

CHAPTER IV

RESULT AND DISCUSSION

4.1 Result

This research was conducted by two people, the author and a co-author, namely Faiza Latifa Khairunnisa. This research was based on the Research and Development (R&D) research method by Sugiyono (2013), which consists of ten stages. The R&D method comprises ten stages: (1) identification of potential and problems, (2) data collection, (3) product design, (4) design validation, (5) design revision, (6) product testing, (7) product revision, (8) usage/field testing, (9) further product revision, and (10) mass production (Sugiyono, 2013).

However, in its implementation, the authors adapted and implemented this method into eight stages. The two stages that were omitted were the first revision stage and the Usage Testing stage, as both stages were considered less essential given the results obtained from the previous stages and the practical limitations faced during the course of the research. The first product revision stage was omitted because the results of the initial product trial already showed a satisfactory validity score, so no fundamental revision was needed. Meanwhile, Usage Testing was omitted due to limitations in time, budget, and resources, as well as the limited scope of the research.

The final result of this research was a documentary video product titled "The Documentary of Native English Speakers in Semarang" with a duration of approximately 20 minutes, which captured and told the story of the daily life and social interactions of the diaspora from native English-speaking countries with the

local community of Semarang. The narration and conversations were delivered by the informants and were accompanied by subtitles so that the content of the video could be accessed by a wider audience. The production process was divided into three stages, namely pre-production, production, and post-production. The pre-production stage included idea and concept development, compiling a list of questions for the sources/interviewees, writing the storyline and script, creating the storyboard, and preparing the consent form letter for the sources, which was carried out together by the author and the co-author. Meanwhile, this chapter focused on the production stage, namely recording interviews and capturing B-roll footage as well as audio recording, and the post-production stage will be explained by Faiza Latifa Khairunnisa.

4.1.1 Potential and Problems

Based on the document analysis conducted through internet searches, YouTube, and social media, the author discovered a similar documentary video about the Japanese diaspora in Semarang. This finding simultaneously revealed a research gap. Although content featuring English-speaking expatriates in Indonesia can be found sporadically on social media and digital platforms, no research or documentary has specifically and comprehensively portrayed the daily lives of diaspora communities from native English-speaking countries, particularly in Semarang.

This potential is further supported by empirical data from the Immigration Office Class I Special TPI Semarang, which recorded a consistent presence of foreign nationals holding Permanent Stay Permits (ITAP) from native English-speaking countries in Semarang throughout 2024 to 2026.

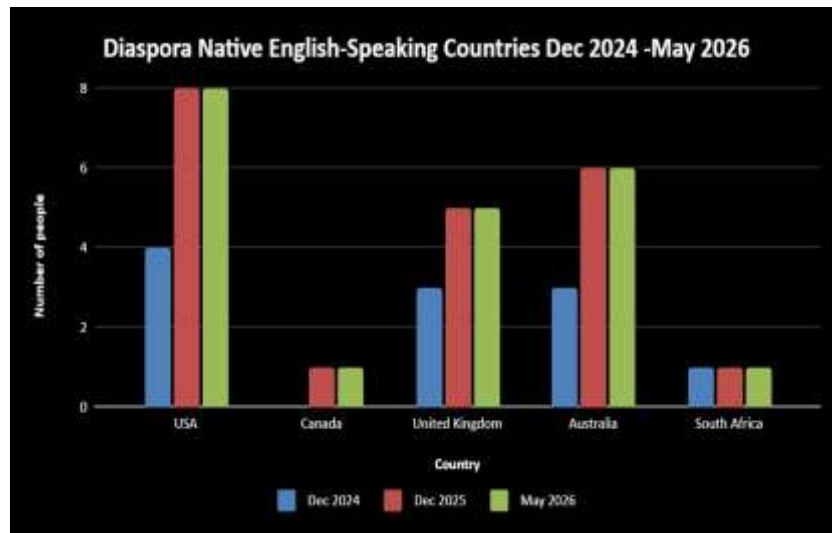


Figure 4. 1 Native English Countries Permanent Stay Permits Data from Immigration Semarang.

This data confirms that the community is real, stable, and continuing to grow, making it a suitable subject for both the research and the documentary product. This potential was further reinforced by an incidental observation, an unplanned observation that can nonetheless provide authentic insight into real behaviors and interactions occurring in the field (Science, 2023), made by the author while working part-time at a coffee shop in Semarang. During this time, a co-worker communicated with a native English-speaking customer using English, yet the customer appeared unable to fully grasp what the co-worker intended to convey.

This finding strengthened the urgency of the research to further examine whether English genuinely facilitates diaspora members' social adaptation, or whether such communication gaps still persist beneath the surface. An incidental observation of this kind is also considered a legitimate way of identifying a research problem prior to formal data collection (Sugiyono, 2013).

Based on these findings, the author decided to focus this research on the native English-speaking diaspora in Semarang, with a documentary video selected as the most appropriate output to authentically capture the daily lives and social interactions of this community with the local Semarang community.

