

Drone Cinematography Visualization in Tourism Content in Yogyakarta (Vintage Pixel Case Study)

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ABSTRACT

Keywords

Cinematography; Drone Techniques;
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This study is motivated by the increasing use of drone videos in tourism promotional content in Yogyakarta. This development indicates that aerial visuals are becoming increasingly dominant in digital tourism content production. This study aims to provide evidence that the trend of drone cinematography in Yogyakarta is growing, by taking a case study of Vintage Pixel production house as a representation of a production practice that consistently utilizes drone technology. This study employs a qualitative approach with a case study method. Data were collected through observation of tourism promotional videos uploaded on Vintage Pixel's Instagram account, interviews with the director, and documentation studies of the produced works. The analysis focuses on identifying the use of drone camera movement features applied to implement specific cinematographic techniques in tourism content. The results show three main findings: the use of the *dolly in* feature to build focus and dramatic effect, the *circle* feature to emphasize objects as points of interest through circular movement, and the *reveal shot* feature to gradually expose the landscape. These three features are consistently used across various analyzed tourism content productions. The findings indicate that the use of drone features is not random, but structured and repetitive as part of a visual strategy. Thus, Vintage Pixel's production practices can be understood as evidence of the strengthening trend of drone cinematography in tourism promotion in Yogyakarta.

1. Introduction

The development of digital technology encourages significant transformation in visual content production through the utilization of drones in cinematography. Drone cinematography visualization is currently becoming increasingly popular because it presents an aerial point of view that is unique, dynamic, and difficult to achieve by conventional cameras. Drones provide more exploratory angle variations while also creating dramatic and immersive visual impressions for audiences. Reported from the Ayotrenggalek.com website (2025), there has been an increase in the demand for visual content using drones on social media. Therefore, the use of drones has become a main strategy in cinematic content production, especially in the tourism sector.

The use of drones in visual production becomes an effort to improve video quality. This is in line with research conducted by Kustanto et al. (2024), which shows that drones in visual production play an important role in building cinematographic quality through the arrangement of camera angles, camera movement, and spatial continuity. Furthermore, good cinematography will provide an immersive experience for audiences. In line with the opinion of Ramadhan (2020), cinematography does not merely function as a visual translator, but also as a communication strategy that plays a role in building audience experience through visual presentation that is dynamic, directed, and able to strengthen the intended meaning. In relation to this, it is important to properly understand drone

cinematography techniques in the creation of tourism content. This is reinforced by Nurahma & Fikri (2025), who state that visuals play an important role in building audience perceptions related to tourism destinations.

The use of drone videos in tourism promotion in Yogyakarta is increasing. However, studies on drone cinematography as a visual communication strategy are still limited. Therefore, this study analyzes the utilization of drone features in tourism content production. Drone cinematography does not only function as an aesthetic element. However, it also plays a role in building spatial meaning and visualizing tourism access. Drone movement features such as *dolly in* to produce *vertigo shots*, *circle* to highlight points of interest, and *reveal* for visual mapping become important aspects to be studied. Thus, this study is focused on the strategic utilization of drone features in tourism content production. Based on this, the research question proposed is how the utilization of drone movement features, especially *dolly in*, *circle*, and *reveal*, in building cinematographic visualization in tourism content in Yogyakarta (Vintage Pixel case study)?

This study places drone cinematography techniques as part of visual communication strategies in tourism content production by emphasizing the utilization of image capture features in drone systems. Drone technology does not only function as a visual recording tool, but also as a cinematographic device that shapes spatial meaning and audience visual experience of tourism destinations, especially in the production practices of Vintage Pixel.

a. Drone Cinematography in Social Media Content

Cinematography can be understood as both a technique and an art related to the skill of utilizing a camera to record a scene. Surasa et al. (2022) explain that cinematography is a technique used to arrange the camera position in the process of capturing images. This view is reinforced by the opinion of Blain Brown (in Semesta et al., 2025), who states that cinematography is a visual art that combines lighting, camera movement, image composition, lens selection, as well as exposure settings to build a certain atmosphere or emotional nuance. In addition, Joseph V. Mascelli (in Rukminingtyas & Ratri, 2022) proposes the concept of the 5C's of Cinematography, which emphasizes five important elements in the filmmaking process, namely camera angles, continuity, cutting, shot size or viewing distance (close-up), and visual composition within the frame (composition). In media production, Ramadhan (2020) in his research states that cinematographic elements have an important role in the process of film and television production. Cinematography not only functions to translate a script into visual form, but also builds its own meaning through every image displayed on the screen. In line with this, Fikri & Syaifuddin (2025) emphasize that cinematography is an art related to the skill of utilizing a camera to record a scene.

