

CHAPTER IV

RESULTS AND DISCUSSION

This chapter reveals the results after collecting information through interviews and questionnaires in data collection, then shows the product planning to develop a documentary video entitled “Voices Between Screens” according to the target audience needs, and discusses the overall correlation from the background to the results obtained in this study.

4.1 Results

This study adopted a Research and Development (R&D) approach based on the Borg and Gall (1983) model to produce a documentary video as an educational medium for introducing the audiovisual translator profession. The development process focused on several pre-production stages, including storyline development, scriptwriting, storyboard creation, and video cropping preparation. These components were designed and refined through a systematic process involving needs analysis, product planning, expert validation, revisions, and feasibility evaluation.

4.1.1 Research and Information Collecting

In this stage, the researchers carried out research and information gathering to identify the educational needs related to the audiovisual translator (AVT) profession and to determine the most appropriate approach for developing the documentary video. This stage was essential because it provided the foundation for the entire production process. According to Borg and Gall (1983), research and information collection are conducted to obtain relevant data that support product development. In this study, information was collected through questionnaires distributed to students, interviews with experts in the field of audiovisual translation, and the selection of qualified resource persons with professional experience in Audiovisual Translation.

1. Interview Results

In this research, the researchers conducted interviews with two expert lecturers at Universitas Diponegoro's Applied Foreign Language Study Program, namely Ms. Naila Rohmah and Mrs. Lilis Panjaitan. These interviews provided in-depth insights into the needs, challenges, and expectations of the lecturers regarding the translation profession, especially in audiovisual fields such as subtitling and dubbing.

In this interview, Ms. Naila Rohmah explained that the understanding of audiovisual translation (AVT) concepts such as subtitling and dubbing in academics has begun to be recognized, especially due to the influence of digital media such as YouTube and various learning platforms. Responding to the role of translators in today's industry, especially in the context of AVT, the existence of translators is very important, especially in the middle of the growing digital entertainment industry. Platforms like Netflix, Disney+, and YouTube are clear examples where subtitles and voice-overs are needed to reach non-English speaking audiences in Indonesia. In this case, translators who have expertise in operating translation software and tools are considered to have great opportunities in the industry. When discussing the challenges faced by aspiring translators, especially students in the Applied Foreign Language study program, the emergence of machine-based translation technology and robots is the biggest challenge. While these tools are helpful, they also raise concerns about the future of the translator profession. According to her, human interpreters are still needed because they have cultural sensitivity, emotional nuances, and the ability to adjust tone and context that cannot be replicated by robots nor machines. In the context of education, the existing translation materials are sufficient in theory. However, what remains a challenge is the individual skill aspect of students, including in terms of critical thinking, summarizing messages in limited space and duration in subtitles, as well as cultural

sensitivity and natural language use. She also added that mastering translation software is an important aspect so that prospective translators are not left behind by technological developments. Her experience in teaching translation and interpreting courses has also influenced her perspective on the educational needs in this field. She found that many students still have difficulties in understanding the theory of translation, including the limited use of tools such as dictionaries and feelings of insecurity when having to speak in an interpreting context. When asked about the possibility of using documentary media as an educational tool to introduce students to the AVT profession, she mentioned that it would be an effective channel in conveying an understanding of the translating profession. She attributed this to students' consumption of media like YouTube, which is considered quite familiar and close to their daily lives.

The second interviewee, Ms. Lilis Panjaitan, said that she was quite familiar with the field of translation, including in the audiovisual context. Supporting Ms. Naila's statement, Ms. Lilis observed that in the field of academic, the topic of AVT rarely receives special attention. She mentioned that the academic focus is more often on the translation of legal and other formal documents. When asked for her opinion on the role of translators in today's industry, especially in the context of audiovisual translation (AVT), Ms. Lilis emphasized its importance. To develop skills in this area, Ms. Lilis suggested some practical steps, including enriching vocabulary, watching subtitled videos and movies, and learning English naturally in everyday contexts. She emphasized that proficiency in AVT depends not only on theory, but also on actual experience in understanding language through media. She also touched on the difference in perception in understanding translated audio-visual content. According to her, the making of this documentary is very necessary, because more and more people have an interest in the profession of audiovisual

translators but lack information related to the profession. Therefore, more access and media as a means of disseminating information related to this profession will increase public interest and awareness that this profession is a very crucial profession among the technological developments.

The results of the interviews conducted with the educators show a similar recognition of the importance of audiovisual translation (AVT), but they have different focuses and approaches. Ms. Naila highlighted the professional challenges faced by aspiring translators, including competition with technology, the importance of cultural sensitivity, and technical skills such as the use of software, and encouraged the strengthening of practice and industry exposure through educational media. Meanwhile, Ms. Lilis put more emphasis on the limited discussion of AVT in the academic world. If Ms. Naila views student readiness in terms of competencies and industry opportunities, then Ms. Lilis sees it in terms of student learning experiences by learning independently through subtitled English videos. This comparison shows that AVT competency development in universities needs to combine theory, technical skills and contextual experiences to make students ready to face industry needs.

2. Questionnaire Results

A total of 33 students from the Applied Foreign Language study program who had taken or were currently enrolled in translation-related courses participated in filling out the questionnaire. These 33 respondents were selected because their academic background, learning needs, and study focus were directly connected to the purpose and target audience of this documentary video. As students in a program that includes translation and language-related studies, they are potential future practitioners in various translation fields, including Audiovisual Translation (AVT). Furthermore, knowledge of AVT is relevant to their academic development, as it complements the competencies introduced in

translation courses and broadens their understanding of career opportunities within the language industry. As a result, the data gathered from the questionnaire served as a needs analysis to support and confirm the significance of creating a documentary video as a learning medium focused on the AVT profession. By conducting this needs analysis, the researchers were able to gain a clearer picture of how students perceive AVT, what their interests are, and what kind of learning support they require in this area. This process also helped the researchers evaluate whether the proposed product was truly suitable and needed by the intended users. The average score for each questionnaire statement along with the scoring interval are displayed in Table 4.1.

