

**THE POST-PRODUCTION PROCESS IN THE
CREATION OF THE SHORT FILM “9 REASONS I
DIDN’T BELIEVE IN US”**



FINAL PROJECT

A Partial Fulfilment of the Requirements for the Degree of Bachelor
of Applied Foreign Language

By

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BACHELOR OF APPLIED FOREIGN LANGUAGE

VOCATIONAL SCHOOL

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2026

STATEMENT OF ORIGINALITY

I hereby declare that this thesis is my own original work and has not been submitted, either in whole or in part, for any other academic degree or qualification. All sources of information, ideas, data, and references used in this thesis have been appropriately acknowledged and cited in accordance with academic and ethical standards. I take full responsibility for the content of this thesis and affirm that the work presented herein has been completed independently and with academic integrity.

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Date : June 6th 2026

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A FINAL PROJECT

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Semarang, June 6th, 2026



Novita Nisrina Dwi Cahyani

ABSTRACT

Many university students rely on digital media to obtain information about places, experiences, and social environments around them. However, most digital content often focuses on visual appearance and provides limited representation of the actual atmosphere and emotional experience of a place. Therefore, this study aimed to explain the post-production process of the short film *9 Reasons I Didn't Believe in Us* as an audiovisual medium using the Research and Development (R&D) approach with the ADDIE model. The film presents student life, interpersonal relationships, and several public spaces in Semarang through visual storytelling. This study applied the five stages of the ADDIE model, namely Analysis, Design, Development, Implementation, and Evaluation. Data were collected through questionnaires, production documentation, expert validation, audience screening, and audience feedback. The main focus of the study was the post-production stage, which included footage logging and organizing, rough cut and continuity editing, sound design, color grading, subtitle translation, credit scene development, final rendering, and product revision. The results show that the post-production process helped transform raw footage into a complete film with a clearer narrative structure, more consistent visual appearance, and better audio quality. Several adjustments were made during editing to improve scene continuity, pacing, dialogue clarity, subtitle readability, and color consistency. Feedback obtained from expert validation and audience screening was also used as the basis for final revisions before publication. Audience responses indicated that the film was generally well received in terms of story delivery, emotional engagement, subtitle quality, and overall viewing experience. In conclusion, the ADDIE model supported the development and evaluation of the post-production process in a structured way while allowing revisions based on user feedback and production needs.

Keywords: Post-production, Short Film, ADDIE Model, Research and Development (R&D), Film Editing, Audience Feedback.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

The development of digital media has significantly changed how young people, especially university students, interact with audio-visual content. Short films are now widely used not only for entertainment, but also to express experiences and emotions that are close to everyday life. Film has an advantage because it combines visual, audio, and narrative elements to create a deeper audience experience (Bordwell & Thompson, 2020). At the same time, students' lifestyles have also shifted, especially in how they use space for studying and relaxation.

Students no longer rely only on formal spaces such as classrooms or libraries, but also seek alternative places like cafés and public spaces that feel more comfortable. According to Oldenburg (1999), cafés can function as "third places," which are informal social spaces where people gather, interact, study, and spend their leisure time outside home and school environments. Similarly, Adityawirawan and Kusuma (2021) found that cafés have increasingly become informal learning spaces for university students because they provide a comfortable atmosphere that supports both academic and social activities.

At the same time, these everyday spaces are no longer viewed only as functional places. In the context of urban tourism, cafés, libraries, public spaces, and other urban environments have become part of the visitor experience because they reflect the daily life and identity of a city (Ashworth & Page, 2011). For students and young adults, visiting such places is not only related to studying or relaxation, but also to experiencing the atmosphere, social interaction, and lifestyle associated with the city itself. Therefore, these locations can be understood as everyday places that contribute to urban tourism experiences.

However, based on a preliminary observation (pre-survey) conducted through

a questionnaire with Applied Foreign Language students from the 2023-2025 batches, the results from 28 respondents indicated that many students still found it difficult to decide places that truly supported their needs for both studying and healing. Most information they access comes from social media, which tends to focus only on visual appearance without clearly showing the actual atmosphere and experience. As a result, students often need to try multiple places before deciding one that suits them. This condition reflects a gap between expectation and reality. Ideally, students need information that not only shows how a place looks, but also describes its atmosphere, such as a calm ambience for studying, comfortable seating, proper lighting, and a relatively quiet environment. In reality, available content is still limited and unable to fully represent the real experience of being in that space.

Based on this issue, the problem is not the lack of information, but the absence of media that can deliver a more complete and emotional spatial experience. Therefore, a short film can be developed as a medium to represent spatial experience and distributed through platforms such as YouTube, which are easily accessed by students. Unlike photographs or short promotional content, film combines visual, audio, narrative, and emotional elements that allow audiences to experience a place more comprehensively (Bordwell & Thompson, 2020). In addition, previous studies on film-induced tourism show that audiovisual storytelling can influence audience perceptions of places and create interest in visiting locations featured in films (Hudson & Ritchie, 2006). Through this ability, a short film can provide audiences with a clearer understanding of a place, its atmosphere, and the experiences associated with it before visiting it directly.

In this study, a short film entitled “9 Reasons I Didn’t Believe in Us” is developed, which takes the setting of student life and several urban spaces in Semarang. Besides supporting the narrative development of the story, these locations also represent everyday environments frequently used by students, such as cafés, campus areas, libraries, and public spaces. Through the interaction between characters and these locations, the film aims to represent both the

emotional experiences of young people and the atmosphere of urban spaces that form part of student life in Semarang. The main focus of this study is on the post-production stage, because this is the stage where the meaning, mood, and spatial representation are shaped more clearly.

This study uses the Research and Development (R&D) approach with the ADDIE model (Branch, 2009), consisting of Analysis, Design, Development, Implementation, and Evaluation. The main focus is on the post-production stage, where visual and audio materials are processed through editing, storyline arrangement, voice-over, translation, and color grading to build the film's narrative and emotional tone. Practically, this study is important because post-production is often underestimated, even though it is the stage where the story is actually shaped. Using locations that are close to students' daily life in Semarang also makes the final result more relatable.

Several previous studies also support the importance of post-production and systematic development processes in audio-visual works. Research by Kuku et al. (2023) explains that post-production editing plays a major role in combining audio and visual elements into a complete narrative that can emotionally connect with audiences. Another study by Ariani et al. (2021) shows that color grading and music scoring strongly influence emotional atmosphere and audience perception in film. Furthermore, Harja et al. (2025) found that the ADDIE model can be effectively used in developing audio-visual media through a structured process of analysis, design, development, implementation, and evaluation, while incorporating audience feedback to improve the final product. These findings suggest that both technical post-production activities and systematic development processes contribute significantly to the quality of an audio-visual work and the audience experience it creates.

Academically, this study contributes to film production studies, especially in post-production, which is still less explored in student research. It highlights that editing is not only technical, but also essential in shaping meaning, emotion, and representation. Therefore, the main objective of this study is to develop the post-

production process of a short film in shaping storyline, mood, and audience experience. The expected benefit is to provide a better understanding of post-production and serve as a reference for students and beginner filmmakers in creating stronger audio-visual works.

1.2 Research Questions

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

1.3 Research Objectives

1. To explain the post-production process of the short film “9 Reasons I Didn’t Believe in Us” within the Research and Development (R&D) approach.
2. To analyze how feedback from target users contributes to the evaluation and improvement process in the pre-production, production, and post-production stages of the short film “9 Reasons I Didn’t Believe in Us”.

1.4 Significance of the Study

This study contributes academically by discussing post-production as an important stage in film production, especially in shaping narrative, emotion, and audience experience through editing, sound design, subtitle, and color grading processes. This study also shows that post-production is not only technical work, but also part of the creative process in audio-visual production within the Research and Development (R&D) approach. Practically, this study can be used as a reference for students and beginner filmmakers in understanding post-production workflows in a more structured way, especially in arranging story rhythm, emotional tone, and visual-audio continuity. In addition, this study emphasizes that film production does not end during shooting, because the final meaning and

atmosphere of a film are strongly influenced by the post-production process.

1.5 Research Output

The output of this study is a short film entitled “9 Reasons I Didn’t Believe in Us” with a duration of approximately 40 minutes. The film tells the story of two university students whose relationship develops gradually through emotional conflicts, combined with romance and light mystery elements that reflect young people’s experiences. Besides the final film product, this study also produces a research output that discusses the development of a short film using the ADDIE model, with a particular focus on the post-production process. The research examines how editing, subtitle translation, sound design, and color grading contribute to shaping the narrative, emotional atmosphere, and audience experience of the film. As the final product of this research, the completed film was published through the YouTube “Bahasa Asing Terapan SV UNDIP”, making it accessible to students and the wider public.

CHAPTER II

LITERATURE REVIEW

2.1 Urban Tourism and Everyday Places as Tourist Destinations

In recent tourism development, destinations are not only focused on natural attractions or cultural heritage, but also on everyday places in urban areas such as cafés, public spaces, and campus environments. This concept is related to urban tourism, where tourism activities are closely connected with daily life experiences in the city (Ashworth & Page, 2011). For university students, cafés become one of the places frequently visited not only for eating or drinking, but also for studying, discussing, and relaxing. This shows that tourism experience can also come from simple daily activities that provide comfort and meaningful experiences.

However, although the number of cafés continues to increase, not all places can provide an atmosphere that supports students' needs. Based on preliminary observation, many students still have difficulty finding cafés with comfortable ambience, quiet surroundings, and proper space for studying. In this case, media has an important role in shaping audience perception before visiting a place. Visual content such as photos and videos often only shows the appearance of a café without fully representing its atmosphere. Therefore, this study uses film as a medium to represent spatial experience more completely through visual, sound, and narrative approaches.

For students, cafés function not only as places for consumption, but also as social spaces. Oldenburg (1999) explains this through the concept of the third place, which refers to spaces outside home and workplace where people can interact informally. In this context, cafés become spaces for discussion, social interaction, and relaxation. The atmosphere of cafés, such as lighting, comfort, noise level, and spatial arrangement, also influences users' experiences. Research by Adityawirawan and Kusuma (2021) explains that cafés are often used by university students as informal learning spaces because atmosphere, comfort, and spatial characteristics can support studying and social activities.

In film, café ambience can be represented through audio-visual elements built during post-production. Editing, sound design, and color grading help create emotional atmosphere and audience immersion. Bordwell and Thompson (2013) explain that image and sound arrangement in film strongly affects how audiences understand emotion and space in a scene. Therefore, cafés as social and experience-based places become relevant to this study because their atmosphere can be strengthened through post-production processes to create a more immersive audience experience.

2.2 Film-Induced Tourism

Film-induced tourism is a phenomenon where people become interested in visiting a place after seeing it in films or audio-visual media (Beeton, 2016). Film is not only used to show locations, but also to build emotional experiences through story, visuals, and sound. Hudson and Ritchie explain that films can shape destination image and influence audience interest through visual storytelling and emotional connection (Hudson & Ritchie, 2006). Because of that, locations shown in films often become more attractive to audiences.

In film-induced tourism, technical aspects such as framing, lighting, camera movement, and editing also influence how audiences see a place. A location in film is not presented naturally, but constructed through creative production decisions. However, most studies still focus more on tourism impact and audience behavior rather than discussing how the production process shapes spatial representation. Therefore, this study focuses on how post-production helps build atmosphere and audience perception through editing and visual arrangement.

2.3 Digital Tourism Promotion

The development of digital technology has changed the way tourism promotion is delivered. Buhalis and Law (2008) explain that digital media allows tourism information to spread faster and reach wider audiences through online platforms. Today, tourism promotion is not only based on static information, but also on visual and narrative content such as videos and short films. Because of this,

storytelling, cinematography, editing, and sound become important elements in presenting places more attractively.

Research by Rosyidah, Sari, and Masfuah (2023) explains that visual storytelling in tourism videos can strengthen audience interest because it creates emotional and immersive experiences. This shows that tourism promotion is not only about showing places, but also about building atmosphere and audience engagement through audio-visual presentation. Therefore, production and post-production processes become important in shaping how audiences experience a location through digital media.

2.3.1 YouTube

YouTube has become one of the main platforms for distributing tourism-related video content because it can reach audiences quickly and widely. Research by Abitya and Purnamasari (2023) explains that YouTube content can influence audience information needs and engagement through visuals, storytelling, and communication style. This means that successful content is not only informative, but also emotionally engaging for viewers.

In tourism videos, techniques such as wide shots, POV shots, close-up shots, editing rhythm, and sound design help audiences feel the atmosphere of a place more clearly. However, competition on YouTube is very high because many creators upload content every day. Therefore, creators need strong storytelling and good visual quality to make audiences interested. In this study, YouTube is used not only as a distribution platform, but also as a medium to deliver spatial and emotional experiences through post-production techniques.

2.3.2 Instagram as a Platform for Teaser Distribution

Instagram is one of the social media platforms that is widely used to distribute promotional content, including teaser videos for short films before the full movie is uploaded to YouTube. In this study, Instagram is used as a supporting platform to introduce the atmosphere, visual style, and emotional tone of the short film “9 Reasons I Didn’t Believe in Us”. Through features such as feeds, stories, and Reels,

teaser videos can be shared more quickly and reach audiences more easily, especially among university students and young people who actively use social media in their daily life.

Besides functioning as a promotional platform, Instagram also helps increase audience engagement through visual communication and short-form video content. Kusuma, Darma, and Sari (2023) explain that Instagram has an important role as a digital promotional medium because visual content can increase audience reach, impressions, and engagement. Therefore, teaser distribution through Instagram is expected to build audience curiosity and emotional interest before the film is officially released on YouTube. In the context of post-production, teaser editing also becomes important because the arrangement of shots, music, subtitles, and pacing must be able to represent the mood of the film in a short duration while still attracting audience attention.

2.4 Film Production Process

Film production is a process that changes ideas and scripts into complete audio-visual works through several stages. According to Bordwell and Thompson (2020), film production consists of three interconnected stages: pre-production, production, and post-production. Each stage contributes to the development of narrative, visual presentation, and audience experience. Arijon (1976) explains that film production involves visual planning and shot arrangement to deliver narrative clearly to audiences. In this study, the production process is important because it helps represent emotional atmosphere and spatial experience through film.

2.4.1 Pre-Production

Pre-production is the planning stage before shooting begins. This stage includes idea development, scriptwriting, storyboard creation, location survey, scheduling, and technical preparation. In this process, visual concepts, camera plans, audio preparation, and scene blocking are arranged to support the production process later. Good preparation helps the production run more effectively and reduces technical problems during editing.

Research by Kariem, Khairiyah, and Zaharany (2021) explains that pre-production management is important in preparing technical, visual, and coordination aspects before the shooting process begins. Through script preparation, storyboard planning, location survey, and crew coordination, the production process can run more effectively and in line with the planned concept. Therefore, pre-production becomes an important foundation in building storyline direction and visual consistency in filmmaking.

2.4.2 Production

Production is the stage where all plans are implemented into the shooting process. Activities at this stage include directing actors, camera operation, lighting setup, and audio recording. Bordwell and Thompson (2013) explain that production is important because visual composition, camera movement, and actor interaction influence audience understanding of story and emotion.

During production, the crew also needs to adapt to field conditions such as lighting changes, background noise, and location situations. Because of that, communication and teamwork become important to keep the visual concept and continuity of scenes consistent. Every shot recorded in this stage later becomes the main material in the post-production process.

2.4.3 Post-Production

Post-production is the final stage where raw footage is processed into a complete and understandable film. This stage includes image editing, sound processing (sound design), and color adjustment (color grading) to maintain consistency between visual elements and the storyline (Bordwell & Thompson, 2013). The first stage is offline editing, which involves selecting and arranging the best footage based on the storyline. In this stage, the researcher determines the sequence of scenes, removes unnecessary parts, and adjusts the duration of each scene so that the story rhythm feels appropriate and not boring. After that, the process continues to the fine cut stage, where transitions between scenes are refined and the storyline becomes clearer and easier for the audience to follow.

The next stage is sound design, which includes processing dialogue, adding background music, and incorporating ambient sound to build the atmosphere. In this stage, audio cleaning is also carried out to reduce noise captured during the shooting process. The selection of music and ambience is adjusted to match the mood of each scene, for example using softer music for calm situations and more intense music for conflict scenes, so that the audience can feel the emotions more clearly. The following stage is color grading, which involves adjusting colors to create a consistent visual tone that fits the story. For example, warm tones are used to represent a comfortable and relaxed atmosphere in café scenes, while cooler tones are used for scenes that show emotional distance or conflict. In addition, color grading also helps to balance lighting differences between shots so that the visuals look more consistent.

In this study, subtitling and translation from Indonesian to English are also included as part of the post-production process. This process does not only translate the dialogue literally, but also adjusts the meaning to keep it natural and easy to understand for a wider audience. The subtitles are arranged by considering timing, duration, as well as font and color selection to ensure readability without distracting from the main visuals. The final stage is rendering, which is the process of combining all visual and audio elements into a single film file ready for distribution. In this study, the final film is distributed through YouTube so that it can be easily accessed by the target audience. Therefore, the post-production stage in this study is not only technical, but also becomes an important part in shaping the audience's experience. Through editing, sound, color, and subtitles, the film is able to deliver the atmosphere of space and the story in a clearer, more emotional, and more understandable way.

2.4.3.1 Editing Process

Editing is an important stage in post-production because it arranges raw footage into a complete and understandable story. Bordwell and Thompson (2013) explain that editing helps shape narrative flow, rhythm, and audience emotion in film. In this study, the editing process is used to support the slow-burn romance

atmosphere and emotional development between characters in “9 Reasons I Didn’t Believe in Us”. Research by Ali (2015) also explains that editing techniques have an important role in building story delivery and emotional meaning in film.

Several stages in the editing process include:

1. Logging and Selecting Footage; The editor reviews all recorded footage and gives labels to each clip based on scene content and image quality. After that, the best footage is selected to maintain story consistency and make the editing process more organized.
2. Rough Cut (Initial Arrangement); At this stage, scenes are arranged based on the script structure and storyline. The editor focuses on building the basic flow of the story before refining visual details and transitions.
3. Fine Cut (Refinement); The fine cut process focuses on improving transitions, shot duration, and timing between scenes. The editor also starts adjusting emotional rhythm so the story feels smoother and more natural.
4. Continuity Editing; Continuity editing is used to maintain consistency between shots, such as character position, eye direction, and movement continuity. This process helps the audience follow the story without feeling distracted.

2.4.3.2 Sound Design (Audio Processing)

Sound design is the process of arranging audio elements to support visual atmosphere and emotional experience in film. Chion (1994) explains that sound helps build audience perception and emotion toward a scene. In this film, sound design is used to strengthen the ambience of cafés, campus areas, and public spaces shown in the story.

Several stages in sound design include:

1. Dialogue Editing; Dialogue audio is cleaned from unwanted noise and adjusted to maintain clear sound quality. The volume of each dialogue is balanced so conversations can be heard comfortably.
2. Ambient Sound; Ambient sounds such as café ambience, road noise, footsteps,

and environmental sounds are added to create a more realistic atmosphere and strengthen spatial experience.

3. Sound Effects (SFX); Additional sound effects are used to support actions in scenes, such as typing sounds, object movement, door sounds, and notification sound to make scenes feel more alive.
4. Music Scoring; Background music is selected based on scene mood, including acoustic guitar, jazz funk, cinematic ambient, romantic piano, and dark atmospheric music. The music helps strengthen emotional tone in romantic, calm, or tense scenes.
5. Mixing and Mastering; The final audio process combines dialogue, ambience, music, and sound effects into balanced sound quality so the final film feels clearer and more immersive for the audience.

2.4.3.3 Color Grading (Color Adjustment)

Color grading is the process of adjusting color tones to create visual consistency and emotional atmosphere in film. According to Hurlbert and Ling (2007), color can influence emotional perception and audience response toward visuals. In this film, color grading is used to support romantic, calm, and tense moods in different scenes.

Several stages in color grading include:

1. Color Correction; This stage adjusts exposure, contrast, and white balance to make footage look natural and visually balanced.
2. Color Matching; Color matching is used to equalize tones between shots taken in different lighting conditions so visual continuity remains consistent.
3. Color Styling / Grading; Warm tones such as soft orange and warm yellow are used in romantic scenes to create a comfortable atmosphere, while cooler tones are used in conflict scenes to strengthen emotional tension.
4. Highlight and Shadow Adjustment; Highlight and shadow settings are adjusted to emphasize visual focus and improve image depth, especially on character

expressions and important objects in the frame.

2.4.3.4 Subtitle and Translation (Indonesian-English)

Subtitle and translation are important parts of post-production because they help audiences understand dialogue and story meaning more easily. Díaz-Cintas and Remael (2007) explain that subtitles must consider readability, timing, and visual context so they remain comfortable to read. In this study, subtitles are presented in Indonesian and English to reach wider audiences.

Several aspects considered in subtitle production include:

1. Translation Process; Dialogue is translated naturally instead of word-for-word translation. Alsa's dialogue uses a more informal English style, while Arka's dialogue uses a slightly more formal style to match character personality.
2. Subtitle Timing; Subtitle appearance is adjusted with dialogue timing so audiences can read comfortably without missing important scenes.
3. Font Selection; The subtitles use Sans-serif font because it is simple, clear, and easy to read on different visual backgrounds.
4. Color and Contrast; White subtitle color with dark outline is used to maintain readability and visibility in bright or dark scenes.
5. Subtitle Placement; Subtitles are placed at the bottom of the screen to avoid disturbing the main visual composition while still remaining easy to read.

2.4.3.5 Credit Scene and Final Process

Credit scene is one of the final elements in a film that provides information about the cast, crew, and other parties involved in the production process. Besides serving as an acknowledgment of contributions, the credit scene also functions as part of the film's closing structure and can help reinforce the overall impression left on the audience. According to Dancyger (2018), the final stage of post-production is not only concerned with technical completion but also with refining the film's overall structure and emotional impact before distribution. Therefore, the credit scene may contribute to how audiences remember and interpret the film after the

story has ended.

The finalization process refers to the last stage of post-production before a film is released to the audience. At this stage, all visual, audio, subtitle, and continuity elements are reviewed to ensure that the film meets the intended technical and creative standards. The completed project is then exported into a suitable format for screening, publication, or distribution. Through the finalization process, filmmakers can ensure that the film is presented in its most complete and polished form before reaching the audience.

