

CHAPTER II

LITERATURE REVIEW

This chapter will discuss the theories related to the focus of this study, such as tourism, Palembang traditional foods, design, video, elements of the successful video, steps of designing video, narration or voice over, and subtitles in video.

2.1 Tourism

Tourism in general might be defined as an activity where people travel and stay from one place to another place in some purposes. Singh (2011) says tourism refers to the business of providing accommodation and associated services to the people visiting places. Tourism is not only done by tourist but also some people who make a movement outside their area to do business, study, and so on. Buchli in Suwena & Widyatmaja (2017, p. 16) argues that tourism is any temporary change of place from a person or several people, with the intention of obtaining the service intended for tourism by institutions used for specific purposes. Like Buchli, Soekadijo (1996) states the idea of tourism is a complex symptom in society, in which there are hotels, tourist attractions, souvenirs, guides, tourist transportation, travel agents, restaurants and many others.

There are seven kinds of tourism given by Kumar (2013) as listed below:

1. Eco tourism, is a form of tourism that appeals to the ecologically and socially conscious individuals. Provides a first-hand active experience of a place, an educational experience, develops visitors' understanding and appreciation of the place visited.
2. Cultural tourism, is the subset of tourism concerned with a country or region's culture, especially its arts. It focuses on traditional communities who have diverse customs, unique form of art and distinct social practices, which basically distinguishes it from other types/forms of culture.
3. Rural tourism, has focus on participating in rural lifestyle. The emphasis is on having an experience in rural setting. Options include hiking and biking, visiting community museums and buying locally produced crafts.

4. Adventure tourism, is a type of tourism involving exploration or travel to remote, exotic and possibly hostile areas, where the traveler are provided a challenge, thrill or intense experience.
5. Health tourism, refers to travel to facilities and destinations for obtaining health-care services or health-related benefits.
6. New Age tourism, is a kind of tourism to share a belief in the importance of learning from ancient cultures, encompassing spirituality, metaphysics, yoga, meditation, natural healing, herbology and communion.
7. Educational tourism, refers to travel in which the learning occurs within a structured or formal program.

Moreover, there are ten kinds of tourism because of the develop tourism nowadays. The followings are the new trends in tourism (Maulidya, 2017):

1. Culture tourism

Cultural tourism is a kind of tour that is made to find out the culture, way of life, social, history, customs, cultural arts, religion in a region. An example is to visit a Baduy tribe in Banten, visit indigenous Papuans, watch a solo signpost party in Toraja, see a gimbal child shearing procession, and so on.

2. Adventure tourism

Adventure tourism usually carried out in the outdoor and tourists are required to have skills towards anything instructed by guides who are way more experienced. Adventure tourism clearly has a higher risk when compared to other types of tourism. Examples of adventure tours include rafting on various rivers in Indonesia (eg Alas River), climbing Papandayan mountain, Rinjani peak, Gunung Anak Krakatau, seeing birds in the Baluran National Park savanna, rock climbing, rafting, trekking, diving , and others.

3. Ecotourism

Ecotourism is a type of tourism that is carried out to visit nature and conduct conservation, so that it can give an effect on the economy of the

surrounding area such as Malabar tea and coffee garden tours, Bandung, visit Alas Purwo National Park mangrove forest, and others.

4. Business tourism

This tour is usually carried out because it is conducting a business feasibility study in the area visited. For example: shopping at the Tanah Abang market, visiting the Gayo coffee plantation in Central Aceh.

5. Meeting Incentive Convention and Exhibition (MICE) Tourism

It is a tour carried out in leisure time or on the sidelines of visits in attending meetings, exhibitions, company trips, meetings. An example is when doing the official trips with shopping tours when there is free time, visiting the Inacraft JCC event, Jakarta, and others.

6. Special Interest Tourism

This tour requires a special skill, usually the number of participants is limited and carried out in certain places or special as well (not all tourist attractions can be used). For examples, paragliding conducted at Lake Toba, night dive conducted on the island of Halmahera, and others.

