

CHAPTER IV

RESULTS AND DISCUSSION

4.1 Results

This study employed the Research and Development (R&D) method proposed by Sugiyono (2017). Of the ten stages included in the original model, this study implemented eight stages: (1) potential and problems, (2) data and information collection, (3) product design, (4) design validation, (5) design revision, (6) product testing, (7) product revision, and (8) mass production. The reduction in the number of stages was made by considering the scope of the study, time constraints, and the characteristics of the product being developed. Nevertheless, this modification did not diminish the fundamental principles or essential values of the Research and Development (R&D) method, as the product development process was still carried out systematically and remained aligned with the objectives of the study.

The final product of this study was a documentary video entitled “The Documentary of Native English Speakers in Semarang”. The development of the documentary followed the three main stages of documentary film production, namely pre-production, production, and post-production. Each stage was carefully planned and systematically implemented based on the data collected throughout the research process. Consequently, the documentary provided a comprehensive representation of the lives of the diaspora from native English-speaking countries residing in Semarang while fulfilling the primary objective of the study as an informative and authentic representational medium.

4.1.1 Potential and Problems

In identifying the potential and problems, the researcher employed document analysis as the primary research method. Through this method, the researcher conducted document analysis using three different data sources. First, the researcher found that no scientific journals, conference papers, or online articles had specifically discussed the lives of the diaspora from native English-speaking countries in Semarang. Existing studies

related to Semarang had primarily focused on migrants from non-native English-speaking countries, particularly in the contexts of language choice (Amin, 2017), intercultural communication in English language learning (Saraswati, 2017), and cultural identity in second language acquisition within international educational institutions in Semarang (Ali & Mujiyanto, 2017).

Second, through a search of digital platforms such as YouTube, the researcher found that documentary videos related to the diaspora from native English-speaking countries in Semarang were still very limited. A similar documentary portraying the lives of foreign diaspora in Semarang was “Beyond the Waves” (2025), which focused on the Japanese diaspora. However, no documentary video on YouTube had specifically documented the lives of the diaspora from native English-speaking countries residing in Semarang.

Third, the potential of this study was further supported by official data obtained from the Class I Immigration Office with TPI Semarang regarding the number of foreign nationals holding Permanent Stay Permits (TAP) from native English-speaking countries within the Semarang jurisdiction during the period from 2024 to May 2026.

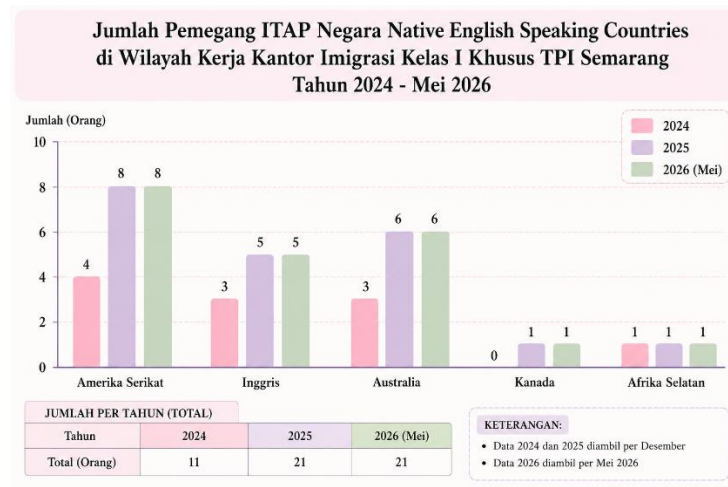


Figure 4.1 Data on the Native English-Speaking Diaspora in Semarang
(2024 - May 2026)

The presence of these individuals indicated that the diaspora from native English-speaking countries constituted an established community that continued to reside in Semarang. Consequently, they had the potential to serve as research interviewees for the development of the documentary video. Furthermore, the official data obtained from the Class I Immigration Office with TPI Semarang strengthened the validity of selecting this research topic.

In addition to document analysis, the researcher also experienced incidental observation to further support the research potential. Incidental observation refers to spontaneous observations that occur during the research process when the researcher unexpectedly encounters phenomena relevant to the research and uses them as additional sources of information (QSCC, 2001). This observation occurred when the researcher's partner, Silvana Adelia Maharani, was working at a cafe in Tembalang, Semarang. During her shift, one of her colleagues served a customer from a native English-speaking country. Although the interaction was conducted in English, the customer appeared to have difficulty understanding the information conveyed by Silvana Adelia Maharani's colleague.

This experience suggested that using English as an international language did not always guarantee effective communication in intercultural interactions. Successful communication was determined not only by English language proficiency but also by the speakers' ability to understand differences in cultural backgrounds, communication practices, and the social contexts underlying the interaction (Baker, 2015).

Based on the overall results of the potential and problem identification, the researcher selected the diaspora from native English-speaking countries residing in Semarang as the focus of this study. This focus was chosen because there had been limited research examining their daily lives, adaptation processes, and social interactions with the local community, despite their presence being supported by official data and evident in everyday life in Semarang. To present the research findings more comprehensively, the researcher developed a documentary video portraying the authentic experiences of the diaspora while living in Semarang. Through this documentary, the final product was expected not only to serve as a means of documentation but also to provide the public with a better understanding of intercultural communication and the social adaptation processes experienced by the diaspora from native English-speaking countries.

4.1.2 Data and Information Collection

This stage was carried out using two methods: observation and interviews. Both methods were employed to complement the results of the document analysis conducted in the previous stage. The use of multiple data collection methods enabled the researcher to obtain more comprehensive information and establish methodological triangulation by comparing and corroborating data collected from different sources.

Observations were conducted on social media platforms, namely TikTok and Instagram. The researcher identified several accounts that indicated the presence of diaspora members from native English-speaking

countries residing in Semarang. The findings revealed that these accounts documented various aspects of the diaspora's daily lives, including the lives of cross-cultural couples, their roles as educators, their activities as food vloggers exploring local cuisine, and their participation in sports communities. These findings indicated that the diaspora members not only resided in Semarang but also actively participated in various social and cultural aspects of the local community.

Based on the information obtained from the observation, the researcher contacted several potential interviewees through the direct message (DM) feature on social media. After receiving positive responses, communication was continued via WhatsApp to explain the purpose of the study and to request their willingness to participate as interviewees in this research. In addition to social media, the researcher also recruited potential interviewees through professional networks. Information regarding a diaspora community at Royale Golf Semarang was obtained through the researcher's colleague, who had access to the community, enabling the researcher to contact members who met the research criteria. During the final stage of data collection, a lecturer from the Applied Foreign Language Study Program at Diponegoro University also assisted the researcher in connecting with additional interviewees who met the research criteria. Through these various recruitment channels, the researcher successfully obtained four interviewees who took part in the study.

After successfully recruiting interviewees who met the research criteria, the researcher conducted semi-structured interviews to obtain more comprehensive information about the lives of diaspora members from native English-speaking countries residing in Semarang. The interview method employed in this study was semi-structured, serving as an exploratory interview while still being guided by a sequence of predetermined topics. This method provided the researcher with flexibility to explore emerging information throughout the interview process while

ensuring that all topics relevant to the research objectives were discussed comprehensively.

The interviews were conducted in two separate sessions, with each session involving one interviewee who met the research criteria. The interviews explored the interviewees' experiences of living in Semarang, particularly their daily activities, adaptation to the local environment, and social interactions with the local community. This approach ensured that the data collection process remained systematic while providing the flexibility to explore additional insights that emerged naturally during the interviews.

