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DESIGN OF A CINEMATIC MARKETING VIDEO AS A PROMOTIONAL MEDIUM FOR RURAL TOURISM DESTINATIONS

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Abstract

Purpose: This study develops a cinematic marketing video for Tirta Arum Swimming Pool, a BUMDes-managed rural tourism attraction in Sumurjomblangbogo Village, Bojong District, Pekalongan Regency.

Research Methodology: The study used product and tool-oriented design and development research. Five linked stages were applied: needs analysis, design, production, formative suitability assessment, and revision. Evidence came from site observation, interviews with BUMDes management, production documentation, and a structured post-viewing questionnaire completed by 35 purposively selected evaluators.

Results: The output was the video Pesona Tersembunyi di Kolam Renang Tirta Arum Bojong, supported by a 30-second teaser and a full version of approximately five minutes. The overall formative suitability index was 92 percent, indicating that the evaluated presentation was regarded as clear and appropriate for communicating the attraction. This index is interpreted as perceived suitability, not as evidence of visitor growth, booking conversion, or economic impact.

Limitations: The assessment used a small, non-probability sample and did not measure reach, engagement, visit intention, or actual arrivals after distribution.

Contribution: The study provides a transparent development process and a practical content specification for BUMDes-managed rural tourism promotion, while identifying the evidence required for a later effectiveness evaluation.

Keywords: *cinematic marketing video, destination promotion, rural tourism, BUMDes, digital content*



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1. INTRODUCTION

Rural tourism destinations frequently depend on small management teams, limited promotional budgets, and fragmented digital channels. These constraints are particularly consequential for BUMDes-managed attractions, where a tourism asset must be made visible without separating promotion from community benefit. Tirta Arum Swimming Pool in Sumurjomblangbogo Village was established as a local economic asset, yet its early promotion

relied mainly on word of mouth and personal social-media accounts. The practical problem was therefore not simply the absence of photographs; it was the absence of a coherent audiovisual asset that could present the site, atmosphere, family-oriented facilities, and access information consistently across digital channels.

Social media has become integral to destination communication because it supports image projection, dialogue, content sharing, and the continuing circulation of visitor information (Gretzel, Fesenmaier, Formica, & O'Leary, 2006; Hays, Page, & Buhalis, 2013; Leung, Law, van Hoof, & Buhalis, 2013; Mariani, Di Felice, & Mura, 2016; Xiang & Gretzel, 2010; Zeng & Gerritsen, 2014). Video is especially relevant because it combines visual cues, sound, sequencing, and narrative. Recent tourism experiments show that the interaction of visual perspective, video content, and narration can shape imagery fluency and travel intention (Gan, Shi, Filieri, & Leung, 2023; Hudson & Thal, 2013). However, the presence of a video does not itself demonstrate a marketing effect. A development study must distinguish the completion and perceived suitability of a media product from later outcomes such as engagement, intention, arrivals, or revenue.

This distinction reveals a practical and methodological gap. Prior work on destination social media commonly examines campaign content, destination image, or behavioral intention; fewer applied studies make the design logic, evaluation criteria, revision decisions, and boundary of causal claims explicit for a small rural attraction. The present study addresses that gap through a product and tool-oriented design and development approach. It documents how the Tirta Arum video was specified, produced, assessed for suitability, and revised. The study does not claim that the product increased visitor numbers because no pre-post visitor analysis or comparison condition was conducted.

Accordingly, the study asks: (1) What destination-promotion requirements were identified for Tirta Arum Swimming Pool? (2) How were these requirements translated into the design and production of a cinematic marketing video? and (3) How did the selected evaluators assess the clarity and promotional suitability of the resulting product? The contribution is a transparent development account and an implementable audiovisual promotion specification for rural tourism managers.

