

CHAPTER IV

RESULTS AND DISCUSSION

4.1 Results

The research conducted is a collaborative study carried out with my partners, Tabina Pratami Hermawan and Bunga Balqis Kusuma. This study is grounded in Sugiyono's (2009) Research and Development (R&D) model, which originally consists of ten stages. However, the researcher adapted the framework to suit the context of a short film documentary by reducing it to eight stages. The eight stages are identifying potential and problems, data collection, product design, design validation, design revision, product testing, production revision, and mass production.

Unlike technological tools or instructional aids, the target audience of this documentary is not expected to engage in repeated usage, rendering the usage testing phase unnecessary. Additionally, the final product stage was represented through the revision and production phases, as the documentary had already undergone refinement and was ready for distribution. By maintaining a systematic development process, the implementation of these eight stages was deemed sufficient to illustrate a production workflow that is informative, relevant, and meaningful for its intended audience. In this chapter, the author will provide a detailed explanation of the pre-production stage in the making of the documentary film titled *The Hidden Soul of Pekojan*. The pre-production stage includes determining the idea and theme, creating a list of interview questions, developing the video concept, and preparing production support documents such as the consent form, plain language statement, and filming permit.

The production process, which includes video shooting and sound recording, will be discussed in more detail by Tabina Pratami Hermawan. Meanwhile, the post-production process, including both offline and online editing as well as subtitling, will be explained by Bunga Balqis Kusuma. Through this division of tasks, it is expected that the documentary-making process of *The Hidden Soul of Pekojan* will be thoroughly understood from the beginning to the final completion and will have a

positive impact on Kampung Pekojan, Semarang. This section of the report will elaborate in detail on the pre-production process conducted by the author. The aim is to provide readers with a comprehensive overview of the strategic steps taken to ensure the success of the initial phase of documentary production.

4.1.1 Identify Potential and Problems

In the initial phase of the research and development process, the author identified the potential and core issues underlying the creation of the documentary film *The Hidden Soul of Pekojan*. According to Wahjoerini (2020), Kampung Pekojan in Semarang is a historic area rich in cultural and multiethnic values, particularly linked to the Gujarati community. Since the 18th century, Indian, Arab, and Chinese descendants have settled in this region, leaving behind architectural heritage, culinary traditions, and unique social interactions elements that present valuable potential for an educational documentary. One of the most prominent cultural symbols in this area is the Jami' Pekojan Mosque, which serves not only as a place of worship but also as a center for social, educational, and cultural activities. A notable tradition preserved there is the distribution of Indian porridge during the month of Ramadan, symbolizing the integration of the Koja community with the local population (Maziyah et al., 2021) In addition, the presence of the tomb of Syarifah Fatimah binti Husain Al-Aidrus, a respected figure in the spread of Islam in Semarang—further emphasizes the mosque's religious and historical significance (Savitri et al., 2024).

To gain a deeper understanding of this cultural potential, the author conducted a literature review, field observations, and interviews with the management of Jami' Pekojan Mosque to collect historical, social, and cultural insights directly from key informants. The author also examined several relevant documentary videos on YouTube for comparative analysis. The findings indicate that audiovisual documentation of Kampung Pekojan remains limited and underdeveloped. This aligns with the view of Hadiyanta, Noho, Modjo and Ichsan (2024), who noted that much of local cultural heritage, especially oral traditions, and manuscripts, lacks accessibility and requires more systematic documentation. Similarly, Harianto, Zulfitri, Amin

(2023) argues that the lack of accessible media to convey cultural stories contributes to the marginalization of local traditions. As a result, many younger generations are increasingly disconnected from their historical and cultural roots. Without proper documentation, the collective memory and heritage of Kampung Pekojan are at risk of fading over time.

In response to this challenge, the author aimed to transform the cultural richness of Pekojan into a documentary film. The final product is not only intended to revive local identity but also to serve as a form of digital preservation that can be widely accessed. Such documentation is vital for safeguarding cultural practices that are vulnerable to extinction, while also bridging intergenerational learning (UNESCO, 2021). By publishing the video on YouTube, the documentary is expected to reach a broad audience, including the general public, students, authors, and both domestic and international visitors. It is narrated in Indonesian with English subtitles to ensure cross-cultural accessibility and broader understanding.

4.1.2 Data and Information Collection

The author explored various literature sources relevant to the research focus, particularly those concerning the history of Kampung Pekojan, the architectural background of Jami' Pekojan Mosque, and the traditions that have developed within the community, including the distinctive tradition of serving Indian porridge.

1. Literature Review

Based on literature findings, Kampung Pekojan is one of the oldest and most historically significant areas in the city of Semarang. It reflects a long-standing process of migration and cultural acculturation. The term "Pekojan" is derived from the word *Koja*, meaning "the place of the Koja people," referring to a Muslim community originating from Gujarat, India (Justisia Channel, 2020). According to Kusumo and Haryono (2021), the Koja community arrived not as individuals but in family groups, bringing along their cultural practices, traditions, and religious beliefs to develop in their new home, especially in Semarang. Maziyah, Alamsyah and Widodo (2021) added that the community also played a role in spreading Islam through trade and

gradually assimilated with the local population through intermarriage. This interaction resulted in significant cultural acculturation, supported by Semarang's geographic position as a port city that has flourished since colonial times (Wahjoerini, 2019). Kampung Pekojan, located in the Purwodinatan subdistrict, is recognized as one of Semarang's oldest settlements and a living witness to this cultural development (Wahjoerini, 2019).

One of the social and spiritual centers of Kampung Pekojan is the Jami' Pekojan Mosque, which functions not only as a place of worship but also as a symbol of cultural convergence. The mosque is estimated to be more than 150 years old (Damanik, 2025) and historically served Indian and Pakistani merchants who traded and unloaded goods in the Kali Berok area (Maziyah et al., 2021). It also serves as a pilgrimage site to the tomb of Syarifah Fatimah binti Husein Al-Aidrus, a respected female figure considered a saint by the local community (Savitri et al., 2022). The presence of this mosque highlights Kampung Pekojan's role as a hub of multicultural and spiritual life.

A distinctive tradition still preserved today is the serving of Indian porridge during Ramadan. The mosque regularly hosts communal iftar events featuring this dish as part of the Koja community's heritage (Maziyah et al., 2021). This tradition reflects the values of togetherness, and the continued practice of Islamic teachings passed down through generations. Muhaimin (2020), citing Funk and Wagnalls, explains that tradition refers to knowledge and practices passed down through habitual actions. Thohir (2013) further emphasizes that tradition and culture are interrelated, and shape collective social norms accepted and practiced by the community. The Indian porridge tradition represents the fusion of cultural heritage, Islamic values, and local social practices are still alive in Kampung Pekojan today.

2. Observation

In addition to literature review, the author also conducted direct observations at Jami' Pekojan Mosque to support the collected data and identify undocumented information. Through this method, it was discovered that the mosque's burial complex includes not only the tomb of Syarifah Fatimah but also several other graves of

influential religious leaders and figures less known to the public. This indicates that the mosque complex holds deeper historical significance as a burial site for key figures in the area. Another finding from the observation involved the sourcing of ingredients for the Indian porridge. Instead of shopping directly at the market, the mosque management receives routine deliveries from local vendors. This practice reflects the strong social and economic relationships between the mosque and surrounding small businesses.



