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Cinematography and Continuity Editing in the Short Film Batasan: A Production-Based Analysis

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ABSTRACT

Maintaining visual and narrative continuity is an important challenge in short-film production, where cinematographic choices and editing decisions must communicate story information within a limited duration. This study examines the application of cinematographic techniques and continuity editing in the short film *Batasan* and evaluates audience responses to the completed film. A descriptive, production-oriented case study was conducted using the Multimedia Development Life Cycle (MDLC), comprising six stages: concept, design, material collection, assembly, testing, and distribution. The analysis documented six cinematographic shot types and six continuity-editing techniques in selected scenes. Audience evaluation involved 25 respondents who completed an eight-item questionnaire addressing narrative clarity, cinematographic quality, editing continuity, visual variety, and communication of the film's moral message. The overall questionnaire score was 91%, with item-level scores ranging from 88% to 94%. The reported Cronbach's alpha coefficient was 0.771, indicating acceptable internal consistency under the criterion adopted in the original study. These findings provide a production-based account of how cinematographic framing and continuity-editing conventions were applied in a short film, supported by descriptive audience feedback. The study offers practical reference material for short-film production and multimedia education. However, the single-film design, limited respondent sample, and absence of experimental comparisons restrict the generalizability of the findings and do not establish a causal relationship between specific editing techniques and audience responses.

Keywords:
cinematography; continuity editing; short film production; multimedia development life cycle; audience evaluation; cronbach's alpha.

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INTRODUCTION

Research Context and Importance

Short films are a form of audiovisual storytelling in which visual composition, camera placement, shot duration, and editing must work together to communicate narrative information within a limited running time (Benini et al., 2019). Unlike longer productions, short films have relatively little time to establish characters, settings, conflicts, and narrative development (Cutting, 2016, p. 43; Felando, 2015). Consequently, cinematographic decisions must serve both the aesthetic presentation of the film and the audience's understanding of the story. Continuity editing is particularly important because it organizes individual shots into a coherent sequence of actions and events. By coordinating changes in camera perspective, character movement, screen direction, and temporal progression, filmmakers can guide viewers through a narrative without creating unnecessary confusion about the relationships between shots (Magliano & Zacks, 2011; Smith, 2012).

The effective integration of cinematography and continuity editing is therefore a relevant concern in short-film production, particularly when the narrative depends on everyday situations and the communication of a specific moral message. Cinematography determines how characters, objects, actions, and settings appear on screen, whereas editing determines how these visual elements are connected over time (Ghadeer, 2018, p. 149; Hurlbert, 2020, p. 129). These two components work together to establish narrative clarity, direct audience attention, and support the interpretation of events (Hurlbert, 2020, p. 129; Zou et al., 2025, p. 1584251). Their integration is especially relevant when a short film must communicate its narrative efficiently without relying on extensive dialogue or exposition

Cinematographic Shot Selection and Visual Communication

Several cinematographic aspects must be considered when selecting shots so that the resulting images form a coherent visual sequence and communicate the intended message. Shot size determines how much visual information appears within the frame, while camera angle influences the viewer's visual relationship with the subject (Mohamadpour et al., 2024, p. 6317; Wu et al., 2018, p. 4). The selection of these elements should correspond to the narrative purpose of each scene, including the presentation of character expressions, physical actions, important objects, and the surrounding environment. The following shot types and camera angles are considered in the analysis of the short film *Batasan*.

Extreme Close-Up (ECU). A very tight shot that shows only a specific part of the subject, emphasizing fine detail (Li et al., 2023, p. 16094).

Big Close-Up (BCU). A shot framed approximately from the top of the head to the chin, emphasizing facial expression (Sari & Abdullah, 2020, p. 419).

Close-Up (CU). A shot framed around the head and neck, providing a clear view of the subject(Omie & Mutia, 2020, p. 403).

Medium Close-Up (MCU). A shot framed from the head to the chest, emphasizing a person's appearance and expression (Wassiliwizky et al., 2017, p. 45).

Medium Shot (MS). A shot framed from the head to the waist, showing the subject clearly(Wassiliwizky et al., 2017, p. 45).

Knee Shot (KS). A shot framed from the head to the knees, providing a view of the subject similar to a medium-long shot (Telg, 2012, p. 2).

Full Shot (FS). A shot showing the subject from head to toe and placing the subject in relation to the surroundings (Sari & Abdullah, 2020, p. 420).

Long Shot (LS). A wider shot that shows the subject together with the background (Timlin et al., 2022, p. 219).

Extreme Long Shot (ELS). A shot in which the main subject appears at a considerable distance, wider than in a long shot (Mademlis et al., 2019, p. 7).

High Angle. A shot taken with the camera positioned above the subject or the subject's eye line (Decortis, 2005, p. 43).

Eye Level. A shot taken with the camera aligned with the subject's eye line (Li et al., 2023, p. 16094).

Low Angle. A shot taken with the camera positioned below the subject or the subject's eye line (Bruckert et al., 2022, p. 2946).

