

CHAPTER II

LITERATURE REVIEW

This chapter discusses the related theories of the study. They are Virtual Tour, Benteng Kuto Besak Palembang, and Script.

2.1. Virtual Tour

Waraney et al. (2017) adding *a virtual tour* is a technology that places the user in the image and allows the user to increase situational awareness and significantly increase the viewing, capture and analyze of *virtual* data. *Virtual tour* can be used as a medium that can present and animate the imagination for its users. So it is as if the user is experiencing and feeling the real situation (Suhendar, Fernando. 2016). David et al. (2016) adding a *virtual tour* is a simulation of a location consisting of a series of images. The sequence of images will be stitched together to produce a 360-degree panoramic photo. *Virtual tour* itself is usually used to give the experience of ever being somewhere just by looking at the monitor screen.

Virtual tour presentation can be done by utilizing images or videos, in addition can use 3-dimensional models. For presentation using images, panoramic photos can be used. The selection of the type of panoramic photos also affects the resulting *virtual tour* results. According to the Scot (2010), For *cylindrical* panoramas, the vertical part can only capture no more than 180 degrees while the *spherical* type, it is possible to look up and down (David et al. 2016).

Virtual Tour is a simulation of a real environment displayed online, usually consisting of a collection of panoramic photos, a collection of images connected by hyperlinks, or videos, or virtual models of the actual location, and can use other multimedia elements such as sound effects, music, narration, and writing (Handjojo, 2013). Media that has been linked or *stitched* by the *developer* can be enjoyed by users in the form of:

a. Picture or photo

According to Hamzah the image or photo is a visual medium. Where this media has a function to deliver messages from the source recipient to the recipient of the message. The message will be conveyed into the symbols of visual communication, the symbol needs to be understood correctly, meaning that in order for the message delivery process to be successful and not cause errors (Haryanti.2018).

b. *Virtual Reality Photography (VRP)*

VRP is a panoramic photo technique that presents an atmosphere with *spherical view*, Yuliana and Listianto (2017). According to Dio, Safriadi, and Sukanto (2019), panoramic photos are a combination of several photos with the aim of obtaining photos with a wide angle of view and covering a wide view. Panoramic photos are even capable of presenting objects up to 360°

c. Video

Videos are defined as single image snippets called frames. The results of processing some images that create the illusion of moving images because the brain does not capture images individually, Waraney, Tulenen, and Sinsuw (2017.p2). These videos can be accessed through television, computer, web, or via *smartphone*.

d. *360° Video*

According to Brown et all (2016), 360-degree video is one form of *Virtual Reality* where the user's point of view can be *spherical* or almost round where the center of the video is in the center. 360-degree video is recorded with an *omnidirectional* camera or through multiple cameras that can record the surroundings and each video is stitched to form a 360-degree video.

This video can be accessed using *Google Cardboard*. This tool can provide *a virtual reality* experience to its users with the help of *a smartphone* where users can experience the experience like they are actually in the environment.

e. *Interactive 360° Video*

Interactive 360° video is a development of the improved 360° video, Choi et al (2018). Added quality can include adding a *Uniform Resource Locator* to it, changing the scene through a click button, and adding special effects so that there's no difference in the combination of the videos. However, this interactive 360° video is not yet widely used.

2.2. Benteng Kuto Besak

Benteng Kuto Besak is a historical relic of the Sultanate of Palembang Darussalam. The idea of establishing Benteng Kuto Besak was initiated by Sultan Mahmud Badaruddin I who ruled in 1724-1758 with the aim of protecting the Sultanate of Palembang Darussalam from attacks and enemy attacks. With the location of the Fort between the rivers, then anyone is not easy to enter the Fort because it must go through certain points. If any enemy will infiltrate, then the soldiers of the Fortress with you already know it and take anticipation measures. The construction was completed by his successor Sultan Mahmud Bahauddin who ruled in 1776-1803. Sultan Mahmud Bahauddin was a realistic and practical figure of Palembang Darussalam sultanate in international trade, as well as a religionist who made Palembang as the center of religious literature in Nusantara. Marking his role as sultan, he moved from Keraton Kuto Lamo. Furthermore, the center of government moved again to a new location, namely until now known as Kuto Besak. The Dutch refer to Kuto Besak as the *palace's nieuwe* aka Keraton Baru. The construction process took up to 17 tahun, in the 18th century the fort became the center.

