

CHAPTER IV

RESULTS AND DISCUSSION

4.1 Results

In this research, the author employed the Research and Development (R&D) method as proposed by Sugiyono (2009). Basically, this research refers to the Research and Development (R&D) development model of Sugiyono (2009) which consists of ten stages. However, in its implementation, the researcher adjusted the model to eight main stages. This adjustment was made by eliminating two stages, namely the usage trial and the final product, which were deemed less relevant to the context of developing a short, non-commercial documentary video. Unlike technology products or learning aids, this documentary is not intended for repeated use by end-users, so the trial of use stage is not needed. In addition, the final product stage is considered to be represented through the process of product revision and mass production, as the product has gone through a process of refinement and is ready to be widely disseminated.

While maintaining the essence of a systematic development flow, the eight stages applied in this study are considered sufficient to illustrate the process of producing media that is not only informative, but also relevant and meaningful to the audience. The outcome of this study was documentary film titled *The Hidden Soul of Pekojan*. This documentary was created to archive and preserve the cultural heritage of Pekojan Village. It was expected that through this visual documentation, future generations would be able to recognize and appreciate the history and traditions that had long been hidden behind the hustle and bustle of Semarang City. One of the main focuses of this documentary film was the historic Pekojan Mosque, which had witnessed the long journey of the Koja community and the local residents in the area. Despite its remote location, the mosque was

filled with stories and cultural meaning. Through this documentary, we aimed to show that even in a constantly developing city, authentic spaces full of meaning still existed and are worth preserving and sharing.

The film was made using local (Indonesian) audio and included English subtitles to ensure that the content and message of the story could be understood by various audiences, especially international viewers such as foreign tourists and cultural researchers. The author elaborated on the production process of the documentary film in this chapter, which followed the research methodology applied. Based on the Research and Development (R&D) method as suggested by Sugiyono (2013), the author implemented eight out of ten stages in producing the documentary film *The Hidden Soul of Pekojan*. These stages included identifying potential and problems, data collection, product design, design validation, design revision, product testing, product refinement, and mass production. The final two stages were not included, as the documentary was created solely for educational and archival purposes, rather than for commercial distribution on a large scale.

The initial stage in the documentary-making process, which is pre-production, is further explained by Nova Sufitri. Activities in this phase included determining the idea and theme, drafting interview questions, creating the video concept, and preparing administrative documents such as the consent form, plain language statement, and filming permit. The production phase, which involved the process of filming and sound recording, is discussed by Tabina Pratami Hermawan. Lastly, the post-production process, which includes both offline and online editing as well as subtitle creation, is thoroughly explained by Bunga Balqis Kusuma in this section. The description of each phase aimed to provide a comprehensive understanding of the process behind the making of *The Hidden Soul of Pekojan* documentary, from initial planning to final refinement. In particular, post-production played a crucial role in building a strong visual narrative, maintaining story continuity, and ensuring the documentary was

accessible and understandable to a broader audience through clean editing and accurate translation.

4.1.1 Potential and Problems

In the initial stage of the research and development process, the author identified and examined the potentials and problems that served as the foundation for the documentary film product titled *The Hidden Soul of Pekojan*. According to Wahjoerini (2020), Kampung Pekojan in Semarang was one of the historical areas rich in culture and multi-ethnic values, particularly those of the Gujarati community. Indian, Arab, and Chinese descendants had lived in this area since the 18th century, leaving behind historical buildings, culinary traditions, and unique forms of social interaction. These aspects were considered the primary cultural potentials.

One of the most important symbols of the village's identity was the Jami' Pekojan Mosque. The mosque functioned as a place of worship as well as a center for social, educational, and cultural activities. Traditional food such as Indian porridge, distributed during Ramadan, was an ancient tradition that symbolized the integration of the Gujarati community with the local residents (Maziyah et al., 2021). Another historical monument was the tomb of Syarifah Fatimah binti Husain Al-Aidrus, a key figure in the spread of Islam in Semarang, which reinforced the religious and historical significance of Kampung Pekojan (Savitri, et al., 2024). Social values such as mutual cooperation, respect for ethnic diversity, and harmonious neighborly relations remained deeply rooted in the Pekojan community. These potentials provided a strong basis for the development of an educational and historical documentary film.

To gain a deeper understanding and verify these potentials, the author conducted literature studies and field observations. The author also had direct discussions with the management board of Jami' Pekojan Mosque to further explore the historical and cultural narratives, social dynamics, and challenges in cultural preservation faced by the community. In addition, the author examined

similar video references on the YouTube platform. The results of this research showed that documentation of the Pekojan area, particularly in audiovisual form, remained very limited and had not been optimally developed. This aligned with the statement by Hadiyanta, Noho, Modjo, and Ichsan (2024), who explained that many local cultural elements such as oral histories or manuscripts were difficult to access and required more systematic documentation. Most of the information regarding the history, culture, and social life of the Pekojan community was still conveyed orally or stored in physical media that did not reach the current digital generation.

In line with Harianto, Zulfitri, and Amin (2023), the lack of accessible media for cultural narratives had caused local culture to become increasingly marginalized. The absence of proper digital documentation was identified as one of the main problems in this research. In the midst of rapid globalization, local cultural values were increasingly sidelined, and fewer young people were familiar with the history and cultural richness of their surroundings. This condition raised serious concerns that, without proper documentation, the collective memory of Pekojan and its cultural heritage would gradually fade over time.

To address this challenge, the author utilized the cultural potential of Pekojan to produce a documentary film. This product not only showcased forgotten aspects of local identity but also served as a form of digital preservation that could be widely accessed. Such documentation was essential, as cultural heritage was vulnerable to extinction, and digital accessibility allowed current and future generations to reconnect with their local heritage (UNESCO, 2021). Through the YouTube platform, this film was designed to reach a broader audience, including the general public, students, researchers, and both domestic and international tourists. The film was narrated in Indonesian and equipped with English subtitles to ensure it could be easily understood by a wider audience.

4.1.2 Data and Information Collection

In this stage, the author gathered data and information through three methods:

a. Literature Review

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b. Observation

In addition to the literature review, the author conducted direct observation at the Jami' Pekojan Mosque to complement the data and collect information that was not documented in written form. Based on these observations, the author found that within the mosque's burial complex there were not only the tomb of Syarifah Fatimah binti Husein Al-Aidrus but also several other lesser-known graves. This finding reflected the historical significance of the mosque as a burial site for prominent figures. Another observation concerned the process of purchasing ingredients for preparing Indian porridge. The mosque administrators did not purchase the ingredients directly from the market but received them from local traders who delivered them to the mosque. This pattern reflected the close social and economic relationships established between the mosque administrators and the local business community.



Figure 4.1 Documentation of the graves in the Masjid Jami' Pekojan complex area.

c. Interviews

To validate the findings from the literature review and complement field observations, the author conducted interviews with two key informants, namely Mr. Lukman, the head of the Takmir of Jami' Pekojan Mosque, and Mr. Ali Baharun, a community leader in Pekojan. Based on these interviews,

information regarding the history of Pekojan, the architectural development of the Jami' Pekojan Mosque, and the religious traditions of the community were confirmed and aligned with the results of the literature study and direct field observations.

Mr. Ali Baharun explained that the Jami' Pekojan Mosque is considered a cultural heritage building and serves as a symbolic landmark in Kampung Pekojan. During the interview conducted on March 7, 2025, he stated, “This mosque building has undergone several restorations, for example, the pillars inside the hall and these doors are all still original, only the sides or exterior parts have been renovated to prevent flooding because Semarang is now part of a low-lying area.”