Table 4.1. The Questionnaire Results from Students in Data Collection

No.	Criteria	Average
1.	I believe audiovisual translation skills are crucial in today's globalized era.	3.1
2.	I have a good understanding of the tasks and responsibilities of an audiovisual translator.	2.6
3.	The AVT (audio-visual translation) profession is an interesting field for further career.	3.3
4.	I feel that educational needs related to the AVT profession have not been optimally met in my study program.	3.1
5.	I frequently seek additional information and learning resources on AVT outside the curriculum.	2.6
6.	I hope for more seminars or workshops discussing techniques and challenges in AVT.	3.1
7.	Documentary media can be an effective tool for understanding the	3.2

audiovisual translation (AVT) profession.	
8.	I would be interested in documentary-based learning about the AVT profession if available. 3.1
9.	I consider practical experience in AVT essential for career development in this field. 3.2
10.	I believe that collaboration between students and AVT professionals can improve my understanding and skills. 3.5
Interval 3.1 (A)	

The following discussion of the questionnaire findings was contributed and developed by Misykah Auliya Ghifara, as part of the collaborative writing process of this study.

4.1.2 Planning

The planning stage of the "Voices Between Screens" documentary production was initiated following a needs analysis conducted among Applied Foreign Language students through a questionnaire, the results of which indicated that educational content on the audiovisual translation profession is greatly needed. The title "Voices Between Screens" was selected to represent the essential role of AVT professionals in bridging communication across languages and cultures through audiovisual content. The term voices refers to translators and subtitlers who make global media accessible to diverse audiences, whereas between screens highlights their often-unseen contribution in connecting content creators with viewers while preserving meaning, emotion, and cultural context. This finding directed the production toward providing students with deeper insights into the audiovisual translation (AVT) profession, which remains largely unfamiliar despite its significant role in the digital era. In this stage, the production team identified and recruited three main informants

who are currently or have previously been involved in the world of audiovisual translation: Nisrina Satyaningrum, Lucia Aryani, and Awang Irawiyanta, the latter serving as an audiovisual editor.



Figure 4.1. Informant's LinkedIn Profile

The search for informants was conducted through the LinkedIn platform. The first informant, Lucia Aryani, was reached through a referral from an AVT practitioner bound by a non-disclosure agreement (NDA), and was subsequently contacted on January 19, 2026. The second informant, Awang Irawiyanta, is a professional audiovisual editor who served as an internship mentor to one of the researcher's colleagues, Misykah Auliya Ghifara. The third informant, Nisrina Satyaningrum, is an alumna of the same educational institution as the researchers and was contacted on March 2, 2026 to participate in the documentary.

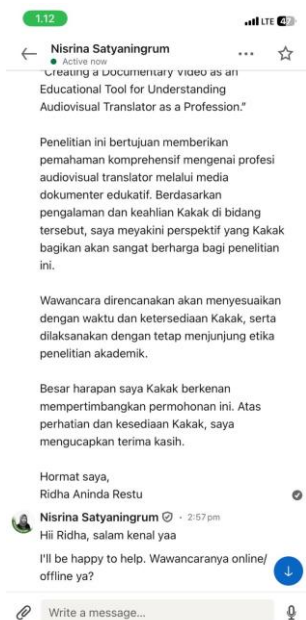


Figure 4.2. Contacting the Informants

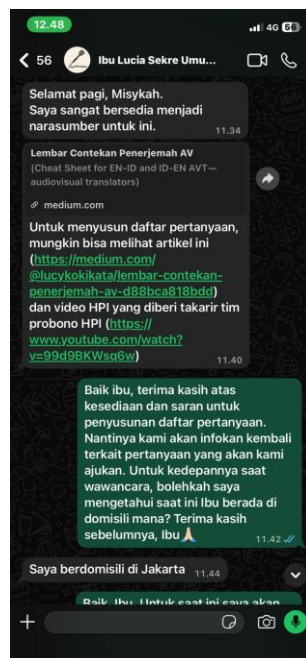


Figure 4.3. Contacting the Informants

Information gathering was carried out by developing a set of interview questions, which were then grouped thematically to ensure structured and focused discussions which attached in table 4.2. Interviews were conducted in Indonesian, given that the informants are native Indonesian speakers. An exception was made for Ms. Nisrina Satyaningrum, whose interview was conducted in English in consideration of her comfort and preferred language in the interview setting.

Table 4.2. Questions for Interviewee

No	Questions	Theme
1.	Bagaimana Anda mendefinisikan profesi audiovisual translator dan perbedaannya dengan penerjemah teks tertulis biasa?	General Insights on the Profession

<p>2. Mengapa profesi audiovisual translator semakin penting di era globalisasi dan media digital?</p>	
<p>3. Bagaimana peran audiovisual translator dalam menjembatani perbedaan bahasa dan budaya?</p>	
<p>4. Mengapa profesi audiovisual translator layak dipahami sebagai keahlian profesional, bukan sekadar “bisa bahasa”?</p>	
<p>5. Mengapa masyarakat sering meremehkan atau justru tidak mengetahui adanya pekerjaan ini, dan apakah profesi audiovisual translator layak dipahami sebagai keahlian profesional, bukan sekadar “bisa bahasa”?</p>	
<p>6. Bagaimana proses anda mendapatkan pengalaman profesional pertama di bidang tersebut?</p>	
<p>7. Apa perbedaan pengalaman profesional dan volunteer dalam proyek AVT?</p>	<p>Background and Career Path</p>
<p>8. Setelah sudah lama tidak menyentuh AVT, bagaimana pandangan anda sekarang terhadap bidang ini?</p>	
<p>9. Jika ada kesempatan untuk kembali ke dunia AVT, adakah hal berbeda yang ingin anda lakukan?</p>	
<p>10. Bisakah Anda menjelaskan alur kerja penerjemahan takarir dari awal hingga akhir?</p>	<p>Audiovisual Translation Workflow</p>
<p>11. Bagaimana pentingnya komunikasi antara penerjemah, editor, dan klien?</p>	

12. Tahapan apa yang paling krusial dalam proses penerjemahan audiovisual?	
13. Seberapa penting tahap self-editing sebelum hasil diserahkan ke klien?	
14. Mengapa manajemen proyek dan tenggat waktu penting dalam pekerjaan AVT?	
15. Bagaimana penerjemah audiovisual menyeimbangkan akurasi makna dan keterbatasan ruang subtitle?	
16. Bagaimana keterbatasan jumlah karakter memengaruhi hasil terjemahan subtitle? Faktor apa yang menentukan apakah istilah dipertahankan (foreignization) atau diadaptasi (domestication)?	Audiovisual Translation Techniques and Strategies
17. Mengapa tone of voice dan nuansa bahasa menjadi tantangan dalam AVT?	
18. Apakah penerjemah boleh membuat catatan kaki untuk memperjelas konteks?	
19. Tools apa saja yang umum digunakan dalam pembuatan subtitle?	
20. Bagaimana peran teknologi informasi dan AI dalam pekerjaan audiovisual translator?	Tools, Teknologi, dan penggunaan AI dalam AVT
21. Mengapa hasil dari AI tetap harus diperiksa oleh penerjemah manusia?	