2.4.3.6 Teaser and Promotional Poster Development

Teaser and promotional posters are commonly used as marketing materials to introduce a film before its official release. A teaser is a short promotional video that presents selected scenes, characters, or conflicts without revealing the entire storyline. Its main purpose is to attract audience attention, create curiosity, and encourage viewers to watch the full film. According to Kernan (2004), film trailers and teasers function as promotional tools that communicate the tone, genre, and key attractions of a film while building audience expectations before viewing.

In addition to teaser videos, promotional posters also play an important role in film promotion. A poster serves as a visual representation of a film by combining images, titles, colors, and taglines that reflect the film's theme and atmosphere. Promotional posters help audiences recognize the identity of a film and can influence their initial interest in watching it. As digital distribution platforms become more widely used, promotional posters are often adapted into thumbnails for online platforms such as YouTube and social media. Therefore, both teasers and promotional posters function as important supporting media that help increase audience awareness and engagement before a film is released.

2.5 Previous Studies

Several previous studies related to post-production and editing techniques were used as references in this research. The first study was conducted by Kuku, Haikal, and Gusmadana (2023) entitled "*Manajemen Post Production Editing pada*

Film Malam". The study discusses the post-production management process used in the short film *Malam*, especially in organizing footage, editing scenes, adjusting audio, color grading, and final rendering. The researchers explain that the editing process started from selecting footage, arranging rough cut, continuing to fine cut, and ending with final editing to maintain continuity between scenes. The study also explains that editing management is important to maintain story clarity and emotional delivery in the film. This study is relevant to the present research because both discuss how post-production stages shape storytelling and emotional atmosphere through editing techniques.

The second study was conducted by Ariani, Neta, and Munandar (2021) entitled Application of Color Grading and Music Scoring Techniques in Post Production Stage of "*Waktu Terlarang*" Horror Film. This study focuses on the application of color grading and music scoring during the post-production stage of the horror short film "*Waktu Terlarang*". The researchers explain that cold and dark color tones were applied to create tense and mysterious visual atmosphere, while music scoring was arranged to strengthen suspense and emotional tension in several scenes. The study also discusses how synchronization between visual color tone and background music can increase audience emotional engagement and strengthen dramatic situations in the story. The relevance of this study with the present research is that both focus on the role of sound and visual processing in building emotional atmosphere during post-production, although they use different genres and visual moods.

The third study was conducted by Harja et al. (2025) entitled "Development of Video-Based Learning Media Using the ADDIE Model to Enhance Students' Understanding of OHS". This study developed video-based learning media using the ADDIE model, which consists of Analysis, Design, Development, Implementation, and Evaluation stages. The researchers conducted needs analysis, storyboard and script development, video production and post-production, media implementation, and audience evaluation through questionnaires. The findings showed that the developed video achieved a feasibility score of 85.649%, indicating

that it was highly feasible as a learning medium. The study concludes that the ADDIE model provides a systematic framework for developing audiovisual products while allowing revisions based on user feedback. This study supports the present research because it demonstrates how the ADDIE model can be applied in audiovisual media development through a structured process involving production, implementation, evaluation, and revision.

Based on those previous studies, it can be understood that post-production is not only a technical process, but also an important creative stage in shaping narrative structure, emotional atmosphere, and audience experience through editing, sound design, and color processing. In addition, previous research has shown that the ADDIE model can be effectively applied in developing audiovisual media through a systematic process of analysis, design, development, implementation, and evaluation. However, the previous studies mainly focus on educational videos, horror films, and drama films. Therefore, this research focuses on the development of a slow-burn romance mystery short film that represents student life and urban spaces in Semarang, while specifically examining how post-production activities such as continuity editing, subtitle translation, sound design, and color grading contribute to shaping the final audience experience.

CHAPTER III METHODOLOGY

3.1 Research Methodology

This study uses the Research and Development (R&D) approach, focusing on the post-production process of the short film “9 Reasons I Didn’t Believe in Us”. The R&D approach was chosen because this study not only produces a film as the final product, but also explains the development process in a systematic way (Gall et al., 2007). The model used in this study is ADDIE, which consists of Analysis, Design, Development, Implementation, and Evaluation (Branch, 2009).

In the Analysis stage, the researcher identified audience needs and preferences related to film content and viewing experience. The Design stage focused on planning the storyline, visual concept, and production workflow. The Development stage became the main focus of this study, where the production shooting process and post-production process was carried out through editing, sound design, color grading, subtitle translation, and rendering. After the film was completed, the Implementation stage was conducted by publishing the film through YouTube and distributing it to the target audience. Finally, the Evaluation stage was carried out through audience feedback collected using questionnaires.

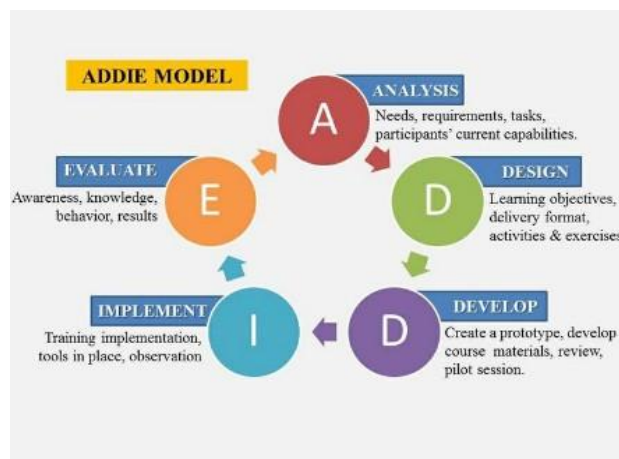


Figure 3.1 Flowchart of the ADDIE Model

(www.mungfali.com)

The diagram above shows the stages of the ADDIE model used in this research to guide the development of the post-production process of the short film “9 Reasons I Didn’t Believe in Us”.

Through this approach, post-production is viewed not only as a technical process but also as a creative and research process. Decisions related to editing, audio, subtitles, and color grading were made based on narrative needs and audience considerations. Therefore, the ADDIE model helped the researcher organize the development process more systematically and evaluate the final product at each stage.

3.2 Research and Development Project

This study uses the ADDIE model developed by Branch (2009), which consists of Analysis, Design, Development, Implementation, and Evaluation. The model is used as a systematic framework to guide the development of the short film “9 Reasons I Didn’t Believe in Us”. Through this model, the researcher is able to organize the filmmaking process systematically, starting from identifying audience needs and story concepts, continuing through pre-production, production, and post-production activities, and ending with implementation and evaluation of the final film product.

1. Analysis; The analysis stage was conducted to identify audience needs and determine the story concept of the short film. At this stage, the researcher carried out observations and distributed questionnaires to Applied Foreign Language students as the target audience. The questionnaire used in the analysis stage was designed to identify the characteristics, preferences, and needs of the target audience. It consisted of three sections. The first section collected respondents' demographic information and their habits related to visiting public spaces and using social media. The second section contained multiple-choice questions to identify respondents' information-seeking behavior. The third section used a four-point Likert scale (1 = Strongly Disagree, 2 = Disagree, 3 = Agree, 4 = Strongly Agree) to measure respondents' perceptions regarding urban tourism, study spaces, social

media, and the use of short films as a promotional medium.

A. Respondent Profile and Visiting Habits

1. How often do you visit hangout places or public spaces in Semarang?

B. Information-Seeking Behavior (Multiple Choice)

1. Are you active on social media to search for information about hangout places or destinations in Semarang?
2. Which social media platform do you most frequently use to search for place recommendations?

C. Audience Perceptions (20 Statements of 4-Point Likert Scale)

1. Semarang has enough public spaces that support students' activities and lifestyles.
2. Tourism in Semarang is not only about historical buildings but also about social experiences and interactions.
3. Semarang has not been represented in an interesting way through short movies.
4. I need more comfortable study spaces outside campus.
5. I am interested in trying new places to study or work on assignments.
6. The atmosphere of a place (aesthetics, comfort, and ambience) affects my productivity.
7. I am usually more productive when working on assignments outside my boarding house or home.
8. I am aware of public literacy spaces such as Microlibrary Warak Kayu.
9. I have visited areas like Pecinan Semarang for purposes other than culinary tourism.
10. I am aware that the pelabuhan area in Semarang has potential as an urban tourism spot.

11. I feel that information about interesting places in Semarang is still limited for students.
 12. I usually find out about new places through social media (e.g., Instagram or TikTok).
 13. I prefer learning about a place through short movies rather than formal advertisements.
 14. Short movies with a storyline are more interesting than purely informational promotional videos.
 15. I am more likely to visit a place after seeing it featured in a short movie.
 16. Short movies influence how I perceive a city or tourist destination.
 17. A short movie about student life can be an effective way to promote a city.
 18. Stories about relationships and emotions in a short movie help me feel more connected to a place.
 19. I am interested in watching short movies that introduce youth-friendly places.
 20. I am interested in watching a short movie set in student life in Semarang.
2. Design; The design stage focuses on planning all pre-production activities based on the results of the analysis stage. At this stage, the researcher developed the film idea and theme, prepared the script, designed the storyboard, conducted location scouting, and planned the overall production process. Production documents such as shooting schedules, cast and crew arrangements, equipment preparation, wardrobe planning, and other supporting materials were also prepared. This stage served as a guideline for the implementation of production and post-production activities.
 3. Development; The development stage involves the actual creation of the

short film through production and post-production activities. During the production process, the researcher conducted shooting activities based on the script and storyboard that had been prepared previously. This process included camera and lighting setup, audio recording, directing actors, managing scene execution, and coordinating production activities at various filming locations. After all footage had been recorded, the process continued with post-production development. This stage included footage logging and organizing, rough cut editing, fine cut editing, continuity editing, sound design and audio editing, color grading, subtitle translation, credit scene creation, teaser and promotional material development, expert validation, and product revision. Through these activities, all recorded materials were transformed into a complete short film ready for audience viewing.

4. Implementation; The implementation stage was conducted after the film had completed the development process. At this stage, the final version of the film was distributed to the target audience through an online screening. The implementation process aimed to introduce the completed film to viewers and obtain responses regarding various aspects of the production, including story delivery, acting performance, visual quality, audio quality, subtitle readability, and overall viewing experience. The questionnaire uses a four-point Likert scale: 1 (Strongly Disagree), 2 (Disagree), 3 (Agree), and 4 (Strongly Agree). The responses obtained during this stage became important data for evaluation.
5. Evaluation; The evaluation stage was conducted to assess the effectiveness of both the final film product and the overall development process. Evaluation was carried out through audience feedback questionnaires and responses collected after the screening session. The researcher evaluated aspects related to pre-production, production, and post-production, including story development, character presentation, technical quality, audio and visual consistency, subtitle readability, and audience

engagement. The collected feedback was analyzed to determine whether the objectives of the research had been achieved and to identify aspects that still required improvement. The results of the evaluation became the basis for final revisions before the film was finalized as the final product of this research.

3.3 Production Schedule

The production schedule in this study is planned for approximately three months and divided into three main phases: pre-production, production, and post-production. Although all stages are important, the main emphasis is on the post-production phase as the core of film processing and refinement. The pre-production phase takes place on March 2026. This stage includes script writing, storyboard creation, location selection, and discussion of visual and audio concepts. The production phase is conducted on April 2026, where the shooting process takes place in selected locations. Activities include directing actors, camera operation, lighting setup, and audio recording. The post-production phase takes place on May 2026 and becomes the most crucial stage in this study. This stage includes video editing, storyline arrangement, sound design, color grading, and subtitle addition.

Table 3.1 Schedule Planning

Activity Type	March	April	May
Analysis			
Desain			
Development			
Implementation			
Evaluation			

3.4 Budget and Costing

The production budget ensures all technical, logistical, and human resource

needs are met without compromising quality. Components include crew fees, actor compensation, filming equipment, editing tools, transportation, catering, props, and contingencies. Detailed budgeting facilitates monitoring and adjustments during production.

Table 3. 2 Budget and Costing

ITEM	QTY	COST/UNIT	SUBTOTAL
Production Team	1 person	IDR 3,700,000	IDR 3,700,000
Talent	3 people	-	-
Recording Device (Hp)	1	-	-
Editing Device (Laptop)	1	-	-
Transportation		IDR 190,000	IDR 190,000
Consumption	Food	IDR 1,236,500	IDR 1,236,500
Properties		IDR 436,000	IDR 436,000
Miscellaneous	1	IDR 55,500	IDR 55,500
Total Amount			IDR 5,618,000

3.5 Division of Tasks

The division of tasks in this project is adjusted to the role and responsibility of each team member. The director is responsible for supervising the creative aspects and overall production process. The scriptwriter and storyboard artist develop the story and visual plan, while the cameraman handles the shooting process, including framing and shot composition. In the post-production stage, the editor has the main responsibility for processing the recorded footage into a complete film. This process includes video editing, sound editing, color grading, subtitle integration, and final rendering. Through a clear division of tasks, the pre-production, production, and post-production processes can run more effectively and in accordance with the planned concept.

Table 3. 3 Division of task

Production Stage	Person in Charge	Responsibilities
Pre-Production	Rizka Karenita Br Purba	Developing the story idea and theme, preparing the script and storyboard, designing the visual concept, planning the production schedule, preparing production documents, and coordinating location arrangements before filming.
Production	Najwah Amanda Mahmudah	Directing the actors, supervising filming activities, coordinating communication among crew members, and ensuring that the production process followed the planned concept and schedule.
Production	Hazel Radityo Utomo (Under60scnd)	Operating the camera, managing shot composition and framing, supporting lighting arrangements, and assisting the visual execution during filming.
Post-Production	Novita Nisrina Dwi Cahyani	Organizing footage, editing video and audio materials, applying color grading, preparing English subtitles, and producing the final version of the film for screening and publication.

CHAPTER IV

RESULT AND DISCUSSION

4.1 Results

This study was conducted to develop the short film *9 Reasons I Didn't Believe in Us* using the Research and Development (R&D) method with the ADDIE model, which consists of Analysis, Design, Development, Implementation, and Evaluation stages (Branch, 2009). Through this model, the film was developed systematically from the identification of audience needs and story concepts to the production, testing, and refinement of the final product. The final output of this research is a short film with a duration of approximately 40 minutes that presents themes of student life, interpersonal relationships, and emotional experiences through various locations in Semarang.

The results of this research are presented based on the stages of the ADDIE model. This chapter describes the activities carried out during each stage of the development process, the findings obtained throughout the project, and the improvements made based on audience feedback. Through these stages, the research demonstrates how a structured development process can support the creation of an audiovisual product that is both relevant to its target audience and aligned with the objectives of the study.

4.1.1 Analysis

The analysis stage was conducted as the initial step in developing the short film “*9 Reasons I Didn't Believe in Us*”. This stage aimed to identify the needs, conditions, and resources that would support the film development process before entering the design stages. Through this stage, the writer gathered information related to the audience needs and story concept. According to Branch (2009), the analysis stage functions to identify the needs and conditions that become the foundation for the next stages in the ADDIE model. Therefore, the results of this stage became the main reference for planning and developing the film in the following stages.

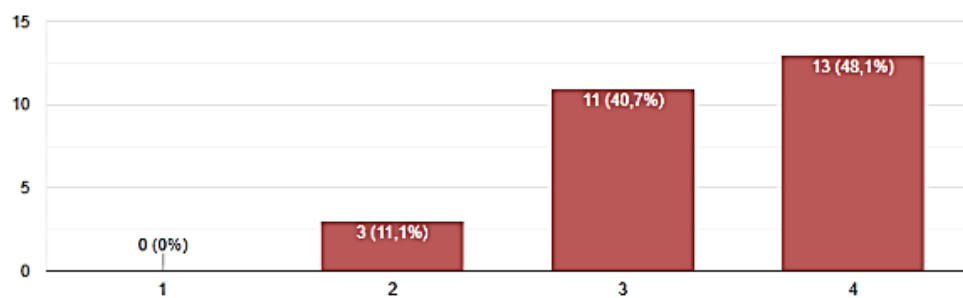
4.1.1.1 Audience Needs Analysis

Before developing the film, the writer conducted an initial survey through a questionnaire distributed to students of the Applied Foreign Language Program, Diponegoro University from the 2023-2025 batches as the target audience of the film. The questionnaire was used to identify students' preferences regarding film themes, viewing habits, and their experiences in finding comfortable places for studying, completing assignments, or spending time with friends. The complete questionnaire instrument used in this study can be found in Appendix 1.

E. Narrative Needs for Movie Development

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

27 jawaban



Are you active on social media to search for information about hangout places or destinations in Semarang? [Salin diagram](#)

27 jawaban

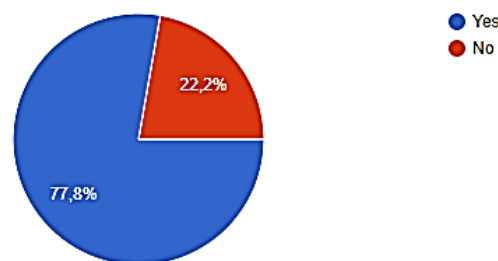


Figure 4.1 The Results of Pre-Production Questionnaire

The questionnaire results showed that most respondents preferred audiovisual media because it was considered more engaging and easier to understand than text-based information. Several respondents also stated that they often searched for recommendations for cafés, libraries, and public spaces through social media content. Besides that, atmosphere, comfort, accessibility, and visual appearance were identified as important factors when choosing a place to visit.

These findings became the basis for developing the concept of “9 Reasons I Didn't Believe in Us”. The film was designed not only as a romantic short film but also as a medium to introduce several locations in Semarang through a story that could be easily related to by university students. According to Branch (2009), the analysis stage is conducted to identify user needs and characteristics before developing a product. Therefore, the questionnaire results helped the writer determine the target audience, narrative approach, location selection, and visual concept used throughout the film production process.

4.1.1.2 Story and Concept Analysis

The story and concept analysis stage was conducted to determine the narrative direction and visual concept of the short film “9 Reasons I Didn't Believe in Us”. This analysis was based on the results of observations and questionnaires distributed to Applied Foreign Language students from the 2023-2025 batches. The findings showed that most respondents preferred stories that felt close to their daily lives, contained emotional elements, and presented situations that could be easily related to by university students. Therefore, the writer decided to develop a story centered on student life, friendship, personal growth, and romantic relationships.

Based on these findings, the film was developed using a slow-burn romance concept combined with light mystery elements. The slow-burn romance approach was selected because it allows the relationship between characters to develop gradually through interactions, conversations, and shared experiences. Meanwhile, the mystery element was presented through anonymous messages received by the main character, creating curiosity and encouraging audiences to follow the story until the end.

The analysis stage also influenced the selection of locations used in the film. Several locations in Semarang, such as Microlibrary Warak Kayu, Sedjenak Koffie, Kota Lama, Toko Merekah, Lauk Buku and the Diponegoro University campus area, were chosen because they represented places commonly visited by students for studying, discussions, and social activities. Besides supporting the narrative, the use of these locations was expected to introduce and promote educational, cultural, and recreational spaces in Semarang through audiovisual media.

4.1.2 Design

The design stage was carried out after the analysis stage had been completed. At this stage, the writer transformed the findings from the questionnaires and observations into a development plan for the short film “9 Reasons I Didn’t Believe in Us”. The purpose of this stage was to prepare the concepts and guidelines that would be used before entering the production process.

In this research, the design stage focused on pre-production planning, including idea and theme development, scriptwriting, storyboard preparation, location scouting, production document preparation, and production schedule planning. These activities were conducted to ensure that the film concept, narrative direction, and production requirements were clearly defined before filming began. According to Bordwell and Thompson (2020), narrative and visual planning play an important role in guiding the production process and supporting effective storytelling. Therefore, careful preparation was necessary to establish a strong foundation for the development stage. The results of this stage then became the main reference for the production and post-production activities discussed in the following sections.

4.1.2.1 Pre-Production

The pre-production stage was carried out to prepare all creative and technical aspects before the filming process began. The idea for the short film “9 Reasons I Didn’t Believe in Us” was developed based on observations and questionnaire results collected from Applied Foreign Language students. The findings showed

that students frequently use cafés, libraries, and public spaces for studying, socializing, and relaxation, but the information available on social media often focuses only on visual appearance and does not fully represent the actual atmosphere of those places. Based on this issue, the film was developed to combine student life, interpersonal relationships, and everyday urban spaces in Semarang through a narrative story that allows viewers to experience these locations as part of the characters' daily lives.

In developing the theme, the writer selected a romance genre combined with light mystery elements. The romance aspect was chosen because relationship experiences are closely related to university students, while the mystery element was added to maintain audience curiosity throughout the story. The story concept, characters, and narrative structure were developed gradually to create situations and emotions that feel familiar and relatable to the target audience. This is in line with Rayana et al. (2022), who explain that idea development and scriptwriting are important stages in building story structure and delivering messages in short film production. The script instrument used in this study can be found in Appendix 2.

After the story concept had been finalized, the script and storyboard were prepared as the main references for production. The script focused on the relationship between Alsa and Arka through a slow-burn romance story guided by the concept of "9 reasons," which became the main narrative structure of the film. The dialogue was written using simple and natural language to reflect daily student conversations. In addition, a storyboard was created to plan shot composition, camera angles, scene transitions, and the visual atmosphere of each sequence. According to Bordwell and Thompson (2019), a storyboard functions as a visual guide that helps organize scenes and maintain consistency throughout the production process. The storyboard instrument used in this study can be found in Appendix 3.

The final part of pre-production involved location scouting and production document preparation. Several locations in Semarang were visited and evaluated based on their atmosphere, accessibility, lighting conditions, and suitability for the

story. The selected locations included campus areas, cafés, libraries, public spaces, and Kota Lama, which represent places commonly used by students in their daily lives. During this stage, several production documents were also prepared, including talent consent forms, location permits, production requirement lists, and shooting schedules. These preparations helped support communication, coordination, and technical readiness before filming began. The permit letter instrument used in this study can be found in Appendix 5. Further details regarding the pre-production process are explained by Rizka Karenita Br. Purba in her study entitled “The Pre-Production of the Short Film 9 Reasons I Didn’t Believe in Us”.

