

## **CHAPTER IV**

### **RESULTS AND DISCUSSION**

#### **4.1 Results**

This research was conducted using the Research and Development (R&D) method with the ADDIE model, which consists of five stages: Analysis, Design, Development, Implementation, and Evaluation (Branch, 2009). The model was applied as a systematic framework in the development of the short film *9 Reasons I Didn't Believe in Us*. The final output of this research is a 40-minute short film produced collaboratively by the researcher and her partners, Najwah Amanda and Novita Nisrina. The film explores themes of student life, interpersonal relationships, trust, and emotional experiences through a narrative set in various locations in Semarang.

The development process involved a series of activities aimed at ensuring that the creative and technical aspects of the short film were meticulously planned and executed. These activities played a crucial role in shaping the narrative direction and visual approach of the project before entering the production stage. The results presented in this chapter are organized according to the stages of the ADDIE model. Each section describes the activities undertaken during the development process, the results obtained at each stage, and the findings obtained throughout the research. Additionally, audience feedback collected during the implementation and evaluation phases was discussed to assess the film's effectiveness in conveying its intended message. Through this structured development process, this study demonstrates how the application of the ADDIE model can support the creation of audiovisual products that are systematically developed, relevant to their target audience, and aligned with the research objectives.

##### **4.1.1 Analysis**

The analysis stage in the pre-production process of the short film “*9 Reasons I Didn't Believe in Us*” was conducted to identify audience needs, story direction, and production readiness before entering the development stage. According to

Branch (2009), the analysis stage functions to identify the needs and conditions that become the foundation for the next stages in the ADDIE model. This stage was based on preliminary findings from observations and questionnaires to ensure that production decisions were grounded in real field data. The observation results indicated that several locations in Semarang, such as campus areas and selected cafés, were suitable for filming due to their supportive atmosphere for student activities and their relevance to academic and social life, which contribute to the realism of the film's setting.

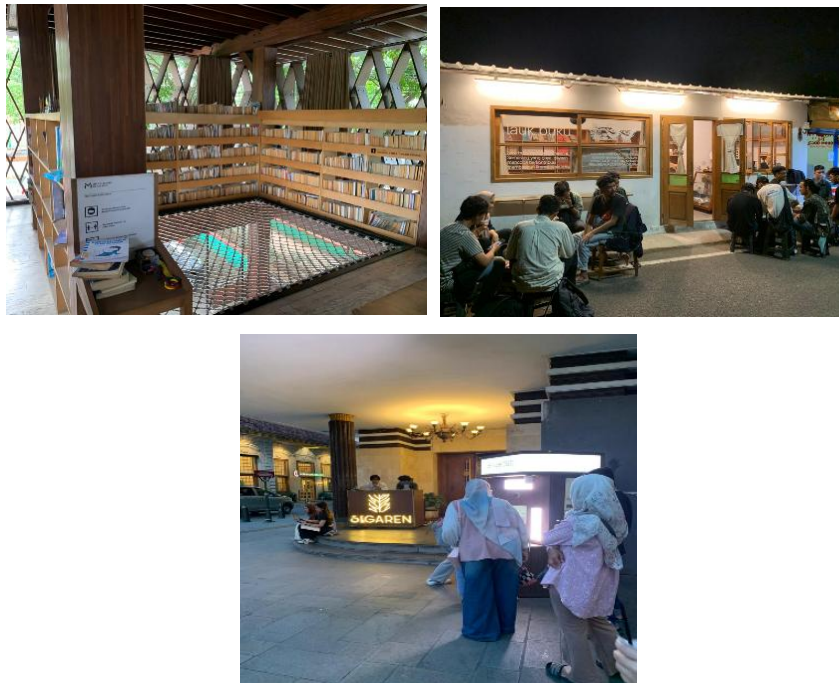
In addition, the questionnaire results from Applied Foreign Language students (2023–2025 cohorts) showed a tendency toward preferring quiet and comfortable study environments, flexible discussion spaces, and audiovisual narrative-based content that reflects real student experiences. Furthermore, initial casting observations suggested that expressive ability, emotional delivery, and on-screen chemistry were key considerations in selecting suitable actors. These findings were used as a general foundation for developing the story concept, selecting locations, and determining cast requirements, which are further elaborated in the following sub-sections.

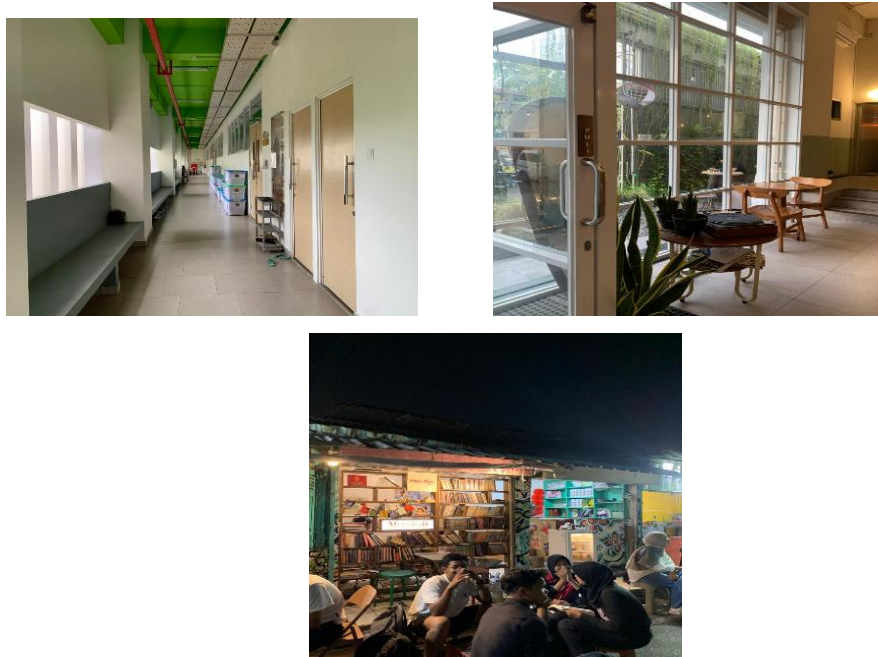
#### **4.1.1.1 Observation**

During the observation stage, researchers conducted direct field observations and interviews in several public spaces in Semarang, such as cafes, study rooms, and gathering places commonly used by students for studying and discussions. Observation as a data collection method is crucial in the pre-production phase to obtain relevant information about real-world conditions and audience needs before producing a film, thus enabling the identification of visual and contextual elements that can be translated into the film's narrative and visual approach. This is in accordance with previous research by Nieto-Fernando et al (2024), namely the role of observation in improving the accuracy of visual representation and ensuring that production reflects real-world conditions.

Based on the findings, several locations were identified as suitable for the short film “9 Reasons I Didn't Believe in Us”, including campus areas,

Microlibrary, Toko Merekah, Sedjenak Coffee, Moenasiah, Lauk Buku, and Kota Lama. These locations were selected due to their supportive atmosphere, visual appeal, and relevance to student life. In addition, site observation also helped identify technical aspects such as accessibility, environmental conditions, and production feasibility, which are important for ensuring efficiency and minimizing risks during filming. According to Kariem et al. (2023), this is consistent with the importance of observation in improving production readiness and supporting effective filmmaking processes.





*Figure 4. 1 Location observation*

In addition to observing the location and target audience, the researchers also observed potential cast members who would be involved in the short film “9 Reasons I Didn’t Believe in Us.” These observations were conducted to determine the cast members’ suitability for the story’s needs by assessing their expressions, communication styles, social interactions, and ability to convey emotions naturally. The researchers also considered the chemistry between cast members to ensure that the relationships between characters appeared more realistic and convincing. The results of these observations were then used as the basis for talent selection, script readings, and character development throughout the production of the short film.