Research by Mesa et al. (2025) shows that the application of cinematographic techniques can increase communication effectiveness in educational videos. Another study by Nugraeni & Sadewa (2025) found that cinematography plays a role in building emotional expression through visuals. Noor et al. (2025) also explain that the use of techniques such as *high angle*, *eagle eye*, as well as camera movements such as *dolly in* and *following shot* are able to produce aesthetic and informative visuals. Furthermore, Wiraseptya & Sayuti (2025) emphasize that cinematographic elements such as framing, color, and camera angles contribute to building visual meaning in audiovisual production. Research by Renata et al. (2023) has examined cinematography in digital tourism content, but it is still limited to aspects of composition and camera angles. However, these studies still focus on film and video contexts in general and have not highlighted the use of drone cinematography specifically in tourism content production. Therefore, there is still a research gap in understanding drone cinematography as a technology-based visual practice in digital tourism content.

b. Drone Techniques

Unmanned Aerial Vehicle (UAV) technology, or better known as drones, are aircraft without pilots that can be controlled remotely from a distance. In their research article, Fatah et al. (2022) state that drones are devices that can be controlled by humans and utilized in various fields, such as live broadcasting, agriculture, delivery, sports, and hobbies. In addition, according to Sekarsih et al. (2025), drones are a form of intelligent robots that are widely recognized by the public, which can be operated either manually or automatically. The term is already quite familiar among society, so

when people see an object that can fly using a machine without a pilot inside, they can recognize it as a drone (Kustanto et al., 2025). Based on his research, Suharizkiadi (2025) states that drones can fly by utilizing aerodynamic principles to generate lift, both without load and when carrying payloads. The use of drones in the world of visual media has become widespread due to their various advantages compared to conventional tools; this is in line with Noor et al. (2025), who state that the use of images captured using drones, or remotely controlled unmanned aircraft, in the film industry has become unavoidable in the production process. Noor et al. (2025) argue that drones have the ability to capture moving images in areas that are difficult for humans to reach through conventional methods, and also enable the creation of a cinematographic language as an important element.

Research by Kustanto et al. (2024) emphasizes the importance of planning in the use of FPV drone shots to support visual production. Sekarsih et al. (2025) show that drones can be used in more effective visual documentation. Research by Firdaus et al. (2024) found that drones are able to support tourism area mapping more informatively. Through their research, Hartoni et al. (2024) also state that the use of drones can increase visual attractiveness in tourism promotion. Research by Sumbang (2025) shows that drones are able to produce variations in camera angles and dynamic camera movements. Although generally discussing the use of drones, these studies still position drones as technical tools in visual production. These studies have not examined the utilization of drone features specifically in shaping visual meaning. Therefore, there is still a research gap in understanding drones as strategic cinematographic devices.

c. Tourism Content

Tourism content is any form of informational material created to introduce, promote, or describe a tourist destination to an audience. Research by Pujiastuti et al. (2024) shows that marketing through digital tourism promotional content has a positive and significant influence on decisions in choosing tourism products and services. The more attractive and high-quality the digital content produced, the greater the interest of tourists in visiting a destination. Furthermore, based on research by Andini & Santoso (2025), it is known that tourism content that attracts audience attention is content that utilizes various features on social media platforms such as Reels, Stories, interactive captions, mentions, and hashtags. The presentation of engaging, informative content with strong visuals can increase the attractiveness of a destination in the eyes of tourists; this is in line with research by Ismail et al. (2024), which explains that tourism content can maximize the potential of existing tourism destinations. Effective tourism content is content that is able to present informative visuals, both through verbal and nonverbal elements. This is consistent with the findings of Nurahma & Fikri (2025), which conclude that tourism visual content can function optimally when it emphasizes design quality, content strength, and clarity of information, both verbally and nonverbally. In addition, other research conducted by Nandaryani & Santosa (2022) also shows that the use of informative captions and the application of traditional classic design concepts in tourism content can increase attractiveness and encourage tourists' interest in visiting.

