

CHAPTER II

LITERATURE REVIEW

2.1 Urban Tourism and Student Spatial Experiences

Urban tourism refers to tourism activities that take place within urban environments and involve destinations closely connected to everyday city life, such as cafés, public spaces, cultural venues, creative hubs, and historical sites (Ashworth & Page, 2011). Unlike conventional tourism, which is often associated with natural attractions or heritage destinations, urban tourism emphasizes experiences that emerge through interaction with the social, cultural, and physical environment of a city. In the context of university students, cafés have become one of the most frequently visited urban destinations because they function not only as places for consumption but also as spaces for studying, completing assignments, holding discussions, socializing, and spending leisure time. This phenomenon aligns with Oldenburg's (1999) concept of the *third place*, which describes informal spaces outside home and formal institutions that support social interaction and community engagement.

The increasing use of cafés and public spaces among students highlights the importance of atmosphere and spatial experience in influencing destination preferences. Factors such as comfort, lighting, seating arrangements, noise levels, and overall ambience contribute significantly to how students perceive and utilize a space. Adityawirawan and Kusuma (2021) found that university students often choose cafés as informal learning spaces because their spatial characteristics can support both productivity and relaxation. However, information available through social media frequently focuses on visual appearance rather than providing a comprehensive representation of the actual experience offered by a location. As a result, students may find it difficult to determine whether a place truly meets their needs before visiting it.

In this context, film can serve as a medium for representing urban tourism destinations more comprehensively. Through the integration of visual elements, sound, editing, and narrative structure, film is capable of communicating not only

the physical appearance of a place but also its atmosphere and experiential qualities (Bordwell & Thompson, 2013). This perspective is closely related to experiential tourism, which emphasizes meaningful experiences and emotional engagement, as well as film-induced tourism, which explains how audiovisual representations can influence audience perceptions and interest in particular destinations (Beeton, 2016). Therefore, cafés and public spaces in Semarang are positioned in this study not merely as filming locations, but as urban tourism destinations whose spatial experiences are communicated through audiovisual storytelling.

2.2 Experiential Tourism

Experiential tourism emphasizes subjective experience as the central element of tourism activities. Contemporary tourists seek not only physical attractions or destinations but also meaningful emotional, cultural, and sensory experiences throughout their journeys. Tourism experiences are shaped by personal perception, memory, social interaction, and the way individuals construct meaning from the environments they encounter (Morgan, Lugosi, & Ritchie, 2010). In this context, tourism is increasingly understood as an experiential process rather than merely a recreational activity. The representation of tourism experiences through visual media has therefore become highly important because audiences often form initial perceptions of destinations through media exposure before conducting actual visits. Audiovisual media, particularly film, possesses the ability to communicate spatial experience in immersive and narrative ways through cinematic techniques such as *point-of-view* (POV) shots, *over-the-shoulder* (OTS) framing, camera movement, and environmental sound design, enabling audiences to experience emotional and spatial involvement beyond what static media can provide.

Furthermore, the experiential impact created in film is influenced not only by narrative structure but also by technical production decisions. Bordwell and Thompson (2013) explain that framing, composition, editing rhythm, sound, and visual continuity significantly affect how audiences perceive space, time, and emotional atmosphere within cinematic works. These production elements guide audience attention and shape immersive engagement, allowing viewers to cognitively and emotionally connect with represented environments. However,

previous studies discussing experiential tourism in audiovisual media generally focus on audience response and media effects rather than examining how experiential representation is systematically constructed through production processes. Recent studies also indicate that immersive tourism communication is strongly influenced by visual storytelling, spatial representation, and cinematic production quality in digital media environments (Beeton, 2016; Casalo et al., 2020; Bordwell & Thompson, 2013). Therefore, a more process-oriented perspective is needed to understand how experiential tourism can be effectively represented through audiovisual production.

2.3 Film-Induced Tourism

Film-induced tourism refers to the phenomenon in which audiences are motivated to visit destinations previously featured in films or other audiovisual media (Beeton, 2016). In this context, film functions not only as a medium that visually displays locations but also as a representational medium capable of integrating space into narrative experience and emotional engagement. Through cinematic storytelling, audiences can develop emotional attachment and curiosity toward specific places, which may influence their intention to visit real-world destinations represented on screen. The influence of film on tourism is closely connected to its ability to construct destination imagery through narrative, visual composition, sound, and emotional atmosphere. Audiovisual techniques such as shot composition, camera movement, lighting, *mise-en-scène*, and character interaction create more immersive and meaningful spatial representations than static media. Recent studies also indicate that cinematic representation significantly shapes audience perception of destinations by constructing emotional and symbolic meanings associated with places (Kim, Kim, & King, 2020).