4.1.2 Data Collections

The data collection process carried out in this research resulted in two informants who met the criteria that had been determined, namely diaspora individuals within the golf community and expatriates who were married to local residents of Semarang. This process began with an observation stage, in which the author observed the daily activities of prospective informants on social media, especially related to their life in Semarang and how far their experiences were connected with the local community. After several prospective informants were considered suitable, the author sent direct messages to them through TikTok and Instagram. However, not all of the messages that were sent received a response, as some of the prospective informants did not reply at all.

One of the prospective informants who was contacted through TikTok gave a warm and positive response to the message sent by the author. After that, communication was continued through WhatsApp, where the author explained the purpose and objectives of the research before finally asking the individual to become an informant in this research. Meanwhile, the other three informants were obtained through personal connections. Two of them were acquaintances of the author's colleague, who had known both individuals through their involvement in the golf community. The last informant was obtained with the help of a lecturer from the Applied Foreign Languages Department, Vocational School, Universitas

Diponegoro, through her husband, who was connected to the diaspora community in Semarang.

Before the semi-structured interviews were carried out, the author held a preliminary meeting with the two informants from the golf community. This meeting was intended to discuss and determine the main topics that would later be used as the basis for preparing the list of questions. From this meeting, four main topics were obtained, which then became the foundation for compiling the questions used in the next stage, namely the production process, particularly during the shooting of the semi-structured interviews.

4.1.3 Product Design

The product design phase was the most essential part of this research, as it served as the foundation for creating the complete documentary product. This phase was divided into three parts, namely pre-production, production, and post-production, with responsibilities shared between the author and the author's partner. Regarding the division of tasks, the author was responsible for the production phase and also collaborated fully with the author's partner during the pre-production phase, while the post-production phase was handled entirely by the author's partner, Faiza Latifa Khairunnisa. The following section details the author's key contributions across the pre-production and production stages:

A. Pre-Production

At this stage, the author collaborated with the author's partner, Faiza Latifa Khairunnisa, in preparing each stage of the pre-production process. This stage constituted the initial design phase in the product design, and it also served as the initial reference in the creation of the product in the form

of a documentary video, in order to facilitate and streamline the subsequent stages of the documentary video production. The following are the details of the stages in pre-production:

1. Determining the concept and theme

This initial stage began with discussions among the author and group members to develop the desired video concept. The idea for this documentary was inspired by a previous work from a senior student, which explored and portrayed the Japanese diaspora in Semarang through a documentary video. Building on this inspiration, the author proposed creating a similar documentary in English, focusing instead on native English-speaking diaspora. This idea was then discussed with the academic advisor, who agreed to pursue the topic, and the discussion resulted in a more focused theme: how native English speakers built interaction with the local community.

This choice of theme was also driven by the author's personal experience while working part-time at a coffee shop, where a miscommunication occurred between the staff and a native English-speaking customer. Although English was used as the shared language of communication, commonly recognized as an international language, a gap in interaction and communication still existed. This experience motivated the author to further investigate how such gaps could occur despite the use of a common international language, which became one of the driving factors behind the documentary project.

The process continued with searching the internet for information, including research studies, literature reviews, and reference videos, to identify relevance and existing issues. These proposed ideas were then further discussed with the academic advisor to determine the main idea and theme of the final product. As a result, the outcome was a documentary video focusing on the diaspora from native English-speaking countries in Semarang. To gain deeper, more accurate insights into their social interactions, the author conducted interviews with selected informants.

2. Developing A Video Concept

Several references inspired the concept for this documentary video, which the author found across various platforms. During the concept development process, the author also searched for references suitable for each individual informant, as well as the appropriate angle to best capture them. This reference search was conducted through several platforms, including YouTube, several documentary films available on Netflix, and previous works uploaded by senior students who had worked on similar projects.

The author also discussed with group members what content and information could be included in the documentary. In addition, the author determined the details of the filming process, including the types of shots to be used, to ensure the results aligned with the intended theme. This helped ensure the filming process proceeded as planned.

The locations selected by the author were also a key consideration and were obtained with the consent of the interviewees themselves to ensure the filming took place in a comfortable and optimal environment.

3. Developing List of Questions

The interview question list was carefully prepared based on the author's information needs in gathering data from relevant sources. During the data collection stage, the author held meetings with two informants, which resulted in four main topics to be addressed during the semi-structured interviews. These four topics subsequently formed the basis for the following interview questions:

Table 4. 1 List of Questions.

A. Background Information	
1.	What brought you to Indonesia, especially Semarang?
2.	What was your first impression when you arrived in Semarang?
3.	What did you know about Indonesia before coming here?
B. Daily Life In Semarang	
1.	How would you describe your daily activities in Semarang?
2.	What transportation do you usually use in Semarang?
3.	How do you adapt to local customs and social norms?
4.	What challenges did you face during your adaptation process?