4.1.3 Development

The development stage was the process of realizing all plans that had been prepared in the previous stages into a complete film product. In this study, the development stage focused on processing the production materials into a complete audiovisual work through several post-production activities. These activities included footage organization, video editing, audio processing, color grading, subtitle creation, teaser and poster making, expert validation, and final revision.

Although the main focus of this research was post-production, the development stage also included a brief explanation of the production processes because these stages produced the materials used during editing. The footage obtained from the shooting process became the main material that was later organized, selected, and developed into a complete story structure. According to Dancyger (2018), editing is an important process because it combines separate visual materials into a meaningful narrative. Therefore, the development stage became the core stage of this research, where all recorded footage, audio, and visual elements were processed and refined to support the story, emotions, and overall viewing experience. The results of each process are explained in the following sub-sections.

4.1.3.1 Production Process

The production process was carried out to transform the plans prepared during

the design stage into audiovisual materials. The shooting process took place for six days at several locations in Semarang, including campus areas, Microlibrary Warak Kayu, Sedjenak Koffie, Toko Merekah, Moenasiah, and classrooms.

During filming, all scenes were recorded based on the script, storyboard, and production schedule that had been prepared previously. However, several adjustments were made due to weather conditions, location situations, and production needs. According to Brown (2021), the shooting stage is one of the most important phases in film production because it combines technical preparation with actual implementation in the field.

During production, camera, lighting, and audio arrangements were prepared according to the emotional needs of each scene. Medium shots and close-up shots were frequently used to emphasize character expressions and interpersonal relationships. Natural lighting was combined with available artificial lighting to maintain a realistic visual atmosphere throughout the film. In addition, voice-over narration was recorded to strengthen the audience's understanding of the main character's thoughts and emotional journey. Audio recording and monitoring were also conducted to ensure dialogue clarity and support the overall storytelling process. As explained by Bordwell and Thompson (2013), cinematography and sound play important roles in shaping audience understanding and emotional engagement within a film.

The directing and acting process focused on developing natural character performances and emotional interactions between the cast members. The director guided the actors in understanding character motivations, emotional development, and relationship dynamics throughout the story. Regular discussions and rehearsals were conducted before and during filming to ensure that each scene could deliver the intended emotions and narrative meaning. Rabiger and Hurbis-Cherrier (2020) explain that directing is an important process for translating character psychology into visual performance and storytelling.

During filming, the actors were encouraged to perform naturally while still following the narrative direction of the story. Some scenes allowed limited

improvisation in dialogue and gestures when these adjustments helped strengthen emotional realism and character chemistry. The main characters, Alsa and Arka, were developed through contrasting personalities to create emotional conflict and relationship development, while Aura functioned as a supporting character who contributed to the progression of the story. Through continuous communication between the director and cast members, the performances were refined throughout the production process to achieve a more believable and emotionally engaging result.

The result of this stage was a collection of raw footage, dialogue recordings, and supporting audio materials that later became the main materials for the editing process. After all shooting activities were completed, the production materials were transferred and organized before entering the footage logging and editing stages. Further details regarding the production process are explained by Najwah Amanda Mahmudah in her study entitled “The Production of the Short Film 9 Reasons I Didn’t Believe in Us”.

4.1.3.2 Post-Production Process

The post-production process was carried out after all shooting activities had been completed. At this stage, the recorded video and audio materials were developed into a complete short film through a series of editing and refinement activities. The purpose of post-production was not only to combine footage, but also to organize the narrative structure, improve continuity, strengthen emotional atmosphere, and prepare the film for audience viewing. According to Dancyger (2018), post-production plays an important role in shaping how a story is presented and understood by audiences through editing, sound, and visual arrangement.

In this development stage, the post-production process included footage logging and organizing, rough cut and fine cut editing, continuity checking, audio editing, color grading, subtitle translation, credit scene creation, teaser and promotional material development, expert validation, and final revision. Through these activities, the raw production materials were gradually transformed into a complete audiovisual product that was ready for implementation and evaluation.

4.1.3.2.1 Footage Logging and Organizing

At this footage logging and organizing stage, all video and audio files were collected and transferred to the editing device before entering the editing process. The writer then organized the materials into several folders based on scenes, locations, and shooting days to make the file management process easier.

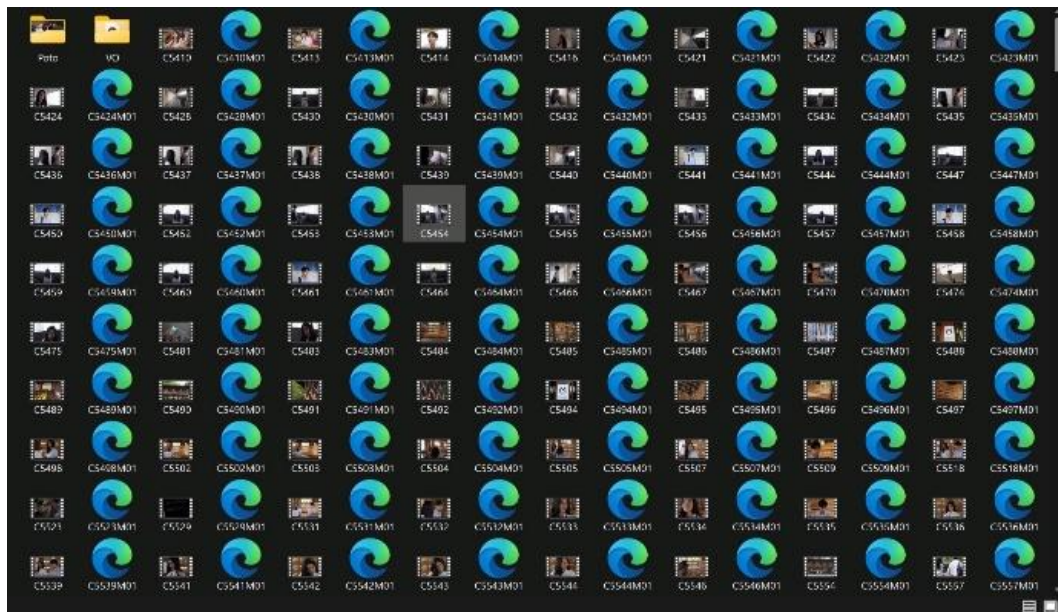


Figure 4. 2 Footage Logging Process

After all files had been organized, the footage was reviewed one by one to check image quality, audio clarity, camera stability, and continuity between shots. Each clip was given a label based on the scene number and shot type so it could be identified more easily during the editing process. The footage was then grouped into categories such as usable footage, alternative takes, and footage that required further adjustment.

During this process, several clips were found to have inconsistent lighting conditions, especially in outdoor scenes recorded at different times of the day. Some dialogue recordings also contained environmental noise, while several voice-over recordings needed to be re-recorded because the delivery and audio quality were not fully suitable for the scene. These findings were documented and became references for the following stages, including audio editing, color correction, and

color grading. The logging and organizing process helped the writer understand the available materials before arranging the story structure in the rough cut stage. Through this process, the footage could be managed more systematically and the editing workflow became easier to carry out.

4.1.3.2.2 Rough Cut, Fine Cut, and Continuity Editing

After the footage logging and organizing stage had been completed, the writer started the main editing process using Adobe Premiere Pro. In this stage, all selected footage was placed on the timeline based on the story sequence in the script. The editing process began by arranging scenes from the beginning until the end of the film so the overall story structure could be seen more clearly.

Unlike the conventional editing workflow that separates rough cut and fine cut into different stages, both processes in this project were carried out simultaneously. While arranging the footage sequence, the writer also directly trimmed unnecessary parts, adjusted shot durations, selected the best takes, and refined scene transitions. This approach helped make the editing process more efficient because the story structure and visual details could be developed at the same time.

During the editing process, several scenes experienced adjustments in duration and placement to maintain the emotional flow of the story. Some dialogue scenes were shortened to improve pacing, while several reaction shots were extended to strengthen character emotions. The writer also replaced several shots with alternative takes that had better composition, expression, and continuity.

The writer also checked the continuity between scenes, such as character movement, eyeline direction, and action transitions, so the visual flow could remain consistent. This process was important because the film used a slow-burn romance approach that relied heavily on character interactions, facial expressions, and emotional development throughout the story. According to Dancyger (2018), editing is not only used to connect shots, but also to shape audience understanding and emotional response to the narrative.

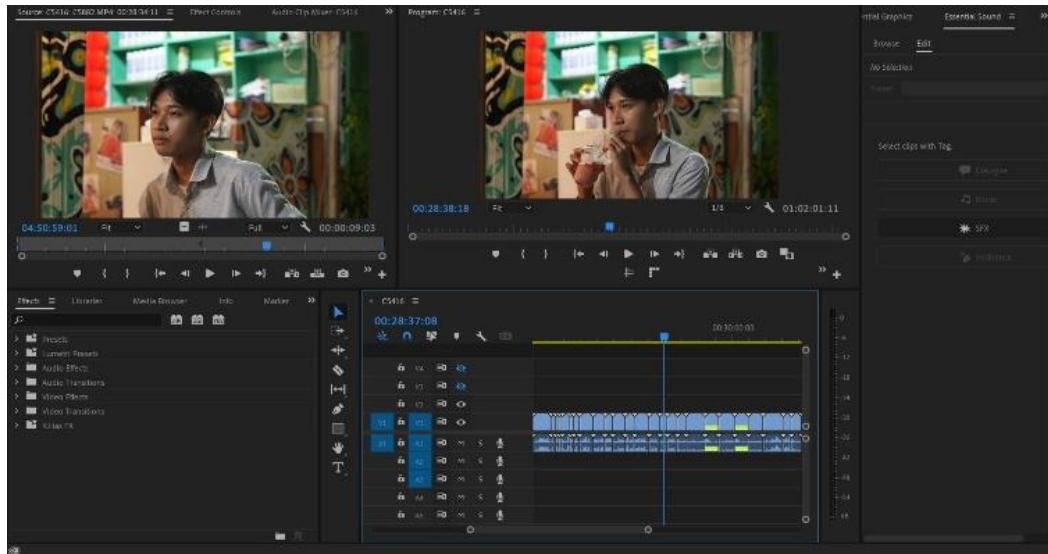


Figure 4. 3 Rough Cut and Continuity Editing

Based on the figure above, the process was carried out using Adobe Premiere Pro. In the timeline, the writer started making more precise shot cuts in dialogue and character reaction parts to maintain the emotional tempo in the scene. The displayed scene showed Arka's character in Toko Merekah with two different angles, namely a medium close-up when the character stayed silent and a shot when the character drank his drink. The use of these two angles was edited alternately to maintain action continuity (match on action) so the visual transition still felt natural. Besides that, the timeline also showed adjustments in dialogue audio and ambience to maintain the consistency of space atmosphere in every shot transition. According to Bordwell and Thompson (2019), continuity editing helps create the illusion of continuous space and time so audiences can follow the film narrative more easily without realizing the technical editing process happening behind it.

As the editing process progressed, the writer continued reviewing each sequence to ensure that the story remained easy to follow and emotionally consistent. The result of this stage was a complete visual structure of the film that later became the basis for audio editing, sound design, color grading, subtitle insertion, and final refinement.

4.1.3.2.3 Sound Design and Audio Editing Process

After the visual editing process had been completed, the writer continued with sound design and audio editing. At this stage, audio was arranged to support the story, strengthen emotional moments, and create a more realistic atmosphere in each scene. The process included dialogue adjustment, audio cleaning, ambience arrangement, sound balancing, music insertion, and volume mixing. Several dialogue recordings were also adjusted to maintain clarity and consistency between scenes. In addition, room ambience and environmental sounds were added to help audiences feel the atmosphere of each location more naturally.

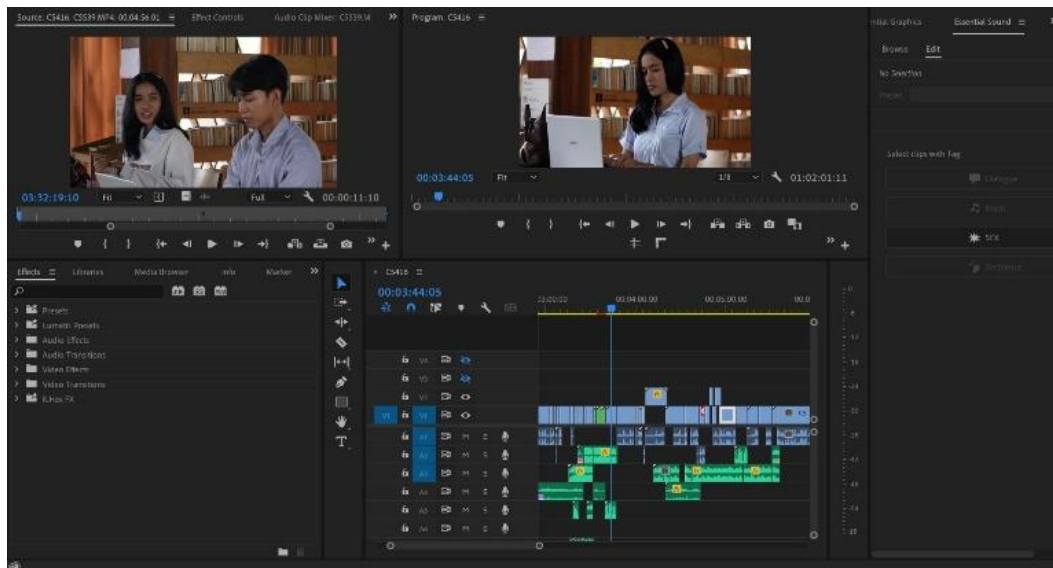


Figure 4. 4 Sound Design and Audio Editing Process

Based on the figure above, the audio editing process was carried out using Adobe Premiere Pro by separating dialogue, ambience, sound effects, and background music into different audio tracks. This arrangement helped the writer control the audio balance more easily during the mixing process. In scenes that took place in cafés, libraries, classrooms, and public spaces, additional ambience such as conversations, footsteps, typing sounds, vehicle sounds, and environmental sounds were used to maintain a realistic impression. Audio transitions were also adjusted to make scene changes feel smoother and more comfortable to hear.

Besides ambience and dialogue, background music was used to strengthen

the emotional tone of the film. For romantic and reflective scenes, the writer used several acoustic and instrumental tracks such as Dream Of You, Acoustic Blues Guitar, Relax Guitar, Acoustic Guitar Backing Track, Atmospheric Clean Guitar Cue, Inspirational and Romantic Cinematic Piano, The Love, and Book of Life Romantic Saxophone. These tracks were selected because they created a calm, warm, and intimate atmosphere that matched the gradual relationship development between Alsa and Arka.

For lighter scenes that showed student interactions and everyday activities, the writer used tracks such as Awkward Comic Whimsical Music, Jazz Funk Breakbeat Energic, Groove Funk, French Accordion Vibe, and Funk Funky. These tracks helped create a more relaxed atmosphere and supported the representation of student life shown throughout the film.

Meanwhile, scenes involving conflict, emotional pressure, and mystery elements used tracks such as Horror Background Thriller, Horror, Dark Soundscape Atmosphere, Zero Hour, and Sad Emotional Beat Cry Alone. These audio tracks were selected to strengthen feelings of uncertainty, loneliness, and tension experienced by the characters. Additional ambience tracks such as Cinematic Documentary Ambient Evocative Soundscapes and Forest Sunrise Ambience were also used in several transitions to connect scenes more smoothly and maintain the overall atmosphere of the film. During the audio editing process, the writer continuously adjusted the balance between dialogue, ambience, sound effects, and music so that no audio element became too dominant.

4.1.3.2.4 Color Grading Process

The color grading process was carried out after the editing and audio arrangement stages had been completed. At this stage, the writer adjusted the color and lighting of each scene to make the visual appearance more consistent and support the emotional atmosphere of the story. Because the shooting process was conducted on different days and locations, several footage clips showed differences in brightness, color temperature, and lighting intensity. Therefore, color grading

was needed to balance the visual appearance between scenes and maintain continuity throughout the film.

In “9 Reasons I Didn't Believe in Us”, color grading was also used to strengthen the mood of each scene. Romantic and comfortable moments were adjusted using warmer tones to create a calm and intimate feeling, while conflict and mystery scenes used slightly cooler and less saturated tones to support the emotional tension of the story. According to Ariani et al. (2021), color grading plays an important role in improving the aesthetic quality of a film during the post-production stage. Therefore, the color grading process was not only used to correct visual differences, but also to support the storytelling aspect of the film.

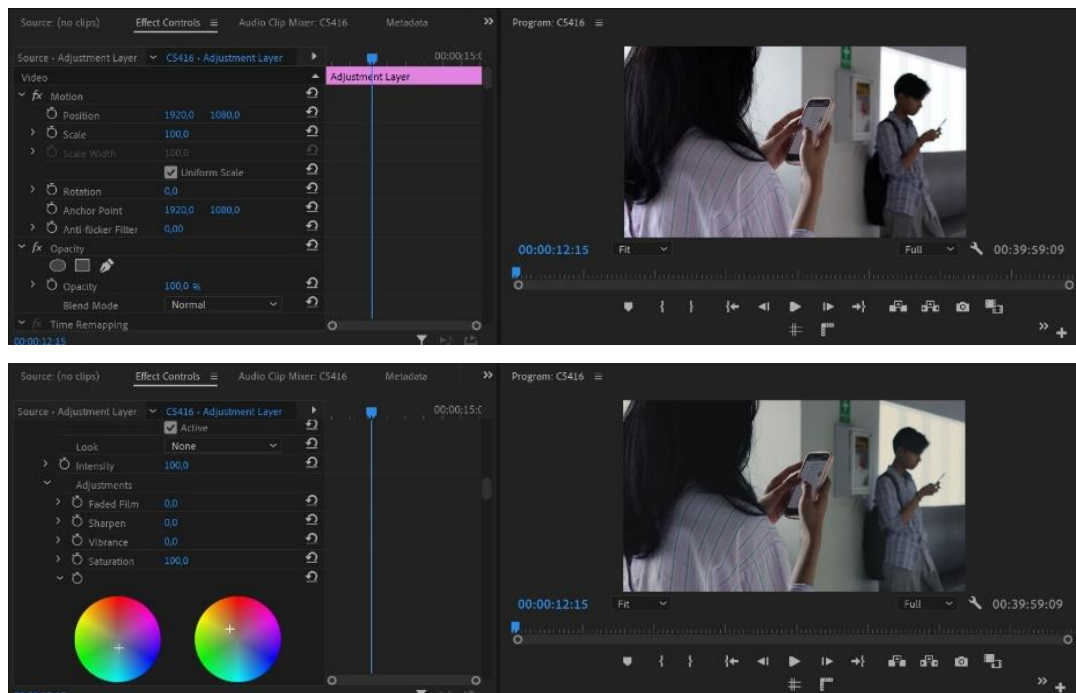


Figure 4. 5 Color Grading Process

Based on the figure above, the color grading process was carried out using the Lumetri Color feature in Adobe Premiere Pro through an adjustment layer placed above the main footage. Several adjustments were made to exposure, contrast, saturation, highlights, and white balance to create a more balanced visual appearance. The use of an adjustment layer also made it easier to apply a similar

color tone across multiple scenes without changing each clip individually.

The scene shown in the figure presents Alsa observing Arka while holding her phone in the campus area. In this scene, the writer used a softer and slightly desaturated color tone to maintain a natural atmosphere while emphasizing the character's emotional curiosity. This adjustment helped the scene feel more consistent with the overall visual style of the film. In addition, color grading also helped reduce lighting differences caused by changing weather conditions during production, making the transition between shots appear smoother and more visually connected.

4.1.3.2.5 Subtitle and Translation Process

The subtitle and translation process stage was carried out at the end of the post-production process as an effort to help audiences understand the film dialogue more clearly, especially in several conversation scenes that used soft and emotional intonation. Besides functioning as translation, subtitles were also used to maintain the clarity of story delivery so the dialogue rhythm could still be followed by audiences without reducing the emotional atmosphere in the scene.

Indonesian (Original)	English (Adapted Translation)
Aku sebenarnya gak benci Arka.	I don't actually hate Arka.
Cuma, ada banyak hal dari dia yang bikin aku pengen.	It's just... there are lot of things about him that get on my nerves. / It's just... a lot about him gets on my nerves.
Pertama, dia terlalu pendiam.	First, he's way too quiet.
Bukan pendiam yang misterius dan cool gitu, tapi justru pendiam yang bikin orang bingung harus ngapain.	Not that cool and mysterious kind, but more like making people feel awkward because they don't know what to do.
Kedua, dia kelihatan dingin banget.	Second, he seems really cold.
Cowok ini tuh dinginnnya kaya AC enam belas derajat tau gak.	Like seriously, he's as cold as a 16-degree AC / Seriously, he's like an air conditioner set to 16 degrees.
Ketiga, sulit dideketin.	Third, he's hard to approach.
Auranya tuh kayak ada tulisan besar di atas kepala.	It's like there's a big sign on his head saying "stay away."
Keempat, dia lebih suka sendirian.	Fourth, he prefers being alone.
Kayak, dunia orang lain tuh terlalu berisik buat dia.	Like the rest of the world is just too noisy for him.
Kelima, dia enggak suka basa basi.	Fifth, he hates small talks.
Kalau jawab pertanyaan, selalu hemat kata.	He barely answer anything longer.
Keenam, terlalu kaku.	Sixth, he's too stiff / Sixth, he's too rigid. / Sixth, he's way too uptight.
Kayak orang yang selalu serius bahkan pas gak serius serius.	Like being serious even if it is not that serious at all.

Figure 4. 6 Translation Process

In this process, the writer translated the dialogue from Indonesian into English using DeepL Translation as a supporting translation tool while maintaining the meaning, emotion, and context of the conversations between characters. The translated subtitles were then reviewed and proofread by the academic supervisor, Lilis Lamsehat Panjaitan, S. Pd., M. A, and revisions were made based on the feedback provided to improve accuracy and readability. As shown in the figure, the text highlighted in yellow indicates the dialogue that the writer was still uncertain about during the translation process, while the text highlighted in green shows the suggestions and revisions provided by the academic supervisor after the proofreading process. The complete translation and proofreading results can be found in Appendix 6. According to Díaz-Cintas and Remael (2021), subtitles do not only function as a medium for language translation, but also play an important role

in maintaining the audience's audiovisual experience through readability, synchronization, and the accurate delivery of dialogue meaning.