*Figure 4. 2 Meet with talents*

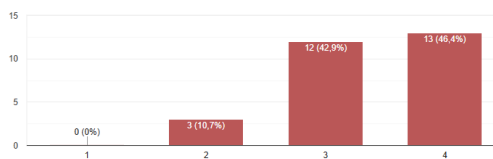
#### 4.1.1.2 Questionnaire

To support the initial observation findings, the researchers distributed a questionnaire to Applied Foreign Language students from the 2023–2025 intake via Google Forms. The questionnaire contained 20 questions regarding study space needs, experience using public spaces, and interest in narrative content delivered through a combination of audio and visual elements as a medium for conveying information. The results of the questionnaire showed that the results of 28 respondents preferred narrative-based content presented through integrated audio and visual elements, because they considered it more engaging and effective in increasing emotional engagement through storytelling.

Furthermore, comfort, atmosphere, and visual aesthetics were identified as key factors influencing students' choice of location for study and social activities. This, along with previous research by Branch (200), supports the importance of environmental observation during the pre-production stage to ensure that the chosen setting reflects user preferences and actual contextual conditions, which is crucial for effective media development. The collected data was then used as a basis for determining the visual concept, location selection, casting, and narrative approach in the short film production. The complete questionnaire instrument used in this study can be found in Appendix 1.

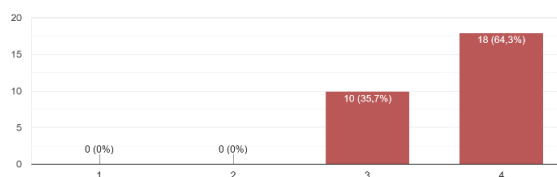
18. Stories about relationships and emotions in a short movie help me feel more connected to a place. [Salin diagram](#)

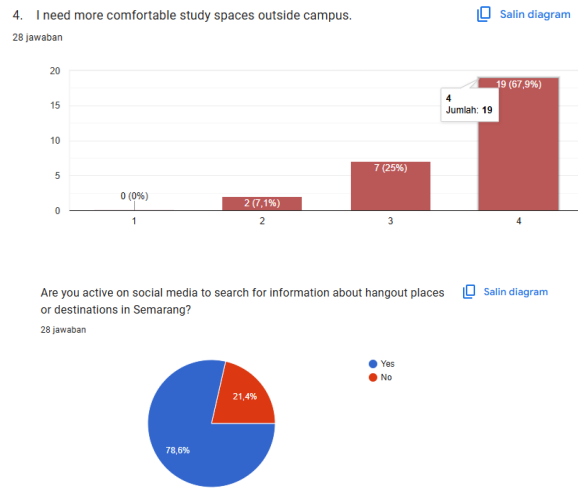
28 jawaban



14. Short movies with a storyline are more interesting than purely informational promotional videos.

28 jawaban





*Figure 4. 3 The results of questionnaire*

The questionnaire results indicate that most respondents have a strong need for alternative spaces to support studying, discussions, and other academic activities outside campus. For the statement “I need more comfortable study spaces outside campus,” the majority of respondents selected scale 4 (strongly agree), with 19 responses, followed by 7 responses on scale 3 (agree), while only 2 respondent selected scale 2 (disagree). These findings suggest that students require more information about places that can accommodate their academic and social activities beyond formal educational environments.

The results also show a positive perception toward narrative-based audiovisual content. Most respondents agreed that short films with a storyline are more engaging than purely informational promotional content, with 18 respondents selecting scale 4 and 10 respondents selecting scale 3. Similarly, 13 respondents selected scale 4 and 12 respondents selected scale 3 for the statement that stories about relationships and emotions help them connect to a place. In addition, 22 out of 28 respondents stated that they actively use social media to search for information about locations. These findings indicate that students prefer information delivered through storytelling and frequently rely on digital platforms when exploring places to study, discuss, and spend time outside campus. Therefore, the development of “9 Reasons I Didn’t Believe in Us” as a narrative-driven short film distributed through YouTube “Bahasa Asing Terapan SV Universitas

Diponegoro” is considered appropriate for the characteristics and preferences of the target audience. Consistent with Branch (2009), the findings from this analysis stage were used as the basis for determining the target audience, narrative approach, location selection, and visual concept applied throughout the pre-production process.

#### **4.1.2 Design**

During the design stage, the researchers began developing the visual and narrative concepts for the short film “9 Reasons I Didn’t Believe in Us” based on the results of observations and questionnaires from the previous stage. This stage included developing the story idea, writing the script, creating the storyboard, and planning the film’s visuals to represent students’ experiences in finding learning spaces and places for activities in the city of Semarang. An experiential storytelling approach was employed to allow the audience to feel an emotional connection to the story and the spaces depicted, ensuring that the spaces serve not merely as backdrops but also as elements that build visual and narrative experiences for the viewers.

Throughout the process, the researchers drafted the script, developed conflicts and characters, and created storyboards to serve as visual guides during the shooting process. This aligns with the statement by Holisah & Yuliarti (2025) that the use of storyboards aids in visualizing scenes before production begins, ensuring the film’s visual and technical flow is more focused. Additionally, this stage includes creating a production schedule, selecting visual references, and determining the cinematographic style with a natural and warm visual approach to make the film’s atmosphere feel more realistic and close to students’ daily lives.

##### **4.1.2.1 Idea and Theme Development**

The idea for the short film 9 Reasons I Didn't Believe in Us was developed based on observations and questionnaire results conducted among Applied Foreign Language students from the 2023–2025 cohorts. The findings indicated that many students frequently utilize public spaces such as cafés, libraries, and other urban

spaces for studying, discussions, and social activities outside campus. However, most respondents were only familiar with popular locations frequently promoted on social media, while awareness of alternative spaces remained relatively limited. These findings became the foundation for developing a story that reflects students' daily experiences while introducing various urban spaces in Semarang through a narrative approach.

This development process is consistent with Cattoni et al. (2022), who explain that story development begins by identifying issues and audience experiences that can be translated into characters, conflicts, and narrative structures. Based on these findings, the researcher developed a story centered on two university students, Alsa and Arka, whose relationship evolves through a campus project. Their interactions are portrayed through various student-oriented locations in Semarang, allowing the audience to experience these spaces as part of the narrative rather than merely as backgrounds.

The theme selected for this short film is trust, perception, and personal growth in young adulthood. The theme was chosen because it reflects common experiences faced by university students when building relationships, overcoming misunderstandings, and learning to understand others. The narrative explores how assumptions and limited communication can influence interpersonal relationships, while emphasizing the importance of trust and self-development. Through this theme, the film aims to present an emotionally relatable story that resonates with student audiences.

#### **4.1.2.2 Storyline Development**

These findings became the foundation for developing a narrative that reflects student life while introducing various urban spaces in Semarang through storytelling. This process aligns with Sanjaya et al. (2023), who explain that plot development plays an important role in organizing narrative events and maintaining audience engagement throughout a film. Based on these findings, the researcher developed a storyline that combines romance and mystery elements through the experiences of two university students. The story follows Alsa and Arka, who

initially meet through a campus project and gradually develop a closer relationship. As the story progresses, a series of anonymous messages creates misunderstandings and uncertainty, leading to emotional conflict between the characters.

To ensure that the narrative remained coherent and engaging, the storyline was developed through several stages, including the formulation of the premise, logline, synopsis, and story structure. Each component served as a guideline for organizing the progression of events and character development throughout the film. The storyline was then structured using a three-act narrative consisting of the beginning, middle, and ending, as suggested by Darma (2022). This structure helped establish a clear sequence of events while maintaining audience curiosity and emotional engagement throughout the story.

*Table 4. 1 Storyline components*

<b>Component</b>	<b>Description</b>
Premise	Two university students who grow closer through a campus project must face misunderstandings and trust issues caused by a series of anonymous messages.
Logline	When a campus project brings Alsa and Arka together, their growing relationship is threatened by mysterious anonymous messages that challenge their trust and force them to confront their perceptions of one another.
Synopsis	Alsa and Arka are assigned to work together on a campus project. As they spend more time together, their relationship gradually develops beyond academic collaboration. However, anonymous messages begin to create misunderstandings and uncertainty, causing tension between them. As the mystery unfolds, both characters must learn to trust, communicate, and understand each other before their relationship is permanently damaged.