Research by Rahman (2023) shows that informative visual content dominates tourism promotion. Research by Nurandini & Triyono (2024) found that good social media management can increase audience engagement. Research by Kurniawan & Amali (2024) shows that visual content has a significant influence on tourists' visiting interest. In addition, Hanifah & Ghani (2025) also found that visuals are an important factor in attracting audience attention to tourism destinations. These studies still focus on aspects of marketing communication and content management in general. Research by Noviani et al. (2026) has discussed technical aspects of content production. However, the study has not examined cinematographic techniques as builders of visual meaning. In addition, there has been no study that specifically discusses the use of drones as a visual strategy in tourism content. Therefore, there is still a research gap in understanding the trend of drone cinematography in digital tourism content.

2. Method

The focus of this study is the practice of drone-based tourism content production on the Instagram account @vintage_pixel5, which is managed by Vintage Pixel as a production house that focuses on creating drone videos in Yogyakarta. This account was selected because it is able to represent how drone cinematography techniques are consistently utilized in the context of digital tourism promotion, particularly through social media platforms. The uploaded content not only displays the visual beauty of destinations but also demonstrates a structured production approach in aerial shooting, such as the selection of viewpoints, camera movements, and visual composition that highlights the characteristics of tourist locations. Based on observations of the last 20 posts up to February 26, 2026, the produced video content shows a relatively high level of audience attention. This is indicated by the average number of viewers reaching 183,385 per video, which suggests a strong visual appeal as well as the relevance of the content to audience interests. The high number of viewers also reflects that the use of drones as a production medium is able to enhance the quality of visual message delivery, especially in introducing access and tourist locations in a broader and more engaging way.

This study uses a qualitative approach with a case study design as the main framework for understanding the phenomenon under investigation. The qualitative approach is chosen because this study focuses on visual interpretation and in-depth analysis of the practice of drone-based tourism content production, so it emphasizes interpretation, context, and process rather than numerical data processing. Through this approach, the researcher can explore the visual production process, the application of cinematographic techniques, and the construction of meaning through each visual element presented in the content. Meanwhile, the case study design is used to understand the phenomenon comprehensively within a specific and limited context. In this study, the focus is directed at the content production practices carried out by Vintage Pixel as a single case with particular characteristics, especially in the use of drone features for tourism content. By using a case study, the researcher can examine more deeply the production process, patterns in the use of visual techniques, and the tendencies that emerge in the resulting content. This approach allows the study to provide a more detailed and contextual description of the application of drone cinematography in digital tourism content production.

The sources of information in this study consist of informants and visual data. The main informant is Ilham Malul as the director of Vintage Pixel who plays a role in the content production process. In addition, data sources were also obtained from visual texts in the form of tourism promotional videos uploaded on the Instagram account @vintage_pixel5, which represent the practice of drone cinematography in the context of social media.

Data collection techniques in this study are carried out through observation, in-depth interviews, and documentation studies as an effort to obtain comprehensive and complementary data. Observation is conducted by directly examining video content produced by Vintage Pixel, particularly those uploaded on social media, to identify the use of drone movement features in each visual presented. Through this observation, the researcher focuses on technical aspects such as types of camera movement, visual composition, and how these elements are used in representing tourist locations. Furthermore, semi-structured interviews are conducted with the director or parties involved in the content production process to obtain more in-depth information related to the creative process behind video production. These interviews include discussions on visual considerations, reasons for selecting certain techniques, and how the production team utilizes drone features to create engaging and informative content. With a semi-structured approach, the researcher maintains a set of guiding questions while also allowing flexibility to explore responses that develop during the interview process. In addition, documentation studies are conducted by collecting and archiving tourism promotional videos that serve as the objects of analysis in this study. These documents are used as the main data, which are analyzed visually to identify patterns and tendencies in the use of drone cinematography techniques. The entire data collection process is carried out within the period from July 2025 to March 2026, so that the data obtained reflect the conditions and practices of content production during that period.

Data analysis in this study is carried out through several stages, namely data reduction, data presentation, and conclusion drawing as an interconnected process. In the data reduction stage, the researcher selects and simplifies the data obtained from observations, interviews, and documentation by focusing on aspects relevant to the research objectives. Data related to the use of drone cinematography techniques are selected and categorized to facilitate the subsequent analysis process. Furthermore, in the data presentation stage, the researcher organizes and presents the data in the form of systematic descriptions so that patterns in the use of drone features can be more clearly observed. The data are analyzed by identifying the use of drone shooting features such as dolly in, circle, and reveal shot in each observed content. Each finding is then organized based on the type of camera movement and the visual context presented, making it easier for the researcher to identify tendencies in the use of these techniques. The next stage is data interpretation, which involves interpreting the visual function of each feature in representing landscapes, travel access, and the spatial scale of tourist destinations. The researcher analyzes how each camera movement contributes to constructing visual meaning, as well as how these visuals provide spatial understanding to the audience. This process does not only focus on technical aspects but also relates them to the communication objectives conveyed through the content. The entire analysis process is conducted using a case study approach to understand the relationship between the use of drone features, visual decisions in the production process, and their role as a visual communication strategy in tourism content. Through this approach, the analysis does not only focus on what is visible in the visuals, but also on the reasons behind the use of these techniques, thereby producing a deeper and more contextual understanding of the content production practices being studied.