C. Interactions With Local Communities

1. How do local people usually respond to you as a foreigner?
 2. Have local communities welcomed you warmly?
 3. How do you usually interact with Indonesian people?
 4. Have you made close Indonesian friends?
 5. Can you share a memorable experience with local people?
 6. Was learning Indonesian or Javanese difficult for you?
 7. What Indonesian words or phrases do you use most often?
 8. Have you experienced communication misunderstandings?
 9. How do local people react when you try speaking
Indonesian?
 10. What communication style differences do you notice
between Indonesians and people in your country?
-

These questions were designed to explore how the interviewees socialized with those around them, particularly in Semarang, where the majority of the population spoke Javanese. Their daily lives were also highlighted as a reflection of how they navigated an environment marked by significant cultural differences. Furthermore, the questions were crafted to uncover and emphasize how the diaspora from English-speaking countries established relationships and connections with the local community in Semarang.

4. Creating Consent Form

The production of this documentary video involved multiple parties, particularly the informants, who are members of the diaspora from native English-speaking countries residing in Semarang. This required the author to obtain written consent from the informants, confirming their willingness to be interviewed and recorded. This served as legal protection for both the author and the informants throughout the documentary production process.

This document included a Plain Language Statement to ensure that the informants fully understood its purpose and objectives, rather than signing it out of discomfort or without knowing its content and meaning. It also included the informants' consent regarding the distribution of the documentary video on social media platforms such as YouTube.

Consent Form for Participants

SEMARANG UNIVERSITY OF EDUCATION
POST GRADUATE
UNIVERSITAS DIPONEGORO
PASCASARJANA
PROGRAM STUDI SARJANA JARANG TERAPAN

Consent Form for Participants

Subject: The
Exploring documentary Value of Local English Speaking Community Diaspora in
Semarang in Building Social Interaction

Please read and understand carefully and then check (X) in the "Agree" column if
you agree to the statement.

No	Statement	Agree	Not agree
1	I have read and understand the explanation regarding the purpose, procedure and benefits of the documentary research.	X	
2	I have read and understand the statement regarding the purpose and the intended use.	X	
3	I understand the purpose of the research and the intention of the researcher to use the data for the documentary.	X	
4	I understand the purpose of the research and the intention of the researcher to use the data for the documentary.	X	
5	I understand the purpose of the research and the intention of the researcher to use the data for the documentary.	X	
6	I understand the purpose of the research and the intention of the researcher to use the data for the documentary.	X	
7	I understand the purpose of the research and the intention of the researcher to use the data for the documentary.	X	

Participant Information

Participant Name: Timothy Wright
 Telephone: 0812 3456 7890
 Email: timothy.wright@gmail.com
 Address: Semarang, Indonesia
 Date: 21 June 2024

Researcher Information

Researcher Name: (Signature)
 Group: (Signature)
 Date: 21 June 2024

Figure 4. 2 Consent Form Mr. Timothy Wright.

5. Creating Storyline

The storyline functions as an initial framework that outlines the overall structure of the documentary video prior to the writing of the script and storyboard. This storyline serves as a general visualization of the narrative flow, mapping how each segment of the video would be arranged in relation to timestamps, locations, and scenes to be captured. The storyline was constructed based on four main topics that had been formulated beforehand during the preliminary meeting with the informants, namely background information, daily life in Semarang, interaction with the local community, and documentary reflection. The storyline was designed to open with a series of establishing shots consisting of B-roll footage of iconic locations in Semarang, such as Lawang Sewu, Tugu Muda, and Simpang Lima, accompanied by an opening narration introducing the phenomenon of the native English-speaking diaspora in the city.

The storyline then proceeded to the core section of the documentary, which was divided into three sequential segments corresponding to the informants' personal narratives, their daily activities in Semarang, and the dynamics of their interaction with the local community. The final segment of the storyline was allocated to the informants' reflections, which included their personal views and recommendations for other foreign residents considering living in Semarang, before closing with a concluding B-roll and the credit title.

THE DOCUMENTARY OF NATIVE ENGLISH SPEAKERS IN SEMARANG STORYLINE

Time Stamp	Visualization	Narration	Question	Subchapter
00:00 - 00:07	(Fade in) B-roll: Semarang Tawang Railway Station Night Text on Screen: "Shot On Iphone" (00:04 - 00:07)	-	-	Opening
00:07 - 00:52	(Soft Transitions) B-roll: (Zoom out) 1. Semarang Tawang Station hallway night (Zoom in) & (Fade out) 2. Pandanaran crowded street night (Fade in) & (Fade out) 3. Lawang Sewu and the crowded street night (Fade in) & (Fade out) 4. Local residents, tourists, and international visitors	"Every journey to a new country begin with a simple question. Will I fit in? For many people from native English-speaking countries, moving to Indonesia means entering a completely unfamiliar world. A different language, different customs, and new ways of communicating turn everyday moments into new experiences. And that journey unfolds here, in Semarang."	-	

Figure 4. 3 Storyline.