The interviews with the two interviewees generated comprehensive information regarding their experiences of living in Semarang. Based on the analysis of the interview data, the researcher identified four major topics that served as the foundation for developing the documentary content: Background Information, Daily Life in Semarang, Interactions with Local Communities, and Documentary Reflection. The Background Information section presented information about the interviewees' personal backgrounds, while Daily Life in Semarang explored their daily activities and adaptation to the local environment. The Interactions with Local Communities section examined their experiences of communicating and interacting with local residents, whereas Documentary Reflection captured their reflections on living in Semarang and their overall perspectives on the documentary. These four major topics were subsequently used as the foundation for developing a more detailed list of interview questions during the documentary's pre-production stage.

4.1.3 Product Design

In the third stage, the researcher carried out the design and development of the documentary video as the research product. Throughout the development process, the researcher collaborated with Silvana Adelia Maharani by carrying out mutually agreed-upon responsibilities. The

collaboration took place during the pre-production stage, which included determining the concept and theme, developing the interview questions, establishing the project timeline, developing the storyline, scriptwriting, storyboard design, and preparing the required administrative documents. Subsequently, the production stage, including the interview sessions, filming activities, and the collection of supporting footage, was carried out entirely by Silvana Adelia Maharani. Meanwhile, the researcher assumed full responsibility for the post-production stage, which included footage selection, video editing, audio editing, noise reduction, volume adjustment, background music integration, subtitle creation, color grading, and the finalization of the documentary video.

a. Pre-production Stage

The pre-production stage served as the initial phase in developing the documentary video and provided the foundation for all subsequent stages of production. During this stage, the researcher collaborated with the research partner, Silvana Adelia Maharani, to plan and prepare all aspects required for the documentary development process.

1. Determining The Concept and Theme

The determination of the documentary video's concept and theme was based on the results of the potential and problem identification as well as the data and information collected during the previous stage. The analysis indicated that there was no documentary specifically portraying the lives of diaspora members from native English-speaking countries residing in Semarang. This finding served as the basis for developing a documentary concept that addressed the existing gap while supporting the research objective of producing a representative audiovisual medium depicting the lives of the diaspora in Semarang.

Based on these findings, the researcher and the research partner conducted a brainstorming session to formulate a documentary concept and theme that aligned with the objectives of the study. The

researcher then analyzed several documentary videos as references, particularly those that shared similar characteristics in terms of storytelling, narrative structure, interview techniques, and visual presentation. The analysis revealed a documentary featuring the lives of the Japanese diaspora that employed a similar presentation concept by portraying the diaspora's experiences through interviews supported by visualizations of their daily activities. Although the presentation concept closely resembled that of the documentary developed in this study, the subject of the reference documentary differed, as it focused on the Japanese diaspora, whereas this study focused on diaspora members from native English-speaking countries residing in Semarang.

Based on the results of the brainstorming session and the analysis of the reference documentaries, the researcher established a documentary concept that focused on the daily lives of diaspora members from native English-speaking countries during their residence in Semarang. The concept was designed to present their experiences by exploring their background information, daily lives, adaptation process, interactions with the local community, and reflections on living in Semarang. The proposed concept and theme were subsequently presented to the supervisor to obtain feedback and suggestions. Based on the supervisor's recommendations, the initial concept was refined, resulting in the final concept that served as the foundation for the development of the documentary video entitled “The Documentary of Native English Speakers in Semarang”.

2. Developing The Interview Questions

After the documentary concept and theme had been established, the next stage involved developing an interview list of questions to serve as the primary instrument for collecting data during the documentary production process. The interview guide was developed based on the findings obtained from the semi-structured interviews

conducted during the data and information collection stage. Through the analysis of the interview data, the researcher identified four major topics that represented the experiences of diaspora members from native English-speaking countries residing in Semarang. These topics consisted of Background Information, Daily Life in Semarang, Interactions with Local Communities, and Documentary Reflection. These four major topics subsequently served as the foundation for developing a more structured interview guide.

Each major topic was then expanded into a series of open-ended questions designed to elicit more comprehensive information regarding the interviewees' experiences, perspectives, and reflections. This development process resulted in a total of 21 interview questions, which were systematically organized to follow the documentary's narrative flow. The proposed interview questions were subsequently consulted with the supervisor to obtain feedback and suggestions regarding their relevance, clarity, and alignment with the research objectives. Based on the supervisor's recommendations, several revisions were made before the interview guide was finalized and implemented during the production stage. The questions were designed to ensure that each topic was explored comprehensively while generating interview materials that supported the development of the documentary's storyline, the editing process, and the overall content of the documentary. The complete list of interview questions used in this study is presented in the table below.

Table 4.1 List of Questions

No.	Questions	Theme
1.	What brought you to Indonesia, especially Semarang?	Background Information
2.	What was your first impression when you arrived in Semarang?	
3.	What did you know about Indonesia before coming here?	
1.	How would you describe your daily activities in Semarang?	Daily Life 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?	
1.	How do local people usually respond to you as a foreigner?	Interactions With Local Communities
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?	
11.	Have you learned anything about Indonesian nonverbal communication?	
1.	What has been your most challenging experience in Semarang?	
2.	Would you recommend Semarang to other foreigners? Why?	Documentary Reflection
3.	What makes Semarang special for you personally?	

3. Establishing The Project Timeline

After developing a list of questions, the next stage involved preparing the interview schedule as part of the documentary's pre-production planning. The interview schedule constituted an essential component of the pre-production stage, as it ensured that the entire filming process could be carried out systematically, efficiently, and in accordance with the production plan established during the previous chapter. In addition to serving as a reference for the production process, the schedule facilitated coordination regarding the interviewees' availability, filming locations, and the production team, thereby minimizing potential scheduling conflicts during production.

During this process, the researcher coordinated with each interviewee through online communication to discuss suitable dates and times for the interview sessions. The interview schedule was subsequently established based on the mutual agreement of all parties

involved, including the interviewees, the researcher, and the production team responsible for the filming process. Based on the agreed schedule, the interviews were organized into four separate sessions, with one interviewee participating in each session. This arrangement enabled each interview session and filming activity to be conducted more focused and efficiently while allowing sufficient time to record both the interviews and the supporting footage required for the documentary.

In addition to considering the interviewees' availability, the filming locations were selected based on their accessibility and their relevance to each interviewee's daily activities. The selection of these locations was intended to produce more authentic visuals that naturally represented the interviewees' daily lives while strengthening the documentary's visual storytelling. The finalized interview schedule subsequently served as the primary reference throughout the production stage. The detailed interview schedule and filming locations for each interviewee are presented in the table below.

Table 4.2 Timeline and Location

No.	Interviewees	Time	Location
1.	Aaron Ganesh	17 June 2026	PT Graphic Packaging International Indonesia
2.	Nick Bown	19 June 2026	Casa roberto, Pujasera Hayam Wuruk, and Kedai Pleburan
3.	Timothy Wright	21 June 2026	RumaSua and Pujasera Ungaran Abadi
4.	Cory Ross	22 June 2026	Peacockoffie Gombel and Istana Buah Sultan Agung

4. Developing The Storyline

The development of the storyline was carried out after the documentary concept and theme had been established and the interview timeline had been prepared during the previous stage. At this stage, the storyline was developed as the primary framework for organizing the documentary video's narrative structure. The development of the storyline aimed to ensure that each segment was arranged sequentially, logically connected, and capable of conveying information in accordance with the research objectives. Consequently, the documentary presented a coherent narrative that was easy for the audience to follow.