The fourth Kesultanan Palembang Darussalam, after Keraton Kuto Gawang, Keraton Beringin Janggut, and Keraton Kuto Batu or Kuto Lama. The palace stands on a large land, rectangular facing the Musi River, 274.32 meters long, and 182.88 meters wide. Surrounded by a large wall, tingginya reaches 9.14 meters, 2.13 meters thick, with four strongholds (bastions at each corner), with a number of cannons made of iron and brass, and has three gates on

the northeast and northwest sides, and the main gate on the southeast side. Keraton has a large court, a grand hall, a large gate. In it there is also a keputren, paseban, a room where guests receive, the residence of the sultan and empress. In the middle of keraton there is a pond with boats, garden, and fruit trees. Between Kuto Besak Palace and Lamo Palace, there is a road to the kingdom's main mosque.

The fort was built in 1780 with an unknown architect and the execution of the wasan work was entrusted to a Chinese man. Cement brick adhesive using limestone in the interior area of the Ogan River coupled with egg whites. The time used to build Kuto Besak is approximately 17 years. The palace was officially occupied on Monday, February 21, 1797. Chronologically, the archaeological residences in this place are from the sultanate of Palembang Darussalam and Dutch Colonial. In particular, the archaeological residence that originated from the Sultanate of Palembang Darussalam is a perimeter wall and a southwest gate, while the archaeological residence that originated from the Dutch colonial era is the main gate and some buildings contained within the fortress. Based on its architectural style, the building inside the fort was converted into an Indis style that developed in Indonesia in the early XX century.

At that time, Palembang was still surrounded by tributaries that divided the city into islands. Kuto Besak also seems to stand on the island because it is bounded by sekanak river in the west, Tengkuruk River in the east, and Kapuran River in the north. In contrast to the location of the Old Palace located in the interior, the new Palace stands in a very open position, strategic, and at the same time very beautiful. It is facing the Musi River.

2.3. Script

Dainith (as cited in Norbury, 2014) “Scripts can be defined as generic ordered sequences of actions or events. They capture or encapsulate the central themes in a narrative and can be “matched” against other scripts or situations.” Malinda (2016) states “*Naskah adalah selembarnya rencana yang berisi rancangan*

dan struktur perwatakan atau lakon sandiwara dalam sebuah film atau drama.” It means script is a sheet that consists of a draft plan and structural characterization in movie or drama. Ayu (2019) states that

Dari sejarah teknologi komunikasi video, naskah sendiri merupakan suatu landasan yang berisi ide atau gagasan yang diperlukan dalam pembuatan suatu video. Sebagai suatu landasan maka tanpa adanya naskah, proses pembuatan video akan kacau bahkan juga dapat berpengaruh buruk terhadap isi maupun pesan yang terdapat di dalam video.

It means that script is a foundation that contains ideas that are needed in producing a video. Without a script, the process of producing a video will be messy and also be bad for the contents and messages in the video. The viewers will not get the message directly from the script, meanwhile they need to think the message by themselves. In this case, script is a basic idea needed by a video program and contains a draft plan in a video program. Script determines the final result of program. It means that script is an important element of producing a good video.

2.3.1. Function of Script

Script is needed in producing a video because by writing a script the video will be more organized. The producer will produce the video based on the video script. Ayu (2019) said *“Terdapat 3 fungsi utama naskah dalam sebuah video.”* It means that there are three main functions of Script in a video.” First, the function is “Basic concept” script as basic concept means the quality of script will determine the final outcome of the video making process later. It is because a script usually consists of important elements in producing a video such as: ideas, information or messages. Those elements will be conveyed through story line, characters, settings, equipment and types of camera used. For this reason, the script serves as the basic concept of a video.

Second, “Direction” script is a document that is used as a direction in producing the video. The video will be more organized by having script because it will avoid the video out of the content. In this case, the writer needs to make the content and story line based on the script that has been made. The video will be more organized because of the video script.

