

BAB II

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Social Interaction

Social interaction represents a fundamental process through which individuals and groups establish relationships, communicate, and influence one another within society. Through reciprocal communication and social contact, people exchange ideas, experiences, and meanings while developing relationships that enable them to adapt to their social environment (Soekanto, 2012). This process becomes particularly important in the context of diaspora communities, as migration requires individuals to build new social connections and adjust to the cultural norms of the host society. Therefore, interactions between diaspora communities and local residents involve not only everyday communication but also the sharing of cultural values, personal experiences, identities, and perspectives, all of which contribute to intercultural understanding and social integration (Cohen, 2008).

Within the Indonesian context, diaspora communities participate in various forms of cultural exchange, educational activities, and community engagement that encourage collaboration between local residents and international communities (Syafitri et al., 2023). These interactions are reflected in everyday activities, such as communicating with neighbors, purchasing goods from local vendors, ordering food at restaurants or traditional food stalls, participating in community events, working or teaching in educational institutions, and engaging in informal conversations with local residents. Through these continuous interactions, both diaspora communities and members of the host society have opportunities to exchange knowledge, understand different cultural perspectives, and develop mutual respect. Consequently, sustained social interaction not only supports the adaptation of diaspora communities to their new environment

but also promotes intercultural understanding and contributes to the development of a more inclusive and multicultural society.

The findings of this study could also be interpreted through Communication Accommodation Theory (CAT), proposed by Giles (1973), which suggests that individuals tend to adjust their communication behaviors when interacting with people from different linguistic and cultural backgrounds to facilitate effective communication and achieve mutual understanding. Based on the interview results, the participants demonstrated this process by modifying their vocabulary choices, speech rate, pronunciation, and non-verbal communication while interacting with the local community in Semarang. These communication adjustments enabled them to establish harmonious social relationships without disregarding existing cultural differences. This finding was consistent with several previous studies that emphasized the importance of communication accommodation in intercultural settings. McKay (2002) argued that English, as an international language, functioned as a medium of communication among people from diverse linguistic and cultural backgrounds, making intercultural competence and communicative flexibility essential for successful interaction. Similarly, Heinzmann et al. (2024) found that individuals from different cultural backgrounds tended to adapt their communication strategies to promote mutual understanding and strengthen intercultural relationships. Therefore, the findings of this study indicated that the native English-speaking diasporas in Semarang successfully established social relationships with the local community through continuous communication, reciprocal adaptation, and shared cultural experiences, thereby supporting the application of Communication Accommodation Theory in intercultural communication.

2.1.2 Intercultural Communication

Intercultural communication refers to a communication process involving individuals or groups from different cultural backgrounds. Samovar et al. (2017) explained that culture influences how individuals perceive situations, interpret information, and communicate with others. Therefore, differences in cultural values, beliefs, communication patterns, and social norms may influence how messages are expressed and understood in intercultural interactions.

Gudykunst and Kim (2003) explained that intercultural communication takes place when individuals from different cultural backgrounds interact and seek to achieve mutual understanding. Such interactions may involve differences in verbal and non-verbal communication, perceptions, values, and social expectations. These differences may affect how individuals communicate, interpret messages, and respond to one another in intercultural contexts.

In this study, intercultural communication was relevant because the interviewees were native English speakers living in Semarang who interacted with Indonesian people in their everyday lives. Their experiences involved differences in language, cultural values, social norms, and communication styles. These interactions illustrated how communication between individuals from different cultural backgrounds could facilitate cultural exchange, mutual understanding, and the development of social relationships.

Intercultural communication was also related to the interviewees' cultural adaptation. Living in a different cultural environment required them to recognize and respond to unfamiliar social practices, norms, and communication patterns. Thus, effective intercultural communication involved not only linguistic competence but also cultural awareness, openness, respect for cultural differences, and the ability to adjust communication behavior according to the cultural context.

The concept of intercultural communication was particularly relevant to the documentary developed in this study, as the video presented the interviewees' firsthand experiences of interacting with local communities in Semarang. These experiences were portrayed through various aspects of their everyday lives, including communication with local people, food, transportation, workplace environments, and social activities. Therefore, intercultural communication provided a theoretical foundation for understanding how differences in language and culture influenced the interviewees' interactions in Semarang.

2.1.3 Diaspora

The term diaspora originates from the Greek word *diaspeirein*, meaning “to scatter” or “to disperse.” While the concept was initially associated with the forced displacement of ethnic or religious communities from their homelands, its meaning has evolved. Today, diaspora refers not only to forced migration but also to voluntary migration, encompassing communities that maintain social, cultural, and emotional connections with their countries of origin while simultaneously developing relationships within their host societies (Brubaker, 2005).

Today, diaspora is understood as more than the relocation of individuals from one country to another. It also reflects an ongoing process of building social relationships, exchanging cultural values, and adapting to life in a new environment while maintaining connections with the country of origin. Cohen (2008) argues that diaspora communities simultaneously develop social, cultural, economic, and emotional ties with both their homeland and their host society, creating transnational relationships that continue throughout their lives.