The storyline was developed based on findings from the Potential and Problems stage, observations, semi-structured interviews, and interview questions developed during the previous stage. All collected information was analyzed to determine the sequence in which it would be presented in the documentary video. Therefore, the narrative structure was developed not only from an artistic perspective but also based on the research findings, enabling the documentary to comprehensively represent the lived experiences of diaspora members from native English-speaking countries residing in Semarang.

Based on the analysis, the storyline was organized chronologically, beginning with an introduction to Semarang as the setting of the study, followed by an introduction to each interviewee and the background of their arrival in Indonesia. The documentary then portrayed the interviewees' daily lives, their adaptation to the local social and cultural environment, and their experiences in building social interactions with the local community. The final section presented the interviewees' reflections on their experiences of living in Semarang and their perspectives on the city as a place to live. This sequence was designed to guide the audience through the documentary progressively, allowing

them to understand the research context before exploring each interviewee's personal experiences in greater depth.

The completed storyline included information on the timestamp, section, planned visualizations including B-roll footage as supporting visuals, narration, and the interview list of questions that guided each segment of the documentary. These components were developed to ensure that every part of the documentary followed a systematic and coherent narrative while effectively communicating the intended information in line with the research objectives. Furthermore, the storyline helped the researcher integrate the narration, interview content, and supporting visuals into a unified narrative structure that enhanced the documentary's overall coherence and storytelling. The completed storyline subsequently served as the foundation for the following development stages, including scriptwriting, storyboard development, and the production process, thereby ensuring that the documentary was produced consistently and in accordance with the established concept. A portion of the storyline is presented in the figure below.

NATIVE ENGLISH 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 begins with a simple question. <i>Will I fit in?</i> 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 4.2 Storyline

5. Scriptwriting

After the storyline was developed, the next stage involved developing the script as the primary guideline for producing the documentary video. The script was developed based on the storyline established during the previous stage to ensure that the narration, visual elements, and supporting components consistently followed the planned narrative structure. The completed script included all essential elements required for the production process, comprising audio components, including the narrator's voice-over and instructions for the use of background music, visual components consisting of interview footage and B-roll as supporting visuals, and text on screen, accompanied by the timestamps indicating when each text element would appear throughout the documentary. These components were systematically integrated to ensure that the audio and visual elements complemented one another, resulting in a coherent, consistent, and easily understandable presentation for the audience. A portion of the script used in this study is presented in the table below.

Table 4.3 Script

Audio	Visualization	Text on screen & Time code
Original Video Sound	B-roll: 1) Int. Semarang Tawang Railway Station Night] Wide Shot (WS) capturing a KAI passenger train entering Semarang Tawang Railway Station. The movement of the train, passengers, and station environment creates a dynamic visual representing the rhythm of daily life in Semarang. Artificial lighting is used alongside ambient	“Shot on iPhone” 00:00 – 00:07
Backsound: Magnific – Orderly Chaos		

	sounds of the arriving train and station announcements.	
Voice Over (VO):	B-roll:	
“Every journey to a new country begins with a simple question. <i>Will I fit in?</i> 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.” Original Video Sound Backsound: Magnific – Orderly Chaos	1. Int. Semarang Tawang Station Night] Symmetrical Wide Shot (WS) capturing the platform of Semarang Tawang Railway Station from the center aisle, with passenger trains positioned on both sides. 2. Ext. Pandanaran Street Night] High Angle Wide Shot (WS) capturing the nighttime traffic along one of Semarang's main roads from an overhead pedestrian bridge. 3. Ext. Lawang Sewu Night] Wide Shot (WS) capturing the illuminated façade of Lawang Sewu from across the street. Passing vehicles in the foreground create depth and reinforce the contrast between the city's dynamic atmosphere and its historic landmark. 4. Ext. Kota Lama Semarang Afternoon] Wide Shot (WS) capturing local residents, tourists, and international visitors gathering along one of	“Faiza Latifa Khairunnisa” 00:08 - 00:11 “Silvana Adelia Maharani” 00:12 - 00:16 “The Documentary of Native English Speakers in Semarang” 00:22 - 00:27

the streets in Kota Lama
Semarang.

5. Int. Office Room Day]
Medium Wide Shot (MWS)
capturing the interviewee
interacting with local
colleagues in a meeting room.
-

During development, the script underwent several rounds of revision to ensure the narration remained consistent with the storyline while accurately reflecting the interviewees' responses. Revisions also refined the placement of the voice-over, on-screen text, B-roll footage, and interview excerpts so that each segment communicated the intended information more effectively and maintained the continuity of the documentary's narrative. After the revision process was completed, the finalized script served as the primary reference for storyboard development and for the implementation of the documentary production stage.

6. Storyboard Design

After the script had been completed, the next stage involved developing the storyboard as the primary visual plan for the documentary video's production process. The storyboard was developed based on the script prepared during the previous stage to ensure that every planned scene, visualization, and technical element remained consistent with the established narrative structure and documentary concept. Through the storyboard, the researcher translated the narrative into a visual representation before the filming process began, enabling all production activities to be planned systematically in advance. Furthermore, the storyboard facilitated a shared understanding between the researcher and the production team

regarding the visualization of each scene to be recorded, thereby supporting a more organized and efficient production process.

The developed storyboard incorporated various production components, including the timestamp, scene and shot numbers, the set plan indicating the filming location, visual descriptions consisting of B-roll and talking-head footage, text on screen accompanied by its corresponding time code, and the script, which included the narrator's voice-over and instructions for the use of background music. Each component served a specific purpose in supporting the production process. The timestamp functioned as a reference for synchronizing the sequence of scenes. In contrast, the scene, shot, and set plan guided the production team in determining the filming order and appropriate filming locations. The B-roll descriptions guided the capture of supporting footage relevant to the interview content, whereas the voice-over, background sound, and on-screen text were designed to strengthen the delivery of information and improve the audience's understanding of the documentary.

During development, the storyboard underwent several revisions to ensure that the visualization of each scene remained consistent with the script and the information obtained from the interviewees. The revisions primarily involved refining the placement of B-roll footage, voice-over narration, on-screen text, and background music to ensure that every scene accurately represented the interview findings while maintaining continuity in the documentary's narrative. These refinements ensured that each visual element effectively supported the information presented without compromising the coherence of the overall storyline.

The finalized storyboard subsequently served as the primary reference throughout the production stage. All information contained in the storyboard was used as a guideline for determining the filming sequence, filming locations, B-roll visualization, voice-over narration,

background music, and the placement of on-screen text in each segment of the documentary. Consequently, the storyboard functioned not only as a visual guide but also as a comprehensive production planning document that integrated all visual and audio elements, enabling the production process to be carried out systematically, efficiently, and consistently with the documentary concept, storyline, and script developed during the previous stages. A portion of the storyboard used in this study is presented in the figure below.

Timestamp: 00:52 - 01:29	Scene: 1 Shot: 3	Set Plan: Rumasua Restaurant
		B-roll: 1) Int. Cafe Afternoon] Medium Wide Shot (MWS) capturing the interviewees and the interviewers interacting in a café. The composition includes all participants seated around the table to emphasize their conversation and social engagement. Natural lighting from the café's open space is used with ambient sounds of conversations and surrounding café activities to create a warm and welcoming atmosphere. Text on Screen & Time Code: "subtitle.." 01.18 - 01.20
SCRIPT NARRATOR (VO) : "and the everyday moments that bring cultures together.." Background Music - Orderly Chaos		

Figure 4.3 Storyboard

7. Preparing the Required Administrative Documents

After all pre-production planning was completed, the final stage involved developing the Information Letter and Consent Form as supporting documents to be used before the production of the documentary video. These documents were developed to ensure that the entire interview process and audiovisual documentation were conducted in accordance with research ethics and based on the voluntary consent of each interviewee. In addition, the documents provided clear information regarding the objectives of the study, the expected form of participation, and the use of the collected documentation as part of the documentary video developed in this research.