The interviews also provided additional data that could not be obtained through observation alone. One of the important insights was Mr. Lukman’s explanation about the mosque’s cemetery complex, which, apart from the grave of Syarifah Fatimah, also contained the graves of former imams and other respected figures, some of which had been relocated due to renovation and expansion efforts. He also revealed that the tradition of serving Indian porridge during communal iftar in Ramadan had been adjusted in terms of portion size due to declining enthusiasm among community members, especially the younger generation, during this year's Ramadan. This situation reflected social changes and challenges in preserving traditions amid modern developments.

Meanwhile, Mr. Ali Baharun emphasized that many young people in Pekojan currently lacked awareness of their village’s history, making documentation efforts such as this documentary film important to raise public awareness and foster a sense of belonging to Pekojan’s cultural heritage. These interviews served as an important source of data, not only strengthening the validity of the research but also providing a clear picture of the ongoing socio-cultural dynamics within the Pekojan community.



Figure 4.2 Documentation of the interview with Mr. Ali Baharun

4.1.3 Product Design

As part of the product design process, the author was involved in the pre-production, production, and post-production phases of the documentary video during the third stage. In this phase, the author carried out the role according to the task division agreed upon by the team. Together with the team, the author determined the title of the documentary film *The Hidden Soul of Pekojan*. This title represented aspects of life, cultural values, and the identity of the Pekojan community that were not easily accessible to the general public. The phrase "The Hidden Soul" referred to the deep essence of Pekojan Village, an area rich in history, ethnic diversity, and local wisdom that lies behind the modernity of Semarang. This title reflected the team's intention to explore and present authentic narratives that shaped the unique character of the neighborhood.

In this report, the author is elaborated on the post-production process, the final phase in the production of the documentary film. This phase included offline and online editing, adjustment of visuals and sound, and the addition of subtitles. Post-production played a vital role in developing a coherent storyline, delivering a clear message, and ensuring that the documentary is both engaging and informative for the audience. Below was an explanation of the tasks carried out by the author in the pre-production, production, and post-production stages.

a. Pre-production and Production

In the pre-production phase of the documentary film *The Hidden Soul of Pekojan*, the author played a key role in laying the foundation for the entire production process. In this phase, the author identified the core ideas and themes of the documentary, focusing on revealing lesser-known aspects of the rich history, traditions, and culture of Pekojan Village. The author developed the initial concept into a comprehensive film plan and composed interview questions to gain relevant and in-depth insights from credible sources. The author also drafted interview narratives and scripts to ensure a coherent storyline that would support both filming and post-production. As part of ethical research practices, the author prepared administrative documents such as consent forms and plain language statements to obtain approval from all participants. This pre-production phase was further discussed by the team member Nova Sufitri.

Next, during the production stage, the author was responsible for two main tasks. The first was recording interviews while paying close attention to visual quality by ensuring proper camera angles, framing, and lighting for each subject. The second was capturing secondary footage or B-roll to support the main narrative and enhance the information delivered through the interviews. The author carefully selected and recorded these clips to reflect the stories being told. The production phase was further explained by the team member Tabina Pratami Hermawan.

b. Post-production

This phase was the final part of the entire documentary film production process. In this stage, the author was responsible for the comprehensive video editing process, including compositing footage, audio editing, transcription of interview videos, editing, subtitling, and color grading. The post-production stage was crucial as it unified all video elements into a complete and compelling piece that aligned with the goals of the documentary.

1. Footage Selection

In the post-production stage, the author began by conducting a thorough review of all the video and audio recordings captured during the production process. This review was an important step because it determined the raw material to be used in the final documentary. Through this process, the author carefully rewatched each recording and reassessed the quality and aesthetics of the captured footage. Several aspects needed to be considered including camera stability, lighting quality, image sharpness, visual composition, and audio clarity in each clip.



Figure 4.3 Footage Selection

In addition to technical matters, the author also paid close attention to how each video clip aligned with the previously designed storyline. This was important to ensure that each visual presented was not merely an image, but one that strengthened the message and story being conveyed. The selection of footage was not done arbitrarily; it was based on the responses of the interviewees during their interviews. This approach helped the audience more easily understand and emotionally connect with the themes discussed in the documentary.

In the post-production stage of the documentary *The Hidden Soul of Pekojan*, the selection and arrangement of footage were guided by Stuart Hall's Cultural Representation Theory. During the post-production process, especially in selecting visual materials, the director considered meaning construction through

the lens of cultural representation theory. According to this theory, representation was neither neutral nor natural; it is the result of symbolic systems and codes used to convey specific meanings. Hall (1997, as cited in Radja and Sunjaya, 2024) stated, “meaning is constructed by the system of representation. It is constructed and determined by codes that establish connections between our conceptual and linguistic systems.”

This theory emphasized that representation was not merely a reflection of reality but a process of constructing cultural meaning through visual language. Therefore, each image used in the documentary not only supports the narrative structure but also serves as a symbol that represented the historical, religious, and social values of the Pekojan community. For example, scenes depicting religious activities at Masjid Jami’ Pekojan, the process of making Indian porridge, and testimonies from residents about the meaning of their traditions were carefully selected to illustrate the continuity between the past and the present. The selection of footage was also based on the answers given by the interviewees to the list of questions prepared during the pre-production phase, ensuring that each visual had a direct connection to the narrative and strengthened the authenticity of the information conveyed. As a result, the act of representation in this documentary not only presented Pekojan as a historic area but also as a dynamic living space with rich cultural heritage actively preserved by its community.

The following are several scenes selected based on the interviewees’ responses.

a. Scene 1

In Scene 1, which served as the opening sequence, aerial footage of Semarang City was presented with a duration of approximately 40 seconds. The drone footage included various areas around Semarang such as Masjid Kauman, Tambak Lorok, Taman Pandanaran, and Tugu Muda. This was accompanied by a poetic narration by the narrator, starting with the line

“Like morning kissing the earth...” which evoked emotion and built audience engagement from the very beginning.



Figure 4.4 Footage: Scene 1

According to Li, Dean, and Whyke (2024) in their study “The Story Behind The Cinematic True Crime Documentary”, adopting a narrative cinematic approach, the opening footage served not only as a marker of a specific location but also as a mood-setter, creating an emotional connection with the audience and acting as a gateway into the next part of the narrative. This emphasized that Scene 1 functioned as a signal, guiding the audience toward the main setting of the documentary, which was Pekojan Village.

b. Scene 2

Scene 2 portrayed the atmosphere of Pekojan Village and the daily lives of its residents. The video showed natural social interactions such as people passing by, negotiating, and conversing. The diversity of clothing and the vibrancy of the public space enhanced the realism of the scene. These visuals were captured to create a sense of intimacy and authenticity.

Within the “Narrate-Act-Resonate” structure, this scene reflected the “Act” pillar and immersed the viewer in the film’s world through real-life actions (Nikulina et al., 2024). Microeconomic activities, such as buying and

selling food and its production process, highlighted that Pekojan was both a social and productive area located at the heart of the city.