Although studies on *film-induced tourism* have grown considerably, most research still focuses primarily on audience outcomes such as destination image formation, tourist motivation, and visitation intention, while giving less attention to the internal production process through which spatial experiences are constructed during *filmmaking*. In particular, limited studies examine how framing, visual composition, lighting design, camera movement, and editing patterns

systematically contribute to destination representation within films. Recent tourism communication studies suggest that immersive destination experiences in digital media are strongly influenced by cinematic storytelling and visual production quality (Yen & Teng, 2022). Therefore, within the context of film as a medium of spatial representation, the effectiveness of *film-induced tourism* depends not only on narrative content but also on the quality and consistency of audiovisual production. Production elements shape how audiences perceive atmosphere, emotional tone, and spatial identity, making the examination of production processes essential for understanding how film functions as a communication medium capable of constructing immersive tourism experiences and influencing audience perception of destinations.

2.4 Digital Tourism Promotion

The development of digital technology has transformed the way tourism destinations are promoted and communicated to audiences. In contemporary tourism promotion, visual and narrative-based content increasingly replaces static informational materials in shaping audience perception, emotional engagement, and destination interest. Recent studies indicate that digital storytelling and visual communication strategies strongly influence how audiences interpret and emotionally connect with tourism destinations through online media platforms (Sigala, 2020; Casalo et al., 2020). As a result, digital tourism promotion no longer focuses solely on delivering factual information, but also on constructing immersive and meaningful experiences through media representation. The production of digital visual content, particularly short films and audiovisual videos, requires careful planning and creative coordination involving storytelling, cinematography, camera movement, lighting, sound design, editing rhythm, and visual composition. Previous studies in audiovisual communication further explain that cinematic techniques significantly affect viewers' perception of realism, emotional tone, and environmental experience within digital media content (Xu & Pratt, 2021).

In the digital era, audiences also function as active participants rather than passive consumers of media content. Social media platforms enable users to interact with tourism content through comments, sharing, reviews, and user-generated

media, creating more dynamic communication patterns between producers and audiences. Research on digital tourism communication demonstrates that audience interaction and participatory engagement significantly influence the effectiveness of tourism promotion in online environments (Sigala, 2020). Therefore, tourism-related media production must not only emphasize visual attractiveness but also consider audience expectations, emotional relatability, and interactive engagement to remain effective within digital communication ecosystems. Accordingly, digital tourism promotion should be understood as a strategic production activity aimed at constructing visually compelling and narratively meaningful experiences capable of increasing audience immersion, strengthening destination image, and encouraging emotional interest toward tourism spaces and experiences.

2.4.1 YouTube

YouTube has become one of the dominant digital platforms for distributing audiovisual tourism content, enabling tourism media to reach broad global audiences through accessible online networks. The platform supports the wide circulation of tourism-related videos through recommendation systems, audience interaction, and social sharing features, making YouTube highly influential in shaping destination perception and travel interest. Recent studies indicate that YouTube-based tourism content significantly affects audience engagement, destination image formation, and travel intention through visual and narrative communication strategies (Barta, Belanche, Fernández, & Flavián, 2021). The effectiveness of tourism content on YouTube depends not only on view counts but also on the level of emotional engagement and immersive experiences created for audiences. Through visual storytelling, environmental sound, narrative structure, and cinematic techniques, YouTube videos allow audiences to indirectly experience destinations rather than simply observe them. Production techniques such as *point-of-view* (POV) shots, *wide establishing* shots, *close-up* shots, camera movement, and editing rhythm contribute significantly to shaping spatial immersion and emotional resonance within tourism media (de Bérail, Guillon, & Bungener, 2019).

