Nadin film as a medium to enhance Generation Z students' resilience

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ABSTRACT

Background: Generation Z, who make up the majority of today's university students, face psychological challenges due to the complexities of life and the influence of social media, with data showing a high rate of suicide among teenagers. Under these conditions, universities need to facilitate the development of positive adaptation skills. **Purpose:** The purpose of this study is to develop film media titled *Nadin* as an intervention to increase Gen-Z resilience in students of UIN Raden Intan Lampung. **Methods:** The research employs the Research and Development (R&D) method using the 4D model. Validation was conducted through questionnaires and interviews involving three media experts, three material experts, three linguists, and 50 students selected by purposive sampling. Data were analyzed using descriptive statistics and thematic analysis. **Results**: The *Nadin* film obtained a feasibility score of 75.33% from media experts, 96.58% from material experts, 96% from language experts, and 90.37% from students. The film integrates narrative techniques with resilience-building strategies and was validated as a feasible media intervention. **Conclusion:** The *Nadin* film is proven to be an effective media tool to improve Gen-Z resilience in higher education settings. This study contributes to mental health education by providing an innovative and culturally relevant media-based intervention. **Implications:** *Nadin's* film has important implications in education, mental health, and media development. As a learning tool, the film helps students deal with psychological challenges while highlighting the need for mental health programmes in higher education. Strong validation from experts demonstrates the potential of other creative media in supporting education. The involvement of students in the validation process also emphasised the importance of listening to their voices in designing relevant interventions. In addition, the positive results encourage further research on the impact of media on developing students' resilience.

Keywords: Film media development, Generation Z, mental health, *Nadin* film, resilience of students

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INTRODUCTION

Film is a work of cinematography and an audio-visual communication medium that not only provides entertainment, but also offers information, and can even touch the emotions of its audience. Film is a form of message delivery, whether in the form of moral, ethical, or political messages. Film is also one of the aesthetic works and information tools that have entertaining properties and can be a means of education for the film audience itself (Bayanuddin et al., 2022). Even films can also function as a cultural education tool. For instance, educational films have been effectively employed to address issues ranging from environmental sustainability to mental health awareness, highlighting their versatility as communicative and transformative tools. Although initially films were treated as commodities that were traded as entertainment media, in their current development, films are also often used as propaganda media, lighting tools, and even education (Mishra, 2018). Films show moving pictures and they serve to move us emotionally (Rohrbach et al., 2017).

The development of Industry 4.0 in the 21st century continues to proliferate. This rapid development also offers many conveniences (Khalish & Hanami, 2025). Consequently, films now reach global audiences instantaneously, fostering cross-cultural exchange while simultaneously amplifying their potential impact as educational media. In academic contexts, this convergence of technology and storytelling underscores the growing relevance of films as multimodal learning resources capable of addressing both cognitive and emotional dimensions of education. In Indonesia, the film function is outlined in the Law of the Republic of Indonesia No. 33 of 2009 concerning film, which explains that there are six film functions, namely cultural, educational, entertainment, information, encouragement of creative work, and economic functions. In the world of education, films have been used and developed by teachers and practitioners to support the learning process, generate enthusiasm among students, and positively impact learning outcomes (Suyadi, 2019). This is supported by the results of research by Moorthy et al., which shows that film analysis positively impacts perceived learning outcomes and the cognitive and affective components of learning among students (Moorthy et al., 2024). Moreover, supported by the results of research by Suherman, who has researched the use of films by teachers in learning Islamic Cultural History at MA Muhammadiyah 1 Plus Malang (Suherman et al., 2020).

In addition, films have also begun to be used as a medium in providing guidance and counselling services in schools, such as those conducted. Who developed guidance and counselling films as an information service? Film can create a more inclusive and sympathetic learning environment (Restianty et al., 2024). Moreover, recent studies highlight the role of film as a catalyst for socio-emotional learning, particularly among younger audiences

who increasingly rely on digital media for both information and identity formation. Through narrative immersion and character identification, films facilitate reflective thinking and empathy-building processes, allowing viewers to vicariously experience diverse perspectives and life challenges. Additionally, technological advancements in digital filmmaking and online distribution have expanded the accessibility and scalability of film-based education, enabling educators and mental health practitioners to reach broader audiences at relatively low costs. This democratization of film production and dissemination strengthens its potential as a culturally adaptable medium for psychological interventions and academic enrichment worldwide.