The Information Letter and Consent Form were developed in accordance with the characteristics of this study, which involved the development of a documentary video as the research product. The Information Letter was prepared to provide the interviewees with comprehensive information regarding the background and objectives of the study, the research procedures, the expected form of participation, and the intended use of the collected documentation for academic purposes, including the completion of the undergraduate thesis and the publication of the documentary video through digital platforms, such as YouTube.

KEMENTERIAN PENDIDIKAN, KEBUDAYAAN, DAN TEKNOLOGI
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI
PROGRAM STUDI BAHASA ASING TERAPAN

2019/2020
Jember, 15 Mei 2020
Gintara Putri Andana Riwanti, S.Pd.
Gintara Putri Andana Riwanti, S.Pd.
Gintara Putri Andana Riwanti, S.Pd.

with academic research ethics. However, since this research is conducted as a documentary video, participants' faces, voices, and activities may appear in the final documentary with their consent.

This documentary video may later be used for:

1. Final project/thesis purposes;
2. Academic presentations;
3. Academic exhibitions or publications;
4. Educational media and research portfolios;
5. Publication through digital media or video-sharing platforms for educational purposes, such as YouTube.

If you have any questions regarding this research, please contact the researcher and the supervisor through the following contact information:

Supervisor: Gintara Putri Andana Riwanti, S.Pd. Researcher: Faiza Latifa Khairunnisa
M.Sc., Phd.
Institution: Vocational School, Diponegoro University Institution: Vocational School, Diponegoro University
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Phone Number: +62 856-4008-5518 Phone Number: +62 859-0025-4935

Thank you for your attention, participation, and cooperation in this research. Sincerely,
Faiza Latifa Khairunnisa and Silvani Adelia Maharani

Figure 4.4 Information Letter

Meanwhile, the Consent Form was developed as a formal agreement documenting the interviewees' voluntary willingness to participate in the study. It included consent for participation in interviews, audio and video recording, photography, editing of the recorded materials as part of the documentary video, the addition of subtitles, and the use of the collected documentation for academic purposes. The document also informed the interviewees of their right to withdraw from the study before the documentary video was officially published. Furthermore, the Consent Form explained that all collected data would be managed in accordance with research ethics and used

exclusively for academic purposes, as previously described to the interviewees.

KEMENTERIAN PENDIDIKAN, YOUTH, AND SPORTS
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SEKOLAH VOKASI
PROGRAM STUDI BAHASA ASING TERAPAN

CONSENT FORM FOR PARTICIPANTS

Research Title:
Producing Documentary Video of Native English-Speaking Countries Diaspora in Semarang in Building Social Interaction

Please read each statement carefully and place a check mark (✓) in the "Agree" column if you agree with the statement.

No	Statement	Agree	Not Agree
1	I have received and understand an explanation regarding the purpose, procedures, and benefits of this documentary research project.	☒	☐
2	I understand that this research is conducted for academic purposes and not for commercial use.	☒	☐
3	I voluntarily agree to participate in interviews and video documentation activities without coercion.	☒	☐
4	My participation may include audio recording, video recording, photography, and observation during the documentary production process.	☒	☐
5	I understand that my voice, image, appearance, and activities may appear in the documentary video and other academic presentation materials.	☒	☐
6	I give permission for the researcher to use the recordings for documentary production, academic presentations, exhibitions, research portfolios, and educational publications on digital platforms such as YouTube.	☒	☐
7	I understand that selected parts of the recordings may be edited and included in the final documentary video.	☒	☐

Participant Information
Participant Name: Cecily Ross
Occupation: English Teacher
Phone Number / Email: 822 25217183 / cecily.ross@phs.com
Date: 22 July 2018
Participant Signature: [Signature]

Researcher Information
Researcher Name: Fitri Lestari Wicaksono
Study Program: Applied Foreign Language, Vocational School, Diponegoro University
Date and Signature: 22 July 2018 [Signature]

Figure 4.5 Consent Form

After both documents had been finalized, the researcher provided the Information Letter to each interviewee before the interviews and filming sessions commenced, allowing them sufficient time to understand the research procedures and ask questions if necessary. Subsequently, each interviewee was asked to complete and sign the Consent Form as evidence of their voluntary agreement to participate in the study and the documentary production. Once all Consent Forms had been signed, they served as the ethical foundation for conducting the interviews and filming activities. Consequently, the entire production process was carried out in accordance with the schedule established during the previous stage and based on the informed consent voluntarily provided by each interviewee. The Information Letter and Consent Form used in this study are presented in the figure below.

b. Post-production Stage

The post-production stage represented the final phase of the overall documentary video development process. During this stage, the researcher was fully responsible for the editing process, including footage selection,

video editing, audio editing, noise reduction, volume adjustment, background music integration, subtitle creation, color grading, and finalization of the documentary video. These processes integrated the visual, audio, and narrative elements into a unified presentation, resulting in a coherent narrative flow that was engaging and effectively conveyed the research objectives.

1. Footage Selection

After shooting was completed, the first stage of post-production involved selecting footage. This stage aimed to identify and select all recorded materials that were suitable for use in the documentary video editing process. Since the production stage generated numerous interview recordings and B-roll footage with various camera angles and durations, not all recorded materials were included in the final documentary. Therefore, the selection process was conducted to ensure that only the most appropriate footage was used in the subsequent editing stage.

The selection process was carried out by reviewing all recorded materials obtained during the production stage. Each piece of footage was evaluated based on several criteria, including visual quality, such as image sharpness, camera stability, and lighting; audio quality, including voice clarity and the level of background noise, and its consistency with the narration, storyline, and storyboard that had been developed during the pre-production stage. In addition, the footage was selected based on its relevance to the information conveyed by the interviewees, ensuring that every visual element effectively supported the documentary's narrative coherently and consistently.

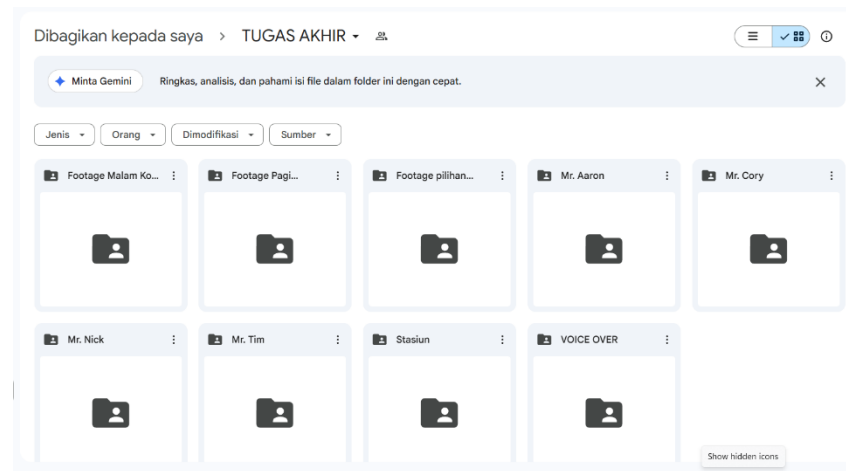


Figure 4.6 Selected Footage

During the selection process, the researcher compared multiple recordings containing similar scenes or content to determine the most representative footage. This process was applied to both the interview footage and the B-roll footage to ensure that each selected scene not only met the required technical standards but also strengthened the narrative presented throughout the documentary. As a result, continuity between scenes was maintained while preserving consistency between the visual elements, audio, and narrative in accordance with the concept established during the pre-production stage.

