

## CHAPTER IV

### RESULT AND DISCUSSION

#### 4.1 Results

This study resulted in a short film entitled *9 Reasons I Didn't Believe in Us*, a romance-mystery film with a duration of 40 minutes. The film tells the story of Arka and Alsa, two university students whose relationship develops while working on a university project. As their relationship becomes closer, anonymous messages begin to create misunderstandings and doubts, creating conflicts that challenge trust, communication, and emotional maturity. Through this narrative, the film aims to portray experiences that are relatable to university students while simultaneously introducing various public spaces and urban locations in Semarang.

The completed film was produced through a series of interconnected creative and technical activities involving script development, visual planning, filming, editing, audio enhancement, and final evaluation. Throughout the process, several production decisions were made to ensure that the narrative objectives, visual atmosphere, and emotional tone of the story could be effectively communicated to the audience. The production involved multiple filming locations, including the Diponegoro University area, Microlibrary Warak Kayu, Sedjenak Koffie, Toko Merekah, Kota Lama Semarang, and a boarding house area in Pleburan. These locations were selected because they were relevant to the story setting and reflected environments commonly experienced by university students in their daily activities.

The filmmaking process generated various outcomes beyond the final film itself. These included the development of storyboards, shooting schedules, location arrangements, visual concepts, raw footage, edited sequences, audio recordings, color-graded scenes, promotional materials, and the final mastered version of the film. Each component contributed to the realization of the final audiovisual product and played a role in supporting narrative coherence, emotional engagement, and visual consistency.

During production, several challenges emerged that required continuous adaptation and problem-solving. Scheduling conflicts, delays in cast arrival, forgotten properties and costumes, fluctuating weather conditions, environmental noise, and variations in natural lighting affected the implementation of the production plan. In response to these conditions, adjustments were made to shooting schedules, scene priorities, filming strategies, and post-production workflows. Additional rehearsals, retakes, audio enhancement, and color correction were also conducted to maintain the intended quality of the film.

The completion of the film demonstrates the importance of flexibility, coordination, and decision-making throughout the filmmaking process. The ability of the production team to adapt to technical and non-technical challenges contributed significantly to the successful realization of the project. Therefore, the results presented in this chapter focus not only on the final film product but also on the outcomes obtained throughout the filmmaking process, including the planning, execution, refinement, and evaluation stages that contributed to the completion of *9 Reasons I Didn't Believe in Us*.

#### **4.1.1 Analysis**

The analysis stage was conducted through a pre-production questionnaire distributed to Applied Foreign Languages students from the 2023–2025 cohorts and observations of several public spaces in Semarang. The findings showed that students frequently use public spaces not only for studying but also for discussions, social interaction, and leisure activities. Respondents preferred locations that are comfortable, accessible, visually appealing, and supportive of both academic and social activities. These findings indicate that public spaces play an important role in students' daily experiences, which is consistent with Oldenburg's (1999) concept of the *third place* as an informal environment that supports interaction and community engagement.

The questionnaire results also revealed that respondents were interested in audiovisual content that reflects everyday experiences and relatable situations. Most participants preferred narratives involving friendship, romance, communication issues, and emotional conflicts commonly experienced by

university students. In addition, respondents agreed that audiovisual media can influence audience perceptions of places and increase interest in locations featured on screen. This finding supports the concept of film-induced tourism, which explains that audiovisual representation can shape audience perceptions and encourage interest in destinations (Beeton, 2016).

Observations conducted at several potential filming locations, including the Diponegoro University area, Microlibrary Warak Kayu, cafés, and public spaces in Semarang, showed that these environments closely reflected student activities and experiences. Based on the questionnaire and observation findings, the film was designed as a romance-mystery story centered on university students and set in locations familiar to the target audience. These findings served as the basis for determining the narrative direction, character relationships, and location selection in *9 Reasons I Didn't Believe in Us*, ensuring that the final product remained relevant to audience preferences and experiences.

#### **1. Audience Needs Analysis**

Before the production process began, an audience needs analysis was conducted through a questionnaire distributed to students of the Applied Foreign Languages Program at Diponegoro University from the 2023–2025 cohorts, who represented the target audience of the short film. The questionnaire was designed to identify participants' preferences regarding film themes, media consumption habits, and their experiences in finding comfortable places for studying, completing assignments, or spending time with friends. In addition, the instrument explored respondents' preferred sources of information when searching for public spaces and the factors influencing their location choices. The complete questionnaire instrument used in this study is provided in Appendix 1. According to Branch (2009), the analysis stage aims to identify the characteristics, needs, and expectations of target users as the foundation for subsequent development activities.



Figure 4. 1 Pre-Production Questionire Result

The questionnaire findings revealed that most respondents preferred audiovisual media because it was perceived as more engaging, informative, and easier to understand than text-based content. The results also indicated that social media platforms were the primary source of information used to discover cafés, libraries, and other public spaces. Furthermore, respondents identified comfort, atmosphere, accessibility, and visual appeal as the most important considerations when selecting a place to study or socialize. These findings provided a comprehensive understanding of the target audience's characteristics, information-seeking behavior, and media preferences, thereby establishing a clear foundation for identifying user needs before proceeding to the subsequent stages of the production process.

## 2. Media and Content

Media and content in the production of the short film *9 Reasons I Didn't Believe in Us* were analyzed as the primary elements shaping how emotional and narrative messages were delivered to audiences. Within the analysis stage of the ADDIE method, media was understood not only as a platform for audiovisual distribution but also as a representational medium influencing how audiences experienced the story emotionally and visually. Meanwhile, content functioned as the narrative structure connecting visuals, dialogue, emotional conflict, and the delivery of meaning throughout the film. Contemporary studies explain that digital media development has shifted audiovisual consumption patterns toward experiences that are more personal, emotional, and closely connected to everyday life, particularly among younger audiences actively consuming content through digital platforms (Prasetyo, 2023). Therefore, media and content analysis was conducted to ensure that the storytelling approach remained relevant to the viewing

habits and emotional preferences of contemporary digital audiences. In addition, digital platforms such as YouTube and Instagram were selected as supporting media because they align with modern audiovisual consumption patterns and allow the film, teaser content, and promotional materials to reach audiences more effectively through digital distribution and visual engagement.

In the content development process, *9 Reasons I Didn't Believe in Us* was designed using a realistic emotional storytelling approach focusing on interpersonal relationships, emotional uncertainty, loss, and the inability to maintain healthy relationships. The narrative was constructed through simple situations closely related to the everyday experiences of younger audiences in order to create stronger emotional relatability. Plantinga (2018) explains that emotional engagement in film emerges when audiences recognize personal experiences through character interaction, visual atmosphere, and subtle emotional details within the story. To strengthen this emotional realism, audiovisual elements such as *close-up shots*, natural lighting, ambient sound, muted color tones, and intimate cinematography were intentionally utilized to create a melancholic and personal atmosphere. Monaco (2022) further explains that visual language communicates emotion implicitly through composition, editing rhythm, and cinematic space arrangement. Consequently, the media and content strategies employed in the film were designed in an interconnected manner to support audience immersion, emotional closeness, and audiovisual communication effectiveness while simultaneously adapting to contemporary digital viewing environments and social media-based promotional strategies.

#### **4.1.2 Design**

The design stage focused on transforming the findings obtained during the analysis stage into a structured production plan for the short film *9 Reasons I Didn't Believe in Us*. Based on the audience needs analysis, the production team developed the storyline, script, character descriptions, visual concept, and shooting plan to ensure that the film could effectively portray students' experiences in identifying meaningful learning and social spaces. In addition, several potential filming locations were evaluated based on their ambience, accessibility, visual

characteristics, and relevance to students' daily activities before the final locations were selected.

Furthermore, the design stage involved preparing production schedules, coordinating cast and crew members, arranging equipment requirements, and identifying potential production challenges prior to filming. These preparations were intended to support an efficient production process and maintain consistency between the film's narrative objectives and visual presentation. As this study specifically focuses on the production stage, the discussion of the design stage is presented briefly in this report, while a more detailed explanation of the pre-production process can be found in the report written by Rizka Karenita Br. Purba.