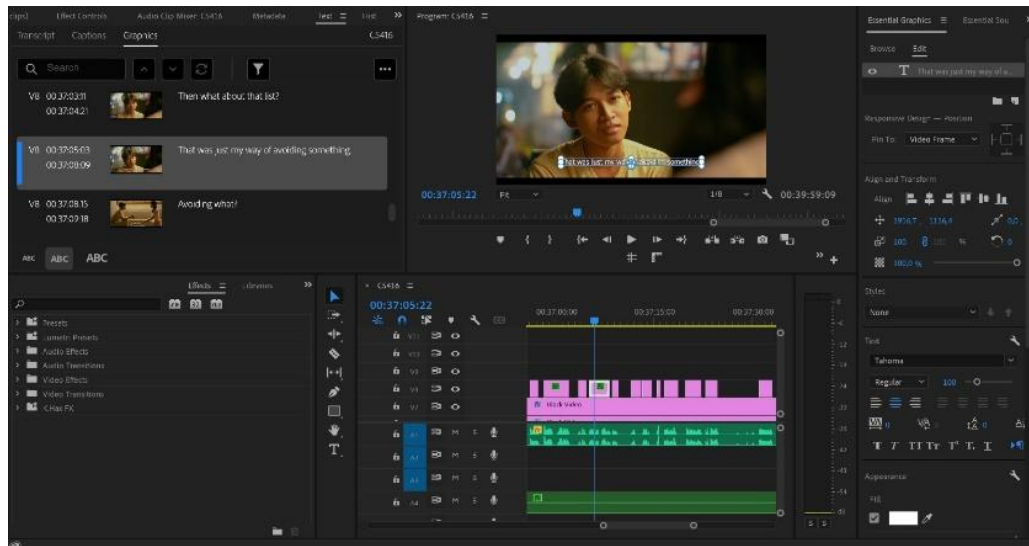


Figure 4. 7 Subtitling Process

Based on the figure above, the subtitle process was carried out using the Essential Graphics feature in Adobe Premiere Pro. The subtitles were placed at the bottom of the frame with positions adjusted so they would not disturb the audience's visual focus on character expressions. At this stage, the writer used Tahoma font because it has a simple, clear, and easy-to-read letter form on various screen sizes. The use of sans-serif fonts such as Tahoma also helped improve subtitle readability when displayed in scenes with darker lighting or crowded visual backgrounds. Besides that, text size, alignment, and subtitle spacing were also adjusted so they remained comfortable to read without covering the main visual composition in the frame. In the editing timeline, the subtitles were placed separately in a special layer so it became easier to synchronize them with dialogue and adjust the timing of every sentence. The writer also rechecked subtitle duration so the text did not appear too quickly or too slowly compared to the character dialogue, allowing the conversation flow to still feel natural when watched.

4.1.3.2.6 Credit Scene and Final Process

The credit scene and final process stage became the final part in the post-

production process of the short film “9 Reasons I Didn’t Believe in Us”. At this stage, all film elements that had finished editing were arranged into the final version before the final rendering process was carried out. Besides functioning as the closing part of the film, the credit scene was used to provide information regarding the crew, talents, and parties involved during the production process. The writer also added a closing quote saying, “There were nine reasons I didn’t believe in us. But only one reason I still wanted to.” as an emotional representation of the whole relationship journey between the characters in the story. The sentence was chosen to strengthen the final impression of the film while reconnecting the main “9 reasons” concept that became the core narrative from the beginning of the story. According to Dancyger (2018), the final stage of post-production not only functions as technical completion, but also as a refinement stage of emotional identity and overall film structure before being published to audiences.

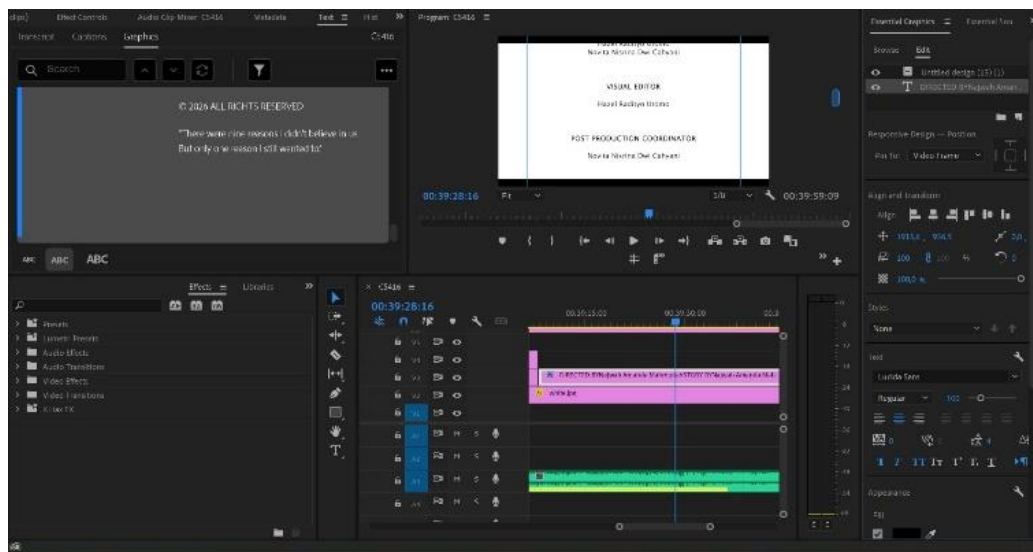


Figure 4. 8 Credit Scene and Final Process

Based on the figure above, the credit scene arrangement process was carried out using the Essential Graphics feature in Adobe Premiere Pro. The writer used Lucida Sans font because it has a clean, simple, and easy-to-read appearance when displayed for a short duration at the end of the film. The light and formal font character was chosen so it still matched the emotional and realistic atmosphere built throughout the story. Besides that, the use of a white background with black text

was intended to create a minimalist final appearance so audience focus remained on the credit information and the film closing quote. The writer also adjusted alignment, spacing between text, and the timing of each credit section so the visual movement remained comfortable to watch and not too fast for audiences. After all parts had been checked, the film then entered the finalization stage by rechecking visual quality, audio, subtitles, and continuity before being exported into the final format for screening and publication purposes.

4.1.3.2.7 Teaser and Promotional Poster Development

After the main editing process was completed, the writer developed promotional materials in the form of a teaser video and a promotional poster to support the publication of “9 Reasons I Didn't Believe in Us”. This stage was carried out to introduce the story, characters, and atmosphere of the film before its release on YouTube and Instagram. The teaser was designed with a short duration and focused on showing several important moments without revealing the entire storyline. The selected scenes mainly highlighted the interactions between Alsa and Arka, combined with several conflict scenes to create curiosity among potential viewers.

In the teaser editing process, the writer selected footage that represented the overall mood of the film, including romantic, emotional, and mystery elements. The scenes were arranged using a relatively fast rhythm compared to the main film so the audience could quickly understand the atmosphere of the story within a short duration. To support the emotional tone of the teaser, the writer used Intro by Ariana Grande and Cha Cha Cha by Bruno Mars as temporary promotional background music. Intro was chosen because its soft and emotional atmosphere matched the romantic side of the story, while Cha Cha Cha was used to create a lighter and more dynamic impression that reflected the characters’ daily interactions. The combination of these songs helped create a teaser that felt both emotional and engaging while still representing the overall tone of the film.

Besides the teaser, the writer also developed a promotional poster that later

functioned as the YouTube thumbnail. The poster was created using Canva and designed to visually represent the relationship between the two main characters. The layout placed the title “9 Reasons I Didn't Believe in Us” as the main visual element, supported by an image of Elsa and Arka in a relaxed and intimate moment.

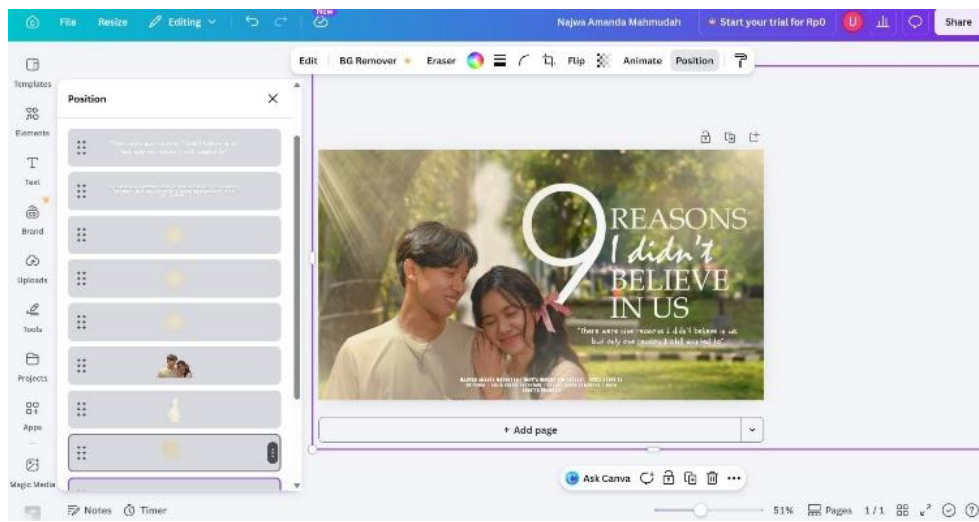


Figure 4. 9 Thumbnail Edit Process

A warm color palette was maintained to match the romance genre and the overall visual tone of the film. In addition, the tagline “*There were nine reasons I didn't believe in us, but only one reason I still wanted to*” was added to provide a brief introduction to the central conflict of the story. The poster was designed to remain simple and easy to read while still attracting audience attention when displayed on digital platforms such as YouTube and Instagram. Therefore, the development of the teaser and promotional poster became an important supporting stage in introducing the film to audiences and building initial interest before the official release.

4.1.3.3 Expert Validation

The final stage in this study was expert validation. This stage was conducted to evaluate the quality and feasibility of the short film “9 Reasons I Didn't Believe in Us” after all post-production activities had been completed. The validation process involved the academic supervisor, Lilis Lamsehat Panjaitan, S. Pd., M. A

as the expert validator. The completed film was shared through Google Drive so that the validator could watch and review the entire film. The evaluation focused on several aspects, including storyline delivery, visual quality, audio quality, subtitle readability, color grading, and the overall viewing experience of the film.

SURAT PERNYATAAN VALIDASI

DOSEN PEMBIMBING TUGAS AKHIR

Saya yang bertandatangan di bawah ini:

Nama : Lilis Lamsehata Panjaitan, S.Pd., M.A.
 NIP : 198907232024062001
 Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir mahasiswa:

Nama : Novita Nisrina Dwi Cahyani
 NIM : 40020522650010
 Prodi : Bahasa Asing Terapan

Judul TA : The Post-Production Process in the Creation of the Short Film "*9 Reasons I Didn't Believe in Us*"

Setelah dilakukan penelitian atas proyek tersebut dapat dinyatakan :

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

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 20 Mei 2026
 Validator



Lilis Lamsehata Panjaitan, S.Pd., M.A.
 NIP. 198907232024062001

Catatan:

Bagian kolom diberi tanda (✓)

Figure 4. 10 Expert Validation

Based on the validation results, the expert stated that the film was generally good and suitable as the final product of this study. However, several suggestions were given regarding the color grading. The validator noted that some scenes appeared slightly too dark, which made the visual atmosphere feel gloomy than intended. Therefore, the color grading was revised by increasing brightness and

adjusting several color tones so that the appearance of the main characters could be seen more clearly and the emotional atmosphere of the film could feel warmer. After these revisions were made, the final film was considered feasible and ready to be used as the final product of the study.

4.1.3.4 Product Revision

After the expert validation process was completed, several minor revisions were made to the final film product based on the suggestions given by the validator. The main revision focused on the color grading aspect. Based on the validation results, several scenes were considered too dark, causing the visual atmosphere to appear slightly gloomy and reducing the visibility of the main characters. Therefore, adjustments were made by increasing the brightness level and refining several color tones while still maintaining the original mood and visual concept of the film.



Figure 4.11 Color Revision

Figure 4.15 shows the comparison between the color grading before and after the revision process. In the previous version, the image appeared darker and some visual details were less visible. After the revision, the image became brighter and

the details of the café environment could be seen more clearly. The warm atmosphere of the location was also maintained, making the scene feel more comfortable and natural to watch. This revision helped highlight the appearance of the main characters and improved the overall visual quality of the film. After all revisions were completed, the film “9 Reasons I Didn’t Believe in Us” was finalized and prepared for the final rendering and publication process.

4.1.4 Implementation

The implementation stage was conducted after the development process had been completed and the final version of the short film “9 Reasons I Didn't Believe in Us” was ready to be presented to the target audience. At this stage, the film was implemented as an audiovisual product that had gone through editing, audio editing, color grading, subtitle production, and final rendering processes. The purpose of this stage was to introduce the final film to the intended audience and ensure that the product could be accessed and viewed properly. Through this stage, the researcher was able to ensure that the final product was ready to be used in the next stage, namely evaluation, where audience responses and viewing experiences would be examined further.

4.1.4.2 Screening Process

The target users of the short film “9 Reasons I Didn’t Believe in Us” were Applied Foreign Language students from Diponegoro University, particularly the 2023, 2024, and 2025 batches. They were selected because the film presents situations that are closely related to student life, such as attending classes, studying in libraries, spending time in cafés, completing assignments, and building interpersonal relationships. By involving students from different batches, the writer expected to obtain varied responses regarding the story, characters, and overall viewing experience. Besides local audiences, several international viewers were also involved to evaluate the effectiveness of the English subtitles. Their feedback focused on subtitle readability, translation accuracy, and dialogue comprehension without relying on the original Indonesian audio.

The screening process was conducted online by distributing a Google Drive link to all participants. This method allowed the target users to watch the film more flexibly using their own devices before completing the evaluation. According to Branch (2009), the implementation stage aims to introduce the developed product to its intended users before its effectiveness is evaluated. Before the link was distributed, the writer checked the final video quality, audio synchronization, subtitle readability, and export settings to ensure that the film could be accessed properly on different devices. Through the involvement of both local and international audiences, the writer obtained broader feedback regarding the accessibility and comprehensibility of the film.

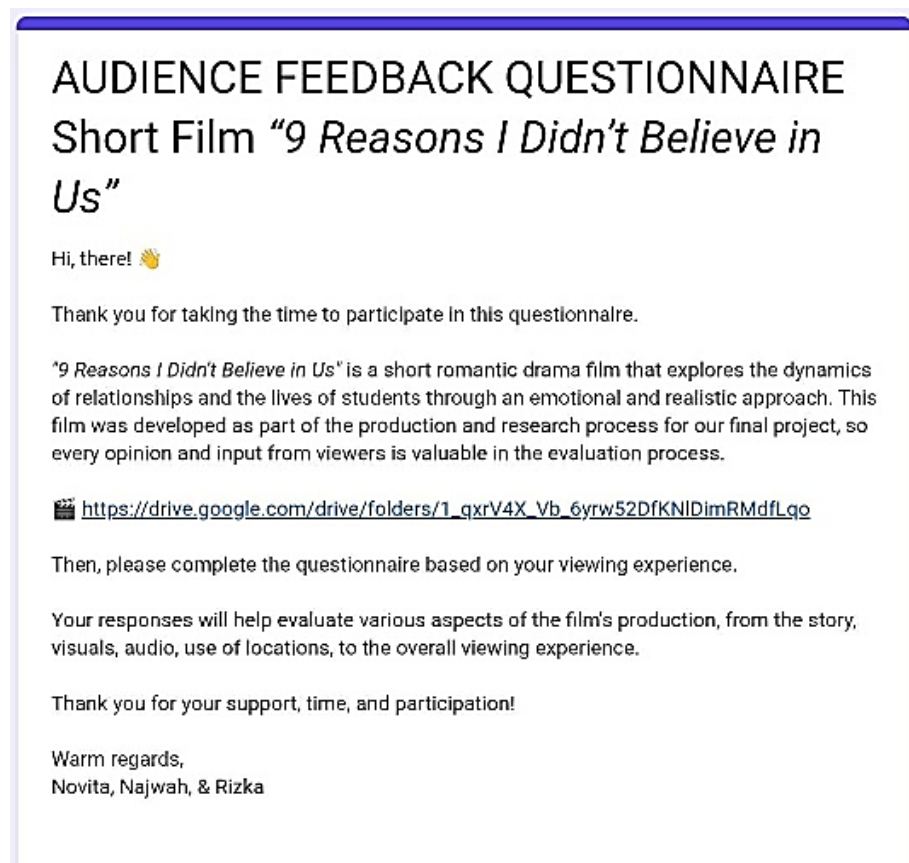


Figure 4. 12 Screening Link Distribution

As shown in the figure above, the film link was distributed directly to participants. The viewers were given time to watch the film independently before continuing to the feedback stage. This process allowed the audience to experience

the film in a more natural viewing environment while still receiving the same audiovisual content. Therefore, the screening stage became an important step to introduce the final film product to the target users and prepare for the collection of audience responses in the next stage.

4.1.4.3 Audience Feedback

After the screening process was completed, the writer collected feedback from 13 respondents to understand their responses toward the film. The feedback was obtained through audience comments and discussions after watching “9 Reasons I Didn't Believe in Us”. This stage was conducted to identify how the story, visuals, audio, and subtitles were received before entering the formal evaluation stage. According to Branch (2009), implementation allows a product to be introduced directly to users so developers can observe how it performs in its intended environment.

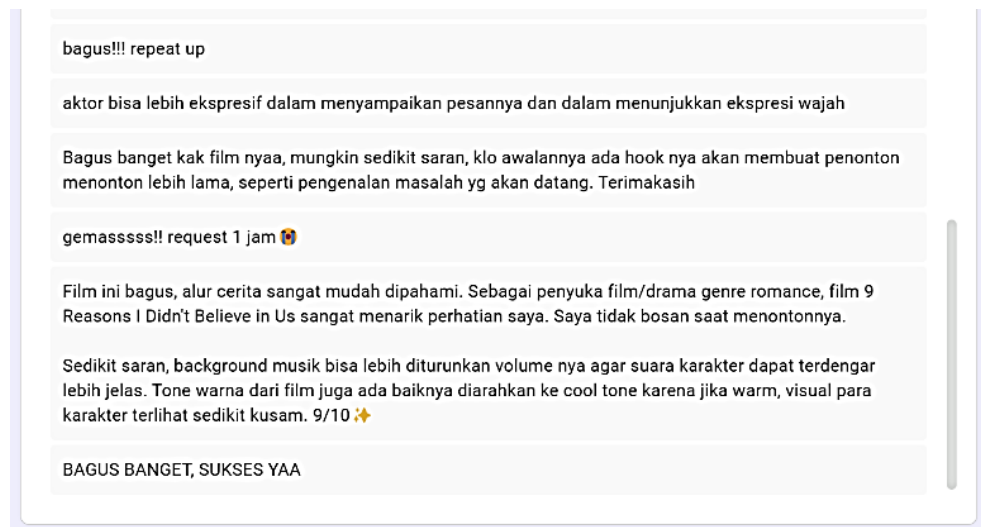


Figure 4. 13 Audience Feedback Responses

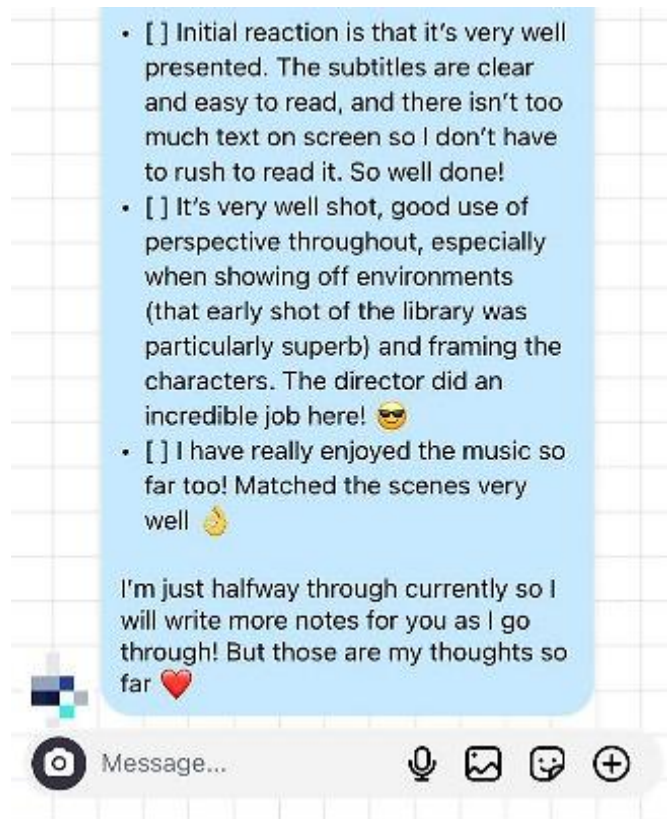


Figure 4. 14 Sample of International Audience

Based on the feedback received from 14 respondents and International Audience, most viewers gave positive responses to the film. They stated that the relationship between Alsa and Arka felt natural and relatable to student life, while the use of cafés, libraries, classrooms, and campus areas successfully represented environments familiar to students. The concept of “9 reasons” also helped maintain audience curiosity throughout the story. In addition, viewers appreciated the atmosphere created through the visuals, music, ambience sounds, and character interactions, while the mystery elements kept the story engaging without reducing its romantic focus.

International viewers also responded positively to the English subtitles, stating that they were easy to read and helped them follow the story comfortably. However, several suggestions were provided regarding technical aspects. Some viewers noted that the background music was occasionally louder than the dialogue, while others suggested improving lighting and color consistency in several scenes.

Several respondents also recommended smoother scene transitions to improve the overall viewing experience. The complete audience feedback result instrument used in this study can be found in Appendix 7.

4.1.5 Evaluation

The evaluation stage was conducted after the implementation process had been completed and the film had been viewed by the target users. At this stage, the writer evaluated the final result of “9 Reasons I Didn't Believe in Us” based on audience responses collected through questionnaires and feedback after the screening process. The evaluation stage was carried out to determine whether the post-production process, including editing, audio editing, subtitle production, and color grading, had been able to support the story and deliver the intended emotional experience to the audience. According to Branch (2009), evaluation is conducted to measure how far a developed product meets its objectives and user needs.