(Continued)

<b>Component</b>	<b>Description</b>
Beginning	Introduction of Alsa, Arka, and the campus project that brings them together.
Middle	Development of the relationship, appearance of anonymous messages, misunderstandings, and emotional conflicts.
Ending	Revelation of the source of the conflict and resolution of the relationship between the characters.

The storyline follows a three-act structure: beginning, middle, and ending. The beginning introduces the characters and their campus project, the middle develops the conflict through anonymous messages and misunderstandings, and the ending resolves the conflict. This structure supports the delivery of themes related to trust, communication, and personal growth while integrating student-oriented urban spaces into the story.

#### **4.1.2.3 Character Development**

Character development was conducted to establish the personality, motivation, and narrative function of each character in the short film *9 Reasons I Didn't Believe in Us*. This process aimed to ensure that every character could support the storyline and create emotional engagement with the audience. The development of the main and supporting characters was based on the story concept, target audience characteristics, and the themes of trust, communication, and relationship uncertainty experienced by university students. This aligns with previous research by Aliyana and Utami (2023), which found that character development plays a crucial role in audiovisual storytelling because characters serve as the primary medium through which the audience understands and experiences the narrative.

The main characters, Alsa and Arka, were designed with contrasting personalities to create emotional dynamics throughout the story. Alsa was

developed as an expressive, cheerful, and emotionally open character who often overthinks situations and seeks reassurance in relationships. In contrast, Arka was designed as a reserved and difficult-to-read character who tends to suppress his feelings and avoid direct confrontation. These differences become the foundation of the misunderstandings and trust issues that emerge throughout the narrative. To strengthen the conflict, Aura was introduced as a supporting character whose feelings toward Arka contribute to the emotional tension between the main characters.

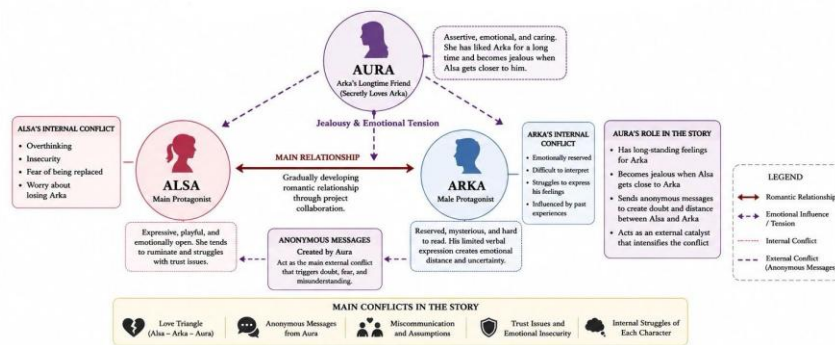


Figure 4. 4 The character relationship map

The figure illustrates the emotional connections between Alsa, Arka, and Aura, as well as the internal and external conflicts that influence the story. Internal conflicts are represented through trust issues, insecurity, and emotional uncertainty experienced by the characters, while external conflicts are triggered by anonymous messages sent by Aura. These conflicts create misunderstandings that affect the relationship between Alsa and Arka and gradually drive the progression of the narrative. According to Yoel et al. (2024), relationships between characters play an important role in building emotional development and story conflict within a film narrative.

Through this character development process, each character was given a specific role that contributes to the overall narrative structure. Alsa functions as the emotional center of the story, Arka serves as the source of uncertainty that drives audience curiosity, and Aura acts as the catalyst that intensifies the conflict. The interaction between these characters was designed to create realistic relationship

dynamics that reflect experiences commonly encountered by young adults. As a result, the character development process not only supports the storyline but also strengthens the emotional depth and audience engagement throughout the film.

#### **4.1.2.4 Scriptwriting Process**

The scriptwriting process for the short film “9 Reasons I Didn't Believe in Us” was based on observations and questionnaires distributed to students as the target audience. This data was then developed into a storyline that represents students' experiences in finding study spaces, discussion venues, and social activities in Semarang. The scriptwriting process aimed to establish a connection between the story concept and the visuals presented in the film.

During this writing stage, the researcher developed the characters Alsa and Arka as the central conflict in the story. The character Aura was also added to strengthen the mystery element and arouse the audience's curiosity about the character relationships. In addition to character and conflict development, dialogue was written, adapting to the students' communication styles to make the conversations feel more natural and realistic.

Furthermore, during the scriptwriting process, several revisions were made to the storyline and location selection to accommodate the production conditions on the ground. One change was the use of a location in Semarang's Chinatown area, which was replaced with another location due to environmental conditions being less conducive to the production process, requiring changes to the location and script. These adjustments were made to ensure the visuals, story rhythm, and technical requirements of the production remained effective. This aligns with research by Rayana et al. (2022) who stated that script development is an important part of building conflict, characters, and the storyline of a film.

(Before)

~~4. Terlalu kaku~~

Ia menutup notebook, memasukkannya kembali ke tas.

Ia menoleh ke ARKA.

ALSA

Aku masuk ya... besok jangan berubah pikiran soal Pecinan.

ARKA

Tidak.

ALSA tersenyum. Kemudian membuka pintu kost dan masuk.

Pintu tertutup.

**EXT. DEPAN KOST - MALAM**

ARKA duduk beberapa detik menatap pintu kost, lalu menyalakan mesin motor.

Motor mulai bergerak.

(After)

ALSA (V.O.)

Alasan keempat... mulai runtuh.

**SCENE 7**

**VII. INCIDENT DI TAMAN KAMPUS - REASON #6 BREAKS**

**EXT. TAMAN KAMPUS UNDIP - PAGI**

Pagi yang tenang di taman kampus.

Rumput hijau masih sedikit basah oleh embun.

Pohon-pohon besar menaungi bangku kayu yang tersebar di taman.

Mahasiswa berlalu-lalang menuju gedung kuliah.

Ada yang berjalan cepat.

Ada yang duduk membaca.

Ada yang mengobrol santai.

Di salah satu bangku

ALSA duduk dengan laptop terbuka di pangkuannya.

*Figure 4. 5 Script changes*

#### 4.1.2.5 Storyboard Development

Storyboard development served as a visual guide in the production of the short film "9 Reasons I Didn't Believe in Us." The storyboard was created to help translate the script into a more structured visual format so that the entire production team could understand each scene before filming began. During this stage, the researcher arranged the sequence of scenes based on the storyline developed in the

script, starting with determining image composition, camera movements, camera angles, time settings, and transitions between scenes. The storyboard is crucial because it helps align visual perceptions between the director, cameraman, talent, and other production team members, allowing for a more effective and focused production process.

The storyboard development in this film was carried out by adjusting the emotional atmosphere desired for each scene. Several scenes featuring interactions between Alsa and Arka were designed using close-up shots to convey the characters' emotional expressions more deeply and effectively to the audience. Meanwhile, wide shots were used to showcase the atmosphere of the selected locations in Semarang, allowing the audience to visualize locations that are important to the story. Besides serving as a technical guide for production, storyboards are also used to determine the visual rhythm and continuity of the story, ensuring that scene transitions feel more natural and understandable to the audience. Through this stage, researchers can estimate technical requirements such as camera movements, lighting, and talent positions before shooting begins. The complete figures used in this study can be found in Appendix 3.

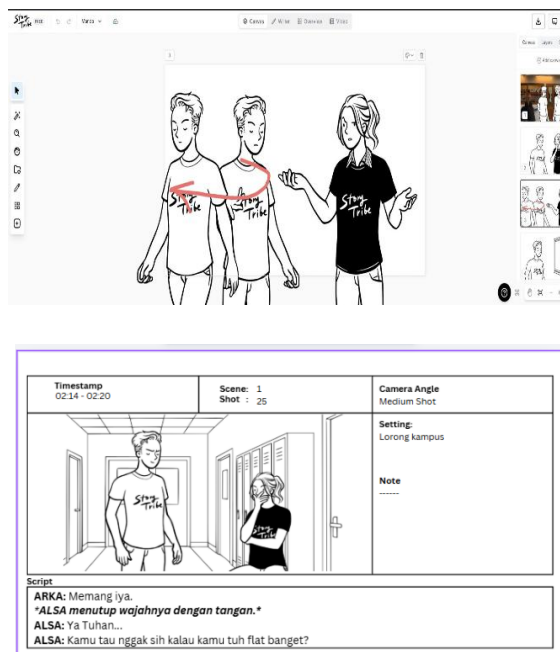


Figure 4. 6 Storyboard process

#### **4.1.2.6 Production Breakdown**

The production breakdown stage was conducted to compile all the production requirements required during the shooting of the short film “9 Reasons I Didn't Believe in Us”. At this stage, the researcher and the production team began identifying various production needs based on the previously prepared script and storyboard. These requirements included props, wardrobe, production equipment, and other technical requirements that would be used during the shooting process. The detailed production requirements were compiled to ensure all production elements could be prepared in a more organized and efficient manner. Furthermore, this stage also assisted the production team in prioritizing the most important requirements to support the film's production process.