This aligns with social learning theory, which posits that individuals acquire attitudes and behaviors by observing modeled actions within meaningful contexts. As such, films offer a unique pedagogical advantage by combining cognitive content delivery with emotional engagement, thereby supporting holistic educational outcomes in contemporary learning environments. However, although it has begun to be widely used and developed, films specifically developed at the tertiary education level that specifically aim to help develop the ability to adapt positively in the face of problems (resilience) in college students are still very lacking (Mudaim et al., 2021). Whereas students need the development of resilience, the Strata-1 level is currently predominantly

filled with Generation Z or Gen Z adolescents, namely those born between 1990 and 2010 (Palma-García & Hombrados-Mendieta, 2017). Generation Z is defined as individuals born between the late 1990s and early 2010s (Yordudom et al., 2025). Generation Z refers to individuals born between 1995 and 2012 (Barhate & Dirani, 2022). The development of the internet and social media began at that time. This makes Gen Z familiar with the internet and social media from an early age. The impact of this condition is that Gen Z is more accustomed to accessing various information with just the tips of their fingers. These conditions also have an impact on changes in the way they interact, how they learn, and how they face and solve problems. These initiatives highlight the potential of film to not only educate but also to engage communities emotionally and socially. At the global level, Gen Z is increasingly recognized for its awareness and proactive stance toward mental health, despite being overwhelmed by global crises and digital stressors. While approximately Gen Z feel overwhelmed by news, many also report being hopeful and willing to participate in mental health advocacy. Furthermore, Gen Z demonstrates greater openness in seeking mental health support, often viewing help-seeking as a strength rather than stigma.

One of the views of the previous generation that was addressed to Gen Z is the claim that Generation Z is a generation that is not resilient, weak, and lacks fighting power in facing the

pressures of life. The advancement of innovation and technology has changed many things in the lives of Generation Z youth. Distraction due to technology may cause reduced productivity, poor communication and analytical skills, as well as psychological issues due to sensory overload, including anxiety, depression, fatigue, irritation, and insomnia (Priporas et al., 2024). The standard of living that was once simple is now higher and more complex due to social media. Meanwhile, the adolescent phase is one of the most challenging phases in the human life span. Many adolescents are unable to overcome the challenges of this age (Primack et al., 2017).

Depression is among the most common and severe mental health issues in college students. Globally, approximately 33.6% of college students experience depressive symptoms (Li et al., 2022). These symptoms are often associated with academic pressure, social comparison, and excessive exposure to digital content, particularly on social media platforms (Huang, 2017). Depression and anxiety have become critical mental health issues among university students worldwide. More than 35% of first-year college students across 19 countries reported symptoms consistent with a diagnosed mental health disorder, with depression being the most prevalent. This growing prevalence underscores the urgent need for culturally relevant and engaging interventions such as film media that can address mental health issues among students in an accessible and relatable manner (Auerbach et al., 2018).

Based on the results of data obtained in the last 11 years, from 2012 to 2023, there were 2,112 suicides in Indonesia. As many as 985 cases, or 46.63 per cent of them, were committed by teenagers. Even based on Databoks, until 18 October 2023, the number of suicides in Indonesia has reached 971 cases, which has exceeded suicides throughout 2022, namely 900 cases (Alexander, 2023). The rate of depression among young people (15-24 years) is 6.2%. In severe depression, there is a tendency to self-harm and even suicide. 80- 90% of suicides are caused by depression and anxiety. There may be 10,000 suicides in Indonesia, or an equivalent number for each suicide. Planned suicide and 3% attempted suicide. Adolescent depression can be caused by several factors, such as academic pressure, bullying, family factors, and financial problems (Jauhari & Arviani, 2023).

The inability to cope with life experienced by students in suicide cases that occur confirms that it is important for colleges or universities to be able to facilitate the development of skills to adapt positively in the face of problems (resilience) in students. Resilience as a communicative process has been used to explain how individuals cope with difficult situations and create new normalcies surrounding family challenges (Nolan-Cody & Scharp, 2024), environmental and health disruptions (Fanari et al., 2023). Resilience must be present in students to help them recover from various stressful situations and to overcome the various difficulties experienced (Irianto et al.,

2021). Consequently, resilience, defined as the capacity to adapt positively in the face of adversity, emerges as a critical skill for students navigating higher education. While constant connectivity offers academic opportunities, it also exposes students to risks such as anxiety, social comparison, and academic burnout. Studies reveal that excessive digital exposure often correlates with reduced attention spans, decreased interpersonal communication, and elevated mental health concerns among Gen Z students globally.