The selected footage subsequently served as the foundation for the video editing stage. All selected materials were arranged according to the sequence established in the storyline and storyboard, allowing the editing process to be carried out more systematically and efficiently. Through this selection process, the documentary video not only presented technically high-quality visuals but also maintained a coherent narrative structure that effectively supported the research objectives.

The following figures present the selected footage for each section of the documentary based on the storyline developed during the pre-production stage. This footage represented the most appropriate visual materials to support the narration and interview content while maintaining consistency with the planned storyline and storyboard.

1) Opening



Figure 4.7 Footage Opening

The figure above presents the opening sequence selected to introduce the documentary video. The selected footage featured Lawang Sewu, one of Semarang's most iconic landmarks, and served as the establishing shot to introduce the research setting to the audience. Bordwell and Thompson (1990) stated that an establishing shot provided spatial orientation by presenting the location or environment in which the events took place before the main scenes began. Similarly, Mercado (2011) argued that an establishing shot not only introduced the setting but also established the atmosphere and provided visual context that enabled the audience to follow the narrative more effectively. Based on these considerations, Lawang Sewu was selected because it represented the identity of Semarang and effectively established the research setting from the beginning of the documentary. Furthermore, the selected footage demonstrated high visual quality in terms of composition, lighting, and camera stability, while maintaining consistency with the opening narration, storyline, and storyboard developed during the pre-production stage. Consequently, the opening sequence served not only to introduce the research location but also to establish the documentary's initial atmosphere, provide contextual background for the topic under discussion, and create a smooth

transition to the presentation of the experiences of diaspora members from native English-speaking countries living in Semarang.

2) Section One



Figure 4.8 Footage Section One

The figure above presents the selected footage for Section One, which focused on the interviewees' background of living in Semarang through the interview question, “How did you end up in Semarang?”. The footage featured Mr. Cory while performing his duties. It was selected because it directly represented Mr. Cory's explanation that his presence in Semarang resulted from his professional responsibilities. Bernard (2016) stated that the use of B-roll in documentary filmmaking strengthened the narrative by providing visual representations that were relevant to the information conveyed by the interviewees. Based on this principle, the footage of Mr. Cory's work activities was incorporated to provide clearer context for his explanation during the interview, enabling the audience not only to understand the information through verbal narration but also to observe visual evidence that reinforced the interview content. Furthermore, the selected footage followed the sequence established in the storyline and storyboard, thereby maintaining the continuity of the documentary's narrative. Consequently, the footage not only reinforced the presentation of Mr.

Cory's background but also enabled the audience to understand the reason for his presence in Semarang as part of the introduction to the documentary's interviewees.

3) Section Two



Figure 4.9 Footage Section Two

The figure above presents the selected footage for Section Two, which focused on the interviewees' lives while living in Semarang through the interview question, "How's your life in Semarang?". The footage featured Mr. Aaron carrying out his daily work activities alongside his colleagues in the office. This visual was selected because it directly represented Mr. Aaron's response regarding his daily life in Semarang. During the interview, Mr. Aaron explained that he spent most of his time working at the office. Consequently, his workplace had become an important part of his daily life in Semarang. Despite having a demanding work schedule, he stated that his life in Semarang had remained enjoyable because supportive colleagues and a friendly, welcoming local community surrounded him. The footage of Mr. Aaron's work activities was therefore selected to provide a visual representation of his daily life while reinforcing the information conveyed during the interview. Consequently, the use of this footage not only illustrated Mr. Aaron's daily routine in Semarang but also

enabled the audience to understand that his life in the city was largely shaped by his professional responsibilities while being enriched by the warm and supportive social environment surrounding him.

4) Section Three



Figure 4.10 Footage Section Three

The figure above presents the selected footage for Section Three, which focused on the interviewees' experiences of living in Semarang through the interview question, “How is Semarang treating you so far?”. The footage featured Mr. Timothy while sharing his experiences of living in Semarang with an enthusiastic and expressive demeanor. This visual was selected because it directly represented Mr. Timothy's positive experiences during his stay in the city. During the interview, Mr. Timothy explained that local people, particularly schoolchildren, frequently greeted him in a friendly manner, and some even asked to take photographs with him. These experiences reflected the warm acceptance and positive interactions he received from the local community as a foreign resident. The footage was selected because Mr. Timothy's enthusiastic facial expressions and gestures effectively conveyed the positive emotions embedded in his response, thereby strengthening the relationship between the interview content and its visual representation. Consequently, the use of this footage not only

illustrated Mr. Timothy's experiences living in Semarang but also enabled the audience to understand that the friendliness of the local community was one of the key factors contributing to his positive impression of life in Semarang.

5) Section Four



Figure 4.11 Footage Section Four

The figure above presents the selected footage for Section Four, which explored the interviewees' perceptions of what made Semarang a special city through the interview question, "Is Semarang Special for You?". The footage featured Mr. Nick walking through an area of Semarang when a nasi goreng vendor spontaneously greeted him during filming. This visual was selected because it directly represented Mr. Nick's response that one of the aspects that made Semarang special to him was the friendliness of the local community. During another interview, Mr. Aaron also explained that the people of Semarang were generally more open, welcoming, and willing to engage in conversations than those he had encountered in several other cities. The spontaneous greeting from the vendor illustrated an everyday interaction that reflected the warmth and hospitality extended by the local community toward Mr. Nick as a foreign resident. The footage was therefore selected because it provided visual evidence supporting the responses of both Mr. Nick and Mr. Aaron while reinforcing the

message shared by the other interviewees that the friendliness and openness of the local community were among the primary reasons why Semarang held a special place in their lives. Consequently, the use of this footage not only illustrated Mr. Nick's reasons for considering Semarang a special city but also enabled the audience to understand that simple interactions with local residents had become meaningful experiences that contributed to the positive impressions of the diaspora toward life in Semarang.

2. Video Editing

After the footage selection process was completed, the next stage involved video editing. At this stage, all selected interview footage and B-roll footage were assembled into a complete video sequence in accordance with the storyline, script, and storyboard that had been developed during the pre-production stage. The video editing process aimed to establish a systematic narrative flow, maintain continuity between scenes, and ensure that each visual element effectively supported the information conveyed by the interviewees. According to Millerson and Owens (2012), editing referred to the process of organizing and arranging recorded materials into a coherent visual sequence that could be effectively presented to the audience. Therefore, the editing process not only combined the recorded materials but also shaped the narrative structure to ensure that the documentary conveyed its overall message logically and coherently.