The storyline was designed to open with a series of establishing shots consisting of B-roll footage of iconic locations in Semarang, such as Lawang Sewu, Tugu Muda, and Simpang Lima, accompanied by an opening narration that introduces the phenomenon of the native English-speaking diaspora in the city. The storyline then proceeds to the core section of the documentary, which is divided into three sequential segments corresponding to the informants' personal narratives, their daily activities in Semarang, and the dynamics of their interaction with the local community. The final segment of the storyline is allocated to the informants' reflections, which include their personal recommendations and perspectives for other foreign residents considering living in Semarang, before concluding with a closing B-roll montage and the credit title.

6. Creating Script

After the storyline was finalized, the author proceeded to translate it into a narration script. Unlike narrative documentaries that rely entirely on scripted dialogue, the script for this project was designed to accommodate a semi-structured interview format, meaning it did not take the form of rigid, fully scripted dialogue. Instead, it served as a guide that combined pre-planned narration with the informants' spontaneous responses. The script was structured into two columns: a visual column, which described the intended imagery or scenes, and a narration/audio column, which contained the narration text, the list of interview questions, or notes indicating where the informants' spontaneous answers would be inserted.

[illegible]

Figure 4. 4 Script.

The process of writing the script referred back to the four topics used in the interview question list, ensuring that the flow of questions within the script aligned with the sequence previously established in the storyline. The narration sections were written in a warm and reflective tone to bridge the transitions between informant segments, while also providing context for viewers who may not yet be familiar with the diaspora phenomenon in Semarang. This script subsequently served as the main reference during the shooting process, guiding both the interview sessions and the B-roll footage capture, and was later adjusted collaboratively with the co-author during the narration recording stage.

7. Creating Storyboard

In this research, the creation of a storyboard represents the final stage of the pre-production process. A storyboard itself is a series of illustrated frames that serve to visualize the outcomes of the script and storyline that had previously been developed. Through the storyboard, each scene is translated into concrete visual references, encompassing elements such as camera angles and shot types, thereby providing the author and co-author with a clear and well-directed guide to follow throughout the course of production.

Timestamp: 00:40 - 00:45	Scene: 1 Shot: 1	Set Plan: Office
POV THIS IS INTERVIEWEE 		Setting: Ruang kerja kantor Acting: Medium close up ke narasumber
SCRIPT Narrator (V.O.): "For many people from native English speaking countries..."		

Figure 4. 5 Pre - production Storyboard.

The initial planning and design of the storyboard were carried out by having the author position themselves as the interviewee, serving as a preliminary visualization of the shots that would later be used during the production process. This approach was adopted to facilitate a clearer depiction of the intended framing and camera angles to be used during production. However, the initial visualizations presented in the storyboard were not applied directly in their raw form, rather, they were adjusted according to the needs and practical circumstances of the research, particularly during the actual shooting process.

Timestamp: 00:44 - 00:47	Scene: 1 Shot: 7	Set Plan: Office
		Talking Head: 1[Int.: Office Afternoon] Medium Close Up (MCU) of the participant sitting comfortably while facing the interviewer. The camera is positioned at eye level with soft indoor lighting.
For many people from native English-speaking countries...		Text on screen & Time Code: "Subtitle" 00:44 - 00:47
SCRIPT NARRATOR (VO) : "For many people from native English-speaking countries..."		

Figure 4. 6 Implementation Storyboard.

Using the Google Slides platform, the storyboard was designed to map out the entire flow of the documentary in a sequential manner, from opening to closing, with each slide containing a range of technical information to support the production process. This included scene numbering, time allocation for each segment, timing notes, shot-taking techniques, movement instructions for the talent or informants, as well as the dialogue or narration text to be used, all of which were included to ensure that the production process proceeded in a well-directed manner while minimizing the potential for miscommunication among team members in the field. Beyond these technical aspects, the slides also incorporated photographic documentation from the interviews that had already been conducted, along with supplementary visual references illustrating the planned scenes, as well as brief descriptions of the location conditions and the intended acting style. These elements

were intended to help the team capture the nuance and visual direction of each part of the story, so that the storyboard functioned not merely as a technical reference, but also as a creative medium ensuring that the documentary's visual message could be conveyed fully to the audience.

B. Production

According to Hasri et al., (2023), the production stage represents the implementation of all the plans that had been developed during pre-production. At this stage, the shooting activities consisted of two main components. The first component involved the core footage, namely the recording of interviews with the informants. The second component involved the capture of B-roll or supporting footage, accompanied by audio recording, which comprised both the live sound captured during the interview sessions and the voice-over narration recordings intended to accompany the visuals throughout the documentary. Each visual output was arranged with careful attention to shot type and narrative continuity, so that the intended message could be effectively conveyed to and understood by the audience. In addition, this stage also required the production team to remain adaptive to the dynamic conditions encountered in the field and to respond promptly to any technical issues that might arise during the shooting process.