Figure 4.5 Footage: Scene 2

In this scene, a narrator appeared and introduced the identity of *Pekojan Village* as a dynamic multicultural area through the daily routines of its residents. The story was delivered in a warm and thoughtful tone, guiding the audience to understand the residents' everyday activities as part of their cultural values and heritage. The combination of visuals and narration created an emotional connection between the story and the viewers.

c. Scene 3

In Scene 3, the narrator described the location of Pekojan as being outside the city center. Pekojan was located in the old town area of Semarang, characterized by its port and historic trade routes. This location was crucial to the emergence of Arab, Chinese, and Indian communities in the region. This explanation provided factual information to help viewers understand the history and significance of Pekojan. Analyzing this information enabled viewers to comprehend how the geography of Pekojan is closely tied to its social and historical identity. In terms of narration, plot, and resonance, geographical information served as a key narrative

component as it provided verbal descriptions that explained the structure and tone of the story (Nikulina et al., 2024).

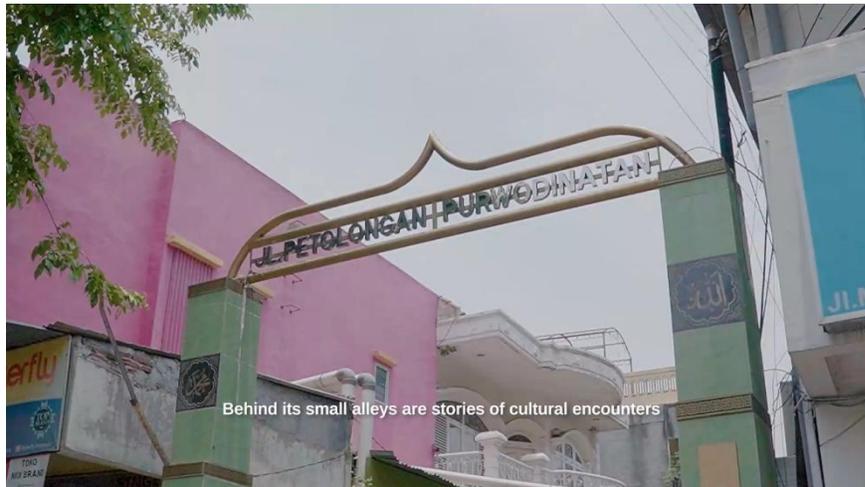


Figure 4.6 Footage: Scene 3

d. Scene 4

In Scene 4, fragments of footage were shown, depicting the atmosphere of the alleys and the daily activities of the residents of Pekojan Village. This footage presented social interactions such as people passing by, trading activities, and interpersonal interactions with diverse clothing styles, which created an authentic impression. Within the Narrate-Act-Resonate framework, through the Act pillar, the footage was required to display real-life actions rather than staged scenes or static individuals, in order to “bring” the audience into the visual world of the video (Nikulina et al., 2024). This footage provided a portrayal of concrete life actions that were narratively relevant.

Through this scene, an explanation of trading activities conducted by the residents around Pekojan Village was also presented, for example, residents involved in production and microeconomic activities that highlighted the economic role of the Pekojan Village area within the city of Semarang. The presence of this element also justified the character of the area as a socio-

cultural zone that played a role in supporting the economic mobility of urban residents.



Figure 4.7 Footage: Scene 4

The narrator appeared in Scene 4 as a visual presence that introduced the social identity of Pekojan Village and portrayed it as a space of intercultural interaction that continued to thrive through the daily rhythm of its community. The narrator provided an explanation that reinforced the visual context through a warm and empathetic narrative description, guiding the audience to understand the connection between daily activities and the cultural identity nurtured in Pekojan Village, Semarang.

e. Scene 5

In Scene 5, the Jami' Pekojan Mosque was presented as a witness to the history and presence of the Arab-Muslim community in Semarang. The host explained through voice-over that the mosque was not only a place of worship but also a symbol of cultural existence and the identity of the Pekojan community since the colonial era. The spokesperson highlighted that the mosque had stood for more than a century and had served as a center for religious and social activities passed down from generation to generation.



Figure 4.8 Footage: Scene 5

With a contemplative and informative tone, the narration allowed the audience to understand that this building was a representation of living cultural acculturation, embodied through its architecture, calligraphy, and preserved traditions. Applying the “Narrate-Act-Resonate” model, this scene remained in the “Narrate” column, as the narrator conveyed meaning and symbolic depth that were not always visible. The narrator’s explanation helped the viewers gain a deeper understanding of the historical context and spiritual significance of the mosque.

f. Scene 6

The selection of footage for Scene 6 presented the narrator’s expression of awe while observing the interior, architecture, and historical relics of the Jami’ Pekojan Mosque. The camera moved slowly to explore both the exterior and interior of the mosque, highlighting elements such as wooden carvings, Arabic calligraphy, the limasan-shaped roof, and structural joints that showed the influence of Arab, Javanese, and Indian cultures, including the presence of graves.

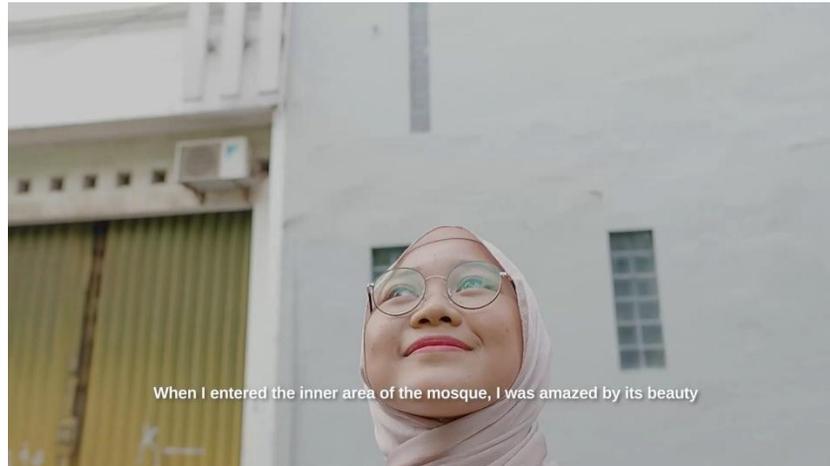


Figure 4.9 Footage: Scene 6.1

The selection of footage also took into account both functional and aesthetic values in constructing symbolic meaning within the place of worship. The visual images presented captured its beauty and represented the unique cultural acculturation that had developed in the Pekojan area. Through the framework of visual storytelling, the footage in Scene 6 aligned with the Narrate pillar, which helped establish the basic structure of the narrative through visual storytelling, and the Resonate pillar, which strengthened the emotional and cognitive connection of the audience. According to Nikulina et al. (2024), effective visuals “must narrate to stimulate narrative processing” and “resonance occurs when viewers experience effective responses” (pp. 608–610). These two pillars were crucial to ensure that the documentary was not only informative but also raised awareness and carries meaningful impact. The combination of visuals and narration presented by the narrator in Scene 6 built a cultural representation and symbolically emphasized that Jami’ Pekojan Mosque was not merely a place of worship, but also a center of heritage, values, and identity of Pekojan Village in Semarang.

Mr. Lukman, as the caretaker (Takmir) of Jami' Pekojan Mosque, served as a key informant who thoroughly explained the origins, history, and architectural elements of the mosque in relation to the development of past ethnic communities. The background used during the interview was the interior of the mosque, which visually reinforced the connection between the historical narrative conveyed and the physical elements being discussed.

Technically, the selection of footage in Scene 6 followed the visual hierarchy approach, emphasizing the facial expressions and verbal articulation of the speaker to attract the audience's attention. According to Guidi and Palmer (2021), viewers naturally tended to focus on elements positioned at the center of the frame especially around 10% above the horizontal midline a visual principle often utilized by cinematographers to reinforce the primary meaning of a shot.