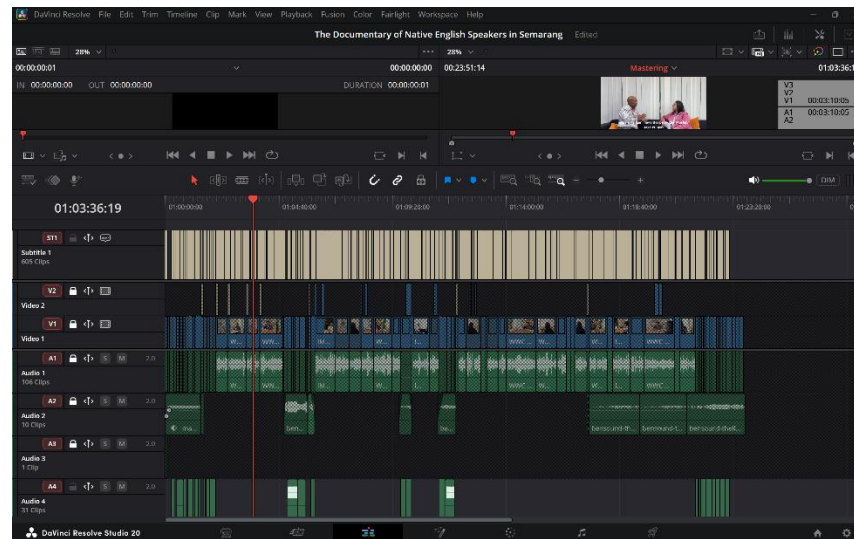


Figure 4. 12 Editing Process

During the editing process, all footage was first imported into DaVinci Resolve Studio 20 and arranged according to the sequence established in the storyline. Each clip then underwent a trimming process to remove unnecessary segments, such as pauses in conversation, repeated statements, speech errors, and other content that was not relevant to the objectives of the documentary. In addition, the researcher selected the most representative interview excerpts to ensure that the information presented remained clear, concise, and aligned with the focus of each section. Bernard (2016) stated that editing in documentary filmmaking played a significant role in constructing the narrative through the selection and arrangement of interview footage and supporting visuals, thereby producing a coherent story that the audience could easily understand.

Subsequently, the interview footage was integrated with relevant B-roll footage to reinforce the information presented while providing visual representations of the experiences described by each interviewee. The placement of the B-roll footage was carefully aligned with the narration and interview responses to ensure that every visual element directly supported the topic being discussed. Furthermore, the sequence of scenes was arranged to consider both visual continuity and narrative continuity, creating smooth

transitions between scenes. Rabiger and Cherrier (2020) explained that one of the primary objectives of editing was to maintain visual continuity and narrative rhythm, enabling audiences to follow the documentary's storyline without losing contextual understanding.

Throughout the editing process, the researcher repeatedly reviewed the preliminary version of the documentary to ensure that the sequence of scenes, the duration of each section, and the transitions between visual elements were consistent with the concept established during the pre-production stage. Whenever scenes were found to be less effective in supporting the documentary's narrative, revisions were made by trimming the footage, rearranging the sequence of scenes, or replacing the footage with more representative visual materials. The resulting edited version subsequently served as the basis for the subsequent post-production processes.

3. Audio Editing

After the video editing process had been completed, the next stage involved audio editing. This stage aimed to enhance the overall audio quality so that all information conveyed through interview dialogues, voice-over, and other audio elements could be heard clearly while effectively supporting the delivery of the documentary's message. In addition, the audio editing process was carried out to create a balanced integration between the original audio, voice-over, and background music, ensuring that all audio elements complemented one another harmoniously without compromising the clarity of the information presented to the audience.

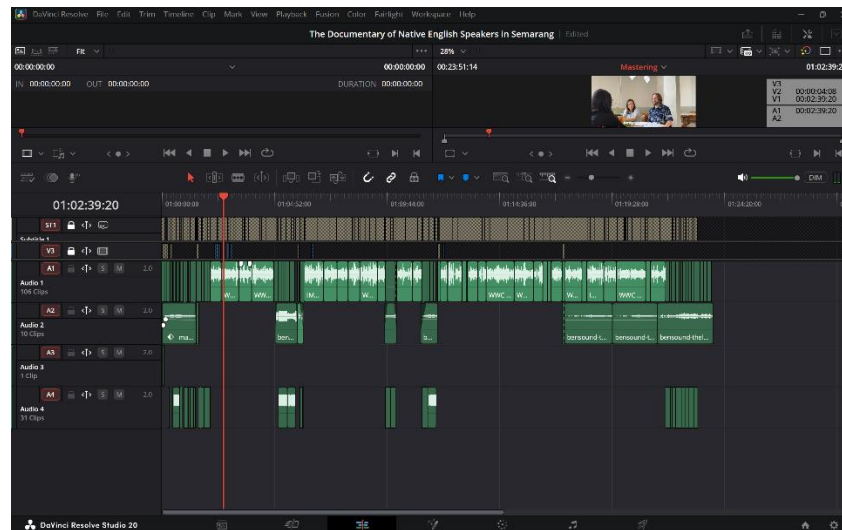


Figure 4.13 Audio Editing

In this study, the audio editing process was conducted using DaVinci Resolve Studio 20. All interview recordings were first reviewed, and their volume levels were adjusted to ensure that each interviewee's voice was clear, consistent, and easily comprehensible. Volume adjustments were made to minimize differences in audio intensity among the interviewees, thereby maintaining a balanced audio quality throughout the documentary. Furthermore, the voice-over recordings also underwent volume adjustment and audio enhancement to ensure that the narration remained clear and blended naturally with the interview dialogues. Through these processes, all audio elements complemented one another without overpowering each other, allowing the flow of information to be delivered coherently and comfortably for the audience.

After the quality of the original audio and voice-over had been optimized, the next step involved adding background music as a supporting element to establish the atmosphere of the documentary. The background music was selected from royalty-free music libraries available on the Bensound and Magnific platforms to prevent copyright infringement when the documentary was published on digital platforms such as YouTube. In this study, “Nothing On” from Bensound and “Orderly Chaos” from Magnific were used as the documentary's background music because their

calm and reflective musical characteristics effectively created a sense of curiosity that encouraged viewers to engage with the unfolding narrative. These musical compositions were also selected because they aligned with the documentary's concept of authentically representing the interviewees' lived experiences through real-life situations, without manipulating the content or the manner in which the stories were presented. The placement of the background music was carefully adjusted by considering its volume, rhythm, and duration to ensure that it blended harmoniously with the overall audio composition without distracting the audience from the interview dialogues or narration. Consistent with this approach, Kwon et al. (2022) stated that music in film served not merely as a complementary element but also as an effective medium for establishing the emotional atmosphere, guiding the audience's emotional responses, and strengthening narrative delivery. Therefore, the selection and placement of the background music in this documentary were carefully considered to reinforce the documentary's narrative while preserving the authentic impression that characterized the documentary.

Through the processes of balancing the original audio, refining the voice-over, and integrating the background music, the documentary achieved clearer, more balanced, and more harmonious audio quality. Consequently, the audio editing process not only improved the technical quality of the documentary's sound but also strengthened its narrative delivery, established a natural and authentic documentary atmosphere, and supported the presentation of the real-life experiences of the diaspora from native English-speaking countries living in Semarang City.

4. Subtitles

After the audio editing process was completed, the next stage involved developing subtitles as part of the documentary video's post-production process. The subtitles were developed to enhance the documentary's comprehensibility while simultaneously broadening its potential audience, considering that all interviews and narration were presented in English. By

providing Indonesian subtitles, the documentary was expected to be more accessible to viewers with different language proficiencies, particularly Indonesian audiences, who constituted one of the primary target audiences of this study. Therefore, the subtitles were developed as a language transfer medium that enabled the messages, information, and experiences conveyed by the interviewees to be accurately understood without altering the meaning of the original utterances. Díaz and Remael (2021) stated that subtitles functioned as a form of language transfer that assisted viewers in understanding foreign-language dialogue while preserving its meaning, context, and continuity.