Figure 4.1 Observation

3. Interview

To validate findings from the literature review and enrich the results of field observations, the author conducted in-depth interviews with two key informants: Mr. Lukman, the Head of the Takmir Council of Jami' Pekojan Mosque, and Mr. Ali Baharun, the caretaker of Pekojan Village. These interviews confirmed various aspects, including the historical background of Kampung Pekojan, the architectural development of the mosque, and the religious traditions observed by the community. Mr. Ali Baharun emphasized the mosque's status as a cultural heritage site and described several restoration efforts it has undergone. He noted that structural elements such as the original doors and pillars remain intact, while renovations have primarily targeted the outer sections to mitigate flooding due to Semarang's increasingly low-lying geography. This explanation was obtained during an interview conducted on March 7, 2025.

In addition to validation, the interviews also yielded new insights that were not captured during observation. Mr. Lukman explained that the mosque's burial complex includes not only the grave of Syarifah Fatimah but also those of former imams and other respected community figures, some of whom were relocated during the mosque's expansion. He also mentioned a recent adjustment in the serving portions of the traditional Indian porridge during communal iftar in Ramadan, citing a decline in participation, especially among the younger generation. Meanwhile, Mr. Ali Baharun expressed concern over the lack of historical awareness among today's Pekojan youth and stressed the importance of documentation efforts like this documentary to raise public awareness and foster a sense of cultural heritage. Overall, these interviews serve as essential data sources, not only strengthening the research's validity but also offering a deeper understanding of the ongoing socio-cultural dynamics within the Pekojan community.



Figure 4.2 Interview

4.1.3 Design Product

At the third stage of this research, the author entered a crucial phase, namely the design and production of documentary films. The product design phase means that every visual and narrative element is carefully planned. The author carried out the tasks that had been agreed upon beforehand, ensuring that every detail was in accordance with the initial research plan. At this stage, the author and their research colleagues also determined the title of the documentary film, namely *The Hidden Soul of Pekojan*. The title can be said to mean that there is a hidden soul in Pekojan Village. This hidden soul

describes a culture and tradition that is not yet known to the wider community. Even though Pekojan Village is in a strategic area in the city center, the existence of its culture, traditions, and cultural heritage such as architectural heritage is not widely known to the public, and receives less attention compared to other cultural areas such as Kauman and Chinatown. So, with the selection of this title, the author hopes to introduce the traditions and culture in Pekojan Village, Semarang, more widely.

The following is a description of the tasks carried out by the author in the pre-production, production, and post-production stages.

4.1.3.1 Pre-Production

According to Al Rasyid (2024), the pre-production stage consists of four steps, determining the idea and theme, creating a list of questions, developing the video concept, and preparing a consent form. Based on this framework, the Ideas and themes are determined, a list of interview questions is compiled based on the source categories, the overall video concept is developed such as storyline, script and storyboard, and documents needed to support production, namely consent forms, plain language statements, and location permission. The script was developed based on previous research, focusing on the history, culture and traditions in Pekojan Village, Semarang. The storyboard was created to visualize each scene in detail. In addition, the supporting production documents were checked again, both writing and content, to ensure that all phases, from pre-production, production to post-production, ran according to plan.

a. Determining the Ideas and Theme

In the initial stage of determining the idea and theme, the author conducted a brainstorming session with the research partners to formulate the initial concept to be developed. The outcome of this discussion was the decision to produce a documentary film with a theme focused on the history and cultural heritage of Kampung Pekojan, Semarang. To strengthen the idea and theme, the author explored references on YouTube and integrated those references with the pre-existing concept. Three videos served as the main references: "*Keraton Yogyakarta, Pancering Kauripan*," uploaded by the Paniradya Kaistimewan channel in 2023; "*Exploring Islamic Heritage in*

Mostar, Bosnia Herzegovina – Muslim Travelers," uploaded by MDTV Official in 2024; and *"The Development of Islam in Shymkent, Kazakhstan – Muslim Travelers,"* also uploaded by MDTV Official in 2024.

The proposed idea and theme were then presented to the academic advisor for feedback and suggestions. After receiving constructive input, the author revised the thematic direction. The final outcome of this process was the establishment of the definitive idea and theme: the production of a documentary film exploring the history, culture, and traditions of Kampung Pekojan, with a particular focus on Masjid Jami' Pekojan. The video will feature a narrator who provides information about Kampung Pekojan, supported by interviews with key informants to reinforce the content and narrative of the documentary.

b. Creating List of Questions

After determining the idea and theme through a structured process, the next stage involved compiling a list of questions to be used as instruments for gathering in-depth information relevant to the research. The questions were carefully formulated and categorized by the author into two main types based on their intended purpose. The first category includes questions posed during the pre-production stage or off-camera, intended for collecting preliminary data and supporting information to aid the development of the narrator's script and to serve as a foundation for the research. These questions were addressed to the interviewees prior to the filming process, ensuring that the information obtained would help shape the storyline, enrich the narrative, and provide the documentary with a solid basis in both historical and cultural context.

The questions in this category were directed to the first interviewee from Kampung Pekojan and marked the initial interview conducted by the author. The first interview was held with Ali Baharun, the caretaker (*juru kunci*) of Kampung Pekojan, Semarang, on March 15, 2025, at Masjid Jami' Pekojan, located on Jl. Petolongan No. 1, Purwodinatan, Central Semarang District, Semarang City, Central Java. The interview session began at 4:00 PM and concluded at 5:00 PM (UTC + 07:00). The list of questions asked during this session is as follows:

No	Questions	KPI	Interviewees
History of Pekojan Village			
1.	Bagaimana sejarah Kampung Pekojan dan asal-usul namanya?	Detailed explanation of history, mentioning the origin of the name and its relation to the Muslim community.	Ali Baharun
2.	Bagaimana perkembangan komunitas Muslim di Kampung Pekojan?	Information about migration, early communities, and demographic changes.	
3.	Bagaimana perbandingan kondisi Kampung Pekojan di masa lalu dan sekarang?	Explanation of the physical, social, and cultural conditions of the village from time to time.	
Jami' Pekojan Mosque			
4.	Kapan dan bagaimana Masjid Jami' Pekojan didirikan?	Information on the year of establishment, founding figures, and significant events.	Ali Baharun
5.	Bagaimana arsitektur dan keaslian bangunan masjid?	Architecture elements, original parts, and restoration explanations.	
Religious and social activities during Ramadan			
6.	Bagaimana kegiatan keagamaan dan sosial selama Ramadhan di Masjid Jami' Pekojan? Apakah terdapat perbedaan dengan masjid lainnya?	Details of religious activities such as tarawih prayers, Quran recitation, and social programs like zakat distribution and iftar gatherings. Community participation and the impact of these activities on the community.	Ali Baharun
Indian porridge tradition			

7.	Apa sejarah dan makna tradisi bubur India?	Penjelasan asal-usul dan filosofi di balik tradisi ini	Ali Baharun
Nuzulul Qur'an activity			
10.	Bagaimana peringatan Nuzulul Qur'an dilaksanakan di masjid ini?	Details of the event implementation, main activities, and community participation.	Ali Baharun
Cemetery			
11.	Terdapat Makam Syarifah, tolong ceritakan sejarah dan dampak terhadap masyarakat	Figure buried, procession, and spiritual values.	Ali Baharun