For this study, the term native English-speaking diaspora refers to individuals who originate from countries in which English is predominantly used as the principal language for everyday communication and as the primary medium of instruction within the education system. The operational

definition adopted in this study was based on the classification established by the University of Oklahoma (2025), which identifies native English-speaking countries according to the widespread use of English as both the principal language of communication and the language of instruction in formal education. Under this classification, countries such as Australia, Canada, Ireland, New Zealand, the United Kingdom, the United States, South Africa, Singapore, together with several other countries and English-speaking territories, are recognized as native English-speaking countries. This classification served as the basis for determining participant eligibility, as the present study specifically investigated native English-speaking diasporas residing in Semarang.

2.1.4 Documentary Video

Documentary films are recognized as a form of creative audiovisual work that presents factual events and real-life experiences to communicate information and influence audiences through authentic visual representations (Biran, 2009). Rather than presenting fictional stories, documentaries emphasize the portrayal of actual people, places, and events, allowing audiences to observe social realities as they naturally occur (Nichols, 2017). Likewise, The Complete Film Dictionary defines documentary films as non-fiction productions that communicate factual information by representing real subjects, activities, and environments (Konigsberg, 1997). Through these characteristics, documentary films serve as an effective medium for presenting authentic experiences and social phenomena in a structured and meaningful way.

In the present study, documentary video was selected as the primary medium to portray the everyday experiences of native English-speaking diasporas living in Semarang, with particular emphasis on their interactions with the local community. The use of documentary video was considered appropriate because it integrates multiple audiovisual elements, including moving images, spoken language, written text, music, and sound, into a

single presentation that facilitates audience comprehension (Vaughan, 2011). By combining these elements, documentary videos enable viewers to gain a more comprehensive understanding of real-life experiences while enhancing engagement through visual and auditory storytelling (Nichols, 2017). Furthermore, the production of a documentary video generally consists of three interconnected stages, namely pre-production, production, and post-production, each of which plays a significant role in ensuring that the documentary is systematically planned, effectively produced, and professionally finalized (Millerson & Owens, 2012).

2.1.5 Production Process

Millerson and Owens (2012), stated that the process of documentary video production was divided into three stages, namely pre-production, production, and post-production.

2.1.5.1 Pre-Production

This stage consisted of various preparations before the production process began, including determining the video concept, dividing work responsibilities, arranging the production schedule, and preparing the necessary equipment. Determining the concept and theme was considered the most important stage because the ideas developed at the beginning would influence the content and outcome of the documentary video. The concept was developed through brainstorming, direct observation, and the identification of social issues, which were then strengthened through research and information gathering.

The research stage was conducted to obtain more in-depth information related to the documentary topic through observation, interviews, and data collection from print and digital media sources (Fitzgerald & Lowe, 2020). After the documentary concept was finalized, the production planning stage was conducted to ensure that every aspect of the filming process had been carefully organized. This stage involved preparing production strategies, assigning responsibilities, arranging the

production schedule, and coordinating the required technical resources so that the documentary could be produced effectively and systematically (Millerson & Owens, 2012). At this stage, storyboards and shot lists were also prepared as visual guides to help the production team understand the storyline, shot composition, and visual continuity before production began (Holisah & Yulianti, 2025).

In addition, several supporting production components were prepared, including interview questions, filming locations, and consent forms for interviewees in the documentary. Production equipment, including smartphones, tripods, microphones, lighting equipment, and post-production software, was also prepared and tested in advance to ensure a smooth production process and a high-quality documentary video.

2.1.5.2 Production

The production stage was considered the core process in documentary video creation because it determined the overall quality and success of the final product. During the production stage, various cinematographic techniques were applied to enhance the visual quality and effectively communicate the documentary's message. Camera movement techniques, including pan, zoom, follow, and static shots, were employed to create dynamic visual compositions, direct the audience's attention, and support the continuity of each scene (Bonafix, 2011). In addition, different shot sizes, such as extreme close-up, close-up, medium close-up, medium shot, medium long shot, long shot, and very long shot, were selected according to the emotional emphasis, body language, and environmental context required in each sequence (Rabiger & Cherrier, 2020). Various camera angles, including eye-level, high-angle, and low-angle shots, were also utilized to shape viewers' perceptions of the interviewees and strengthen the visual meaning conveyed throughout the documentary (Bonafix, 2011).

Lighting was another essential component of the production process because it contributed to image clarity while establishing the documentary's visual mood and atmosphere. Both natural and artificial lighting sources were utilized, with lighting arrangements based on the principles of key light, fill light, and back light to produce balanced illumination and improve the overall visual quality of the footage (Malkiewicz & Mullen, 2012). Furthermore, audio was considered an equally important production element because it played a significant role in conveying information and enhancing audience engagement. Pratista (2017) explained that audiovisual productions generally consist of three primary audio elements: dialogue or narration, music, and sound effects. When integrated appropriately, these elements not only improve the clarity of information but also strengthen the emotional tone and overall atmosphere of the documentary. Consequently, the combination of cinematography, lighting, and audio contributed to a documentary that was technically well-balanced, visually compelling, and capable of communicating the interviewees' experiences effectively.

