

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The way university students utilize learning spaces has evolved significantly over time. Learning activities are no longer limited to formal academic environments such as classrooms and libraries, as students increasingly seek alternative spaces that provide comfort, flexibility, and opportunities for both academic and social interaction. This phenomenon reflects Oldenburg's (1999) concept of the *third place*, which refers to spaces outside home and work that support community engagement and everyday social activities. Similarly, Lefebvre (1991) argues that space should not only be understood as a physical location but also as a social environment that shapes experiences, interactions, emotions, and meanings. Consequently, places such as cafés, public spaces, creative hubs, and other urban destinations have become increasingly relevant to university students, not only as recreational venues but also as environments that support learning, collaboration, and personal productivity.

Despite the growing availability of these alternative learning spaces, many students still experience difficulties in determining which locations are truly suitable for their academic and social needs. Based on a preliminary survey conducted among 27 students of the Applied Foreign Languages Study Program from the 2023–2025 cohorts, many respondents reported uncertainty when deciding where to study, complete assignments, conduct discussions, or spend their leisure time. These students were selected because they represent the primary target audience of this project and frequently utilize alternative learning spaces as part of their daily academic activities. Although information about such places is widely accessible through social media platforms, online reviews, and digital recommendations, most available content primarily emphasizes visual aesthetics, popularity, and promotional aspects. As a result, students often find it difficult to evaluate important experiential factors such as the ambience, atmosphere, comfort level, crowd density, noise conditions, and overall suitability of a location for

studying. Consequently, expectations formed through online content frequently differ from the actual experience encountered when visiting the place, making it challenging for students to confidently determine whether a location will support their intended activities.

This issue highlights the limitations of existing media in communicating the experiential qualities of a place. While photographs, short-form videos, and promotional content can provide visual information, they often fail to portray how a location feels and functions in everyday situations. In contrast, film offers a more immersive medium because it combines visual imagery, sound, editing, and narrative elements simultaneously. According to Bordwell and Thompson (2013), film creates meaning through the integration of cinematic elements that allow audiences to experience events and environments beyond mere observation. Furthermore, Green and Brock (2000) explain that narrative storytelling can generate *narrative transportation*, a condition in which audiences become immersed in a story and emotionally connected to the environments presented within it. Through narrative storytelling, viewers are able to observe how characters interact with a location, experience its atmosphere, understand its social dynamics, and perceive the role that the space plays in everyday activities. Therefore, film has the potential to portray the ambience and atmosphere of a location more effectively than conventional promotional media, enabling audiences to develop a deeper and more realistic understanding of the experiences offered by a place.

Considering these circumstances, this study develops a short film entitled *9 Reasons I Didn't Believe in Us*, which incorporates several learning spaces, social spaces, and urban tourism destinations in Semarang into a student-life narrative. Rather than functioning solely as a promotional medium, the film aims to portray the ambience, atmosphere, and experiential qualities of these locations through the daily experiences and interactions of its characters. By embedding real locations within a narrative context, audiences are expected to gain a richer understanding of how each space feels, functions, and supports various student activities such as studying, socializing, and collaboration. To ensure a systematic development process, this study adopts the ADDIE model consisting of Analysis, Design,

Development, Implementation, and Evaluation stages. Through this approach, the study seeks to examine how narrative storytelling and audiovisual techniques can be strategically utilized to represent spatial experiences and communicate the atmosphere of learning spaces and urban destinations that are relevant to university students.

1.2 Research Questions

1. How was the production process of the short film “*9 Reasons I Didn’t Believe in Us*” within the Research and Development (R&D) framework?
2. How is feedback from target users utilized to evaluate the production process of the short film “*9 Reasons I Didn’t Believe in Us*” across pre-production, production, and post-production stages?

1.3 Research Objectives

1. To describe the structural design and construction of the production system for the short film “*9 Reasons I Didn’t Believe in Us*” within the Research and Development (R&D) framework.
2. To examine the feedback from target users contributes to the evaluation and refinement of the film production process across pre-production, production, and post-production stages.

1.4 Significance of the Study

This study contributes to the advancement of film and media studies by demonstrating how a Research and Development (R&D) approach can be integrated into the production of a short film based on a systematic analysis of audience needs. By combining creative practice with a structured research framework, the study expands the understanding of how audiovisual works can be developed as both artistic products and research outcomes. Furthermore, it provides insight into the role of film production as a communication strategy for constructing and conveying spatial experiences.

Practically, this study provides useful references for students and emerging *filmmakers* in designing and executing film projects more effectively. The findings offer guidance on applying research-based approaches throughout the production

process, from identifying audience needs to developing and evaluating the final product. In addition, the study demonstrates how short films can be utilized to communicate information and experiences in a more engaging and relatable manner.

More broadly, this study highlights the potential of short films as a medium for representing places and environments in ways that resonate with young audiences. It also illustrates that film production within academic contexts can function not only as a creative endeavor but also as a form of scholarly practice in which creative processes are systematically planned, implemented, and documented.

1.5 Research Output

The main output of this research is a short film titled *9 Reasons I Didn't Believe in Us*, with an approximate duration of 40 minutes, developed as a creative project within the Research and Development (R&D) framework. The film tells the story of two university students collaborating on a campus project, where their initially formal professional interaction gradually evolves into a more personal emotional dynamic. Combining elements of romance and mystery, the narrative reflects relatable aspects of youth life, including uncertainty in relationships, personal growth, and the process of understanding one another. Visually and contextually, the film incorporates several learning spaces, social spaces, and urban destinations in Semarang that are closely related to students' everyday experiences. These locations function not only as settings but also as narrative elements that help portray the ambience, atmosphere, and experiential qualities of each place through character interactions and storytelling. Following the completion of the production process, the film will be published on the official YouTube channel of the *Bahasa Asing Terapan SV UNDIP*, enabling the research output to be accessed by students and the wider public while serving as a digital platform for disseminating the film and communicating the experiences represented within it.