In addition, the highly competitive nature of YouTube creates major

challenges for tourism content creators. Millions of videos are uploaded daily, requiring creators not only to produce visually attractive content but also to construct authentic and emotionally engaging narratives capable of distinguishing their media from competing content. Audience expectations on digital platforms increasingly emphasize authenticity, immersion, and relatability rather than purely promotional communication. Consequently, the production process becomes a critical factor in determining the effectiveness of tourism media on YouTube, particularly regarding cinematography, storytelling quality, sound design, and editing consistency. Therefore, YouTube should be understood not merely as a promotional platform but also as a digital communication environment in which visual quality, narrative immersion, and audience engagement continuously shape the success of tourism media and influence audience perception toward destinations represented through audiovisual content.

2.4.2 Instagram

Instagram has become one of the most influential digital platforms for promoting audiovisual media, particularly among younger audiences who actively consume visual and short-form content through social media. In the context of film promotion, Instagram functions not only as a distribution platform but also as a promotional communication medium that supports audience engagement through posters, teaser videos, reels, trailers, *behind-the-scenes* content, and interactive features. Through visual storytelling and algorithm-based content circulation, Instagram enables film promotions to reach audiences quickly and generate curiosity before the full film is released. Recent studies indicate that Instagram-based visual promotion significantly influences audience engagement, media visibility, and emotional attraction toward audiovisual products through short-form digital storytelling and interactive communication strategies (Djafarova & Bowes, 2021). In addition, the use of teaser videos and cinematic visual fragments on Instagram helps audiences develop early emotional connections with the atmosphere, characters, and narrative identity of a film before watching the complete work.

Furthermore, the effectiveness of Instagram promotion is strongly influenced

by visual consistency, storytelling quality, editing rhythm, and audience interaction within digital environments. Features such as reels, stories, hashtags, comments, and sharing systems allow audiences to actively participate in promotional activities while simultaneously expanding the visibility of film content through user interaction. In contemporary audiovisual promotion, audiences tend to respond more positively to authentic, immersive, and emotionally relatable content rather than purely informational advertisements. Therefore, Instagram should be understood not merely as a social networking platform but also as a strategic promotional environment where cinematography, teaser construction, visual branding, and audience engagement continuously shape the effectiveness of film promotion and influence audience interest toward audiovisual products (Casaló, Flavián, & Ibáñez-Sánchez, 2020).

2.5 Film Production Process

Film production is a systematic and creative process that transforms ideas, scripts, and concepts into complete audiovisual works capable of communicating messages and experiences to audiences. According to Bordwell and Thompson (2013), film production involves a series of creative and technical activities that work together to construct narrative meaning through visual and auditory elements. Similarly, Rabiger and Hurbis-Cherrier (2020) explain that the filmmaking process is generally divided into three interconnected stages: pre-production, production, and post-production. Each stage plays a distinct role in shaping narrative structure, visual quality, emotional atmosphere, and audience engagement throughout a film.

The effectiveness of a film is influenced not only by its story but also by how production elements are planned and executed. Cinematography, framing, lighting, sound design, editing, and *mise-en-scène* contribute significantly to the representation of space, atmosphere, and emotional meaning within audiovisual storytelling. Mercado (2021) states that visual storytelling techniques strongly influence audience immersion and perception by guiding how viewers interpret locations, characters, and narrative events. Therefore, film production should not be understood merely as a technical process, but also as a communication process through which experiences and meanings are intentionally constructed.

In the context of this study, understanding the film production process is essential because the research focuses on the development of the short film *9 Reasons I Didn't Believe in Us*. The production process provides a framework for examining how audiovisual elements are planned, produced, and refined to represent learning spaces, social spaces, and urban tourism destinations in Semarang. Furthermore, the concepts discussed in this section serve as the theoretical foundation for analyzing the film development process implemented through the ADDIE model. Therefore, the stages of pre-production, production, and post-production are important to understand because they form the basis of the film development process examined in this study.

2.5.1 Pre-Production

Pre-production serves as the foundational stage of film production in which creative concepts and technical preparations are systematically developed before filming begins. This stage includes concept formulation, scriptwriting, storyboard creation, location planning, visual design, scheduling, and technical coordination. Decisions made during pre-production significantly influence narrative structure, visual consistency, and production efficiency. Effective planning enables filmmakers to establish clear communication between creative vision and technical execution, thereby minimizing production problems during later stages (Rabiger & Hurbis-Cherrier, 2020). In audiovisual and tourism-related media, pre-production also plays an important role in shaping how spatial experiences are represented through visual planning, including color motifs, framing style, *mise-en-scène*, object placement, and environmental atmosphere to support emotional and narrative immersion. Contemporary film production literature emphasizes that storyboard preparation and visual concept development contribute significantly to production efficiency, visual continuity, and cinematic consistency throughout the filmmaking process (Rabiger & Hurbis-Cherrier, 2020; Brown, 2021).