7. Volunteer tourism

This tour is carried out to an area with the aim of carrying out social services, sharing experiences and skills with the people who are there, while doing social activities the volunteer can travel. An example is being a teacher for children in the countryside of Papua and Kalimantan and other islands, being caretakers of orangutans in Kalimantan, and others.

8. Educational Tourism

Educational tourism is usually carried out by school-age children. Basically children have high curiosity. They study in class every day, they will experience boredom, this is where education tourism is needed. Educational tourism does not have to be expensive or far, it can be done anytime. Educational tourism has a commitment that is inversely proportional to learning in class. Learning in class is only a theory, but with educational tourism children can see and feel directly what is around them, or the objects they normally see only in pictures, this time they can

see it for real. With the existence of children's educational tours, it is expected that their interest in something can grow and can support the learning material at school. For children, educational tourism is a fun way to learn. If the child already has that pleasure, then they will continue to remember what is learned and attached to the child's mind. For instance, visiting the Kite museum, the Textile museum, and others.

9. Culinary tourism

This is one of the most popular types of tourism. Culinary tourism can be done by everyone. Eat in a fun place and taste foods that we have never enjoyed before is something cool. An example of culinary tourism is enjoying typical foods of an area such as Yogyakarta (gudeg, bakpia, yangko, noodles, lotek, satay klatak, etc.), tasting Ayam Betutu, Sate Lilit, rendang from Padang, markobar from Solo, es pisang ijo, doger ice, siamay, various snacks made from aci (cireng, cimol) and others.

10. Shopping Tourism

Shopping tourism is one of the most favored by women. When visiting an area we definitely want to have or bring souvenirs besides food. Yes, we will definitely shop. Shop for souvenirs, clothes, bags, veils, batik, and other items that are not in our place or our area. Shopping tours can usually be done while doing other tours. Shopping tourism is mostly done in market areas, including art markets, malls, shopping centers, supermarkets, souvenir shops, Muslim clothing specialty shops, and so on. This tour will not be missed by women. The most important thing when doing this tour is to keep careful guarding our belongings, because sometimes there are pickpockets that lurk because we see that we are busy and busy with bargaining and groceries.

2.2 Palembang Traditional Foods

Traditional food is a food that is commonly eaten for generations, consisting of dishes that match tastes, do not conflict with religion, trust the local community, and are made from food ingredients and

spices available locally (Sastroamidjojo (1995) as cited in Priyatnomo, Salimi, & Khasanah (2017 p. 341).

Palembang presents a variety of traditional foods such as Nasi Minyak, Pempek, Model, Pindang and so on. Even though this city is famous for its Pempek but there are other tasty traditional foods that the tourists can try to taste. Some of Palembang traditional foods are served in the form of gravy like Lakso, Pindang, Model, etc. In Palembang, the type of food which is made by fish is very diverse because the area is surrounded by the river. Now and then Palembang use more fresh fish in the menu mixture. Not only foods that are made from fish, Palembang also has some desserts that is available in the form of cake such as Bolu 8 Jam, Bolu Kojo, Bolu Maksuba, etc. These foods are used to be served for the royal family of Palembang Darusalam Sultanate and the great guests that come to Palembang but now these foods can be served to everyone.

In essence, traditional foods are those whole and ancient foods that have been eaten for centuries and even millenia. It is food native or typical of certain regions in a place or city where the processing is very controlled by the people in the area, and the taste is very suitable with the local community. Because the processing and taste are identical to certain people, even this food can be used as a benchmark for the characteristics of a particular area.

2.3 Design

International Council of Societies of Industrial Design as cited in Petersen (2012) defines design as a creative activity, whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life-cycles. Booker (1964) states the idea of design is simulating what we want to make (or do), before we make (or do) it as many times as may be necessary to feel confident in the final result. While (Reswick, 1965) says design is a creative activity – it involves bringing into being something new and useful that has not existed previously. Simarmata (2010) says design is how applications are planned to be appropriate with needs.

All in all, design is a comprehensive and systematic outline to guide and organize our work to turn ideas into concrete solution.