The phenomenon that occurs in students of UIN Raden Intan Lampung related to resilience in students of UIN Raden Intan Lampung at this time, there are still students who withdraw because they fall behind in academic progress from their friends, not continuing to complete the thesis for a long time because they feel unable to follow the thesis guidance process which is considered tiring, to losing enthusiasm in undergoing the lecture process due to problems breaking up with girlfriends. Based on the background described, this research aims to develop a film media intervention titled *Nadin* as a tool to enhance Gen-Z resilience among students at UIN Raden Intan Lampung. The *Nadin* film was conceptualized as a culturally relevant intervention to strengthen resilience among students at UIN Raden Intan Lampung. Unlike conventional learning materials, films combine narrative engagement, emotional resonance, and visual storytelling, enabling students to relate personally to the challenges depicted on screen. By presenting relatable characters who overcome academic and emotional struggles, Nadin aims to model adaptive coping behaviors aligned with both psychological theory and cultural context.

These socioeconomic and cultural dynamics underscore the potential of film media such as the *Nadin* film as both reflective and transformative tools. By embedding contextually grounded narratives that mirror student struggles and emotional journeys, films can foster deeper personal insight and resilience-building. At the same time, they may encourage broader campus-level shifts toward a supportive mental health culture. This dual function as both educational and psychological tools positions film-based interventions as promising strategies in higher education, mainly when rooted in culturally relevant storylines and theoretical frameworks such as positive psychology and social learning. A culturally appropriate film intervention like *Nadin* may foster reflective learning and promote coping skills that enable students to navigate academic and personal challenges more effectively. The specific objective of this study is to create and validate a film that integrates resilience-building narratives. This research integrates concepts from positive psychology, particularly resilience building and character strength development, with social learning theory, emphasizing the role of visual narratives and modeled behaviors in shaping students' adaptive responses to adversity. This film is designed

as an educational tool that reflects real-life academic and personal challenges experienced by students, thus facilitating resilience-building through relatable narratives. In light of these insights, the *Nadin* film represents a deliberate step toward filling a critical gap. By designing a film narrative that integrates resilience-building concepts with culturally resonant storylines and by validating it through expert and student feedback, this study seeks to contribute both practical and theoretical value. Practically, it suggests a feasible model for other institutions seeking creative mental health interventions. Theoretically, it adds empirical evidence to support the use of film-based psychological education within non-Western contexts. Ultimately, *Nadin* aims to foster both individual coping skills and a more empathetic, emotionally intelligent academic community in Indonesia.

RESEARCH METHOD

This research employs the Research and Development (R&D) method, utilizing the 4D model (Define, Design, Develop, Disseminate) (Sugiyono, 2017). The research object is the development of the "*Nadin*" film as a media intervention to increase Gen Z resilience. The subjects of this study consist of media experts, material experts, language experts, and active Gen Z students at UIN Raden Intan Lampung. Media experts involved three practitioners in the field of film production. Material experts consisted of 1 psychologist and two guidance

and counseling experts. Language experts involved 2 Indonesian linguists and 1 English linguist. Additionally, the film was validated by 50 active students from various faculties and semesters. This research was conducted at UIN Raden Intan Lampung, involving students, media experts, and psychologists within the university environment. Data collection took place in various campus locations, including lecture halls and media screening rooms.

The defining stage helps in determining and explaining the needs and gathering information related to the product's development. This stage includes beginning-end analysis, learner analysis, task analysis, concept analysis, and specific instructional objectives. The design stage involves selecting media, choosing formats, and creating the initial design, while the development stage focuses on producing the final product. In this stage, the product undergoes several stages of improvement by experts or validators and is then tested by consumers as users. The developer test stage is carried out once the product manufacturing process is complete and ready for expert validation. The testing process is carried out in stages, starting from product validation tests by experts, trials on an individual scale, trials in small groups, and finally trials in large groups. If the product proves to be not or less valid when tested by experts, this test will be repeated to ensure the results are as expected.

At this stage, the product can be disseminated and recognised by the broader

community beyond the scope of the development itself. Some factors that must be considered when conducting dissemination are user analysis, strategy and theme, timing of dissemination, and selection of dissemination media (Johan et al., 2023). Primary data in this study were collected through questionnaires and interviews, which became primary data sources. The data used in this study came from experts consisting of media experts, material experts, practitioners, linguists, and active students at UIN Raden Intan Lampung as validators from the research subjects. In this study, the purposive sampling technique was used to collect data that was selected intentionally by the researcher. Based on specific criteria and considerations, this research sample was taken in accordance with existing criteria. The sample must fulfil the following criteria like a media expert is someone who masters the elements of filmmaking, the material expert is someone who has a scientific educational background psychology or guidance and counselling who understands about resilience, a linguist is someone who understands the usage of language, an expert practitioner is someone who has an educational background in psychology or guidance and counselling who understands and provides services to improve resilience, and active student of UIN Raden Intan Lampung.

