunakan dengan revisi sesuai dengan aturan
	Tidak layak digunakan

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 13 April 2026
Validator,

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

Catatan:
Pengisian kolom diberi tanda [✓]

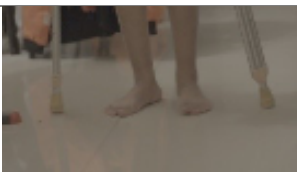
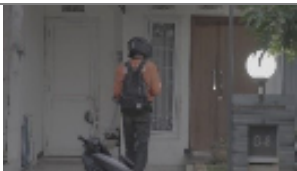
Figure 4. 14 Validation letter

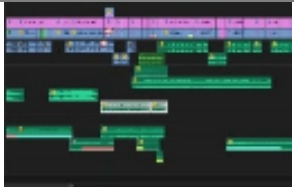
4.1.5 Main Product Revision

In direct response to the feedback gathered during the initial field testing phase, the researchers carried out a comprehensive revision of the short film. At this stage, Borg and Gall (1983) were cited as the primary source for the revision, which involved addressing all substantive issues raised by the expert validators while maintaining the integrity of the film's original creative vision.

Specific revisions included restructuring the sequence of transitions between locations to improve narrative flow and temporal continuity; remixing several audio segments where the narration and ambient sounds were deemed to compete for the listener's attention; refining color grading in several scenes where validators noted tonal inconsistencies; and correcting and recalibrating approximately twelve lines of subtitles requiring adjustments to both linguistic accuracy and timing synchronization. Secondary revisions to the typography of title cards and the credit sequence were also incorporated. After the revision process was completed, the updated version of the film was reviewed internally to ensure that all identified issues had been satisfactorily resolved before proceeding to the next validation stage.

Table 4. 3 Before and After Revision Main Product

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
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4.1.6 Main Field Testing

At this stage, the revised product undergoes an operational field test involving a broader and more representative group of respondents than the expert panel in the initial stage. This stage, described by Borg and Gall (1983) as a critical bridge between expert validation and public dissemination, aims to assess the product's effectiveness and appeal in the context of a real-world audience. The operational field test was conducted with a purposively selected sample consisting of Indonesians and foreigners (Japan, Taiwan, Yemen, Thailand, India, Russia, Germany, and Turkey), whether they are working or students. 73 respondents, 41 domestic and 32 international, were invited to watch the film and then complete a structured response instrument measuring their perceptions of the film's informational aspects, aesthetic quality, cultural sensitivity, and promotional effectiveness. Additionally, qualitative responses were solicited through open-ended questions to capture nuanced audience reactions.

The results of the operational field test showed broadly positive evaluations across all measured dimensions. Respondents assessed the presentation of Semarang's religious tourism destinations in the film as both informative and visually captivating, with particular appreciation for the film's portrayal of cross-cultural and interfaith harmony. A number of respondents from religious communities noted the accuracy and respect shown in the depiction of their places of worship, reflecting the importance of a production process that actively involves the community in the context of ethnically and religiously sensitive filmmaking (Beeton, 2016). Minor suggestions regarding the size of the subtitle text and the duration of certain scenic sequences were noted as points for consideration in the final revision.

Table 4. 4 Domestic Respondents

No.	Statements	Average	Interval
1.	Kualitas gambar dalam video terlihat jelas dan menarik <i>The video quality is clear and appealing</i>	3.73	Strongly Agree
2.	Visual video mampu menampilkan keindahan destinasi wisata dengan baik <i>Video footage effectively showcases the beauty of tourist destinations</i>	3.73	Strongly Agree
3.	Video ini berhasil menampilkan keberagaman wisata religi di Semarang <i>This video successfully showcases the diversity of religious tourism in Semarang</i>	3.68	Strongly Agree
4.	Video ini mampu meningkatkan minat saya untuk mengunjungi wisata religi di Semarang. <i>This video is able to increase my interest in visiting religious tourism in Semarang.</i>	3.60	Strongly Agree
5.	Suara dalam video terdengar jelas dan mudah pihami. <i>The audio in the video is clear and easy to understand</i>	3.78	Strongly Agree
6.	Keseimbangan antara dialog dan musik sudah baik. <i>The balance between dialogue and music is good</i>	3.65	Strongly Agree
7.	Musik yanag digunakan sesuai dengan suasana video.		Strongly Agree

	<i>The music used matches the mood of the video</i>	3.58	
8.	Musik yang digunakan dapat memperkuat emosi dan pesan dalam video. <i>Music can strengthen the emotions and messages in a video.</i>	3.58	Strongly Agree
9.	Bahasa dalam video mudah dipahami. <i>The language used in the video is easy to understand.</i>	3.70	Strongly Agree
10.	Teks terjemahan membantu memahami isi video dengan lebih baik. <i>Subtitles help you better understand the content of the video.</i>	3.78	Strongly Agree

Table 4. 5 International Respondents

No.	Statements	Average	Interval
1.	Kualitas gambar dalam video terlihat jelas dan menarik <i>The video quality is clear and appealing</i>	3.87	Strongly Agree
2.	Visual video mampu menampilkan keindahan destinasi wisata dengan baik <i>Video footage effectively showcases the beauty of tourist destinations</i>	3.65	Strongly Agree
3.	Video ini berhasil menampilkan keberagaman wisata religi di Semarang	3.68	Strongly Agree

<i>This video successfully showcases the diversity of religious tourism in Semarang</i>		
4.	Video ini mampu meningkatkan minat saya untuk mengunjungi wisata religi di Semarang.	3.56 Strongly Agree
<i>This video is able to increase my interest in visiting religious tourism in Semarang.</i>		
5.	Suara dalam video terdengar jelas dan mudah pihami.	3.78 Strongly Agree
<i>The audio in the video is clear and easy to understand</i>		
6.	Keseimbangan antara dialog dan musik sudah baik.	3.59 Strongly Agree
<i>The balance between dialogue and music is good</i>		
7.	Musik yanag digunakan sesuai dengan suasana video.	3.62 Strongly Agree
<i>The music used matches the mood of the video</i>		
8.	Musik yang digunakan dapat memperkuat emosi dan pesan dalam video.	3.62 Strongly Agree
<i>Music can strengthen the emotions and messages in a video.</i>		
9.	Bahasa dalam video mudah dipahami.	3.78 Strongly Agree
<i>The language used in the video is easy to understand.</i>		
10.	Teks terjemahan membantu memahami isi video dengan lebih baik.	3.68 Strongly Agree

*Subtitles help you better understand
the content of the video.*

Based on Table 4.1, the highest scores were obtained for statements 5 and 10, which concern audio clarity (average 3.78) and the usefulness of the translated text (average 3.78). This indicates that domestic respondents highly appreciate the audio quality in the videos as well as the presence of subtitles, which aid in a comprehensive understanding of the content. Meanwhile, the lowest scores were found in statements 7 and 8, regarding the suitability of the music to the video's atmosphere and the music's ability to enhance emotions, each with an average of 3.58. Although these scores still fall within the "Strongly Agree" category, this indicates that domestic respondents rated the musical elements in the video as slightly less optimal compared to other aspects.

Based on Table 4.2, the highest score from international respondents was obtained for statement number 1, namely that the video image quality was clear and appealing, with an average of 3.87. This score was the highest among all respondents from both groups. This indicates that visual quality was the primary and most influential impression for international viewers. The lowest score was found in statement number 4, namely the video's ability to increase interest in visiting religious tourism sites in Semarang, with an average of 3.56. This score is also the lowest overall. This can be understood given that international respondents are geographically distant, have different cultural backgrounds, and may not have had prior exposure to religious tourism in Semarang.

Based on the comparison above, it can be concluded that the promotional video for religious tourism in Semarang has successfully conveyed its content to both audience groups. International respondents gave the highest ratings to visual quality, while domestic respondents placed greater value on audio clarity and subtitles. Both groups agreed that the music could be improved, and that increasing the appeal of the destination should be a priority, particularly for the international target audience.

4.1.7 Final Product Revision

The final product revision stage is the final refinement phase before the product is distributed to the public. This stage was carried out after the researchers receive the evaluation results from the main field testing, which involved various respondents, including students, the general public, tourism practitioners, and several international viewers. The feedback from respondents served as the basis for final improvements to the short film "*Welas Asih Di Tengah Perbedaan*".

Based on the evaluation results, the film generally received very positive feedback from the respondents. However, several aspects still require refinement to optimize the product's quality. The revisions included adjusting the synchronization of English subtitles with the narration, improving the volume balance among the voice-over, background music, and ambient sounds, and refining several scene transitions to make the narrative flow more smoothly and easier for the audience to follow. Additionally, the researchers optimized visual quality by adjusting color grading across several scenes with lighting variations due to different weather conditions and shooting times. These refinements were implemented to maintain the film's visual consistency, thereby ensuring a more comfortable and professional viewing experience.