This approach also aligned with the Narrate pillar in the Narrate-Act-Resonate model, in which visuals not only delivered information but also build strong narrative context. Nikulina et al. (2024) emphasized that "an image must... narrate to stimulate narrative processing and transport viewers into its narrative." By placing a local informant at the visual center of meaning, the documentary strengthened both narrative clarity and the authentic representation of a community.

g. Scene 7

The footage selected for Scene 7 featured religious activities at Jami' Pekojan Mosque in Semarang. This scene showed children gathering to complete assignments together, residents resting or conversing in the mosque courtyard, reciting the Qur'an together, and attending religious studies inside the mosque. The visuals were captured with a focus on intimate and solemn moments, highlighting the expressions of congregants, children, and the elderly as they participated in activities at Jami' Pekojan Mosque.



Figure 4.10 Footage: Scene 7

The selection of footage in this scene was based on its representational value in portraying the continuity of Islamic traditions among the residents of Pekojan Village, Semarang. The preservation of religious values was symbolized through spiritual activities, while simultaneously depicting the mosque's role as both a social and cultural center.

The narrator, appearing in this scene, delivered a more reflective commentary, explaining how the mosque served not only as a space for worship but also as a gathering place for the community or a quiet refuge. In the footage, the narrator was shown standing in the mosque's courtyard, with a background of local residents resting nearby. This narrative strengthened the visuals and served as a bridge for viewers to understand the role of Jami' Pekojan Mosque and its function in maintaining the spiritual continuity of the community.

This scene skillfully integrated the three components of the Narrate-Act-Resonate model: action was represented visually, the story was conveyed through narration, and the atmosphere produced evoked emotional resonance in the audience. According to Nikulina et al. (2024), this paradigm worked effectively when visuals "stimulate narrative processing," "depict human movement and activity," and "create resonance through viewers'

emotional and cognitive responses.” The selected footage illustrated that the Pekojan community was a dynamic and adaptable religious group, firmly rooted in its cultural heritage. The documentary conveyed factual content while fostering an emotional connection between the audience and the local values it depicted, especially through authentic portrayals of religious rituals and social interaction.

h. Scene 8

In Scene 8, the narrator explained the Ramadan activities at Jami’ Pekojan Mosque through a voice-over. Ramadan was presented not only as a time for worship but also as a moment to strengthen solidarity among groups. Traditions such as sharing and breaking the fast together highlighted cultural values and the spirit of unity rooted in Indian heritage. The narrator delivered this message clearly and reflectively, emphasizing the connection between spirituality and the social life of the Pekojan community. In this scene, narrative and action were seamlessly combined within the Narrate-Act-Resonate framework. According to Nikulina et al. (2024), a well-crafted visual documentary had to be able to “bring the depicted world to life,” and this scene significantly embodied that concept through its portrayal of traditional ties, social interactions, and collaborative spirit.



Figure 4.11 Footage: Scene 8

i. Scene 9

Documented the cooking process of Indian Porridge with a direct explanation from Pak Shirin, the head cook, taking place in the kitchen area of Masjid Jami' Pekojan and ending with the distribution of the porridge to the surrounding community. The visuals began with the preparation of the spices, stirring a large cauldron of porridge, and the cooperative interaction among the cooks. These details were captured using extreme close-up shots to emphasize the texture and natural color of the ingredients.

Next, the footage shifted to the cooking process, starting from stirring the massive cauldron and dividing responsibilities among the mosque's caretakers, illustrating a warm atmosphere and collective effort. Over this footage, the cook's voice was heard explaining the cooking process, the ingredient proportions, and timing. Pak Shirin also described certain changes, such as adjustments in the cooking location during the stirring phase.



Figure 4.12 Footage: Scene 9

The interview with Pak Shirin was conducted in the same location, using a medium close-up shot technique. Pak Shirin not only explained the cooking techniques but also shared his personal experiences as the Indian Porridge cook for over ten years, proudly upholding this generational

tradition. The narrator also appeared in this part, delivering a gentle tone that conveyed the deeper meaning behind the distribution of Indian Porridge to the visitors of Masjid Jami' Pekojan. The narration stated, "everything is done together and with the sincere intention to share." This line reinforced the symbolic significance of the porridge distribution as a form of devotional love, collective spirit, and celebration of spirituality rooted in a community that embraced unity. The footage included visuals of people eating Indian Porridge at iftar, marking an emotional climax that resonated with viewers both culturally and spiritually.

j. Scene 10

The selected footage in Scene 10 featured testimonials from people outside the Pekojan community who came to experience the Indian Porridge tradition at Masjid Jami' Pekojan. This footage utilized medium close-up camera techniques to clearly capture the respondents' facial expressions and emotions. The scene was set in the courtyard area of the mosque, with bright lighting conditions, allowing the authenticity and emotional impact of the testimonials to be visually emphasized.



Figure 4.13 Footage: Scene 10

Ajeng and Galih were interviewed to share their impressions of the Indian Porridge and to reflect on the meaning they wished to convey to the

audience after experiencing the dish. This scene does not prominently feature a narrator; instead, it allows the voices of the community to flow naturally through direct testimonials. This approach aligns with the principles of participatory filmmaking, which encourage communities to “speak for themselves” (Nichols as cited in Shama, 2023), fostering authenticity and inclusive representation.

k. Scene 11

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Figure 4.14 Footage: Scene 11

The narrator appears and states, “Prayers are not only offered for those who have passed, but also serve as reminders for those who remain of values that must never be forgotten.” This sentence emphasizes the scene as a form

of contemplation on the spiritual and cultural journey that continues to shape the identity of the Pekojan community.

This scene highlights the Resonate pillar in the structure of the documentary, presenting an emotional and transcendent experience that connects the past, present, and future through local traditions that are still preserved today.

1. Scene 12

This is the final scene of the documentary video *The Hidden Soul of Pekojan*. The camera follows the narrator as they walk, accompanied by a voice-over of the narrator saying “Alhamdulillah,” marking a visual farewell to the space that has guided so much meaning throughout the documentary. At the same time, it opens a moment of reflection for the audience.

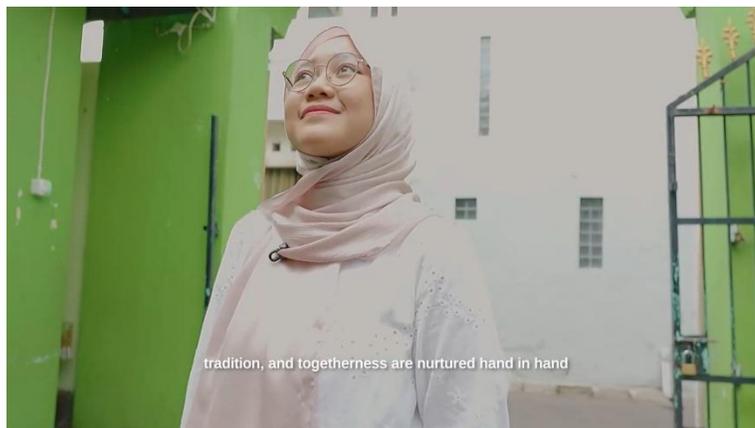


Figure 4.15 Footage: Scene 12

Theoretically, this scene reflects the principle of “resonance” within the “Narrate-Act-Resonate” theory (Karan et al., 2024), as it evokes a deep emotional response from the audience. In addition, from the perspective of Stuart Hall’s Cultural Representation Theory, this scene also illustrates the process of encoding cultural meaning through visual symbols and reflective narration. Viewers are encouraged to interpret the symbolic meaning of footsteps, twilight lighting, and the closing narration as a representation of the values and spirituality of the Pekojan community.