In this research, the evaluation focused on audience perceptions of the film's narrative, visual quality, audio quality, subtitle readability, and overall viewing experience. The responses obtained from viewers were then analyzed to identify the strengths and weaknesses of the film. Besides measuring audience acceptance, this stage also provided useful input for understanding how the post-production decisions were perceived by viewers. Therefore, the evaluation stage became an important part of the research process because it provided a clearer picture of the effectiveness of the final film product before the study was concluded.

4.1.5.2 Evaluation of Audience Feedback

The audience feedback evaluation stage was conducted to analyze the responses collected during the implementation stage and determine whether the objectives of the film had been achieved. In this stage, audience responses were not only viewed as comments on the final product, but also as evaluation data used to assess the effectiveness of the narrative, visual presentation, subtitle readability, and overall post-production process. According to Branch (2009), evaluation in the ADDIE model is conducted to determine whether a developed product has met its

intended objectives and user needs. Therefore, the feedback received from viewers became an important reference in assessing the strengths and limitations of the short film “9 Reasons I Didn't Believe in Us”.

Table 4. 1 Audience Feedback Evaluation

Aspect	Audience Response	Evaluation Result
Storyline	Easy to follow and understand.	Objective achieved
Character Relationship	Felt natural and relatable.	Objective achieved
Spatial Representation	Locations supported the story atmosphere.	Objective achieved
Subtitle Readability	Easy to read and understand.	Objective achieved
Editing Rhythm	Generally smooth, but several transitions could be improved.	Minor revision needed
Audio Quality	Dialogue was clear, but music volume was too dominant in some scenes.	Minor revision needed
Color Grading	Several scenes appeared too warm and showed noticeable lighting differences, which affected the consistency of the overall visual appearance.	Minor revision needed

Based on the evaluation results, most of the objectives planned during the analysis and design stages were successfully achieved. The audience was able to follow the storyline, understand the emotional development between the characters, and relate the story to their own experiences as university students. This indicates that the editing structure, visual design, and narrative approach used in the film were generally effective in delivering the intended message.

The feedback also showed that the use of locations such as cafés, libraries,

classrooms, and campus areas successfully supported the atmosphere of student life that became the main theme of the film. In addition, positive responses regarding the English subtitles indicate that the subtitle design and translation process were able to support accessibility for viewers from different language backgrounds.

However, several technical aspects still need attention. Some viewers mentioned that the background music was occasionally louder than the dialogue, making certain conversations slightly difficult to hear. Several scene transitions were also considered slightly abrupt. Although these issues did not significantly affect story comprehension, they indicate that further refinement in audio balancing and transition timing could improve the overall viewing experience. Therefore, the audience feedback evaluation shows that the film has generally met its intended objectives, while also providing several recommendations for future improvement.

4.1.5.3 Final Revision

The final revision stage was carried out after the implementation and evaluation stages had been completed. At this stage, the writer reviewed the audience feedback collected through Google Forms and identified several technical aspects that still needed improvement. Most of the feedback was positive regarding the storyline, character development, subtitle readability, and overall viewing experience. However, several viewers suggested improvements in audio balance and color grading. Therefore, the revision process focused on refining technical elements without changing the main storyline, narrative structure, or visual concept that had been developed throughout the production process. According to Branch (2009), evaluation results should be followed by improvements so that the developed product can better meet user needs and development objectives.

Table 4. 2 Post-Production Final Revision

Aspect	Audience Feedback	Revision Implemented
Editing	Several viewers suggested	Scene transitions were refined
Rhythm	smoother transitions between scenes.	and several cuts were adjusted to create a smoother flow between

Aspect	Audience Feedback	Revision Implemented
		sequences while maintaining the intended story pace.
Audio Quality	Background music was too loud in several scenes and reduced dialogue clarity. Some conversations were also less clear when viewed on mobile devices.	Additional audio mixing was carried out by reducing background music volume, balancing dialogue and ambience levels, and normalizing dialogue audio to improve clarity.
Color Grading	Several scenes appeared too warm and made character skin tones look pale. Lighting differences between scenes were also noticeable in several parts.	Color grading was revised by reducing excessive warm tones, applying a slightly cooler tone, and making exposure and color adjustments to improve visual consistency between scenes.

Based on the evaluation results, the first revision focused on the audio aspect. Several respondents stated that the background music in certain scenes was slightly more dominant than the dialogue. Although the music helped support the emotional atmosphere of the story, the volume level in several parts reduced the clarity of character conversations. Therefore, additional audio mixing was carried out by lowering the music volume and adjusting the balance between dialogue, ambience, and background music. This revision was intended to make conversations easier to understand while maintaining the emotional function of the soundtrack.

The second revision focused on the color grading process. Based on audience feedback, several scenes appeared overly warm, causing the characters' faces to look less fresh and slightly pale. Therefore, the writer revised the color grading by reducing excessive orange and yellow tones and applying a slightly cooler tone while maintaining the natural atmosphere of the film. Exposure and color balance adjustments were also carried out to improve consistency between scenes recorded under different lighting conditions. This revision helped create a cleaner visual

appearance and improved character visibility without changing the original mood of the story.



Figure 4.15 Scene Before Final Revision



Figure 4.16 Scene After Final Revision

The figures above show the comparison between the scene before and after the final revision process. The revised version presents a more balanced color tone and a more natural appearance of the characters while maintaining the intended emotional atmosphere of the scene.

Overall, the revisions carried out in this stage focused on improving technical quality based on audience feedback. No major changes were made to the storyline, editing structure, or character development because these aspects had already

received positive responses from viewers. Therefore, the final revision stage functioned as a refinement process to improve viewing comfort and ensure that the final version of “9 Reasons I Didn't Believe in Us” could be presented in a more optimal form before publication.

4.1.5.4 Final Product and Film Distribution

The final product of this research was a short film entitled “9 Reasons I Didn't Believe in Us”. After going through the stages of analysis, design, development, implementation, evaluation, and final revision, the film was completed as an audiovisual product that tells the story of the relationship between Alsa and Arka through a slow-burn romance approach combined with light mystery elements. The final version had undergone several improvements based on audience feedback, especially in the audio balancing and color grading sections, so the film could provide a more comfortable viewing experience.

As part of the publication process, a teaser was first created and uploaded through Instagram to introduce the film before the release of the full version. The teaser contained selected scenes that represented the atmosphere, emotional tone, and main conflict of the story without revealing important parts of the ending. Through the teaser, the audience could get an initial overview of the relationship between the main characters and the overall mood of the film.



Figure 4. 17 Teaser Publication on Instagram

Based on the figure above, the teaser was uploaded through Instagram as a promotional medium before the film release. Instagram was selected because it is one of the social media platforms most frequently used by university students. The teaser helped increase audience curiosity and became an introduction to the story before viewers watched the full film.

After the teaser publication, the full version of “9 Reasons I Didn't Believe in Us” was uploaded to the YouTube channel of Applied Foreign Language, Vocational School, Diponegoro University. YouTube was chosen because it allows the film to be accessed more easily by a wider audience and supports the use of English subtitles that had been prepared during the post-production stage.



Figure 4. 18 Full Film Publication on YouTube

The figure above shows the publication of the final film on the Applied Foreign Language YouTube channel “Bahasa Asing Terapan SV UNDIP”. Through this platform, audiences could watch the film online and access the English subtitles provided in the video. The publication stage marked the completion of the development process and became the final result of the research conducted using the ADDIE framework. Readers who would like to see the detailed timeline of each scene by minute can refer to Appendix 9, while the QR code linking to the full film on YouTube is provided in Appendix 10.



Figure 4. 19 Copyright Registration Certificate (HAKI)

The figure above shows the copyright registration certificate (HAKI) for the short film “9 Reasons I Didn't Believe in Us”. The registration was carried out as a form of legal protection for the audiovisual work produced through this research. This copyright registration confirms that the film has been officially recorded as an intellectual property and serves as supporting evidence of the originality and ownership of the work. Together with the publication on YouTube, the copyright registration became part of the final output of this research developed through the ADDIE framework.

4.2 Discussion

This research was conducted to develop the short film “9 Reasons I Didn't Believe in Us” using the Research and Development (R&D) approach with the ADDIE model and to examine how audience feedback contributed to improving the film. Based on the results, both research objectives were successfully achieved. The film was developed through the Analysis, Design, Development, Implementation, and Evaluation stages, resulting in a completed short film that combines romance, mystery, and student-life experiences. In addition, audience feedback was collected and used to improve several technical and creative aspects before the final version of the film was completed. The results show that the ADDIE model provided a clear framework for managing the filmmaking process from the initial idea until the final evaluation stage.

The implementation and evaluation results showed that the film was generally well received by the target audience. Most respondents stated that the storyline was easy to understand, the relationship between Alsa and Arka felt natural, and the locations used in the film successfully represented student life in Semarang. International viewers also reported that the English subtitles were easy to follow and helped them understand the story. Based on the audience responses, the film was able to deliver its narrative and emotional messages to both local and international viewers. The findings also show that the combination of story, visuals, audio elements, and subtitles contributed positively to the overall viewing experience.

The development process shows how each stage of the ADDIE model contributed to the final product. The Analysis stage helped identify audience needs and the lack of media that could represent student experiences in urban spaces. The Design stage transformed these findings into a story concept, script, storyboard, production plans, and location selection. The Development stage involved the production and post-production processes that transformed the concept into a complete audiovisual work. The Implementation stage introduced the film to the target audience, while the Evaluation stage provided feedback for further improvements. This finding supports Branch (2009), who explains that ADDIE provides a structured process for planning, developing, implementing, and evaluating a product.

Several challenges were encountered during the development process. During production, the team faced difficulties related to lighting conditions, environmental noise, location limitations, scheduling, and talent availability. During post-production, challenges included audio balancing, color consistency, subtitle preparation, and maintaining continuity between scenes. These challenges were addressed through location adjustments, additional shooting when necessary, audio correction, color grading revisions, subtitle proofreading, and additional editing. As a result, the technical quality of the film improved before the final publication stage. This finding shows that filmmaking involves continuous problem-solving throughout both production and post-production activities.

The findings of this research are consistent with several previous studies. Kukuh et al. (2023) explain that post-production editing plays an important role in combining visual and audio materials into a complete narrative. Similar findings were found in this research, where editing became important for organizing the storyline, controlling pacing, and strengthening emotional moments. Ariani et al. (2021) also highlight the importance of color grading and music scoring in shaping audience perception and emotional atmosphere. Likewise, audience feedback in this study identified audio balancing and color grading as important factors influencing viewing comfort. Meanwhile, Harja et al. (2025) explain that the ADDIE model

provides a systematic framework for developing media products. The result of this research also shows that the ADDIE model can be applied effectively in short film production, not only in educational media development.

This research also has implications for the problem discussed in the background of the study. The film was developed to represent student experiences in everyday urban spaces such as cafés, libraries, campus areas, and public spaces in Semarang. Audience responses showed that these locations were familiar, relatable, and representative of student life. This indicates that short films can function not only as entertainment media but also as a medium for representing urban tourism and everyday places frequently used by students. Through audiovisual storytelling, viewers can gain a better understanding of the atmosphere, activities, and social experiences associated with these locations before visiting them directly. Therefore, the film helps address the gap between the limited information available on social media and the need for a more complete representation of student-oriented urban spaces.

Overall, the development process shows that the ADDIE model and audience feedback helped improve both the creative and technical quality of the film. The structured development process, together with audience evaluation, helped produce a short film that achieved its objectives while remaining relevant to the needs and experiences of its target audience.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This research was conducted to develop the short film “9 Reasons I Didn’t Believe in Us” using the Research and Development (R&D) approach with the ADDIE model. Based on the findings, the first research question was successfully answered. The development process was carried out through the five stages of the ADDIE model: Analysis, Design, Development, Implementation, and Evaluation. During the Analysis stage, audience needs and story concepts were identified. The Design stage focused on scriptwriting, storyboard creation, location selection, and production planning. The Development stage included the production and post-production processes, while the Implementation and Evaluation stages involved audience screening, feedback collection, and revision. These stages helped organize the filmmaking process in a structured way and resulted in a completed short film that represents student life and urban spaces in Semarang. As the main focus of this research, the post-production process was also successfully developed using the ADDIE framework. Through editing, sound design, subtitle translation, color grading, and final revision, the recorded footage was transformed into a coherent audiovisual work with a clearer narrative structure, emotional atmosphere, and viewing experience. Therefore, this research demonstrates that the ADDIE model can be effectively applied not only to support the overall film development process but also to guide post-production activities in a systematic and organized manner.

The second research question was also successfully answered through the audience evaluation process. Feedback collected from the target audience showed that the storyline was easy to understand, the characters felt relatable, and the locations successfully reflected student experiences. At the same time, the audience identified several technical aspects that still needed improvement, particularly audio balancing, editing transitions, and color grading. This feedback became the basis for the final revision process, showing that audience evaluation played an

important role in improving the quality of the film before publication. Overall, this research shows that the ADDIE model can be applied effectively in short film production. The structured development process, combined with audience feedback, helped produce a short film that achieved its creative objectives while improving its technical quality through evaluation and revision.

5.2 Suggestions

Based on the experience gained during the production of “9 Reasons I Didn’t Believe in Us”, future filmmakers are encouraged to strengthen pre-production preparation, including location surveys, storyboard development, production scheduling, and technical rehearsals. Careful planning can help reduce production problems and make the workflow more organized. Filmmakers are also encouraged to allocate sufficient time for post-production activities, particularly editing, audio mixing, subtitle checking, and color grading, as audience feedback in this research showed that these aspects influence the overall viewing experience.

Future researchers may explore the use of the ADDIE model in different film genres or other audiovisual products, such as documentaries, tourism videos, promotional videos, or web series. Future studies are also encouraged to involve a larger and more diverse audience during the implementation and evaluation stages to obtain broader feedback on storytelling, technical quality, subtitle readability, and audience engagement. In addition, further research may examine the role of film as a medium for introducing urban spaces, public places, and tourism destinations, especially in cities with strong educational and cultural characteristics such as Semarang.

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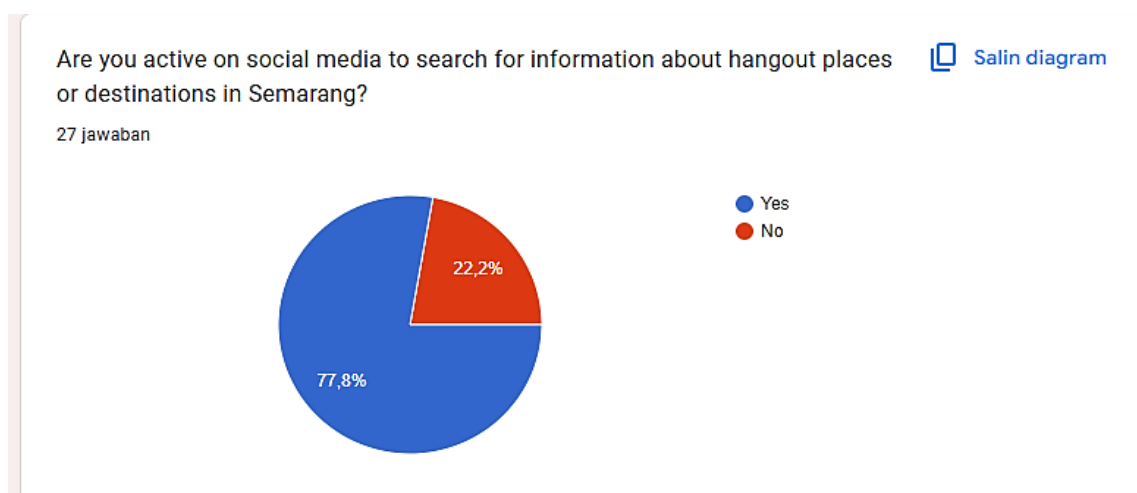
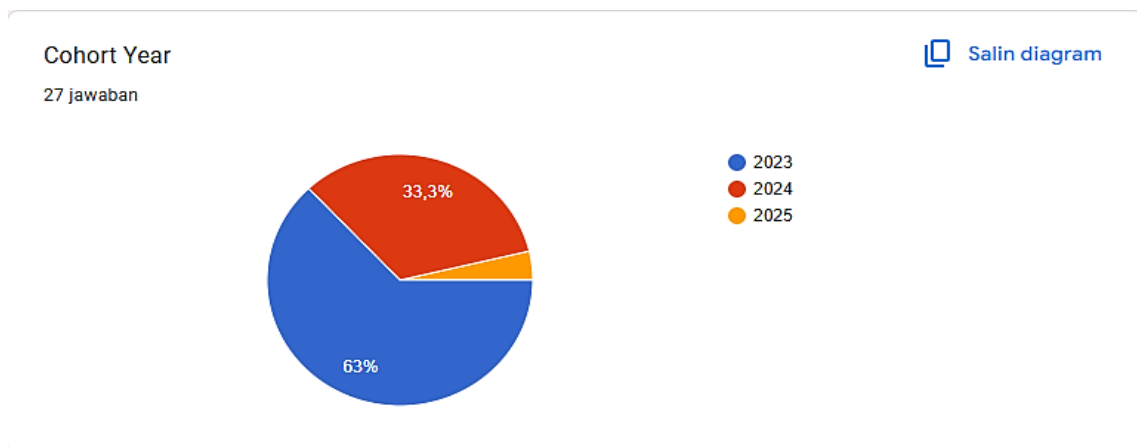
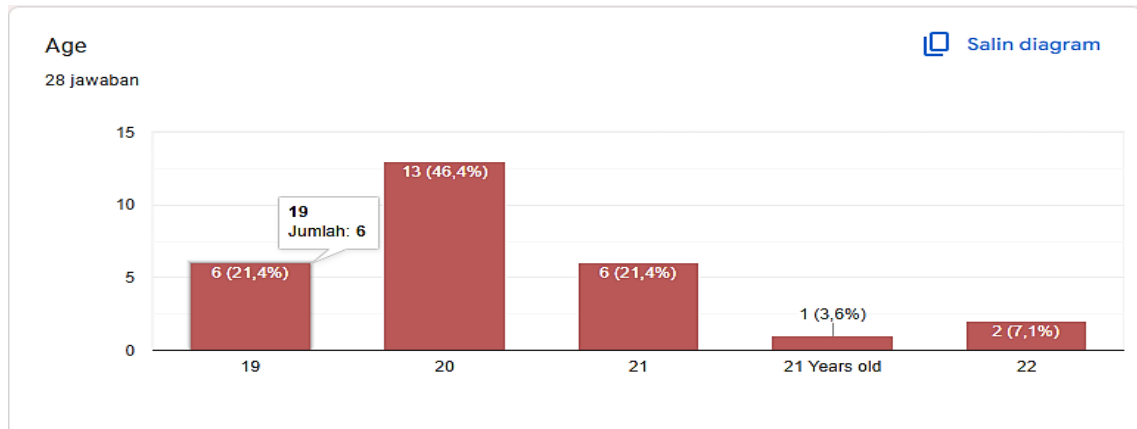
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APPENDIX

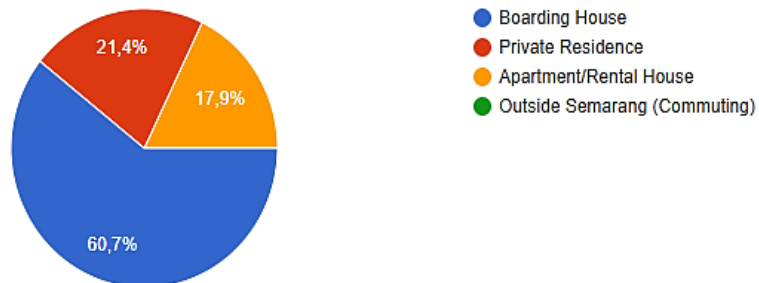
Appendix 1: Pre-Production Questioner



Residence during your studies in Semarang

[Salin diagram](#)

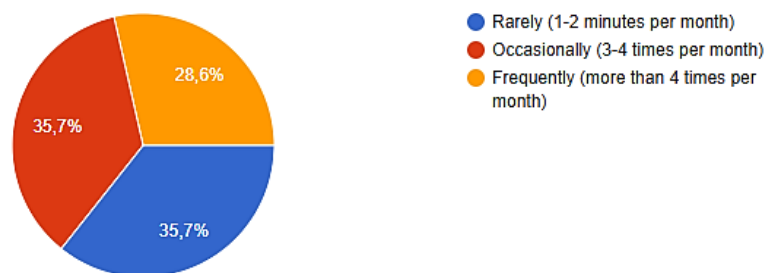
28 jawaban



How often do you visit hangout places or public spaces in Semarang

[Salin diagram](#)

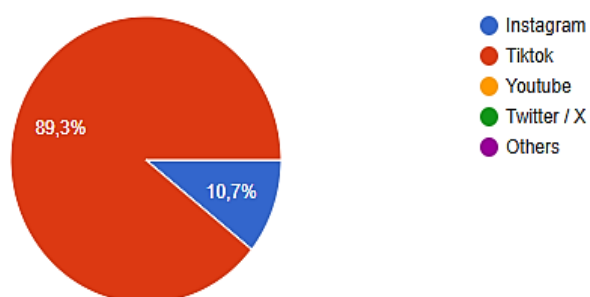
28 jawaban



Which social media platform do you most frequently use to search for place recommendations?