22. Berapa persen penggunaan AI dalam pekerjaan penerjemahan AV yang sudah Ibu lakukan?	
23. Bagaimana masa depan profesi audiovisual translator di era AI?	
24. Apakah penggunaan AI mengancam eksistensi profesi AV translator?	
25. Tantangan apa yang paling terasa saat mengerjakan proyek AVT?	
26. Tantangan apa saja yang paling sering dihadapi dalam penerjemahan audiovisual?	Challenges in the AV Translation Field
27. Mengapa tone of voice dan nuansa bahasa menjadi tantangan besar dalam AVT?	
28. Apa realita yang mungkin tidak banyak diketahui orang tentang profesi AVT?	
29. Apa batasan tanggung jawab seorang audiovisual translator terhadap isi konten?	
30. Dalam praktiknya, sejauh mana editor perlu menyesuaikan hasil terjemahan agar selaras dengan visual, timing, dan audio?	Ethics and Professionalism
31. Mengapa penerjemah tidak boleh menambahkan atau menghilangkan informasi tanpa persetujuan klien?	
32. Apa yang harus dilakukan penerjemah jika menemukan konflik budaya atau nilai dalam konten?	

33. Bagaimana sikap profesional dalam menerima revisi dari klien?	
34. Skill apa yang harus dimiliki pemula yang ingin berkecimpung di bidang AVT?	
35. Keterampilan apa saja yang wajib dimiliki oleh seorang audiovisual translator?	
36. Mengapa penerjemah audiovisual perlu terus memperbarui pengetahuan dan kosakata?	
37. Apakah penerjemah audiovisual perlu melakukan riset tema tertentu?	AV Translator Competencies and Skills
38. Apakah penerjemah audiovisual harus memiliki keterampilan editing?	
39. Seberapa penting pengalaman menonton film atau konten audiovisual bagi AV translator?	
40. Apakah latar belakang tertentu memengaruhi kualitas terjemahan?	
41. Apa perbedaan alur kerja subtitle, voice-over, dan dubbing dari sisi editing?	
42. Bagaimana perubahan editing video memengaruhi subtitle atau voice-over?	Post-Production and Integration with Editing
43. Apa tantangan teknis saat menggabungkan terjemahan dengan suara dan gambar?	

44. Bagaimana proses sinkronisasi antara terjemahan, suara, dan gambar?	
45. Seberapa besar peran post-production dalam keberhasilan AVT?	
46. Apakah ada standar teknis dalam editing audiovisual translation?	
47. Informasi apa yang paling penting diketahui mahasiswa tentang AVT?	
48. Saran apa untuk generasi muda yang ingin menjadi AV translator?	Career Opportunities and a Message for the Younger Generation and the Audience
49. Apa harapan bagi penonton dokumenter ini?	
50. Apa harapan Anda bagi generasi berikutnya yang ingin berkarier di bidang audiovisual?	
51. Jika profesi AV translator digambarkan dalam satu kalimat, apa yang ingin Anda sampaikan?	

The questions listed above will then be matched and merged during the storyline development process, ensuring that the content flows seamlessly, much like the reference video “Secrets of Christ’s Tomb” by Strange (2025).

4.1.2.1 Storyline

The result of the storyline aiming to give general outline for the upcoming documentary video. This storyline explains about short characteristics of a character and gives a visualization towards the time stamps, location, or scenes wrapped in a short description. The compiled storyline acts as a reference to enter the next stage of

research, such as the preparation of scripts, storyboards, and determination of visualization for documentary filmmaking.

VOICE BETWEEN SCREENS STORYLINE

Time Stamp	Visualization	Narration	Questions	Subchapter
00:00 – 00:15	<ul style="list-style-type: none"> Crowded street Cinema's hall 	-	-	
00:15 – 00:30	<ul style="list-style-type: none"> Crowded cinema lobby Movie posters highlighted cinematically 	"Every day, we watch films, series, YouTube videos..."	-	Opening
00:30 – 01:30	<ul style="list-style-type: none"> Students discussing lack of AVT exposure Students gaining knowledge from social media and webinars 	"The lack of information often leads this profession to be misunderstood..."	<ol style="list-style-type: none"> "Where did you first learn about the audiovisual translator profession?" "Do you think classroom materials are enough to help students understand this profession?" 	Applied Foreign Language Students' Perspectives on the AVT Profession
01:30 – 02:30	<ul style="list-style-type: none"> AV translator workspace Casual student discussion Voice-over and dubbing recording process 	"An audiovisual translator is a professional who translates content based on sound and visuals..."	-	Explanation of the Audiovisual Translation Profession
02:30 – 04:00	<ul style="list-style-type: none"> Cinematic interview setup Jakarta/Bundaran HI establishing shots Subtitle editing process 	-	<ol style="list-style-type: none"> Bagaimana Anda mendefinisikan profesi audiovisual translator dan perbedaannya dengan penerjemah teks tertulis biasa? Mengapa profesi audiovisual translator semakin penting di era globalisasi dan media digital? 	General Insights into the Profession

Figure 4.4. Storyline of Voice Between Screens

The storyline was the first element to be created and carefully considered in order to provide a general and overall picture of the documentary video before the actual production process began. It served as the foundation for planning and organizing the content that would later be presented to the target audience. The storyline outlined the broad structure of the video, ensuring that every section of the documentary was connected and purposeful. The content planned through the storyline covered three main areas, the professional background of AVT practitioners, an in-depth presentation of knowledge related to the AVT profession, and a closing section that summarized useful tips and insights from the resource persons for viewers who are interested in learning about, entering, or exploring the world of AVT further.

The development of the storyline was also guided by the findings gathered during the needs analysis stage. The data collected from the questionnaire and interviews helped the writers understand what kind of information the target audience needed most and what aspects of the AVT profession were still unfamiliar to them. By referring to these findings, the storyline could be shaped in a way that directly responded to the audience's learning needs and curiosity about AVT as a professional field. This ensured that the documentary would not only be informative but also relevant and meaningful for its intended viewers.

Furthermore, the storyline also functioned as a communication tool between the writing team and the production team. Having a well-structured storyline allowed both parties to share the same vision and understanding of the documentary's direction before filming began. It helped minimize misunderstandings during the production process and made it easier to make decisions regarding scene arrangements, interview placements, and the overall flow of the video.