#### **4.1.3 Development**

The development stage focused on transforming the plans and concepts formulated during the design stage into an actual audiovisual product. Within the ADDIE framework, this stage served as the process of implementing and refining the film through practical production activities. According to Branch (2009), the development stage aims to transform design concepts into tangible products through systematic development processes, allowing planned ideas and materials to be realized into a functional output. In the production of *9 Reasons I Didn't Believe in Us*, the development stage consisted of two main phases, namely production and post-production. During this stage, all narrative, visual, and technical elements that had been prepared previously were executed, evaluated, and adjusted according to the needs of the filmmaking process.

The production phase focused on shooting activities, where scenes were filmed based on the approved script, storyboard, and production schedule. This phase involved the implementation of various cinematographic techniques, including shot composition, camera movement, audio recording, lighting adjustment, and cast direction to support narrative development and audience engagement (Bordwell & Thompson, 2013). Following the completion of filming, the project entered the post-production phase, which focused on assembling and refining the recorded materials through editing, sound mixing, color grading, subtitling, and final rendering. According to Dancyger (2018), post-production

plays a crucial role in shaping narrative continuity, visual coherence, and the overall viewing experience. Therefore, both production and post-production served as essential components of the development stage in transforming the initial film concept into a complete audiovisual product ready for implementation and evaluation.

#### **4.1.3.1 Production Process**

The production process of *9 Reasons I Didn't Believe in Us* focused on the execution of the filming activities based on the plans established during the pre-production stage. This phase involved transforming the screenplay into visual scenes through coordinated collaboration among the director, cast, and production crew. The production activities included shooting execution, camera and lighting setup, audio recording, directing and acting coordination, as well as managing various production obstacles encountered during filming. Each activity was carried out systematically to ensure that the visual and narrative objectives of the film were achieved while maintaining production efficiency. According to Rabiger and Hurbis-Cherrier (2020), the production stage is the core phase of filmmaking, where creative concepts are translated into audiovisual content through the collaboration of technical and artistic elements. The following sections describe the major activities conducted during the production stage, namely shooting activities, camera and lighting setup, audio recording process, directing and acting process, and production obstacles, which collectively contributed to the completion of the short film

##### **1. Shooting Activities**

The shooting activities stage in the production of the short film *9 Reasons I Didn't Believe in Us* functioned as the core implementation phase in which all concepts designed during previous stages were realized directly into audiovisual form. Within the ADDIE and Research and Development (R&D) framework, shooting activities were not understood merely as scene-recording activities but also as a stage for testing the effectiveness of production design, character performance, and team workflow systems in actual production conditions. All scenes were recorded based on the shooting schedule prepared during

pre-production, although implementation remained flexible according to field conditions and production dynamics. The principal filming was conducted from 17 to 25 May 2026, with the schedule distributed across multiple filming sessions according to location availability, cast schedules, and production requirements. Brown (2021) explains that the shooting stage is the most dynamic phase in film production because it involves direct interaction between technical planning and real production situations in the field. Therefore, the shooting stage served as a crucial process in determining the overall visual and narrative quality of the film. The shooting process was conducted over ten production days across several locations adjusted to the emotional and visual requirements of the story, including Diponegoro University areas, cafés, libraries, Kota Lama Semarang, and other supporting locations that strengthened the realistic atmosphere of student life within the narrative. Bordwell and Thompson (2013) explain that cinematographic image capture functions not only to record scenes, but also to construct visual meaning through spatial arrangement, composition, and character interaction.

During the shooting process, coordination between the director, cast members, and production crew became essential for maintaining production rhythm and scene performance quality. Several scenes required retakes to achieve emotional performances and visual continuity that were more closely aligned with the narrative objectives of the film. In addition, certain improvised lines and spontaneous gestures that emerged during filming were retained because they strengthened the naturalistic relationship dynamics between characters. Rabiger and Hurbis-Cherrier (2020) explain that shooting processes in film production often develop through performance exploration and spontaneous responses occurring during implementation. This demonstrates that shooting activities in this film functioned not only as technical production work but also as a creative exploration process throughout implementation. The production process was also influenced by several situational and technical factors such as weather conditions, location time limitations, environmental noise, and the physical and emotional readiness of the cast members during filming. Consequently, several adjustments to shooting sequences and production timing were carried out to maintain workflow efficiency

and production stability without reducing the visual quality planned during the design stage. Zwerman and Okada (2010) explain that film production is a collaborative working practice highly dependent on rapid coordination and situational *decision-making* throughout implementation.



Figure 4. 2 Campus Scene Filming Process

This figure shows the filming process of one of the campus scenes used to build a realistic atmosphere of student life within the story.



Figure 4. 3 Behind-the-Scenes Activities During Cafe Filming

This figure presents the coordination activities between the production crew and cast members during the filming process at the café location.

Table 4. 1 Shooting Schedule and Production Implementation

<b>Date/Day</b>	<b>Planned Schedule</b>	<b>Actual Implementation</b>	<b>Findings</b>
Day 1 (17 May 2026)	Scene 1 production	Executed as planned	Schedule achieved
Day 2 (18 May 2026)	Scene 2 production	Executed with minor adjustments	No significant impact
Day 3 (19 May 2026)	Scene 3 production	Executed as planned	Production target achieved
Day 4 (20 May 2026)	Scene 4 production	Executed as planned	Production target achieved
Day 5 (21 May 2026)	Scene 5 production	Executed as planned	Production target achieved
Day 6 (22 May 2026)	Scene 6 production	Executed as planned	Closing sequence completed
Day 7 (23 May 2026)	Scene 7 production and pickup shots	Executed as planned	All remaining footage completed

This table contains a comparison between the planned shooting schedule and the actual production implementation carried out during the filming process.

The production process was carried out over seven shooting days across several locations, including the Diponegoro University area, Microlibrary Warak Kayu, Sedjenak Koffie, Toko Merekah, and Kota Lama Semarang. During filming, cinematographic techniques were applied according to the narrative and emotional requirements of each scene. At Microlibrary Warak Kayu and Kota Lama Semarang, establishing shots were used at the beginning of sequences to introduce the setting and provide spatial context before character interactions occurred. These shots helped audiences understand the relationship between the characters and the environment while emphasizing the representation of urban spaces in Semarang.

## **2. Camera and Lighting Setup**

The camera and lighting setup in the production of the short film *9 Reasons I Didn't Believe in Us* served as an important component in constructing the visual atmosphere and supporting the emotional delivery of the story through audiovisual representation. Within the ADDIE and Research and Development (R&D) framework, camera and lighting arrangements were not understood merely as technical production requirements but also as visual development processes connecting narrative concepts with cinematographic implementation in the field. Visual arrangements were designed by considering the emotional tone of each scene so that framing, camera angles, lighting intensity, and color tones could support the progression of relationships between characters more naturally. Brown (2021) explains that cinematography functions to shape audience emotional experience through carefully arranged visual composition and lighting design. Therefore, the camera and lighting arrangements in this film were developed to strengthen the intimate, realistic, and slightly mysterious atmosphere aligned with the story direction established during the design stage. During production, camera usage focused on a dynamic yet simple visual approach to maintain the realism of everyday student life represented within the film. Medium shots and close-up shots were predominantly used to capture emotional expression details, especially during conversation scenes between Alsa and Arka. Bordwell and Thompson (2013)

explain that shot size and camera movement significantly influence how audiences understand emotional relationships and character interaction within cinematic storytelling.

From a lighting perspective, the lighting setup process combined natural and artificial lighting in order to maintain the realistic visual identity developed throughout the film. Several scenes utilized soft lighting with dominant warm tones to create a more intimate emotional and romantic atmosphere. Meanwhile, scenes involving emotional conflict and anonymous messages applied more contrasting lighting with lower intensity to strengthen feelings of tension and uncertainty. Mascelli (2020) explains that lighting in film production serves psychological functions capable of influencing audience emotional perception toward atmosphere and character presence within a scene. Therefore, the lighting arrangement in this film was adapted to the dramatic requirements of each sequence. During the shooting process, camera and lighting setup also experienced several adjustments due to changing location conditions and weather factors affecting light intensity in the field. The production team repeatedly adjusted exposure, white balance, and lighting placement to maintain visual consistency despite environmental changes. Rabiger and Hurbis-Cherrier (2020) further explain that *cinematographic implementation* in film production requires technical flexibility and adaptive decision-making throughout the production process.



Figure 4. 4 Camera Setup for a Cafe Scene

This figure shows the arrangement of camera position and framing used to support the intimate atmosphere during conversation scenes between the main characters.