Third, “Reference” Script will be as a reference that means script is used by the writer as the reference of producing the video. Every single activity related on the process of producing video must be based the script that has been made.

It can be concluded that the function of script are basic concept, direction and reference, so the writer needs to make the video based on the script that has been made.

2.3.2. Elements of Script Writing

Good video script will lead to a good video. Jakacaping (2018) said “*Ada 4 elemen dalam pembuatan naskah video.*” It means that there are four elements when making a good script”. First, the element is “Hook” in this step, the narrator has to find the interesting words and sentences to attract viewers stay in watching a video. It depends on your content of video. In this case, the content of video is about promotional video of souvenir place. The writer needs to think the interesting sentence to make the viewers stay in watching the video.

Second, “opening” means starting the video script from the general information into the specific information. In this case, the video is about promotional video of souvenir place in Palembang. Therefore, the writer will give the information of Palembang as the general information.

Third, “Body” in this step, you have to explain about your video content because it is the main point of the video. This element will make the viewers want to know about your video. In this case, the writer will directly give the information about the location. Kinds of souvenirs, and the range of price. The writer will not add a lot of chit chat in the video in order to make the viewers will not be boring.

Fourth, “Closing” if your video content is about promotion, give your viewers recommendation because the viewers not only want to find the information but also want to get the recommendation. Therefore, this video will give the recommendation of *Virtual Tour Video Script of Benteng Kuto Besak Palembang*.

It can be concluded that the elements of script are hook, introduction, body and closing. Those four elements are needed in writing a good script.

2.3.3. Stages of Script Development

Friedmann (2006) said “there are seven stages of script development” it means that there are stages in writing a video script. First, “Background research and investigation” Part of the process of scriptwriting often involves background research or investigation of the subject matter before you define the objective or outline the content. Research can be undertaken in any several well-proven ways. You can consult encyclopedias, visit a library, or search the internet. Another example of research is collecting background information about a product or a process for a corporate program. In order to write about the client’s product, you may need to read manuals and brochures and interview people in the company who are knowledgeable about the product. You might see a specific need for expert knowledge at this point. For example: the owner of *Benteng Kuto Besak* as the expert of giving information about that souvenir place. So, background research and investigation are important way in getting much information of the topic.

Second, “Concept” The first formal document you create in the scriptwriting process is called a concept or an outline. The function is to set down in writing the key ideas and vision the program. This document is written in conventional prose. There is no special format for it. It is difficult to characterize a concept because it has no fixed length, no fixed form.

Third, “Pitching” Pitching is talking, not writing. It is part of the communicating and selling of ideas in the entertainment and communication industries. The narrator needs to tell the idea of the story in the meeting as well as write them down. In this case, Pitching is not needed because pitching is effective for the movie that is produced by entertainment industries.

Fourth, “Treatment” After the concept comes the treatment. Both of these terms are universally used and understood. A writer must know what they are and how to write them. A treatment is about structure and the arrangement of scenes. The narrative order must be clear. In this stage, the writer will divide the topic into some important points and arrange them into sequential scene.

Fifth, “First draft” The name of this documentary is fairly self-explanatory. The first draft script is the initial attempt to transpose the content of the treatment

into a screenplay or script format appropriate to the medium. In this stage, the writer will write all of the script based on the concept and treatment that has been made.

Sixth, “Revision” Every stage of scriptwriting process involves readers and critics. Revision is the hardest part of a writer’s job because it means being self-critical. It means throwing out ideas or changing them after you have invested time and energy to make them work. There are different levels of revision. Revision does not mean correcting spelling or grammar. This should be corrected before submission. It means throwing out unneeded material.

Seventh, “Final Draft” The final draft is another self-explanatory term. Scriptwriters, like all writers, look at their work with a critical eye and seek constant improvement. This document should mark the end of the writer’s task and the completion of any contractual arrangement.

Therefore, it can be concluded stages of script development are background research and investigation, concept, pitching, treatment, first draft, revision and final draft. Those stages are needed in writing a good script.