For a more comprehensive overview, the complete documentary storyline is attached in the appendix of this thesis.

4.1.3 Developing Preliminary Form of Product

At this stage, the initial form of the product which was previously planned begins to be developed based on the data and information collected in the preceding stages. The development of this initial product form is a process aimed at realizing the concept that was designed at the outset of the research. Once the initial product form is complete, the product then undergoes a validation process conducted by experts in the field. This validation process aims to assess the product's feasibility from various aspects, including content, language, and the quality of its presentation. Based on the validation results,

product development continues with revisions and refinements to various sections deemed in need of improvement, such as scriptwriting and storyboarding.

4.1.3.1 Written Interview

Ms. Hanny Minarwati chose to participate through a written interview only, which means she did not appear on camera in the documentary video. Nevertheless, she was willing to contribute valuable information through written responses, providing insights that enriched the content development process. The information obtained from her interview played an important role in helping the researchers shape the documentary's narrative structure and determine the key topics presented throughout the video. Her contributions also complemented the perspectives shared by the on-screen interviewees, ensuring that the documentary offered a more comprehensive understanding of the Audiovisual Translation (AVT) profession.

1. Saya mendefinisikan profesi saya sebagai penerjemah subtitle atau pembuat subtitle. Profesi ini biasanya lebih mudah dipahami generasi Y dan Z yang sudah lebih banyak terpapar film. Kepada generasi yang lebih senior, umumnya saya cukup menjelaskan bahwa profesi saya adalah penerjemah.

Perbedaan antara *audiovisual translator* dan penerjemah dokumen antara lain ada pada tujuan, gaya bahasa, limitasi, dan peraturan yang diminta klien. Teks dokumen umumnya memiliki gaya bahasa formal, misalnya pada *manual book*, abstrak skripsi, *company profile*, teks perjanjian hukum, dll (kecuali teks naratif yang ada pada novel, cerpen, dll). Penerjemahannya pun lebih mengutamakan keakuratan terjemahan dan kejelasan. Berbeda dengan penerjemahan AV yang dibatasi dengan kecepatan baca penonton, jumlah karakter yang boleh dipakai, penyesuaian dengan budaya lokal (beberapa agensi tidak membolehkan kata makian tertentu seperti "keparat"), penyesuaian dengan pemirsa anak-anak, dll. Sederhananya, jika penerjemahan teks mengutamakan keakuratan hasil terjemahan, maka penerjemahan AV harus menyeimbangkan antara keakuratan terjemahan, keluwesan terjemahan, dan kepatuhan peraturan teknis (jumlah maksimal karakter yang boleh digunakan, kata kata yang dilarang digunakan, dll.)

Profesi ini penting dan masih relevan dengan tuntutan zaman karena hanya manusia yang bisa menghasilkan terjemahan luwes yang sesuai konteks tayangan dan alur cerita, lalu menyesuikannya dengan budaya Indonesia.

Figure 4.5 Written interview sample

4.1.3.2 Scriptwriting

The script for the documentary film “Voices Between Screens” was developed based on a pre-established storyline, which served as the primary foundation for the writing process. Before the script was written, research was conducted on various sources regarding documentary scriptwriting techniques to ensure that the methods used could be applied appropriately and in accordance with the report’s requirements. The script, which was drafted based on the storyline, was then revised and restructured so that both the content and the narrative flow could be easily understood by the audience.

Table 4.3. Script for Voice Between Screens Production

No.	Audio	Visual	Text on Screen & Time Code
1.	Narration Voice Over (VO): “Every day, we watch films, series, YouTube videos, and various kinds of content from around the world.”	B-Roll: 1)Int. Bioskop Day] Medium Close Up (MCU) Kamera menyorot dari sisi kanan belakang seorang perempuan yang sedang berdiri menatap poster film horor <i>"Danur"</i> di koridor bioskop. 2) Int. Bioskop Day] Wide Shot (WS) dua orang perempuan tengah berjalan di lobby bioskop.	(None) 00:00-00:08

3)Int. Bioskop Shot] Wide Shot (WS) – Sudut pandang luas memperlihatkan lorong bioskop yang sepi, menyrot seorang perempuan yang duduk di bangku sambil bermain HP di bawah deretan poster film.

4)Int. Bioskop Day] Over the Shoulder (OTS) Shot – Kamera menyrot aktor yang sedang menonton video animasi di YouTube lewat laptopnya. Fokus visual tertuju pada layar laptop yang menampilkan karakter kartun.

2. Narration Voice Over	B-Roll:	(None)
(VO): “We read subtitles, listen to dubbing, and understand the story without realizing one thing... there is someone working behind the scenes. An audiovisual translator.”	1)Int. Bioskop Day] <i>Pan Right</i> – Kamera bergerak lambat menyusuri lorong bioskop yang minimalis abu-abu, melewati poster film "The Odyssey". 2)Int. Bioskop Day] <i>Close up & Tilt Down</i> - dari atas kamera	00:08-00:20

bergerak lambat ke bawah fokus kepada poster film horor.

3)Int. Bioskop Day] Wide shot (WS)- Kamera diam menyorot area konter konsesi bioskop (tempat penjualan *popcorn* dan minuman) yang terang, memperlihatkan beberapa pengunjung yang sedang mengantre atau berjalan melintas.

4)Int. Close Up (CU) & Low Angle – Kamera menyorot ke bawah (ground level) ke arah lantai putih, menangkap gerakan 2 pasang kaki yang sedang berjalan mengenakan celana jins dan sepatu olahraga (sneakers).

The script for “Voices Between Screens” is designed to include several key sections: an opening segment aimed at capturing the audience’s attention from the start; an introductory segment providing an overview of the topics to be discussed; a main segment consisting of interview sessions; and a closing segment that is reflective and leaves a lasting impression on the audience. Each section is systematically organized so that the flow of information in the documentary is conveyed clearly and purposefully.

During the drafting process, the script underwent several rounds of editing. This was done because the script’s content needed to be adapted to the answers provided by the interviewees during the interviews, while still adhering to the storyline established

earlier. Additionally, several technical elements are detailed in the script, including the narrator’s voiceover and information regarding the time and location of filming. Visual guidelines are also included to guide the production team in translating the script’s content into appropriate visual forms. The expressions and dialogue in the script are specifically designed to reinforce the overall narrative while supporting the delivery of emotional messages related to the world of the AVT profession.