1. Interviews

During the interview stage, the author collected data directly by visiting each informant at the previously agreed time and location. The interviews were divided into four separate sessions, given that the four

informants had different schedules, places of residence, and location preferences, which required the author to adjust the timing and venue of each interview according to the informant's respective circumstances in order for the process to run effectively and smoothly. This adjustment was made without compromising the quality or depth of the information gathered, as the same set of interview questions was consistently used as the main reference across all sessions. In all four interviews, the author, Silvana Adelia Maharani, also served as the interviewer, and English was used as the medium of communication throughout each session. The following presents the details of the interviews conducted with the four informants, including their names, the dates of the interviews, and the interview locations:

Table 4. 2 Interviews Schedule.

Interviews	Location	Date
Mr. Aaron	PT Graphic Packaging	17 June 2026
Ganesh	International Indonesia Bawen	
Mr. Nick Bown	Casa Roberto Coffee Pleburan	19 June 2026
Mr. Timothy Wright	RumaSua Coffee Ungaran	21 June 2026
Mr. Cory Ross	Peacock Coffee Gombel	23 June 2026

a. Interviews with Mr. Aaron Ganesh

The first interview was conducted with Mr. Aaron Ganesh, whom the author was introduced to through a colleague of one of the authors within a shared golf community. The interview took place on June 17, 2026, at PT Graphic Packaging International Indonesia, located at Jalan Maju Jaya, Bawen Industrial Area, Semarang. The session began at 15.00 WIB and concluded at 17.00 WIB. This session was conducted face-to-face between the author and the informant, and the questions posed throughout the interview shooting process were guided by and followed the list of interview questions that had been prepared beforehand by the author, with the aim of eliciting information in a structured manner in accordance with the focus of the research that had been previously determined.



Figure 4. 7 Interviews Mr. Aaron Ganesh.

b. Interviews with Mr. Nick Bown

The second interview was conducted with the informant Mr. Nick Bown on June 19, 2026. Unlike the previous interview, which was conducted at the informant's workplace, this session was held at Casa Roberto Café, located at Jalan Erlangga Barat, Pleburan, Semarang. The choice of this café location was based on the informant's preference for a more relaxed and informal atmosphere, allowing the interview process to run in a more comfortable and communicative manner. The café's pleasant ambiance further supported the smoothness of the discussion between the author and the informant throughout the session. The interview lasted for one and a half hours, beginning at 14.00 WIB and concluding at 15.30 WIB. As with the previous interview, the questions posed to the informant continued to be guided by the list of questions prepared by the author prior to the interview. This was done to maintain consistency in the direction of discussion across informants, ensuring that the data obtained remained relevant and aligned with the research objectives established from the outset.



Figure 4. 8 Interviews Mr. Nick Bown.

c. Interviews with Mr. Timothy Wright

The third interview was conducted with the informant Mr. Timothy Wright on June 21, 2026, at Rumasua Coffee Ungaran, located at Jalan Moh Yamin, Ungaran Barat, Semarang. This location was chosen based on considerations of distance and the informant's availability, given that his place of residence was not far from the venue, allowing him to attend without having to travel a great distance. The quiet atmosphere of the location further contributed to a conducive interview setting for both parties. The interview lasted for two hours, from 12.00 WIB to 14.00 WIB. As with the previous interviews, the questions posed to the informant were based on the list of questions that had been prepared in advance by the author. This consistent use of the question list was intended to allow the data collected from each

informant to be systematically compared, while remaining relevant to the focus and objectives of the research.



Figure 4. 9 Interviews Mr. Timothy Wright.

d. Interviews with Mr. Cory Ross

The fourth interview, which also marked the final session in the data collection process of this research, was conducted with the informant Mr. Cory Ross on June 22, 2026. This interview took place at Peacock Coffee Gombel, located at Jalan Gombel Lama, Banyumanik, Semarang. This location was selected for its calm and relatively quiet atmosphere during the evening hours, which was considered conducive to a more in-depth discussion with minimal disturbance from the surrounding environment. The interview lasted for one hour, beginning at 18.00 WIB and ending at 19.00 WIB. As the concluding interview in the data collection

process, the questions posed to the informant continued to be guided by the list of questions that had been prepared by the author from the outset of the research. Accordingly, the data obtained from all four informants throughout this research remained consistent, systematic, and aligned with the focus and objectives established for the study.



Figure 4. 10 Interviews Mr. Cory Ross.

2. B-Roll

In addition to conducting interviews with the informants, the author also captured supplementary footage in the form of B-roll, aimed at enriching the visual aspects of the documentary video as well as reinforcing the depiction of the atmosphere and contextual setting that formed the backdrop of the research. This B-roll shooting process was carried out over two different days, taking into account the lighting

conditions and the atmosphere intended to be conveyed in each segment of the video.

The following presents the details of the shooting locations and the dates on which they were conducted:

Table 4. 3 B-roll Schedule.