Table 4.1 Category 1 Question list

The second category of questions was formulated for use during the production or filming process. These questions aimed to explore specific topics in greater depth, focusing on the architecture of the Jami' Pekojan Mosque, the historical significance embedded within its various ornaments, and the enduring tradition of distributing Indian porridge. These inquiries also served as a platform for interviewees to offer advice, insights, and personal perspectives, which would subsequently enhance the documentary's authenticity and local wisdom. These questions were posed to the second interviewee, the Head of the Jami' Pekojan Mosque's caretaker board; the third interviewee, the cook responsible for the Indian porridge; and the fourth interviewee, a community member who participates in the Indian porridge tradition. The discussions took place concurrently with the filming process during the production phase. The following are the on-camera questions for the second category:

No	Questions	KPI	Interviewees
Jami' Pekojan Mosque			

1.	Kapan dan bagaimana Masjid Jami' Pekojan didirikan?	Information on the establishment of establishment, founding figures, and significant events.	Lukman
2.	Bagaimana pengaruh budaya terhadap bangunan masjid	Architecture elements, original parts, and restoration explanations.	
Indian porridge Tradition			
3.	Apa saja bahan utama yang digunakan untuk membuat Bubur India?	Details of ingredients	Shirin
4.	Bagaimana proses pembuatan Bubur India?	Step for making porridge, production quantity, and production mechanism	
5.	Ceritakan pengalaman berkesan selama menjadi juru masak	Memorable personal experience.	
6.	Apa harapan untuk pelestarian tradisi di Masjid Jami' Pekojan?	Sustainability strategies and the role of the younger generation.	
Community testimony			
7.	Bagaimana tanggapan Anda dengan adanya tradisi Bubur India?	Personal taste and impression explanation	Community

Table 4.2 Category 2 Question List

c. Creating Video Concept

At this stage, the storyline, script, and storyboard were structured by the author. The storyline, which reflects the core idea, was determined first and served as the primary reference for the production. The storyline was then developed into a verbal form to produce the script. To facilitate implementation during the production phase, the author visualized the script through a storyboard as a guide throughout the filming process.

1. Storyline

The storyline serves as the fundamental framework that outlines the progression of the film from beginning to end. According to Mou, Jeng, and Chen (2013), the storyline is the backbone of the entire writing and visualization process. Therefore, developing a strong and coherent storyline is a crucial step in the film production workflow. During the development of the storyline, the author considered the list of questions that had been previously constructed during the pre-production stage. These questions were used as a foundation for gathering deeper insights through observations and interviews, thus strengthening the narrative that would be built. Additionally, references collected during the literature review were used to enrich the cultural and historical context of the story.

The research team identified several key locations to be featured as settings in the documentary film, including the Dugderan Festival site, the commercial area in Kampung Pekojan, Jalan Petolongan, and various parts of Masjid Jami' Pekojan. As a result, the storyline not only serves as a narrative structure but also as a synthesis of data, observations, and research conducted during the preliminary stages. According to Wicaksono (as cited in Apriansyah, 2024, p. 47), a storyline is a constructed sequence of logically and chronologically connected events based on the author's thoughts or experiences. The storyline helps in outlining how the story will be presented in a coherent and structured manner. The storyline draft includes premises, character descriptions, synopsis, and goals video.

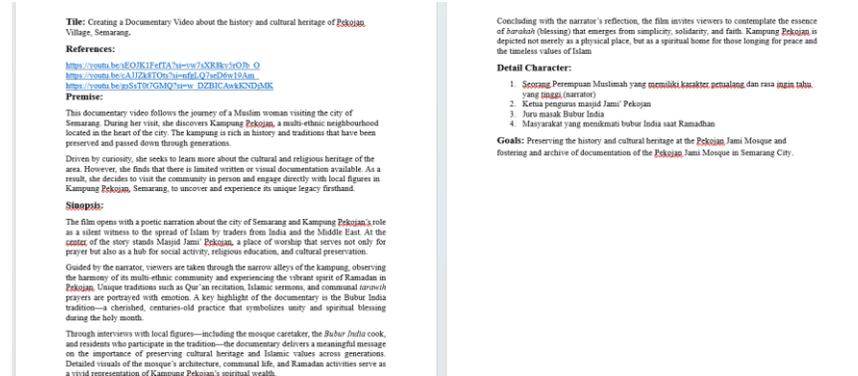


Figure 4.3 Storyline

The figure above is about the storyline. The constructed storyline serves as a guide for the author to proceed to the next pre-production stages, such as scriptwriting and the development of a storyboard. The storyline, script, and storyboard function as tools to help the author communicate the concept and narrative to all parties involved in the film production. This guide is intended to ensure that the pre-production phase is more structured and efficient. Without such a guide, the pre-production process may be hindered and could result in suboptimal outcomes.

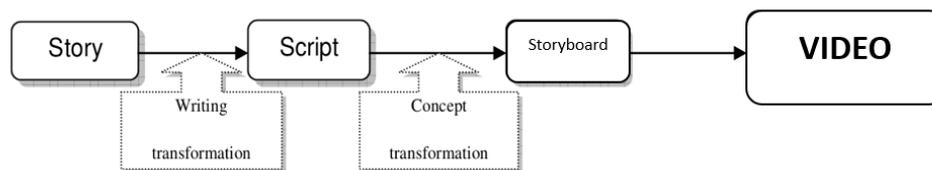


Figure 4.4 Workflow Video Concept

The figure above illustrates the workflow of video concept development. According to Hsieh (2009), the story is the primary and most critical element for a movie's success. Using the storyline as the main reference throughout the film production process enables the author to gain a clearer vision of the story, thereby allowing each stage of production to be executed more effectively. Therefore, developing a comprehensive storyline plays a dual role: it serves as the foundation for both scriptwriting and storyboard creation, and it functions as a crucial communication tool between the author and the academic advisor to achieve the desired vision for the film.

2. Script Making

The documentary film script differs significantly from a fiction film script, as it serves as a flexible guide. In the scripting process, documentary writing is highly adaptable and often evolves alongside research and production developments. Hanmakyugh (2024) emphasizes that although documentary scripts are more flexible than fiction scripts, the three-stage structure, research, scripting, and production/editing is a crucial foundation for maintaining narrative quality while adapting to shifting realities. Based on this principle, the documentary script for this project was developed through a structured process starting with research, followed by scripting, and finalized through production and editing stages.

a. Research

During the scripting phase, the author conducted structured exploration of various references available on the YouTube platform. The writing style was adapted and expanded from several videos, such as “*Keraton Yogyakarta, Pancering Kauripan*” and “*The Development of Islam in Shymkent, Kazakhstan – Muslim Travelers*.” The author focused on the use of poetic diction and effective narrative approaches in presenting historical locations. Additionally, the author remained open to other reference videos with similar concepts, especially those incorporating cultural and historical elements. The script was written in Indonesian and later translated into English for subtitles, to reach a broader international audience.

The content of the script was built upon comprehensive research and data collection conducted in previous stages. This ensures that every element of the script is grounded in factual and relevant information. It includes not only in-depth insights from the literature review but is also enriched with key findings from direct interviews

with informants. As a result, the script merges theoretical knowledge with empirical field data to create a cohesive and compelling narrative.