At this stage, a comprehensive review of the film's content was also conducted, including the accuracy of information regarding the religious tourist destinations featured, the appropriateness of the message of interfaith tolerance intended to be conveyed, and the technical quality of the final product. After all revisions were completed, the short film "*Welas Asih di Tengah Perbedaan*" was deemed ready to enter the dissemination and implementation phase via digital platforms, namely YouTube and Instagram. This final product revision stage is a crucial component of the Research and Development model because it ensures that the resulting product has undergone a systematic evaluation and refinement process before being made available to the general public. The final result is a short film that is informative, visually engaging, and effective at conveying messages promoting religious tourism and the value of tolerance.

4.1.8 Dissemination and Implementation

The final stage of the R&D process involves the dissemination and implementation of the completed short film. After incorporating feedback from operational field trials, the film was finalized and prepared for public distribution through several digital channels. The primary distribution channels selected were YouTube and Instagram, given their extensive reach among both domestic and international audiences, as well as their well-documented effectiveness as platforms for promoting tourism destinations (Liu, Wang, and Chang, 2023).

On YouTube, the film was uploaded in Full HD resolution with comprehensive metadata, including a title, description, tags, and chapters optimized for discoverability via search. It can be viewed in YouTube channel *Bahasa Asing Terapan* via the link: <https://youtu.be/R4xGZNHQhZc?si=T-8CgH5YEgs4sriJ>. English subtitles are embedded to ensure accessibility for non-Indonesian-speaking viewers. On Instagram account @under60scnd, short promotional clips taken from the film are distributed as Reels to maximize engagement through audience discovery driven by the platform's algorithm.

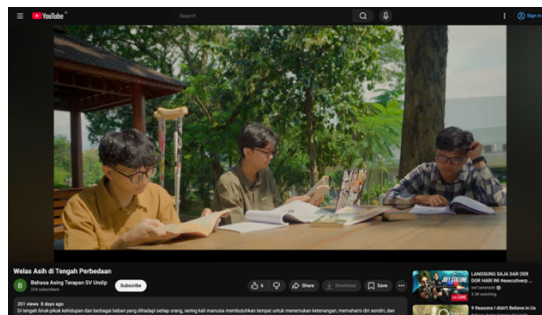


Figure 4. 15 Video Uploaded on YouTube

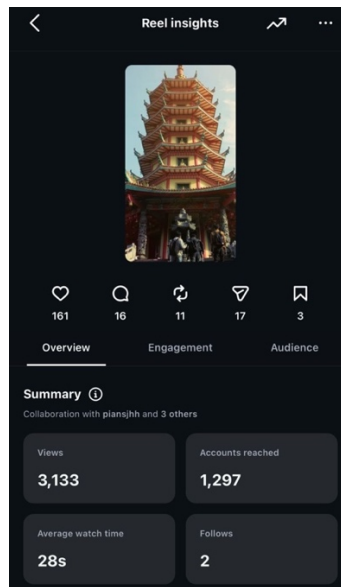


Figure 4. 16 Uploaded Video Highlight on Instagram

The dissemination phase also involves distributing the film to the administrators of the relevant places of worship, thereby amplifying the film’s promotional impact through institutional support and cross-platform sharing. The researcher and other researchers registered the short film “*Welas Asih Di Tengah Perbedaan*” with the Directorate General of Intellectual Property to have it recorded as intellectual property.



Figure 4. 17 Copyright Certificate

4.2 Discussion

This research differs fundamentally from four previous studies that examined films as a medium for tourism promotion in Indonesia. While the studies by Yudanto (2020), Ananda, Amala, Nami, and Syafa (2025), Agustina, Azahari, and Susanto (2021), and Pracintya, Nyoman, Putra, and Yathy (2022) adopted an analytical research orientation to interpret the effectiveness of existing commercial films or promotional videos, this study instead applies the Research and Development (R&D) method by Borg and Gall (1983), simplified into eight stages based on Emzir (2011). Through this productive approach, the study not only generates theoretical knowledge about the promotional potential of films but also creates knowledge through a real production process that yields original, empirically validated promotional artifacts, in line with the characteristics of the R&D method as described by Sugiyono (2013).

From a thematic and narrative perspective, previous studies have generally focused on the promotion of nature, culture, or national tourism at a macro level, such as the beauty of Mount Semeru (Yudanto, 2020; Ananda, Amala, Nami, and Syafa, 2025), nationwide videos (Agustina, Azahari, and Susanto, 2021), or aspects of cultural heritage in Yogyakarta (Pracintya, Nyoman, Putra, and Yathy, 2022). The primary novelty of this study lies in filling this content gap by introducing multi-faith religious tourism in Semarang as the main subject of short-film promotional media, a sector that, according to Febrianti and Handoko (2025), is continuously evolving yet has not been optimally explored within the field of audiovisual studies. Addressing the promotional media needs identified by Mardian, Mandaka, and Susanti (2023), the short film *“Welas Asih Di tengah Perbedaan”* weaves together four interfaith sites (the Avalokitesvara Pagoda, the Assafinatun Najah Ship Mosque, the Achmad Bin Adenan Container Mosque, and the Kerep Ambarawa Cave) into a single, integrated narrative. More than just a visual backdrop, the value of interfaith tolerance is integrated as a central message and a form of social capital in Semarang that has not yet been systematically communicated through digital media (Susanti, A., and Khu, 2025). This emotional narrative approach is supported by the theory of Rabiger and Hurbis-Cherrier

(2013), which states that the audience's emotional engagement is more effective in fostering motivation to visit than mere visual displays.

Apart from the novelty of a structured R&D methodology from planning through post-production (Kindem and Musburger, 2015), this study also offers innovations in digital distribution strategies and language accessibility that have not been collectively applied in previous studies. While previous research has been dominated by traditional theatrical distribution or a sole focus on YouTube (Agustina, Azahari, and Susanto, 2021), this study employs a dual-platform strategy that utilizes YouTube for the full-length screening of the film with optimized metadata, as well as Instagram Reels through the actors' accounts to organically reach a mobile-first younger audience organically (Liu, Wang, and Chang, 2023). Another innovative aspect is the implementation of a bilingual design through the use of English subtitles alongside Indonesian dialogue. Based on the findings of Yuliarti, Rahmanto, Priliantini, Naini, Anshori, and Hendriyani (2021) as well as Ngugi (2025), the inclusion of these subtitles has proven crucial for expanding promotional reach to the international level and facilitating cross-cultural understanding, as validated by the high satisfaction levels of in product testing.

Finally, a significant difference lies in the product evaluation methodology. While Yudanto (2020) and Pracintya, Nyoman, Putra, and Yathy (2022) relied on symbolic-semiotic interpretation, Ananda, Amala, Nami, and Syafa (2025) used retrospective visitor statistics, and Agustina, Azahari, and Susanto (2021) relied on analysis of comments and the number of views, this study collected primary empirical data directly. Through a Likert-scale questionnaire (Likert, 1932) distributed to 41 domestic and 32 international respondents during the field test phase (Borg and Gall, 1983; Sugiyono, 2013), the film's quality and the effectiveness of its promotion were directly validated by the target audience, with results that consistently fell within the "Strongly Agree" interval. Through the integration of these thematic, methodological, distributional, linguistic, and evaluative dimensions, the short film "*Welas Asih Di Tengah Perbedaan*" succeeded in becoming an original intervention that offers both theoretical contributions and direct practical value for tourism in the city of Semarang.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusions

This research successfully produced a short film titled “*Welas Asih Di Tengah Perbedaan*” as a promotional tool for religious tourism destinations in Greater Semarang. The film development process was conducted using the Research and Development (R&D) method, which follows the simplified eight-stage Borg and Gall (1983) model, ranging from information gathering, planning, initial product development, validation, revision, field testing, final product revision, to dissemination and implementation. Through this process, the researchers successfully developed an audiovisual product showcasing four religious tourism destinations: the Avalokitesvara Pagoda, the Assafinatun Najah Ship Mosque, the Achmad Bin Adenan Mosque, and the Kerep Ambarawa Cave. This film serves not only as a tourism promotional tool but also conveys messages about tolerance, diversity, and harmonious interfaith coexistence in the city of Semarang.

Validation and testing results indicate that the developed short film received positive feedback from respondents. Viewers noted that the information presented was easy to understand, the visuals were engaging, and the messages conveyed in the film were well-received. The inclusion of English subtitles also helped expand the audience reach, allowing the film to be enjoyed by international tourists. Based on the research findings, it can be concluded that short films are an effective promotional medium for introducing religious tourism destinations to the public. The combination of visual elements, narrative, cinematography, and the delivery of cultural messages enhances the destination’s appeal while providing an informative and meaningful viewing experience.

5.2 Suggestions

Based on the results of this study, future researchers are encouraged to develop more diverse and innovative audiovisual promotional media for various tourism sectors, including cultural, historical, educational, and nature-based tourism. Future research could involve a larger and more diverse group of

respondents to gain broader insights into the effectiveness of promotional films. Additionally, the use of evaluation indicators such as audience engagement levels, view counts, viewing duration, and tourists' visit intentions can provide more comprehensive findings. For tourism destination managers and content creators, short films can be utilized as a sustainable digital promotional strategy that not only showcases a destination's visual appeal but also communicates its cultural values, history, and unique stories. Additionally, improvements in cinematography, production technology, storytelling, and information presentation are recommended to enhance the quality and effectiveness of promotional films in reaching a wider audience and increasing interest in visiting tourist destinations at both the national and international levels.