2. Compositing Footage

After completing the footage selection process, the author proceeded to integrate various visual elements into a single frame through the compositing technique. These elements included the addition of text, graphics, and visual illustrations. This stage enabled the documentary to convey information in a visually engaging, effective, and creative manner while maintaining visual consistency within the scenes. According to Haningtyas (2023), compositing and color grading not only contributed to aesthetics but also served as tools to foster visual continuity and narrative emotion.



Figure 4.16 Compositing Footage

In practice, compositing was carried out using digital software by adjusting layering, masking, and color correction for both lighting and text/graphics to blend naturally with the original footage. This technique allowed for the integration of audio output with additional visual information without disrupting the main image. As emphasized by Akbar, Hatma, and Mohammed (2023), design was an essential part of the editing process, as it enhanced the readability of visual information and enriched narrative content. Therefore, the application of this technique became an integral part of the post-production

process of the documentary film *The Hidden Soul of Pekojan*, with the goal of creating more communicative and representative visual content.

One specific application of the compositing technique was the addition of lower-third text for interviewees shown during interview footage. This text included the interviewee's full name and role, such as “Lukman, Imam of Jami’ Pekojan Mosque” and “Shirin, Indian Porridge Cook.” The names were displayed in bold uppercase black letters on a white background, while the job descriptions were written in a smaller, elegant blue-green font with high contrast. English was used for the titles to emphasize the film's accessibility to international audiences. This design not only served for identity introduction but also visually presented the local position within the community structure. The text typography, positioned in the lower-left corner, followed principles of aesthetic and readability, and was used as a graphical overlay during video editing.

3. Audio Editing

The audio processing for the documentary film *The Hidden Soul of Pekojan* was carried out systematically and efficiently, consisting of two main stages: the selection of background music and the editing of audio elements on the Adobe Premiere Pro timeline. Several music compositions were used as background sound, such as *Mirage* by Chris Haugen, *Ramadan Arabic Ethnic*, *Palm Tree Oasis*, and *Princess of Persia* by Infraction, which were taken from the YouTube Audio Library and were provided as copyright free. This documentary film was carefully designed to create an atmosphere that reflected each stage of life: lively and cheerful in the beginning, sad and contemplative in the middle, and progressive and optimistic at the end, while also delivering information in an educational manner.

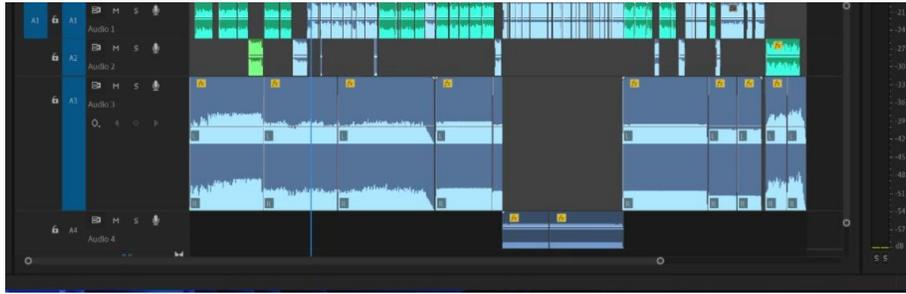


Figure 4.17 Audio Editing

Music and audio editing for this film was carried out using multitrack editing techniques in Adobe Premiere Pro. Audio track A1 was used for dialogue and narration, which was discussed further in the context of narration. Tracks A3 and A4 utilized various audio effects such as equalizers, ambient sounds, and volume adjustments to integrate music and sound effects. This structure was based on the principle of layered audio, in which the first layer consisted of dialogue, the second of sound effects or background noise, and the third of music to create a specific atmosphere. This layering technique aimed to create harmony between environmental elements, narration, and music, thereby enriching the story both technically and emotionally.

Research showed that film had a significant impact on audience emotions and enhanced cognitive ability. According to Kwon, Lee, and Lee (2022), music was not used as a visual cue, but rather as an effective medium to convey changes in tone, highlight identity, rhythm, and emotional states of characters. Thus, in the documentary video *The Hidden Soul of Pekojan*, music was not merely a complement, but an essential instrument in conveying cultural meaning and the spiritual values of the people of Pekojan.

4. Interview Video Transcript

The transcription process was conducted after the interview footage had been recorded, placing this phase in the post-production workflow. The interview transcript served as the basis for subtitle translation and content editing. Interviews were conducted with the Imam of Jami' Pekojan Mosque, the Indian

Porridge cook, and local residents featured in the documentary *The Hidden Soul of Pekojan*.

This transcription was carried out verbatim, meaning that every word spoken by the interviewees was written down exactly as recorded without altering the content, in order to maintain accuracy and preserve the integrity of the message being conveyed.

SCENE	TEKS
1. EKT. ICONIC SEMARANG	Seperi embun di ujung dasa yang jatuh menyapa bumi. Islam datang membawa kesejukan bagi siapa saja yang merindukan kedamaian. Di Jantung Jawa Tengah, Semarang berdiri anggan dengan segala keindahannya. Kota yang memberikan banyak cerita bagi siapa saja yang datang mengunjunginya dan Kota yang tak hanya menyimpan sejarah, tetapi juga tradisi yang terus hidup di setiap sudutnya
2. EKT. KAMPUNG PEKOJAN	Assalamualaikum. Sebuah cerita menarik mengantarkan pada sebuah kampung muslim di tengah kota. Penyebaran Islam terjadi di Kampung ini sejak ratusan tahun lalu. Meninggalkan banyak sejarah dan peninggalan unik lainnya. Seperti benang emas dalam kain batik, kampung ini menyimpan kisah yang menghubungkan masa lalu dan masa kini. Di batik gang-gang kecilnya, ada cerita tentang pertemuan budaya, warisan leluhur, dan tradisi yang tetap lestari
3. EKT. AKTIVITAS DI KAMPUNG PEKOJAN	Berkelatan langsung dengan kampung etnis Arab dan Pecinan, membuat setiap sudut Kampung pekojan punya warna yang berbeda. Toleransi perbedaan sangat terasa kental. Belum lagi peradaban Islam juga terukir kuat di Kampung Multietnis ini.
	Kampung Pekojan yang berada di tengah Kota Semarang ini, pernah menjadi tempat peringgahan pedagang muslim dari Koja, India. Kamune ini menjadi saksi peradaban Islam dan pertukaran budaya

Figure 4.18 Interview Video Transcript

The transcription of interviews in audiovisual works played a crucial role in strengthening data validity while also helping to understand the cultural and linguistic context of the interviewees. This aspect was particularly significant in ethnographic and educational documentaries, where the representation of local identity played a central role. Therefore, the transcripts for this documentary were systematically compiled and also served as the basis for creating bilingual subtitles (Indonesian-English), making the documentary more accessible to a wider audience.

5. Editing

After all the footage had been collected and arranged according to each scene, the editing phase began. The purpose of this process was to create a film that was as engaging and comfortable to watch as possible. Another important aspect involved the recording of audiovisual content using external devices to

ensure clearer and more consistent audio quality from both the interviewees and the narrator in relation to the visuals.

Supporting elements such as text overlays, transitions between scenes, and additional video clips like cutaways or b-rolls were also added during this phase. Throughout the editing process, the voices of the interviewees and narrator were carefully positioned to align with visuals that supported the overall narrative.