A/V Shooting script		
VISUAL (VIDEO)	AUDIO	PRODUCTION NOTES
SCENE 1: OPENING – ICONIC LANDMARK OF SEMARANG CITY		
EXT. Jugu Muda Semarang – Day (Drone Shot): Panorama of Jugu Muda, Semarang The camera circles Jugu Muda, capturing passing vehicles	Music: Emotional intro music builds the mood V/O Narrator: Calm and soft tone	Objective: To introduce the film's setting in Semarang City by showcasing its iconic landmarks.]
EXT. Central Java Grand Mosque – Day (Drone Shot): Panorama of the Great Mosque of Central Java The camera highlights Islamic elements of the mosque while capturing passing traffic.	Music: Emotional intro music builds the mood V/O Narrator: Calm and soft tone	
SCENE 2: PEKOJAN VILLAGE, SEMARANG		
EXT. Pekojan Village – Day (Drone Shot): Streets and narrow alleys of Kampung Pekojan.	Music: Continuation from the previous scene Ambient: Natural narration sound from the surroundings V/O Narrator	Objective: To present the Kampung Pekojan area.
SCENE 3: DAILY ACTIVITIES IN PEKOJAN VILLAGE		
EXT. Pekojan Village (Wide Shot, Medium Shot, Medium Close Up): Daily life of locals, trading activities, street views in Kampung Pekojan, etc.	Music: Continuation from the previous scene Ambient: Natural narration sound from the surroundings V/O Narrator	Objective: To introduce daily life activities of the residents of Kampung Pekojan.
SCENE 4: STREETS OF PEKOJAN VILLAGE PEKOJAN		

Figure 4.4 A/V Script

b. Script Writing

In writing the script for the documentary *The Hidden Soul of Pekojan*, the author carefully considered each element previously designed during the storyline phase. Attention was given to mastering the appropriate techniques and conventions of documentary scriptwriting. Several types of scripts can be used; in this project, the author employed a combination of A/V (Audio/Visual) scripts and shot list scripts. Ascher and Pincus (1999) define an A/V script as “a dual-column format synchronizing visual shots and audio narration/dialogue” (p.214). This format typically uses a table with separate columns for visuals and audio, helping the author visualize the interaction between sound elements (narration, interviews, music, SFX) and the corresponding visuals on screen. These tables include full voice-over text and narrative guides, as well as cues for specific music or sound effects for each visual segment.

According to Master Class (2022), a shot list is a detailed document that includes “camera, shot size, and shot type” for each scene. This type of shooting script offers detailed breakdowns that expand upon the A/V script. In this project, the script table includes shot number, shot type, segment, camera movement, and estimated duration. Although this combination results in a detail-oriented script, the author chose not to add estimated durations for each scene in the initial version, to maintain flexibility and

responsiveness to real-time moments and camera angles during shooting. Duration estimates were instead added during post-production, once the footage was fully compiled.

In the scripting process, the first step taken by the author was to develop an A/V script, which consists of two separate columns: one for visual descriptions and one for audio elements such as narration or dialogue. In addition, the author included production notes for each segment to explain the intended purpose of the scene. These notes served to help communicate the creative vision clearly to both the production and editing teams and provided a structured foundation for developing the script further into a shot list script.

After completing the A/V script, the author proceeded to create a shot list script as a more technical and detailed version. The reason for not creating the shot list immediately was to allow the author to focus first on writing a structured audio-visual narrative, which could then be translated into technical instructions more easily. The shot list includes additional elements such as shot number, shot type, estimated duration, camera movement, and other technical details. With its more comprehensive format compared to the A/V script, the shot list greatly supported the production and editing teams in accurately executing each scene.

Shooting Script						
SHOT NO	SEGMENT	VISUAL (VIDEO)	TYPE OF SHOT	SCRIPT	AUDIO	PRODUCTION NOTES
SCENE 1: ICONIC LANDMARK OF SEMARANG CITY						
01	OPENING	EXT. Tugu Muda Semarang – Day: Panorama of Tugu Muda, Semarang The camera circles Tugu Muda, capturing passing vehicles	Drone Shot	Seperti embun di ujung daun yang jatuh menyapa bumi, Islam datang membawa kesejukan bagi siapa saja yang merindukan kedamaian. Di Jantung Jawa Tengah, Semarang berdiri anggun 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	Music: Emotional intro music builds the mood V.O Narrator: Calm and soft tone	Objective: To introduce the film's setting in Semarang City by showcasing its iconic landmarks.
02	OPENING	EXT. Central Java Grand Mosque – Day: Panorama of the Great Mosque of Central Java The camera highlights Islamic elements of the mosque while capturing passing traffic.	Drone Shot		Music: Musik Islam Music: Intro music builds up the emotion and religious drum sounds start to come in V.O Narrator	
SCENE 2: PEKOJAN VILLAGE, SEMARANG						
03	PEKOJAN VILLAGE	EXT. Pekojan Village – Day: Streets and narrow alleys of Pekojan Village	Drone Shot	Assalamualaikum. Sebuah cerita menarik mengantaraku pada sebuah kampung muslim di tengah kota. Penyebaran Islam terjadi di Kampung ini sejak ratusan tahun	Music: Continuation from the previous scene Ambient: Natural narration sound	Objective: To present the Kampung Pekojan area.

Figure 4.5 Shooting Script

c. Script Production and Editing

The film was then executed according to the scripted hypothesis. Hanmakyugh (2024) emphasizes that documentary scripts may change significantly due to unpredictable field conditions. During production, filming was guided by the prewritten script. However, in line with the adaptive nature of shooting scripts, several scenes and texts were removed or added. Once production concluded and post-production began, the script was re-evaluated based on the actual footage. Narration was revised: scene durations were shortened or extended, transitions adjusted, and key story points refined or restructured. This editing phase aimed to create a coherent narrative structure grounded in both factual accuracy and the emotional realities captured on location.

The script *The Hidden Soul of Pekojan* consists of 12 scenes with an estimated duration of 15–16 minutes. The structure of the script includes the title, narrator's narration, time and location information, as well as interview questions for the sources. Below is a summary of each scene:

SCENE	SHOOTING SCRIPT	FINAL SCRIPT
Scene 1	Opening lines of the film accompanied by drone visuals of the Panorama of Tugu Muda and the Panorama of the Great Mosque of Central Java.	Opening narration of the video accompanied by visuals of the Panorama of Tugu Muda, Panorama of Tambak Lorok, Panorama of Taman Indonesia Kaya, and Panorama of the Dugderan Festival.
Scene 2	The narrator introduces Pekojan Village briefly through a voice-over.	Still the same

Scene 3	The narrator explains the geographical setting of Pekojan Village through a voice-over.	Still the same
Scene 4	The narrator walks along the row of shops while explaining the influence and contributions of Pekojan Village to the city of Semarang through direct talking to the camera.	Still the same
Scene 5	The narrator describes tangible historical evidence found in Kampung Pekojan, namely the Jami' Pekojan Mosque, through a voice-over.	Still the same
Scene 6	The narrator shares an impression of awe regarding the architecture of Jami' Pekojan Mosque and explains its multifunctional role beyond being a place of worship, through a voice-over.	Reduction of Voice Over narration
Scene 7	The narrator conveys a message that the Pekojan Mosque is open and welcoming to everyone	Still the same
Scene 8	The narrator describes the atmosphere of Ramadhan at the Jami' Pekojan Mosque.	Reduction of Voice Over narration. Direct talking script is now divided into Voice Over and direct talking portions.