Figure 4. 5 Indoor Lighting Setup

This figure presents the use of indoor lighting dominated by warm tones to build emotional and realistic visual atmosphere in several scenes.

Table 4. 2 Camera, Lens, and Lighting Equipment Used During Production

No.	Equipment	Category	Function
1.	Camera	Camera Equipment	Capturing video footage and visual elements throughout the production process
2.	Tripod	Camera Support	Providing camera stability and maintaining framing consistency

3.	Audio Recorder	Audio Equipment	Recording dialogue, ambient sound, and voice-over narration
4.	Phone	Communication Device	Supporting crew communication, scheduling, and production coordination
5.	Natural Light	Lighting Source	Providing illumination according to the visual requirements of each scene

This table contains the list of camera equipment, lenses, and lighting devices used during the shooting process to support the visual requirements of the film.

As indicated by the documentation and table above, demonstrate that camera and lighting arrangements were conducted systematically according to the visual requirements of each scene. The camera setup documentation demonstrates how framing and blocking were designed to support emotional interaction between characters, while the lighting setup illustrates the process of constructing visual atmosphere according to the emotional tone of the story. In addition, the equipment table clarifies the relationship between technical production requirements and the visual results the intended visual outcomes throughout the shooting process.

### **3. Audio Recording Process**

The audio recording process in the short film *9 Reasons I Didn't Believe in Us* focused on the development of *voice-over narration* as the primary element for building the emotional perspective of the main character and strengthening narrative delivery through audiovisual storytelling. Within the ADDIE and

Research and Development (R&D) framework, audio recording was not understood merely as a technical sound-recording process, but also as part of storytelling development that helped create emotional closeness between the character and the audience. The *voice-over narration* was used to represent Elsa's internal thoughts as the main character so that audiences could understand the progression of perspective and emotional conflict throughout the story. Chion (2019) explains that *voice-over narration* in film possesses a narrative function capable of deepening character subjectivity and strengthening emotional intimacy with audiences. Therefore, the audio recording process in this film was designed to support the emotional strength of the story in a more personal and reflective manner. During production, *voice-over* recording was conducted after most shooting activities had been completed so that intonation, emotional delivery, and speaking tempo could be adjusted according to the final visual footage. This approach helped the actor understand the emotional progression of the character more comprehensively, resulting in internal dialogue delivery that felt more natural and less theatrical. Several recording variations with different emotional emphasis and intonation were also conducted to obtain audio results that best matched the dramatic rhythm of the film. Holman (2021) explains that synchronization between audio and visual elements is essential in audiovisual production because it strongly influences audience emotional perception toward cinematic scenes.

From a technical perspective, the recording process was conducted in a low-noise environment to maintain sound clarity and audio quality during the editing process. The use of condenser microphones and direct audio monitoring helped the production team identify sound disturbances such as excessive breathing, environmental noise, and inconsistent voice levels during recording. In addition, the refinement process involved several stages including noise reduction, audio leveling, and ambience adjustment so that the *voice-over narration* could blend naturally with the visual atmosphere of the film. Sonnenschein (2021) explains that audio quality in film strongly affects audience immersion and emotional comprehension toward narrative storytelling. Therefore, the audio recording process in this film was carefully designed to maintain both emotional effectiveness

and technical quality. In addition to functioning as a narrative element, *voice-over narration* also became part of the production evaluation process throughout the development stage. Several revisions related to dialogue tempo, diction selection, and placement of *voice-over narration* within specific scenes were carried out after internal preview sessions involving the production team and limited target audiences. Feedback from these evaluations indicated that audio played an important role in maintaining emotional clarity and helping audiences understand character motivation more deeply.



Figure 4. 6 Voice-Over Recording Process

This figure shows the process of recording voice-over narration used to strengthen internal storytelling and emotional perspective of the main character.



Figure 4. 7 Audio Monitoring During the Editing Process

This figure presents the monitoring and evaluation process of audio quality during editing to ensure synchronization between sound and visual elements.

Table 4. 3 Relationship Between Voice-Over Narration and Emotional Development

<b>Scene</b>	<b>Emotional Stage</b>	<b>Voice-Over Purpose</b>	<b>Story Contribution</b>
Scene 1	Curiosity and Introduction	Introduce Elsa's internal perspective and narrative	Establish the foundation of the story and audience engagement
Scene 3	Growing Attachment	Express Elsa's developing feelings and reflections towards Arka	Strengthen character relationship development
Scene 6	Reflection and Acceptance	Summarize Elsa's emotional journey and personal realization	Deliver emotional resolution and conclude the story
Scene 7	Emotional Conflict	Reveal Elsa's disappointment, doubts, and internal struggle	Present the emotional climax of the narrative

This table presents the relationship between *voice-over narration* and emotional development across selected scenes of the film. The table illustrates how internal narration contributes to character development and supports the progression of emotional conflict throughout the narrative.

Based on the documentation and table above, it can be understood that the audio recording process involved both technical execution and narrative

development. The recording documentation illustrates the emotional interpretation applied during voice-over performance, while the audio monitoring process demonstrates the evaluation and refinement of sound quality prior to final editing. In addition, the relationship *between voice-over narration* and emotional development highlights the role of internal narration in strengthening character development and supporting the progression of emotional conflict throughout the story.

#### **4. Directing and Acting Process**

The directing and acting process in the short film *9 Reasons I Didn't Believe in Us* focused on developing character emotions and natural interpersonal relationships according to the story concept established during previous stages. Within the ADDIE and Research and Development (R&D) framework, directing functioned not only to guide actor performance but also as a character development process through the exploration of expression, gesture, intonation, and chemistry between cast members during shooting activities. The director played an important role in maintaining emotional consistency and dramatic rhythm so that the progression of relationships between Alsa, Arka, and Aura could feel realistic and gradual. Rabiger and Hurbis-Cherrier (2020) explain that directing in film production functions as a process of building emotional interpretation so that character psychology can be translated effectively into visual performance and cinematic storytelling. Therefore, the directing process in this film emphasized emotional realism rather than exaggerated theatrical performance. In practice, the acting process was developed through flexible communication approaches so that the cast members could understand the emotional motivation of each character more deeply. Alsa's character was directed to appear expressive, charming, and slightly impulsive while still showing tendencies toward rumination during emotional situations. Meanwhile, Arka's character was developed through calmer, more mysterious, and emotionally restrained expressions in which emotional meaning was communicated more through body language, eye contact, and gesture rather than direct verbal dialogue.

Aura's character was directed to appear more emotional, defensive, and

reactive in order to strengthen interpersonal conflict within the narrative. Weston (2021) explains that effective acting performance in film is often built through organic emotional responses rather than relying solely on memorized dialogue delivery. Consequently, the acting process in this film was developed through natural emotional interaction between characters. During shooting activities, directing was conducted situationally according to the emotional progression of each scene. Several scenes involved improvisation in gestures and dialogue because spontaneous responses from the cast members were considered more suitable for the emotional atmosphere of the story compared to the initial blocking planned during pre-production. The director also provided opportunities for the actors to explore their character relationships to develop personal chemistry so that interactions between characters felt more alive and emotionally believable on camera. Bordwell and Thompson (2013) explain that the relationship between directing and acting strongly determines how emotional conflict and character psychology are interpreted visually and psychologically by audiences. Therefore, the directing process in this film remained adaptive and continued to evolve throughout production implementation throughout production implementation rather than functioning as a rigid performance system.

In addition to functioning as a creative process, directing and acting also became part of the production evaluation stage throughout development activities. Several revisions related to dialogue intonation, emotional expression, and scene rhythm were carried out after the production team reviewed recorded footage during internal evaluation sessions. These feedback processes helped the director identify scenes that appeared emotionally flat, less natural, or not fully aligned with the emotional direction intended within the story.



Figure 4. 8 Directing Activities During Filming

This figure shows the directing activities conducted by the director to guide emotional expression and scene rhythm according to the narrative requirements.



Figure 4. 9 Character Emotion Discussion Between the Director Cast Members

This figure presents the discussion process between the director and cast members in understanding character emotional motivation before filming implementation.