These shot types and camera angles provide an analytical basis for examining how visual information is presented in individual scenes. Close-up shots can emphasize facial expressions and significant objects, whereas wider shots can establish spatial relationships between characters and their surroundings (Rao et al., 2020, p. 18). Camera angles provide additional visual perspectives that may influence how viewers perceive a subject (Mengis et al., 2016, p. 297). However, the effectiveness of these techniques depends on their narrative context and their integration with the editing sequence. Shot selection should therefore be examined not only in terms of technical classification but also in relation to its function in communicating the story.

Continuity Editing and Previous Research

Despite the established use of continuity editing in filmmaking, maintaining perceptual and narrative coherence is not simply a matter of following technical conventions. Each cut introduces a change in visual information, and viewers must interpret the relationship between the preceding and subsequent shots. When these relationships are poorly coordinated, the editing may interfere with the perception of continuous action or make the scene more difficult to understand (Smith et al., 2012, p. 111). Magliano & Zacks (2011) examined the impact of continuity editing on event segmentation and demonstrated that editing decisions influence how viewers organize and interpret events in narrative films. Their findings provide empirical support for considering continuity editing as a component of narrative comprehension rather than merely a technical procedure.

Smith et al., (2012) proposed the Attentional Theory of Cinematic Continuity, explaining how visual attention and perceptual expectations help viewers interpret transitions between camera viewpoints. This perspective suggests that successful editing depends partly on how filmmakers guide attention across successive shots. Hecht & Kalkofen (2008) also examined continuity editing empirically, investigating how temporal relationships between shots influence perceived editing smoothness. Their work indicates that the temporal organization of an edited sequence can affect viewers' judgments of continuity. Furthermore, Swenberg & Eriksson (2017) investigated the effects of continuity and discontinuity in film editing, demonstrating the relevance of editing decisions to viewers' perceptual responses. Collectively, these studies show that editing continuity involves the coordination of visual information, temporal relationships, and audience perception.

More recent research has also considered film editing in relation to predictive processes. Drew & Soto-Faraco (2023) examined the relationship between film editing and prediction processes, extending the discussion of editing beyond conventional technical rules. This line of research suggests that viewers actively interpret audiovisual information and form expectations about what will happen next. Consequently, the effectiveness of continuity editing depends on how successive shots support or disrupt those expectations.

Established continuity-editing techniques include the 180-degree rule, shot/reverse shot, establishing and re-establishing shots, eyeline matching, point-of-view cutting, and cut-ins or cutaways. The 180-degree rule helps maintain consistent screen direction, while shot/reverse shot organizes dialogue through alternating views of interacting characters. Establishing shots clarify the setting, and eyeline matches connect a character's gaze with the corresponding visual information. Point-of-view cutting presents an object or event from a character's perspective, while cut-ins and cutaways direct attention to relevant details (Smith et al., 2012, p. 111; Wassiliwizky et al., 2017, p. 45). These techniques provide practical conventions for maintaining spatial, temporal, and action continuity. Nevertheless, their effectiveness must be considered within the specific narrative and visual context in which they are applied.

Research Gap and Problem Statement

Previous studies provide important theoretical and empirical explanations of continuity editing, including its relationship with event segmentation, visual attention, temporal continuity, and perceptual prediction (Hecht & Kalkofen, 2008; Magliano & Zacks, 2011; Smith, 2012). However, these research perspectives do not fully address the production-oriented question of how cinematographic shot selection and multiple continuity-editing techniques can be documented together within a particular short-film production and examined alongside structured audience evaluations.

This study addresses that specific gap through an applied analysis of *Batasan*. The analysis connects the identification of cinematographic shot types with the implementation of continuity-editing techniques in selected scenes. It also examines questionnaire responses concerning narrative clarity, visual presentation, editing continuity, and the communication of the film's moral message. Rather than claiming that continuity editing has received insufficient attention in general, the study focuses on the integration of production analysis and audience evaluation within a short-film case study.

The central research problem concerns how cinematographic choices and continuity-editing techniques function together to communicate narrative information and maintain coherence throughout a short film. Although established film-editing conventions provide guidance for arranging shots, their application still requires decisions about shot size, camera angle, character movement, screen direction, and the timing of transitions. An applied examination of these decisions can help clarify how cinematographic and editing principles are translated into a completed audiovisual work.

Research Objectives, Questions, and Contributions

This study examines the application of cinematographic techniques and continuity editing in the short film *Batasan*, which portrays two university students with contrasting approaches to academic responsibilities. The production follows the Multimedia Development Life Cycle (MDLC), comprising six stages: concept, design, material collection, assembly, testing, and distribution. The research combines descriptive analysis of selected cinematographic shots and continuity-editing sequences with questionnaire-based evaluation involving 25 respondents. The study addresses the following research questions:1) How are cinematographic shot types and camera angles applied to communicate characters, settings, actions, and narrative information in *Batasan*? 2) How are continuity-editing techniques implemented to maintain spatial, temporal, and action continuity across selected scenes? 3) How do viewers assess the film's narrative clarity, visual presentation, editing continuity, and communication of its moral message, and what does the questionnaire reliability analysis indicate about the consistency of these assessments?