3. Result and Discussion

3.1 The Use of the Dolly In Feature in Creating a Vertigo Shot

The drone movement feature *dolly in* is utilized in tourism content production to produce a *vertigo shot* effect. The use of this feature allows dynamic changes in spatial perspective, thereby emphasizing visual depth and focus on the main object. Therefore, this section examines the utilization of the *dolly in* feature in creating a *vertigo shot* and its role in representing the spatial aspects of tourism destinations.



Figure 3.1.1 Use of the dolly in feature at JJLS Kelok 18 (Source: Instagram @vintage_pixel5)



Figure 3.1.2 Use of the dolly in feature in the Kronggahan Intersection Toll Project (Source: Instagram @vintage_pixel5)



Figure 3.1.3 Use of the dolly in feature in the North Ringroad Toll Project (Source: Instagram @vintage_pixel5)

Figure 3.1.1 presents a visual of one of the tourism travel access routes located in the JJLS Kelok 18 area, Special Region of Yogyakarta. This location is situated along the South Coast Road (Jalur Jalan Lintas Selatan/JJLS), which connects Gunungkidul Regency and Bantul Regency. Geographically, this area is located in the southern part of Yogyakarta, which is known for its hilly characteristics and its proximity to coastal tourism areas. JJLS Kelok 18 becomes an important point due to its winding road structure and its position in an open area, making it often used as a visual marker for access to tourist destinations in the region. Meanwhile, Figures 3.1.2 and 3.1.3 show the location of a toll road construction project in the northern part of Yogyakarta. This area serves as a main route leading to the city center and connects Yogyakarta with surrounding regions. In terms of location, this area lies within a strategic corridor frequently used by tourists, especially those coming from outside the region toward various tourist destinations in the Special Region of Yogyakarta. The visuals in both figures depict the condition of the area, which is still under construction, thereby illustrating the current situation of the location as part of the travel access to tourism areas.

In these videos, Vintage Pixel uses the *dolly in* technique to create a *vertigo shot* effect. The shooting technique using the *dolly in* feature is a drone movement directed toward the object with the aim of increasing focus and audience attention. The use of this feature is considered appropriate for displaying the JJLS Kelok 18 route in more detail. These findings indicate that Vintage Pixel understands how to direct audience focus so that they can receive important information related to tourism travel access more clearly. The repeated use of the *dolly in* technique in tourism content shows that drone movement approaching objects becomes one of the visual patterns frequently

utilized in drone cinematography, especially to emphasize travel direction, show access details, and build a dramatic impression of the tourism landscape.

The use of the *dolly in* feature in creating a *vertigo shot* does not only function as an aesthetic technique, but also as a strategy to build visual focus and spatial depth. These findings are in line with the concept of cinematography according to Surasa et al. (2022), which emphasizes that camera movement is an important element in constructing visual meaning. The *dolly in* movement shows the application of the camera movement principle in the 5C's of Cinematography by Mascelli (in Rukminingtyas & Ratri, 2022), particularly in directing audience attention to important elements within the frame. Therefore, this technique not only produces dramatic effects but also functions as a structured visual communication tool. Furthermore, the use of *dolly in* to produce a *vertigo shot* effect reinforces the findings of Noor et al. (2025), which state that camera movement can produce visuals that are both aesthetic and informative. In tourism content, this technique plays a role in presenting travel access such as roads or infrastructure more clearly and in depth. This shows that Vintage Pixel does not only utilize drones as recording tools, but also as cinematographic devices capable of building immersive spatial experiences, as emphasized by Kustanto et al. (2024) regarding the importance of visual control in drone usage.

3.2 The Circle Feature for Point of Interest in Tourism Objects

The drone movement feature *circle* highlights the point of interest of tourism objects in an elegant manner without reducing the informative value of the visuals. Circular movement produces strong visual focus while maintaining spatial readability. Therefore, this section examines the role of the *circle* feature in emphasizing the main point of the destination and maintaining a balance between aesthetics and visual information.