4.1.3.3 Storyboard

In this study, the storyboard was specifically designed to help the director who is also the researchers to understand the narrative flow and technical requirements of the documentary film “Voices Between Screens” in a more focused and organized manner. With the storyboard, both parties can share a common understanding of how each scene should be visualized, allowing communication between the director and the cinematographer during the production process to proceed more effectively and efficiently.

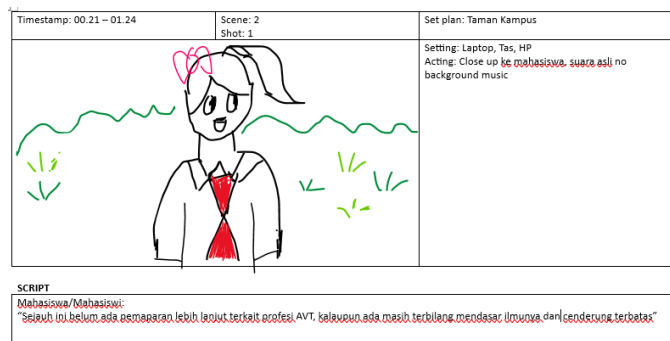


Figure 4.5. Pre-production storyboard

The initial storyboard design was created in the form of scribble using stylus pen as a preliminary visual foundation before production began. This method was chosen because it helps produce sufficiently representative visual depictions in a easiest way of giving illustration. However, these initial illustrations were not used as-is but were further adapted to the needs and progress of the research. After the information

gathering phase through interviews with the sources, the storyboard underwent two rounds of editing to ensure its content aligned with the answers and information obtained from those sources. This editing process was conducted to ensure that every planned scene remained relevant, accurate, and consistent with the content of the interviews that had been conducted.

Timestamp: 00:21 - 01:24	Scene: 2 Shot: 1	Set Plan: taman kampus
		Talking head:1) Ext. University Day] Medium close up (MCU) - Seorang mahasiswa duduk menghadap kamera sambil menjawab pertanyaan, dengan latar belakang tumbuhan, pepohonan, dan bangunan ruang kelas. Text on Screen & Time Code: Firda- college student "Did you know about the audiovisual translator before?" 00:40-00:49
SCRIPT Firda: "Sebenarnya kurang tahu ya, kurang familiar. Cuma kalau misalkan dilihat dari kata-katanya audio sama visual berarti kalau audio kan berarti dengan suara kalau visual kan berarti berhubungan dengan media" Backsound:Lagu Daerah Betawi #6		

Figure 4.6. Edited storyboard

This storyboard was created using Google Slides and currently contains a number of slide layouts that cover the entire flow of the documentary from start to finish. Each slide is designed in detail to include various key elements required during the production process, such as scene numbers, the duration of each scene, timing notes, camera angles, actions performed by talent or interviewees, background sound or music used, supporting sound effects, as well as accompanying dialogue or narration. The inclusion of these elements aims to provide the clearest possible guidance for the entire production team to prevent confusion or inconsistencies during filming.

In addition to these technical elements, each slide in the storyboard is also accompanied by photos from completed interviews and some supporting footage that serve as visual representations of the planned scenes. Notes regarding the location's background and the expected acting from the talent are displayed alongside these photos, so the

production team can easily understand the atmosphere and visual context intended for each scene. Thus, this storyboard serves not only as a technical guide but also as a creative tool that ensures every visual element in the documentary is conveyed optimally to the audience.

4.1.3.4 Production

During the documentary video production stage, the researchers and the production team began the filming process based on the plans that had been developed during the pre-production stage. Before filming started, the researchers as a director conducted a briefing session with the videographer regarding the visual concept, storyline, and scenes to be recorded. These instructions were based on the storyline and storyboard drafts that had been prepared beforehand, ensuring that every shot aligned with the narrative needs and the objectives of delivering information through the documentary. The briefing also aimed to establish a shared understanding between the director and the videographer regarding shot composition, camera angles, and the visual atmosphere that the documentary intended to present.



Figure 4.7. Production stage with Ms. Lucia

After the main briefing session, the production process continued with the planning of additional footage to support the voice-over narration. This additional

footage was designed based on the narration that had been developed during the storyline creation stage. The director provided guidance on the types of visuals needed to strengthen the information delivered through the narration, such as computer-based work activities, audiovisual translation processes, workplace environments, and other activities related to the profession of an audiovisual translator. The purpose of capturing this additional footage was to create harmony between the visual and audio elements so that the information could be communicated more clearly to the audience.



Figure 4.8. Production stage with Ms. Nisrina

During the production process, the interviewees were also introduced to the documentary concept and their roles throughout the filming activities. In addition to participating in interview sessions, they were instructed to perform several scenes that represented the daily tasks of an audiovisual translator. These directions were provided to ensure that the visuals would not rely solely on interview footage but would also present a realistic representation of the work processes involved in the profession.

Various scenes involving the interviewees were recorded based on the visual requirements that had previously been outlined in the storyboard. These scenes included typing activities, translation tasks, subtitle review processes, the use of

supporting software, and interactions with audiovisual materials being worked on. Throughout the filming process, the director continuously provided instructions regarding expressions, movements, and specific actions that needed to be shown in order to match the context of the topics discussed in the documentary.

4.1.4 Preliminary Field Testing

At this stage, the supervising lecturers, who served as both subject matter experts and media experts, carried out an evaluation of the documentary video "Voices Between Screens." The evaluation covered three main aspects of the documentary, namely its material content, the use of language, and its cinematic quality. The assessment was completed by filling out a validation form that had been prepared beforehand, which included three possible categories to indicate the level of suitability of the video: Suitable for use without revision, Suitable for use with revision, and Unsuitable for use.

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**SURAT PERNYATAAN VALIDASI
DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertanda tangan di bawah ini:

Nama : Aditya Nur Patria, S. Hum, M. App. S. Ing.
NIP : 199012182020121007
Program Studi : Bahasa Asing Terapan

Menyatakan bahwa proyek Tugas Akhir atas nama mahasiswa:

Nama : Ridha Aninda Bratu
NIM : 440202265001
Program Studi : Bahasa Asing Terapan

Dengan surat ini memohon kesediaan Bapak/Dosen untuk memberikan penilaian terhadap proyek Tugas Akhir saya yang berjudul "Creating a Documentary Video as an Educational Tool for Understanding Audiovisual Translation as a Profession". Setelah dilakukan penilaian proyek Tugas Akhir tersebut dapat dinyatakan:

Layak digunakan tanpa revisi
 Layak digunakan dengan revisi sesuai saran
 Tidak layak

Demikian surat pernyataan validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 30 April 2026

Validator,
Aditya Nur Patria
Aditya Nur Patria, S. Hum, M. App. S. Ing.
NIP. 199012182020121007

Figure 4.9. Validation sheet

Based on the assessment that was conducted on 30 April 2026, the validator concluded that the documentary video "Voices Between Screens" fell under the

category of suitable for use with revisions. The feedback and suggested revisions that were given by the validator were aimed at improving the overall quality of the documentary so that it would be in a better condition before moving forward to the Main Field Testing stage.