Scene 9	Interview session with the cook, discussing the process of preparing the traditional Indian porridge.	Reduction of Voice Over narration. Direct talking script is now divided into Voice Over and direct talking portions.
Scene 10	Interview session with residents giving testimonials about the Indian porridge tradition.	Part of the narrator's narration was moved to Scene 9.
Scene 11	The narrator explains the outer section of the mosque, including the cemetery.	Still the same
Scene 12	Closing lines of the film.	Still the same

Table 4.3 Summary of Final Script

The storyline presented in this script follows a chronological, forward-moving narrative. The film's narration unfolds in a linear sequence, beginning with an introduction to the city of Semarang, followed by an overview of Kampung Pekojan, an exploration of the mosque's history and culture, community activities, Ramadhan traditions, and concludes with the narrator's personal reflection. The author also incorporates reflective elements expressed through a poetic opening narration, quotes from hadith and the sayings of the Prophet Muhammad, and a closing that conveys both personal and universal meanings. Thus, the script of *The Hidden Soul of Pekojan* not only presents an informative story but also adds emotional depth that makes the narrative more touching.

3. Storyboard

The development of a storyboard serves to facilitate the understanding of the director, actors, camera operators, and editors in interpreting the storyline, determining shot compositions, and coordinating visual and audio elements prior to both production

and post-production stages. According to Smith (as cited in Apriansyah, 2024), a storyboard is a sequence of images or illustrations arranged in a systematic order. Its primary function is to plan and visualize scenes in a film, animation, or other media productions.

The storyboard created by the author was designed using Canva, an application that offers visually appealing and informative illustrations and animations. This storyboard consists of 33 slides, each crafted to present a detailed visualization of the scene, including its duration, camera angles, required sound effects, and accompanying dialogue or narration. Through the storyboard, the author was able to communicate the film's vision and concept more clearly to the team. Although storyboards are, like scripts, flexible in nature, they help ensure that all team members share a common understanding of the direction and purpose of each scene. In addition to serving as a visual reference, the storyboard also functions as a planning tool to identify potential challenges and to optimize time and resource allocation throughout the production process.

D. Consent Form and Location Permission

The preparation of consent forms and location permit forms is equally important in the pre-production phase of the film project. The consent form provides space for informants to protect their privacy and to understand the purpose of the research. Meanwhile, the location permit form is prepared to ensure legal compliance and smooth execution during the production process. These measures help to avoid potential obstacles that may arise during filming.

In this research, consent forms were provided to five informants: Ali Baharun as the caretaker (*juru kunci*), Lukman Hakim as the Head of the Management of Jami' Mosque Pekojan, Shirin as the cook, and Galih and Ajeng as community members. The informants signed the consent form before the filming process began. After the shooting was completed, the author also expressed appreciation and gratitude to the informants for their willingness to participate in the study. This was done as a form of acknowledgment and to maintain good relationships with those who supported the

smooth implementation of the film production. The figure below shows one of the consent forms that has been approved and signed by one of our interviewees Lukman Hakim. The consent forms from other interviewees can be seen in appendix 6.

KEMENTERIAN PENDIDIKAN TINGGI, SAINS, DAN TEKNOLOGI
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

No : 2/UNT.MZ.1/PP/IB/2025
 Semarang, 05 Maret 2025

Lampiran : -
 Hal : Permohonan Izin Pengambilan Data

Yth. Ketua Teknik
Masjid Jami' Pekojan Semarang
Jl. Petolongan No.1, Purwodinatan, Kec. Semarang Tengah, Kota Semarang, Jawa Tengah 50132

Selubungan dengan kegiatan penyusunan Tugas Akhir bagi mahasiswa Program Studi S.Ti. Bahasa Asing Terapan Sekolah Vokasi Universitas Diponegoro tersebut diuraikan ini:

NO	NAMA	NIM
1	Bunga Bakha Kusuma	40020521650006
2	Nova Sufitri	40020521650006
3	Tabita Pratami Hermawan	40020521650000

Maka dengan ini kami mengajukan permohonan ijin bagi mahasiswa tersebut untuk melakukan pengambilan data di lokasi Saudara yang akan dilaksanakan pada tanggal 07 Maret 2025.
 Bentuk Kegiatan : Wawancara dan Pengambilan Video

Demikian atas perhatian dan kerjasamanya kami ucapkan terimakasih.

Dr. Yuliajari Daimawati, M.M.
 NIP. 196708191994032003

Terbaca : Yth.
 1. Dekan Sekolah Vokasi Urdip
 2. Kaprodi S.Ti. Bahasa Asing Terapan

Figure 4.6 Location Permission

The figure below shows one of the consent forms that has been approved and signed by one of our interviewees.

Formulir Persetujuan
 Program Studi Bahasa Asing Terapan | Sekolah Vokasi

Proyek: Video Dokumenter Tradisi Ramadhan di Masjid Jami' Pekojan Semarang
Dosen Pembimbing: Aditya Nur Patria S.Hum., M. App.Ling.
Peneliti: Bunga Bakha Kusuma, Nova Sufitri, Tabita Pratami Hermawan

Nama Narasumber: Lukman Hakim, S.T.

- Saya setuju untuk berpartisipasi dalam proyek ini, yang rinciannya telah dijelaskan kepada saya, dan saya telah diberikan pernyataan tertulis dalam bahasa yang mudah dimengerti untuk disimpan.
- Saya memahami bahwa tujuan penelitian ini adalah untuk Tugas Akhir mahasiswa Program Studi Bahasa Asing Terapan, Sekolah Vokasi, Universitas Diponegoro.
- Saya memahami bahwa partisipasi saya dalam proyek ini hanya untuk tujuan penelitian.
- Saya memahami bahwa dampak yang mungkin terjadi akibat ikut serta dalam proyek ini sudah dijelaskan dengan jelas.
- Dalam proyek ini, saya akan diminta untuk menjawab beberapa pertanyaan melalui wawancara yang berkaitan dengan tradisi Ramadhan di Masjid Jami' Pekojan, Semarang.
- Saya memahami bahwa wawancara saya akan direkam secara audio visual.
- Saya memahami bahwa ikut serta dalam proyek ini sepenuhnya bersifat sukarela, dan saya bisa mengakhiri partisipasi saya kapan saja tanpa perlu memberikan alasan atau dipertanyakan dengan cara apapun. Saya juga bisa meminta data yang belum diproses yang sudah saya berikan dalam waktu satu minggu setelah wawancara.
- Saya memahami bahwa data dari penelitian ini akan disimpan di Universitas Diponegoro dan dapat digunakan untuk penelitian terkait di masa mendatang.
- Saya telah diberitahu bahwa kerahasiaan informasi yang saya berikan akan dijaga sesuai dengan persyaratan hukum yang berlaku; data saya akan dilindungi nama sendiri dan hanya dapat diakses oleh para peneliti yang disetujui.
- Saya telah diberitahu bahwa nama dan informasi pribadi saya akan ditayangkan pada video dokumenter.
- Saya memahami bahwa mengingat sedikitnya jumlah partisipan yang terlibat dalam penelitian ini, mungkin tidak mungkin untuk menjamin kerahasiaan saya.
- Saya memahami bahwa setelah saya menandatangani dan mengembalikan formulir persetujuan ini, formulir ini akan disimpan oleh peneliti.