Location	Date
1. Simpang Lima at night	
2. Tugu Muda at night	
3. Lawang Sewu at night	12 June 2026
4. Pemuda Street at night	
5. Semarang street at night	
1. Taman Indonesia Kaya in the daytime	
2. Tri Lomba Juang Stadium in the daytime	
3. Lawang Sewu in the daytime	13 June 2026
4. Tugu Muda in the daytime	
5. Kota Lama in the daytime	



Figure 4. 11 Footage of Simpang Lima Daytime.



Figure 4. 12 Footage of Simpang Lima at Night.



Figure 4. 13 Footage of Lawangsewu Daytime.



Figure 4. 14 Lawang Sewu at Night.



Figure 4. 15 Tugu Muda Daytime.



Figure 4. 16 Footage of Tugu Muda at Night.



Figure 4. 17 Footage of Taman Indonesia Kaya Daytime.



Figure 4. 18 Footage of Tri Lomba Juang Stadium Daytime.



Figure 4. 19 Footage of Kota Lama Daytime.



Figure 4. 20 Footage of Pemuda Street at Night.



Figure 4. 21 Footage of Semarang Street at Night.

3. Audio Recording

Audio recording is a crucial component in the production of this documentary video. Given the interview-based concept adopted in this research, audio functions as the central element that carries the narrative and drives the flow of the story throughout the documentary. To ensure clear and crisp sound during the interview sessions, the author used an external audio recorder rather than relying on the built-in microphone of the camera. The device chosen for this purpose was the Hollyland Lark A1 wireless microphone, which is equipped with a magnetic clip-on system that allows it to be attached directly to the informant's clothing throughout both the interview and filming process. This magnetic attachment system was particularly useful as it allowed for quick and secure placement without requiring additional clips or pins, while still keeping the microphone close enough to the informant's mouth to capture clear, stable audio with minimal interference from

ambient noise. The lightweight and compact design of the device also ensured that its presence did not distract the informant or disrupt the natural flow of conversation during the interview.



Figure 4. 22 Audio Recording Hollyland Larka A1 (Source: Google).

- **Voice Over**

In addition to the interview recordings, the author also produced the narration voice over that accompanies the documentary. The voice over recording was carried out using a high-quality microphone to ensure clear articulation and crisp vocal delivery, free from background noise or distortion. In delivering the narration, the author paid close attention to intonation and reading pace, adjusting the tone to remain calm, warm, and reflective, in line with the overall cinematic style of the documentary. This narration style was deliberately chosen to

match the emotional tone of the subjects' stories, particularly in conveying their experiences of relocating, adapting to a new culture, and building social connections within the diaspora community in Semarang. Through careful pacing and clear articulation, the voice over was intended to guide the audience smoothly through the narrative while maintaining the authentic and personal atmosphere that the documentary sought to portray.

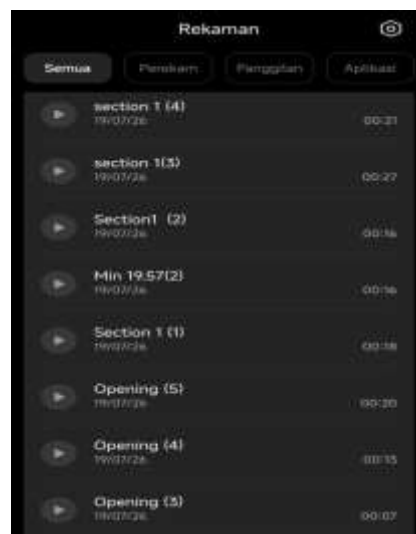


Figure 4. 23 Final Recording Voice Over.

4.1.4 Design Validation

The next stage in this research involved product or design validation in the form of a documentary film. In this stage, the academic advisor served as the validator. After the editing process was completed, the video was submitted to the validator through Google Drive for review. During the assessment, the validator offered feedback and suggestions regarding the overall quality and suitability of the documentary. The evaluation was based on several criteria, including content

[illegible]

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4.1.5 Design Revision

This stage is the fifth step in the process of producing the documentary video. It was carried out after the product validation stage had been completed; although the product had already been deemed feasible by the validators, revisions were still conducted with the aim of refining the final result of the product. Among the feedback obtained by the author from the previous stage was the need to improve the voice-over narration, as the initial narration recording was found to contain several instances of mispronunciation in certain words. This required the author to re-record the narration for several paragraphs to ensure clarity and accuracy of pronunciation. In addition, the author identified a source derived from the informant's personal recording; however, this source had not been properly cited and should therefore have been credited accordingly, in accordance with academic writing conventions regarding the attribution of external sources.