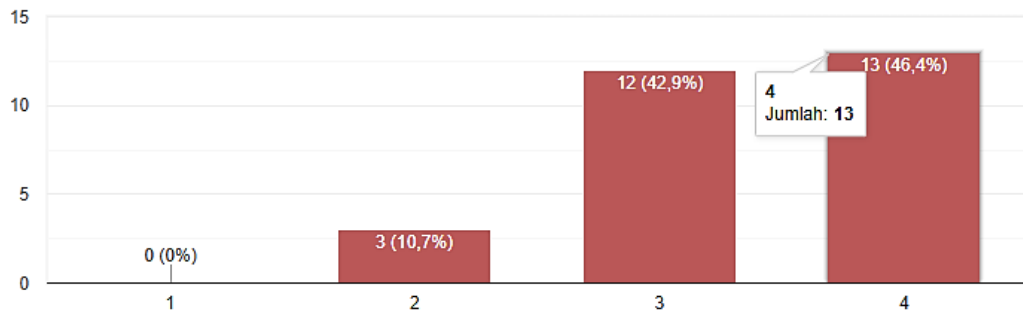
[Salin diagram](#)

28 jawaban



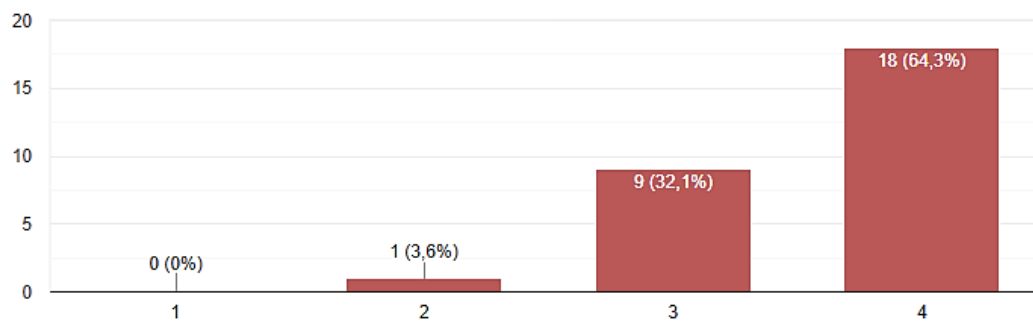
1. Semarang has enough public spaces that support students' activities and lifestyles. [Salin diagram](#)

28 jawaban



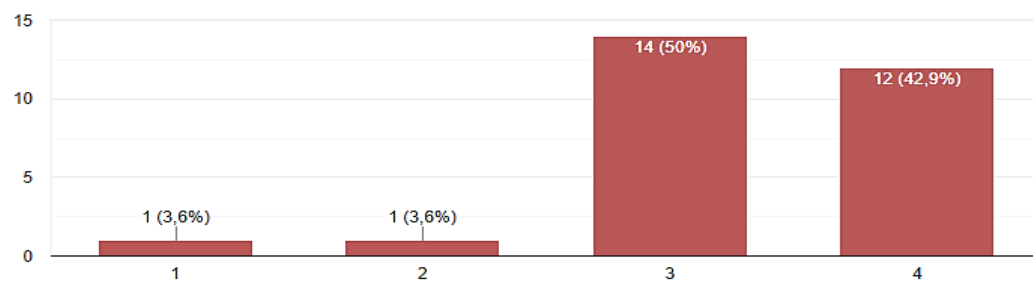
2. Tourism in Semarang is not only about historical buildings but also about social experiences and interactions. [Salin diagram](#)

28 jawaban



3. Semarang has not been represented in an interesting way through short movies. [Salin diagram](#)

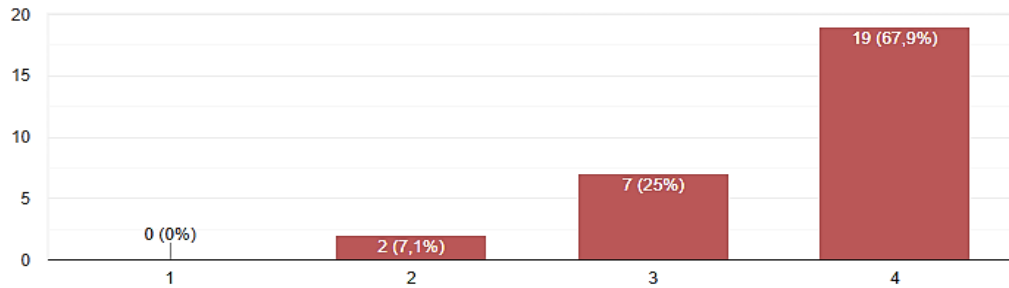
28 jawaban



4. I need more comfortable study spaces outside campus.

 Salin diagram

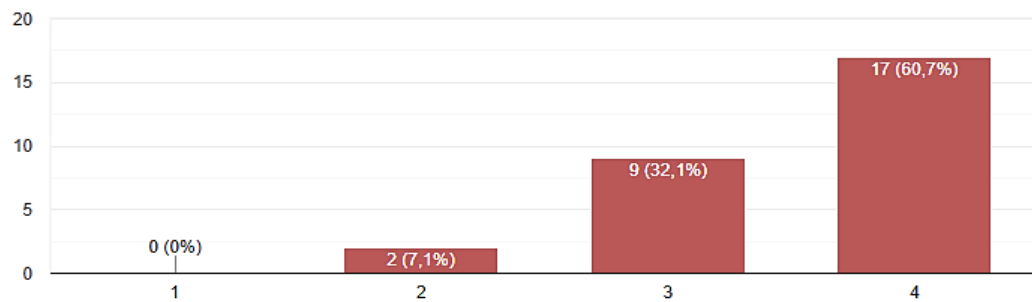
28 jawaban



5. I am interested in trying new places to study or work on assignments.

 Salin diagram

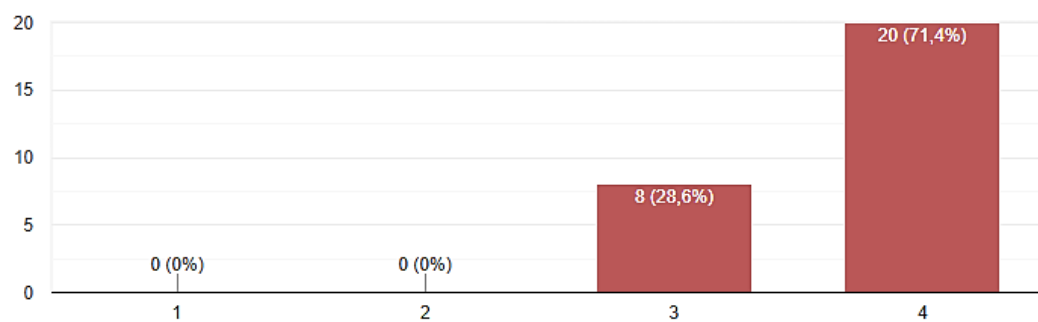
28 jawaban



6. The atmosphere of a place (aesthetics, comfort, and ambience) affects my productivity.

 Salin diagram

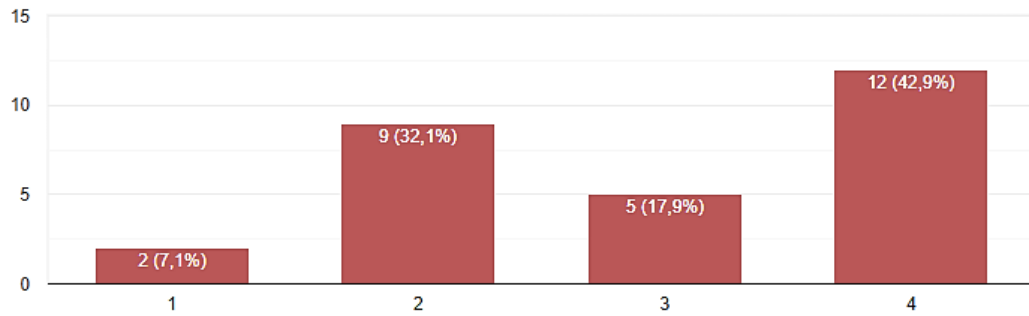
28 jawaban



7. I am usually more productive when working on assignments outside my boarding house or home.

[Salin diagram](#)

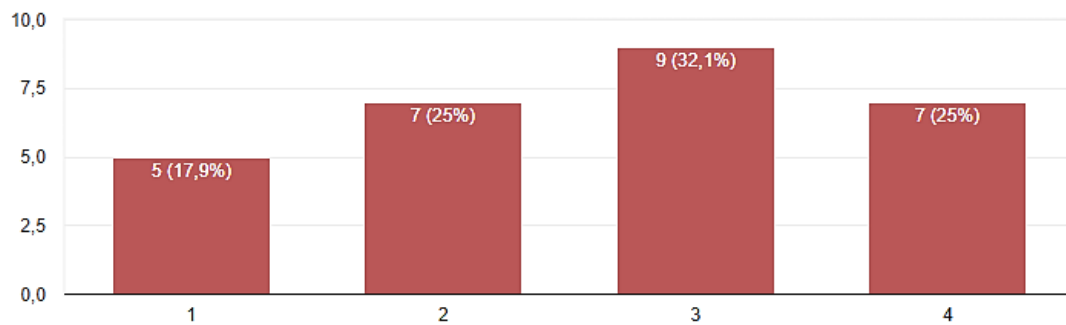
28 jawaban



8. I am aware of public literacy spaces such as Microlibrary Warak Kayu.

[Salin diagram](#)

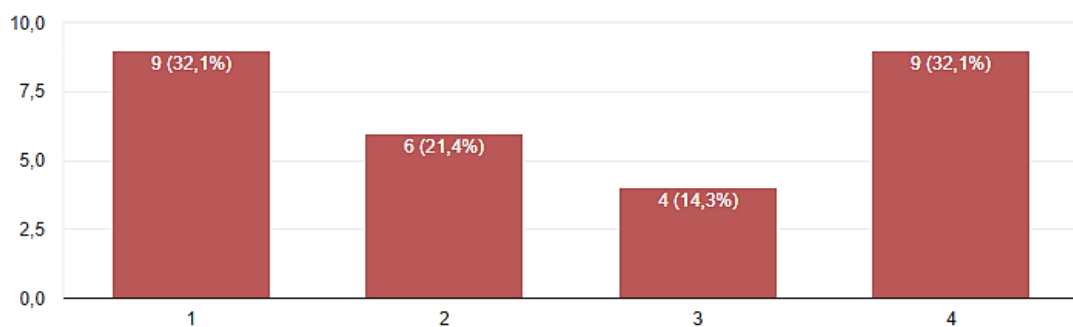
28 jawaban



9. I have visited areas like Pecinan Semarang for purposes other than culinary tourism.

[Salin diagram](#)

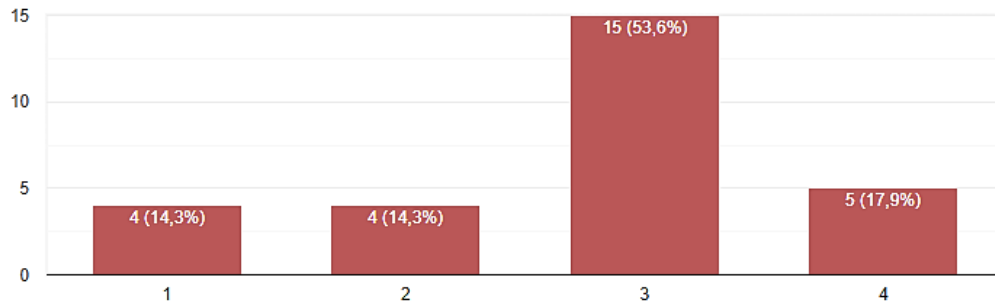
28 jawaban



10. I am aware that the pelabuhan area in Semarang has potential as an urban tourism spot.

[Salin diagram](#)

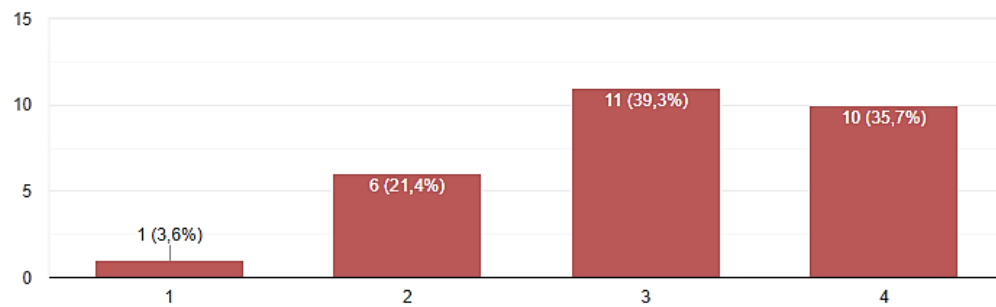
28 jawaban



11. I feel that information about interesting places in Semarang is still limited for students.

[Salin diagram](#)

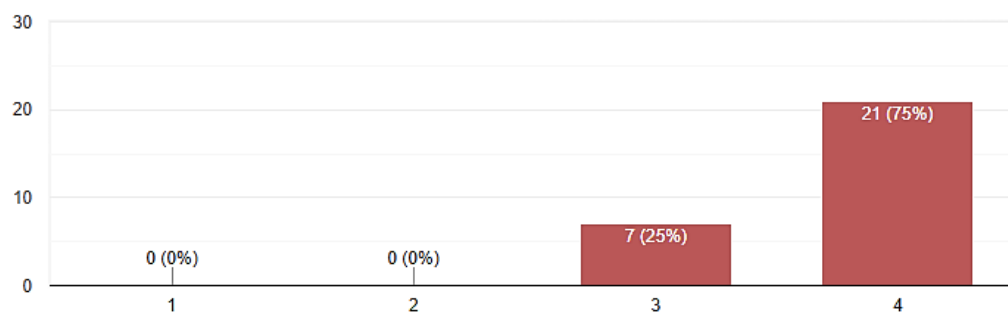
28 jawaban



12. I usually find out about new places through social media (e.g., Instagram, TikTok).

[Salin diagram](#)

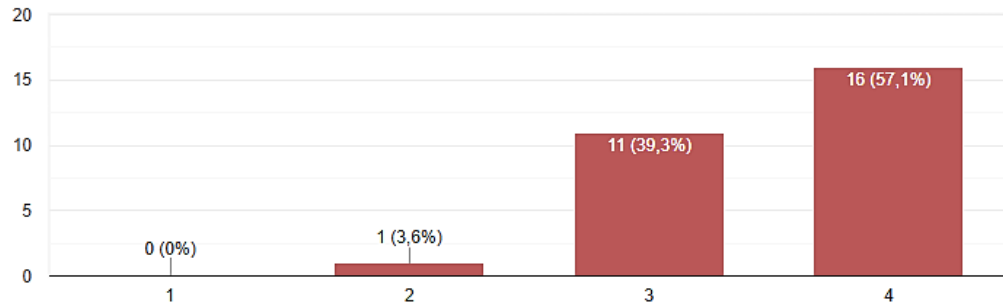
28 jawaban



13. I prefer learning about a place through short movies rather than formal advertisements.

[Salin diagram](#)

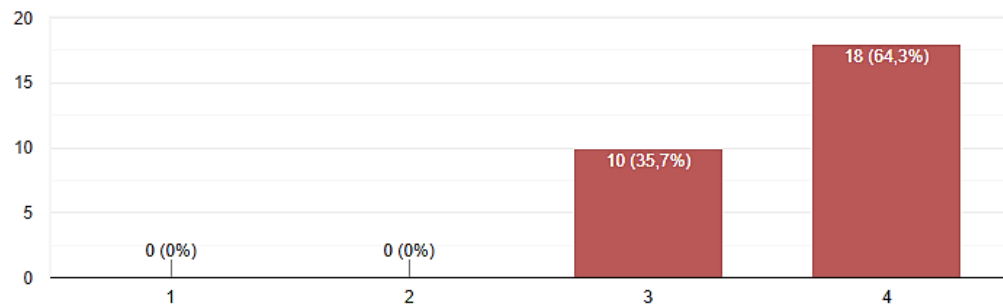
28 jawaban



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

[Salin diagram](#)

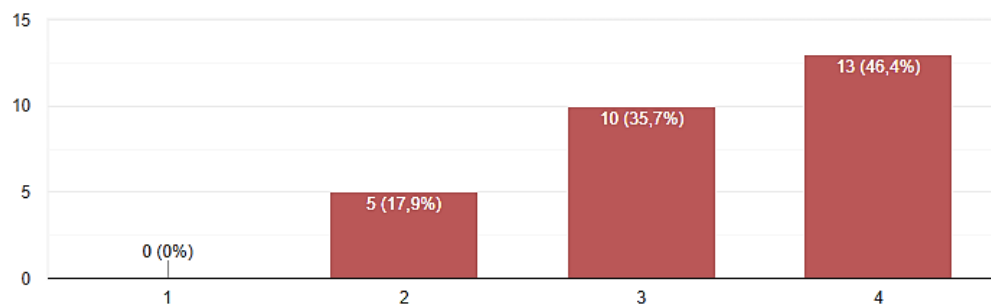
28 jawaban



15. I am more likely to visit a place after seeing it featured in a short movie.

[Salin diagram](#)

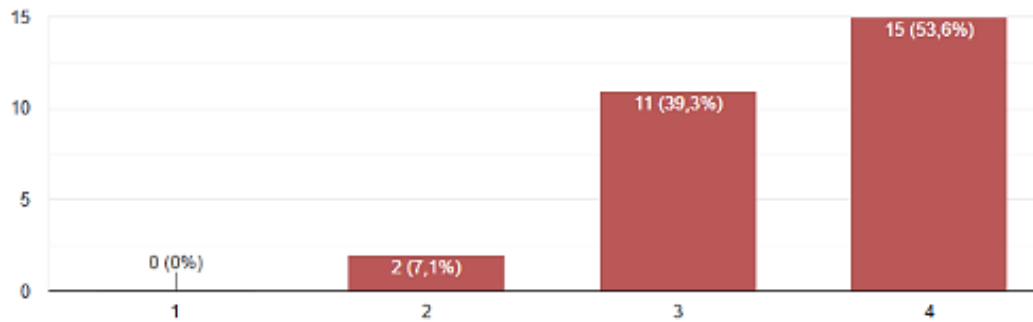
28 jawaban



16. Short movies influence how I perceive a city or tourist destination.

[Salin diagram](#)

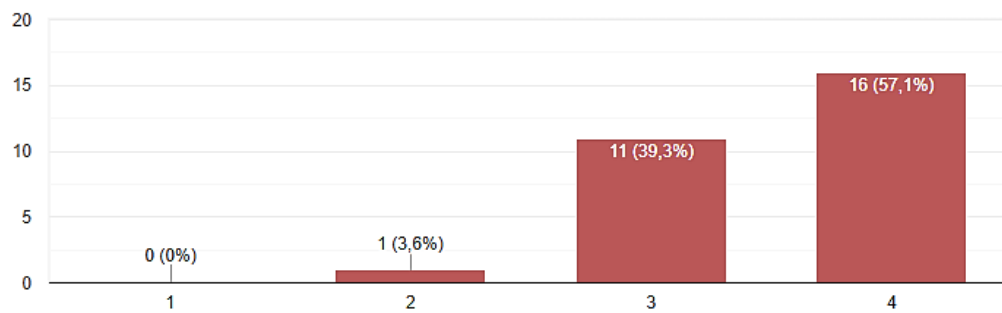
28 jawaban



17. A short movie about student life can be an effective way to promote a city.

[Salin diagram](#)

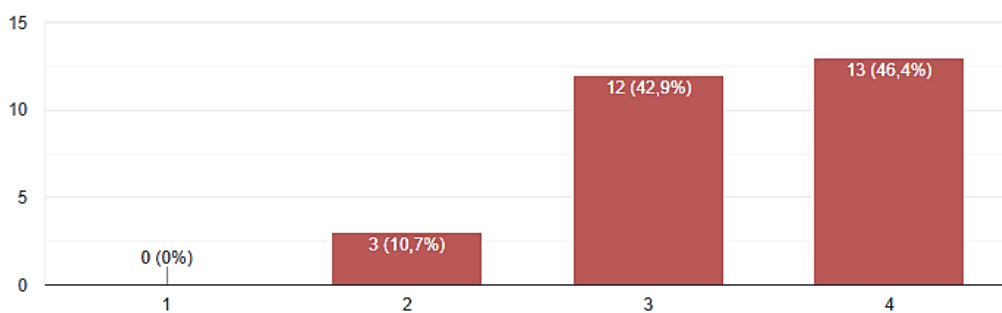
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18. Stories about relationships and emotions in a short movie help me feel more connected to a place.

[Salin diagram](#)

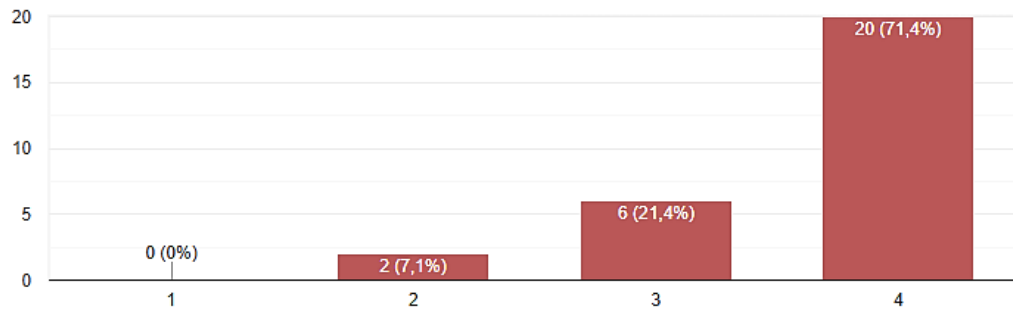
28 jawaban



19. I am interested in watching short movies that introduce youth-friendly places.

 [Salin diagram](#)

28 jawaban



Appendix 2: Script Short Film “9 Reasons I Didn’t Believe in Us”

EXT. PHOTOBOOTH KORAN - KOTA LAMA - SENJA

Booth kecil bergaya koran klasik berdiri di pinggir jalan.
Lampu-lampu kecil di sekelilingnya sudah menyala, memberi cahaya hangat seperti bingkai foto hidup.

Di dalam frame kaca, Alsa dan Arka berdiri berdampingan.

Alsa terlihat jelas lebih excited. Arka tetap dengan ekspresi tenang seperti biasa.

Alsa langsung bergerak sedikit mendekat.

ALSA

Ayo, berdiri yang dekat.

Arka bergeser sedikit... tapi masih menjaga jarak aman versinya.

Alsa menatapnya sebentar, lalu menarik ringan lengan Arka agar lebih masuk ke frame.

ALSA

Ini bukan foto KTP.

ARKA

Aku tahu.

ALSA

Ya jangan kayak mau sidang juga.

Arka menatap lurus ke kamera lagi.

Tetap kaku.

Alsa menghela napas kecil, lalu tiba-tiba tersenyum nakal.