Data collection methods included questionnaires, interviews, observations, and documentation. Primary data were obtained from expert validations and student feedback, while secondary data were sourced from relevant literature supporting the study. Quantitative data were collected through closed questionnaires measuring aspects of film quality and resilience content, whereas qualitative data were gathered through interviews and open-ended responses to explore participant perspectives.

Data analysis combined descriptive statistics for quantitative validation results and thematic qualitative analysis for narrative feedback, ensuring a comprehensive understanding of the film's effectiveness as a resilience-building medium.

RESULTS AND DISCUSSION

The development of the *Nadin* film aimed to enhance the resilience of Generation Z students at UIN Raden Intan Lampung, following the 4D model stages. Among these, the issue of completing the thesis emerged as the most dominant problem, often hindering students from finishing their studies and contributing to delays in meeting the university's graduation targets. After identifying the core issues faced by students, particularly those related to thesis completion and psychological distress, the next step in this study involved designing and developing an appropriate media intervention.

This is the design stage. Considering the research subjects are Gen Z students who have problems constrained in completing their thesis and then experiencing problems of psychological disorders, such as anxiety, withdrawal, and even loss of enthusiasm to complete their studies,

film media, in an effort to improve students' ability to rise from the problems faced, are determined as products to be developed in this study. The Development Stage involves producing a product, specifically a film, aimed at enhancing the resilience of Gen Z UIN Raden Intan students. Creating film media to enhance student resilience involves several stages, with the development stage being the initial step in the filmmaking process. Pre-production is the stage of preparation before shooting begins. All planning and preparation is done at this stage.

A crew is a group of people who are hired for the production of films. The crew involved in making films to improve student resilience is 18 people and 2 Production Houses. In film production, the crew refers to a team of professionals responsible for the technical and creative aspects of filmmaking, including direction, cinematography, editing, and sound design (Dinur, 2017). Each crew will play a role according to their duties in making films, starting from the pre-production stage to the distribution stage. Casts are actors who appear in front of the camera or voice a film. The *Nadin* film involved 19 people for each character of the story (Manuel & Vigar, 2021).
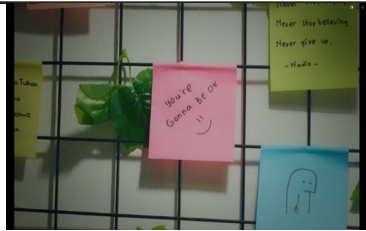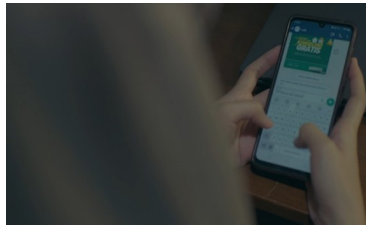
At the research stage, the production team planned the schedule for making the Nadin film. The schedule begins with the pre-production stage, which includes script preparation, and continues until the film is finished. The process starts from April to June 2024. The writing of the story script for the *Nadin* film in this study

was carried out by incorporating aspects that can build resilience, in line with making this film media, namely, to increase student resilience (Handanti, 2022).

Table 1 illustrates various aspects of resilience that are embedded within the script. These include personal competence, tolerance of negative affect, positive acceptance of change, trust in one's instincts, sense of social support, spiritual faith, and an action-oriented approach to problem-solving. In this session, all teams will work together. The film production stage is carried out according to a predetermined schedule. The shooting of each scene is recorded in post-production. Post-production is the process of completing a film and conveying its message to the audience. In this stage, several activities are undertaken, including image editing, audio provision, special effects, and colour (Erkan, 2019).

The post-production stage is an advanced stage of the production stage, where image editing, sound, and visual effects are applied to images that have been taken in the production stage process (Wibisono & Syahnarki, 2023). At the Distribution stage, films begin to be socialised and introduced to audiences. With the current sophistication of digital technology, it helps filmmakers and audiences connect through campus festivals and off-campus by streaming. Linuwih et al., (2022). However, because this film has a specific purpose to be used as a medium in developing resilience for Gen Z students, before distributing the film, it is