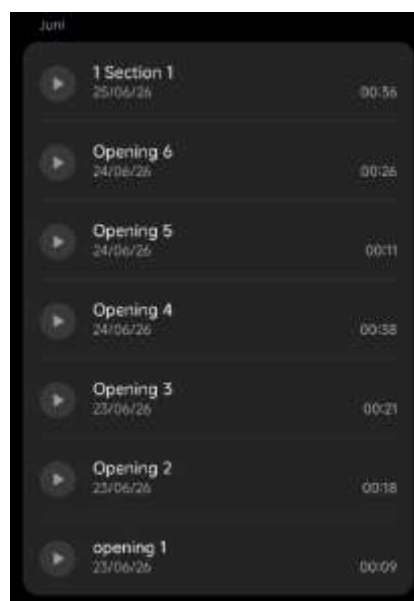


Figure 4. 25 First Voice Over Recording.

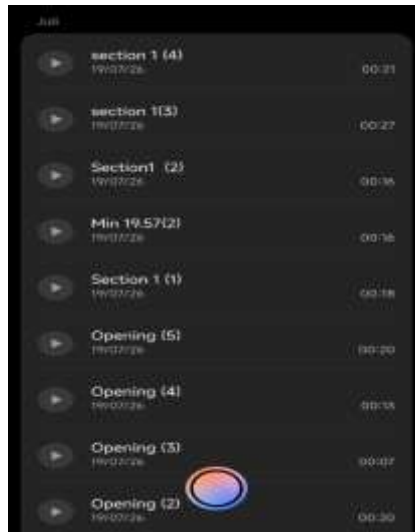


Figure 4. 26 Revision Voice Over Recording.

4.1.6 Product Testing

The product testing stage aimed to determine the feasibility of the documentary video as an educational audiovisual product based on the perceptions of 15 respondents, comprising five Universitas Diponegoro students, five local residents of Semarang, and five professionals from the hospitality industry. The results of the questionnaire for each statement item are presented in Table 4.4 below.

Table 4. 4 Product Testing Result.

No.	Statement	1	2	3	4	Total	Score	Catagories
1.	The theme presented in the documentary video is easy to understand.	0	0	0	15	60	4.00	Strongly Agree
2.	The information presented in the video captures your attention.	0	0	6	9	54	3.60	Strongly Agree
3.	The documentary provides new insights for you.	0	0	2	13	58	3.87	Strongly Agree
4.	The information presented in the documentary is comprehensive.	0	0	7	8	53	3.53	Strongly Agree
5.	The content of the documentary is relevant to your needs or interests.	0	2	10	3	46	3.07	Agree
6.	Overall	0	2	25	48	271	3.61	Strongly Agree

Based on the table, the first statement, concerning the ease of understanding the theme presented in the documentary, obtained the highest mean score of 4.00, placing it within the Strongly Agree category. This indicates that all respondents perceived the central theme of the documentary as clearly conveyed and easily understood. The third statement, related to the extent to which the documentary provides new insights, also yielded a high mean score of 3.87, falling within the Strongly Agree category, suggesting that most respondents felt they gained additional knowledge or perspectives after watching the documentary. The second statement, addressing the documentary's ability to capture the audience's attention, obtained a mean score of 3.60, likewise categorized as Strongly Agree, reflecting that the documentary was generally successful in engaging its viewers.

The fourth statement, concerning the comprehensiveness of the information presented, recorded a mean score of 3.53, which also falls within the Strongly Agree category, indicating that the documentary was considered informative by most respondents. The fifth statement, which assessed the relevance of the documentary's content to respondents' needs or interests, obtained the lowest mean score among all items, at 3.07, placing it within the Agree category. This lower score suggests that the topic of diaspora life and cultural adaptation in Semarang, while well received, was perceived as slightly less personally relevant by some respondents compared to the other aspects evaluated.

Overall, the questionnaire results indicate that the documentary video achieved an overall mean score of 3.61, which falls within the Strongly Agree category based on the feasibility criteria established in Table 3.3 (interval 3.26–

4.00). This finding demonstrates that the documentary video developed in this study was perceived by respondents from diverse educational, social, and professional backgrounds as an effective and feasible educational audiovisual product, requiring only minor refinement to better align its content with the varied interests of its audience.

4.1.7 Product Revision

After product testing was conducted, several improvements were made to the documentary video subtitles. These improvements were made based on the results of the trial that had been carried out with the validator and respondents. The first correction was found at minute 10:06, where there was a typo in the word "jalananya," which should have been written as "Jalananya" as a capitalization correction. The second correction was found at minute 10:38, where there was a typo in the translation of the word "lebih sedikit," which needed to be corrected so that the meaning conveyed in the subtitle matched the intended meaning. The last correction was found at minute 15:45, where there was a punctuation error in which the phrase "tidak apa-apa" was supposed to use a hyphen sign ("-"), but there was a typing error where an equal sign ("=") was mistakenly used instead. After these corrections were made, the subtitles of the documentary video became more accurate and easier for the audience to understand.



Figure 4. 27 Subtitle Product Revisions.