4.1.5 Main Product Revision

Prior to proceeding to the main field testing stage, a number of revisions were carried out based on the feedback and suggestions that had been given by the validators during the previous phase. The revision process at this stage focused on three areas of the documentary, namely merging the question section, revise several sections of the script, and video cropping. The specific revisions that were made to the documentary are described as follows.

1. Merging Questions

The validator suggested combining several related questions into a single, more concise question. The purpose of this consolidation is to ensure that the answers from different interviewees flow seamlessly and create a more cohesive narrative in the documentary video. In this way, the diverse information shared by each interviewee during the interview sessions can be presented in a more organized manner and be easily understood by the audience. Furthermore, following the supervisor's recommendation, the responses obtained from the semi-structured interviews were later merged and organized according to common themes during the editing process. This approach allowed the interviewees' answers to complement one another, creating smoother transitions between speakers and producing a more coherent and engaging narrative throughout the documentary.

Table 4.4. Merge Questions

Before	After
<ol style="list-style-type: none"> 1. Bagaimana Anda mendefinisikan profesi audiovisual translator dan perbedaannya dengan penerjemah teks tertulis biasa? 2. Mengapa profesi audiovisual translator semakin penting di era globalisasi dan media digital? 3. Bagaimana peran audiovisual translator dalam menjembatani perbedaan bahasa dan budaya? 	<p>What is AVT definitions and its global role?</p>
<ol style="list-style-type: none"> 1. Tahapan apa yang paling krusial dalam proses penerjemahan audiovisual? 2. Seberapa penting tahap self-editing sebelum hasil diserahkan ke klien? 	<p>Why self-editing is important before send it to client?</p>
<ol style="list-style-type: none"> 1. Bagaimana penerjemah audiovisual menyeimbangkan akurasi makna dan keterbatasan ruang subtitle? 2. Bagaimana keterbatasan jumlah karakter memengaruhi hasil terjemahan subtitle? 	<p>How do audiovisual translators maintain meaning and quality while working within subtitle space and character limits?</p>
<ol style="list-style-type: none"> 1. Bagaimana masa depan profesi audiovisual translator di era AI? 2. Apakah penggunaan AI mengancam eksistensi profesi AV translator? 	<p>Does AI threaten this profession?</p>

<ol style="list-style-type: none"> 1. Bagaimana peran teknologi informasi dan AI dalam pekerjaan audiovisual translator? 2. Mengapa hasil dari AI tetap harus diperiksa oleh penerjemah manusia? 	<p>Why is AI often referred to as an “intern kid” in translation?</p>
<ol style="list-style-type: none"> 1. Tantangan apa saja yang paling sering dihadapi dalam penerjemahan audiovisual? 2. Tantangan apa yang paling terasa saat mengerjakan proyek AVT? 	<p>What is the most challenging part about AVT?</p>
<ol style="list-style-type: none"> 1. Bagaimana sikap profesional dalam menerima revisi dari klien? 2. Apa batasan tanggung jawab seorang audiovisual translator terhadap isi konten? 3. Mengapa penerjemah tidak boleh menambahkan atau menghilangkan informasi tanpa persetujuan klien? 	<p>Why is communication important between translator, editor, and client?</p>
<ol style="list-style-type: none"> 1. Seberapa penting pengalaman menonton film atau konten audiovisual bagi AV translator? 2. Apakah latar belakang tertentu memengaruhi kualitas terjemahan? 3. Keterampilan apa saja yang wajib dimiliki oleh seorang audiovisual translator? 4. Mengapa penerjemah audiovisual perlu terus memperbarui pengetahuan dan kosakata? 	<p>Do audiovisual translator needs to conduct research on a specific topic?</p>

2. Excluded Script Segments

During the revision phase, all interview dialogue previously included in the script was removed based on feedback and guidance provided by the validator. This revision was made to simplify the script's structure so that it focuses solely on the narrative and visual descriptions, which serve as the primary guide in the production process. The removal of the interview dialogue also aims to make the storyline clearer and easier for the audience to understand, as the focus of the discussion can be directed toward the continuity between the narrative and the visuals presented. Consequently, the script becomes more concise, structured, and effective as a reference for the production of the documentary video.

a. Previous Script

18.	Nisrina: "Because *knowing a language* and *being able to work professionally with language under technical constraints* are two very different things. A native speaker of Indonesian who watches a lot of Netflix for example doesn't automatically know how to break a sentence at the right time and the right place, or how to compress dialogue without losing meaning, or how to time a subtitle to a fast-paced conversation."	Talking head:1) Int. Office Day] Medium Close Up (MCU) - Looking Off-Camera] Narasumber perempuan duduk menghadap ke kanan sambil berbicara, dengan latar belakang tembok putih dan sebagian sofa terlihat di sampingnya. B-Roll: 1) Int. Bus Night) Medium Close Up (MCU) - Aktor duduk di tengah bingkai (centered) di dalam bus yang sedang melaju sambil menonton sesuatu melalui ponselnya (horizontal). Di sampingnya terdapat pilar kuning untuk berpegangan, sementara pada kaca belakang	Nisrina-copywriter Ex-Audiovisual Translator "Knowing a language ≠ being able to work professionally with a language" 03:58-04:28
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Figure 4.10. Previous script

b. After the revisions were implemented

2.	Narasi Voice Over (VO): "We read subtitles, listen to dubbing, and understand the story without realizing one thing... there is someone working behind the scenes. An audiovisual translator."	B-Roll: 1)Int. Bioskop Day] Pan Right - Kamera bergerak lambat menyusuri lorong bioskop yang minimalis abu-abu, melewati poster film "The Odyssey". 2)Int. Bioskop Day] Close up & Tilt Down - dari atas kamera bergerak lambat ke bawah fokus kepada poster film horor. 3)Int. Bioskop Day] Wide shot (WS) - Kamera diam menyorot area konter konsesi bioskop (tempat penjualan popcorn dan minuman) yang terang, memperlihatkan beberapa pengunjung yang sedang mengantre	(None) 00:08-00:20
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Figure 4.11. Updated script

3. Video Cropping

At this stage, the documentary video, which originally ran 39 minutes, was edited down to 33 minutes and 23 seconds. This revision was made based on feedback from the validator, who suggested shortening the video's duration to reduce the potential for the audience to become bored while watching.