Table 4. 4 Character Development and Acting Approachs

<b>Character</b>	<b>Emotional Motivation</b>	<b>Directing Approach</b>	<b>Expected Performance Outcome</b>
Alsa	Curiosity, Attachment, Conflict, and Acceptance	Character discussion and emotional guidance	Consistent emotional progression throughout the film
Arka	Support, Empathy, and Interpersonal connection	Scene rehearsal and interaction-based direction	Natural chemistry with Alsa
Aura	Observation and Support toward the main characters	Contextual character briefing	Realistic supporting performance

This table contains explanations regarding character development and acting approaches used to support the emotional performance of each character within the film.

Tabel 4. 5 Dialog Revisions During the Directing and Acting Process

<b>Dialog on Script</b>	<b>Dialog in Film</b>
Arka: “Kamu lihat spreadsheet?”	Arka: “Kamu udah lihat spreadsheetnya?”
Arka: “Memang iya.”	Arka: “Emang iya kan?”
Alsa: “Kamu tau nggak sih kalau kamu tuh flat banget?”	Alsa: “Kamu tuh tau gak sih? Kamu tuh flat banget Arka.”
Alsa: “Tapi serius deh. Aku kadang bingung kamu ini sebenarnya manusia atau robot.”	Alsa: “Oke itu fair, tapi beneran deh aku tuh kadang bingung ya, kamu tuh manusia atau robot?”
Alsa: “Lihat kan? Jawaban kamu tuh selalu kayak gitu.”	Alsa: “Kan, jawaban kamu tuh selalu kayak gitu tuh.”
Alsa: “Singkat. Serius. Dan bikin orang pengen ngelempar kamu pakai bantal.”	Alsa: “Ya gitu singkat, serius dan bikin orang pengen ngelempar kamu pakai bantal.”
Arka: “Aku ga mudah kedinginan.”	Arka: “Aku gak gampang kedinginan.”

This table presents several dialogue revisions made during the directing and acting process before the final filming. These revisions resulted from script reading sessions, rehearsals, and discussions between the director and cast members. Several original dialogues were considered too formal, rigid, or less representative of everyday conversations among university students. Therefore, the dialogue was revised into more natural and conversational expressions while maintaining the original meaning and narrative purpose. These revisions also improved dialogue delivery, emotional expression, character chemistry, and the overall realism of the film.

The documentation, figures, and tables above demonstrate that the directing and acting process was carried out through collaborative interaction between the director and cast members throughout production. Character discussions, emotional guidance, and dialogue revisions contributed to developing more natural

performances and believable interpersonal relationships between the characters.

## **5. Production Obstacles**

During the production process of the short film *9 Reasons I Didn't Believe in Us*, several production obstacles emerged that affected shooting effectiveness and required the production team to make direct adjustments in the field. Within the ADDIE and Research and Development (R&D) framework, production obstacles were understood as part of the implementation evaluation process that helped the team identify production weaknesses while refining the workflow system used during production activities. The obstacles encountered were related not only to technical aspects, but also to production coordination, visual continuity, and actor performance during filming. Zwerman and Okada (2010) explain that film production is a collaborative process with a high level of uncertainty, making production obstacles inseparable from audiovisual workflow practices. Therefore, the obstacles encountered during production became an integral part of the film development process. One of the most common problems during shooting involved retakes caused by inconsistencies in visual details and scene performance. Several scenes needed to be repeated due to changes in prop placement, costume continuity, actor eyelines, and emotional expression that did not fully align with the intended dramatic rhythm of the story. In addition, several footage results were considered visually or emotionally insufficient after monitoring sessions, requiring additional shooting to maintain narrative and visual quality. Bordwell and Thompson (2013) explain that continuity in film functions to maintain the illusion of space, time, and emotional consistency so that audiences remain connected to the narrative flow throughout the film.

Other obstacles emerged in the form of production coordination delays and situational changes during implementation. In several conditions, the production schedule experienced adjustment because of cast scheduling constraints, limited location usage duration, and blocking arrangements that did not fully match actual field conditions. These situations required the production team to make rapid modifications to scene order, camera setup, and production workflow in order to maintain efficiency and complete filming according to available production time.

Rabiger and Hurbis-Cherrier (2020) explain that adaptive *decision-making* and situational flexibility are essential aspects of maintaining stability within film production systems. Consequently, production obstacles in this film functioned not only as constraints but also as learning opportunities helping the production team develop more flexible and responsive workflow strategies. In addition to affecting technical implementation, production obstacles also influenced the evaluation process throughout the development stage. After reviewing shooting results, the production team identified recurring obstacle patterns and implemented workflow improvements for subsequent production activities. Internal feedback from the crew and cast was used to improve coordination, clarify communication, and strengthen field decision-making effectiveness during production implementation.



Figure 4. 10 Before the Scene Retake



Figure 4. 11 After the Scene Retake

This figure shows the process of repeating scenes (retakes) conducted to maintain visual quality, continuity, and emotional performance within several scenes.



Figure 4. 12 Footage Evaluation Session with the Production Team

This figure presents the process of evaluating recorded footage by the production team to identify technical errors and revision requirements before entering the editing stage.

Tabel 4. 6 Production Obstacles and Mitigation Strategies

<b>Obstacle Encountered</b>	<b>Description</b>	<b>Mitigation Strategy</b>
Cast Scheduling Conflicts	Differences in participant availability during production	Adjusted shooting schedule through team coordination
Environmental Noise	Public locations Generated unwanted background sounds	Re-recorded audio and applied audio monitoring during editing
Lighting Variations	Natural lighting conditions changed throughout the day	Adjusted camera settings and shooting schedule
Emotional Performance Consistency	Actors required several takes to achieve the desired emotional expression	Conducted directing sessions and character discussion before filming
Scene Continuity Issues	Minor inconsistencies between takes	Evaluated footage and performed retakes when necessary

As evidenced by the documentation and table above, that production obstacles became an important part of the film production development process. The retake documentation demonstrates how the production team repeated scenes to maintain visual quality and narrative continuity, while the footage evaluation activities illustrate the process of identifying production errors before the editing

stage. In addition, the production obstacle table clarifies the relationship between production challenges encountered during implementation and the mitigation strategies applied throughout the shooting process.

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

The post-production stage in the short film *9 Reasons I Didn't Believe in Us* functioned as the refinement phase after the entire shooting process had been completed. Within the ADDIE and Research and Development (R&D) framework, this stage served as the final development process aimed at organizing all audiovisual materials into a coherent, emotional, and understandable narrative structure for the audience. Post-production focused not only on technical editing but also on the construction of emotional rhythm, visual continuity, and the effectiveness of storytelling through the integration of audio and visual elements. According to Dancyger (2018), film editing plays a significant role in shaping dramatic structure and controlling audience emotional responses toward the narrative presented. In addition, recent studies indicate that post-production processes strongly influence immersive storytelling and emotional engagement within contemporary audiovisual productions (Flew & Martin, 2021). Therefore, this stage served as one of the most essential processes in determining the overall quality of the final film product.

As this study specifically focuses on the production stage of the film, the discussion of post-production activities is presented only as an overview in this report. A more comprehensive explanation regarding the post-production process, including editing techniques, sound design, color grading, subtitling, and final rendering, can be found in the report written by Novita Nisrina Dwi Cahyani, which specifically examines the post-production stage of *9 Reasons I Didn't Believe in Us*.

#### **1. 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 audience implementation. The validation was carried out by the supervisors and covered pre-production, production, and post-production

aspects, including narrative development, technical execution, visual presentation, editing quality, and storytelling effectiveness. Based on the validation results, the film was considered feasible for implementation with several revisions. Overall, Lilis Lamsehat Panjaitan, S.Pd., M.A. as supervisors stated that the film had successfully fulfilled its intended objectives and demonstrated sufficient quality to proceed to the implementation stage.

As this study specifically focuses on the production stage, particular attention was given to the implementation of shooting activities, camera composition, camera movement, shot variation, visual continuity, actor performance, and the overall effectiveness of visual storytelling. The supervisors suggested several improvements related to scene pacing, shot selection, transition timing, and emotional continuity between scenes. In addition, several sequences were considered longer than necessary and required refinement to strengthen audience engagement and maintain narrative consistency throughout the film. These recommendations highlighted the importance of balancing technical execution with storytelling effectiveness during the production process.

Based on the feedback received, several revisions were implemented before the final version of the film was screened to the audience. Adjustments were made to scene duration, shot arrangement, and transition timing to improve narrative flow and emotional delivery. The expert validation results served as an important basis for refining the film and ensuring that the final product achieved a more coherent narrative structure, improved pacing, and stronger emotional communication. This finding supports the view that expert feedback plays a significant role in improving the quality and effectiveness of audiovisual products before implementation (Branch, 2009; Rabiger & Hurbis-Cherrier, 2020).