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APPENDICES

Appendix 1: Research Location Permit



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

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

No : 243/UN7.M2.1/KM/III/2026 Semarang, 17 Maret 2026
Lampiran : -
Hal : Surat Permohonan Izin Penelitian

Yth. Pengelola Masjid Kapal Assafinatun Najah
Masjid Kapal Assafinatun Najah
Jl. Kyai Padak, Podorejo, Kec. Ngaliyan, Kota Semarang, Jawa Tengah 50214

Dalam rangka mempersiapkan mahasiswa untuk menyelesaikan studinya, bagi setiap mahasiswa diwajibkan membuat tugas akhir.

Sehubungan dengan hal tersebut di atas diperlukan penelitian untuk memperoleh data, baik dari Instansi Pemerintah maupun Swasta.

Mohon sekiranya dapat diberikan izin bagi mahasiswa S.Tr. Bahasa Asing Terapan Fakultas Sekolah Vokasi Universitas Diponegoro untuk dapat melaksanakan penelitian dan mengumpulkan data di Masjid Kapal Assafinatun Najah .

Adapun nama dan data mahasiswa sebagai berikut:

Nama : Brema Ardinata Karo Sekali
NIM : 40020522650108
Alamat Rumah :
Jurusan : S.Tr. Bahasa Asing Terapan
Judul TA :

Producing A Short Film " Welas Asih Di Tengah Perbedaan "
To Introduction Religious Tourist Attractions In Semarang
City

Atas perhatian dan kerjasama yang baik kami sampaikan terimakasih.

a.n. Dekan,
Wakil Dekan I



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

Tembusan : Yth.

1. Dekan Sekolah Vokasi
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Kaprodi S.tr. Bahasa Asing Terapan Sriwahyu Istana
Trahutami, S.s., M.hum.

[https://cso.vokasi.undip.ac.id/dashboard/cetak_p.php?i=\\$2y\\$10\\$EYKFG3UxpdGknNjklVB.OIiUNLoNiGOQz5oONEVhfr5irk64rz7S](https://cso.vokasi.undip.ac.id/dashboard/cetak_p.php?i=$2y$10$EYKFG3UxpdGknNjklVB.OIiUNLoNiGOQz5oONEVhfr5irk64rz7S)



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

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

No : 244/UN7.M2.1/KM/III/2026
Lampiran : -
Hal : Surat Permohonan Izin Penelitian

Semarang, 17 Maret 2026

Yth. Pengelola Tempat Ibadah Gua Kerep

Goa Kerep

**Jl. Tentara Pelajar, Kerep, Panjang, Kec. Ambarawa, Kabupaten Semarang, Jawa Tengah
50614**

Dalam rangka mempersiapkan mahasiswa untuk menyelesaikan studinya, bagi setiap mahasiswa diwajibkan membuat tugas akhir.

Sehubungan dengan hal tersebut di atas diperlukan penelitian untuk memperoleh data, baik dari Instansi Pemerintah maupun Swasta.

Mohon sekiranya dapat diberikan izin bagi mahasiswa S.Tr. Bahasa Asing Terapan Fakultas Sekolah Vokasi Universitas Diponegoro untuk dapat melaksanakan penelitian dan mengumpulkan data di Goa Kerep .

Adapun nama dan data mahasiswa sebagai berikut:

Nama : Fariz Aditya
NIM : 40020522650086
Alamat Rumah : Jl. Kapten Damsur Gg. Radimin No. 4 RT 001/RW 007 Kel.
Kebonbaru, Kec. Kejaksan, Kota Cirebon, Jawa Barat
Jurusan : S.Tr. Bahasa Asing Terapan
Judul TA : Producing A Short Film " Welas Asih Di Tengah Perbedaan "
To Introduction Religious Tourist Attractions In Semarang
City

Atas perhatian dan kerjasama yang baik kami sampaikan terimakasih.

a.n. Dekan,
Wakil Dekan I



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

Tembusan : Yth.

1. Dekan Sekolah Vokasi
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Kaprodi S.tr. Bahasa Asing Terapan Sriwahyu Istana
Trahutami, S.s., M.hum.



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

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

No : 247/UN7.M2.1/KM/III/2026
Lampiran : -
Hal : Surat Permohonan Izin Penelitian

Semarang, 17 Maret 2026

**Yth. .Pengelola Vihara Watugong Pagoda Avalokitesvara
Vihara Watugong
Yayasan Buddhagaya, Jl. Perintis Kemerdekaan, Pudakpayung, Kec. Banyumanik, Kota
Semarang, Jawa Tengah 50265**

Dalam rangka mempersiapkan mahasiswa untuk menyelesaikan studinya, bagi setiap mahasiswa diwajibkan membuat tugas akhir.

Sehubungan dengan hal tersebut di atas diperlukan penelitian untuk memperoleh data, baik dari Instansi Pemerintah maupun Swasta.

Mohon sekiranya dapat diberikan izin bagi mahasiswa S.Tr. Bahasa Asing Terapan Fakultas Sekolah Vokasi Universitas Diponegoro untuk dapat melaksanakan penelitian dan mengumpulkan data di Vihara Watugong .

Adapun nama dan data mahasiswa sebagai berikut:

Nama : Salvian syuja hanandito
NIM : 40020522650088
Alamat Rumah :
Jurusan : S.Tr. Bahasa Asing Terapan
Judul TA : Producing A Short Film " Welas Asih Di Tengah Perbedaan "
To Introduction Religious Tourist Attractions In Semarang
City

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Appendix 2: Script

Indonesia	English
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 selesaiinnya satu satu. Aku tahu tugas ini emang berat, tapi kalau kita kerjain sama-sama pasti bisa.	Be patient, Brem, Ris. 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.
Dek ada 500.000 ribu nggak buat bayar listrik	Do you have 500,000 rupiah to pay for the electricity bill?
500 mah nggak ada bu, adanya 200 paling	I don't have 500,000, Mom. I only have 200,000.
Kamu tuh gimana sih, ada duit bukannya ditabung malah pakai foya-foya, mau jadi apa kamu, di sini ibu capek cari duit tahu, malah kamu mau hidup enak di sana	What's wrong with you? Instead of saving your money, you're just wasting it. What do you plan to do with your life? Your mother works hard to make a living, yet you just go around spending money however you please.

Maksud lo gimana sih? dikira nyari kerjaan disini gampang apa?. Capek gua disini, urusin dah anak lu yag satunya. Malas kuliah gua	What do you mean? Do you think it's easy to find work here? I'm tired here, take care of your other child. I'm fed up with college
Mas, SPP ku gimana?	Sister: Have you paid my tuition fee?
kenapa lek? baru balik Aku	What's up dude? I just got home.
jadi gini lekku, ada situ cepek, butuh kali nih	So, do you have extra money? I really need it.
nggak ada kayaknya otakmu ya, yang kemarin pun belum kau ganti yah	I just can't believe you, you haven't even paid the latest one.
tenang kau lek, kuat kali feelin-	Chill out, man, I'm really feelin-
Bapak	"Father"
dulu alasanku pergi ke semarang, selain kuliah karena bosan ajanya Aku di Medan, terus Aku juga pengen explore tempat baru, punya pengalaman baru, untuk sekarang rindu kali lah Aku balik ke Medan, tapi ngedengar bapak mama ngoceh terus apa nggak meledak kepalaku ini	The reason I went to Semarang besides going to college was because I was bored in Medan, and I also wanted to explore new places and have new experiences. Right now, I'm really missing Medan, but hearing my parents nagging all the time is driving me crazy.
aduh capek banget, kayaknya kita nggak bisa kayak gini terus deh, yang ada kita makin gila nih, wait, kayaknya Aku punya brosur tempat wisata di semarang deh, coba Aku cari dulu deh, aduh mana yaa, kayaknya terakhir Aku taruh sini deh.	I'm so tired. I don't think we can keep this up. We're just going to drive ourselves crazy. Wait, I think I have a brochure for tourist spots in Semarang. Let me see. Oh, where is it? I think I left it here last time.
jalan jalan yuk	Do you guys want to hang out?
kayaknya mending besok aja deh pas ketemu, woi mukanya biasa aja dong, kayak habis lihat hantu kalian berdua	I think I should just wait until we meet tomorrow. Hey, you guys. just act normal, it's like you've both just seen a ghost.