Figure 3.2.1 Use of the circle feature at JJLS Kelok 18 (Source: Instagram @vintage_pixel5)



Figure 3.2.2 Use of the circle feature at the Purwomartani Toll Gate (Source: Instagram @vintage_pixel5)



Figure 3.2.3 Use of the circle feature at the Kabanaran Bridge (Source: Instagram @vintage_pixel5)

Figure 3.2.1 shows a visual of the JJLS Kelok 18 area, which is located along the southern route of the Special Region of Yogyakarta and serves as one of the main access routes to the Gunungkidul area. This location lies within the South Coast Road (Jalur Jalan Lintas Selatan/JJLS) corridor, which connects several southern coastal regions, and is therefore frequently used by tourists traveling to beach destinations in Gunungkidul. The winding road characteristics and its position in an open area make this point easily recognizable as part of a tourism travel route. Figure 3.2.2 presents the Purwomartani Toll Gate located in Sleman Regency, specifically in the northern part of Yogyakarta. This toll gate is one of the access points to the toll road network that connects Yogyakarta with surrounding regions. During the Eid al-Fitr period in March 2026, this gate was functionally opened to support the smooth flow of homecoming travel and public mobility. In terms of location, this area is situated along a strategic route that serves as a main entry point to Yogyakarta from outside the city. Meanwhile, Figure 3.2.3 is located at Kabanaran Bridge in the Pandansimo area, Bantul Regency, Special Region of Yogyakarta. This bridge is situated in the southern coastal area and is close to the Pandansimo Beach tourism area, so it not only functions as a connecting infrastructure but is also recognized as a tourist attraction. Its location in an open area with surrounding scenic views makes Kabanaran Bridge frequently used as a stopover point as well as a visual spot in tourism travel within the Bantul area.

In these videos, Vintage Pixel uses the *circle* feature on the drone. The use of the *circle* feature presents the main object as a point of interest through camera movement that circles the object, allowing the audience to see the overall shape of the landscape and gain a deeper visual experience. This feature is used repeatedly in tourism videos on the @vintage_pixel5 account. These findings indicate that Vintage Pixel understands how to build an attractive visual impression without reducing the informational value related to tourism travel access.

The use of the *circle* feature is able to emphasize the object as a point of interest without eliminating the spatial context around it. These findings are in line with the concept of cinematography as a visual communication strategy (Ramadhan, 2020), where visuals not only convey information but also build audience experience. Circular movement allows audiences to understand the object comprehensively while maintaining spatial orientation, thus creating a balance between aesthetic aspects and visual information. In addition, the consistent use of the *circle* feature shows that structured visuals can improve message delivery effectiveness (Fikri & Syaifuddin, 2025). In tourism content, this technique contributes to building destination image, as stated by Ismail et al. (2024) that visuals play a role in shaping audience perceptions of tourism destinations. By placing the object at the center of attention through circular movement, Vintage Pixel directs how audiences understand the tourism landscape. Thus, visuals function not only as representation but also as meaning construction.

3.3 Reveal Shot for Visual Mapping

The drone movement feature *reveal shot* is used to gradually present visuals, thereby forming spatial mapping (*visual mapping*) of tourism destinations. This movement opens the view from one element to a wider landscape, helping audiences understand the relationship between objects, access, and the surrounding environment.



Figure 3.3.1 Use of the reveal shot feature at The Kabanaran Bridge (Pandansimo) (Source: Instagram @vintage_pixel5)

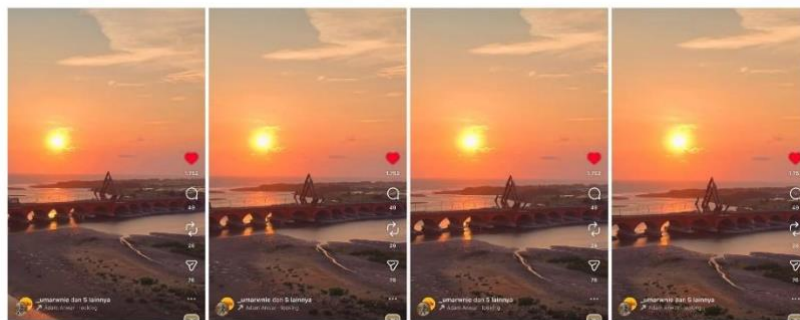


Figure 3.3.2 Use of the reveal shot feature at The Kabanaran Bridge (Pandansimo) (Source: Instagram @vintage_pixel5)



Figure 3.3.3 Use of the reveal shot feature at the Jogja-Bawen Toll Road Project Section 1 Banyurejo (Source: Instagram @vintage_pixel5)