2.4 Video

Video is an audio visual media that relies on the sense of sight and hearing as well as a medium for listening to what is explained in a video. Azhar Arsyad (2011:49, in Utaminingtyas S. , 2012, p. 11) defines video is a picture in a frame, where frame by frame is projected through the projector lens mechanically so that on the screen there is a vivid image. Cecep Kustandi (2013: 64, in Rosita, Suriaty, & Mardian, 2018, p. 2) revealed that the video is a tool that can present information describing processes, explain complex concepts, teach skills, abbreviate or slow down time and influence attitudes. Whereas Arief S. Sadiman (2009: 74, in Munthe, 2018, p. 32) states that video is media audio visual that displays images and sound. The message presented can be in the form of facts (events, important events, news) or fictitious (such as for example story), can be informative, educative or instructional.

According to Ciampa et al (2016), there are four components that make a good video, they are

1. Good lighting

Good lighting (as opposed to merely adequate lighting) needs to bathe the subject in a flattering way, as shown. It does not matter if using a vo sophisticated light kit or depending on the sun, as long as the final product looks good.

2. Top quality audio

The better a video sounds, the better it looks. visual elements can easily be accepted when the sound is clear.

3. Steady camera

Steady camera will produce a steady shot as well. Steady shots will ease the editor when selecting the best shots. The result of video will look professional if the display does not shake or move too much. Therefore, using a tripod is highly recommended.

4. Shot Structure

A good video displays the object in different shot types and angles. The editor should strive for a nice selection of shot types and angles in order to keep the viewers engaged.

From the definitions above it can be concluded, that video is an electronic medium for the recording, copying, playback, broadcasting, and display of moving visual media. It is one type of audio-visual media that can describe an object that moves together with a natural sound or sound that fits.

2.5 The Elements of Great Video Editing

According to Forte (2017) there are six elements to creating a great video as follows:

1. Telling a story through

Visual media is able to tell a story in a different way than written scripts. Even without words or narration, a visual language can go quite far. Establishing shots, action shots, and tracking shots can all be used to create a narrative — but you need to be aware of the story that is being told. The idea is to ensure that the scenes are placed in a chronological order that is easy to track — that nothing is out of place or unnecessary. Often you will have to pare down scenes that simply don't contribute much to the story, even if those scenes have been shot well or are interesting in and of themselves. It is not the individual scenes that are important, but instead the overall piece. Similarly, it may be necessary to add scenes or to move scenes around if you find that the story has become muddled or confusing. Sometimes the only way to do this successfully is to run your movie by a test audience. A test audience can tell you what they think happened in the story, what they were confused about, and anything they would have wanted to know more about. A test audience should usually be the audience that is the closest to the demographic that you're targeting.

2. Editing in sequence

One thing that can help with developing a narrative is the process of editing in a sequence; ensuring that shots are sequential even if they are very different shots. A wide pan can establish a scene, while fixing on a character can establish that they are the focus. Once that has been established (scene and character), the video can move on to the action and the plot. These types of sequential establishing scenes are important, as they tell the audience what they should be paying attention to (and what they shouldn't), and they give the audience important information about the context of the video. When editing, not all of the scenes have to be one right after the other. There can be gaps — and often must be if you want to avoid any dead time that isn't interesting. As an editor, it's important that you can identify the “important” times of your video's chronology that the audience needs to see, while cutting areas that are unnecessary.

3. Having the right material

Taking multiple takes of important shots is important — even if it's believed that the right shot has already been taken. Multiple reaction shots can also be critical, in the event that the editor decides that a different nuance or inflection is needed. The more material an editor is able to work with, the better the final product will be. Likewise, it has to be understood what an editor can and can't do. No editor is going to be able to create a masterpiece with bad footage — and for the most part, an editor usually shouldn't try to salvage poor quality video and audio. Either the shots should be shot again or different shots should be used in their stead.