hantu bokek kali yan, pusing gua tugas akhir nggak kelar kelar capek, orang tua mintain duit terus hah,	Maybe the ghost is broke too, Yan. My head's spinning This final project just won't get done. I'm exhausted, and my parents keep asking for money...
Aku pun malas kali liat hp hari ini banyak kali yang perlu diributkan	I don't want to look at my phone today, There's just too much to argue about.
Aku tahu kalian berdua tuh lagi frustrasi gimana kalau kita liburan, Aku ada nih tempat, rekomendasi wisata yang ada di semarang salah satunya ada pagoda tertinggi di semarang loh, gimana kalau kita ke sana, dan kamu brem, kamu kan hobi nih ekspor tempat baru yang unik, ada nih masjid tapi bentuknya kayak kapal tengah sawah kamu bisa tuh foto-foto di situ.	I know you two are feeling frustrated. How about we go on a trip? I've got a place to recommend in Semarang. One of them is the tallest pagoda in Semarang. How about we go there? And Brem, you like exploring new and unique places, dont you ? there's a mosque shaped like a ship in the middle of a rice field. You can take some photos there.
ngapain ke sana tugas kita kan belum selesai yan, nggak usah buat gerakan tambahan lah, nggak siap-siap nanti tugas kita	Seriously? Our final project isn't done yet, right? Let's not make any extra moves our final project won't get done.
nah justru itu kalau otak kita pusing nggak kelar kelar nih tugas, kita tuh butuh refreshing sebentar gue yang bayarin bensinnya deh, lagian kita juga butuh udara segar, masa kalian tega sama Aku yang pincang kayak gini,	Well, That's the point,when our heads are spinning and we just can't seem to finish this final project t, we need a quick break. I'll cover the gas, and besides, we need some fresh air. How could you be so heartless to my lame leg like this?
gue sih gas aja, gue penasaran sama arsitektur pagodanya	I don't mind, I'm just curious about the pagoda's architecture
ya udahlah daripada meledak kepalaku di sini kan, tapi kau kuat jalan kan yan	Fine, better than my head exploding here. But can you walk, Yan?
tenang, kaki Aku udah dimodifikasi, gas ayo sebelum Aku berubah pikiran	Don't worry, my legs have been upgraded. Let's go before I change my mind.
udah ayo, yang terakhir bayarin makan ya	Let's go. And whoever gets there last is giving a treat.

	Last one buying us a meal/ paying for our meal
Bisa ga yan? Pelan pelan guys,	Can you do it? Take it slow, guys.
jadi ini apaan Yan?	So what's this thing, Yan?
ini namanya watugong ris, brem	This is called a Watugong, Ris. Brem.
Jadi dia batu ya?	So it's literally just a rock?
iya, jadi batu ini tuh bisa kita lihat pertama kali pas masuk vihara ini, batu ini bisa jadi penanda di area sekitar vihara, nah batu ini endesit alami loh	Yep! It's the first thing you see when you enter the temple. It works as a landmark for the surrounding area. And, it's made of natural andesite rock.
ini apaan yan, tinggi banget	What is this? It's so tall.
itu tuh namanya pagoda avalokitesvara ris, simbol kasih sayang, tinggi banget kan bangunannya	That's the Avalokitesvara Pagoda, a symbol of compassion the building is really tall, isn't it?
tinggi banget sih	It's so tall
tempat ini juga boleh buat umum loh	And it's open for the public, by the way.
gua kagak tahu kalau di semarang ada tempat ginian, kita bisa naik ke atas kan ?	I didn't know there was a place like this in Semarang. We can go up, right?
ngga bisa dong itu kan cuma buat berdoa	Nope. That building is just for praying
cuma buat ibadah doang?	Just for prayer?
iya	Yep
tapi kita bisa lihat dari dekat	But We can take a closer look
bisa dong lewat sana yuk	Yea! That way.
iya pagoda ini tuh bangunan suci sebagai simbol metakaruna para Buddha, dengan rupang avalokiteswara di dalamnya dan arsitektur benuansa tionghoa	So this pagoda is a sacred structure, a symbol of the Buddha's compassion. Inside, there's a statue of Avalokitesvara, and the whole

	architecture has this beautiful Chinese influence.
nah di sini juga disediakan alat alat ibadah untuk orang yang beribadah di pagoda ini ris ada dupa, lilin, bunga, dan lain-lainnya	And they also provide everything you need for prayer at the pagoda. There's incense, candles, flowers, and all that kind of stuff.
udah ya kalian keliling-keliling dulu. Aku mau ibadah sebentar, nanti Aku menyusul oke	Alright, you guys go ahead and look around first. I'm going to pray for a bit. I'll catch up with you later, okay!
semoga teman-temanku dimudahkan dalam setiap urusannya, diberi kebijaksanaan dan selalu berada dalam kedamaian, semoga langkah mereka dilancarkan, hati tetap tenang dan selalu dalam lindungan kebaikan	May my friends find ease in all their affairs, be granted wisdom, and always be at peace, may their paths be smooth, their hearts remain calm, and they always be under the protection of goodness
tempatnyanya tenang banget ya brem	This place is so peaceful, isn't it, Brem?
iya ya ris tempatnya tenang kali di sini beda sama kepalaku yang ribut terus sini orang cari kedamaian, tapi Aku masih bawa masalah di kepalaku sendiri	Yeah, Ris, it's really peaceful here so different from the constant chaos in my head. People come here looking for peace, but I'm still carrying my own problems around in my head. Yeah, Ris, it's really peaceful here so different from my head, which is always noisy. People come here looking for peace, but I'm still carrying my own problems around in my head
gue juga kayak gitu, banyak banget masalah hidup gua	Same. Life's just been hitting differently lately.
eh yan, udah dateng	Oh, you're here.
tadi gua keliling-keliling itu patung apa aja ya	So I was walking around. What are all those statues?
di situ ada 4 patung ris nah yang pertama ada chang shou guan Yin, terus ada song zi guan Yin, selanjutnya ada wei tuo pu so, nah yang terakhir ada song Nv guan Yin jadi gitu udah tahu kan sekarang	There are four statues, Ris. First is Chang Shou Guan Yin, then Song Zi Guan Yin, next is Wei Tuo Pu Sa, and the last one is Song Nv Guan Yin. You guys already know, right?

BTW muka kamu kenapa brem kok lesu gitu kamu masih kepikiran sama orang tuamu ya	Hey Brem, why do you look so down? Still thinking about the whole thing with your parents?
ya kau tahu sendiri lah gimana situasiku sekarang yan, pusing	Yeah, you know how things are for me right now, Yan. It's overwhelming.
gapapa brem, tempat ini tuh ada buat siapa aja yang butuh ketenangan, kayak pohon itu dia diam tapi ngasih teduh, ayo kita keliling aja siapa tahu kalian lebih tenang,	It's okay, Brem. This place is here for anyone who needs a bit of peace, Like that tree, It just stands quietly but still gives shade. Come on, let's walk around for a bit, Maybe it'll help you feel calmer.
tempat kayak gini tuh aneh yan kayak ngisi sesuatu yang kosong di hidup gua	Places like this, it's kind of strange, Yan. It's like they fill something empty inside me.
karena di sini tuh orang nggak lari dari pikirannya ris, malah orang-orang datang ke sini justru nemuin solusi dari masalah mereka ris, brem kamu mau cerita	Here, people don't run away from their problems Ris, Instead, they come here to find solutions to their problems, Brem. Do you want to tell us your problems?
Aku capek Yan, capek harus pura-pura kuat terus sekarang di rumah kondisinya kayak Medan perang, Aku ngomong salah nggak ngomong salah, kadang Aku mikir kayak, apa Aku nggak guna sama sekali ya	I'm tired, Yan. I'm tired of always having to pretend to be strong. Right now, things at home are like a battlefield. Everything I say is wrong, and sometimes I wonder, "Am I even good for anything at all?"
weh lu ngomong apa sih brem, jangan ngomong kayak gitu brem ini tempat ibadah	What are you talking about, Brem? Don't talk like that this is a place to worship
tapi kenyataannya kayak gitu ris, bapak mamaku nggak pernah puas sama apa yang Aku perbuat dan makin ke sini Aku makin marah terus sama mereka sama diriku sendiri, bahkan ke tempat kayak gini Aku masih bawa amarah, ya udahlah sambil Jalan aja yuk kuceritakan	But that's the fact, Ris. My parents are never satisfied with anything I do, And lately I've just been getting angrier at them, and at myself. Even coming to a place like this, I'm still carrying all this anger. Anyway... let's just walk. I'll tell you along the way.