LITERATURE REVIEW AND DESIGN PROPOSITION

A. LITERATURE REVIEW

Destination content marketing and rural tourism promotion

Content marketing creates and distributes relevant material that helps an intended audience understand, evaluate, and remember an offering. In destination contexts, content functions not only as advertising but also as a means of presenting a place through selected cues, stories, and practical information. Hays et al. (2013) showed that destination organizations use social media as a marketing instrument, while Leung et al. (2013) identified social media as a central tourism-information environment. For a rural attraction, useful content should make the experience concrete: what visitors can do, who the attraction serves, what the setting feels like, and how the attraction can be accessed.

Destination image is shaped by information sources before travel and by experience after travel. Visual media can support this process when its content is coherent with the destination offered rather than merely aesthetically attractive. Alamaki, Rhee, Suomala, Kaski, and Kauttonen (2023) found that visual design choices in destination marketing videos influence social presence, entertainment value, and behavioral responses. The implication for Tirta Arum is that cinematic technique should serve a communication purpose: it should organize natural

setting, water-play facilities, family use, and the rural atmosphere into a credible, understandable invitation.

Cinematic video as a destination communication format

In this study, a cinematic marketing video is defined as a deliberately sequenced audiovisual promotional asset that uses composition, movement, pacing, sound, color treatment, and narration or on-screen text to communicate a destination experience. The term does not mean that a video must be silent, dialogue-free, or technologically interactive. A teaser and a full video are therefore treated as different distribution formats, not as evidence that the product is an interactive medium.

Short-video research provides a useful design rationale. Gan et al. (2023) reported that the congruence between visual perspective and content can increase imagery fluency and travel intention in experimental conditions. Such evidence supports careful audiovisual design, but its experimental outcomes cannot be transferred automatically to Tirta Arum. The present study consequently treats cinematography, drone footage, and narration as design features to be assessed for clarity and suitability rather than as independently proven causes of visitation.

Design and development research

Design and development research investigates the design, production, and evaluation of products, tools, models, or processes (Richey & Klein, 2007). Its value lies in making the chain from identified need to design decision, prototype, feedback, and revision visible. This logic is appropriate for a promotional video because the primary output is an audiovisual tool rather than a general causal model. The approach used here is formative: it asks whether the produced content is understandable and suitable for its intended communication purpose before broader deployment.

A development study requires explicit boundaries. It can establish that a product was designed and judged suitable by selected evaluators; it cannot establish improvements in visitor numbers without appropriate outcome data. This boundary prevents the frequent conflation of output (a finished video), immediate outcome (perceived clarity or suitability), and long-term impact (digital reach, visits, or local economic benefit).

B. DESIGN PROPOSITION

Based on the literature and the practical needs assessment, the study applies the following design proposition: a rural tourism promotional video will be perceived as suitable for initial distribution when it integrates destination-specific visual evidence, a coherent narrative sequence, legible practical information, and technically clear audiovisual presentation. The proposition guides design and formative assessment; it is not a causal hypothesis about visitor behavior.

METHOD

Research design and setting

The study used product and tool-oriented design and development research (Richey & Klein, 2007). The development setting was Tirta Arum Swimming Pool in Sumurjomblangbogo Village, Bojong District, Pekalongan Regency. The attraction is managed through the local BUMDes and was selected because management required a more coherent digital promotional asset. The unit of development was the promotional video package, consisting of a full video and a teaser version.

The procedure was organized into five linked stages. The stages are an adaptation for this project, not a claim that all ten stages of a different R&D model were completed. Each stage generated a documented output that informed the next stage.

Table 1. Development stages and documented outputs

Stage	Main activities	Output and decision rule
1. Needs analysis	Site observation and interviews with BUMDes management concerning attraction identity, facilities, target viewers, filming access, and distribution channels.	Design brief identifying rural setting, family-oriented water recreation, access cues, and the need for a teaser plus full video.
2. Design	Preparation of treatment, storyline, storyboard, location list, shot plan, narration, and production schedule.	Prototype specification approved for filming after alignment with management priorities.
3. Production	Filming of selected locations and activities; capture of supporting aerial footage; editing of images, sound, narration, captions, and color treatment.	Initial full-video and teaser prototypes.
4. Formative suitability assessment	Post-viewing questionnaire and open comments from purposively selected evaluators.	Identification of clarity and suitability issues; the 92 percent figure is an overall suitability index.
5. Revision and preparation for distribution	Review of feedback with the production team and BUMDes management; refinement of sequencing, text, and technical presentation.	Final video package prepared for Instagram, the attraction website, and YouTube.