The video editing process began by reviewing the interview transcripts that had been compiled into a script document. The entire content of the transcripts was then analyzed to identify sections containing repetitive information, those less relevant to the main flow of the discussion, or those that could be removed without affecting the core message intended to be conveyed.

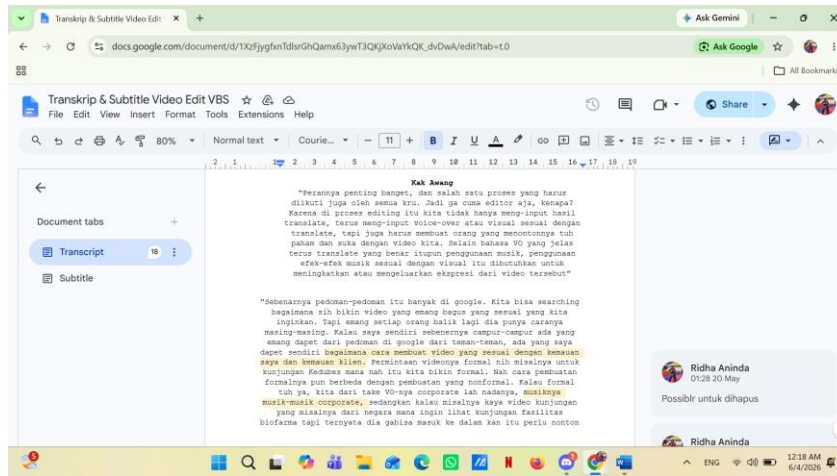


Figure 4.12. Video editing references

These sections are then highlighted in the script document to serve as a reference during the video editing process. The selection of clips to retain ensures that every topic discussed is conveyed fully and coherently. The results of the review and highlighting in the script document are then used as a guide during the video editing process. The subsequent editing phase is carried out by a fellow researchers, Misykah.



Figure 4.13. Informants

4.1.6 Main Field Testing

The revised version of the product was then presented and tested on a larger group of audience members. A total of 35 students from the Applied Foreign Languages study program were involved in providing feedback through questionnaires that had been prepared for this purpose. The data collected from the questionnaires are displayed in the table below.

Table 4.5. The Questionnaire Results from main audiences

No.	Criteria	Average	Description
1.	The documentary video content is easy to understand.	3.6	Strongly Agree
2.	The documentary video is engaging and holds viewers' attention.	3.4	Strongly Agree
3.	The material presented is comprehensive and in-depth.	3.7	Strongly Agree
4.	The visual quality of the documentary is satisfactory and aesthetically appealing.	3.6	Strongly Agree
5.	The audio volume is clear and audible.	3.5	Strongly Agree
6.	Audio synchronization is accurate.	3.7	Strongly Agree
7.	The language used is accessible and comprehensible.	3.7	Strongly Agree

8.	Subtitle spelling is accurate and conforms to the refined English video script.	3.8	Strongly Agree
9.	The subtitle display is clear and easily visible, properly synchronized with the audio.	3.8	Strongly Agree
10.	Subtitle grammar generally adheres to standard linguistic rules.	3.6	Strongly Agree
11.	I truly understand about Audiovisual Translation after watching the video	3.6	Strongly Agree
	Interval	3.6	Strongly Agree

This stage was carried out by the researcher's project partner, Misykah Auliya Ghifara, who was responsible for conducting the audience evaluation and analyzing the questionnaire results. Based on the analysis of 11 questionnaire statements related to viewers' perceptions of the documentary, the overall mean score reached 3.6, which is categorized as "Strongly Agree" on the Likert scale. This result suggests that the documentary was positively received in terms of its content, technical execution, subtitle quality, and educational purpose. The statement concerning the clarity of the documentary's content obtained an average score of 3.6, indicating that the information presented was generally easy for viewers to understand. Furthermore, the documentary was considered interesting and capable of maintaining audience attention, as reflected in a score of 3.4. Although this item received the lowest score among all statements, it still fell within the "Strongly Agree" category, demonstrating that the documentary was successful in engaging viewers.

The completeness and depth of the material presented in the documentary received a mean score of 3.7, indicating that viewers considered the information

sufficiently comprehensive. Likewise, the visual quality of the documentary was positively evaluated, achieving a score of 3.6, which suggests that the visual presentation was attractive and satisfying. In terms of audio quality, respondents strongly agreed that the sound volume was clear and easy to hear, as shown by a score of 3.5. The synchronization between audio and visual elements also received a high score of 3.7, indicating that the technical aspects of the documentary were implemented effectively. Additionally, the language used throughout the documentary was considered clear and accessible, obtaining an average score of 3.7, which reflects the effectiveness of the narration in delivering information to the audience.

The subtitles received some of the highest ratings in the questionnaire. Statements related to subtitle spelling accuracy and consistency with the revised English script both obtained a score of 3.8. Similarly, subtitle readability and synchronization with the audio also received a score of 3.8. These findings indicate that viewers perceived the subtitles as accurate, easy to read, and supportive of overall comprehension. Moreover, the grammatical quality of the subtitles received a score of 3.6, suggesting that the subtitles generally followed standard language conventions and contributed positively to the viewing experience.

The statement “I truly understand Audiovisual Translation after watching this video” achieved an average score of 3.6, demonstrating that the documentary successfully fulfilled its educational purpose of introducing and explaining Audiovisual Translation (AVT) to viewers. Responses to the open-ended question asking whether there were any aspects of AVT that remained unclear also showed that most respondents answered negatively and stated that they understood the concept of AVT after watching the documentary. In addition, viewers described the documentary as informative, understandable, and engaging, although several respondents provided suggestions for improvement, particularly regarding audio consistency and subtitle size. Overall, the findings indicate that the documentary effectively achieved its

objective as an educational medium for AVT. The positive responses toward the content, technical quality, and subtitle presentation further suggest that the documentary successfully enhanced viewers' understanding of AVT through an accessible and visually engaging learning experience. Nevertheless, respondents also shared additional comments and recommendations in the "suggestions and feedback" section, which may serve as valuable input for future product improvements.