The principal contribution of this study is an applied account of how cinematographic shot selection and continuity-editing conventions are integrated into the production of a short film. Theoretically, the study relates established principles of cinematic continuity to scene-level analysis in a production context. Methodologically, it combines the documentation of visual and editing decisions with structured audience feedback. Practically, it provides a reference for short-film production and multimedia education by illustrating how shot selection, editing continuity, and audience evaluation can be considered within a single production workflow.

The study is intended to contribute to a more systematic understanding of continuity editing in short-film development. Its findings are interpreted within the limits of a single-film case study and a questionnaire completed by 25 respondents. Accordingly, the research provides descriptive evidence about the implementation of cinematographic and editing techniques and the audience responses observed in this case. It does not assume a causal relationship between specific editing techniques and audience satisfaction without an experimental design capable of establishing such a relationship.

MATERIALS AND METHODS

Research Design, Materials, and Software

This study employed a descriptive, production-oriented case study design to examine the application of cinematographic techniques and continuity editing in the short film Batasan. The research focused on the development process, the visual and editing characteristics of selected scenes, and audience responses to the completed film. The study did not employ experimental control groups or compare alternative editing conditions.

The primary research material was the completed short film Batasan, which portrays two university students with contrasting approaches to academic responsibilities. The film was examined as an audiovisual product, with particular attention to shot composition, camera angles, scene transitions, spatial continuity, temporal continuity, and the communication of narrative information.

Several software applications supported the production process. Celtx was used to prepare the screenplay, Storyboarder was used to develop the storyboard, and Adobe Premiere Pro 2021 was used to edit the recorded footage and produce the final video. The completed film was distributed through the YouTube channel Teknik Informatika Multimedia POLNES.

The original manuscript does not specify the camera model, lens specifications, recording resolution, frame rate, lighting equipment, audio-recording equipment, or production location details. These specifications should be added if the production records are available. They are not inferred in this study because the reported analysis concerns the film's visual and editing characteristics rather than equipment performance.

Film Development Procedure

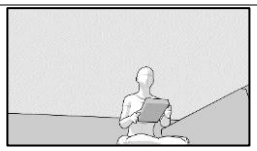
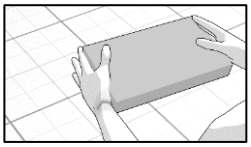
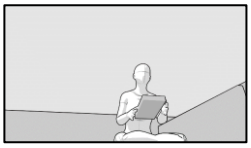
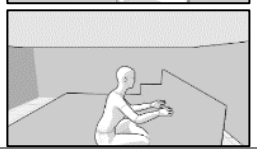
The film was developed using the Multimedia Development Life Cycle (MDLC), which consists of six stages: concept, design, material collection, assembly, testing, and distribution. This framework provides a structured sequence for developing multimedia products from initial planning to final publication. The

implementation of these stages in Batasan is described below.

1) Concept. The concept stage involved developing the storyline, screenplay, dialogue, and scene descriptions. The screenplay established the narrative structure and the actions to be visualized during production. Celtx was used to prepare the script. The screenplay should be presented as Figure 1 immediately after this description.

2) Design. The design stage translated the screenplay into a storyboard. Storyboarder was used to represent the planned scenes visually and determine camera viewpoints. A storyboard combines narrative information with visual representations to support the planning of film production. Table 1 presents selected storyboard elements documented in the original study.

Table 1. Selected storyboard elements of Batasan

Storyboard panel	Duration	Scene description	
Opening title	2 seconds	Presentation of the film title, Batasan, and the filmmaker's credit.	
Syena playing a game	18 seconds	Syena continues playing an online game and expresses her desire to keep playing until she wins.	
Syena postponing her assignment	17 seconds	After winning the game, Syena checks the time and decides to postpone her academic assignment.	
Fani working	35 seconds	Fani concentrates on her laptop while completing a university assignment.	

3) Material collection. The material-collection stage involved gathering the resources required for production. These materials were prepared for use during filming and post-production. The original manuscript does not provide a detailed inventory of the collected assets.

4) Assembly. During assembly, camera positions and angles were selected according to the planned scenes. The recorded footage was subsequently edited using Adobe Premiere Pro 2021. This stage integrated the selected shots and editing transitions into the completed short film.

5) Testing. The completed film was evaluated through a questionnaire administered to 25 respondents. The instrument contained eight questions concerning entertainment value, narrative comprehension, communication of the moral message, cinematographic quality, visual storytelling, continuity, and color selection. The scoring and reliability procedures are described in Sections 2.4 and 2.5.

6) Distribution. The completed film was published on the YouTube channel Teknik Informatika Multimedia POLNES. Distribution represented the final stage of the MDLC process.