tapi lu cerita ya nanti jangan dipendam sendiri	But seriously, you are going to talk about it, okay? Don't keep it by yourself.
Aku juga pernah ngerasa kayak kamu, merasa dunia itu nggak adil, kayak semua orang tuh lawan Aku, tapi lama-lama Aku sadar yang bikin capek tuh bukan keadaan tapi perlawanan Aku sendiri, kayak dhamasala ini yang bukan cuma megah soal arsitektur tapi suasananya tuh nyaman, tenang dan penuh nilai spiritual	I've felt the same way you do, Like the world isn't fair, Like everyone's against me. But over time, I realized... what really drains you isn't the situation, it's the way you keep fighting it. It's kinda like this place, not just impressive because of the architecture, but because the atmosphere feels so calm, peaceful, and full of something deeper, something spiritual.
maksud lu gimana sih yan gua nggak ngerti sama pikiran lu	What do you mean, Yan? I don't get it
kita nggak selalu bisa ngubah orang lain apalagi orang tua kita sendiri, tapi kita bisa milih mau terus larut dalam emosi atau pelan-pelan belajar ngendaliin diri	We can't always change other people, especially our own parents. But we can choose whether to keep drowning in our emotions or slowly learn to manage ourselves.
tapi semua yang lu ucapin tuh gue masih nggak habis pikir gue nggak ngerti apa yang lu pikirin	But everything you're saying... I still can't wrap my head around it. I just don't get your way of thinking
iya Aku bilang ini nggak gampang tapi pasti bisa	I know it's not easy. But I know you can do it.
masalahnya sekarang semuanya udah terlanjur berantakan Aku makin bingung sekarang	The problem is... everything's already a mess now. I'm just getting more confused.
iya sih brem berantakan banget tugas gak kelar, orang tua butuh, ada aja masalahnya	Yeah, I feel you, Brem It's all over the place right now. The assignment's not done, parents need money, and there's always some new problem popping up.
komplis ris	full package, Ris.
lu Yan gimana	How about you, Yan?

kita emang punya banyak masalah, tapi kalau dipikirin terus nggak kelar kelar masalahnya jadi ya udah jalanin aja dulu nggak sih	Yeah, we've got a lot on our plates. But if we keep this, nothing's ever gonna get solved. Sometimes you just have to keep moving, you know?
lu masuk akal sih yan, emang hidup penuh masalah tapi kalau kita diam aja nggak kelar kelar masalahnya, lu juga brem.	Yeah, you've got a point, Yan. Life's always going to be full of problems, but if we just sit around doing nothing, they're not going anywhere. The same goes for you, too, Brem.
gimana brem, jadi kamu ngerti kan setelah keliling tempat ini jadi, pagoda itu bukan cuman bangunan tinggi aja yang megah terus kelihatannya tuh bagus kan tapi, pagoda ini juga buat tempat orang berdoa, cari ketenangan terus lebih dekat sama dirinya sendir, ibarat kata tuh ya kayak kapal yang lagi kena ombak itu di laut kadang emang bukan ombaknya aja yang harus dilawan	So, Brem... you get it now after walking around this place, right? The pagoda isn't just some tall, impressive building that looks nice from the outside. It's also a place to pray, to find peace, to reconnect with yourself. It's like a ship in a storm. Sometimes what you really need to face isn't the waves themselves.
eh ngomong-ngomong soal kapal tadi Aku ada dengar kau sebutin, tempat wisata masjid berbentuk kapal Yan	Hey, speaking of a ship you mentioned earlier. I heard you talk about a tourist spot, a mosque shaped like a ship yan ?
kapal oh yang disana itu yang gede, gue tahu tuh kayaknya	Oh, the big ship? Yeah, I think I know that one.
oh iya Aku juga pernah lihat di story mu ris	Oh yeah, I think I saw it in your story before, Ris.
ah lu lihat aja lagi yan	You noticed it.
lanjut ke sana aja yuk	Let's head over there then.
ayo boleh	lets go
nah ini brem ini masjid kapal yang ada di semarang	So, Brem This is the Ship Mosque of Semarang.
besar kali ya ris	This is so big, Ris.
bisa dinaikin nggak sih	Can we actually go up?
bisa tapi nggak bisa diajak Jalan, ayo kita cabut ke dalem	Yeah, you can go up, but it's not like it's going to sail anywhere

	Come on, let's head inside.
nih kita masuk ke lantai satunya brem	Alright, Brem, this is the first floor.
lantai satunya nih langsung	We just walked straight in.
karena di bangunan ini ada 4 lantai	This building actually has four floors.
tinggi juga ya ris	That's pretty tall, Ris.
nah di sini tuh biasanya buat pengajian atau event event tertentu gitu	So yeah, this area is usually used for religious gatherings or certain events.
luas banget ris, jadi kalau misalnya kamu ada acara sama teman-teman atau biasanya acara buat dari kampus itu bisa disini, nah kita lanjut ke lantai dua, lantai dua itu dipakai buat sholat, nah ini di lantai duanya lumayan luas kan brem	It's really spacious, Ris, so if you have a gathering with friends or a campus event, you can hold it here. Now let's head up to the second floor the second floor is used for prayer. See, the second floor is pretty spacious, isn't it, Brem?
iya ris luas	Yeah, it really is, Ris.
biasanya cuman buat sholat doang, nah seperti yang gue bilang brem Yan, lantai satu sama lantai tiga fungsinya itu sama, sama-sama buat pengajian	Usually, it's just for prayers. And like I said earlier, The first and the third floors serve the same purpose, both used for religious gatherings.
kita mau langsung lantai 4 ,boleh	Let's just head straight up to the fourth floor
nah yan brem tempat ini adalah tempat yang ditunggu tunggu para wisatawan, tahu nggak kenapa	Okay, This is the spot visitors come all the way here for. Any idea why?
kenapa ris	why?
karena pemandangan di sini sangat menjanjikan lihat seluruhnya hijau semua	Because the view up here is unreal. Look at all that green.
iya ya,sejuk mata memandang	Truly a sight for sore eyes

gimana Yan pemandangannya bagus nggak	So Yan, how's the view?
iya ris bagus	This is really nice
eh ris kok tiba-tiba mukamu senok gitu kepikiran apa kau	Hey Ris, what are you thinking about?
nggak apa-apa brem	nothing-
iya ris tiba-tiba murung gitu kalau ada masalah cerita sama kita, kan kita temanmu juga	is it okay, ris? If something's bothering you, just talk to us, okay? We're your friends too.
iya Yan nanti cerita	I will, Yan. Later.
masa pemandangan udah bagus gini kau masih aja nggak mau cerita kau ada saran tempat lain nggak buat tempatmu cerita	We've got a view like this and you still won't open up? Is there somewhere else you'd feel more comfortable to talking?
tempat lain ya	Another place, huh.
ada sih dia masjid juga tapi bentukannya kontainer emang lu pada mau ke sana	There is one, It's also a mosque, but built from shipping containers. You guys up for it?
boleh aja asal kau mau cerita	Sure, as long as you promise to talk.
ya udah yuk	Fine, Let's go
nah brem,yan ini namanya masjid Ahmad bin adenan dia itu memiliki konstruksi dari kontainer-kontainer bekas nih buat dia gen z juga sama milenial targetnya	So, guys. This is the Ahmad bin Adenan Mosque. It's built entirely from repurposed shipping containers, and it's designed with Gen Z and millennials in mind.
anak-anak muda pasti suka ibadah di sini	Young people would probably love praying here.
pasti brem,mau lihat dalamnya, dalamnya lebih keren lagi loh	For sure, Brem. Do You want to check out the inside?
Aku penasaran ayo	shall we?
nah brem yan, masjid ini itu sudah ada dari 2019 jadi sebelum covid itu dia sudah berdiri gitu, ini kenapa masih ada	So Brem, Yan this mosque has been around since 2019, before COVID hit. The framework you see is what's

kerangkanya karena ini tadinya kontainer tapi dipotong-potong ya bekas bekasnya, nah masjid ini juga bisa menampung kurang lebih dari 60 orang jadi salat Jumat itu bisa di sini, ini tu khusus saf perempuan dan ini untuk laki-laki, kita duduk dulu aja di sini, duduk-duduk juga oke kok, sebenarnya gue tuh kenapa ya nggak kayak keluarga lain breem Yan apa apa tinggal beli nikmatin hidupnya seenaknya	left of the original containers after they were cut and repurposed. It can hold around 60 people, so Friday prayers work here too. This section is for women, and this one's for men. Let's sit here for a bit, it's fine to just hang out. ...Honestly, though, why can't I be like other families, Breem, Yan? Where everything's just taken care of, and you just enjoy life without a second thought.
kalau kuliati liat kau mah masih mending ris masih banyak orang di sana lebih susah dari kita	The way I see it, Ris, you're still better off than a lot of people. There are plenty of folks out there going through way worse than us.
udah breem riz jangan berantem	Come on, Breem, Riz, No more arguing, okay?
gue takut banget kuliah gue tuh nggak selesai gara-gara ekonomi ini yan breem	I'm really worried I won't be able to finish college because of this financial situation.
nggak usah khawatir ris kata orang tuaku rezeki itu udah ada yang ngatur yang penting kita udah berusaha semaksimal mungkin dan terus berdoa	Don't worry, Ris, my parents say, What's meant for You will find You. The important thing is that we've done our best and keep praying.
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.
boleh tuh omongan lu tuh gue sholat dulu, lu coba di depan itu ada yang jualan minuman barangkali lu mau nyoba minuman-minuman itu silakan, tapi gue sholat dulu ya	You're right. I'm going to pray first. There's a drink stand on the front if you want to try some of those drinks, go ahead, but I'm going to pray first, okay?
oke	okay.
eh udah selesai ibadah ris	Are you done ris?
udah breem gimana yan pesan minum apaan nih kalian	Yeah, done. So Yan, what did you guys get to drink?
Aku nggak mesen ris	I didn't order anything~