SURAT PERNYATAAN VALIDASI

**DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertanda tangan di bawah ini:

Nama : Lili Lumban Situmorang, S.Pd., M.A.  
 NIP : 198007232021062001  
 Prodi : Bahasa Ating Terapan

Mengatakan bahwa proyek tugas akhir mahasiswa:

Nama : Nopur Amanda Nabarohin  
 NIM : 40020523104852  
 Prodi : Bahasa Ating Terapan  
 Judul TA : The 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:

<input type="checkbox"/>	Layak digunakan tanpa revisi
<input checked="" type="checkbox"/>	Layak digunakan dengan revisi sesuai arahan
<input type="checkbox"/>	Tidak layak

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana dimaksud.

Negeri, 20 Mei 2024  
 Validasi  
  
 Lili Lumban Situmorang, S.Pd., M.A.  
 NIP. 198007232021062001

(Cetak)  
 Bagian kolom di atas tanda (\*)

Figure 4. 13 Expert Validation Form

This figure presents the expert validation results used as the basis for revising and refining the film before implementation. The validation form indicates that the short film *9 Reasons I Didn't Believe in Us* was considered feasible for implementation with revisions. The feedback obtained from the supervisors contributed to improvements in several aspects of the film, particularly scene pacing, visual continuity, shot arrangement, and storytelling effectiveness, resulting in a more coherent and engaging final product.

## 2. Product Revision

The product revision stage in the production of the short film *9 Reasons I Didn't Believe in Us* focused on the revision process carried out during the production stage, particularly while shooting activities were taking place in the field. Within the ADDIE and Research and Development (R&D) framework, product revision was understood as a direct adjustment process toward production implementation in order to maintain visual, emotional, and technical quality in accordance with the original concept that had been designed previously. Revisions were conducted based on monitoring during shooting, internal evaluations from the production team, and spontaneous responses to changing field conditions. According to Branch (2009), revision within the ADDIE model functions to improve implementation weaknesses so that the developed product becomes more effective and aligned with development objectives. Recent studies also explain that iterative revision during audiovisual production contributes significantly to

production flexibility, narrative consistency, and visual refinement in creative media projects (Dancyger, 2018). Therefore, the revision process in this film was carried out continuously throughout production rather than being limited to the post-production stage. Several revisions conducted during shooting included changes in actor blocking, camera direction adjustments, retakes, and dialogue improvisation to make character interactions feel more natural. In addition, several scenes experienced changes in shooting order due to location conditions, natural lighting, and limited production time. These conditions indicate that revision became an essential component of maintaining production quality during filming.

In addition to visual and technical aspects, revisions during production were also carried out to strengthen emotional rhythm and continuity between scenes. Several character expressions and gestures were modified based on the director's direct evaluation after reviewing the actors' performances on camera. In some situations, dialogues that had originally been written in the script were adjusted to sound more spontaneous and better suited to the dynamics of the characters' relationships. According to Rabiger and Hurbis-Cherrier (2020), revision during film production often develops through performance exploration and situational adjustments to maintain dramatic quality. Recent studies further indicate that adaptive revision processes during production improve emotional realism and audience engagement in *independent audiovisual* storytelling (Flew & Martin, 2021). Technical revisions were also conducted regarding property placement, actor eyelines, and costume continuity to maintain visual consistency between scenes. These processes helped the production team minimize potential visual errors that could disrupt audience immersion when the film was presented as a complete work. Therefore, product revision in this film functioned not only as a correction process but also as a continuous development effort to improve visual and emotional quality throughout shooting.

Tabel 4. 7 Product Revisions During Production

<b>Identified Issue</b>	<b>Adjustment Implemented</b>	<b>Resulting Improvement</b>
Unnatural actor movement in several scenes	Revised actor blocking and performance direction	More believable character interactions
Less effective visual composition	Adjusted camera angles and framing	Improved visual storytelling
Dialogue sounded overly scripted	Allowed dialogue improvisation	More natural conversations
Changes in natural lighting conditions	Modified shooting setup and camera settings	Better visual continuity
Inconsistency in property and costume placement	Conducted continuity checks between scenes	Reduced visual continuity errors
Emotional delivery not fully achieved	Additional directing and performance evaluation	Stronger emotional impact

This table contains a list of revisions carried out during production, including field problems identified during shooting, forms of adjustment implemented, and the resulting improvements in scene and production quality.

The revision process described above demonstrates that product refinement in film production does not occur only at the final stage but also develops throughout production implementation. The revisions helped the production team

adjust the original concept to actual field conditions so that visual quality, story continuity, and emotional audience experience could still be maintained. In addition, this stage demonstrates that film production within the R&D framework remains dynamic and open to changes based on situational evaluation throughout shooting activities. Therefore, product revision served as an important component in ensuring that the production developed adaptively, systematically, and consistently with the creative objectives of the film.

#### **4.1.4 Implementation**

The implementation stage was conducted after the short film *9 Reasons I Didn't Believe in Us* had completed the development stage and undergone revisions based on expert validation. Within the ADDIE framework, implementation serves as the process of introducing the developed product to its intended users in order to evaluate its effectiveness in a real context (Branch, 2009). In this study, the implementation stage focused on presenting the completed film to its target audience and examining audience responses toward its narrative, technical quality, emotional impact, and overall viewing experience. This stage was considered important because it provided direct insights into how viewers interpreted the story, engaged with the characters, and responded to the visual representation of the locations featured in the film.

The implementation process involved three main activities, namely identifying the target users, conducting the screening process, and collecting audience feedback through evaluation questionnaires. The screening was intended not only to assess audience satisfaction but also to evaluate whether the film successfully communicated its intended message and created meaningful engagement with viewers. Furthermore, the feedback obtained during this stage served as an important source of information for evaluating the effectiveness of the film's storytelling, cinematography, audio-visual presentation, and overall production quality before proceeding to the final evaluation stage.

##### **1. Target Users**

The target users involved in the implementation stage consisted of students from the Applied Foreign Language Study Program, Diponegoro University,

representing the 2023–2025 cohorts. The participants were selected using purposive sampling because they matched the characteristics of the intended audience of the film, namely university students and young adults aged 18–25 years. Their participation was expected to provide relevant feedback regarding the storyline, visual presentation, audio quality, emotional engagement, and overall viewing experience.

The selected participants represented different academic levels and experiences within the university environment. This diversity enabled the researcher to obtain broader perspectives regarding audience reception and the effectiveness of the film in communicating its intended messages. The target users also served as evaluators of the final product by providing feedback through questionnaires administered after the screening session.

In addition to the primary target users, several international viewers from the United Kingdom, the United States, and several European countries participated in the evaluation process. Their involvement focused on assessing the readability, clarity, and accuracy of the English subtitles used in the film. Since the film was produced with English subtitles to improve accessibility for non-Indonesian-speaking audiences, feedback from international viewers provided valuable insights regarding subtitle effectiveness and cross-cultural comprehensibility.

The involvement of both domestic and international participants enabled the researcher to obtain comprehensive feedback regarding audience reception, subtitle accessibility, and the overall effectiveness of the film. The responses collected from these participants served as the basis for evaluating the success of the final product in delivering its narrative messages and reaching audiences from different linguistic and cultural backgrounds.

Within the implementation process, target users were positioned not only as viewers but also as sources of evaluative feedback regarding the effectiveness of the film production within the Research and Development (R&D) framework. Differences in semester levels among the audience groups produced varying perspectives toward the story and visual approach used in the film. Second-semester students tended to respond emotionally to the interpersonal relationships

and conflicts between characters, while fourth- and sixth-semester students paid more attention to pacing, visual storytelling, and atmosphere development throughout the film. These varied responses helped the production team understand how the film was received by audiences with different social and academic experiences. In the context of audiovisual media development, *target-user-based* evaluation is important for measuring communication effectiveness and audience emotional engagement toward the developed product (Brown, 2021).