ALSA

Oke, kita coba yang lucu.

ARKA

Nggak.

ALSA

Dikit aja.

Pause.

Alsa mulai menghitung sambil menatap kamera.

IV. MEREKAH - REASON #3 BREAKS

EXT. MEREKAH - MALAM

Lampu toko kecil menyala hangat.

Tulisan neon "MEREKAH" bersinar lembut di atas pintu.

Daerah sekitar Stadion Diponegoro cukup ramai, tapi suasananya santai.

Motor ARKA berhenti di depan toko.

ALSA turun lebih dulu.

Ia melihat ke arah toko dengan senyum puas.

ALSA

Nah ini dia.

ARKA mematikan mesin motor.

ARKA

Tempat roti panggang?

ALSA

Iya.

Pause.

ALSA

Tapi bukan sembarang roti panggang.

ALSA menunjuk ke arah papan nama.

ALSA

Ini roti panggang dan es terbaik menurutku.

ARKA menatapnya sebentar.

ARKA

Kamu sering ke sini?

ALSA

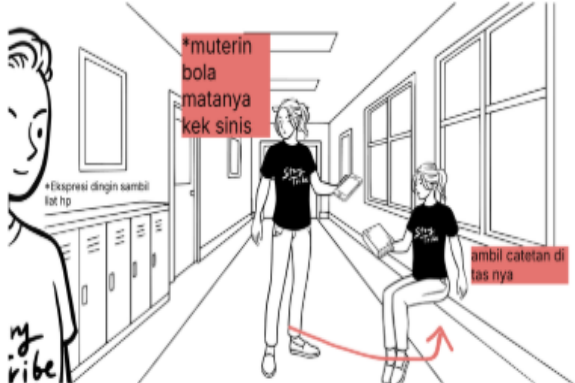
Kalau lagi pengen yang manis.


Pause.

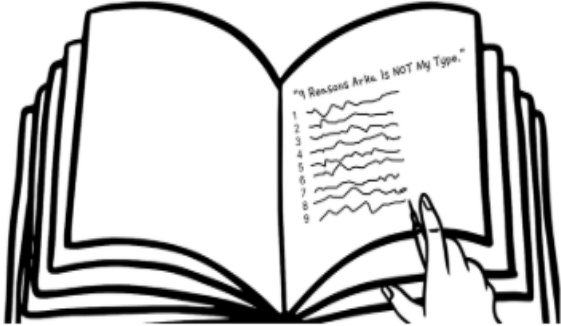
ALSA

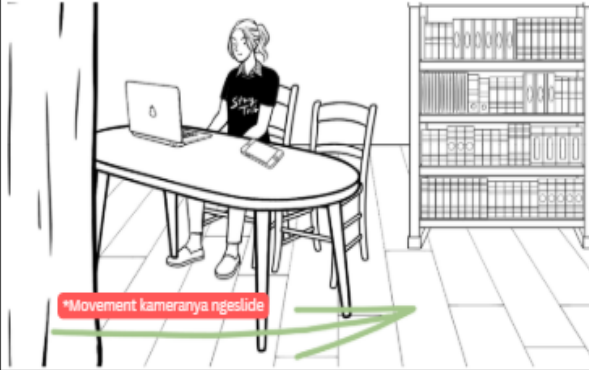

Yang berarti... cukup sering.


Appendix 3: Storyboard Short Film “9 Reasons I Didn’t Believe in Us”

<p>Timestamp 00:18 - 00:28</p>	<p>Scene: 1 Shot : 4</p>	<p>Camera Angle Wide shot</p>
		<p>Setting: Lorong kampus</p> <p>Note pas lagi geledah tas nya langsung cut</p>
<p>Script</p> <p>-----</p>		

<p>Timestamp 00:55 - 00:59</p>	<p>Scene: 1 Shot : 11</p>	<p>Camera Angle Wide Shot</p>
		<p>Setting: Lorong kampus</p> <p>Note Ekpresi menyesuaikan dengan dialog walaupun VO</p>
<p>Script</p> <p>ALSA (V.O.): Ketiga, sulit didekati, Auranya tuh kayak ada tulisan besar di atas kepala. ALSA (V.O.): Keempat, dia lebih suka sendirian, kayak dunia orang lain terlalu berisik buat dia. ALSA (V.O.): Kelima, dia nggak suka basa basi. Kalau jawab pertanyaan... selalu hemat kata. ALSA (V.O.): Keenam, terlalu kaku. Kayak orang yang selalu serius bahkan pas gak saatnya serius. ALSA (V.O.): Ketujuh, misterius. nggak ada yang tau dia sebenarnya mikir apa. ALSA (V.O.): Delapan, terlalu serius. Aku pernah cerita lucu banget di depan dia, Dia cuma bilang Oh..., nyebel.</p>		

Timestamp 01:53 - 01:57	Scene: 1 Shot : 21	Camera Angle Wide Shot
		Setting: Lorong kampus Note -----
Script ALSA (V.O.): Tidak Peduli ALSA (V.O.): Kayak apapun yang terjadi di sekitarnya... ALSA (V.O.): Bukan urusannya.		

Timestamp 03:37 - 03:38	Scene: 2 Shot : 4	Camera Angle Wide Shot
		Setting: MICROLIBRARY Note 
Script -----		


Timestamp 05:31 - 05:34	Scene: 2 Shot : 20	Camera Angle Wide Shot
		Setting: MICROLIBRARY Note Di antara rak buku. SESEORANG MEMPERHATIKAN MEREKA. Siluet samar. Tidak terlihat wajahnya.

Script

Timestamp 09:19 - 09:44	Scene: 3 Shot : 2	Camera Angle Medium shot
		Setting: SEDJENAK CAFE (SORE) Note -----

Script

ALSA: Aku selalu bingung kalau lihat menu.

Timestamp 16:09 - 16:23	Scene: 5 Shot : 1	Camera Angle Wide shot
		Setting: MOTORAN OTW MEREKAH Note -----


Script

ALSA (berteriak sedikit karena angin): Arka!
 ARKA: Kenapa?
 ALSA: Kamu sering ke daerah stadion?
 ARKA: Kadang.
 ALSA: Aku suka daerah situ.
 ALSA: Ramai... tapi nggak terlalu berisik.
 ARKA hanya mengangguk kecil.

Timestamp 16:28 - 16:41	Scene: 5 Shot : 3	Camera Angle Close up
		Setting: MEREKAH Note -----

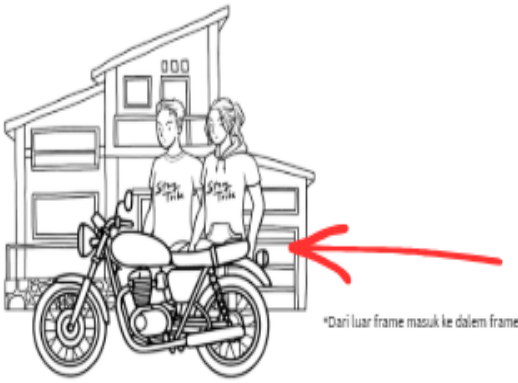
Script

ARKA: Tempat roti panggang?
 ALSA: Iya.
 ALSA: Tapi bukan sembarang roti panggang.
 ALSA menunjuk ke arah papan nama.
 ALSA: Ini roti panggang dan es terbaik menurutku.

Timestamp 20:45 - 20:56	Scene: 5 Shot : 35	Camera Angle Medium shot
		Setting: MEREKAH Note -----


Script

ALSA: Iya.
Namun ia tidak langsung memasukkan HP ke tas.
Matanya masih tertuju sebentar pada layar yang sudah mati.
 ALSA (V.O.): Siapa sebenarnya orang ini?
 ALSA (V.O.): Dan bagaimana dia tahu... aku sedang bersama Arka?

Timestamp 20:56 - 21:38	Scene: 6 Shot : 2	Camera Angle ---
		Setting: KOS (malem) Note -----

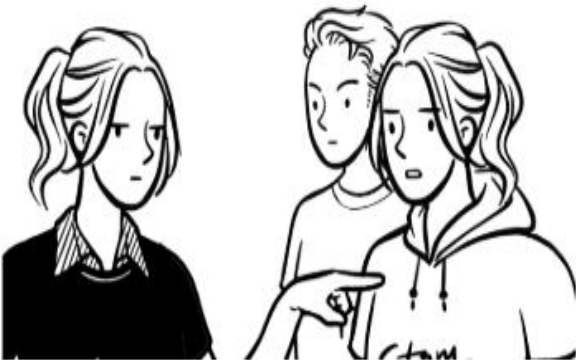
Script

ALSA: Akhirnya sampai juga.
ARKA mematikan mesin.
 ALSA: Makasih udah nganterin.
 ARKA: Sama-sama.

Timestamp 25:33 - 25:42	Scene: 7 Shot : 8	Camera Angle Wide shot
		Setting: TAMAN KAMPUS Note -----

Script

ARKA: Belum.
ALSA memiringkan kepala.
 ALSA: Kenapa?
 ARKA menjawab tanpa menoleh.
 ARKA: Kamu kelihatan nyaman.
HP ALSA BERGETAR
Memperhatikan pesan dari nomor tidak dikenal.

Timestamp 31:38 - 31:47	Scene: 9 Shot : 11	Camera Angle Wide shot
		Setting: TAMAN KAMPUS Note -----

Script

Perempuan itu "AURA" menatap ALSA.
 Ekspresinya campuran antara marah dan terluka.
 AURA: Jadi ini dia.
 ALSA: Maaf... kita pernah bertemu?
AURA menggeleng.
 Matanya kembali ke ARKA.
 AURA: Aku sudah mencoba memperingatkanmu.

Appendix 4: Copyright Registration (HAKI)

REPUBLIK INDONESIA
KEMENTERIAN HUKUM

SURAT PENCATATAN CIPTAAN

Dalam rangka perlindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan : EC00202602165, 26 Mei 2026

Pencipta

Nama : **Rizka Karolina Br Purba, Novita Nierina Dwi Cahyani dkk**
 Alamat : **Jl. Topp 2 M47 Cikarang Baru, Cikarang Pusat, Kab. Bekasi, Jawa Barat, 17530**
 Kewarganegaraan : **Indonesia**

Pemegang Hak Cipta

Nama : **Rizka Karolina Br Purba, Novita Nierina Dwi Cahyani dkk**
 Alamat : **Jl. Topp 2 M47 Cikarang Baru, Cikarang Pusat, Kab. Bekasi, Jawa Barat, 17530**
 Kewarganegaraan : **Indonesia**
 Jenis Ciptaan : **Film**
 Judul Ciptaan : **9 Reasons I Didn't Believe in Us**

Tanggal dan tempat ditunjukkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia : **25 Mei 2026, di Kota Semarang**

Jangka waktu perlindungan : **Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman**

Nomor Pendaftaran : **091267390**

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.

Surat Pencatatan Hak Cipta atas produk Hak Kekayaan Intelektual ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

s.d. MENTERI HUKUM
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL
 dan
Direktur Hak Cipta dan Desain Industri

Agung Darmasusanto, S.H., M.H.
 NIP. 196912261994031001



Diketahui:
 1. Dalam hal pemohon menandatangani surat pernyataan tidak sesuai dengan surat pernyataan, Menteri berwenang untuk meniadakan surat pernyataan pendaftaran.
 2. Surat Pendaftaran ini tidak dapat secara otomatis mengakibatkan pengalihan hak yang diberikan oleh Badan Penyelenggara Hak Kekayaan Intelektual, Badan Sibel, dan Badan Negara.
 3. Surat Pendaftaran ini dapat dibatalkan keabsahannya dengan prosedur kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.

REPUBLIK INDONESIA
KEMENTERIAN HUKUM

LAMPIRAN PENCIPTA

No	Nama	Alamat
1	Rizka Karolina Br Purba	Jl. Topp 2 M47 Cikarang Baru Cikarang Pusat, Kab. Bekasi
2	Novita Nierina Dwi Cahyani	Perum Kalientri Baru 009/011 Banjaranegara, Kab. Banjarnegara
3	Najwah Amatzah Mahmudoh	Jurusawah 05 1016 Salaman, Kab. Magelang
4	Lika Larasahati Pujataman	Jl. Pelita IV Gang Dune No. 02A Medan Perjuangan, Kota Medan

LAMPIRAN PEMEGANG

No	Nama	Alamat
1	Rizka Karolina Br Purba	Jl. Topp 2 M47 Cikarang Baru Cikarang Pusat, Kab. Bekasi
2	Novita Nierina Dwi Cahyani	Perum Kalientri Baru 009/011 Banjaranegara, Kab. Banjarnegara
3	Najwah Amatzah Mahmudoh	Jurusawah 05 1016 Salaman, Kab. Magelang
4	Lika Larasahati Pujataman	Jl. Pelita IV Gang Dune No. 02A Medan Perjuangan, Kota Medan



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 3. Surat Pendaftaran ini dapat dibatalkan keabsahannya dengan prosedur kode QR pada dokumen ini dan informasi akan ditampilkan dalam browser.

Appendix 5: Permit Letter

 **KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, DAN TEKNOLOGI**
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

Jalan Gubernur Mochtar
Kampus Universitas Diponegoro
Tembalang, Semarang, Kode Pos 50275
Telp: (61) 52101000
Laman: www.undip.ac.id
P-Box: vokasi@undip.ac.id

No : 55/UN7.M2.1/PP/III/2026 Semarang, 01 April 2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Yth. Kepala Pengelola Microlibrary Warak Kayu Harvey Center
Jl. DR. Sutomo, Barusari, Kec. Semarang Sel., Kota Semarang, Jawa Tengah 50245

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Rizka Karenta Br Purba	40020522650055
2	Najwah Amanda Mahmudah	40020522650032
3	Novita Nisrina Dwi Cahyani	40020522650010

Maka dengan ini kami mengajukan permohonan izin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 11 April 2026.
Bentuk Kegiatan : Pengambilan foto dan video sebagai bagian dari proses produksi short film untuk keperluan Tugas Akhir.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I


Dr. Ida Hjaya Dyanawanti, M.M.
NIP. 196208191994032003

Tembusan : Yth.
1. Dekan Sekolah Vokasi Undip
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Dosen Pembimbing Tugas Akhir

<http://iso.vokasi.undip.ac.id/download/http://iso.vokasi.undip.ac.id/download/ruan-permohonan-izin-pengambilan-data/report.pdf?report.pdf>

 **KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, DAN TEKNOLOGI**
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

Jalan Gubernur Mochtar
Kampus Universitas Diponegoro
Tembalang, Semarang, Kode Pos 50275
Telp: (61) 52101000
Laman: www.undip.ac.id
P-Box: vokasi@undip.ac.id

No : 56/UN7.M2.1/PP/III/2026 Semarang, 06 April 2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Yth. Kepala Pengelola Moenasih & Lauk Buku Coffee Bookshop Moenasih & Lauk Buku Coffee Bookshop Komplek Buku Stadion Diponegoro, Jl. Pendrikan, Karangkidul, Kec. Semarang Tengah, Kota Semarang, Jawa Tengah 50241

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Rizka Karenta Br Purba	40020522650055
2	Najwah Amanda Mahmudah	40020522650032
3	Novita Nisrina Dwi Cahyani	40020522650010

Maka dengan ini kami mengajukan permohonan izin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 00 0000.
Bentuk Kegiatan : Pengambilan video untuk keperluan tugas akhir dan tempat tersebut akan dibuat sebagai latar media promosi kreatif

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I


Dr. Ida Hjaya Dyanawanti, M.M.
NIP. 196208191994032003

Tembusan : Yth.
1. Dekan Sekolah Vokasi Undip
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. 1. Dosen Pembimbing : Lilis Lamschat Panjiatun S.Pd., M.A.2. Ketua Program Studi Bahasa Asing Terapan : Sriwahyu Itana Trahutami S.S., M. Hum

<http://iso.vokasi.undip.ac.id/download/http://iso.vokasi.undip.ac.id/download/ruan-permohonan-izin-pengambilan-data/report.pdf?report.pdf>

 **KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, DAN TEKNOLOGI**
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

Jalan Gubernur Mochtar
Kampus Universitas Diponegoro
Tembalang, Semarang, Kode Pos 50275
Telp: (61) 52101000
Laman: www.undip.ac.id
P-Box: vokasi@undip.ac.id

No : 17/UN7.M2.1/PP/IV/2026 Semarang, 14 April 2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Yth. Kepala Pengelola Toko Merekah Toko Merekah Jl. Stadion Tim. No.48-49, Karangkidul, Kec. Semarang Tengah, Kota Semarang, Jawa Tengah 50136

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Rizka Karenta Br Purba	40020522650055
2	Najwah Amanda Mahmudah	40020522650032
3	Novita Nisrina Dwi Cahyani	40020522650010

Maka dengan ini kami mengajukan permohonan izin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 00 0000.
Bentuk Kegiatan : Pengambilan video untuk keperluan tugas akhir dan tempat tersebut akan dibuat sebagai latar media promosi kreatif

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I


Dr. Ida Hjaya Dyanawanti, M.M.
NIP. 196208191994032003

Tembusan : Yth.
1. Dekan Sekolah Vokasi Undip
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Dosen Pembimbing : Lilis Lamschat Panjiatun S.Pd., M.A.2. Ketua Program Studi Bahasa Asing Terapan : Sriwahyu Itana Trahutami S.S., M. Hum

<http://iso.vokasi.undip.ac.id/download/http://iso.vokasi.undip.ac.id/download/ruan-permohonan-izin-pengambilan-data/report.pdf?report.pdf>

 **KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, DAN TEKNOLOGI**
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

Jalan Gubernur Mochtar
Kampus Universitas Diponegoro
Tembalang, Semarang, Kode Pos 50275
Telp: (61) 52101000
Laman: www.undip.ac.id
P-Box: vokasi@undip.ac.id

No : 18/UN7.M2.1/PP/IV/2026 Semarang, 14 April 2026
Lampiran : -
Hal : Permohonan Izin Pengambilan Data

Yth. Owner Sedjrnak Koffie Sedjrnak Koffie Jl. Kepodang No.55 - 57, Purwodinatan, Kec. Semarang Tengah, Kota Semarang, Jawa Tengah 50137

Sehubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Tr. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut dibawah ini :

NO	NAMA	NIM
1	Rizka Karenta Br Purba	40020522650055
2	Najwah Amanda Mahmudah	40020522650032
3	Novita Nisrina Dwi Cahyani	40020522650010

Maka dengan ini kami mengajukan permohonan izin bagi mahasiswa tersebut untuk melakukan pengambilan data di Instansi Saudara yang akan dilaksanakan pada tanggal 00 0000.
Bentuk Kegiatan : Pengambilan foto dan video sebagai bagian dari proses produksi short film untuk keperluan Tugas Akhir.

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

a.n. Dekan
Wakil Dekan I


Dr. Ida Hjaya Dyanawanti, M.M.
NIP. 196208191994032003

Tembusan : Yth.
1. Dekan Sekolah Vokasi Undip
2. Kaprodi S.Tr. Bahasa Asing Terapan
3. Dekan Sekolah Vokasi Undip, Kaprodi S.Tr. Bahasa Asing Terapan, Dosen Pembimbing Tugas Akhir

<http://iso.vokasi.undip.ac.id/download/http://iso.vokasi.undip.ac.id/download/ruan-permohonan-izin-pengambilan-data/report.pdf?report.pdf>

Appendix 6: Subtitle Revision

Subtitle 9 Reasons I Didn't Believe In Us

Indonesian (Original)	English (Adapted Translation)
Aku sebenarnya gak benci Arka.	I don't actually hate Arka.
Cuma, ada banyak hal dari dia yang bikin aku pengen.	It's just... there are lot of things about him that get on my nerves. / It's just... a lot about him gets on my nerves.
Pertama, dia terlalu pendiam.	First, he's way too quiet.
Bukan pendiam yang misterius dan cool gitu, tapi justru pendiam yang bikin orang bingung harus ngapain.	Not that cool and mysterious kind, but more like making people feel awkward because they don't know what to do.
Kedua, dia kelihatan dingin banget.	Second, he seems really cold.
Cowok ini tuh dinginnya kaya AC enam belas derajat tau gak.	Like seriously, he's as cold as a 16-degree AC. / Seriously, he's like an air conditioner set to 16 degrees.
Ketiga, sulit dideketin.	Third, he's hard to approach.
Auranya tuh kayak ada tulisan besar di atas kepala.	It's like there's a big sign on his head saying "stay away."
Keempat, dia lebih suka sendirian.	Fourth, he prefers being alone.
Kayak, dunia orang lain tuh terlalu berisik buat dia.	Like the rest of the world is just too noisy for him.
Kelima, dia enggak suka basa basi.	Fifth, he hates small talks.
Kalau jawab pertanyaan, selalu hemat kata.	He barely answer anything longer.
Keenam, terlalu kaku.	Sixth, he's too stiff. / Sixth, he's too rigid. / Sixth, he's way too uptight.
Kayak orang yang selalu serius bahkan pas gak saatinya serius.	Like being serious even if it is not that serious at all.
Ketujuh, misterius dan ga ada yang tau dia sebenarnya mikir apa.	Seventh, he's mysterious, no one knows what he's thinking.
Delapan, terlalu serius.	Eighth, way too serious.
Aku tuh pernah cerita lucu banget di depan dia dan dia cuma bilang, "Oh".	I once told him a really funny story and he just said, "Oh."
Nyebelin.	So annoying.
Dan yang terakhir, gak peduli.	And lastly, he just doesn't care.
Kayak apapun yang terjadi di sekitar dia, bukan urusan dia	Like whatever happens around him, it's none of his business.
Kamu udah lihat spreadsheetnya?	Have you checked the spreadsheet?
Iya, dan aku lihat kita sekelompok lagi.	Yeah, and we're in the same group again.
Iya.	Yep.
Kamu cuma bilang iya?	That's all?
Emang iya kan?	I'm right, aren't I?