ini riz jus jambu, ni Aku udah pesanan buat kau	Here, Ris guava juice. I already ordered one for you.
bener ya enak banget habis sholat mendengarkan Suara hati	It really is so nice to listen to the voice of your heart after praying, isn't it?
lu sendiri gimana brem udah mendengarkan Suara hati belum	What about you, Brem? Have you been listening to your own heart lately?
kayaknya Aku juga jarang ngobrol deh sama tuhanku, ya udah habis ini kalian temanin Aku ibadah	Honestly, I don't talk to God very often either. Well, after this, will you guys accompany me to pray?
boleh	of course.
ayo kita ke mana	Alright. Where are we heading?
ayo ikut aja	Just follow me
ikut aja nih serius	Seriously?
dari tadi kalian ngerasa nggak ada perhatian kita	Haven't you guys felt like someone's been watching us this whole time?
gue sih ngerasa banget	I definitely have.
ini dia patung bunda maria	Here it is the statue of the Mother Mary.
eh bukannya ini patung bunda maria tertinggi di Asia ya brem	Wait, isn't this the tallest statue of the Mother mary in Asia, Brem?
betul kau yan	That's right Yan
total ketinggiannya 42 meter patungnya sendiri itu tingginya 23 meter penopangnya 19 meter	It's 42 meters total. The statue itself is 23 meters, and the base is 19 meters.
penopangnya doang 19 meter brem?	Just the base is 19 meters, Brem?
iya ris tinggi kan	Yeah, Ris its high right?
tinggi banget makanya dari parkiran kita kelihatan ya	No wonder we could see it from the parking lot.
di sini ada pujasera ris yan dekat sama parkiran di sini kita bisa beli souvenir dan oleh-oleh seperti patung-patung Rosario,	There's a souvenir shop near the parking lot here where you can buy

gelang. Kamu bisa membelinya untuk pacarmu ,Yan.	souvenirs and gifts like rosary figurines.
nah ini dia gua maria yang ada di kerep ambarawa ris Yan	Here it is. The Maria Cave in Kerep, Ambarawa,.
mana goa nya kagak kelihatan brem	Where's the cave? I can't see it, Brem.
tenang aja masuk dulu	chill. Let's head in first.
tempat nya ramah Yan buat lu	This place is accessible to you, Yan.
jadi ris Yan, gua maria di kerep ambarawa ini sebenarnya bukan tempat wisata tapi terbuka untuk Umum kok orang-orang yang berkunjung ke sini bertujuan untuk ziarah dan berdoa gua maria kerep ambarawa ini diresmikan oleh monsinyur albertus sugiya pranoto gua maria di ambarawa ini dibuka dari jam 7 pagi sampai 5.00 sore ris yan	So Ris, Yan the Gua Maria of Kerep Ambarawa isn't actually a tourist attractio. But it's open to the public, but visitors come here specifically for pilgrimage and prayer. It was inaugurated by Monsignor Albertus Sugiyapranoto. And it's open until 5 PM.
wah adem juga ya tempatnya jadi orang nyaman kalau mau berdoa	Wow, it's so serene here. You can see why people feel comfortable to praying in a place like this.
iya Yan ris tempat ini dibuat untuk orang yang berdoa agar merasa aman dan nyaman, itu dia ris Yan gua marianya jadi di sana banyak orang berdoa kepada Tuhan melalui bunda maria di sini banyak orang melepaskan kerinduannya dan melakukan ziarah ke gua maria ini. Ya udah kalian tunggu di sini aja ya Aku mau berdoa dulu oke, bunda maria yang penuh kasih yang penuh kasih yang sedang dihadapi. doakanlah kami kepada Tuhan Yesus agar kami diberi kekuatan ketenangan dan Jalan keluar terbaik, bunda tuntunlah kami agar tetap percaya dan tidak menyerah terima kasih atas kasih dan doamu amin	Exactly, Yan, Ris this place was built so that anyone who comes to pray feels safe and at peace. And there it is, the Gua Maria. Many people come here to pray to God through the Virgin Mary, to release what they've been carrying inside, and to make their pilgrimage. Wait for me here, I want to pray. ...Mother Mary, full of grace, please be with my friends and me in what we're going through right now. Grant us strength, peace, and the wisdom to find the best way forward. Guide us so we never stop believing and never give up. Thank you for your love and your prayers. Amen.
Ya udah kalian tunggu di sini aja ya Aku mau berdoa dulu oke.	Wait for me here, I want to pray.

Bunda maria yang penuh kasih yang penuh kasih yang sedang dihadapi Aku dan teman-temanku agar kami diberi kekuatan ketenangan dan Jalan keluar terbaik bunda tuntunlah kami agar tetap percaya dan tidak menyerah terima kasih atas kasih dan doamu amin	Holy Mary Mother of God, full of grace, please be with my friends and me in what we're going through right now. Grant us strength, peace, and the wisdom to find the best way forward. Guide us so we never stop believing and never give up. Thank you for your love and your prayers. Amen.
angkat kruk kamu pian, mantap Yan, weh sudah kelar nih gimana brem	Pick up your crutch, Pian. Great job, Yan. Hey, we're done here. What's up, Brem?
puji Tuhan udah selesai ris Yan ternyata benar ya hal yang selama ini kulupakan dan kusepelekan bisa buat hati ku tenang ya udah yuk keliling lagi	Thank God. Done, Ris, Yan. Turns out the things I'd been neglecting and brushing off all this time they're actually what bring my heart peace. Alright, let's keep walking.
ke mana nih	where?
jalan-jalan keliling Tunggu guys	Just wandering around. Wait,
sumpah gua lupa punya temen kayak lo	I swear I forgot I had a friend like you
jadi di goa maria kerep ambarawa ini ada makam keluarga besar ris	So, at the Maria Cave in Kerep Ambarawa, there is a family tomb
tapi keluarga aja brem	Just a family, Brem?
iya satu keluarga besar dimakamkan di sini	Yes, a large family is buried here.
tapi yan gue pengen nanya deh sama lu hidup lu kok anteng banget ya kagak ada masalah sama sekali iya ya nggak brem	Hey Yan, I genuinely want to ask how you stay so calm all the time. It's like nothing ever gets to you. Right, Brem?
kau pun aneh kali kuliati nggak pernah kau cerita sama kami	You're also strange, I see, you never want to talk
kan kami kawanmu juga	We're your friends too.
cerita cerita lah	Come on, talk to us.

bener yan cerita cerita sama gue sama brema iya nggak brem	For real, Yan. Talk to us, Brema, and me. Right, Brem?
iya jangan di pendam sendiri	Don't keep it to yourself
lu gitu banget aja sama kita	You've been holding back on us this whole time.
itu mah yang kalian lihat aja sebenarnya Aku juga punya mimpi yang pengen Aku capai Aku pengen explore dunia kayak jalan-jalan ke luar negeri atau kayak ke gunung gunung gitu lah	That's just what you see, actually. I have dreams of my own that I want to achieve. I want to explore the world like traveling abroad or hiking in the mountains, you know?
emang kayak gini bisa yang dengan kruk-kruk ini	Can you really do that with these crutches?
makanya itu	That's why,
mimpi ku jadi kehambat gara-gara ini dan semenjak kejadian ini Aku ngerasa ketinggalan ngelihat orang-orang terus maju sedangkan Aku kehambat Aku harus Jalan pelan-pelan karena keterbatasan kaki ini tapi sekarang Aku mikir kayak ah ya udahlah jalanin aja dulu	My dreams have been held back because of this, and ever since it happened, I've felt like I'm falling behind as I watch everyone else keep moving forward while I'm stuck. I have to take things slowly because of my physical limitations, but now I'm thinking, Oh well, I'll just keep going for now.
menurut gue sih lu ada benernya juga Yan kita nggak bisa asal jalan-jalan gitu cuma ya harus dipikirin juga tapi menurut gue lu bener	Honestly, Yan, you've got a point. We can't just rush into things, You've got to think it through.
menurut gue juga nggak papa pelan yang penting sampai yan	I also think it's okay to take it slow, the important thing is to get there
apalagi sampai tujuan dengan selamat ya nggak brem	especially if we make it to our goal safely, right?
jadi kita Jalan ke mana nih brem gua nggak kerasa udah nyampe taman aja nih mana luas banget lagi iya kan eh bentar deh itu apaan brem	So where are we going? I didn't even realize we had arrived at the park already. It's so spacious, isn't it? Wait a sec, What's that?
jadi yang kalian lihat sekarang ini adalah replika gua tempat pemakaman Yesus	So what you see here is a replica of the cave where Jesus was buried. This

tempat ini dibuat untuk mengedukasikan gambaran gua pemakaman Yesus di yerusalem sana	was created to give you an idea of what the burial cave in Jerusalem looks like.
oh jadi Yesus tuh dimakamin di yerusalem. iya di yerusalem	Oh, so Jesus was buried in Jerusalem? Yes, In Jerusalem
pas pertama kali Aku ke sini emang tempatnya adem kali banyak pohon-pohon kalian tengok kan kiri kanan	The first time I came here, it really was a cool place, there are so many trees. You can see them all around, right?
eh iya ya luas juga ya brem	Oh yeah, it's really spacious, Brem.
iya luas mana pemandangan hijau semua lagi brem	Yeah, and the view is all green everywhere you look
di sini kira-kira luasnya berapa ya tiga hektar ada brem ?	How big is this place anyway, around three hectares, Brem?
tiga hektar kau bilang di sini luasnya kurang lebih 5 hektar ris	are you kidding? It's around five hectares, Ris.
hah yang bener lu 5 hektar	Wait, seriously?
iya kurang nyaman apalagi coba pohonnya rindang, di sini juga ada taman-taman yang bercerita kisah perjalanan Tuhan Yesus saat masih hidup	Yeah, and the shade from the trees makes it even more comfortable. There are also gardens here that tell the story of Jesus's life.
wih mantap ya brem	That's amazing
kearah sini brem	is it the right way brem
yap itu kan ada plangnya	Yeah, there's a sign right there.
oh iya	That's right
Yan ayo Yan	Come on Yan
bentar dong	wait,
masih jauh brem	Still far, Brem?
bentar lagi ris sabar napa	Almost there
ini brem tempatnya brem	Is that the place?