In the production breakdown process, each scene is analyzed to determine the visual and technical requirements for each scene. This analysis includes determining character costumes, scene supporting props, lighting requirements, audio equipment, and camera equipment used during the production process. At this stage, the researcher also provided direction to the talent regarding the use of wardrobe to remain in accordance with the film's visual concept, such as avoiding wearing clothes that are too dark in color so that the lighting and visual appearance of the character remain clearly visible on camera. In addition, talents are also reminded to bring several personal props needed for the scene, such as bags, laptops, books, and other supporting equipment related to student activities. The researchers also consistently ensure that the talent's appearance remains neat throughout the shooting process to maintain visual continuity between scenes.

The production breakdown stage also served as a work guideline for all team members throughout the production process. The systematic planning of production requirements makes coordination among the crew more focused, as each team member understands the technical and visual requirements for each scene. In addition to helping prepare production requirements, this stage also played a role in minimizing technical difficulties that could arise during filming. In practice, several

adjustments were made according to field conditions to ensure the production process was more flexible without compromising the film's visual quality.

*Table 4. 2 Production Breakdown*

<b>Day</b>	<b>Date</b>	<b>Location</b>	<b>Wardrobe</b>	<b>Property</b>
Day 1	17 April 2026	Corridor Campus	Casual Outfit	Notebooks, Handphones, Bags, Pen.
Day 2	18 April 2026	Microlibrary Warak Kayu	Casual Outfit	Laptop, Notebooks, Hoodie, Books, Water Bottle, Pen, Charger, Bags.
Day 3	19 April 2026	Sedjenak Koffie, Old Town Photo Booth	Casual Outfit	Notebooks, Pen, Bags, Motorcycle, Hoodie.
Day 4	20 April 2026	Toko Merekah	Casual Outfit	Notebooks, Bags, Hoodie.
Day 5	21 April 2026	Class	Casual Outfit	Bags and Handphone.
Day 6	24 April 2026	Moenasiah & Lauk Buku	Casual Outfit	Bags and Handphone.
Day 7	25 April 2026	Campus area	Casual Outfit	Notebooks, Bags, Laptop.

#### **4.1.2.7 Location Scouting**

The location scouting stage was conducted to identify locations that matched the visual requirements and narrative atmosphere of the short film. The initial observation included several potential locations in Semarang, namely Toko Merekah, Microlibrary Warak Kayu, Diponegoro University, Tanjung Mas Port, Sedjenak Koffie, and Kota Lama Semarang. The selection process considered aspects such as lighting conditions, accessibility, environmental atmosphere, and the suitability of each location with the storyline and visual concept of the film. This is in line with Kariem et al. (2023), who explain that the pre-production stage plays an important role in preparing the visual and technical requirements needed

to support the filmmaking process. Therefore, location scouting was conducted not only to determine filming sites but also to ensure that each location could strengthen the narrative and emotional experience presented in the film.

During the observation process, several adjustments were made based on field conditions. Pecinaan Semarang was excluded because the area was considered less conducive for filming due to its crowded environment, high noise levels, and limited camera movement. Meanwhile, Tanjung Mas Port was not surveyed because of its considerable distance from the center of Semarang, making it less feasible within the production schedule. As a result, the researcher and production team selected Moenasih & Lauk Buku and Kota Lama Semarang as alternative locations, while maintaining Toko Merekah, Diponegoro University, Sedjenak Koffie, and Microlibrary Warak Kayu. These locations were considered more suitable to represent student activities, provide a supportive filming environment, and strengthen the portrayal of learning spaces, social interaction, and urban experiences throughout the short film.



(Pecinaan, Semarang)



(Kota Lama, Semarang)

*Figure 4. 7 Location change survey*

#### **4.1.2.8 Production Schedule Planning**

The production schedule planning stage is a crucial part of the pre-production process to ensure that all production activities for the short film “9 Reasons I Didn't Believe in Us” run in a structured and efficient manner. The production schedule was developed by considering technical requirements, talent readiness, location availability, and coordination among production team members.

Systematic schedule planning is crucial because film production involves many interrelated elements, so delays in one area can impact the entire production process. Therefore, a detailed schedule was prepared to ensure each stage ran according to the predetermined timelines.

*Table 4. 3 Timeline Production*

Stage	Activities	March	April	May
Pre-Production	Idea Development	[Redacted]		
Pre-Production	Scriptwriting			
Pre-Production	Research vendor production			
Pre-Production	Storyboard			
Pre-Production	Location preparation & Location observation			
Pre-Production	Storyboard revision			
Pre-Production	Meeting with Talents & Technical meeting			
Production	Filming			[Redacted]
Post-Production	Editing			[Redacted]
Post-Production	Sound design, Color grading, and Subtitle.			
Post-Production	Revision color grading, Making questionnaire feedback and Questionnaire distribution			
Post-Production	Final film assembly, Revision, and Publication			

In preparing the production schedule, the researchers also adjusted the production time to field conditions and the activities of all team members. Because the filming process took place in several public locations in Semarang City, the schedule determination had to take into account the level of location traffic, natural lighting conditions, weather, and permits for use of the premises. Furthermore, schedule adjustments were also made based on the availability of talent and production crew to ensure the filming process could run more effectively. During the planning stage, several schedule changes were made due to constraints on talent schedules and location conditions that were less conducive to the production process. However, these changes were still adjusted to the visual concept and storyline that had been previously designed so as not to alter the main objective of the film as a whole. This process aligns with previous research by Syahputri et al. (2023), which states the importance of production schedule planning in coordinating resources, managing time, and maintaining production effectiveness throughout the filmmaking process.

#### **4.1.2.9 Preparation of Production Documents**

In addition to technical and visual preparation, the development stage in the pre-production process of the short film "9 Reasons I Didn't Believe in Us" also includes the preparation of various supporting production documents required before the shooting process begins. The prepared production documents include talent approval forms, production requirements lists, and location use permits. The preparation of these documents is carried out to assist the coordination process of team members so that all production activities can run more directed, organized, and in accordance with the previously planned production needs. In addition, production documents are also used as a guideline in preparing the technical, visual, and administrative needs required during the shooting process. Therefore, with the existence of systematically arranged production documents, the communication and coordination process with team members becomes more effective, thereby helping to minimize obstacles during the production process.

One of the documents prepared at the outset was the talent consent form, as part of the production administration for the short film “9 Reasons I Didn’t Believe in Us.” This form serves as the talent’s consent to participate in the production process and as a supporting document outlining the rights and responsibilities of each party throughout the production. The form includes information regarding the production schedule, terms of talent participation, use of video footage, and an agreement regarding a professional and responsible production process. The purpose of drafting the talent consent form is to ensure the production process runs smoothly while avoiding misunderstandings that may arise during filming. With this document in place, the collaboration between the production team and the talent can proceed in a more organized manner and have a clear administrative foundation.