Cinematographic and Continuity-Editing Analysis

The completed film was examined through descriptive analysis of selected scenes. The analysis focused on two categories: cinematographic shot selection and continuity-editing techniques. The selected scenes were identified in the original study through their reported timestamps and the techniques illustrated in each sequence. The cinematographic analysis examined shot size and framing, including medium shots, medium close-ups, close-ups, knee shots, full shots, and extreme long shots. The analysis considered how each shot presented characters, objects, actions, and the surrounding environment. The continuity-editing analysis examined six techniques: the 180-degree rule, shot/reverse shot, establishing or re-establishing shots, eyeline matching, point-of-view (POV) cutting, and cut-ins or cutaways. Each selected sequence was described in terms of its timecode, the editing technique applied, and its narrative or visual function. Table 2 summarizes the scene segments reported in the Results and Discussion section. These timecodes provide traceable reference points for examining the corresponding sequences in the completed film.

Table 2. Selected scene segments for cinematographic and continuity-editing analysis

Analytical category	Technique	Timecode
Cinematography	Medium shot	00:11:26
Cinematography	Medium close-up	00:07:24
Cinematography	Close-up	00:11:29
Cinematography	Knee shot	00:14:02
Cinematography	Full shot	00:01:43
Cinematography	Extreme long shot	00:12:32
Continuity editing	180-degree rule	00:04:50–00:05:20
Continuity editing	Shot/reverse shot	00:13:09–00:13:55
Continuity editing	Establishing/re-establishing shot	00:01:42–00:01:46
Continuity editing	Eyeline match	00:02:45–00:02:55
Continuity editing	POV cutting	00:00:02–00:00:37
Continuity editing	Cut-in/cutaway	00:11:17–00:11:35

The analysis was descriptive rather than experimental. No alternative editing conditions, control sequences, independent coding teams, or inter-rater agreement statistics were reported in the source manuscript. Consequently, the analysis identifies and interprets the techniques visible in the selected scenes but does not quantify the causal effect of individual techniques on audience responses.

Questionnaire Instrument and Scoring Procedure

Audience evaluation was conducted using a questionnaire completed by 25 respondents after viewing the short film. The questionnaire contained eight items designed to assess viewers' perceptions of the film's entertainment value, narrative clarity, moral message, cinematographic quality, visual communication, editing continuity, and color selection. The questionnaire items are presented in Table 3.

Table 3. Questionnaire items used for audience evaluation

Item	Evaluation question
Q1	Were you entertained after watching the film?
Q2	Was the storyline easy to understand?
Q3	Was the film's moral message communicated effectively?
Q4	Were the camera techniques used in the film sufficiently good?
Q5	Did the camera techniques help communicate the story?
Q6	Did the camera techniques prevent the film from appearing monotonous?
Q7	Were the scene transitions continuous and smooth from one shot to the next?
Q8	Was the color selection in the short film Batasan appropriate?

Each item was evaluated using a five-point Likert scale, ranging from Strongly Disagree to Strongly Agree. For calculation, the response categories were assigned scores from 1 to 5, respectively, with higher scores indicating more favorable evaluations. The weighted score for each questionnaire item was calculated by multiplying the number of responses in each category by its assigned score and summing the resulting values:

$$X_j = \sum_{k=1}^{5} w_k n_{jk}$$

where X_j is the weighted score for questionnaire item j, w_k is the score assigned to response category k, n_{jk} is the number of respondents selecting category k for item j.

The percentage score for each item was then calculated as:

$$P_j = \left(\frac{X_j}{N \times w_{max}}\right) \times 100\%$$

where P_j is the percentage score for item j, N is the number of respondents, and w_{max} is the maximum response score of 5.With 25 respondents, the maximum score for each item was 125.

The overall questionnaire percentage was calculated by dividing the sum of all weighted item scores by the maximum possible score across the eight items: $P_{overall} = \frac{\sum_{j=1}^{8} X_j}{N \times w_{max} \times J} \times 100\%$

where \(J\) is the number of questionnaire items, which was eight in this study. The resulting percentages were interpreted using the intervals adopted in the original manuscript, as shown in Table 4.

Table 4. Likert-scale interpretation intervals

Percentage interval	Interpretation
0–19.99%	Strongly Disagree
20–39.99%	Disagree
40–59.99%	Neutral
60–79.99%	Agree
80–100%	Strongly Agree

Reliability Analysis and Data Reproducibility

The questionnaire's internal consistency was assessed using Cronbach's alpha. This coefficient evaluates the extent to which items in a questionnaire exhibit internal consistency when considered as components of the same measurement instrument. Cronbach's alpha is defined as:

$$\alpha = \frac{J}{J-1}\left(1 - \frac{\sum_{j=1}^{J} \sigma_j^2}{\sigma_T^2}\right)$$

where α is Cronbach's alpha, J is the number of questionnaire items, σ_j^2 is the variance of item j, and σ_T^2 is the variance of the total questionnaire score.

The questionnaire consisted of eight items and responses from 25 participants. The original study reported a Cronbach's alpha coefficient of 0.771. This value was used to assess the internal consistency of the instrument. The software and version used for the reliability analysis, the underlying response matrix, and the detailed reliability output were not fully documented in the manuscript. The questionnaire data were analyzed descriptively. Item-level weighted scores and percentages were used to summarize audience responses, while the overall percentage was used to describe the aggregate evaluation. No inferential statistical tests, experimental comparisons, or repeated trials were reported. Therefore, the findings should be interpreted as descriptive evidence from the respondents rather than as evidence of a causal relationship between specific cinematographic or editing techniques and audience satisfaction.