Ya Tuhan! Kamu tuh tau gak sih? Kamu tuh flai banget Arka.	Oh my God, you know what? You're so dry, Arka
Aku sering denger itu.	I heard that quite often.
Sering?	Often?
Iya dari kamu.	Yes, from you.
Oke itu fair, tapi beneran deh aku tuh kadang bingung ya, kamu tuh manusia atau robot?	Okay, fair. But seriously, sometimes I wonder, are you a human or a robot?
Belum pernah ada yang cek.	No one has ever verified that yet
Kan, jawaban kamu tuh selalu kayak gitu tuh.	Yeah, that's exactly how you always answer
Kayak gimana emang?	How so?
Ya gitu singkat, serius dan bikin orang pengen ngelempar kamu pakai bantal	Short, serious, and makes people wanna throw a pillow at you.
Kenapa harus bantal?	Why a pillow?
Biar gak sakit	So it won't hurt.
Baik sekali	That's sweet
Jadi kita besok ketemu di Microlibrary	So we're going to meet at the microlibrary tomorrow.
Oke	Alright.
Mau jam berapa?	What time?
Sembilan	Nine.
Okc. Dan entah kenapa aku punya perasaan aneh.	Okay. And for some reason, I have a weird feeling about it.
Sembilan lewat dua menit, kalau dia sampai telat lima menit, aku resmi menang.	It's 9:02. If he's five minutes late, I officially win.
Aku telat?	Am I late?
Sayangnya enggak.	Unfortunately, no.
Kamu udah mulai duluan?	Did you start already?
Aku nunggu kamu, ajaib kan?	I waited for you. kind of crazy, right?
Sedikit.	Slightly.
Makasih	Thanks.
Sama-sama	You're welcome.
Ini pakai aja.	Use this
Ini kan hoodie kamu?	Isn't this your hoodie?
Iya.	Yes.
Nanti kamu kedinginan?	Won't you get a cold?
Aku gak gampang kedinginan.	I don't get cold easily.
Yakin? Oh, iya. Kamu kan emang udah dingin dari awal.	You sure? well.. you've been cold from the start anyway

Anget juga ternyata.	It's actually warm.
Kamu sering bawa hoodie cadangan?	Do you always carry an extra hoodie?
Kadang.	Sometimes.
Atau kamu emang siap ya buat nyelametin orang waktu kedinginan?	Or are you always ready to save people from the cold?
Kalau kamu anggap begitu?	If that's how you see it.
Oke, dia masih dingin, tapi agak perhatian juga.	Okay, still cold... yet caring
Nih charger, HP kamu tinggal dua puluh persen.	Here, your phone's battery is left at twenty percent.
Kamu ngeliatin itu juga?	You notice that too?
Kelihatan aja.	It's obvious.
Arka?	Arka?
Hm?	Hmm?
Boleh nanya sesuatu nggak?	Can I ask you something?
Boleh.	Go ahead.
Kamu tuh selalu sesingkat ini ya?	Do you always keep it this short?
Enggak juga.	Not always.
Emangnya kapan kamu banyak ngomong?	So when do you actually talk a lot?
Kalau perlu aja.	Only when necessary.
Jawaban kamu tuh selalu pendek gitu ya.	You always keep your answers that short.
Biar nggak buang-buang waktu.	So I don't waste time.
Kamu tau gak sih? Kamu tuh bikin orang penasaran.	You know what? You really keep people guessing, don't you?"
Kenapa begitu?	Why is that?
Karena kamu kayak puzzle.	Because you're like a puzzle.
Puzzle?	A puzzle?
Aku gak tau kamu mikir apa?	I never know what you're thinking.
Mungkin emang gak perlu tau?	Maybe you don't need to know.
Apa?	What?
Kenapa?	Why?
Enggak kok, cuma spam.	Nothing, just spam.
Oh.	I see.
Hmm, kalau dia sampai perhatiin hal sekecil ini, berarti dia sebenarnya peduli.	Hmm... if he notices things this small, maybe he actually cares.
Alasan pertama mulai runtuh.	First reason... starting to fall apart.
Akhirnya, aku gak nyangka kita bisa selesai secepat ini.	I didn't expect we'd finish this fast.
Karena kamu fokus aja.	Because you stayed focused.
Maksudnya?	What do you mean?
Kamu kan banyak bicara.	You talk a lot.

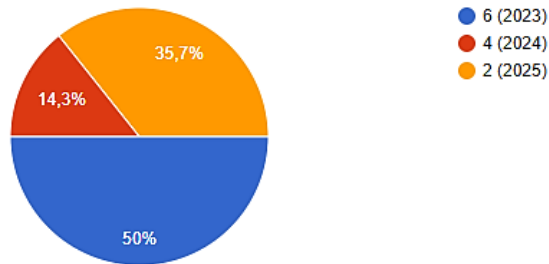
Anget juga ternyata.	It's actually warm.
Kamu sering bawa hoodie cadangan?	Do you always carry an extra hoodie?
Kadang.	Sometimes.
Atau kamu emang siap ya buat nyelametin orang waktu kedinginan?	Or are you always ready to save people from the cold?
Kalau kamu anggap begitu?	If that's how you see it.
Oke, dia masih dingin, tapi agak perhatian juga.	Okay, still cold... yet caring
Nih charger, HP kamu tinggal dua puluh persen.	Here, your phone's battery is left at twenty percent.
Kamu ngeliatin itu juga?	You notice that too?
Kelihatan aja.	It's obvious.
Arka?	Arka?
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Boleh nanya sesuatu nggak?	Can I ask you something?
Boleh.	Go ahead.
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Enggak juga.	Not always.
Emangnya kapan kamu banyak ngomong?	So when do you actually talk a lot?
Kalau perlu aja.	Only when necessary.
Jawaban kamu tuh selalu pendek gitu ya.	You always keep your answers that short.
Biar nggak buang-buang waktu.	So I don't waste time.
Kamu tau gak sih? Kamu tuh bikin orang penasaran.	You know what? You really keep people guessing, don't you?"
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Apa?	What?
Kenapa?	Why?
Enggak kok, cuma spam.	Nothing, just spam.
Oh.	I see.
Hmm, kalau dia sampai perhatiin hal sekecil ini, berarti dia sebenarnya peduli.	Hmm... if he notices things this small, maybe he actually cares.
Alasan pertama mulai runtuh.	First reason... starting to fall apart.
Akhirnya, aku gak nyangka kita bisa selesai secepat ini.	I didn't expect we'd finish this fast.
Karena kamu fokus aja.	Because you stayed focused.
Maksudnya?	What do you mean?
Kamu kan banyak bicara.	You talk a lot.

Appendix 7: Short Film “9 Reasons I Didn’t Believe in Us” Feedback

Current Semester

14 jawaban

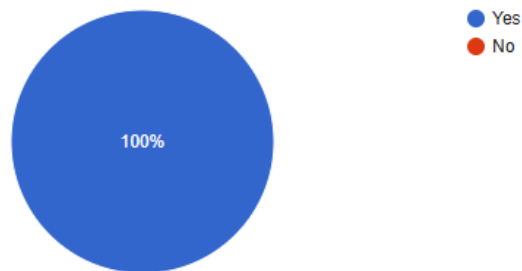
 Salin diagram



Have you ever watched a short film before?

14 jawaban

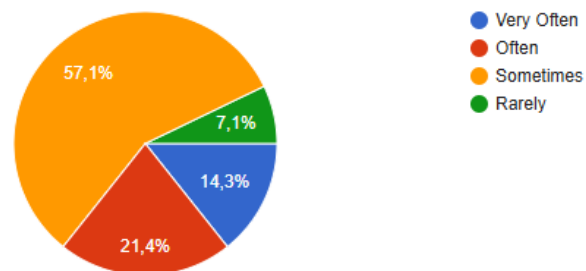
 Salin diagram



How often do you watch short films?

14 jawaban

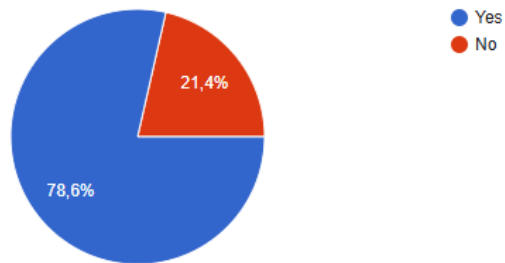
 Salin diagram



Have you ever watched a romance mystery drama genre film before?

[Salin diagram](#)

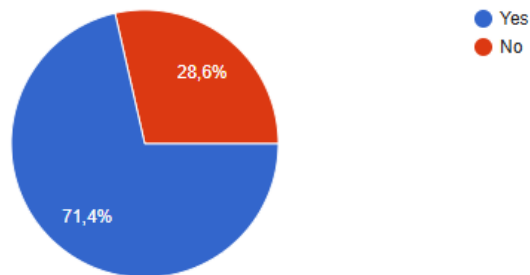
14 jawaban



Have you watched the movie "9 Reasons I Didn't Believe in Us" until the end?

[Salin diagram](#)

14 jawaban

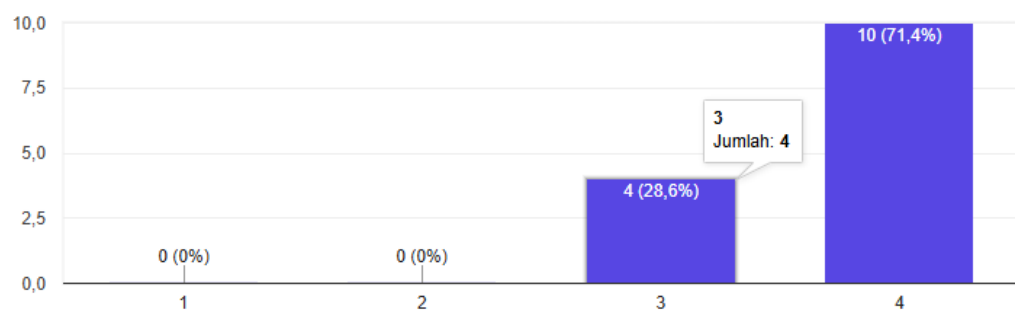


The storyline was easy to follow from beginning to end.

[Salin diagram](#)

Alur cerita film mudah dipahami dari awal hingga akhir.

14 jawaban

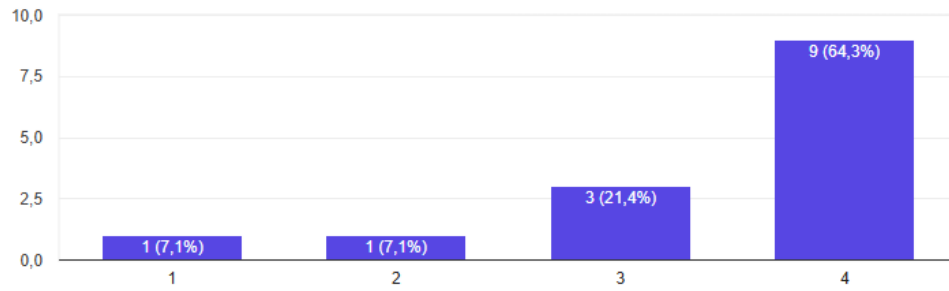


The development of the relationships between the characters felt natural and realistic.

[Salin diagram](#)

Perkembangan hubungan antar karakter terasa natural dan realistis.

14 jawaban

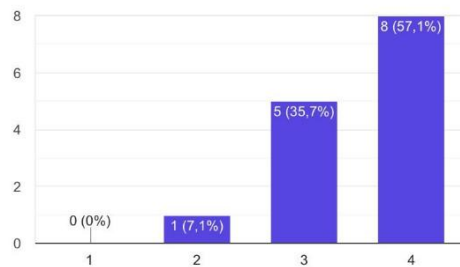


The visual quality of the short film was appealing and aesthetically pleasing.

[Salin diagram](#)

Kualitas visual film pendek ini memuaskan dan menarik secara estetika.

14 jawaban

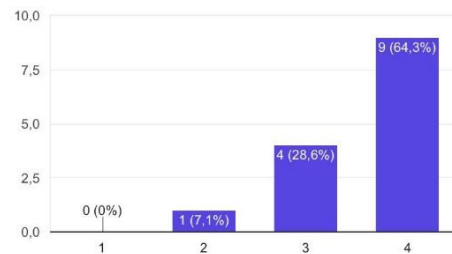


The shooting locations effectively supported the mood and storyline of the film.

[Salin diagram](#)

Pemilihan lokasi shooting mendukung suasana dan kebutuhan cerita.

14 jawaban

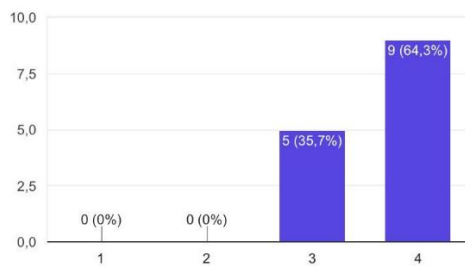


Overall, the short film provided an engaging and memorable viewing experience.

 Salin diagram

Secara keseluruhan, film ini memberikan pengalaman menonton yang menarik dan berkesan.

14 jawaban

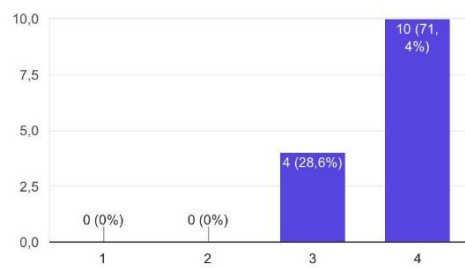


The camera composition and shot selection effectively conveyed the emotions in the story.

 Salin diagram

Komposisi gambar dan pengambilan kamera mendukung penyampaian emosi dalam cerita.

14 jawaban



Appendix 8 : Letter of Permit to Use Talent

SURAT PERJANJIAN KERJASAMA TALENT DALAM PRODUKSI FILM PENDEK (VOLUNTEER)

Pada hari ini, Jumat tanggal 27 bulan tahun 2026, telah disepakati perjanjian kerja sama antara:

PIHAK PERTAMA (Tim Produksi)
Nama : Novita, Karen, Amanda
Alamat : Jl. Paterungan Timur
No. HP : 0895376116660/081315206282/085701545368

Selanjutnya disebut sebagai PIHAK PERTAMA.
PIHAK KEDUA (Talent)
Nama : Arifa Ghaffar D
Alamat : Jl. Balaruga
No. HP : 082228606

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

Pasal 1 Ruang Lingkup Kerja Sama

1. PIHAK KEDUA bersedia berpartisipasi sebagai talent/pemeran dalam produksi film pendek berjudul "9 Reasons I Didn't Believe in U"
2. PIHAK KEDUA akan memerankan karakter Anna sesuai dengan arahan sutradara dan tim produksi.

Pasal 2 Sifat Kerja Sama

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

Pasal 3 Transportasi dan Konsumsi

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

Pasal 4 Sikap Profesional dan Tanggung Jawab

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

Pasal 5 Ketepatan Waktu dan Perizinan

1. PIHAK KEDUA wajib hadir tepat waktu sesuai dengan jadwal shooting yang telah disepakati bersama.
2. Apabila PIHAK KEDUA berhalangan hadir, maka wajib memberikan pemberitahuan atau izin kepada PIHAK PERTAMA paling lambat H-1 sebelum jadwal shooting.
3. Apabila terjadi keadaan mendesak di luar kendali PIHAK KEDUA, maka pemberitahuan harus disampaikan sesegera mungkin kepada PIHAK PERTAMA.

Pasal 6 Hak Penggunaan Dokumentasi

1. PIHAK KEDUA memberikan izin kepada PIHAK PERTAMA untuk menggunakan rekaman video, foto, dan dokumentasi yang melibatkan PIHAK KEDUA sebagai bagian dari film pendek serta untuk keperluan publikasi, portofolio, festival film, maupun media promosi.

Pasal 7 Penutup

1. Perjanjian ini dibuat secara sadar, sukarela, dan tanpa paksaan dari pihak manapun. Perjanjian ini berlaku sejak ditandatangani oleh kedua belah pihak.

Tempat, Tanggal :

PIHAK PERTAMA

Biaka Kartika H.P.

PIHAK KEDUA

Arifa Ghaffar D.

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

Pada hari ini, Jumat tanggal 27 bulan 3, tahun 2026, telah disepakati perjanjian kerja sama antara:

PIHAK PERTAMA (Tim Produksi)
Nama : Novita, Karen, Amanda
Alamat : Jl. Peterongan Timur, 337
No. HP : 0895376116660/081315206282/085701545368

Selanjutnya disebut sebagai **PIHAK PERTAMA**.
PIHAK KEDUA (Talent)
Nama : Galang Pardi Dowerana
Alamat : Jl. Gergaji 1, 1170 A Liris, Lempur Tengah, Kec. Semarang Selatan
No. HP : 082228317720

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

Pasal 1 Ruang Lingkup Kerja Sama

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

Pasal 2 Sifat Kerja Sama

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

Pasal 3 Transportasi dan Konsumsi

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

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

Pada hari ini, Jumat tanggal, 27, Bulan 03 Tahun 2026, telah disepakati perjanjian kerja sama antara:

PIHAK PERTAMA (Tim Produksi)
Nama : Novita, Karen, Amanda
Alamat : Jl. Peterongan Timur No. 337
No. HP : 0895376116660/081315206282/085701545368

Selanjutnya disebut sebagai **PIHAK PERTAMA**.
PIHAK KEDUA (Talent)
Nama : Rafa Zenetta Pramessti Zulfa
Alamat : Jl Gergaji 1, 1170 A
No. HP : 08995455100

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

Pasal 1 Ruang Lingkup Kerja Sama

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

Pasal 2 Sifat Kerja Sama

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

Pasal 3 Transportasi dan Konsumsi

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

Pasal 4 Sikap Profesional dan Tanggung Jawab

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

Pasal 5 Ketepatan Waktu dan Perizinan

1. PIHAK KEDUA wajib hadir tepat waktu sesuai dengan jadwal shooting yang telah disepakati bersama.
2. Apabila PIHAK KEDUA berhalangan hadir, maka wajib memberikan pemberitahuan atau izin kepada PIHAK PERTAMA paling lambat H-1 sebelum jadwal shooting.
3. Apabila terjadi keadaan mendesak di luar kendali PIHAK KEDUA, maka pemberitahuan harus disampaikan sesegera mungkin kepada PIHAK PERTAMA.

Pasal 6 Hak Penggunaan Dokumentasi

1. PIHAK KEDUA memberikan izin kepada PIHAK PERTAMA untuk menggunakan rekaman video, foto, dan dokumentasi yang melibatkan PIHAK KEDUA sebagai bagian dari film pendek serta untuk keperluan publikasi, portofolio, festival film, maupun media promosi.

Pasal 7 Penutup

1. Perjanjian ini dibuat secara sadar, sukarela, dan tanpa paksaan dari pihak manapun. Perjanjian ini berlaku sejak ditandatangani oleh kedua belah pihak.

Tempat, Tanggal : Semarang, 27-03-2026

PIHAK PERTAMA	PIHAK KEDUA
	
(Rizka Karenita Br Purba)	(Galang Pardi.D)

Pasal 4 Sikap Profesional dan Tanggung Jawab

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

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Pasal 7 Penutup

1. Perjanjian ini dibuat secara sadar, sukarela, dan tanpa paksaan dari pihak manapun. Perjanjian ini berlaku sejak ditandatangani oleh kedua belah pihak.

Tempat, Tanggal :

PIHAK PERTAMA	PIHAK KEDUA
	
(Rizka Karenita Br P)	(Rafa Zenetta P.Z)

Appendix 9: Part of the scene from “9 Reason I Didn’t Believe in Us”

(00:01- 01:00)



(01:01-02:00)



(02:01-03:00)



(03:01-04:00)



(04:01-05:00)



(05:01-06:00)



(06:01- 07:00)



(07:01-08:00)



(08:01-09:00)



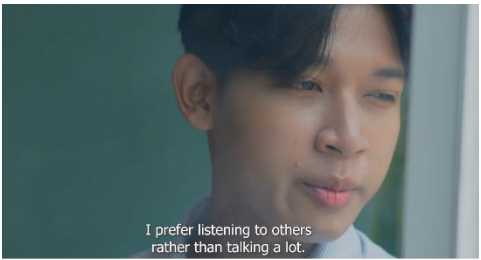
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(10:01-11:00)



(12:01-13:00)



(14:01-15:00)



(16:01-17:00)



(18:01-19:00)



(11:01-12:00)



(13:01-14:00)



(15:01-16:00)



(17:01-18:00)



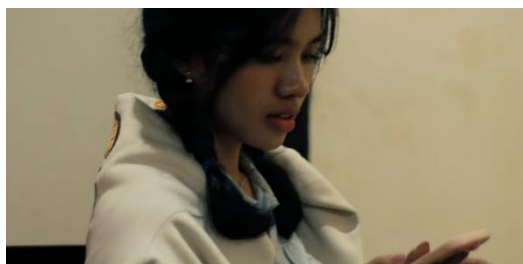
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(24.01-25:00)



(26.01-27:00)



(28.01-29:00)



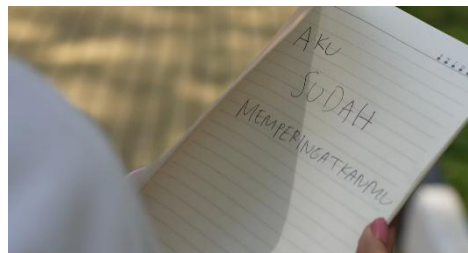
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(25.01-26:00)



(27.01-28:00)



(29.01-30:00)



(30:01-31:00)



(31:01-32:00)



(32:01-33:00)



(33:01-34:00)



(34:01-35:00)



(35:01-36:00)



(36:01-37:00)



(37:01-38:00)

DIRECTED BY

Najwah Amanda Mahmudah

STORY BY

Najwah Amanda Mahmudah

(38:10-39:00)

SUBTITLE EDITOR

Lilis Lamsehat Panjaitan, S.Pd., M.A

CASTING

Rizka Karenita Br Purba
Najwah Amanda Mahmudah
Novita Nisrina Dwi Cahyani

WITH

Wayang Arthur Rizko S | Barista Sedjenak Koffie

(39:50-40:00)

THIS FILM IS DEDICATED TO
All those who have ever doubted love,
but still dare to try again.
And to the hidden corners of Semarang,
which always have stories to remember.

PRODUCED AS PART OF FINAL ACADEMIC REQUIREMENT
PRODUCED IN INDONESIA

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Appendix 10: Short Film “9 Reasons I Didn’t Believe in Us” YouTube Barcode



Appendix 11: Turnitin





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