Furthermore, location selection during pre-production is guided by narrative requirements and audience relevance, particularly in tourism-oriented films where locations are chosen to support thematic goals and spatial experiences. Blocking rehearsals, camera movement planning, lighting preparation, and sound recording

strategies are also conducted to ensure coordination between technical departments. According to Brown (2021), technical preparation in cinematography is essential for maintaining visual continuity and achieving immersive spatial representation during production. Therefore, pre-production functions as a bridge between creative ideas and practical implementation, enabling production activities to proceed more efficiently while reducing technical errors and minimizing the need for excessive revisions during post-production.

2.5.2 Production

The production stage is the phase in which all concepts and plans prepared during pre-production are transformed into actual audio-visual material. This stage involves executing scenes based on the storyboard and script, directing actors, arranging lighting, operating cameras, and recording dialogue as well as ambient sound (Bordwell & Thompson, 2013). During production, coordination between crew members becomes highly important because the quality of each scene depends not only on visual appearance but also on continuity, narrative consistency, sound synchronization, and overall cinematic coherence. Effective collaboration between technical and creative departments is therefore essential to ensure that all production elements function harmoniously throughout the filmmaking process (Lu, 2024).

In addition, flexibility is a crucial aspect of the production stage due to the unpredictable nature of real-world filming conditions. Factors such as changes in natural lighting, environmental noise, actor movement, weather conditions, and location limitations often require immediate adjustments during shooting. To maintain visual and narrative consistency, production teams frequently modify framing, shot composition, camera movement, lens selection, and blocking according to situational needs. Decisions regarding depth of field, selective focus, and camera perspective are commonly applied to strengthen character-environment interaction and enhance audience immersion (Brown, 2021).

The production stage also plays a central role in constructing spatial experience within film. Every shot contributes to shaping how audiences perceive, interpret, and emotionally engage with the represented spaces. Camera movement,

perspective, and environmental interaction work together to create immersive cinematic experiences. Techniques such as *tracking shots*, *dolly movements*, *over-the-shoulder framing*, and *wide establishing shots* help communicate proximity, atmosphere, and the relationship between characters and their surroundings. Furthermore, visual elements including lighting contrast, color palette, texture, and environmental detail significantly influence the emotional tone and aesthetic identity of cinematic space (Mercado, 2021).

Therefore, production should not be understood merely as a technical process of recording visual material, but as a complex creative stage in which visual, auditory, and narrative elements are integrated simultaneously to produce immersive and communicative experiences. The success of this stage depends on the production team's ability to combine structured planning with adaptive decision-making and creative flexibility so that each scene can effectively convey the intended atmosphere, emotional tone, and spatial meaning to audiences.

2.5.2.1 Shooting Process

The shooting process is the central stage of film production in which visual material is directly recorded through camera operation and scene execution. This stage involves camera positioning, camera movement, framing, shot composition, and the interaction between subjects and their surrounding environment. The effectiveness of shot execution significantly influences how audiences perceive cinematic space and emotionally interpret events within the film (Arijon, 1976). Through carefully designed shooting techniques, filmmakers can construct immersive visual experiences that guide audience attention, emotional response, and spatial understanding. Cinematic techniques such as tracking shots, handheld movement, panning, tilting, and *depth-of-field* manipulation also strengthen realism and emotional intensity within cinematic storytelling. According to Brown (2021), cinematographic decisions during shooting are essential in creating visual continuity and emotional engagement because camera movement and framing directly affect how audiences interpret cinematic space.

Furthermore, the quality of the shooting process depends not only on technical equipment, but also on the production team's ability to adapt to location

conditions, timing, lighting situations, and actor performance during filming. Synchronization between camera movement and actor expression can intensify emotional impact while clarifying spatial scale and environmental context within a scene. Therefore, shooting should not be understood merely as a technical activity of recording visuals, but as a creative and interpretative process in which cinematography, spatial representation, and emotional storytelling are integrated simultaneously. Through effective shot execution, the production team can construct immersive spatial experiences that support narrative communication and strengthen audience engagement within audiovisual media.