**SURAT PERJANJIAN KERJASAMA TALENT  
DALAM PRODUKSI FILM PENDEK (VOLUNTEER)**

Pada hari ini, \_\_\_\_ tanggal \_\_\_\_ bulan \_\_\_\_ tahun \_\_\_\_, telah disepakati perjanjian kerja sama antara:

**PIHAK PERTAMA (Tim Produksi)**  
 Nama : Novita, Karen, Amanda  
 Alamat : Jl. \_\_\_\_\_  
 No. HP : 0895376116660-081315206282/085701545368

Selanjutnya disebut sebagai **PIHAK PERTAMA.**  
**PIHAK KEDUA (Talent)**  
 Nama : \_\_\_\_\_  
 Alamat : \_\_\_\_\_  
 No. HP : \_\_\_\_\_

Selanjutnya disebut sebagai **PIHAK KEDUA.**  
 Kedua belah pihak sepakat untuk mengadakan kerja sama dalam produksi film pendek dengan ketentuan sebagai berikut:

**Pasal 1  
Masa Kerja Sama**

1. PIHAK KEDUA bersedia berpartisipasi sebagai talent/pemeran dalam produksi film pendek berjudul “9 Reasons I Didn’t Believe in Us”
2. PIHAK KEDUA akan memerankan karakter \_\_\_\_\_ sesuai dengan arahan sutradara dan tim produksi.

**Pasal 2  
Sifat Kerja Sama**

1. Partisipasi PIHAK KEDUA dalam produksi film pendek ini bersifat sukarela (volunteer) Oleh karena itu, tidak terdapat pembayaran honorarium atau gaji kepada PIHAK KEDUA.
2. Keterlibatan PIHAK KEDUA dilakukan atas dasar kerja sama dan kontribusi dalam proses kreatif pembuatan film pendek.

**Pasal 3  
Transportasi dan Konsumsi**

1. PIHAK PERTAMA akan menyediakan konsumsi atau makan selama kegiatan shooting berlangsung.
2. PIHAK KEDUA akan mendapatkan uang transportasi sebesar Rp 50.000 / kendaraan dan akan diberikan setelah kegiatan shooting berakhir.

**Pasal 4  
Sikap Profesional dan Tanggung Jawab**

1. PIHAK KEDUA diharapkan menjalankan perannya secara profesional, bertanggung jawab, dan kooperatif selama proses produksi berlangsung.
2. PIHAK KEDUA wajib mengikuti arahan tim produksi selama proses latihan maupun shooting.
3. PIHAK KEDUA tidak diperkenankan meninggalkan proses produksi secara tiba-tiba tanpa pemberitahuan kepada tim produksi.
4. PIHAK KEDUA diharapkan menjaga komitmen kerja sama yang telah disepakati hingga proses shooting selesai.

**Pasal 5  
Ketepatan Waktu dan Perilaku**

1. PIHAK KEDUA wajib hadir tepat waktu sesuai dengan jadwal shooting yang telah disepakati bersama.
2. Apabila PIHAK KEDUA berhalangan hadir, maka wajib memberitahu pemberitahuan atau izin kepada PIHAK PERTAMA paling lambat H-1 sebelum jadwal shooting.
3. Apabila terjadi kondisi darurat di luar kendali PIHAK KEDUA, maka pemberitahuan harus disampaikan secara tertulis kepada PIHAK PERTAMA.

Figure 4. 8 Talents consent form

Furthermore, the researchers also handled administrative preparations for production, such as submitting location permit applications to the management of the sites used during filming. These preparations were made to ensure that production activities could proceed safely, orderly, and in accordance with the regulations in effect at each location.



Figure 4. 9 Location permit

During the process, the researchers and their team coordinated with location managers, such as cafes, campus areas, and other public spaces, by creating and issuing permits to obtain permission to use the premises during production. Preparing location permits was crucial because filming took place in several public spaces with specific visitor activities and operating regulations. The researchers then provided permits via WhatsApp and also obtained permits in person.

#### 4.1.3 Development

The development stage was the process of transforming the plans and designs prepared in the previous stages into a complete short film product. In this study, the development stage consisted of both production and post-production activities. The production stage focused on implementing the script, storyboard, and shooting plan through the filming process, while the post-production stage involved refining the recorded materials into a complete audiovisual work.

During the production stage, the researchers carried out filming activities based on the predetermined schedule, locations, and visual concepts. The footage, audio recordings, and other production materials generated during this process served as the primary resources for the next stage. Following production, post-production activities were conducted, including footage organization, video editing, audio enhancement, color grading, subtitle creation, teaser and poster design, expert

validation, and final revisions. According to Dancyger (2018), editing plays a significant role in transforming separate visual materials into a coherent and meaningful narrative. Therefore, the development stage became a stage in which all visual and audio elements were integrated and refined to support the story, emotional impact, and overall viewing experience. The results of each activity are presented in the following sub-sections.

#### **4.1.3.1 Production Process**

The production process was carried out to produce the plans developed during the design stage into an audiovisual recording for the short film “9 Reasons I Didn’t Believe in Us”. Filming took place over seven days at several locations in Semarang, including the Diponegoro University Vocational School, Warak Kayu Micro Library, Sedjenak Koffie, Toko Merekah, Moenasiah, Lauk Buku, and various campus areas and classrooms, following the script, storyboard, and production schedule prepared in the previous phase. During filming, several adjustments were made due to weather conditions, location availability, and on-site production needs. According to Brown (2021), the production phase is a crucial phase in filmmaking because it transforms pre-production planning into an actual visual representation. Camera setup, lighting, and audio settings are adjusted to support the emotional tone and narrative needs of each scene, where medium and close-up shots are widely used to emphasize character expressions and interactions, supported by natural and artificial lighting to create a realistic atmosphere. Dialogue and sound recordings were also taken to enhance narrative clarity, in line with Bordwell and Thompson (2013) who stated that cinematography and sound play a crucial role in shaping audience engagement and meaning in the film. Detailed documentation and explanations of the production process and division of roles can be found in the report of the researcher’s partner, Najwah Amanda Mahmudah.

#### **4.1.3.2 Post Production Process**

Post-production was carried out to transform all the recorded footage and audio into a complete short film, “9 Reasons I Didn’t Believe in Us”, with a coherent narrative structure and enhanced audiovisual quality. This stage included

organizing the footage, editing, sound design, color grading, creating and translating subtitles, developing the credit sequence, and preparing promotional materials. All raw materials were first organized and sorted by scene, location, and shooting day to facilitate an efficient editing workflow, followed by a rough cut and fine cut process using Adobe Premiere Pro to establish the narrative sequence and maintain continuity in terms of time, space, and character interactions. In accordance with previous research by Dancyger (2018), post-production is a crucial stage in shaping how a film's narrative and emotional impact are conveyed to the audience through the integration of visual and audio elements. After editing, sound design was carried out to enhance dialogue clarity, balance audio levels, and integrate ambient sounds and background music to enhance the emotional atmosphere, while color grading was applied to ensure visual consistency and support the atmosphere of each scene. Subtitles were also created and translated using DeepL and Adobe Premiere Pro to improve accessibility and comprehension without disrupting the visual flow. Finally, credit scenes and promotional materials were developed as part of the final refinement and distribution process. A more detailed explanation of this stage can be found in the report by research partner Novita Nisrina Dwi Cahyani.

#### **4.1.3.3 Expert Validation**

Expert validation was conducted after the completion of the development stage to evaluate the overall quality and feasibility of the short film *9 Reasons I Didn't Believe in Us* before its implementation to the target audience. The validation was carried out by the supervisor, Lilis Lamsehat Panjaitan, S.Pd., M.A. and covered pre-production, production, and post-production aspects, including idea and theme development, storyline structure, character development, scriptwriting, storyboard design, cinematography, audio quality, editing, visual presentation, and storytelling effectiveness. Based on the validation results, the film was considered feasible for implementation with several revisions and improvements. Since this research focuses on the pre-production stage, particular attention was given to evaluating the story concept, narrative flow, character

consistency, dialogue quality, storyboard visualization, and the suitability of the visual concept with the intended target audience.