Figures 3.3.1 and 3.3.2 present Kabanaran Bridge, which is located in Bantul Regency, Special Region of Yogyakarta, specifically in the southern area near the coastal region. The bridge is situated in the Pandansimo area, which is known as one of the access routes to beach tourism destinations in Bantul. Since its inauguration on November 19, 2025, Kabanaran Bridge has become recognized not only as a connecting infrastructure between regions, but also as one of the points frequently visited by tourists. The bridge's position in an open area makes it easily accessible and visible as part of the tourism travel route in the region. Meanwhile, Figure 3.3.3 shows the location of the Jogja–Bawen toll road construction, section 1, which is situated in Banyurejo, Sleman Regency, Special Region of Yogyakarta. This area is located in the northern part of Yogyakarta and serves as one of the main corridors connecting the city with areas outside Yogyakarta. In terms of location, Banyurejo lies along a strategic route frequently used by vehicles traveling to and from tourism areas in the Special Region of Yogyakarta. The visual in the figure shows the condition of the area, which is still under construction, thereby representing the current situation of the location as part of the development of travel access in the Yogyakarta region.

In the analyzed videos, Vintage Pixel uses the *reveal shot* feature. The use of this technique aims to create a dramatic impression from the beginning of the video, thereby attracting audience attention and encouraging them to watch the video for a longer duration. These findings indicate that Vintage Pixel tends to use the *reveal shot* technique on objects that have large scale or size. This technique is used to provide a more comprehensive visual representation, allowing audiences to gain an understanding of the form and scale of tourism objects as they appear in reality.

The use of *reveal shot* plays a role in building visual mapping of tourism destinations. These findings are in line with the research of Firdaus et al. (2024), which states that drones can support area mapping more informatively. In practice, the *reveal shot* displays visuals gradually from one element to a wider landscape. This technique helps audiences understand spatial relationships between objects, access, and their surrounding environment. This technique not only creates dramatic effects but also functions as a means of delivering visual information. Furthermore, the use of *reveal shot* on large-scale objects shows the role of drones in presenting different visual perspectives compared to conventional shooting techniques (Suharizkiadi et al., 2025). This technique supports the function of tourism content as both an informational and promotional medium, as stated by Pujiastuti et al. (2024). Therefore, the use of *dolly in*, *circle*, and *reveal shot* features is not random, but rather structured cinematographic strategies used to build visual meaning, spatial experience, and the attractiveness of tourism destinations.

4. Conclusion

This study shows that the use of drone features in tourism content production by Vintage Pixel is not random, but rather designed and implemented in a structured and consistent manner as part of a cinematographic strategy. Each camera movement produced through the drone reflects careful visual planning, in terms of technique selection, shooting timing, and adjustment to the characteristics of the tourist locations being presented. This indicates that the production process does not only focus on visual aesthetics, but also on how the visuals can effectively convey messages to the audience.

More specifically, the dolly in feature is used to build visual focus and enhance the sense of spatial depth, one of which is through the vertigo shot effect that is able to draw the audience's attention to the main object. Meanwhile, the circle feature is utilized to emphasize the object as a point of interest by circling it smoothly, allowing the audience to view the object from various angles within a single visual sequence. On the other hand, the reveal shot is used to present the landscape gradually, creating a visual opening effect that helps build spatial understanding or visual mapping of the displayed location.

These three techniques demonstrate that drone camera movement plays a significant role in constructing visual meaning in tourism content. Camera movement does not only function as an aesthetic element that enhances visual appearance, but also as a communication tool that directs attention, shapes spatial perception, and provides a more immersive visual experience for the audience. Therefore, the use of drone features in this context can be understood as part of a planned visual communication strategy with clear objectives in each production.

From a scientific perspective, this study strengthens the concept of cinematography as a visual communication strategy in social media. It also expands the study of drones as cinematographic devices that actively shape audience spatial experience. These findings fill the research gap of previous studies that still position drones as technical tools, by showing that drone features can be used strategically in digital tourism content production.

5. Acknowledgement

This study suggests that drone-based tourism content practitioners utilize camera movement features in a more planned and strategic manner. Drone features should be used not only for aesthetics, but also to strengthen the delivery of visual information related to access, scale, and characteristics of tourism destinations. Future research is recommended to examine drone cinematography using broader approaches, such as audience response analysis or engagement levels on social media. In addition, future studies can compare the use of drone techniques across different production houses to enrich studies in the field of visual communication.

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