SUBTITLE

Section	Voice Over	Wawancara	Teks	Terjemahan
Opening	-	Footage bebas	Shot on Iphone	Direkam menggunakan iPhone
		Footage bebas	Faiza Latifa Khairunnisa	-
		Footage bebas	Silvana Adelia Maharani	-
	(1)Every journey to a new country begins with a simple question. <i>Will I fit in?</i>	Footage	-	Setiap perjalanan ke negeri yang baru selalu berawal dari satu pertanyaan sederhana. <i>Akankah aku menemukan tempatku di sini?</i>
	-	Footage	The Documentary of Native English Speakers in Semarang	-
	(2)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.	-	-	Bagi banyak orang yang berasal dari negara-negara berbahasa Inggris, pindah ke Indonesia berarti memasuki dunia yang sama sekali baru. Perbedaan bahasa, budaya, dan cara berkomunikasi mengubah setiap momen dalam kehidupan sehari-hari menjadi pengalaman yang baru.
	(3)And that journey unfolds here, in Semarang.	-	-	Dan perjalanan itu pun dimulai di sini, di Semarang.

Figure 4.14 Subtitle File

The subtitle development process began with the English interview transcripts and narration scripts prepared during the previous stage as the primary source for translation. All dialogue and narration were then gradually translated into Indonesian using a context-based translation approach. This approach was employed to preserve semantic equivalence between the source language and the target language while producing translations that were natural, accurate, and easily understood by the audience. Gottlieb (1992) explained that subtitles not only translated

language but also transferred meaning concisely while maintaining readability and synchronization with the spoken dialogue.

After the translation process was completed, the translated subtitles were reviewed with the academic supervisor to obtain feedback and validate the accuracy of the Indonesian translation. This consultation stage aimed to ensure that each translated subtitle accurately reflected the meaning conveyed by the interviewees, avoided ambiguity, and employed natural sentence structures that were comfortable for viewers to read. Based on the feedback received, the researcher revised word choices and sentence structures to improve subtitle readability without changing the intended meaning of the original dialogue.

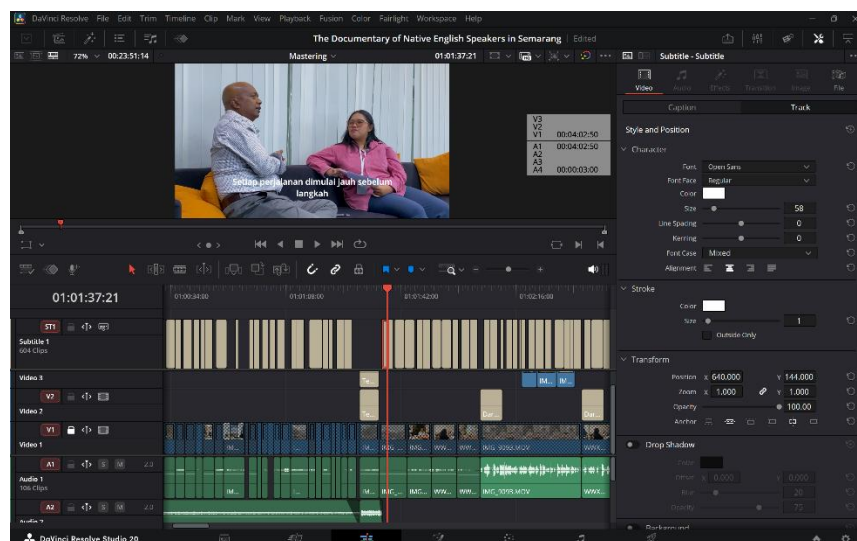


Figure 4.15 Subtitle Process

The subtitles were manually integrated into the documentary video using DaVinci Resolve Studio 20. All subtitles were formatted using the OpenSans typeface with a font size of 58 to ensure readability across various screen sizes. Furthermore, the subtitles were consistently positioned at the bottom of the screen while considering readability, viewer comfort, and the visibility of other essential visual elements, such as the interviewees' faces and additional on-screen information. The display duration of each subtitle was also synchronized with the rhythm of the dialogue and narration to

ensure that the subtitles neither appeared too early nor remained on the screen for too long. Díaz and Remael (2021) emphasized that subtitle quality was influenced by readability, timing synchronization, and the correspondence between the subtitle text and the spoken dialogue. Therefore, each subtitle was reviewed repeatedly during the editing process to ensure that it remained readable and synchronized with the accompanying audio.

Through translation, validation, and integration, the resulting subtitles effectively supported the delivery of information throughout the documentary. The inclusion of subtitles not only enabled viewers to understand the interviews and narration more easily but also enhanced the documentary's accessibility for audiences with different language backgrounds. Consequently, the documentary was expected to reach a broader audience, particularly Indonesian viewers, while ensuring that the experiences and perspectives shared by the diaspora from native English-speaking countries living in Semarang could be communicated clearly and effectively.

5. Color Grading

Color grading was the final step of the documentary video's post-production process. This stage aimed to standardize the visual appearance of all footage while establishing an atmosphere that aligned with the documentary's overall concept. Since the documentary explored the experiences of the diaspora from native English-speaking countries living in Semarang, the color grading process was designed to create a warm, enjoyable, and welcoming visual atmosphere that reinforced the impression of Semarang as a comfortable and friendly city. In addition to creating a warm visual tone, the color grading process also aimed to ensure visual continuity across footage captured under different lighting conditions and at different times, thereby producing smoother scene transitions and providing a more comfortable viewing experience.

In this study, the color grading process was carried out using DaVinci Resolve Studio 20 by adjusting several primary color correction parameters, including Temperature, Tint, Contrast, Highlights, Shadows, Lift, Gamma, Gain, Saturation, Color Boost, and Midtone Detail. The Temperature was increased to approximately +450 to produce a warmer color tone, while the Tint was adjusted to approximately +3 to achieve a more natural color balance. The Contrast value was increased to approximately +0.18 to enhance the visual depth of each footage, whereas the Highlights were reduced to approximately -28 to prevent overexposed areas. Conversely, the Shadows were increased to approximately +15 to preserve details in darker areas. In addition, adjustments to Lift (-0.02), Gamma (+0.04), and Gain (+0.06) were applied to balance the overall lighting distribution, ensuring that the interviewees' faces remained naturally illuminated while maintaining consistent exposure throughout the documentary. Furthermore, the Saturation was increased to approximately 62, Color Boost to +18, and Midtone Detail to +12 to enrich the colors, enhance texture details, and maintain a vivid yet natural visual appearance.