The source manuscript also does not specify the respondent recruitment procedure, participant demographics, missing-data screening, outlier handling, informed-consent procedures, or institutional ethics review. These details should be reported according to the actual study procedures before submission. The original questionnaire responses and analysis output should be retained as supporting materials to enable independent verification of the reported scores and reliability coefficient.

RESULTS

Application of Cinematographic Shot Types

The visual analysis identified six shot types in the selected scenes: medium shot, medium close-up, close-up, knee shot, full shot, and extreme long shot. The examples demonstrate variation in framing according to the information presented in each scene. Closer framing draws attention to a character or a relevant object, whereas wider framing places the characters within their surroundings. The observations below describe the function of each selected shot as reported in the film analysis; they do not constitute an experimental comparison of shot effectiveness.

Medium Shot



Figure 2. Medium shot

At 00:11:26, a medium shot frames the character from the head to the waist. The scene shows Fani after waking up and searching for her mobile phone. The framing keeps the character's upper-body actions visible while retaining some information about the immediate setting.

Medium Close-Up



Figure 3. Medium close-up

At 00:07:24, a medium close-up frames the character from the head to the chest. The selected scene shows Syena reacting with surprise after reading a message on her phone while preparing to go to campus. The closer framing directs attention toward her facial expression and the moment of reaction.

Close-Up



Figure 4. Close-up

At 00:11:29, a close-up isolates Fani's mobile phone. This shot shifts the visual emphasis from the character's broader actions to an object relevant to the scene. Its placement after the waking-up sequence provides more specific visual information about the object being sought.

Knee Shot



Figure 5. Knee shot

At 00:14:02, a knee shot frames Syena from the head to the knees as she walks toward her classmates on campus. The framing retains information about her movement while showing part of the surrounding environment.

Full Shot



Figure 6. Full shot

At 00:01:43, a full shot shows Risa and Sinta from head to toe as they walk across campus toward their classroom. The shot presents the characters' movements in relation to the environment and helps establish their location within the scene.

Extreme Long Shot



Figure 7. Extreme long shot

At 00:12:32, an extreme long shot presents a broad view of the campus environment. In this example, the setting occupies much of the frame, while individual subjects appear at a distance. The shot therefore serves a contextual function rather than emphasizing facial expression or a small object. Across the selected examples, shot size varies with the type of visual information presented. The medium close-up and close-up emphasize a character's reaction and a relevant object, while the full shot and extreme long shot provide information about movement and setting. This pattern is consistent with the descriptive functions assigned to the shots in the original analysis. However, because the study did not compare alternative framings or measure viewers' responses to individual shots, the analysis cannot establish that one shot type is more effective than another.

Application of Continuity-Editing Techniques

The analysis identified six continuity-editing techniques in selected sequences: the 180-degree rule, shot/reverse shot, establishing or re-establishing shots, eyeline matching, point-of-view (POV) cutting, and cut-ins or cutaways. The following examples describe how the techniques organize screen direction, dialogue, setting, gaze, point of view, and relevant details within the film.

The 180-Degree Rule



Figure 8. Application of the 180-degree rule

The sequence at 00:04:50–00:05:20 depicts a classroom conversation between Syena and Fani. In the reported composition, Syena remains on the right side of the frame and Fani on the left. Maintaining these screen positions across the dialogue shots supports the spatial relationship between the characters and reduces the risk of confusing their relative positions. The scene illustrates the use of the 180-degree convention in a dialogue sequence.

Shot/Reverse Shot



Figure 9. Shot/reverse-shot sequence

The sequence at 00:13:09–00:13:55 alternates between Syena and Ms. Indri during their conversation. The successive shots show the characters in turn, allowing their facial expressions to be observed during the exchange. This arrangement organizes the dialogue visually and maintains the connection between the speaker and the listener.

Establishing/Re-establishing Shot



Figure 10. Establishing/re-establishing shot

The sequence at 00:01:42–00:01:46 shows two students walking across the campus. The wider composition provides contextual information about the location before or alongside the presentation of more specific character actions. This example illustrates the use of an establishing view to situate the narrative within its environment.

Eyeline Match



Figure 11. Eyeline match

The sequence at 00:02:45–00:02:55 is described as an eyeline match in which Sinta directs her gaze toward Risa while Risa talks about activities from the previous night. The gaze relationship connects the characters within the conversation and helps establish who is being addressed. The interpretation follows the scene description in the original manuscript.

Point-of-View Cutting



Figure 12. Point-of-view (POV) cutting

The sequence at 00:00:02–00:00:37 begins with a medium shot of Syena playing an online game and then shifts to a view of the mobile phone in her hands. The transition provides a view of the game-related object associated with the character's activity. It is described as POV cutting in the original analysis because the second view is intended to represent what the character is looking at.