SURAT PERNYATAAN VALIDASI

**DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertandatangan di bawah ini:

Nama : Lili Lamsyah Panjaitan, S.Pd., M.A.  
 NIP : 198907232024062001  
 Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir mahasiswa:


Nama : Rizka Karenita Br Purba  
 NIM : 40020522650055  
 Prodi : Bahasa Asing Terapan  
 Judul TA : The Pre-Production Process in the Creation of the Short Film "9 Reasons I Didn't Believe in Us"

Setelah dilakukan penelitian atas proyek tersebut dapat dinyatakan :

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

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 20 Mei 2026  
 Validator

  
 Lili Lamsyah Panjaitan, S.Pd., M.A.  
 NIP. 198907232024062001

Catatan:  
 Bagian kolom diberi tanda (✓)

*Figure 4. 10 Pre-Production Validation*

Based on the feedback received, several revisions were made to improve the script and storyboard before the production stage began. The validator recommended refining several dialogues to sound more natural and align with the communication style of university students, as well as revising several storyboard sequences to improve narrative clarity and scene continuity. In addition, recommendations related to production and post-production aspects were also provided to ensure consistency between the planned concept and the final audiovisual output. These revisions helped strengthen both the narrative and visual planning, ensuring that the film concept was well-prepared before proceeding to implementation.

#### **4.1.3.4 Expert Revision**

This stage can then be performed after expert validation. This revision is carried out after the product has been approved by the validator, but with several improvements to ensure the final product reaches high quality before the short film is produced and released to the public. The main goal of this stage is to refine various conceptual elements within the short film that has been produced. Feedback

from the validator indicates that certain parts of the script need to be revised to sound more natural and be more easily understood by the audience.



Figure 4. 11 Change the script from "rahasia kecilku" to "catatan pribadiku"

#### 4.1.4 Implementation

The implementation phase takes place once the development process is complete and the final version of the short film “9 Reasons I Didn’t Believe in Us” is ready to be screened for the target audience. At this stage, the film is released as a finished audiovisual product that has undergone the entire post-production process, including editing, sound design and audio editing, colour grading, subtitling, the creation of the credits sequence, and final rendering. The main objective of this stage is to distribute the finished short film to the intended audience and to ensure that the final product is accessible and can be viewed properly. Therefore, the film is uploaded to YouTube as the primary distribution platform, so that viewers can watch it easily and it reaches a wider audience.

Before the official release, promotional material including a teaser video and promotional posters was shared on Instagram to introduce the short film, raise audience awareness and generate interest in the story. These promotional activities were designed to reach the target audience primarily students and young people whilst encouraging their engagement before they watched the full film on YouTube. Through this implementation phase, the short film was successfully delivered to the

intended audience and prepared for the next stage in the ADDIE model namely evaluation where the audience's responses, feedback and viewing experience are assessed in greater detail.

#### **4.1.4.1 Target Users**

The target audience in the pre-production stage of the short film "9 Reasons I Didn't Believe in Us" was focused on Applied Foreign Language students of Diponegoro University, class of 2023-2025. The target audience was selected using a purposive sampling technique because this group was considered to have a connection with the main theme of the film, such as interpersonal relationships, student social life, and experiences in finding comfortable study spaces and activity places in Semarang City. At each level of students, there are different reasons for finding the place they need. The connection of these experiences is considered important so that the audience can understand the conflict, emotional atmosphere, and spatial experience represented in the film in a more relevant and personal way. In addition, these students also have a high level of audio-visual media consumption so they are considered able to respond to the visual, audio, and narrative aspects of the short film. This is in accordance with the research of Wawiyah et al. (2025) which explains that short film media can increase emotional involvement and social responses of the audience through the delivery of stories that are close to everyday life experiences.

In addition, this research also involved several international target audiences as additional participants to evaluate the use of English subtitles in the short film. The inclusion of international audiences was necessary because the film was prepared for digital distribution via YouTube, requiring language accessibility for viewers across different countries. The evaluation focused on the readability of the subtitles, the clarity of the translation, and the ease of understanding the plot and the characters' emotions without relying on the Indonesian language. The use of English subtitles also aims to enable the film to reach a broader audience through digital media. This is supported by research by Dharmawan et al. (2024) which states that the use of digital media and technology influences the effectiveness of

conveying information and promoting content to a wider audience. Additionally, Rahman et al. (2022) explain that visual content in digital media influences audience engagement and audience interest in a particular medium.

*Table 4. 4 Target User Characteristics*

<b>Target Users</b>	<b>Reasons for Selecting the Target Audience</b>
Cohort 2023 (6th Semester)	Have deeper experience regarding campus life and more experience in public spaces in Semarang
Cohort 2024 (4th Semester)	Have active social and academic activities outside the classroom
Cohort 2025 (2nd Semester)	Currently adapting to college life and actively seeking comfortable study spaces and public spaces
International Audience	Evaluate the readability of English subtitles and determine cross-language audiences' understanding of the film's storyline and emotions.

Based on this classification, target users play a crucial role in the evaluation process during the implementation of a short film. The involvement of audiences with relevant experiences and backgrounds helps the production team obtain more appropriate feedback regarding the film's emotional, visual, and narrative aspects. Therefore, the selection of target users is not only carried out as screening audiences, but also becomes part of the film's refinement process within the ADDIE and Research and Development (R&D) frameworks so that the final film can convey its message more effectively to the intended audience.

#### **4.1.4.2 Screening Test**

The screening test stage was conducted as part of the implementation of the pre-production results of the short film "9 Reasons I Didn't Believe in Us" before the film was released to a wider audience. At this stage, the researcher and the team conducted a final check of the film's results to ensure that all visual, narrative, and technical concepts designed in the pre-production stage could be implemented properly in the final production result. The checking process was carried out by paying attention to the suitability of the scenes with the storyboard, wardrobe and prop continuity, location use, audiovisual quality, subtitles, and the emotional

atmosphere built in each scene. Based on previous research by Holisah & Yuliarti (2025), it explains that visualization through storyboards has an important role in maintaining visual continuity and production direction in the pre-production stage of the film. In addition, this stage was also carried out to ensure that the storyline and visuals of the film could be displayed optimally in accordance with the previously designed concept. With the screening test process, the researcher could conduct a final review of the results of the implementation of the pre-production concept before the film was distributed to the audience.

After the screening process was completed, the short film “9 Reasons I Didn’t Believe in Us” was then distributed to the target audience via a Google Form containing a Google Drive link for more flexible access by the audience. The screening process was carried out for Applied Foreign Language students from the 2023–2025 intake as the film’s primary target audience because the themes and experiences depicted in the film are related to student life. In accordance with research by Wawiyah et al. (2025), short films can increase emotional engagement and social responses of the audience through storytelling that is close to everyday life experiences. Furthermore, audience responses were used to understand how the film was received by the audience, particularly regarding the story’s pacing, character development, and the emotional atmosphere built through the film’s visuals and narrative. The complete figures used in this study can be found in Appendix 5.

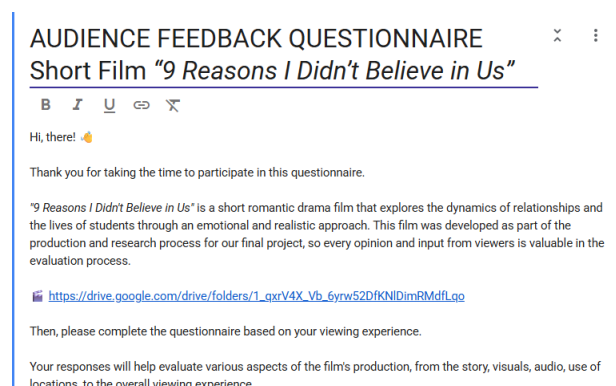
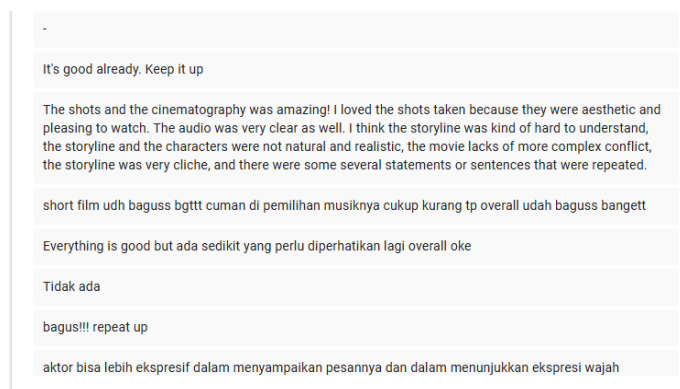


Figure 4. 12 Distribution of short film links to target audience

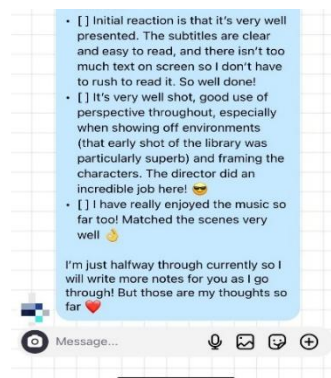
#### 4.1.4.3 Target Audience Feedback

This stage was conducted as part of the evaluation process for the short film “9 Reasons I Didn't Believe in Us”. Following the screening session, the researcher collected feedback and suggestions regarding the visual presentation, storyline, audiovisual quality, and emotional impact of the film. The feedback was gathered through a Google Form distributed to 14 Applied Foreign Languages students from the 2023–2025 cohorts, as well as one international audience member who participated in the screening, resulting in a total of 15 respondents.