Table 1 Aspects that can Increase Resilience in *Nadin* Movie Script

No	Indocator	Description in the Script	Setting	
1	Personal competence is the individual's ability to face various pressures	The character of Nadin is depicted as being able to overcome psychological problems and obstacles encountered during the process of completing her thesis. Several writings in the scene illustrate Nadin's inner motivation to face challenges, even when she is portrayed as at her lowest point in dealing with obstacles in completing her thesis and studies.	Scene set in Nadin's boarding house room at night, with dim lighting symbolizing emotional struggles. The camera focuses on her laptop screen and handwritten notes, emphasizing her solitude and determination.	
2	Tolerance of negative affect	In the midst of the chaos she faces, both psychologically and in terms of obstacles, Nadin's character is described as struggling to deal with the negative feelings that arise in her, which are manifested through her behavior of crying to shed all her emotions.	Indoor scene at Nadin's boarding house. Close-up of Nadin crying on her bed, the room is dimly lit to reflect vulnerability. Background sounds are focused on her emotional expression.	
3	Positive acceptance of change	Nadin's character is portrayed as capable of making changes, such as examining problems in general and learning how to face and overcome them, until Nadin ultimately becomes her better self and resolves the psychological problems she is experiencing.	The change is visualized through a scene transition. Initially, Nadin is seen in her dimly lit boarding house room, lying down in frustration, ignoring calls and messages. After self-reflection, the scene shifts to the next morning with bright natural lighting entering the room. Nadin opens her curtains, cleans up her study desk, organizes her thesis documents, and starts writing again. This change of setting from dark to light symbolizes her acceptance of change and willingness to continue her journey.	
4	Trust in one's instincts	This is described as the ability to judge something, which in the film is depicted when the main character Nadin decides to contact and come to the counseling room to be counseled by a psychologist/counselor.	The scene is set in Nadin's boarding house, late at night. She sits alone on her bed, looking at her phone, hesitating to send a message. The room is dimly lit, with a focus on her facial expressions showing doubt and inner conflict. After a moment of reflection, she takes a deep breath and finally contacts the counselor through her phone, marking her decision to seek help.	
5	Sense of social support	This indicator appears in the scene where the companion character Lula always tries to provide support to the main character Nadin, support in the form of words: "Kak Nadin, if there is a problem, don't keep it to yourself." As well as accompanying Nadin to see a psychologist/counselor:	Social interaction scenes take place in various settings: Nadin's boarding house (private dialogue with Lula), campus counseling room (meeting with psychologist), campus hallway (janitor scene), and social media flyers shown as smartphone screen close-ups.	

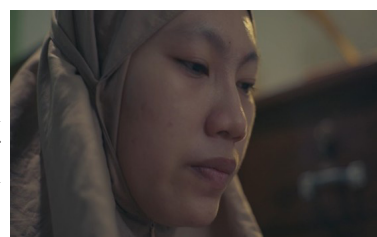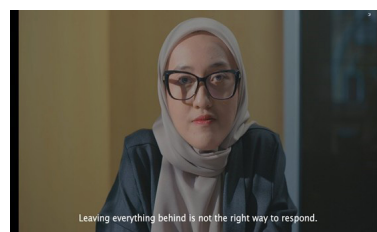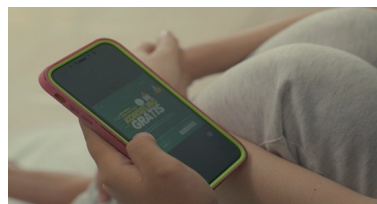| 5 | | In addition, support is also provided by the campus by providing Free Counseling services for students, which is illustrated by displaying flyers on social media:
Further support was provided by the psychologist/counselor Nadin, whom Nadin met through dialogue:

"Nadin must believe that she can get through this, because everyone has their own way of getting back on their feet."

"Remember, disappearing is not the right way to solve problems."

"See you soon with a better version of Nadin."

Also given by the janitor whom Nadin accidentally met when leaving the counseling room, by asking about Nadin's condition:

"Why, mbak, why so lethargic?"

His story is also one of happiness, as he sees students finally graduate from the campus where he works. |

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| | Spiritual faith | This aspect is shown in the movie when Nadin calms herself by praying: | Scene set at Nadin's prayer corner in her room. She is depicted praying on a prayer mat, then reading the Qur'an under soft morning light from the window, symbolizing spiritual reflection.
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| | Action-oriented approach to problem solving | Some of Nadin's problem-solving actions are depicted in several scenes, due to the printer at Nadin's boarding house not operating correctly, Nadin finally made an effort to complete the unfinished thesis print at a photocopy place that also serves print services, Nadin ventured to seek psychological help from a psychologist/counselor through free counseling services on campus, Nadin continued to complete her thesis in the time she had left. | Scenes shift between Nadin's boarding house, a local photocopy shop, the counseling room, and the campus library. |