4. Choosing the right sound and music

Sound and music is a tremendous component of any video production. An editor will generally have some audio to clean up and sync, but they will also need to choose other audio as well to suit the video. This includes sound effects (which in larger productions may be managed by foley artists and sound designers) and a musical selection. Music is an excellent way to convey atmosphere and drama, but it has to be selected

properly so that it's not intrusive. Ideally, music should not be noticed but instead should augment what is going on in the screen. It should never compete with what is on the screen and it should never obscure important audio cues, such as voice lines or sound effects. Sound effects also need to be chosen carefully. Realistic sound effects will heighten a production, whereas distracting or too loud sound effects will simply detract from it. Editors will need to choose which actions to emphasize and which actions to ignore; they will also need to choose scenery sounds to fit a location, such as birds chirping in a park, or machines whirring in a factory. All of these choices need to be made with the audience in mind, as it will be setting the tone for their experience.

5. Pacing the story properly

Pacing is very important. Many stories can go slow at the start but become very fast by the end — if this shift is gradual, the audience is fine, but if it alternates or comes out of nowhere, the audience may feel very lost. Pacing is often a matter of the speed of the scenes and cuts, where stories that cut more often are often perceived as faster. An audience often needs breathing room in order to digest a video, which can come in the form of establishing shots or simply slower-paced scenes. Even some silence, if used strategically, can help. Music can also be used for pacing. As noted, music is very critical to the overall tone of a story. Jaunty, upbeat music will often increase pacing, whereas somber or classical music can make a piece feel slower or more sedate. Your music selection will inform your audience regarding how your video is expected to feel.

6. Transition and special effect

If special effects seem to be amateurish or are not completely professional, modern audiences will usually cringe at them. Fancy transitions, text effects, and so forth are generally relegated to slide shows today and the modern audience has very little patience for them. In general, editing should appear to be natural and unobtrusive; titles and

notifications should always be classic and simple. Rather than using screen wipe effects, fades or simply abrupt transitions are more often used.

2.6 The Process of Editing Video

In the editing process, it is not just a matter of combination pictures. There are lots of variables to know in the editing process. According to Multimedia club (2015) there are the terms of editing video which must be known by an editor as follows:

1. Motivation

In movies, pictures such as city streets, mountains, sea, clouds, etc. are often shown before the main image (subject / object). The purpose of the drawings is taken as a guide and explanation of the next picture. In addition to images, motivation can also be raised in the form of audio, for example: telephone voice, water, door knock, footsteps, and so on. Motivation can also be a mix of images and audio.

2. Information

Understanding information on editing actually refers to the meaning of an image. The images selected by an editor must provide a purpose or inform something.

3. Composition

One important aspect for editors is the understanding of good image compositions. Good here means meeting standards agreed upon or in accordance with Cameraworks.

4. Continuity

Continuity is a state in which there is continuity between the first image and the previous image. While the function of continuity is to avoid the jumping (scene that feels jumping), be it on the picture or audio.

5. Titling

All the letters needed to add image information. For example: the main title, the name of the cast, and the creative team.

6. Sound

Sound in editing is divided according to its function, as follows:

- Original
Sound All original audio / sound of subject/ object taken along with shooting /visual.
- Atmosphere
All background sounds/ backgrounds around the subject / object.
- Sound Effect
All sound produced / added when editing, can be from the original sound or the atmosphere.
- Music Illustration
All kinds of sounds, either acoustically or electrically generated to illustrate / impress the emotion / mood of the audience.

2.7 Steps of Designing Video

Yashkuri (2019) gives three steps of designing video as the follows.

1. Pre-Production

Preproduction is the preparation stage before starting the production process (film shooting). When we are going to work on a project should do a review of the material files that we have and adjust to the story (script/scenario) that we will make, collect all material whether in the form of video footage, photos, diagrams/graphics, illustration or animated images. The essence of the pre-production stage is to prepare everything, so that the production process can run according to the concept and produce a video work in accordance with expectations. Pre-Production stage includes the outlining, script writing, creating story board, and budgeting.

2. Production

Production is the stage of image taking or shooting process (collecting video, audio material, etc.). All shooting results refer to the storyboard script that was made in the pre-production stage. In this stage, the team

will take video images according to the video script. The process of shooting does not have to follow the sequence of scenes in the script, it can be randomized based on the scenes that are easy to take first. During the production process, our attention will be focused on lighting, blocking (where and how our actors or subjects move), and shooting (how the camera moves and from what angle our scene is seen). Making animation/motion graphics can also be categorized in the production process, because it aims to produce footage that will later be compiled and edited in the post-production process.