2.5.2.2 Camera Angles and Shot Composition

Camera angles and shot composition are fundamental elements in cinematography because they influence how audiences perceive space, characters, and narrative situations within a film. The arrangement of visual perspective significantly affects emotional interpretation, audience immersion, and spatial understanding in audiovisual storytelling. Through camera positioning, framing, and visual composition, *filmmakers* are able to direct audience attention, establish emotional atmosphere, and emphasize narrative meaning within a scene (Arijon, 1976; Brown, 2021).

According to Arijon (1976), Bordwell and Thompson (2013), and Brown (2021), several camera angles and shot composition techniques are commonly used in film production to support storytelling and audience engagement. These techniques include:

1. *Low Angle Shot*

The camera is positioned below the subject, making the character appear more dominant, powerful, or intimidating. This angle is often used to emphasize authority or emotional intensity.

2. *High Angle Shot*

The camera is positioned above the subject, creating the impression of vulnerability, weakness, or inferiority. This technique may also provide a broader spatial perspective of the environment.

3. *Eye-Level Shot*

The camera is aligned with the character's eye level, producing a neutral and natural perspective that allows audiences to observe scenes realistically.

4. *Over-the-Shoulder (OTS) Shot*

This shot is filmed from behind a character's shoulder to emphasize dialogue, interaction, and relational dynamics between characters while maintaining spatial continuity.

5. *Point-of-View (POV) Shot*

The camera represents the visual perspective of a character, allowing audiences to experience events directly from the character's viewpoint and increasing emotional immersion.

6. *Wide Shot or Establishing Shot*

This shot presents a broad view of a location or environment to establish spatial context, setting, and atmosphere before focusing on narrative details.

7. *Medium Shot*

The camera frames the character from approximately the waist upward, emphasizing gestures, body language, and interpersonal interaction.

8. *Close-Up Shot*

This shot focuses on facial expressions, hands, or important objects in order to highlight emotional detail and narrative significance.

9. *Frame Composition*

Visual elements within the frame are arranged using compositional techniques such as the rule of thirds, leading lines, balance, symmetry, and depth to enhance visual aesthetics and narrative focus.

The integration of camera angles and shot composition enables *filmmakers* to shape audience perception and create immersive spatial experiences. Through framing, perspective control, and compositional arrangement, visual storytelling becomes more communicative, emotionally engaging, and aesthetically meaningful. According to Brown (2021), cinematographic composition is essential because visual structure directly influences audience interpretation, emotional response, and spatial awareness within cinematic narratives.

2.5.2.3 Lighting and Visual Framing

Lighting and visual framing are essential cinematographic elements that shape atmosphere, character representation, and audience perception of cinematic space. Through lighting arrangement and framing composition, *filmmakers* are able to control emotional tone, visual focus, depth, and spatial interpretation within a scene. These elements work together to strengthen narrative communication and audience immersion in audiovisual storytelling (Bordwell & Thompson, 2013; Arijon, 1976).

According to Bordwell and Thompson (2013), Brown (2021), and Arijon (1976), several lighting and framing techniques are commonly used in film production to support visual storytelling and audience engagement. These techniques include:

1. *Key Light*

The key light functions as the primary source of illumination in a scene. It defines the subject's form, texture, and overall exposure while establishing the dominant lighting direction.

2. *Fill Light*

Fill light is used to soften and reduce shadows created by the key light, helping balance visual contrast and maintain detail visibility within darker areas of the frame.

3. *Back Light* or *Rim Light*

Positioned behind the subject, this lighting technique separates the subject from the background and creates visual depth by producing an outline or rim effect around the character.

4. *Soft Lighting* and *Hard Lighting*

Soft lighting produces smooth shadows and a gentle atmosphere often associated with warmth, intimacy, or realism. In contrast, hard lighting creates sharp shadows and strong contrast, generating dramatic tension and visual intensity.

5. *Symmetrical* and *Asymmetrical Framing*

Symmetrical framing emphasizes balance, order, and visual stability within the composition, while asymmetrical framing creates dynamic tension and

directs audience attention toward specific visual elements.

6. *Close Framing and Wide Framing*

Close framing highlights facial expressions, emotional detail, and object significance, whereas wide framing emphasizes environmental context, spatial relationships, and the atmosphere of the surrounding space.