Tandatangan
 Narasumber: Lukman Hakim, S.T. Tanggal: 12 April 2025

Mohon beri tanda centang (✓) yang sesuai.

Figure 4.7 Consent Form

4.1.3.2 Production and Post-production

The implementation of the pre-production plans previously developed by the author took place during the production and post-production stages. According to Apriliani, Apriyanti, Handayani (2019), the production phase is the execution of the pre-production strategy, where the script's concept is translated into visual form for the audience. This stage involves various technical elements and often requires specialized equipment operated by a production team to realize the creative vision. The equipment is used for capturing both video footage and audio. During this phase, the videographer must adhere to the guidelines outlined in the storyboard to ensure high-quality visual results. The production process itself consists of two primary parts: the filming process and sound recording, which are further elaborated by the author's collaborator, Tabina Pratami Hermawan.

Following this is the post-production phase. This stage represents the final step in the video creation workflow, where all materials recorded during production are refined and edited. As stated by Muafa and Junaedi (2020), post-production includes the processing of visual footage, and the integration of audio recorded during earlier stages. The tasks involved in this phase include footage compilation, visual composition, audio editing, interview transcription, color grading, and subtitle creation. A more detailed explanation of this stage is provided by the author's partner, Bunga Balqis Kusuma.

4.1.4 Design Validation

The next stage carried out by the author in this project was design validation, which involved reviewing the final product in the form of a documentary film. In this process, the academic supervisor acted as the validator who assessed the quality and feasibility of the video after the editing stage was completed. The video file was submitted via Google Drive to allow for full access and comprehensive evaluation. The assessment was conducted based on several indicators, including content quality, audio-visual aspects, and the accuracy of language use, each measured using a rating scale from 1 to 4. Based on the validation results, the validator provided several

suggestions for improvement, particularly regarding the selection of footage and audio used in the documentary film.

SURAT PERNYATAAN VALIDASI

DOSEN PEMBIMBING TUGAS AKHIR

Saya yang berkedudukan di bawah ini:

Nama : Aditya Nur Patria, S.Hum., M.App.Ling.
NIP : 199012182020121007
Pendidikan : Bahasa Asing Terapan
Meyakinkan bahwa proyek tugas akhir atau nama mahasiswa:
Nama : Nova Sufian
NIM : 4002051650066
Pendidikan : Bahasa Asing Terapan
Judul TA : Pre-Production of the Documentary Video "The Hidden Soul of Peking"

Sebelum dilakukan penilaian atau proyek tersebut dapat dinyatakan:

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

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 5 Juni 2023
Validator

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

Catatan:
Pengekangan kolom diberi tanda (✓)

Figure 4.8 Design Validation

4.1.5 Design Revision

The subsequent step in the production process was design revision, which marked the fifth stage after the design validation was completed. This revision was carried out after the product was deemed feasible by the validator, but with several notes for improvement to ensure that the final version achieved the highest possible quality before being publicly released. The main objective of this stage was to refine various conceptual and aesthetic elements within the completed documentary. Feedback provided by the validator included the use of less appropriate footage, duplicated scenes, and visual defects such as glitches in the interview segment with the traditional cook. Additionally, the audio used in the product was considered too short at specific points in the timeline, requiring adjustments to ensure that the narration and overall mood of the video could be conveyed optimally.



Figure 4.9 Design Revision

4.1.6 Product Testing

The product testing of the documentary film *The Hidden Soul of Pekojan* was conducted as an initial stage before its official release on the YouTube platform. The evaluation focused on three main aspects: content, visual and audio quality, and language use. At this stage, the author involved a total of 27 respondents, consisting of 11 residents of Pekojan, 11 media experts, and 5 international viewers. A total of 11 respondents were involved in the content evaluation of the documentary *The Hidden Soul of Pekojan*, all of whom were individuals directly engaged in the religious and social life surrounding Jami' Pekojan Mosque. Six of them were active mosque administrators, including the head of the takmir, secretary, treasurer, and three daily managers who have played a significant role in managing the mosque and preserving religious traditions within the community. The remaining five respondents were local residents who actively participate in religious activities such as congregational prayers, routine Islamic study sessions (*pengajian*), and Ramadan traditions like the distribution of Indian porridge, which a cultural practice strongly tied to the Arab Indian Muslim heritage in Pekojan. These respondents were selected using purposive sampling to

ensure input from individuals with deep insight into the social, historical, and spiritual context represented in the documentary. As such, the evaluation was grounded in authentic community experience.

In addition, 11 media professionals were purposively selected to assess the documentary from a technical and aesthetic standpoint. These included a university lecturer in visual communication and cinematography, as well as practitioners with extensive experience in photography, video editing, and digital content production. With strong portfolios and a deep understanding of cinematic elements such as framing, lighting, color grading, and narrative pacing, these respondents provided critical insight into the visual cohesion and storytelling effectiveness of the film. Their feedback was instrumental in aligning the documentary with professional media standards.

Furthermore, 5 international respondents were involved two from the Netherlands, and one each from the Philippines, Turkey, and Hong Kong. Despite having diverse academic backgrounds, they all shared a strong interest in Indonesian culture. Their inclusion was intended to provide a global perspective, enrich the evaluative process, and ensure that the documentary could effectively reach a broader international audience. Specifically, these international respondents were asked to assess the quality of the English subtitles, which were manually created. Their evaluation focused on whether the translation was clear, accessible, and culturally accurate. Their feedback was especially valuable in refining the clarity and effectiveness of the film's message for global viewers.

The selection of these 3 respondent categories aimed to gather comprehensive feedback from various perspectives. Residents were expected to assess the cultural accuracy of the content, media experts to evaluate the technical and visual quality, while international audiences provided insight into the clarity and accessibility of the narrative and subtitles. The survey was distributed via Google Forms between June 10 and June 16, 2025, using a Likert scale of 1 to 4 as the measurement method. The data collected from this testing phase served as a basis for revisions prior to public release,

to ensure that the documentary would be informative, inclusive, and suitable for a wider audience.

a. Based on Assesment from Pekojan Community Respondents

The author obtained feedback from 11 respondents from the Pekojan community regarding the documentary *The Hidden Soul of Pekojan*. Their responses are considered a representation of how the cultural and traditional content depicted in the video is perceived by the local community. Therefore, they are deemed relevant in evaluating the accuracy and quality of the content. The questionnaire consisted of three key aspects: content, audio-visual elements, and language use. The results of the community respondents are presented in the table below.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	4	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	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	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 4.4 Responses from the Residents of Pekojan

Based on the assessments of 11 respondents from the Pekojan community, the documentary film *The Hidden Soul of Pekojan* received a “Strongly Agree” response across all evaluation aspects, including content, audio-visual, and language. This indicates that the video was perceived as successful in delivering information comprehensively, engagingly, and in a way that is easy to understand. The content was considered informative and capable of sparking interest in learning more about and visiting Jami' Mosque of Pekojan, Semarang. Positive feedback was also given to the audio-visual aspect due to the quality of the visuals, background music, and transitions that supported the narrative flow. In terms of language, the narration and choice of words were seen as clear, accessible, and appropriate for the general target audience. Overall, this evaluation shows that the documentary has met a satisfactory quality standard and is suitable for public distribution.

b. Based on Assessment from Media Expert Respondents

In the next stage of product testing, the author distributed the form to 11 media expert respondents via the Google Forms platform to provide their assessments. The evaluation sheet used was similar to that given to the Pekojan community and foreign audiences, consisting of four statements related to content, three related to audio-visual elements, and three related to language. Media experts were selected as respondents because they possess professional competence in evaluating media products,

particularly in terms of visual quality, narration, and the effectiveness of message delivery in documentary films.