Cut-in and Cutaway



Figure 13. Cut-in from a wider shot to a close-up

The sequence at 00:11:17–00:11:35 begins with a long shot of Syena after waking up and searching for her mobile phone, followed by a close-up showing the phone. The closer view emphasizes a detail relevant to the ongoing action. Based on the described sequence, the transition is more specifically characterized as a cut-in; the source manuscript groups it under "cut-in and cutaway."

Taken together, the selected sequences show continuity conventions being used for different narrative purposes. The 180-degree rule and shot/reverse shot organize dialogue, the establishing shot provides location context, the eyeline match links gaze with interpersonal interaction, and the POV and cut-in sequences direct attention to an object relevant to the action. These are descriptive observations based on selected scenes. The study did not report an independent coding procedure, inter-rater agreement, or a baseline version edited without continuity conventions; therefore, the degree of compliance and the causal effect of these techniques cannot be quantified from the available evidence.

Audience Evaluation and Questionnaire Reliability

Twenty-five respondents evaluated the film using eight questionnaire items. The items addressed entertainment value, ease of understanding the storyline, communication of the moral message, cinematographic quality, the contribution of camera techniques to storytelling, visual variety, continuity between shots, and color selection. Table 5 presents the response frequencies and weighted scores reported in the study.

Table 5. Questionnaire results for the short film Batasan

Item	SS	S	N	D	SD	Weighted score	Reported score
Q1	15	9	1	0	0	114	91%
Q2	13	12	0	0	0	113	90%
Q3	14	11	0	0	0	114	91%
Q4	16	8	1	0	0	115	92%
Q5	17	8	0	0	0	117	94%
Q6	11	13	1	0	0	110	88%
Q7	11	13	1	0	0	110	88%
Q8	18	6	1	0	0	117	94%

Note. SS = Strongly Agree; S = Agree; N = Neutral; D = Disagree; SD = Strongly Disagree. The reported percentages are rounded to whole numbers.

The overall weighted score was 910 out of a maximum possible score of 1,000, corresponding to 91.0%. At the item level, the reported percentages ranged from 88% to 94%. Q5, concerning whether camera techniques helped communicate the story, and Q8, concerning color selection, received the highest reported scores at 94%. Q6, concerning whether the film appeared monotonous, and Q7, concerning continuity between successive shots, received the lowest scores at 88%. The remaining items received reported scores between 90% and 92%.

All eight items received responses in the Strongly Agree and Agree categories, while neutral responses appeared in five items. No responses were recorded in the Disagree or Strongly Disagree categories. This distribution indicates a favorable evaluation among the 25 respondents. Nevertheless, the lower scores for visual variety and shot-to-shot continuity identify areas where some respondents were less positive than they were about storytelling and color selection. These differences are descriptive and should not be interpreted as statistically significant because no inferential tests or uncertainty estimates were reported.

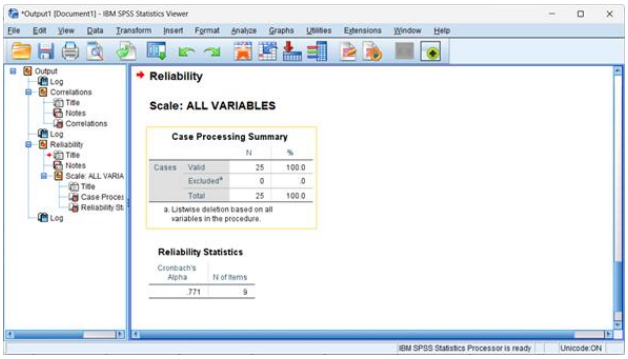


Figure 14. Reliability analysis output reported in the original study

The study reported a Cronbach's alpha coefficient of 0.771 for the eight-item questionnaire. This value indicates acceptable internal consistency under the threshold adopted in the original manuscript. However, Cronbach's alpha alone does not establish that the questionnaire measures a single construct or that the instrument is valid. The original response matrix, item-level variances, and software/version details were not supplied in the article, so the reported coefficient could not be independently recalculated from the published frequency table.

Film Distribution



Figure 15. Promotional image for Batasan

The completed short film was published on the YouTube channel Teknik Informatika Multimedia POLNES. This represents the distribution outcome reported by the study. The manuscript does not provide view counts, audience-retention metrics, engagement statistics, or other platform analytics. Therefore, the distribution stage confirms that the film was made available online, but it does not establish the size of its online audience or its reach beyond the questionnaire respondents.

Summary of Findings in Relation to the Research Questions

For the first research question, the selected scenes document the use of six shot types to present character expressions, objects, movements, and settings. For the second question, six continuity-editing techniques are identified in dialogue, campus, gaming, and phone-search sequences, with the described functions relating to screen

direction, conversational exchange, gaze, point of view, and visual detail. For the third question, the questionnaire results show an overall reported score of 91% among 25 respondents, with item-level scores ranging from 88% to 94%, and a reported Cronbach's alpha coefficient of 0.771. These findings support a descriptive account of the film's production choices and the respondents' evaluations. They do not establish a causal relationship between particular editing techniques and audience satisfaction, nor do they support generalization to all short films. The available evidence is limited to selected scenes, the reported questionnaire frequencies, and the reliability coefficient documented in the original manuscript.