3. Post-Production

Post-Production is the final stage or improvement in processing shooting results for editing / processing. The editing process is the preparation of the material that has been prepared, namely video and audio combined into one complete video which is certainly in accordance with the storyline or script using video editing software. Processing or editing is carried out covering aspects of sound, images and storylines according to the video script of company profile or related company profile. In detail the post-production stages are offline editing, voice over, music development (scoring), audio mixing, online editing.

It is in line with Yashkuri, Warsihna (2009) mentions the steps of designing video are as follows:

1. Preproduction

The preproduction stage goes through a long stage and determines success in the next stage. This stage is the planning of the next activity and the results to be achieved. This stage includes:

- Determination/exploration of ideas
- Compilation of contents
- Preparation of materials
- Compilation of scripts
- Assessment of scripts

The final result of the preproduction stage is a video text that has been approved by the reviewer, so that the text is suitable for production.

2. Production

Production is the next step after the manuscript is received by the producer and director. To produce images and sounds according to the wishes of the author, at this stage various activities must be carried out, including:

- Script consulting
- Determination of the production team
- Casting
- Hunting
- Crew meeting
- Image capturing

The final result of production activities is a set of images and sounds from the field that are ready to be submitted to the editor to be selected according to the text.

3. Post-Production

After a group of images and sounds are received by the editor, the next step is the selection of the best images and sounds. The image and sound are then connected. This stage is quite long, which includes:

- Editing (merging and image selection)
- Mixing (charging music)
- Preview
- Trials
- Revision

2.8 Narrator or Voice Over

Narration is a description that tells something or a series of events, actions, circumstances, sequentially from beginning to end so that a series of relationships can be seen with each other (Widjono, 2007).

According to Nugroho (2014) there are four things that need to be considered in recording as follows:

1. The records should be free from noise and unnecessary sounds.
2. The words or sentences must be spoken clearly and undestandable to listeners.
3. Setting the mic into the right position.
4. Sound effect and music illustrations are choosen then entry and discharge according to conditions and fixed time.

The followings are some things given by Knott (2019) to make a good voice record:

1. Speak slowly and clearly. Enunciate each word, but don't concentrate on it so much you sound like a robot.
2. Consider your tone: You want to sound pleasant, but not overjoyed or overly excited.
3. Re-read the script if you make a mistake instead of stop because you can fix it when you edit.
4. Pause your recording and take a break if you make a lot of mistakes or it just gets too hard to keep going. A frustrated or tired voice over artist rarely makes for great audio.

2.9 Subtitles in Video

These followings below are the several things given by Karamitroglou (2019) about spatial parameter / layout of subtitle:

1. Position on the screen

Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it. Space should also be provided on the horizontal axis, so that, again, the eye of the viewer does not have to travel a long distance along the sides of the screen in order to read a subtitle line. To this end, image

space of at least 1/12 of the total screen width should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line.

2. Number of lines

A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time. In the case of a single-line subtitle, this should occupy the lower of the two lines, rather than the top line in order to minimize interference with the background image action.

3. Text positioning

The subtitled text should be presented centered on its allocated line(s). Since most of the image action circulates around the center of the screen, this would enable the eye of the viewer to travel a shorter distance in order to reach the start of the subtitle. An exception is the case of “double text” (i.e. dialogue turns initiated by dashes and presented simultaneously on a two-line subtitle) which should be aligned to the left side of the screen, following the conventions of printed literature that require dialogue turns introduced by dashes to be left-aligned on the printed page.

4. Number of characters per line

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced

5. Typeface and distribution

Typefaces with no serifs are preferable to fonts with serifs, since the visual complexity added to the latter results in a decrease in the legibility of the subtitled text. Typefaces like Helvetica and Arial are qualified.