Source: Documentation of the Nadin Film, 2024

Table 2 Media Expert Validation and Review

No	Validator	Review	Percentage	Description
1	Ryan Lebarando, S.I.Kom	There is only a little screen time between Nadin's character and the psychologist, and the support provided by Nadin's character and her friend, an office boy.	72%	Worth
		Technically, the shooting has been done with good composition rules, and the sound recording has been done well, but overall, there are still some shortcomings.		
		The early minutes of the film take too long to show Nadin's character's anxiety, which could have been shortened.		
2	Ricky Efrantua Sitompul, S.I.Kom	The story idea is good, where Nadin gets a turning point in her enthusiasm to finish her thesis.	76%	Very Decent
		Case problems that are more specific and relatable can be used as teasers at the beginning, so that the audience looks forward to and finishes the film until the end.		
		The video shooting technique is quite good, the composition of the angle of taking pictures is quite mature and observant.		
3	Ardika Dewantara, S.I.Kom	The message conveyed in Nadin's short film is good enough	78%	Very Decent
		The technical shooting is good enough; there are only so many scenes that can be compacted, and when in the lecturer's room, the lighting is too loud		

Source: Documentation of the Nadin film, 2024

necessary to conduct validation and review from media experts, material experts, linguists, and active students of UIN Raden Intan Lampung. The media experts who validated Nadin Film consisted of three individuals with expertise in film media. The review and percentage of validation by media experts can be seen in the following Table 2.

Table 2 presents the results of the validation and review conducted by media experts regarding the *Nadin* film. The material experts who validated the Nadin film consisted of professionals in the fields of psychology and guidance and counselling, with a specific focus on resilience. Their expertise specifically focused on resilience as a psychological construct. This group included one psychologist and two guidance and counselling specialists who reviewed the film's content for its theoretical accuracy and relevance to student mental health.

Table 3 presents the results of the validation and review conducted by material experts regarding the content of the *Nadin* film. In the movie, aspects of growing resilience that the filmmaker expects to convey to the audience are also raised, and the film uses English as its translation. The reason for using two languages in this film is that the students of UIN Raden Intan Lampung do not only consist of domestic students but also include international students from various countries. For the validation of

Table 3 Material Expert Validation and Review

No	Validator	Review	Validation Percentage	Description
1	Fiki Prayogi, M.Pd	Overall, the storyline, visualisation, and audio/dialogue are relevant to the issue of student resilience in facing the challenges of compiling and revising a thesis.	93.75%	Very Decent
		Social support from people around me was evident.		
		Belief and faith in god have already emerged.		
2	Nur Kholifah, M.Pd	It can be used as media in guidance and counseling services to help students.	100%	Very Decent
3	Nur Jamilatul Jannah, M.Psi., Psikolog	The issues raised are relevant to those experienced by students	93,75%	Very Decent
		In the movie, aspects of growing resilience that the filmmaker expects to convey to the audience have also been raised.		

Source: Media Expert Validation and Review of the Nadin film, 2024

the language used by *Nadin* Film, validation is conducted by 2 Indonesian language experts and 1 English language expert.

Table 4 displays the results of validation carried out by a linguist focusing on the language aspects of the *Nadin* Film. As for validation from Gen Z students of UIN Raden Intan Lampung, it was conducted by 50 active students of UIN Raden Intan Lampung. These students were selected from different semesters and study programs to provide a range of perspectives.

Table 4 Linguist Validation and Review

No	Validator	Review	Validation Percentage	Description
1	Hatuti, M.Pd	The use of words in this film is effective, with straightforward language that is easily understood by the audience.	82%	Very Decent
		To increase resilience, the dictionary still lacks sufficient language, which is a significant limitation, as it fails to provide students with the motivation they need to get back on their feet.		
		Belief and faith in god have already emerged.		
2	Hj. Mardiyah, M.Pd	Overall, the language is good, but it could be improved with some teenage slang.	95%	Very Decent
3	Aksendro Maximilan, Ph.D	The English used in the subtitles is in accordance with the dialogue in the film	95%	Very Decent
		The message of the movie can be conveyed with the language used.		