*Figure 4. 13 Feedback from students*

More target audience responded positively to this short film, particularly to the emotional relationships between the characters and the story's atmosphere, which they considered close to students' lives. Audiences also noted that the development of the relationship between Arka and Alsa was quite natural, thanks to simple interactions relevant to everyday experiences. Furthermore, the touch of mystery through anonymous messages was deemed effective in maintaining audience curiosity. The use of locations such as campus areas, cafes, and public spaces in Semarang City successfully supported the emotional atmosphere and strengthened the spatial experience in the short film. This aligns with research by Nieto-Ferrando et al. (2024), which found that audiovisual video narratives influence audience emotional engagement and perception of space in the context of film-induced tourism.



*Figure 4. 14 Feedback from International Audience*

Furthermore, feedback from international audiences showed a positive response to the use of easy-to-understand subtitles, which helped international audiences follow the storyline without detracting from the short film's visuals. Audiences also appreciated the cinematography, as the image composition and camera angles were deemed to convey the atmosphere of the location and the characters' emotions well. Furthermore, the choice of background music was also considered to support the atmosphere in each scene. This is in line with previous research by Rahman et al. (2022), which found that visual content in digital media influences audience engagement and interest in audiovisual media. Therefore, the visuals were created to be engaging and engaging to influence audience interest.

Although it received a lot of positive feedback, some of the target audience also offered criticism and suggestions regarding the technical aspects of the short film. Some viewers felt that the volume of the background music in certain scenes was still too loud, making the characters' dialogue difficult to hear clearly. Additionally, there were several scenes with inconsistent lighting due to adjustments in the shooting schedule and on-site conditions. Furthermore, the visual tone appeared to be too warm, making the talent's faces look slightly dull. This feedback was then used as material for evaluating and refining the film before it was distributed more widely via the YouTube platform. In the Research and Development (R&D) process, audience feedback plays a crucial role in evaluating and enhancing the quality of the developed product whether in visual, technical, or narrative aspects. Therefore, feedback from the target audience for the short film "9

Reasons I Didn't Believe in Us" serves as the foundation for refining the final product to more effectively convey emotional and visual experiences to the audience.

#### **4.1.5 Evaluation**

The evaluation stage was conducted after the implementation process was completed and the short film "9 Reasons I Didn't Believe in Us" had been watched by the target audience. At this stage, the researcher evaluated the final result of the short film based on the results of feedback and audience responses obtained through the evaluation form after the screening test process. The purpose of the evaluation was to determine the extent to which the short film production results from the visual, subtitle, audio, and storyline aspects were able to convey the emotional experience and message intended to be conveyed to the audience. According to Branch (2009), the evaluation stage can measure the effectiveness of the product developed to suit the goals and needs of users. In this study, the evaluation focused on audience perceptions of the film's narrative, visual quality, audio quality, subtitle readability, and the overall viewing experience. Audience responses were then analyzed and identified. In addition to measuring audience acceptance, this stage also provided useful input to understand how decisions were made to revise the final result of this short film.

##### **4.1.5.1 Evaluation of Target Audience Feedback**

This stage was conducted to analyze audience responses obtained during the implementation process and to determine whether the objectives of the short film development had been achieved. Audience feedback was used not only as commentary on the final product but also as evaluation data to assess the effectiveness of the narrative, subtitles, visuals, and overall production of the short film. According to Branch (2009) the evaluation stage in the ADDIE model aims to determine the extent to which the developed product meets the goals and needs of users. Therefore, audience feedback is crucial in identifying the film's strengths and limitations before the final distribution process.

Based on the evaluation results, most of the objectives set in the analysis and design stages were successfully achieved. Almost all target audiences are able to understand the storyline, emotional development of the characters, and the story's connection to students' life experiences. Furthermore, the use of locations such as campus areas, cafes, libraries, and other public spaces was deemed successful in supporting the story's atmosphere and enhancing the visual experience. International audiences also responded positively to the use of English subtitles, which were considered clear and easy to understand, helping viewers better follow the storyline.

Table 4.5 *Audience Feedback Evaluation*

<b>Evaluation Aspects</b>	<b>Audience Feedback</b>	<b>Evaluation Result</b>
Transition Scenes	Some transitions are less than smooth	Needs Revision
Audio Quality	Dialogue is clear, but music is too dominant	Needs Revision
Storyline	The story is easy to understand	Accepted
Color Grading	Visuals support the atmosphere of the story	Needs Revision
Subtitle	Easy to read and understand	Accepted
Character Development	Relevant to student life	Accepted
Representation of Space	These locations enhance the story's atmosphere, making it more engaging	Accepted

However, some technical aspects still require improvement, such as audiences reporting that the background music volume in some scenes is still too dominant, making the dialogue unclear. Furthermore, some scene transitions are considered too fast, making the story transitions feel less smooth. Although it does not affect the overall understanding of the story, this feedback serves as important evaluation material for improving the audio quality, visuals, and editing rhythm of the film. Thus, the audience feedback evaluation process shows that the short film "9 Reasons I Didn't Believe in Us" has generally achieved its planned objectives

and provides recommendations for the development and refinement of the work in the next stage.

#### 4.1.5.2 Final Revision

At this stage, the researchers reviewed all feedback obtained from the target audience via Google Form to identify areas of the film that needed improvement. In general, audiences responded positively to the storyline, character development, use of subtitles, and the overall viewing experience. However, some viewers also provided feedback regarding audio quality and visual color adjustments. Therefore, the revision process focused on improving technical aspects without changing the story concept, narrative structure, or visual approach that had been designed since the pre-production stage. This is in accordance with (Branch, 2009), who stated that the evaluation stage in the ADDIE model needs to be followed by a process of improvement so that the developed product can better suit user needs.

Table 4.6 *Final Revision Based On Feedback From The Target Audience*

<b>Revision Aspects</b>	<b>Audience Feedback</b>	<b>Revision Implemented</b>
Transition Scenes	Certain scene transitions felt too abrupt and disrupted the narrative flow	Scene transitions appeared smoother and improved the continuity of the storytelling
Audio Quality	Background music in several scenes was considered too dominant, reducing the clarity of character dialogue	The background music volume was lowered and the balance between dialogue, ambience, sound effects, and music was adjusted during the audio mixing process
Color Grading	Several scenes appeared overly warm, causing characters to look pale and less natural on screen	Adjustments were made by reducing tones, while improving exposure, contrast, color balance more natural.

Based on the evaluation results obtained from the target audience, there were several technical aspects that became the main focus during the final revision process of the short film “9 Reasons I Didn’t Believe in Us”. The first revision

addressed the audio, as some viewers felt that the background music volume in certain scenes was still too dominant, making the dialogue between characters less clear especially during conversations with a calmer, more emotional atmosphere. To solve this problem, the researcher adjusted the audio by lowering the background music volume, enhancing the clarity of the dialogue, and balancing the elements of ambience, sound effects, and music so that the overall audio sounds more harmonious. This revision was made to ensure that the emotional message in the conversations is still conveyed effectively without losing the function of the music as a support for the story's atmosphere.