iya riz mereka menyediakan makanan ringan dan minuman mereka bukanya dari setengah 12 sampai 7.00 malam asik kan buat nongkrong	Yeah, Ris. They've got snacks and drinks here open from 11:30 AM to 7 PM. Perfect spot to hang out, right?
asik sih ayo yan	Sounds great. Come on, Yan.
nah di freshka ini kita bisa menikmati makanan ringan dan minuman sambil menikmati pemandangan Tuhan Yesus yang ada di sana	Here at Freshka, you can enjoy snacks and drinks while taking in the view of the statue of Jesus over there.
bener kata lu brem tempatnya bikin tenang bikin nyaman sejuk adem pikiran gue jadi tenang sekarang pikiran tenang tinggal kaki butuh peregangan brem kalau dipikir pikir brem kan masalah gua cuman karena gua nggak mau mulai padahal gampang loh solusinya tinggal maju berangkat aja gerak gitu	You were right, Brem. This place is calming, comfortable cool and fresh. My mind actually feels clear right now. Head's at peace it's just my legs that need a stretch. Thinking about it, my problem was really just that I didn't want to start. The solution's simple take the first step. Just move.
iya ris sama Aku juga lari terus dari masalah coba aja dari dulu mau hadapi 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.
iya sih kalian berdua ada benarnya juga jadi kita mulai dari mana nih	Yeah, you're both right. So where do we even start?
kayaknya ini skripsi kelar gue pengen cari kerja deh	I think once this thesis is done, I want to start looking for a job.
boleh ris	Go for it, Ris.
Aku bakal dukung kau kok Aku juga mau coba menghubungi orang tuaku besok mau ngomongin mereka baik-baik	I'll definitely support you. I'm also going to try to contact my parents tomorrow to talk to them nicely.
iya brem coba aja ngomongin baik-baik dulu sama mereka siapa tahu bukan karena orang tua kamu yang mau ngatur tapi karena kita yang kecapekan karena tugas akhir yang belum kelar kelar coba aja dulu brem gapapa	Yeah, Brem. Just try talking to them nicely first. Maybe it's not because your parents want to control you, but because we're exhausted from our final projects that just won't get done. Just give it a try, Brem. It's okay.
ternyata kita punya lukanya masing-masing ya, kamu brem dengan ego dan	It turns out we all have our own struggles, doesn't it? Brem, You're

orang tuamu, kamu ris dengan ekonomi, tapi lihat deh tempat yang kita datengin hari ini itu rasanya kayak nyaman, tenang kita bisa mendekatkan diri	dealing with your ego and your parents, and Fariz, you're worried about money, but look at the place we came to today it feels so comfortable and peaceful, and we can really get closer.
ya udah kita mulai aja dulu	Alright. Let's just start.
ayo boleh, kelar ya ini skripsi harus nih harus	Let's do it. This thesis is getting finished with no excuses.
salut Aku sama kalian Jangan males oke, Aku traktir mie ayam deh tenang aja	I'm proud of you both. Don't be lazy Okay, mie ayam on me. Don't worry about it.
ayok, tunggu guys	let's wait guys. go
Beberapa hari kemudian	"A few days later"
permisi pesanan atas nama kak ronal ya? Iya, makasih	excuse... with Ronal right? Yes, thank you
Halo mak mak, pak, selamat malam	Hello, Mom, Dad, good evening.
Halo bang selamat malam	Hi, good evening
kek mana kabarnya bang lancar skripsinya	How are you doing? How's the final project coming along?
sudah mak gimana kabar kalian mak pak	Almost done, Mom. How are you and Dad doing?
bapak sama mama disini baik-baik saja anakku	We're good Son..
Aku juga baik-baik di sini Aku juga mau ngabarin Aku lagi melanjutkan tugas akhirku doakan supaya lancar dan Aku cepat lulus ya mak pak	I'm doing well too. I wanted to let you know I'm pushing forward with my thesis please pray that everything goes smoothly and that I graduate soon, Mom, Dad.
yang semangat ya bang tetap jaga kesehatan jangan telat makan berdoa	Keep that energy up! Take care of yourself don't skip meals. Pray to

sama Tuhan supaya diperlancar semua tugas-tugas penelitiannya penulisannya dan tetap bersyukur kepada Tuhan oke	God so that your research and your writing all go well. And keep a grateful heart, okay?
iya mak pak makasih ya Aku mau lanjutkan kerja tugas akhirku dulu ya	I will, Mom, Dad. Thank you. I'm going to get back to work on my final project now.
semangat ya nakku Tuhan memberkati selamat malam	Stay strong, my child. God bless you. Good night.
selamat malam	Good night.

Appendix 3: Storyboard

[illegible]

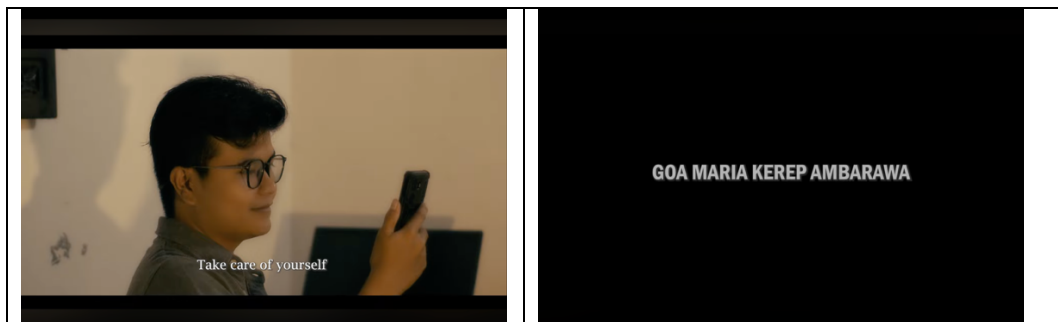
Time/Lamp: 24.00 - 25.00 Scene: 5 Shot: 1 - 18 Camera Angle: Wide Shot Setting: Gula Waru Note: _____  25.00 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?	Time/Lamp: 25.00 - 25.30 Scene: 6 Shot: 1 - 17 Camera Angle: Wide Shot & Close Up Setting: Gula Waru Note: _____  25.30 Pada saat ini, kita akan melihat masalah yang ada. Apakah masalah ini bisa dipecahkan? Apakah masalah ini bisa dipecahkan?	Time/Lamp: 25.30 - 25.45 Scene: 6 Shot: 1 - 18 Camera Angle: Close Up Setting: Gula Waru Note: _____  25.45 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?
Time/Lamp: 25.45 - 25.55 Scene: 5 Shot: 1 - 18 Camera Angle: Close Up Setting: Gula Waru Note: _____  25.55 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?	Time/Lamp: 25.55 - 26.05 Scene: 5 Shot: 1 - 20 Camera Angle: Wide Shot Setting: Gula Waru Note: _____  26.05 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?	Time/Lamp: 26.05 - 26.15 Scene: 5 Shot: 1 - 20 Camera Angle: Wide Shot Setting: Gula Waru Note: _____  26.15 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?
Time/Lamp: 26.15 - 26.30 Scene: 10 Shot: 1 - 1 Camera Angle: Wide Shot Setting: Depan Rumah Note: _____  26.30 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?	Time/Lamp: 26.30 - 26.45 Scene: 10 Shot: 1 - 2 Camera Angle: Medium Shot Setting: Kamar Kiri Beranda Note: _____  26.45 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?	Time/Lamp: 26.45 - 26.55 Scene: 10 Shot: 1 - 2 Camera Angle: _____ Setting: _____ Note: _____ Credit 26.55 Beberapa orang bisa membantu masalah dan situasi untuk melihat permasalahan yang ada. Apakah masalah ini bisa dipecahkan?