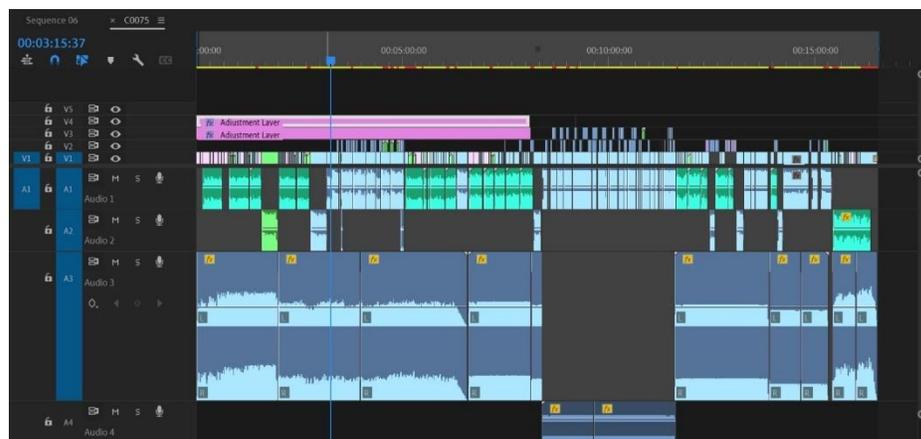


Figure 4.19 Editing

Adobe Premiere Pro was used for editing, which involved arranging audio and video in a clear and concise timeline. The result of this phase was the final documentary film.

6. Subtitling

Subtitles are an essential part of the post-production process, ensuring that the documentary is accessible to an international audience. To guarantee that the message can be understood by people of various languages and cultural backgrounds, dialogue, narration, and interviews were translated from Indonesian into English. The previously written interview and narration transcripts served as the primary source for these translations.

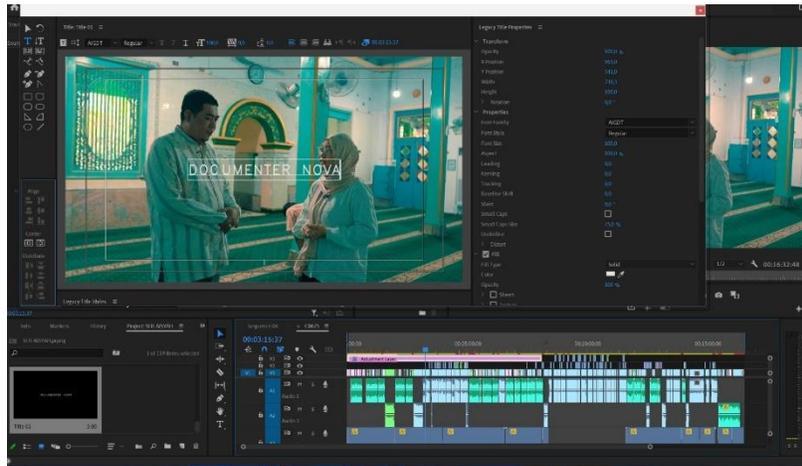


Figure 4.20 Subtitling

After the translation process was completed, the text was reviewed by media experts or academic supervisors to ensure linguistic accuracy, avoid misunderstandings, and accurately reflect the local values and cultural context portrayed in the documentary. This step was essential to maintain the integrity of the narrative and its consistency with the educational and documentary objectives of *The Hidden Soul of Pekojan*. After receiving feedback, the subtitles were carefully integrated into the film. Technical aspects such as viewer comfort zone, the rhythm of the narrator or speakers, and the duration of the text on screen were considered to ensure readability and harmony with the film's rhythm. The translated subtitles were inserted manually using Adobe Premiere Pro without using the automatic subtitle feature. Each translated text was presented in sentence form rather than paragraphs to facilitate understanding and avoid obstructing the visual display. The font used was Arimo with a semibold style and a size of 30 points to enhance readability across various screen resolutions. The text color was set to white with a thin black outline to maintain contrast with the diverse video backgrounds. The subtitle text was placed consistently at the center-bottom of the screen and positioned within the visual safe margins to avoid interfering with important elements such as the interviewee's face or other text and characters in the video.

The documentary *video The Hidden Soul of Pekojan* was designed to reach a wider audience, including those who do not speak Indonesian, through accurate, carefully crafted, and manually adjusted subtitles. These subtitles also enhanced the educational and didactic value of the entire documentary.

7. Color Grading

The color grading stage was the final step in the post-production process for the documentary *The Hidden Soul of Pekojan*. This stage aimed to standardize the color tone across all footage so that it appeared consistent, comfortable to watch, and was capable of reinforcing the mood of the narrative built by both the narrator and interviewees. The color grading process was carried out using the Lumetri Color panel in Adobe Premiere Pro by adjusting basic settings such as contrast, highlights, shadows, and color saturation.

The basic adjustments included setting the contrast to +44.2, which was done to add depth to the selected footage. Several tones, such as highlights (-19.4) and shadows (-17.8), were reduced to create a softer visual appearance and to avoid overly harsh lighting. Additionally, whites and blacks were significantly lowered to balance the distribution of light and dark within the video frame.

Shadows tint and highlights tint were applied in greenish and teal spectrums to produce a soft yet striking effect. The tint balance, set at 22.5, ensured a harmonious blend between light and dark areas.

With this approach, color grading functioned not only as a technical process but also as a component of visual analysis. The consistent color tones helped enhance the documentary's spiritual and cultural atmosphere, while also making transitions between scenes smoother and more meaningful.

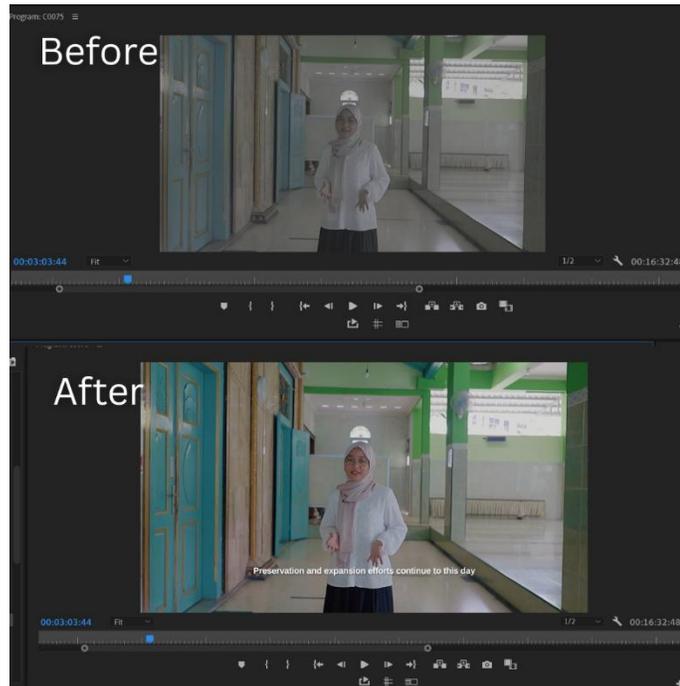


Figure 4.21 Before-After: Color Grading

4.1.4 Design Validation

The next step taken by the author in this research was to validate the design or product as a documentary video. The supervisor acted as the validator in this validation process. After the video editing process was completed, the final version of the video was sent to the validator via Google Drive for analysis and assessment.

During this process, the validator provided various comments and suggestions regarding the content of the documentary. Several key indicators were considered important in the analysis and evaluation, including content quality, audiovisual aspects, and the language used. Each indicator was assessed based on the number of questions provided by the validator using a scale from 1 to 4.