Tabel 4. 8 Target User Classification and Selection Rationale

<b>Cohort</b>	<b>Semester</b>	<b>Audience Characteristics</b>	<b>Selection Rationale</b>
Cohort 2025	2 <sup>nd</sup> Semester	Students adapting to university life and social environments	Relevant to themes of self-development and interpersonal relationships
Cohort 2024	4 <sup>th</sup> Semester	Students with greater academic and social experience	Able to evaluate emotional conflicts and character development
Cohort 2023	6 <sup>th</sup> Semester	Students with broader university experiences and perspectives	Able to provide reflective feedback on narrative realism and relevance

International Viewers	Various	Audiences from different linguistic and cultural backgrounds	Used to evaluate subtitle readability and translation clarity
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The classification above indicates that, the target users played an important role as part of the contextual evaluation process during film implementation. The involvement of audiences who possessed experiences closely related to the story helped the production team obtain more relevant feedback regarding the emotional, visual, and narrative quality of the film. Therefore, the selection of target users was intended not only for screening purposes but also as part of the refinement process within the ADDIE and R&D framework to ensure that the final film product could communicate more effectively with its intended audience.

## 2. Audience Feedback

The audience feedback results indicated that *9 Reasons I Didn't Believe in Us* was generally well received by both domestic and international viewers. Most participants stated that the storyline was easy to follow and that the emotional relationship between Alsa and Arka felt natural and relatable to university students. The development of the story through the “9 Reasons” concept was also considered engaging because it gradually revealed the emotional journey of the main characters while maintaining audience curiosity throughout the film.

Several viewers highlighted that the conflicts presented in the film reflected situations commonly experienced by university students, particularly those related to communication, trust, misunderstandings, and interpersonal relationships. As a result, audiences were able to understand the characters’ motivations and connect emotionally with the narrative. These responses suggest that the film successfully delivered its intended messages and created emotional engagement among viewers (Green & Brock, 2000).

The visual presentation of the film also received positive responses from participants. Several viewers appreciated the cinematography, framing, and camera

angles used throughout the film. The selected locations were considered effective in supporting the atmosphere of the story and enhancing the overall viewing experience. According to Bordwell and Thompson (2019), cinematographic elements contribute significantly to audience interpretation and emotional involvement, which was reflected in the responses obtained from viewers.

Feedback from the international viewer demonstrated that the English subtitles were clear, readable, and easy to understand. The subtitles allowed the viewer to follow the storyline without significant difficulties and did not distract attention from the visual elements. The viewer also appreciated the cinematography and background music, which were considered effective in supporting emotional transitions and narrative continuity. This finding indicates that the subtitles successfully supported accessibility for non-Indonesian-speaking audiences (Díaz-Cintas & Remael, 2021).

Despite the generally positive responses, several participants provided constructive suggestions regarding technical aspects of the film. Some viewers reported that the background music volume was occasionally too dominant, making certain dialogues less clear, particularly when viewed on smartphones. In addition, several participants noted that the relatively cool color grading caused some characters to appear less expressive in certain scenes. These comments provide valuable insights for improving the technical quality of future audiovisual productions (Dancyger, 2018).

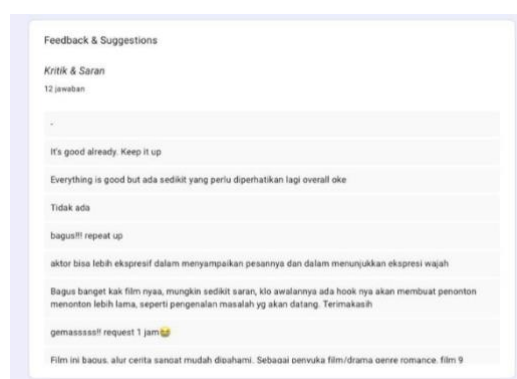


Figure 4. 14 Audience Feedback Responses

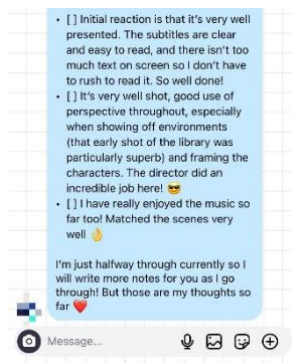


Figure 4. 15 Sample of International Audience Feedback Responses

The feedback above demonstrates that audience responses not only demonstrated acceptance of the film narrative, but also provided constructive evaluations regarding technical production details that directly influenced viewing experience. Suggestions regarding music volume adjustment and color grading became important reflections in understanding how technical decisions during post-production were received by target users. Within the R&D framework, audience feedback serves as the basis for refinement processes to improve audiovisual product quality both emotionally and technically before wider distribution. Therefore, audience feedback in *9 Reasons I Didn't Believe in Us* functioned not only as audience appreciation toward the final product but also as an evaluative instrument connecting production processes with real audience experiences in consuming audiovisual media.

#### 4.1.5 Evaluation

The evaluation stage in the production of the short film *9 Reasons I Didn't Believe in Us* functioned as the final phase within the ADDIE method, functioning as a comprehensive review of the entire film development process starting from the analysis, design, development, and implementation stages. Within the context of *Research and Development* (R&D), evaluation was conducted not only on the final audiovisual product, but also toward the effectiveness of the production system, *decision-making* processes, and the relationship between the creative concept and audience responses after the film had been implemented. According to Robert Maribe Branch (2009), evaluation within the ADDIE model functions as a reflective process to measure the extent to which a developed product has fulfilled

development objectives and target user needs. Recent studies also indicate that evaluation in audiovisual media development plays an important role in assessing narrative effectiveness, production quality, and audience engagement after implementation (Norman,2013). Therefore, the evaluation stage in this research served to examine how each production stage contributed to the development of a final film product that could be accepted both narratively and technically by the target users.

### **1. Production Evaluation**

The production evaluation stage was conducted as a comprehensive reflection on both the filmmaking process and the audience responses toward the short film *9 Reasons I Didn't Believe in Us*. Rather than separating audience feedback from production evaluation, this study integrated both aspects because audience responses served as an important indicator of whether the production decisions implemented throughout the Analysis, Design, Development, Implementation, and Evaluation stages successfully achieved the intended objectives. Within the Research and Development (R&D) framework, evaluation functions not only to assess the final product but also to examine the effectiveness of the production system, identify strengths and areas requiring refinement, and provide recommendations for future improvements. According to Branch (2009), evaluation in the ADDIE model is a systematic and reflective process that determines whether a developed product fulfills its objectives while generating meaningful revisions for continuous development. Similarly, Brown (2021) explains that audiovisual production evaluation should examine not only the final visual outcome but also the production workflow, technical execution, creative decision-making, and audience perception. Therefore, in this study, audience feedback and production evaluation were treated as complementary components that together measured the effectiveness of the entire filmmaking process, from production planning to the final implementation of the completed short film.

Tabel 4. 9 Audience Feedback Evaluation Matrix

<b>Audience Feedback</b>	<b>Evaluation Matrix Indicators</b>	<b>Evaluation Results</b>
The story was easy to follow and emotionally engaging	Narrative Structure and Emotional Delivery	Positive. Most viewers reported that the storyline was clear and emotionally effective
The relations between Alsa and Arka felt realistic and relatable	Story Development and Character Construction	Positive. Viewers considered the character interactions believable and relevant to university students
The selected locations supported the atmosphere of the story	Visual Presentation and Storytelling Support	Positive. Locations were perceived as enhancing immersion and narrative context
English subtitles were clear and understandable	Subtitle Readability and Accessibility	Positive. International viewers reported that subtitles improved comprehension and accessibility
Audio and visual quality supported the viewing experience	Technical Quality	Positive. Most viewers considered the technical presentation satisfactory

The film maintained audience attention throughout the narrative	Audience Engagement	Positive Viewers remained engaged with the story and emotional progression
Several transitions and pacing elements could be improved	Narrative Flow and Editing Quality	Minor revision suggested. Some viewers recommended smoother transitions between scenes
Certain audio levels were inconsistent in several scenes	Audio Quality	Minor revision suggested. Additional audio balancing was recommended during post-production

This table presents the relationship between audience responses, evaluation indicators, and the effectiveness of production elements developed throughout the filmmaking process.

While audience feedback confirmed that the final product successfully achieved its intended communication objectives, evaluating audience responses alone was not sufficient to assess the overall effectiveness of the filmmaking process. Therefore, a broader production evaluation was conducted to examine the implementation of each stage throughout the development process.