Participants and data sources

Three forms of evidence were used: observation notes, interviews with BUMDes Tirta Arum management, and a post-viewing questionnaire. The questionnaire was completed by 35 purposively selected evaluators who were expected to be familiar with digital content or potential tourism consumption. The group consisted of 10 content creators, 15 travelers, 3 information-technology professionals, 4 academics, and 3 civil servants. They should not be interpreted as a probability sample of all visitors or as a homogeneous panel of subject-matter experts. Their role was to provide formative suitability feedback on the prototype.

Table 2. Profile of formative suitability evaluators

Evaluator group	n	Role in assessment
Content creators	10	Assessed audiovisual presentation and communication clarity.
Travelers	15	Assessed the appeal and comprehensibility of destination information from a potential visitor perspective.
Information-technology professionals	3	Assessed technical clarity and suitability for digital distribution.
Academics	4	Provided an informed audience perspective on content organization.
Civil servants	3	Provided a general public audience perspective.
Total	35	Purposive formative assessment group.

Instrument and analysis

The post-viewing instrument was structured around four dimensions: destination-message clarity, visual and audio presentation, narrative coherence, and perceived distribution suitability. Each item asked the evaluator to rate the prototype after viewing and to provide

open comments for revision. The original project reported an overall suitability index of 92 percent. The index is reported using the standard descriptive formula: overall index = (total observed questionnaire score / total ideal questionnaire score) x 100. Because the study was formative and the available project record does not contain a separate item-level psychometric validation report, no claim of construct validity, scale reliability, or statistical generalization is made.

Observation, interview, and open-comment data were summarized descriptively to identify design requirements and revision priorities. Questionnaire responses were summarized as a descriptive suitability index. The analysis does not estimate causal effects, test hypotheses, or infer the expected number of visitors. Participants were informed that the questionnaire concerned the video prototype, and the BUMDes management provided access and permission for filming and use of the attraction context in the promotional material.

Table 3. Formative suitability assessment framework

Dimension	Assessment focus	Use in revision
Destination-message clarity	Whether viewers can identify Tirta Arum, the rural setting, facilities, and basic visit context.	Clarify text, sequencing, and location cues.
Visual and audio presentation	Legibility, image stability, sound clarity, pacing, and consistency of visual treatment.	Correct technical presentation and edit rhythm.
Narrative coherence	Whether opening, experience cues, and closing call to action form an understandable sequence.	Revise storyboard order and narration.
Distribution suitability	Whether the content is appropriate for teaser, social-media, website, and longer-form video use.	Adjust duration, captions, and format.

RESULTS AND DISCUSSION

A. RESULTS

Needs analysis and product specification

The needs analysis identified four requirements. First, the video had to show that Tirta Arum is a water-recreation attraction located in a rural setting. Second, it had to present the site as accessible and suitable for family-oriented leisure without overstating facilities that were not shown. Third, management required content that could be reused across more than one channel. Fourth, the video needed a recognisable local story rather than a sequence of unrelated scenic shots. These requirements led to a package comprising a short teaser of approximately 30 seconds and a full version of approximately five minutes.

The storyline was organized as an arrival-to-experience sequence: rural approach and destination identification; visual introduction to the pool and surrounding atmosphere; scenes showing water-recreation and family-use cues; and a closing invitation directing viewers to the attraction's official social-media and website channels. The use of aerial footage was intended to establish place context, while ground-level shots were used to show facilities and visitor perspective. The design team treated these as communication choices, not as standalone determinants of tourism demand.