Source: Linguist Validation and Review of the Nadin film, 2024

Table 5 Validation of Gen Z Students of UIN Raden Intan Lampung

No	Student	Semester	Validation Percentage	Description
1	RS	1	76.25	Very Decent
2	PW	1	93.75	Very Decent
3	INF	1	100	Very Decent
4	ARR	1	91.25	Very Decent
5	IT	3	87.5	Very Decent
6	CN	3	75	Worth
7	DI	3	90	Very Decent
8	MR	3	95	Very Decent
9	DK	3	97.5	Very Decent
10	RDS	3	77.5	Very Decent
11	EA	3	80	Very Decent
12	NK	3	80	Very Decent
13	PCB	3	100	Very Decent
14	FM	3	95	Very Decent
15	HSAF	3	93.75	Very Decent
16	CAP	3	86.25	Very Decent
17	DS	3	71.25	Worth
18	AM	3	92.5	Very Decent
19	DDT	3	95	Very Decent
20	ZN	3	93.75	Very Decent
21	AA	3	93.75	Very Decent
22	AA	3	91.25	Very Decent
23	DAP	3	93.75	Very Decent
24	APF	3	96.25	Very Decent
25	SL	3	95	Very Decent
26	NS	3	91.25	Very Decent
27	GAN	5	85	Very Decent
28	HF	5	100	Very Decent
29	SHR	5	93.75	Very Decent
30	AA	5	91.25	Very Decent
31	IMR	5	88.75	Very Decent
32	FAN	5	100	Very Decent
33	IP	5	100	Very Decent
34	MK	5	100	Very Decent
35	TAW	5	77.5	Very Decent
36	ID	5	92.5	Very Decent
37	WAM	5	100	Very Decent
38	AZV	5	96.25	Very Decent
39	PDF	5	80	Very Decent
40	MD	5	95	Very Decent
41	IW	5	97.5	Very Decent
42	INT	5	85	Very Decent
43	NA	5	83.75	Very Decent
44	LKM	7	98.75	Very Decent
45	RWR	7	80	Very Decent
46	HDM	7	81.25	Very Decent
47	F	7	92.5	Very Decent
48	DM	11	93.75	Very Decent
49	K	11	81.25	Very Decent
50	NNF	11	97.5	Very Decent

Source: Validation of Gen Z Students of UIN Raden Intan Lampung, 2024

Table 5 presents the results of validation conducted by Gen Z students at UIN Raden Intan Lampung as target users of the *Nadin* film. The following section presents the assessment outcomes from all validator elements involved in this study. Each table highlights a different focus area, such as media design, content relevance, language clarity, technical quality, and feedback from Gen Z students.

Table 6 presents the final validation results of the *Nadin* film based on the combined assessments from media experts, material experts, a linguist, and Gen Z students. These results indicate that the *Nadin* film is suitable

Table 6 Nadin Movie Validation Results

No	Validator	Average Percentage	Description
1	Media Expert	75.33	Very Decent
2	Material Expert	96.58	Very Decent
3	Linguist	96	Very Decent
4	Student	90.37	Very Decent

Source: Nadin Movie Validation Results, 2024

for use as an educational and psychological support tool to strengthen student resilience. This stage is the final stage of this research, which involves disseminating the product or model to individuals, groups, or systems. After going through the validation and review process by experts and students, *Nadin's* film was declared very feasible for dissemination. Film media was chosen because it has good potential to increase student resilience. This is in line with what was conveyed by Niemiec and Wedding, who said that films have the power to present strong visual narratives. Films can help students visualise and understand the concept of resilience better, so films can be an effective tool for teaching positive psychology, including resilience, because of their ability to portray characters who overcome adversity (Niemiec, 2020).

This development process not only considers technical aspects but also psychological approaches to ensure a positive impact on students as an audience (Ansani & Samsir, 2022). The first stage was needs analysis, where initial data collection was conducted to understand the problems experienced by students that affect their resilience. Based on interviews and observations, it was found that economic problems, family conflicts, and difficulties in completing the thesis were the main obstacles. Thesis problems are the primary focus because they often hinder timely graduation in line with Ungar's research, which suggests that understanding the context and specific challenges of the audience is key to designing effective resilience interventions (Ungar, 2018) psychology, economics, architecture, and genetics (among many others. Following the second stage, the design stage, Nadin Film was designed using a strong narrative to depict the emotional journey of students facing academic challenges. Therefore, the story in Nadin's film is packaged to encourage reflection and self-strengthening among students. This development stage also includes the stages of filmmaking, starting from the pre-production stage, which involves preparing the crew and cast, writing the script, and determining the location.

Prior to the production stage, *Nadin's* film script was validated by material and psychology experts to ensure the accuracy and relevance of its content. Validation is conducted thoroughly by experts in the fields of media, materials, and language, as well as by students, who are the target audience. This process is supported

by a systematic evaluation method, which not only ensures the quality of the content but also its relevance and appeal to the audience. In terms of language, *Nadin's* film uses Bahasa Indonesia and provides English subtitles to reach international students. Validation was conducted by two Indonesian language experts and one English language expert to ensure clarity and accuracy of the translation. Research by Chen shows that the use of precise and clear language can enhance audience understanding, especially in multicultural contexts. The table shows the validation results confirming that the use of language in the film is appropriate and effective (Chen & Xiao, 2022).