Appendix 4: Welas Asih Di Tengah Perbedaan Cut Per-Minute



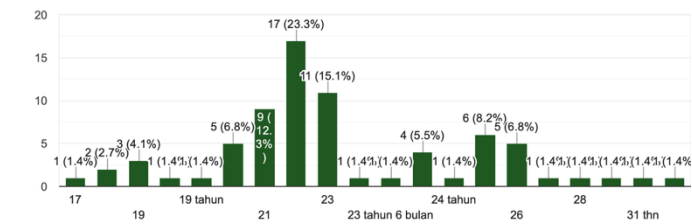




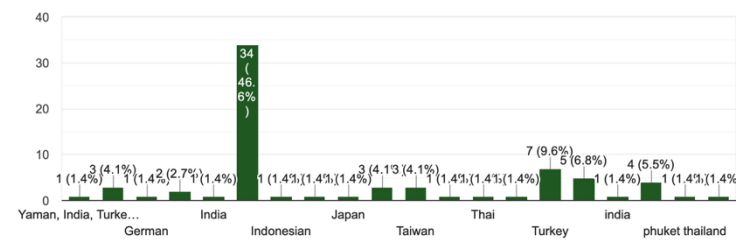


Appendix 5: “*Welas Asih Di Tengah Perbedaan*” Feedback From Domestic and International Respondents

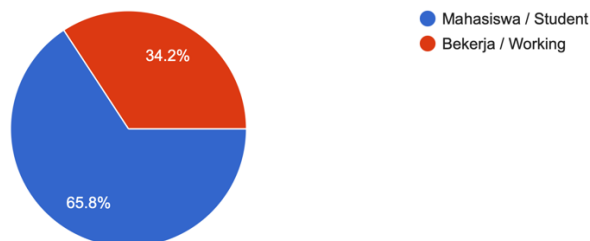
Age / Umur
73 responses



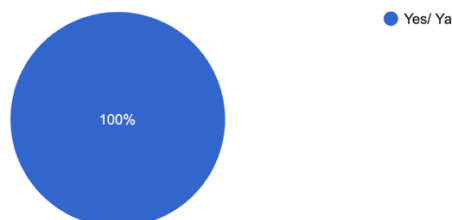
Country of Origin / Asal Negara
73 responses



Current Occupation / Kesibukan saat ini
73 responses

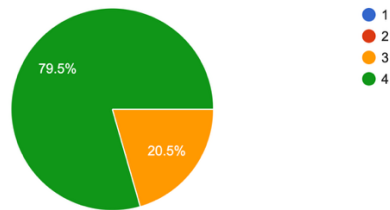


Bahasa Indonesia Dengan ini saya menyatakan bersedia dengan sukarela untuk mengisi penelitian tugas akhir ini dan saya memahami bahwa seluruh d...ssed in accordance with applicable regulations.
73 responses



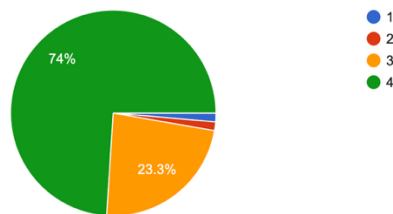
Bahasa Indonesia Kualitas gambar dalam video terlihat jelas dan menarik English The video quality is clear and appealing

73 responses



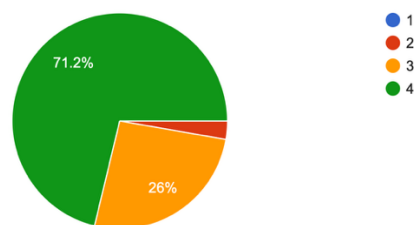
Bahasa Indonesia Visual video mampu menampilkan keindahan destinasi wisata dengan baik English Video footage effectively showcases the beauty of tourist destinations

73 responses



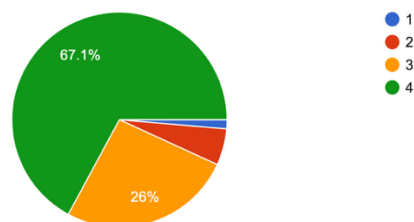
Bahasa Indonesia Video ini berhasil menampilkan keberagaman wisata religi di Semarang English This video successfully showcases the diversity of religious tourism in Semarang

73 responses



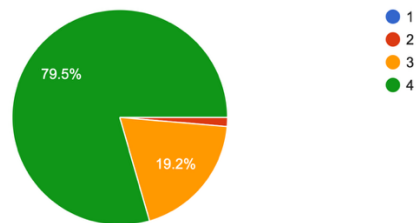
Bahasa Indonesia Video ini mampu meningkatkan minat saya untuk mengunjungi wisata religi di Semarang English This video is able to increase my interest in visiting religious tourism in Semarang.

73 responses



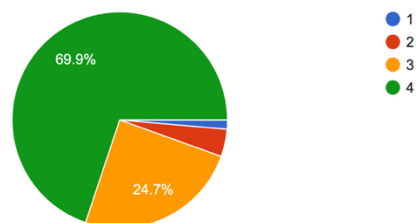
Bahasa Indonesia Suara dalam video terdengar jelas dan mudah dipahami English The audio in the video is clear and easy to understand

73 responses



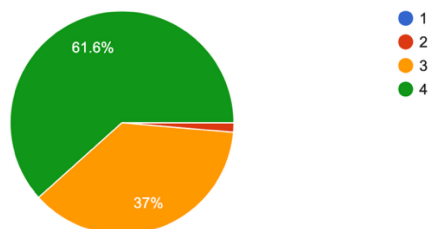
Bahasa Indonesia Keseimbangan antara suara dialog dan musik sudah baik English The balance between dialogue and music is good

73 responses



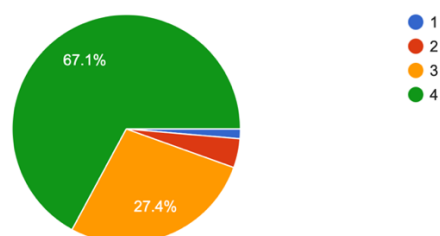
Bahasa Indonesia Musik yang digunakan sesuai dengan suasana video English The music used matches the mood of the video

73 responses



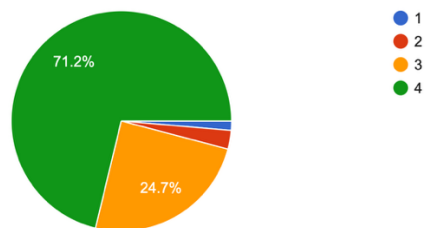
Bahasa Indonesia Musik yang digunakan dapat memperkuat emosi dan pesan dalam video English Music can strengthen the emotions and messages in a video.

73 responses



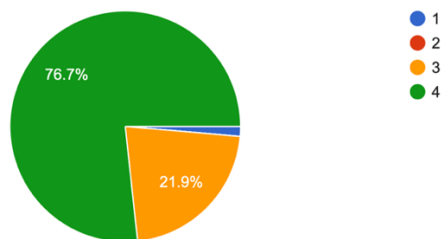
Bahasa Indonesia Bahasa yang digunakan dalam video mudah dipahami English The language used in the video is easy to understand

73 responses



Bahasa Indonesia Teks Terjemahan membantu memahami isi video dengan lebih baik English Subtitles help you better understand the content of the video

73 responses



Appendix 6: Turnitin Plagiarism

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Appendix 7: Copyright Certificate


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KEMENTERIAN HUKUM

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Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC002026073080, 26 Mei 2026

Pencipta
Nama : Brema Ardinata Karo Sekali, Fariz Aditya dkk
Alamat : KABANJAHE, JL. SINGA GG MELATI VII, Kabanjahe, Kab. Karo, Sumatera Utara, 21114
Kewarganegaraan : Indonesia

Pemegang Hak Cipta
Nama : Brema Ardinata Karo Sekali, Fariz Aditya dkk
Alamat : KABANJAHE, JL. SINGA GG MELATI VII, Kabanjahe, Kab. Karo, Sumatera Utara, 21114
Kewarganegaraan : Indonesia
Jenis Ciptaan : Film Cerita
Judul Ciptaan : Welas Asih di Tengah Perbedaan

Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : 25 Mei 2026, di Kota Semarang

Jangka waktu perlindungan : Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.

Nomor Pencatatan : 001249096

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

a.n. MENTERI HUKUM
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL
u.b
Direktur Hak Cipta dan Desain Industri

Agung Damarsasongko, SH., MH.
NIP. 196912261994031001



 **Balai Besar Sertifikasi Elektronik**

Disclaimer:
1. Dalam hal pemohon memberikan keterangan tidak sesuai dengan surat pernyataan, Menteri berwenang untuk mencabut surat pencatatan permohonan.
2. Surat Pencatatan ini telah disegel secara elektronik menggunakan segel elektronik yang diterbitkan oleh Balai Besar Sertifikasi Elektronik, Badan Siber dan Sandi Negara.
3. Surat Pencatatan ini dapat dibuktikan keasliannya dengan memindai kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.

Appendix 8: Welas Asih Di Tengah Perbedaan Feedback YouTube Barcode



<https://bit.ly/YTwelasasihditengahperbedaan>