*Figure 4. 15 Before – after color grading revision*

Next, revisions were made to the film's color grading and visual adjustments. Some viewers noted that the color tone in certain scenes appeared too warm, making the characters' faces look pale and unnatural. Therefore, the researchers made adjustments by reducing the dominance of orange and yellow hues, as well as correcting the exposure, contrast, and color balance in several scenes to ensure the film's visuals appeared more consistent. These adjustments were made to maintain the film's warm and emotional atmosphere without compromising the viewers' visual comfort. Visual revisions were also applied to several scene transitions that

previously felt too abrupt by adjusting the transition duration, ensuring the narrative flow feels smoother and more comfortable to follow.

Overall, the final revision stage serves as a process of refining the film based on audience evaluations before its release. The revisions focused more on technical enhancements to enhance viewing comfort without altering the core story or character development, which had previously received positive responses from viewers. Thus, the final short film "9 Reasons I Didn't Believe in Us" is expected to provide a more optimal visual and emotional experience for the audience.

#### **4.1.5.3 Film Distribution**

The distribution stage of the short film "9 Reasons I Didn't Believe in Us" was conducted as the process of disseminating the final audiovisual product to audiences through digital platforms. Before the full release, a one-minute teaser was first published on the personal Instagram accounts of the production team members to generate audience interest and increase engagement. Instagram was selected due to its wide reach and its effectiveness in distributing visual content through features such as reels, stories, and feeds, which also allow interactive responses from audiences. This is supported by Rahman et al. (2022), who state that visual content on Instagram can significantly enhance audience engagement in digital media. Subsequently, the full short film was officially published on the YouTube channel "Bahasa Asing Terapan SV Universitas Diponegoro", as the main distribution platform to ensure wider accessibility for students and general audiences. YouTube was chosen because of its high accessibility and ability to reach a broader audience, in line with Akalili et al. (2025), who highlight the effectiveness of YouTube as a promotional and distribution medium. In addition, the short film was processed for copyright registration to protect the intellectual property of the work and ensure legal recognition of the final product. Therefore, the distribution stage not only functioned as a publication process but also as a formal documentation and legal protection step while facilitating audience engagement through digital platforms.

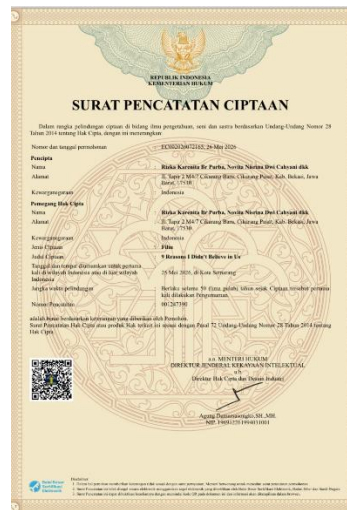
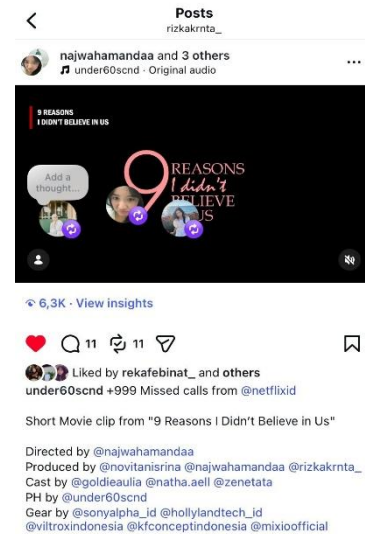
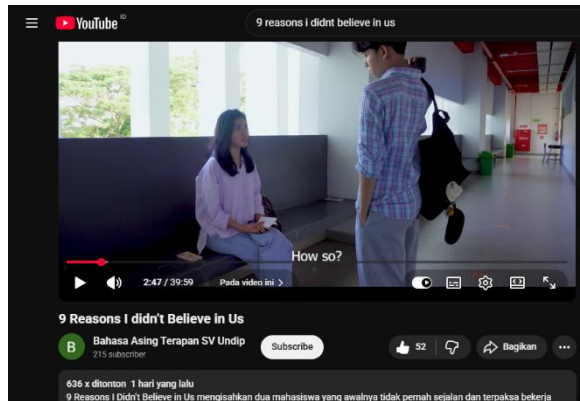


Figure 4. 16 Film distribution and product intellectual property

## 4.2 Discussion

The objectives of this research were successfully achieved through the development of the short film “9 Reasons I Didn’t Believe in Us” using the Research and Development (R&D) approach with the ADDIE model. The film was completed through all stages of ADDIE, starting from analysis, design, development, implementation, and evaluation, resulting in a structured short film that represents student life experiences in urban spaces. In addition, the research successfully produced audience feedback that was used to evaluate and refine the final product.

The evaluation results indicate that the short film was generally well received by both local and international audiences. Most respondents stated that the storyline was easy to understand, the character relationship between Alsa and Arka felt natural, and the use of public spaces such as cafés, university, and libraries effectively supported the narrative atmosphere. International viewers also confirmed that the English subtitles were clear and helpful in understanding the story. However, some feedback indicated minor technical issues related to audio balance and color tone. Overall, the questionnaire results showed that the film successfully delivered its emotional and narrative message to the audience.

The development process demonstrates that the ADDIE model served as a systematic framework that guided each stage of the short film production. The analysis stage focused on identifying students' needs for relatable narratives that reflect their social interactions and experiences in urban spaces, particularly in relation to daily life activities. The design stage then translated these findings into structured creative planning, including story concept development, character construction, scriptwriting, storyboard creation, and visual style planning to ensure narrative coherence and visual direction. In the development stage, these plans were realized through the production and post-production processes, including filming, editing, sound design, color grading, subtitle creation, and final rendering. The implementation stage involved distributing the completed short film through YouTube as the main platform, while promotional materials such as teasers and posters were shared via Instagram to support audience reach. The evaluation stage was conducted by collecting audience feedback to assess narrative clarity, technical quality, and emotional impact for final refinement. This structured process is consistent with Branch (2009), who explains that ADDIE functions as a systematic model for developing and evaluating products through sequential and interrelated stages.

Several challenges occurred during the production process. In the pre-production and production stages, the main difficulties included location changes due to unsuitable field conditions, limited shooting space, and scheduling conflicts

among cast members. These challenges were addressed through script adjustments, alternative location selection, and flexible shooting schedules. During post-production, issues such as audio balancing and color consistency were resolved through iterative editing and technical refinement. This demonstrates that film production requires adaptive decision-making across all stages.

The findings of this research indicate both similarities and differences compared to previous studies. Kariem et al. (2023) highlight that structured pre-production, including story development, location selection, and scheduling, is essential to improve production efficiency and reduce challenges, which is also reflected in this study where pre-production plays a key role in shaping narrative direction, visual planning, and urban location selection in Semarang. However, this research extends their findings by positioning pre-production not only as a technical preparation stage but also as a foundation for representing student life experiences through narrative storytelling in urban spaces. Similarly, Rayana et al. (2022) emphasize scriptwriting as a process of transforming ideas into structured narratives through observation and story development, which aligns with this study's approach; however, this research further integrates spatial representation of cafés, campuses, and public spaces to strengthen the visual storytelling aspect. In addition, the EdSense UPI (2023) study explains that ADDIE is widely used in instructional media development with structured analysis and design stages, while this research applies ADDIE in narrative short film production, showing its adaptability beyond instructional contexts into creative audiovisual storytelling. Overall, this study expands previous findings by emphasizing not only structured production planning but also the experiential and spatial representation of student life in urban environments.

This research also shows that the short film contributes to representing student life in urban public spaces such as cafés, campuses, libraries, and other social areas in Semarang. Audience responses indicate that these locations feel familiar and relatable, suggesting that short films can function not only as entertainment media but also as a medium to visualize urban experiences and

introduce public spaces through storytelling. Through this approach, viewers are able to understand the atmosphere and social use of these spaces more clearly. The use of the ADDIE model combined with audience feedback contributed to both the creative and technical improvement of the short film. The structured development process ensured that each stage was interconnected, from pre-production to evaluation, and successfully supported the achievement of the research objectives.