Throughout this validation step, the validator made several corrections, such as fixing subtitle errors and adding the credit title at the end of the documentary film.

SURAT PERNYATAAN VALIDASI

DOSEN PEMBIMBING TUGAS AKHIR

Saya yang bertandatangan di bawah ini:

Nama : Aditya Nur Patria, S.hum., M.App.Ling.
NIP : 199012182020121007
Prodi : Bahasa Asing Terapan

Menyatakan bahwa proyek tugas akhir atas nama mahasiswa:

Nama : Bunga Balqis Kusuma
NIM : 4002051650086
Prodi : Bahasa Asing Terapan
Judul TA : Post-Production of the Documentary Video "The Hidden Soul of Pekojan"

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan :

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

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 5 Juni 2025
Validator



Aditya Nur Patria, S.hum., M.App.Ling
NIP. 199012182020121007

Catatan:
Pengisian kolom diberi tanda (✓)

Figure 4.22 Design Validation

4.1.5 Design Revision

The next step in the production process was the design revision, which served as the final stage after design validation. Once the product had been reviewed by the product validator, revisions were made based on specific criteria to ensure that the final version of the documentary video created by the author would meet the highest standards before being publicly released.

The primary goal of this phase was to present the conceptual and aesthetic aspects of the completed documentary video. Several revisions suggested by the validator included the use of imperfect footage, glitches in footage transitions, and visual errors such as interruptions during interviews within the same scene. In addition, the audio used in the product was too short in duration and therefore needed to be adjusted to ensure optimal audio and video quality.



Figure 4.23 Before-After: Design Revision

4.1.6 Product Testing

The trial of the documentary video *The Hidden Soul of Pekojan* was conducted as a preliminary step before its official release on YouTube. This evaluation identified three main factors: content, visual/audio elements, and language. It also considered three categories of respondents: residents of Pekojan, media experts, and international audiences. One of the top priorities was the translation of subtitles into English.

The survey was conducted through the Google Forms platform and was distributed via a link from June 10 to June 16, 2025. A Likert scale ranging from 1 to 4 was used to capture responses. The data obtained from this trial was used to refine the documentary video before its final publication, ensuring the final product would be informative and accessible to a wider audience.

a) Based on Responses from the Residents of Pekojan

Through questionnaires distributed via Google Forms to the residents of Pekojan, a total of 11 responses were collected, with the following results:

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	4.0	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.82	Strongly Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	4.0	Strongly Agree
4.	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.90	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.82	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.82	Strongly Agree

7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.90	Strongly Agree
8.	The language used in this documentary video is easy to understand.	4.0	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.90	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar, making it easily understandable for the audience.	3.82	Strongly Agree

Table 4.1 Responses from the Residents of Pekojan

The author received feedback from 11 respondents from the Pekojan community regarding the documentary *The Hidden Soul of Pekojan*. These respondents were considered representative of the environment, culture, and traditions portrayed in the video. Therefore, their opinions were deemed the most relevant and valid in evaluating the accuracy and quality of the content.

The content aspect (Items 1–4) included three key indicators that assessed the clarity of information, level of engagement, and understanding of cultural history. The average scores, ranging from 3.82 to 4.00 and categorized as “Strongly Agree,” indicated that the documentary was perceived as highly accurate, insightful, and informative by those who served as the primary representation of the documentary’s subject matter.

Subsequently, three additional items (Items 5–7) evaluated audiovisual elements such as image clarity, background music, transitions, and visual effects. The average score for image and text quality was 3.82, and for transitions and

visual effects was 3.90, both falling under the “Strongly Agree” category. These results indicated that *The Hidden Soul of Pekojan* successfully delivered information in a visually appealing and non-distracting manner. The high ratings from the Pekojan community suggested that the documentary’s quality enhanced audience perception without compromising artistic value or documentary standards.

The final set of items (Items 8–10) focused on the language used, including clarity of explanation, narrative style, and vocabulary in the documentary’s subtitles. All responses for this section ranged from 3.90 to 4.00, again falling under “Strongly Agree,” indicating that the language used was clear and accessible to the audience. This reflected that the word choice, narrative flow, and the overall reading and listening experience were well-aligned with the cultural context and audience comprehension. The validation of language use by the Pekojan community highlighted the documentary’s success in delivering both verbal and visual communication, as well as representing cultural identity in a clear and understandable manner.

b) Based on Responses from Media Experts

In the follow-up trial, the author invited 11 media experts to evaluate the documentary video *The Hidden Soul of Pekojan*. The assessment was conducted using an online form, with the same instrument that had been previously distributed to the Pekojan community and international viewers. The form consisted of four content-related statements, three audiovisual-related statements, and three language-related statements. Respondents were selected based on their professional backgrounds in media production, which enabled them to provide informed feedback on the visual quality, narrative structure, and effectiveness of message delivery.

The evaluation results indicated that all aspects received a rating of “Strongly Agree,” suggesting that the documentary was perceived as informative, engaging, and easy to understand. The quality of visuals, audio, and transitions

was considered effective in supporting the storyline. The narration and terminology choices were evaluated as clear and appropriate for viewers. This expert validation further reinforced the academic value of the documentary and its eligibility for broader publication.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	3.82	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.63	Strongly Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	3.63	Strongly Agree
4.	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.63	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.82	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.82	Strongly Agree
7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.72	Strongly Agree

8.	The language used in this documentary video is easy to understand.	3.90	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.90	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar, making it easily understandable for the audience.	3.82	Strongly Agree

Table 4.2 Responses from Media Experts

c) Based on Responses from International Audiences

This questionnaire involved five respondents from the international audience category, consisting of two from the Netherlands and one each from Hong Kong, Turkey, and the Philippines. The evaluation focused on three aspects: content, audiovisual elements, and language use. In terms of content, four statements were used to measure the completeness of information, attractiveness, curiosity, and cultural understanding of the Jami' Pekojan Mosque. The results showed that the respondents considered the information presented to be very clear and complete, although not all of them felt interested in learning more.

The audiovisual aspect was evaluated based on image quality, sound clarity, and transitions, all of which received positive feedback. The language aspect received high ratings, as the use of English was considered easy to understand and not confusing. To simplify the analysis, the evaluation results were compiled into summary tables for each aspect.

This evaluation was exploratory, focusing on the quality of feedback rather than quantity. Only three international respondents participated in this study. These three respondents were specifically selected from Hong Kong,

Turkey, and the Philippines to represent diverse global perspectives from Asia and Europe. Although the sample size was limited, each respondent provided detailed and in-depth comments regarding language, audiovisual elements, and content. The number of participants was also influenced by technical constraints such as respondent availability, time differences, and accessibility. However, the overall evaluation results demonstrated the extent to which the documentary was understood and received by international viewers.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	3.80	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.20	Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	3.0	Agree
4	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.60	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.60	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.40	Strongly Agree

7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.80	Strongly Agree
8.	The language used in this documentary video is easy to understand.	3.60	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.60	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar, making it easily understandable for the audience.	3.80	Strongly Agree

Table 4.3 Responses from International Audiences

4.1.7 Product Revision

The next stage was product revision. In this phase, the author conducted evaluations of the produced work through validators and respondents. Several aspects required refinement during this stage.

1. Subtitle

One of the areas that underwent the most extensive revision was the subtitling, particularly in the translation aspect. The purpose of this review in the documentary *The Hidden Soul of Pekojan* was to ensure that every line of narration could be interpreted clearly and accurately, without losing the context of the story.