2.1.5.3 Post-Production

Post-production marked the concluding phase of documentary video production, during which all visual and audio materials collected throughout filming were transformed into a complete audiovisual product. At this stage, the recorded footage underwent a comprehensive editing process to improve technical quality, establish a coherent narrative, and ensure that the documentary effectively conveyed its intended message to the audience (Millerson & Owens, 2012). In this context, editing refers to the systematic process of selecting, arranging, and integrating visual and audio components into a continuous sequence that enhances both the flow of the story and the audience's comprehension of the documentary.

The editing workflow involved a series of interconnected tasks, including reviewing the recorded footage, identifying the most suitable

shots, organizing scenes according to the documentary storyline, preparing interview transcripts, developing narration, and selecting background music that complemented the film's intended mood (Trimarsanto, 2011). Furthermore, careful attention was given to continuity between scenes, transitions, editing rhythm, pacing, and synchronization between visual and audio elements to produce a smooth and engaging viewing experience (Pratista, 2017). Accordingly, the post-production stage played a significant role not only in enhancing the documentary's technical standards but also in strengthening its narrative coherence and overall audiovisual presentation.

2.1.6 Subtitling

The documentary developed in this study was intended to be accessible to audiences from both local and international backgrounds. To achieve this objective, particular attention was given to language selection and subtitle presentation so that viewers with different linguistic abilities could understand the documentary. According to Gottlieb (1992), subtitles are categorized into two types: intralingual subtitling, which converts spoken language into written text within the same language, and interlingual subtitling, which involves transferring spoken dialogue from one language into another. In addition, Gottlieb (1997) defined subtitling as a form of audiovisual translation that transforms spoken dialogue into written text while preserving the communicative meaning and intended message of the original language.

In line with these principles, the documentary retained English as the original spoken language, while Indonesian subtitles were incorporated to improve accessibility for local audiences. This approach enabled Indonesian viewers to understand the interviewees' narratives without compromising the meaning conveyed in the original dialogue. Since the documentary portrayed the everyday experiences of native English-speaking diasporas and their interactions with the local community in

Semarang, subtitles also served as an important medium for facilitating intercultural communication among audiences from diverse linguistic and cultural backgrounds. As explained by Díaz and Remael (2021), effective subtitling involves more than translating words from one language into another; it also requires preserving the communicative function, cultural references, and contextual meaning embedded in the source dialogue. Therefore, the subtitling process in this documentary was designed to produce translations that were accurate, natural, and easy to understand, allowing audiences to comprehend the information and experiences shared by the interviewees fully.

2.2 Previous Studies

Several previous studies have explored the development and production of documentary videos by applying the Research and Development (R&D) approach. For instance, Cahyawulan and Ratih (2019) utilized the ADDIE instructional design model to develop a documentary video on employability skills for twelfth-grade students at SMA Negeri 14 Jakarta. Their findings demonstrated that documentary videos could serve as effective learning media by enhancing students' comprehension of instructional materials. However, their study focused on developing instructional media for employability skills among senior high school students, whereas the present study focuses on developing a documentary that presents the lived experiences, cultural adaptation, and social interactions of native English-speaking interviewees in Semarang. Likewise, Ningrum (2021) adopted the ADDIE model to produce a documentary on Indonesian cultural history as a multicultural learning resource for students at SMP Negeri 10 Makassar. The evaluation results indicated that the documentary achieved satisfactory levels of validity and practicality for classroom implementation. Unlike Ningrum's study, which focused on Indonesian cultural history and its application as a learning resource for junior high school students, the present study examines intercultural experiences from the perspective of native English-speaking interviewees living in Semarang and presents their

interactions with the local community through a documentary video. Meanwhile, Wulur et al. (2022) concentrated on the production of the documentary Kampung Batik Laweyan Solo using the live-shoot technique. Their study highlighted the contribution of cinematographic elements and natural visual storytelling in presenting authentic representations of local culture and community life. Although their study also emphasized authentic visual representation of community life, its focus was on documenting the cultural heritage and local community of Kampung Batik Laweyan Solo. In contrast, the present study focuses on the experiences of native English-speaking interviewees as international residents in Semarang, particularly their daily lives, cultural adaptation, and social interactions with the local community.

Despite these contributions, previous studies have largely focused on using documentary videos as educational media or documenting cultural heritage through audiovisual production. Limited attention has been given to documentary videos that portray the lived experiences of native English-speaking diasporas and their everyday interactions with local communities, especially in Semarang. Furthermore, earlier research primarily emphasized the development and feasibility of documentary products. In contrast, the present study extends this perspective by developing, validating, revising, and evaluating a documentary video that presents firsthand accounts of native English-speaking diasporas living in Semarang. Entitled “The Documentary of Native English Speakers in Semarang”, the documentary was designed not only as the final product of the Research and Development (R&D) process but also as an educational audiovisual medium that introduces audiences to the interviewees' daily experiences and intercultural interactions within the local community.