Furthermore, 50 students of UIN Raden Intan Lampung provided feedback on the relevance and impact of the film. The results showed that the film increased their awareness of resilience. This feedback formed the basis for improvements prior to the broader distribution of the film. Following the validation of the film, Nadin was launched as part of the Healthy Campus Programme at UIN Raden Intan Lampung.

Nadin's film is positioned as a practical intervention to promote students' mental health. Nadin's film not only serves as a local educational tool but also contributes to the global discussion on the use of media for education and mental health. This aligns with Ungar's systemic resilience framework, which emphasizes that resilience is not merely an individual trait but a dynamic process that involves interactions between individuals and their social, cultural, and institutional environments.

Media interventions such as film can function as part of this systemic process by promoting connectivity, learning, and positive adaptation in contexts of adversity. Through narrative engagement, *Nadin* film provides students with culturally relevant scenarios that reflect their own struggles, offering models of coping and transformation. In this way, Nadin contributes to both personal and community-level resilience by facilitating reflective learning and fostering a supportive mental health culture in higher education settings. The integration of resilience theory and narrative techniques offers a model that can be applied in various cultural contexts.

According to the media, it can serve as a cross-cultural psychological intervention tool, strengthening resilience in higher education environments globally. This analysis shows that the development of the *Nadin* film was done with attention to theory and best practices from international literature, making it an innovative and effective resilience intervention model. The main message of *Nadin's* film is the importance of resilience in dealing with academic and daily life challenges. Through a well-crafted narrative, the film aims to inspire students to rise above adversity and develop strategies to overcome it.

CONCLUSION

This study successfully developed and

validated a film-based medium titled *Nadin,* specifically designed to enhance the resilience of Generation Z students at UIN Raden Intan Lampung. The initiative was rooted in the urgent need to address psychological and academic challenges commonly experienced by university students, including anxiety, academic pressure, family-related stress, and difficulties in completing their theses. Findings from preliminary interviews and field observations revealed that many students face emotional exhaustion, decreased motivation, and withdrawal behaviors when encountering academic setbacks. Such conditions negatively impact students' academic progress and, in many cases, delay their graduation timeline. Therefore, developing an engaging and culturally relevant intervention tool became a critical necessity.

The research applied the Research and Development (R&D) method using the 4D model (Define, Design, Develop, and Disseminate). Each stage was systematically implemented, beginning with problem identification and needs analysis, followed by script development and validation. The *Nadin* film was then produced with the involvement of a professional crew and Gen Z actors to ensure cultural and emotional relevance. The film was designed not only as an entertainment product but as an educational and psychological intervention tool, embedding theoretical aspects of resilience throughout the storyline.

Validation involved multiple layers, including assessments by media experts, material experts, linguists, and the target audience comprising Generation Z students. Quantitative results from expert validators indicated that the *Nadin* film met high standards of content accuracy, technical production quality, emotional relevance, and language clarity. Qualitative feedback from students demonstrated that the film successfully raised awareness about resilience, offered relatable narratives, and inspired viewers to adopt healthier coping strategies in facing personal and academic challenges. Several important contributions emerge from this research.

Practically, the *Nadin* film provides a replicable model for integrating psychological education into creative media formats. Universities and educational practitioners can adapt this approach to develop other film-based interventions addressing issues such as stress management, mental health literacy, and emotional intelligence training. Theoretically, this study strengthens the evidence base for merging positive psychology and social learning theories with modern media tools, highlighting how storytelling through film can promote behavioral and emotional change. Culturally, the Nadin film represents an innovation tailored to the Indonesian higher education context, reflecting local student experiences while aligning with global mental health priorities. By incorporating familiar settings, language, and character profiles, the film resonates deeply with its audience, increasing both its educational

impact and cultural relevance.

Moreover, the research opens pathways for policy-level interventions in universities. Academic institutions can integrate film-based mental health programs into orientation activities, counselling services, or resilience workshops, providing students with accessible and student-friendly support systems. Future research could expand on this study by testing the Nadin film's effectiveness through experimental designs, comparing pre- and post-intervention measures of resilience, stress levels, or academic performance. Additionally, similar films could be produced for different demographic groups, such as high school students or young professionals, to explore broader applications of media-based psychological interventions. In conclusion, the *Nadin* film stands as a valid, feasible, and innovative tool to enhance resilience among Generation Z students. Beyond serving as an engaging educational resource, it contributes to the growing movement toward creative, technology-supported mental health interventions in higher education. Through its integration of psychological theory, cultural sensitivity, and modern storytelling techniques, the *Nadin* film demonstrates that educational media can be both academically rigorous and emotionally compelling, offering meaningful solutions to the mental health challenges faced by today's students.

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