4.1.7 Final Product Revision

During this stage, the final improvements were applied to the product by considering the feedback and suggestions collected from respondents in the previous phase, namely the main field testing stage. The comments provided by viewers were reviewed and selected based on their relevance to the quality of the documentary. These suggestions were then incorporated into the revision process before the product proceeded to the next stage. The final revisions focused on the aspect of duration.

Based on the questionnaire results, the documentary video was shortened from its original duration of 33 minutes and 23 seconds to 32 minutes and 23 seconds. The duration was reduced by one minute without removing the main points conveyed in the interview clips. This revision was carried out to improve the pacing of the documentary while ensuring that the essential information and messages remained intact. As a result, the documentary continued to deliver its intended content effectively and maintained its educational value for the audience.

a. Before



Figure 4.14. Before video cropping

b. After



Figure 4.15. Video cropping result

4.1.8 Dissemination and Implementation

As the concluding step of this research, the documentary video "Voices Between Screens" was made publicly available on June 2nd 2026 by uploading it to the

YouTube channel "Bahasa Asing Terapan SV Undip." This dissemination aimed to ensure that the documentary could reach its intended viewers, allowing both students and members of the general public who have an interest in Audiovisual Translation (AVT) to freely access and benefit from the educational content it provides. Following its publication, the legal ownership of the documentary was formally registered through the e-copyright platform managed by the Directorate General of Intellectual Property (DJKI), with Misykah Auliya Ghifara, Ridha Aninda Restu, and Aditya Nur Patria, S.Hum, M.App.Ling. being officially recognized as the creators of the work.

4.1 Discussion

The findings gathered through the documentary video "Voices Between Screens" reveal that audiovisual translation (AVT) is a professional field that is both technically demanding and culturally nuanced. As explained by Lucia Aryani, an AVT professional and member of Himpunan Penerjemah Indonesia, the core principle of translation remains consistent across all its forms, namely bridging meaning from one language to another. However, AVT distinguishes itself from general written translation through the additional technical constraints it imposes, including timing, screen space, dialogue rhythm, and visual emotion. Nisrina Setyaningrum, a copywriter with a background in subtitling, further reinforced this point by emphasizing that the ability to speak two languages does not automatically qualify someone to work professionally in AVT. She noted that professional subtitling requires knowledge of reading speed, character limits per line, and proper sentence segmentation, all of which are technical competencies that must be developed through practice rather than assumed from bilingual ability alone.

The documentary revealed that the workflow of audiovisual translation involves several structured stages that vary depending on the materials provided by the client. According to Lucia Aryani, the process typically begins with receiving a request from a client, followed by price and deadline negotiation, and then the preparation of the

source material. She noted that the complexity of the process depends significantly on the type of material received. When only a raw video file is provided without any transcript or time codes, the translator must first extract the audio, transcribe the dialogue, and create the time coding manually before translation can begin. Nisrina similarly described a systematic approach to managing AVT projects, which involves dividing longer videos into smaller sections to maintain focus and accuracy. She further emphasized that the final review stage is non-negotiable, as playback often reveals errors in subtitle timing, line breaks, or synchronization that are not apparent during the initial translation phase.

Regarding the tools commonly used in AVT practice, Lucia Aryani mentioned several software options including Aegisub, Subtitle Edit, and Oona, explaining that while specific platforms may differ across clients and agencies, the underlying principles remain largely consistent. Many agencies and clients also operate with their own proprietary platforms, further underscoring the need for adaptability in professional practice. The role of artificial intelligence in AVT was also addressed in the documentary. Rather than viewing AI as a threat to the profession, both Lucia Aryani and Nisrina described it as a supplementary tool that can assist with tasks such as audio extraction, transcription, and initial draft generation. Lucia Aryani used the analogy of an "intern" to describe AI's current capabilities, noting that while it can handle basic and mechanical tasks, it still requires human oversight, critical review, and deep editing to produce results of professional quality. She pointed out that AI lacks the cultural sensitivity and contextual understanding that human translators possess, particularly when dealing with evolving slang, cultural references, and emotional nuance.

A significant theme that emerged from the documentary is the importance of cultural sensitivity in AVT. The interviews revealed that audiovisual translators must navigate a careful balance between foreignization and domestication when making translation decisions. Nisrina provided a practical example involving measurement

systems, explaining that converting imperial units to metric equivalents serves the target audience better in terms of comprehension and relatability. At the same time, she noted that certain culturally specific terms do not require adaptation when they are already familiar to the target audience. Lucia Aryani further emphasized that translators must maintain neutrality and professionalism when handling culturally sensitive content, stressing that the translator's personal opinion must never be inserted into the translated material, and that any concerns about the content should be addressed directly with the client rather than resolved independently through the translation itself.

The documentary also identified several key challenges faced by audiovisual translators in professional settings. Tight deadlines were consistently mentioned as one of the most significant pressures, with both Lucia Aryani and Nisrina noting that the fast-paced nature of content production pipelines demands high levels of time management and organizational discipline. Other challenges include unclear audio quality, managing client expectations, and working within strict character and timing limits imposed by different platforms. Lucia Aryani described platform-specific guidelines, known as style guides, as essential references that professional translators must request and follow when working with agencies and streaming services, adding that the absence of such guidelines often reflects a lack of professionalism on the part of the client or agency.

Based on the documentary findings, several core competencies were identified as essential for individuals seeking to enter the AVT profession. Nisrina outlined strong bilingual ability as the foundational requirement, but emphasized that it must be supported by technical knowledge, cultural literacy, and a high degree of attention to detail. She further stressed the importance of continuous learning, particularly in relation to evolving language trends, internet culture, and youth-oriented content, all of which are frequently encountered in contemporary audiovisual media. Lucia Aryani added that conducting thorough research is a non-negotiable aspect of professional

AVT practice, and that networking with subject matter specialists plays an important supporting role when working with unfamiliar topics or terminology.

Overall, the findings of this study are consistent with the previous studies and documentary references discussed earlier. Similar to Utami et al. (2020), the results demonstrate the effectiveness of audiovisual media as a tool for delivering information and fostering audience engagement. Furthermore, the documentary incorporates the strengths observed in *Salt in Their Veins* (Hencke, 2025), *Secrets of Christ's Tomb* (Strange, 2025), and *The Hidden Soul of Pekojan* (Kusuma et al., 2025), particularly in terms of cinematic storytelling, educational presentation, and interview-based narratives. However, unlike these previous works, the present documentary specifically focuses on raising awareness of Audiovisual Translation (AVT) as a profession. Therefore, the findings not only support previous research on the educational value of audiovisual media but also extend its application to career awareness and professional education within the field of AVT.