The audience feedback evaluation presented in Table 4.9 indicates that the short film *9 Reasons I Didn't Believe in Us* was positively received by the target users. Overall, participants considered the storyline engaging and emotionally meaningful, while the relationship between Alsa and Arka was perceived as realistic and relatable to university students. The selected filming locations were also viewed as effective in supporting the narrative and strengthening the representation of everyday spaces associated with student life. Furthermore, the English subtitles

were considered clear and easy to understand, enabling both local and international viewers to follow the story without significant difficulty. Participants also appreciated the cinematography, visual composition, and overall emotional atmosphere created throughout the film, indicating that the creative and technical decisions successfully enhanced the viewing experience. Although several respondents suggested minor improvements regarding audio balance and visual consistency, the overall evaluation demonstrates that the film successfully achieved its intended communication objectives while providing an enjoyable and accessible viewing experience. These findings suggest that the audience responses not only confirmed the effectiveness of the final product but also provided valuable input for evaluating the overall production process. Therefore, a broader production evaluation was conducted to examine the implementation of each stage throughout the development process.

Tabel 4. 10 Production Evaluation Matrix

<b>Production Stage</b>	<b>Evaluation Focus</b>	<b>Evaluation Results</b>
Analysis	Audience identification and production requirements	Production objectives and target-user characteristics were successfully identified
Design	Narrative structure, storyboard, and visual planning	Production plans effectively supported the development of the film
Development	Production preparation and coordination	Production resources and technical requirements were prepared systematically

Implementation	Shooting execution and production management	Production remained adaptable to field conditions while maintaining narrative and technical objectives
Evaluation	Audience feedback and product effectiveness	The film achieved positive responses Regarding story relevance, emotional engagement, subtitle accessibility, and overall production quality

This table presents the evaluation results of each production stage, including production effectiveness, implementation outcomes, and areas requiring refinement during the filmmaking process.

The production evaluation presented in Table 4.10 demonstrates that each stage of the ADDIE framework contributed to the successful completion of the short film. During the Analysis stage, audience needs, production requirements, and promotional objectives were successfully identified, providing a clear foundation for the project. The Design stage translated these findings into a coherent storyline, storyboard, character development, visual concept, and production schedule that guided the filmmaking process. During the Development stage, the production team successfully carried out pre-production, production, and post-production activities while ensuring that technical and creative objectives were consistently maintained. Furthermore, the Implementation and Evaluation stages confirmed that expert validation and target-user feedback provided valuable insights for assessing the film's effectiveness and identifying areas requiring refinement. Overall, the production evaluation indicates that the systematic application of the ADDIE framework supported effective planning, collaboration, and workflow management, enabling the production process to achieve its intended objectives while maintaining narrative and technical consistency.

Tabel 4. 11 Strengths and Weaknesses of the Production Process

Aspect	Strengths	Weaknesses
Creative (Story & Concept)	<ul style="list-style-type: none"> <li>● The film has a strong and relatable story concept that reflects student life.</li> <li>● The “9 Reasons” narrative structure provides a distinctive storytelling identity and maintains audience curiosity.</li> </ul>	<ul style="list-style-type: none"> <li>● Some narrative transitions could be smoother to improve overall flow.</li> <li>● A few scenes require tighter pacing to enhance emotional impact.</li> </ul>
Technical (Audiovisual)	<ul style="list-style-type: none"> <li>● Visual quality is generally good and supports the story atmosphere.</li> <li>● Audio and sound design help build emotional closeness and immersion.</li> <li>● English subtitles enhance accessibility and readability</li> </ul>	<ul style="list-style-type: none"> <li>● Audio balance needs improvement in several scenes.</li> <li>● Color tone adjustment is needed to achieve a more natural visual appearance.</li> <li>● Certain shots would benefit from refinement in for international viewers.</li> </ul>

Operational (Production Management)	<ul style="list-style-type: none"> <li>● The ADDIE-based production system provides a structured workflow from pre-production to evaluation.</li> <li>● The use of storyboards, script breakdowns, production schedules, and validation processes ensures consistency between concept and final output.</li> <li>● Strong team coordination supports production stability and problem-solving.</li> </ul>	<ul style="list-style-type: none"> <li>● Retake needs during shooting increase time and resource usage.</li> <li>● Production efficiency can be improved in managing time and workload.</li> <li>● Flexibility in responding to unexpected field conditions still requires improvement.</li> </ul>
Evaluation (Audience & Feedback)	<ul style="list-style-type: none"> <li>● The audience generally responds positively to the story, characters and emotional delivery.</li> <li>● The film is considered relevant to student life.</li> <li>● Subtitles and audiovisual quality are appreciated.</li> </ul>	<ul style="list-style-type: none"> <li>● Some viewers suggest improvements in audio balance and color tone.</li> <li>● More natural visual appearance and smoother narrative flow are expected.</li> </ul>

Overall	The film demonstrates strong creative identity, emotional connection, and structured production management, resulting in effective audience engagement and narrative immersion.	Weaknesses are mostly technical and operational refinements that can be improved through better adjustments and efficiency in future projects.
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This table presents the main strengths and weaknesses identified throughout the production process, including creative, technical, and operational aspects influencing the final film quality.

The strengths and weaknesses identified throughout the production evaluation demonstrate that the overall filmmaking process was successfully implemented despite several technical and operational limitations. Among the project’s primary strengths were its engaging storyline, relatable character development, effective visual storytelling, systematic production planning, collaborative teamwork, and successful integration of urban tourism elements into the narrative. These aspects contributed significantly to the positive audience responses and the successful achievement of the project’s creative and communication objectives. Nevertheless, the evaluation also identified several areas requiring improvement, including audio balancing, color grading consistency, scene transitions, production scheduling, and workload distribution during peak production periods. Rather than being regarded as shortcomings, these findings provided valuable guidance for the subsequent revision process. Consequently, the strengths and weaknesses identified during the evaluation stage served as an important foundation for refining the final product, ensuring that the completed short film achieved a higher level of technical quality,

narrative consistency, and overall viewing experience before its final distribution.

### 1. Final Product Result

The final stage of this Research and Development (R&D) project integrated the final revision process with the completion of the final audiovisual product, ensuring that the short film *9 Reasons I Didn't Believe in Us* met both the technical and narrative objectives established during the previous stages. Based on expert validation, production observations, and target-user feedback, several technical refinements were implemented before the film was finalized. These revisions primarily focused on balancing dialogue and background music, improving audio mixing, refining color grading, enhancing character visibility, and increasing overall visual consistency without changing the storyline or narrative structure. According to Branch (2009), the final stage of the ADDIE framework emphasizes continuous improvement through evaluation so that the developed product achieves its intended objectives, while Brown (2021) explains that post-production refinement contributes significantly to audience perception, technical quality, and emotional engagement. The summary of the implemented revisions is presented in Table 4.12

Table 4. 12 Final Revision Summary

Aspect	Revision Implemented	Expected Improvement
Audio Quality	Adjusted dialogue and background music Balance through additional audio mixing.	Improved dialogue clarity without reducing emotional impact.
Visual Quality	Refined color grading in several scenes.	More natural visual appearance and reduced overly cool color tones.

Character Presentation	Enhanced visual adjustments affecting character visibility.	Improved character clarity and screen presence.
Audience Experience	Refined technical elements based on evaluation findings.	Increased audience comfort, immersion, and emotional engagement.
Production Readiness	Conducted final technical refinements after validation and evaluation.	Ensured consistency between creative objectives and final audiovisual output.
Overall Product Quality	Applied post-production corrections and technical adjustments.	Improved audiovisual quality before final implementation and distribution.

This table presents the revisions implemented after the evaluation stage, including technical findings, revision actions, and the resulting improvements in audiovisual quality.

Following these technical improvements, visual comparisons between the scenes before and after the final revision demonstrate noticeable enhancements in color grading, image consistency, and character presentation. The revised version presents a warmer and more natural visual appearance, clearer dialogue, and a more balanced audiovisual composition, resulting in a viewing experience that better supports audience immersion. These refinements functioned as quality assurance rather than narrative modification because the overall story concept had already been validated during earlier development stages. Brown (2021) states that effective post-production adjustments improve not only technical consistency but also narrative clarity and emotional communication, allowing audiences to engage more comfortably with audiovisual content.



Figure 4. 16 Scene Before Final Revision



Figure 4. 17 Scene After Final Revision

Comparison of scenes after post-production refinements, highlighting improvements in color grading, visual consistency, and character visibility.