Several improvements were necessary, such as grammatical corrections, applying enhanced spelling conventions based on Indonesian Language Standards (EYD), and restructuring sentences to make the English translation

sound more natural and easier to understand especially for international audiences.

In addition to linguistic considerations, subtitle revisions also included layout adjustments to avoid interfering with the main visual elements and to ensure ease of comprehension. Moreover, the timing and character count per line were carefully adjusted to align with the video's overall rhythm and ensure that the subtitles were well-paced and readable on screen.



Figure 4.24 Before-After Product Revision: Subtitle

2. Blur on Visuals

In the blurring stage, a blur effect was added to footage that clearly displayed vehicle license plates. This measure was taken to protect the privacy of individuals whose sensitive information was not documented and to prevent the disclosure of personal data. The blur effect was applied using the Gaussian Blur feature in Adobe Premiere Pro, adjusted to follow the movement of the visual elements within the video.

This modification was part of the ethical considerations in video editing, particularly because the documentary *The Hidden Soul of Pekojan* was intended for public viewing and could be accessed by audiences at any time.



Figure 4.25 Blur on Visuals

3. Credit Title

The credit title section was revised to align with the standards of an undergraduate final project. Phrases such as "This documentary video was created to fulfill a final assignment" were replaced with a more formal version: "A Partial Fulfilment of Requirements for the Degree of Bachelor of Applied Foreign Language" to meet academic conventions.

In addition, previously mentioned information about the video's inspiration was removed, as it was deemed unnecessary. The final credit title included only the essential elements, such as the production timeline, supervising lecturer, and institutional affiliation, clearly and professionally presented.

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

Nova Sufitri
40020521650066
Bunga Balqis Kusuma
40020521650086
Tabina Pratami Hermawan

Figure 4.26 Credit Title

4.1.8 Mass Production

The final stage of the documentary production process was the mass production phase. In general, the term "mass production" referred to large-scale production. However, in the context of this project, the term referred to the digital publication of content that could be accessed by a wide audience, even though only one video was produced. In other words, what was distributed on a mass scale was access to the content, not the number of physical products.

After revisions, the documentary *The Hidden Soul of Pekojan* was officially released on June 16, 2025, on the YouTube channel of the Applied Foreign Language Program at Diponegoro University. YouTube was chosen as the distribution platform because it reached a wide audience regardless of geographic location. The documentary was made publicly accessible through the following link: https://youtu.be/HP_5rX4_XgM. This digital distribution effectively conveyed the cultural values of Pekojan to both national and international audiences.

4.2 Discussion

The Hidden Soul of Pekojan was a documentary film that explored the rich cultural heritage and enduring values of tolerance in the Pekojan area of Semarang. This area represented a unique blend of Arab, Indian, and Chinese

cultural influences, reflected in both the community's social structure and historical buildings such as Masjid Jami' Pekojan. Through this documentary, the filmmakers aimed to present a visual narrative that was not only informative but also emotional, highlighting aspects of Pekojan that were often overlooked by the public.

During the pre-production phase, the author conducted location analysis to determine the most appropriate types of shots. For example, wide shots were used for village scenes, while close-ups were chosen to capture the expressions of the interviewees. Due to the flexible nature of documentaries and the dynamics in the field, the script was also revised several times. One of the main obstacles in this stage was the difficulty in reaching the key informants to prepare interview questions and scripts due to their limited availability. This challenge was overcome through intensive communication and schedule adjustments.

During production, the author encountered further challenges, including unpredictable weather conditions, especially rain, which hindered outdoor shooting and affected the quality of the recorded material. Another challenge was coordinating the schedule with the interviewees, such as Mr. Shirin, who had a busy schedule and frequently moved locations. As a result, the production process required flexibility and rescheduling to ensure the process ran according to plan and produced an optimal documentary.

The post-production process played an essential role in the final impact of this documentary film. This stage included selecting recorded scenes, composing the narrative, editing audio and visuals, adding background music, recording narration, and integrating subtitles. Through meticulous editing, the team prioritized strong visuals and moments that represented cultural values, such as the Indian porridge tradition, interethnic community interactions, and architectural details of the mosque. Poetic narration was recorded to reinforce the reflective tone of the film, while the background music was carefully selected to

match the spiritual and local atmosphere. This process not only enhanced the film's visual appeal but also enriched its spiritual nuance.

The main problems faced by the author during the post-production phase occurred during the transcription and subtitle translation process. One of the major obstacles was the lack of articulate pronunciation from the narrator or interviewees, which made it difficult to produce an accurate transcript. Several sentences in the video were incomplete or spoken too quickly. In addition, background noise and overlapping voices required repeated playback to ensure content clarity. When translating the subtitles into English, the author encountered difficulties in translating terms derived from Javanese or local terminology that did not have direct equivalents in English, particularly the names of traditional objects or unique expressions used by the Pekojan community. This translation process required additional research and consultation with academic supervisors or language experts to determine the most appropriate translation without losing meaning. As a result, the subtitle editing process went through several rounds of revisions to ensure accurate and communicative translations that could be understood by a global audience. Careful editing, including script adjustments, subtitle synchronization, and audio quality improvements, maintained the documentary's narrative flow, information integrity, and cultural sensitivity.

After revisions and improvements, the final version of the documentary was officially released on YouTube on June 16, 2025, to reach a broader, including international, audience. The subtitles were manually created using Adobe Premiere Pro, with ARIMO font, semi-bold style, size 30 pt, and black text color. The subtitles were displayed sentence by sentence to ensure readability and visual consistency. The meticulous post-production process became a key element in enhancing the film's aesthetic value, cultural accuracy, and educational impact, presenting it in its best form.

The documentary film *The Hidden Soul of Pekojan* offered a vivid, heartfelt, and thoughtfully crafted portrayal of Ramadan traditions at the Jami' Mosque in Pekojan. Rather than simply recording events, the film brought to life the atmosphere and spirit of the community by highlighting not just religious practices such as prayer and communal fasting, but also everyday moments that reflected deep-rooted values like togetherness, tolerance, and cultural continuity. It invited viewers into the rhythm of local life, featuring meaningful traditions like the preparation of India Porridge, the warmth of shared iftar meals, and the collective spirit during nightly prayers. The editing was purposeful and polished, supported by a range of visual techniques including wide shots to frame the setting, medium shots to capture group activities, and close-ups to emphasize personal emotions. This helped create a narrative that felt natural and emotionally resonant. The use of clear, approachable language also allowed the film to be engaging and easily understood, especially by younger audiences, without sacrificing authenticity.

The response from the Pekojan community showed that the film genuinely resonated with those it represented. Locals felt seen and accurately portrayed, appreciating the film's sincerity and clarity in telling their stories. Compared to previous documentaries that focused more on architecture or historical exposition, such as *Pancering Kauripan from the Yogyakarta Palace*, published 2024 or those *exploring Islamic sites in Kazakhstan and Bosnia*, published 2024, which often lacked the human dimension, *The Hidden Soul of Pekojan* centered on the lived experiences of the people themselves. This shift in perspective gave the film a more human and emotionally meaningful quality. The inclusion of English subtitles further enhanced its accessibility, allowing international audiences to connect with the story while maintaining the intimacy of the local context. By being published through Diponegoro University's official channel, the film positioned itself as both a cultural learning tool and a medium that extended the voice of Pekojan to a global stage, portraying it not just as a

place of historical value but as a living community where tradition and diversity continue to thrive today.