Formative suitability assessment and revision

The overall formative suitability index reported for the prototype was 92 percent. This indicates that the selected evaluators regarded the prototype as clear and suitable for presenting the attraction. It does not demonstrate an effect on travel intention or visitation because the study did not measure either outcome. The most appropriate interpretation is that

the product passed an initial suitability screen for public distribution, subject to the revisions identified through review.

Table 4. Summary of formative assessment result and revision implications

Evidence	Finding	Interpretation and action
Overall questionnaire index	92 percent overall suitability index from 35 purposively selected evaluators.	The prototype was considered suitable for initial distribution; the finding is descriptive and non-generalizable.
Open comments and team review	Feedback was used to refine sequencing, text, and technical presentation before release.	Revision focused on communication clarity and viewing quality rather than on changing the destination claim.
Distribution preparation	Teaser and full-video formats were prepared for social media, website, and YouTube use.	Channel deployment is an output of the development process; reach and conversion require follow-up analytics.

B. DISCUSSION

The development process responds to the practical need for a reusable audiovisual asset while preserving a clear evidentiary boundary. The product transformed dispersed promotion into an explicit communication package: it linked rural scenery, the swimming-pool experience, and distribution-ready video versions. This contribution is consistent with the destination-marketing view that social media content should project coherent place information rather than rely on isolated posts (Hays et al., 2013; Leung et al., 2013).

The 92 percent formative suitability index should be interpreted cautiously. It is useful as an indication that the evaluated prototype was understood and viewed positively by the selected group. It is not proof that the video changed attitudes, intention, reach, arrivals, or local income. This distinction is important because experimental video studies test outcomes under designs that control visual and narrative conditions (Gan et al., 2023), whereas the present study developed one context-specific product without a comparison group. The present evidence therefore supports product readiness, not marketing effectiveness.

The study also clarifies the meaning of cinematic video in this application. Cinematic techniques are used to support a coherent destination story through framing, movement, editing, sound, and narration. They are not treated as a guarantee of economic impact. Tourism research also shows that visitors' motivations to share content, shared videos, and the circulation of online photography can shape the information environment around a destination (Lo, McKercher, Lo, Cheung, & Law, 2011; Munar & Jacobsen, 2014; Tussyadiah & Fesenmaier, 2009). The practical implication for BUMDes managers is to maintain a content calendar and connect future releases to measurable digital indicators such as reach, completion rate, saves, shares, website clicks, inquiry volume, and, where feasible, visitor counts or redemption codes. Those measures would allow a subsequent outcome study to test whether the video contributes to visitor behavior.

Theoretical contribution is limited but concrete. The article links a design and development logic to rural destination promotion by identifying a transparent chain of evidence from needs analysis to product specification, formative assessment, and revision. For small community-managed destinations, this chain is more useful than an unsupported claim that a finished video automatically increases visitation. Future studies should combine the product with a pre-post analytics plan, a defined distribution period, and a comparison or time-series approach.

CONCLUSION

This study developed a cinematic marketing-video package for Tirta Arum Swimming Pool, consisting of a short teaser and a full video designed for digital distribution. The development process translated BUMDes management needs into a destination-specific storyline, production plan, formative suitability assessment, and revision cycle. The 92 percent overall suitability index from 35 purposively selected evaluators supports the conclusion that the prototype was perceived as clear and suitable for initial promotional use.

The study does not establish that the video increased visitor numbers, travel intention, bookings, or local economic outcomes. Its principal limitation is the small, non-probability formative assessment and the absence of post-distribution analytics or visitor data. A next study should evaluate the released content using a pre-specified measurement plan covering digital reach and engagement, website or inquiry traffic, visit intention, and actual visitor records. This sequence would distinguish the completed product from its potential marketing outcomes.

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DECLARATION ON THE USE OF AI ASSISTED TECHNOLOGIES

AI-assisted tools were used for language editing, consistency checking, and document preparation. The authors take full responsibility for the accuracy, integrity, originality, references, and ethical compliance of the manuscript. No AI system is listed as an author or used as a substitute for authorial responsibility.

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