The integration of lighting techniques with visual framing significantly enhances narrative immersion and audience engagement. Camera perspective, light intensity, color contrast, and framing arrangement work together to shape emotional interpretation and cinematic atmosphere. According to Brown (2021), lighting and framing are fundamental components of cinematography because they influence how audiences perceive visual depth, mood, and narrative meaning within a film.

Furthermore, contemporary digital cinematography increasingly emphasizes the importance of controlled lighting, design, and framing composition in constructing immersive spatial experiences. Through the strategic arrangement of light, shadow, and visual perspective, *filmmakers* are able to create aesthetically engaging cinematic environments while strengthening emotional connection between audiences and the represented space.

2.5.2.4 Camera Movement

Camera movement is an important cinematographic element that creates visual dynamics, narrative depth, and audience immersion within film. Through controlled camera movement, cinematic space becomes more interactive and emotionally engaging for viewers. Camera movement not only records action but also guides audience attention, emphasizes spatial relationships, and strengthens narrative atmosphere. Therefore, camera movements must support storytelling while maintaining visual continuity and cinematic coherence throughout a scene (Bordwell & Thompson, 2013).

In contemporary cinematography, camera movement significantly influences audience perception of space, realism, and emotional intensity. According to Brown (2021), movement patterns in cinematography help audiences experience proximity, tension, and environmental interaction more directly because the camera functions as an extension of the audience's perspective within cinematic

storytelling. According to Bordwell and Thompson (2013), Brown (2021), and Arijon (1976), several camera movement techniques commonly used in film production include:

1. *Pan*

A horizontal movement of the camera from left to right or vice versa, commonly used to follow subjects or reveal spatial environments gradually.

2. *Tilt*

A vertical movement of the camera upward or downward, often utilized to introduce characters, objects, or emphasize height and scale.

3. *Dolly Shot* or *Tracking Shot*

The camera physically moves toward, away from, or alongside a subject, creating immersive spatial movement and stronger audience involvement.

4. *Handheld Shot*

The camera is operated manually without stabilization, producing slight instability that enhances realism, urgency, or emotional tension.

5. *Crane* or *Boom Shot*

The camera moves smoothly through vertical or horizontal space using a crane system, commonly applied to create cinematic overviews or dramatic scene transitions.

6. *Zoom*

The focal length changes to make the subject appear closer or farther away without physically moving the camera itself.

7. *Follow Shot*

The camera follows a moving character while maintaining visual focus on their movement through space and environment.

8. *Arc Shot*

The camera moves in a circular path around the subject to create visual dynamism and emphasize emotional or dramatic moments.

9. *Push In and Pull Out*

A slow camera movement toward the subject (push in) or away from the subject (pull out) to strengthen emotional emphasis or narrative focus.

10. Static to Movement

A scene begins with a static frame and gradually transitions into camera movement, often used to indicate tonal change or intensify dramatic progression.

The integration of camera movement with lighting, framing, and composition contributes significantly to audience immersion and spatial understanding within cinematic narratives. Dynamic movement patterns can strengthen realism, emotional atmosphere, and audience engagement by making viewers feel more connected to represented environments and character experiences. Consequently, camera movement functions not only as a technical cinematographic tool but also as a narrative strategy for constructing immersive audiovisual storytelling.

2.6 Post-Production

Post-production is the stage in which raw footage recorded during production is transformed into a complete and cohesive audiovisual work. This stage includes visual editing, sound design, color grading, and final refinement to maintain narrative continuity and aesthetic consistency throughout the film (Bordwell & Thompson, 2013). Through post-production, fragmented visual and audio materials are organized into a structured cinematic narrative capable of delivering immersive and communicative experiences for audiences. Editing plays a central role in shaping narrative rhythm, scene transitions, pacing, and emotional flow, while sound design strengthens atmosphere, environmental realism, and emotional resonance through dialogue clarity, ambient sound, sound effects, and background music. Color grading further supports visual consistency and emotional tone by adjusting lighting balance, color palettes, and visual focus to enhance the aesthetic identity of each scene (Dancyger, 2018).