DISCUSSION

Interpretation of the Principal Findings

The findings provide a descriptive account of how cinematographic shot selection and continuity-editing conventions were integrated into the short film Batasan. The selected scenes show that framing was varied according to the information presented: closer shots emphasized facial reactions or relevant objects, while wider shots established characters' movements and the campus setting. The editing analysis also identified techniques used to organize dialogue, gaze, screen direction, and object-focused action. Taken together, these observations indicate that the film uses a range of established visual and editing conventions to structure its narrative. However, because the study did not compare alternative versions of the same scenes, these observations demonstrate the presence and intended function of the techniques, not their experimentally verified superiority.

Audience responses were favorable overall, with an aggregate score of 91%. The highest item-level ratings concerned the contribution of camera techniques to storytelling and the appropriateness of color selection, whereas visual variety and continuity between successive shots received comparatively lower ratings. This pattern suggests that respondents evaluated the film positively across the questionnaire domains, while also expressing relatively less agreement about whether the film avoided monotony and maintained smooth transitions. The differences should be interpreted descriptively. The study did not conduct inferential tests, report confidence intervals, or compare responses across demographic groups, so it cannot establish whether the differences between items are statistically meaningful.

The reported Cronbach's alpha coefficient of 0.771 indicates acceptable internal consistency under commonly used interpretive thresholds. Nevertheless, internal consistency is not equivalent to construct validity. The coefficient does not demonstrate that all eight questions measure one underlying construct, nor does it establish that the questionnaire accurately measures film quality or audience satisfaction. The result should therefore be interpreted as a preliminary indication of consistency in responses rather than comprehensive validation of the instrument.

Relationship to Previous Research

The scene-level analysis aligns with research examining how continuity editing helps viewers make sense of narrative events across changes in camera viewpoint. Magliano & Zacks (2011) reported that action discontinuities affected event segmentation more strongly than spatial or temporal discontinuities. This finding underscores the role of maintaining intelligible action across cuts. In *Batasan*, the 180-degree rule, shot/reverse shot, and transitions from wider shots to salient details offer familiar means of clarifying character relationships and guiding viewers' attention. However, the present study did not measure event segmentation. Rather than replicating the cognitive measures used by Magliano & Zacks (2011), it describes how these techniques were applied in one short-film production.

Smith (2012)'s Attentional Theory of Cinematic Continuity provides a further account of how viewers may accommodate shifts in viewpoint when editing retains relevant attentional cues and perceptual expectations. This framework is pertinent to the dialogue scenes in *Batasan*, where shot/reverse shot and the 180-degree rule help preserve the characters' screen positions and the flow of conversation. The establishing shot and eyeline match also convey spatial context and gaze information. Although these observations are consistent with the theory, the study did not track eye movements or directly assess viewers' attention. It therefore cannot determine the perceptual processes through which the techniques may have influenced the 25 respondents.

Research also cautions against treating continuity conventions as fixed rules. In experiments involving cuts during ongoing action, Hecht & Kalkofen (2008) found that viewers favored a temporal gap over an overlap when evaluating smoothness and temporal correctness. This result challenges the assumption that overlap or exact temporal matching will invariably improve continuity. Similarly, Swenberg & Eriksson (2017) reported that modifying a small number of frames around edit points affected saccade frequency and relative pupil size, while some gaze measures remained unchanged across versions. Together, these findings suggest that editing's perceptual effects vary with the transition and the action depicted. The analysis of *Batasan* identifies conventional techniques but does not examine frame-level timing or compare alternative cuts. Accordingly, it offers an applied account of editing practice rather than evidence that any named technique necessarily produces perceptual fluency.

Drew & Soto-Faraco (2023) situate film editing within a predictive-processing framework, in which viewers form expectations about forthcoming audiovisual information and respond when an edit departs from those expectations. This framework helps explain why continuity may depend on more than spatial correspondence: narrative context can shape how a transition is understood. For instance, in *Batasan*, a cut from a wider view of a character searching for a phone to a close-up of the phone can foreground the object's relevance. The present study, however, does not measure prediction error, neural activity, or edit-detection performance. Predictive processing therefore provides an interpretive perspective, not a mechanism demonstrated by the study's data.

Practical Implications and Original Contribution

The practical value of this study lies in connecting scene-level production decisions with a structured procedure for evaluating audience responses. For filmmakers and multimedia students, the analysis illustrates how shot size can be selected to emphasize facial expression, object detail, movement, or spatial context. Research on shot scale similarly links framing choices to narrative and emotional responses, including viewers' recognition of facial expressions.(Bálint et al., 2020; Benini et al., 2019) The analysis also demonstrates how established editing conventions can support the presentation of dialogue and action; conventions such as shot/reverse shot and the 180-degree rule are associated with preserving continuity across changing viewpoints. Cumming et al. (2017) It further suggests that post-production review should consider both technical continuity and the perceived variety of the finished film. In this case, the comparatively lower questionnaire ratings for continuity and visual variety point to aspects that may warrant review, although they do not identify the individual cuts responsible for those responses.