4.1.8 Mass Production

The final stage of the entire process of making this documentary video is mass production. After going through several stages of assessment and revision, this documentary video has been declared feasible to be disseminated and used in accordance with its initial purpose, which is to provide an overview of the stages and techniques used, starting from planning, filming, editing, to the final result of the documentary video production. "The Documentary of Native English in Semarang" has not yet been uploaded, as it will be uploaded to the YouTube account of the Applied Foreign Languages Study Program of Universitas Diponegoro after the thesis defense has been conducted and the necessary revisions have been made. Once uploaded, the documentary video will be accessible to anyone who wishes to watch it.

4.2 Discussion

This section discusses the findings obtained from the pre-production and production stages of the documentary video, connecting them to the theoretical framework outlined in Chapter II and relating them to the two research questions of this study, namely how the production process was carried out and how the resulting documentary reflects the phenomenon of social interaction and communication among the native English-speaking diaspora in Semarang.

In terms of the production process, the pre-production stage played a fundamental role in shaping the overall direction of the documentary. As stated by Puspasari (2017), careful planning during pre-production, including the development of a concept, storyline, script, and storyboard, serves as the foundation that determines the effectiveness of the entire production process. This was reflected in the present study, where the concept, list of questions, consent forms, storyline, script, and storyboard were systematically prepared prior to filming. This preparation allowed the production stage to proceed in a more organized manner, minimizing potential miscommunication among the team members and ensuring that each informant's narrative could be captured in a way that remained consistent with the intended theme of social interaction between the diaspora and the local community.

The production stage further confirmed the theoretical emphasis placed on shot selection, camera angle, and camera movement in shaping audience perception, as suggested by Sakhiyya et al. (2018), Muzakki and Adiprabowo (2025), and Wibowo and Aulia (2025). During the interview sessions, variations in shot type and camera angle were deliberately used to highlight the emotional

nuances of each informant's story, while B-roll footage of iconic locations in Semarang was employed to strengthen the contextual setting of the diaspora's daily life. This is consistent with the notion that visual storytelling relies not only on verbal content but also on how subjects are visually framed to convey meaning to the audience.

Furthermore, the use of an external audio recorder, as explained in the production stage, aligned with the theoretical understanding that audio quality plays an equally important role as visual composition in documentary filmmaking, since narration and dialogue serve as the primary carriers of information in an interview-based documentary. This is in line with the discussion in Chapter II regarding the significance of dialogue, background music, and sound effects in shaping the overall quality of a scene.

Beyond the technical aspects of production, the findings of this documentary also provide insight into the second research question concerning intercultural communication. Although English functioned as a common medium of communication between the author and the informants throughout the interview process, the interaction did not merely rely on linguistic competence alone. Nonverbal elements such as intonation, facial expressions, and gestures also contributed to the smoothness of communication, as previously discussed by Fernando et al. (2020). This finding indicated that the use of English as an international language does not automatically guarantee smooth intercultural communication, as full mutual understanding between speakers is also shaped by each party's cultural background and context, not merely by language proficiency

itself (Zhang & Lütge, 2023), a condition equally relevant to the Indonesian context, where English functions as a lingua franca among speakers of diverse native languages (Sakhiyya, Agustien, & Pratama, 2018).

This finding is also consistent with previous studies, which suggest that although English as an international language may facilitate initial communication and reduce social anxiety in cross-cultural encounters (Tarp, 2025), deeper social integration continues to depend on additional factors such as local language proficiency and active engagement with the local culture (Heinzmann et al., 2024). This was reflected in the informants' experiences during the interviews, where despite communicating fluently in English, several informants expressed that learning basic Indonesian or Javanese expressions, as well as engaging directly with local customs, played a significant role in strengthening their sense of belonging and connection with the Semarang community.

These findings can also be positioned alongside previous documentary studies. Similar to Wardhani and Sudjudi's (2014) documentary "Autism," which combined documentary footage with motion graphics to build public understanding of a specific community, this study likewise used audiovisual media to portray a community of the native English-speaking diaspora, that is rarely represented in mainstream media.

In terms of cultural documentation, this study shares similarities with Irsyadi and Saputra's (2024) "Talempong Sungai Pua," which used documentary film as a medium of cultural preservation, and with Mubarik et al.'s (2018) "Nyama Selam,"

which highlighted tolerance and diversity within a minority community through an expository documentary style. However, unlike these three studies, which focused on local cultural preservation or intra-national diversity, this research specifically examines cross-cultural interaction between a foreign diaspora and the local community, combined with an R&D methodology to produce and empirically test the documentary's feasibility, an approach not applied in the studies above. This research is also limited by its small number of informants (four, recruited through a golf community and expat network) and respondents (15), as well as its short data collection timeframe, which may affect the generalizability of its findings. Future research is recommended to involve larger, more diverse samples over a longer period.

Overall, the discussion demonstrates that the production process of this documentary, particularly the pre-production and production stages, was designed not only to fulfill technical and aesthetic standards but also to authentically capture the lived experiences of the native English-speaking diaspora in building social interaction with the local community in Semarang. These findings reaffirm that language, while an important tool for initial communication, functions alongside cultural understanding and active social engagement in shaping meaningful cross-cultural relationships.