In addition, post-production functions as a stage for technical refinement and quality control. During this process, filmmakers may stabilize footage, reduce audio noise, synchronize dialogue, correct exposure inconsistencies, and improve overall visual clarity to ensure both technical quality and effective narrative communication. According to Brown (2021), visual consistency and controlled cinematic aesthetics are essential in maintaining audience immersion and emotional

engagement within audiovisual storytelling. Therefore, post-production should not be understood merely as a technical finishing stage, but as a strategic creative process that shapes how audiences emotionally and cognitively experience a film through editing, sound manipulation, and visual enhancement in a coherent and immersive manner.

2.7 Previous Studies

Previous studies used as references in the development of *9 Reasons I Didn't Believe in Us* discuss film production management, audiovisual media development, and the implementation of the ADDIE model in media production. One important reference is *Analysis of the Role of Film and Television Production Management on Film and Television Work* by Lu (2024). The study explains that successful film production depends on the integration of creative planning, technical coordination, communication management, and teamwork throughout the filmmaking process. The findings indicate that production quality is influenced not only by equipment but also by workflow organization and visual consistency. This study is similar to the present research because both involve audiovisual production and emphasize the importance of production planning, technical coordination, and teamwork. However, Lu (2024) focuses on film and television production management in general, whereas the present research develops a short film promoting urban tourism destinations in Semarang. In addition, the present study applies the ADDIE model as a development framework, while Lu (2024) does not focus on a specific development model. Nevertheless, the study provides useful guidance for organizing schedules, coordinating crew members, and maintaining production efficiency during the development of *9 Reasons I Didn't Believe in Us*.

Another relevant study is *Producer's Role in Production Management of the Short Film Piknik Panik* by Prasetyo (2023). The study emphasizes the importance of production management and coordination in independent short film production. The findings demonstrate that producers play a central role in organizing schedules, coordinating crew members, managing technical requirements, and maintaining production efficiency through effective communication. The similarity between this study and the present research lies in their focus on short film production and

production management. Both projects involve coordinating production activities and managing available resources to ensure efficient filming. However, Prasetyo (2023) specifically examines the role of the producer, whereas the present research focuses on developing a short film as an urban tourism promotional medium. The study is relevant because it provides insights into scheduling, communication, and coordination strategies that were also applied during the production process of *9 Reasons I Didn't Believe in Us*.

In addition, Setyaningsih and Rosilawati (2022) conducted a study entitled *Production Management of the ASU (Prokontra) Documentary Film*. The study explains that production management strategies contribute significantly to maintaining narrative structure, technical quality, and visual consistency through careful planning, technical coordination, location management, and adaptive decision-making. Similar to the present research, the study highlights the importance of planning and coordination in achieving audiovisual quality. However, the previous study focuses on documentary film production, whereas the present research develops a narrative short film that promotes urban tourism experiences. The findings are relevant because they support the importance of adaptive production management, which was also implemented in this research through the use of multiple locations, natural lighting, and flexible production strategies.

Previous studies using the ADDIE model also provide important references for this research. Harja et al. (2025), in their study entitled *Development of Video-Based Learning Media Using the ADDIE Model to Enhance Students' Understanding of OHS*, developed a video-based learning medium using all five stages of ADDIE: Analysis, Design, Development, Implementation, and Evaluation. The results showed that the developed media was feasible and effective for improving students' understanding of occupational health and safety. Similarly, Cahyawulan and Nurjani (2019), in *Pengembangan Film Pendek Mengenai Tahapan Pengambilan Keputusan Karier dengan Model PIC*, developed a short film using the ADDIE model as a guidance and counseling medium. The results indicated that the film was valid and feasible for educational purposes. These

studies are similar to the present research because they apply the ADDIE model in audiovisual media development. However, both studies focus on educational and counseling objectives, whereas the present research develops a short film promoting urban tourism destinations and study-friendly spaces in Semarang. Therefore, these studies provide methodological references for implementing ADDIE systematically throughout the development process.

Overall, previous studies have discussed film production management, documentary production, educational video development, and short film development using the ADDIE model. However, most of these studies focus on educational, counseling, or production management contexts. To the best of the researcher's knowledge, there is still limited research that develops a short film promoting urban tourism experiences using the ADDIE model. In addition, previous studies have not specifically explored how a narrative short film can be utilized to introduce urban tourism destinations and study-friendly spaces for university students through audiovisual storytelling. Therefore, this research addresses this gap by developing a short film that promotes urban tourism destinations in Semarang using the ADDIE model and evaluating audience responses toward the developed product.