The opinions of media experts are considered essential in assessing the feasibility of the video from a technical and aesthetic perspective, so their feedback could be used to refine any areas that still required improvement before the video's wide release. Moreover, validation from experts also strengthens the credibility of the work, both as an academic product and for public consumption. The results of this assessment were then analyzed to determine the overall feasibility of *The Hidden Soul of Pekojan* based on the three key aspects: content, audio-visual, and language.

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	3.72	Strongly Agree

	focus.		
8.	The language used in this documentary video is easy to understand.	3.9	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.9	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 4.5 Responses from Media Experts

Based on the evaluations from 11 media expert respondents, it can be concluded that the documentary film *The Hidden Soul of Pekojan* received a "Strongly Agree" rating across all assessed aspects: content, audio-visual elements, and language. This indicates that the respondents believed the video successfully delivered information in a comprehensive, engaging, and easy-to-understand manner. The content was considered informative and sparked interest in learning more about, and potentially visiting, Jami' Mosque of Pekojan in Semarang. Meanwhile, the audio-visual aspect received positive responses due to the high quality of visuals, background music, and transitions that effectively supported the storytelling. In terms of language, the narration and choice of vocabulary were deemed clear and appropriate for general audiences. Overall, these results demonstrate that the documentary has met high-quality standards and is suitable for public distribution.

c. Based on Assessments of International Respondents

Based on the assessment of five international respondents from the Philippines, the Netherlands, Hong Kong, and Turkey, the documentary video *The Hidden Soul of Pekojan* received generally positive feedback. In terms of content, statements related to the completeness of information and cultural understanding were rated as *Strongly Agree*, indicating that the documentary was perceived as informative and effective in delivering a comprehensive overview of Pekojan's cultural heritage. Meanwhile, the

attractiveness of the content and viewers' desire to visit the location received *Agree* ratings, suggesting that although the documentary was found engaging, its emotional appeal to motivate direct visits to the site could still be improved.

Regarding the audio-visual and language aspects, all indicators achieved average scores within the *Strongly Agree* category. Respondents considered the visual quality, audio clarity, scene transitions, as well as the language and terminology used in the documentary to be appropriate, clear, and accessible to an international audience. Overall, these results suggest that the documentary effectively conveys its intended message to a global viewership. Nonetheless, the evaluation of the statement “this video makes me want to visit the location” yielded an average score of 3.0, falling under the *Agree* category. This reinforces the previous observation that, while the documentary succeeds in delivering factual content, its emotional impact in encouraging site visits remains suboptimal. One potential contributing factor is the limited presence of immersive visuals or distinctive interpersonal interactions that could foster a stronger emotional connection between the audience and the featured location.

To make it easier for readers to interpret the evaluation results for each aspect, the author has also provided a summary in the form of a table.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	3.8	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.2	Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	3	Agree
4	This documentary video helps me gain a better understanding of the history and culture	3.6	Strongly Agree

surrounding Jami' Mosque of Pekojan, Semarang.			
5.	The image and video quality in this documentary is clear and comfortable to watch	3.6	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.4	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.	3.8	Strongly Agree
8.	The language used in this documentary video is easy to understand.	3.6	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.6	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.	3.8	Strongly Agree

Table 4.6 Responses from International Audiences

4.1.7 Product Revision

The next stage in the production process of the documentary film was the product revision phase. At this stage, the author evaluated the product based on feedback from both the validator and selected respondents. Several elements were identified as requiring improvement to enhance the overall quality of the documentary film *The Hidden Soul of Pekojan*.

1. Subtitles

One of the most significant revisions was made to the subtitles, particularly regarding translation quality. This review aimed to ensure that the spoken narration in the video could be accurately and clearly conveyed in text, without losing the context of the story. Improvements included grammatical corrections, alignment with the standardized Indonesian spelling system (EYD), and restructuring of sentences to make

the English translation sound more natural and easier to understand, especially for an international audience. In addition to language aspects, adjustments were also made to subtitle placements to ensure readability and avoid obstructing key visual elements. Timing and character limits per line were also considered to maintain synchronization with the rhythm of the video.



Figure 4.10 Product Revision - Subtitle

2. Blur Effects on Visuals

In the visual revision process, blur effects were applied to parts of the footage that displayed sensitive information, such as vehicle license plates. This was done as an ethical measure to protect individual privacy and prevent the disclosure of personal data unrelated to the content of the documentary. The blur effect was applied using the Gaussian Blur tool in Adobe Premiere Pro and was adjusted to match the movement of the objects within the video. This modification reflects the ethical responsibility involved in editing publicly accessible content.



Figure 4.11 Product Revision - Blur Effects

3. Credit Title

The credit title section was also revised to meet academic standards for a final project submission. The original, informal phrase such as “This documentary video was made to fulfill a final project” was changed to a more formal academic statement: “*A Partial Fulfilment of Requirements for the Degree of Bachelor of Applied Foreign Language.*” Additionally, non-essential elements such as references to the video’s inspiration were removed. The final credit title only included essential information, such as the production date, academic supervisor’s name, and institutional affiliation, presented clearly and professionally.

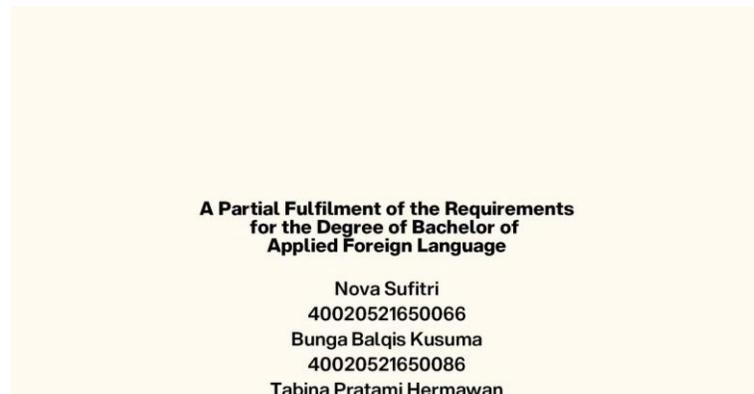


Figure 4.12 Product Revision - Credit Title

4.1.8 Mass Production

The final stage in the production process of this documentary is the phase of broad distribution. While the term "Mass Production" is generally associated with large-scale production, in the context of this project, it refers more specifically to the dissemination of content access through digital platforms, even though only a single

documentary video was produced. In other words, what is being widely distributed is the access to the content, not the physical quantity of the product.