6. Font color and background

Type characters should be coloured pale white (not “snow-bright” white) because a too flashy pigment would render them tiring to the viewers’ eye. They should also be presented against a grey, see-through “ghost box” rather than in a contoured format (surrounded by a shadowed edge) since it has been proven that it easier for the eye to read against a fixed rather than a varying/moving background. In addition, the color of the “ghost box” (grey) is both neutral to the eye and gives the impression that it does not entirely block the background image.

In addition, there are some things that could be considered in writing subtitles according to Khan Academy (2018)

1. Sentences and fillers

- a) Create complete sentences instead of fragments. Each sentence should have a subject and a verb also use commas where, appropriate.
- b) Remove fillers (“um”, “uh”, “you know”, “like”, etc.), false starts, side conversations, interruptions, and other speech/sounds irrelevant to the transcript.
- c) If a speaker restarts a sentence, use a double-dash (--) to indicate the break.
 - During this era-- around the 1970s-- it was common...

2. Numbers

- a) Always spell out single-digit numbers such as “zero”, “one”, and “nine”; use numerals for all other numbers, including fractions (since a fraction uses more than one digit)
- b) Use space, not comma for five and six digit numbers. For example: 10 000 and 100 000.
- c) Write four digit numbers without a comma. For example 1000.
- d) For numbers over 1 million, write the combination of numbers and words as follows. If the speaker says:

“Two point five million”, write “2.5 million.”

“Twenty seven or eight million”, write “27 or 28 million”

“Ten billion” write “10 billion”

- e) For anything that’s not a number / digit, write out the full word instead of the symbol. For example

3. Math

- a) Lists: If the list or ranges spans numbers zero to nine, as well as above 10, stay consistent across the list using digits up to one million.
- “One, five, 25, 125, 1 thousand, 10 million” should be “1, 5, 25, 125, 1000, 10 million”
 - “The trend spans 35 to 65 year olds” is correct (not “35-65 year olds”)
 - “Questions one through 10” should be “Questions 1 through 10”
- b) Place value: Write it out as words: ones place, tens place, hundredths place.
- c) Ratio: Write it out following the rules for numbers: five to one, 10 to six.
- d) For math equations and expressions, write out the words. For example, write $1+1=2$ as “one plus one equals two”.
- e) For decimals, write it out as mentioned by the speaker. For example, 0.32 becomes “zero point three two” or “32 hundredths” depending on what the speaker says.
- f) For percentages, write it out as mentioned by the speaker. So, $89\frac{1}{4}\%$ becomes 89 and one-quarter percent.
- g) For fractions and mixed numbers, use /. For example, $1\frac{1}{2}$ should be “1 1/2”. Or if the speaker says “2x over 5” write $2x/5$.
- h) For graphing terms, write it out as the speaker says following basic number conventions such that:
- $(-10,3)$ becomes “negative 10 comma three” or “negative 10 three” depending on their words.

- Quadrants are labeled with Roman numerals (e.g., quadrant IV). Capitalize “quadrant” only if it begins a sentence
 - Axes and coordinate references are hyphenated as follows: x-coordinate, y-axis.
- i) Generally spell out all units (joule, gram, ampere, volt, meter, pascal, kelvin, hertz, coulomb and newton.)
 - j) Spell out all functions such as “f of x” instead of $f(x)$. When referring to notations such as dy/dx (and all other related derivative references) in calculus, engineering, etc, have the captions reflect what the speaker says (e.g., “dy dx”, including a space in between).
 - k) Non-letter symbols, such as pi, should have spaces in between them and the next variable or term. For example, “Two pi r” NOT “Twopir” (or if the speaker says “Two times pi times r”, reflect that). Try to be as clear and consistent as possible using spaces as needed to avoid confusion such as pi being mistaken for p times i.
 - l) Subscripts and superscripts, including powers and exponents
 - Treat the subscript or superscript term the same way you might another term like pi, tau, or sine, all together. Denote these as the speaker reads it. For example, “ x^2 ”, “x sub 2”; x_j^2 might be “ x_j^2 ”.
 - Anything to a power should be written with a hyphen, such as “n-th power” following basic number rules as needed. For example, “Nine squared”, “y to the 10th”, “12 to the fourth”, “x to the 50th power”.