The principal contribution is an applied case analysis that brings cinematographic framing, continuity-editing practice, and audience feedback together within a short-film production workflow. This contribution is relevant to film production and multimedia education. It does not contribute to manufacturing science or industrial engineering because the study does not investigate manufacturing processes, machine performance, production throughput, material use, energy consumption, or industrial quality indicators. Accordingly, the available data do not support claims about productivity, resource efficiency, environmental impact, or manufacturing benefits.

The findings may be most useful in production contexts where a short film must communicate character relationships, everyday actions, and changes of location within a limited duration. Continuity conventions can provide a practical starting point for planning and reviewing such scenes (Markhabayeva & Tseng, 2024, p. 17; Wu, 2016, p. 121; Wu et al., 2018, p. 3). Their applicability may be less certain in sequences that deliberately use discontinuity, rapid montage, subjective fragmentation, or other stylistic approaches. In these cases, a departure from continuity may be intentional rather than an editing error. Because the study does not compare these alternative styles, its implications should remain limited to the narrative context and techniques examined in *Batasan*.

Robustness, Generalizability, and Limitations

Several limitations affect the strength and generalizability of the findings. First, the analysis concerns one short film and selected scenes. The results cannot be assumed to apply to other genres, production budgets, editing styles, or audience populations. Second, the questionnaire involved 25 respondents, and the original manuscript does not fully document recruitment, demographic characteristics, viewing conditions, or response-screening procedures. The sample therefore provides limited evidence about the broader audience for short films.

Third, the visual analysis is descriptive. The original study does not report an independent coding protocol, multiple raters, inter-rater agreement, or a systematic comparison between the intended editing technique and a reference version. As a result, the identification of techniques cannot be treated as an independently validated measure of editing quality. Fourth, the underlying response matrix and the software and version used to calculate Cronbach's alpha were not fully documented. The reliability coefficient could not be independently recalculated from the published summary frequencies alone. Finally, the study did not include an experimental control condition, alternative edits, pre- and post-viewing measures, or inferential statistical analysis. It cannot therefore establish that continuity editing caused the favorable questionnaire responses.

Future studies could strengthen the evidence by recruiting a larger and more clearly characterized sample, documenting the questionnaire and data-processing procedures, and using multiple trained coders to assess the selected scenes. Inter-rater agreement could be reported for the classification of shot types and continuity-editing techniques. An experimental design could compare alternative edits of the same scene while controlling the narrative content, then measure comprehension, perceived continuity, attention, or emotional response. Such a design would help distinguish the presence of a technique from its measurable effect on viewers. Until such evidence is available, the current findings should be treated as a descriptive case study that is consistent with established continuity-editing theory but does not independently prove causal or generalizable effects.

CONCLUSION

This study examined the application of cinematographic techniques and continuity editing in the short film *Batasan* through scene-level analysis and audience evaluation. The findings documented the use of six cinematographic shot types and six continuity-editing techniques to present character expressions, actions, spatial relationships, and narrative information. These observations demonstrate how established cinematographic and editing conventions were applied within the film's production, although their individual effects on audience perception were not experimentally tested.

The questionnaire results yielded an overall audience evaluation score of 91% from 25 respondents. The reported Cronbach's alpha coefficient of 0.771 indicated acceptable internal consistency under the reliability criterion adopted in the original study. These findings provide descriptive evidence of favorable audience responses to the film's visual presentation, narrative communication, and editing. However, they do not establish a causal relationship between the techniques used and audience satisfaction.

The principal contribution of this study is an applied framework for documenting cinematographic choices and continuity-editing practices alongside structured audience evaluation in short-film production. Practically, the findings provide a reference for filmmakers and multimedia educators when planning shot composition, maintaining continuity across scenes, and evaluating

audience responses. The study is limited by its focus on a single short film, a sample of 25 respondents, and the absence of experimental comparisons and independent inter-rater validation. Future research should examine multiple films, recruit larger and more diverse samples, and compare alternative editing versions of the same scenes. Such approaches would provide stronger evidence of how specific cinematographic and continuity-editing decisions relate to narrative comprehension and perceived editing quality.

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Declaration of Competing Interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this article.

CRediT Author Contributions

Deani Azzahra: Conceptualization, Methodology, Investigation, Data Curation, Formal Analysis, Writing – Original Draft.
Agusdi Syafrizal: Supervision, Methodology, Validation, Writing – Review & Editing
Subhan Hartanto: Supervision, Validation, Writing – Review & Editing

Data Availability Statement

The data supporting the findings of this study include the questionnaire results from 25 respondents and the descriptive documentation of cinematographic and continuity-editing techniques in the short film *Batasan*.

Code and Software Availability

No custom computational code was reported as having been developed for this study. The software used in the film-development process included Celtx for screenplay preparation, Storyboarder for storyboard development, and Adobe Premiere Pro 2021 for video editing. No custom code is reported as available for public release. Further information about the production workflow and analysis procedures may be requested from the corresponding author, subject to the availability of the relevant materials.

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