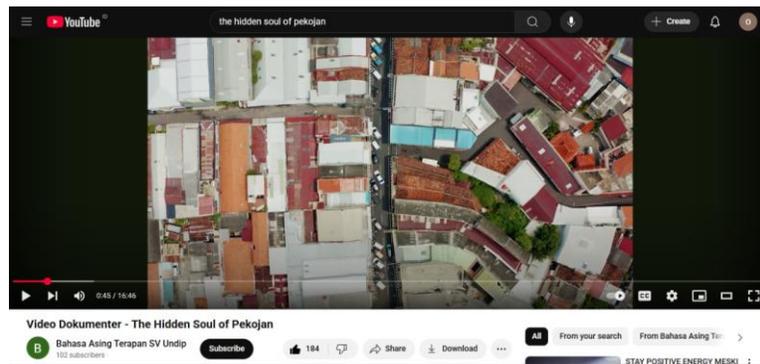


Figure 4.13 Mass Production

After undergoing final revisions, the documentary *The Hidden Soul of Pekojan* was released on June 16, 2025, through the official YouTube channel of the Applied Foreign Languages Program, Diponegoro Univ. The documentary is publicly accessible via the following link: https://youtu.be/HP_5rX4_XgM. YouTube was chosen as the distribution medium due to effectiveness in reaching a board audience without geographical limitations. Through this digital strategy, the cultural values of Kampung Pekojan can be introduced more widely, not only to Indonesian viewers but also to an international audience in practical and accessible manner.

4.2 Discussion

The documentary film *The Hidden Soul of Pekojan* was created to highlight the cultural richness and values of tolerance that thrive in Pekojan Village, Semarang. This area holds a strong historical heritage, including the cultural acculturation of Arab, Indian, and Chinese influences that remain evident in the daily lives of its residents and historical landmarks such as the Jami' Pekojan Mosque. Through this documentary, the author aims to present lesser-known aspects of Pekojan using a strong visual and narrative approach. The production process was carried out in three main stages: pre-production, production, and post-production. During the pre-production stage, several crucial steps were undertaken, including determining the idea and theme, developing the video concept, which consisted of creating the storyline, scriptwriting, and

storyboard preparation. In addition, the author compiled a list of interview questions and prepared necessary supporting documents such as consent forms and location permits to ensure smooth production.

Throughout pre-production, the author faced various conditions that required precision and adaptability to develop a solid foundation for production. During the scriptwriting process, careful location analysis was necessary to determine the most suitable types of shots, such as wide shots to showcase the village atmosphere and close-ups to capture the expressions of interviewees. The script also underwent several adjustments throughout the production phase, which is typical of documentary filmmaking due to its flexible nature and need to respond to real-time developments. Another challenge during this stage was the difficulty in gaining access to key informants, which was essential for developing the interview questions and narrative. This was primarily due to their limited availability. However, the issue was resolved by finding mutually agreeable schedules. These challenges required adaptive strategies to ensure the production process stayed on track and the final product met its intended quality.

In the production phase, various shooting techniques were employed—such as wide shots, close-ups, and panning, to capture the atmosphere and the expressions of residents. During this phase, one of the main obstacles encountered was the unpredictable weather. Since most of the filming took place in outdoor locations such as the Jami' Pekojan Mosque area, the grave complex, and residential neighbourhoods, sudden rainfall often disrupted the shooting process, particularly for exterior scenes. To address this, schedule flexibility and the team's readiness to adapt in the field were crucial in ensuring that production targets could be met without compromising visual quality. Coordinating interview schedules with key figures such as the head of the mosque board and the community caretaker also posed a challenge due to their busy involvement in social and religious activities. The author and production team responded by maintaining open communication and preparing production equipment flexibly so that it could be used as soon as interview opportunities arose. Psychological

well-being among the team was also an important consideration, as unexpected changes in weather and scheduling could impact morale and focus. To maintain team stability, the author fostered a supportive working environment through open communication, collective spirit, and sufficient rest breaks—helping to ensure a smoother and more effective production process.

The post-production phase focused on visual and audio editing, as well as structuring the narrative to ensure the video was cohesive and engaging. Most challenges in this phase occurred during the transcription and subtitle translation processes. A major difficulty was the lack of clear articulation by the narrator and interviewees, making it challenging to produce accurate transcriptions. Some lines in the video were either incomplete or delivered too quickly, and background noise or overlapping dialogue required repeated playback to ensure clarity. During the English subtitle translation, the author also faced difficulties in translating Javanese terms and local expressions unique to the Pekojan community, many of which lacked direct equivalents in English, particularly traditional names and culturally nuanced phrases. These translations required additional research and consultation with academic supervisors or language experts to ensure that the original meaning was retained. The editing of subtitles went through several revision rounds to ensure clarity and accuracy for a global audience. Careful attention to script refinement, subtitle timing, and audio enhancement ensured that the documentary's narrative flow, information integrity, and cultural sensitivity were preserved.

Therefore, authors need to conduct additional studies and consult with their supervisors or language experts to determine the appropriate translation that does not lose the essence of the original meaning. The subtitle editing process is carried out in stages through several revisions to ensure a final result that is communicative and easy to understand by an international audience. The editing process includes script adjustments, synchronization of subtitle display times, and audio quality improvements to maintain narrative continuity, information accur

This documentary was tested on 27 respondents, consisting of media experts, foreign respondents, and the local community of Pekojan. The test results showed that the documentary was considered informative, visually appealing, and able to authentically portray cultural values and tolerance. Feedback from the respondents helped the author refine several aspects of the narrative and visuals. After undergoing the revision process, the documentary *The Hidden Soul of Pekojan* was officially uploaded to the YouTube platform on June 16, 2025, with the hope of reaching a wider audience and introducing Pekojan as one of the historical area's worthies of appreciation and preservation.

The documentary *The Hidden Soul of Pekojan* successfully presents a holistic and heartfelt portrayal of Ramadan traditions at Jami' Pekojan Mosque, using not only strong visuals but also emotional and narrative depth. The film captures the community's daily life with authenticity and closeness, highlighting not just religious practices like congregational tarawih prayers, communal iftar, and the serving of the iconic Indian porridge, but also the social interactions that reflect deep-rooted values of solidarity, tolerance, and kinship. Through well-structured editing and diverse cinematographic techniques such as wide shots to depict the surrounding environment and close-ups to emphasize expressions, the documentary conveys cultural stories in a compelling yet accessible manner. Narration is simple and relatable, making it an effective educational tool, particularly for younger generations.

In contrast to other documentaries focused on Islamic heritage, which often center on architectural or formal historical narratives, such as the documentary film *Kraton Yogyakarta, Pancering Kauripan*, published by the YouTube channel Paniradya Kaistimewan in 2023, or *Perkembangan Islam di Shymkent* by Muslim Travelers, published by MDTV Official on YouTube in 2024, which tend to be more static, *The Hidden Soul of Pekojan* adopts a more human-centered approach by placing everyday community life at the heart of the story. The inclusion of English subtitles broadens its accessibility to international audiences without detaching from its cultural roots. Its publication through Diponegoro University's official channel further

strengthens its value as an educational medium that is not only academically relevant but also socially inclusive, introducing Pekojan as a vibrant cultural space where diversity and tradition continue to thrive within the community today.