After completing the revision process, the project produced the final short film *9 Reasons I Didn't Believe in Us* as the principal research output. The completed product consists of a romance–mystery short film distributed through YouTube, supported by English subtitles to improve accessibility for broader audiences and accompanied by Intellectual Property Rights (HKI) registration as legal protection for the creative work. In addition to the completed film, promotional materials such as the teaser were produced to introduce the narrative, emotional atmosphere, and visual identity of the film before public distribution. Overall, the final product reflects the successful integration of systematic development, evaluation, and refinement within the ADDIE framework, demonstrating that iterative revisions contributed directly to improving the overall audiovisual quality while maintaining the creative vision established during the design stage (Branch, 2009; Rabiger & Hurbis-Cherrier, 2020; Flew & Martin, 2021; WIPO, 2023).



Figure 4. 18 Teaser of 9 Reasons I Didn't Believe in Us

The teaser functioned as an audiovisual promotional medium representing the theme, atmosphere, and primary conflict of the film in a brief yet engaging format. In addition to attracting audience curiosity, the teaser was also designed to introduce the emotional tone of the story, combining romance, emotional conflict, and light mystery as the foundation of the film's narrative. The selection of scenes, visual transitions, background music, and color tones within the teaser was adjusted to the overall story concept in order to build audience expectations regarding the emotional experience offered by the film. In audiovisual production, teasers play an important role in strengthening film identity and creating initial audience engagement before full distribution (Rabiger & Hurbis-Cherrier, 2020). Recent studies further emphasize that *teaser-based* promotion contributes significantly to audience anticipation and emotional connection in contemporary digital film marketing strategies (Green & Brock, 2000).



Figure 4. 19 Screenshot of the Final Film Scene

The final scene screenshot was included to demonstrate the implementation of visual design, cinematography, artistic arrangement, and color grading that had undergone refinement during the evaluation stage. This documentation illustrates how concepts developed during the design stage were successfully translated into a complete audiovisual form through the production and post-production processes. In addition to functioning as visual evidence of the final product, the screenshot also demonstrates the film's technical quality in terms of composition, lighting, character expression, and emotional atmosphere. According to Bordwell and Thompson (2013), visual quality in film is determined not only by aesthetic appearance but also by its ability to communicate meaning and emotional

experience effectively to audiences. Recent studies also indicate that visual consistency and emotional cinematography significantly contribute to audience immersion and narrative comprehension in contemporary independent films (Brown, 2021).

Table 4. 13 Final Product Specifications

Product Title	9 Reasons I Didn't Believe in Us
Product Type	Short Film
Distribution Platform	YouTube
Intellectual Property	HKI (Copyright Registration)
Development Framework	ADDIE within Research and Development (R&D)
Genre	Romance, Mystery
Target Audience	University students and young adults
Narrative Focus	Interpersonal relationship, emotional conflicts, personal growth, and self-discovery
Language	Indonesia
Subtitle	English
Audio Specifications	Dialogue, voice-over narration, background music, and synchronized sound design
Visual Specifications	Cinematic storytelling, color grading, continuity adjustments, and narrative-focused cinematography

Production Components	Storyboard, script breakdown, shooting schedule, production implementation, post-production editing, and evaluation
Evaluation Basis	Expert validation, target-user feedback, production observation, and final revision results
Final Output	Completed short film ready for distribution and audience viewing

Table 4.13 demonstrates that the final product was not only a completed short film but also the result of a systematic audiovisual production process developed through the ADDIE framework. The specifications describe the technical, narrative, and functional characteristics of the product that were adjusted to the objectives of the research and the needs of the target audience. The inclusion of English subtitles was intended to improve accessibility for broader audiences, including international viewers, while maintaining the clarity of narrative delivery and emotional engagement throughout the film.

Overall, the integration of the final revision and final product stages demonstrates that the development process successfully produced an audiovisual product that fulfilled the objectives of this Research and Development (R&D) study. The revisions implemented after expert validation, production observation, and target-user evaluation improved the film's technical quality, audiovisual consistency, and overall audience experience without altering its intended narrative. As the final output, *9 Reasons I Didn't Believe in Us* was completed and prepared for public distribution through YouTube, accompanied by English subtitles and Intellectual Property Rights (HKI) registration. These findings indicate that the systematic implementation of the ADDIE framework effectively supported the development of a complete, validated, and distribution-ready audiovisual product, which forms the basis for the discussion presented in the following section.

## 4.2 Discussion

The An analysis of the development process further demonstrates that the effectiveness of the project was influenced by both creative and managerial factors throughout the implementation of the ADDIE framework. Although the production followed a structured development process, the implementation was not entirely linear because several practical obstacles emerged during different production stages. During the pre-production stage, the production team encountered difficulties in predicting situational changes, limited accessibility to several filming locations, unexpected permit requirements, and limited opportunities for detailed location reconnaissance and technical testing. During the production stage, additional obstacles included repeated retakes caused by continuity mismatches, unstable natural lighting, environmental noise affecting dialogue recording, and weather changes that disrupted the shooting schedule. Furthermore, post-production presented technical challenges related to uneven color grading, dialogue clarity, audio balancing, limited editing time, communication gaps among production members, intensive coordination requirements, and high workloads during peak production periods. These obstacles demonstrated that audiovisual production involves dynamic technical, environmental, and organizational conditions that require continuous adaptation throughout the filmmaking process.

To address these obstacles, the production team implemented a series of adaptive solutions throughout the production process. Flexible planning strategies were applied by preparing alternative filming locations, adjusting production schedules, and conducting additional technical preparations before filming. During production, continuity was maintained through additional retakes, improved blocking, flexible schedule rearrangements, lighting adjustments, the use of external microphones, and additional audio refinement to improve recording quality despite environmental disturbances. During post-production, the team refined color grading, balanced dialogue and background music, applied noise reduction techniques, reorganized the editing workflow, distributed responsibilities according to each member's expertise, and strengthened communication through regular production briefings and continuous coordination among cast and crew members.

These solutions enabled the production process to continue efficiently while maintaining consistency with the intended narrative and visual objectives.

The implementation of these adaptive strategies demonstrates that production obstacles functioned not as barriers to project completion but as opportunities for evaluation and continuous improvement. Rather than altering the original concept, the revision process focused on improving the technical quality, audiovisual consistency, workflow efficiency, and overall audience viewing experience. The ability to identify production problems, implement appropriate solutions, and integrate the resulting improvements into subsequent production stages reflects the iterative nature of the ADDIE framework, in which evaluation continuously informs product refinement. This finding supports Branch (2009), who argues that systematic evaluation contributes directly to product improvement, while Zwerman and Okada (2010) emphasize that effective planning, coordination, resource management, and collaborative problem-solving are essential for maintaining production quality throughout audiovisual projects.

Compared with the studies conducted by Lu (2024), Prasetyo (2023), Harja et al. (2025), and Cahyawulan and Nurjani (2019), the findings of this study similarly demonstrate that a structured production and development framework contributes to a more organized production process and facilitates systematic product evaluation. However, unlike Harja et al. (2025) and Cahyawulan and Nurjani (2019), which focused on educational and counseling media, Prasetyo (2023), which emphasized the producer's role in production management, and Lu (2024), which discussed general film production management, this study integrates urban tourism promotion into a romance-mystery narrative. Rather than positioning tourism promotion as the primary objective, the selected destinations are naturally embedded within the storyline, allowing audiences to experience the locations through the characters' interactions and emotional development. This approach allowed audiences to become familiar with alternative learning and social spaces in Semarang while remaining engaged with the narrative. Therefore, the implications of this study extend beyond audiovisual production itself. The findings suggest that narrative-based short films can function as effective communication tools for

introducing destinations, strengthening audience engagement, and addressing informational needs among young audiences. By combining storytelling, emotional experiences, and destination exposure, *9 Reasons I Didn't Believe in Us* demonstrates the potential of short films to serve simultaneously as creative products, promotional media, and audience-centered communication platforms (Green & Brock, 2000; Rabiger & Hurbis-Cherrier, 2020).

Overall, these findings indicate that the development process successfully achieved the research objectives by producing a validated audiovisual product that combines creative storytelling with urban tourism promotion. Consequently, *9 Reasons I Didn't Believe in Us* demonstrates the potential of narrative-based short films as effective communication media that provide both entertainment value and practical information for university students.