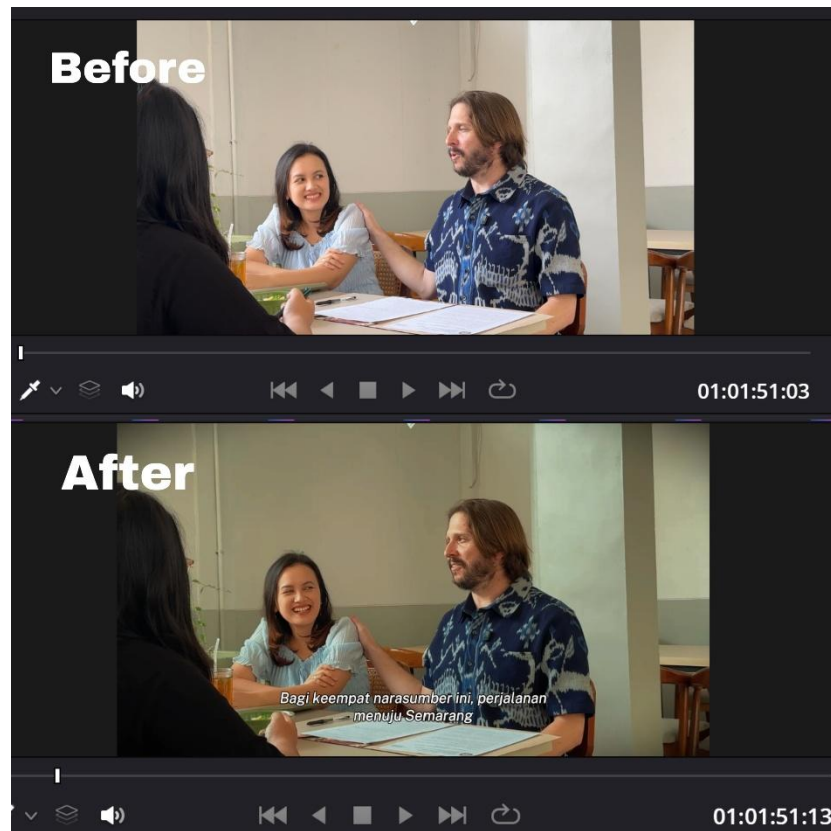


Figure 4.16 Before-After Color Grading

Through these adjustments, the documentary achieved a warmer, more balanced, and visually consistent appearance. The predominance of warm color tones was intentionally selected to support the documentary's narrative, which highlighted the positive experiences of the diaspora, their meaningful interactions with the local community, and the welcoming atmosphere of Semarang. As a result, the color grading process not only enhanced the documentary's technical visual quality but also strengthened its emotional atmosphere and reinforced the overall message conveyed throughout the film. The final visual presentation successfully delivered a cohesive, engaging, and aesthetically pleasing viewing experience while effectively supporting the authentic stories shared by the interviewees.

4.1.4 Design Validation

The subsequent stage was the design validation of the documentary video developed in the previous phase. In this stage, the supervisor acted as the product validator. Upon completion of the editing process, the documentary video was submitted to the validator through Google Drive for assessment. The validator subsequently evaluated the documentary and provided comments and recommendations regarding its feasibility based on the predetermined evaluation indicators.

During this stage, the validator assessed the documentary video based on main aspects such as Concept and Storyline, Audio-Visual and Cinematography, Linguistic and Subtitling, and Global Assessment and Feasibility. Each aspect was evaluated using an assessment instrument based on a four-point rating scale. The validation results indicated that the documentary generally met the predetermined evaluation criteria. However, several aspects still required improvement. The validator recommended enhancing subtitle accuracy and improving the voice-over pronunciation to ensure the information was delivered more clearly, naturally, and effectively to the audience. All of the recommendations were subsequently incorporated into the design revision process before the documentary proceeded to the product testing stage.

VALIDATION ASSESSMENT LETTER
GEMILAS PAUL VIDAL: KEMER, SPM, MPA, PALS

Validator: [Signature]
Validator Name: [Name]
Validator Title: [Title]
Validator Institution: [Institution]

Feedback & Signature:
[Handwritten notes and signature]

No	Evaluation Statements / Indicators	Response Scale (Checklist)
1	The concept of the documentary is innovative.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
2	The storyline of the documentary is interesting.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
3	The audio of the documentary is clear and understandable.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
4	The video of the documentary is visually appealing and informative.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
5	The cinematography of the documentary is professional and high quality.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
6	The documentary is feasible to be produced.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
7	The documentary is relevant to the audience.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
8	The documentary is informative and educational.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
9	The documentary is entertaining and engaging.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
10	The documentary is well-structured and easy to follow.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
11	The documentary is well-timed and concise.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
12	The documentary is well-presented and professional.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
13	The documentary is well-researched and accurate.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
14	The documentary is well-produced and high quality.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
15	The documentary is well-distributed and accessible.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
16	The documentary is well-promoted and marketed.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
17	The documentary is well-received and appreciated.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree
18	The documentary is well-remembered and impactful.	☐ Strongly Disagree ☐ Disagree ☐ Agree ☐ Strongly Agree

Figure 4.17 Design Validation form Supervisor

4.1.5 Design Revisions

The next stage in the product development process was the design revision, which was carried out after the completion of the design validation. The revision was based on the comments and recommendations provided by the validator to improve the overall quality of the documentary video before it proceeded to the product testing stage. The primary objective of this phase was to refine the documentary, particularly in terms of language use and information delivery. Based on the validation results, the validator recommended several revisions to the subtitles to improve clarity and avoid ambiguity. For example, the subtitle containing only the word "Boeing" was revised by adding the word "Perusahaan", resulting in "Perusahaan Boeing", to ensure that viewers clearly understood that the reference was to the company rather than to another possible meaning. In addition, the validator recommended improving the pronunciation accuracy of the voice-over so that the narration sounded more natural, clearer, and easier for the audience to understand. All of these recommendations were subsequently incorporated into the final revision before the documentary entered the product testing stage.



Figure 4.18 Before-After Design Revision

4.1.6 Product Testing

Product testing of the documentary video “The Documentary of Native English Speakers in Semarang” was conducted before the documentary was officially published on the YouTube platform. This stage aimed to evaluate the quality of the developed product and to identify aspects that required further refinement prior to its public release. The evaluation was carried out based on three primary aspects, namely content quality, visual and audio elements, and language. To obtain comprehensive feedback, the product testing involved three groups of respondents: members of the local people in Semarang, people who work in the hospitality industry, and students from Universitas Diponegoro, who represented the target audience of the documentary. The participation of these three respondent groups was expected to provide diverse perspectives based on their respective backgrounds and experiences.

Product testing was conducted through an online survey using the Google Forms platform, which was distributed to the respondents via a shared link on August 4, 2026. The evaluation employed a four-point Likert

scale ranging from 1 to 4 to measure the respondents' perceptions of the documentary video's quality based on the predetermined evaluation indicators. The data collected during this stage were analyzed to identify the strengths and weaknesses of the developed product and to provide the basis for further evaluation. The mean scores for each assessment aspect were calculated using the data analysis procedure and formula described in Section 3.3.6 to determine the level of product feasibility. Based on the evaluation results, the researcher refined the documentary video before its official publication. The results of the product testing are presented in the following table.

Table 4.4 The Questionnaire Results

No.	Statement	Scale				Average	Total	Criteria
		1	2	3	4			
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	5	10	55	3.67	Strongly Agree
3.	The documentary provides new insights for you.	0	0	1	14	59	3.93	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
Interval							3.64	Strongly Agree

As presented in Table 4.4, the product testing involved 15 respondents consisting of five Universitas Diponegoro students, five local residents of Semarang, and five individuals employed in the hospitality sector. The evaluation results demonstrated that the documentary video was positively perceived across all assessment criteria. The highest mean score of 4.00 was obtained for the first assessment item, indicating that respondents agreed that the documentary presented its information clearly and understandably. The third assessment item, which measured the documentary's ability to provide useful information and new insights, also received a high mean score of 3.93. Likewise, the second and fourth items achieved mean scores of 3.67 and 3.53, respectively, both of which fell within the Strongly Agree category. Although the fifth item recorded the lowest mean score of 3.07, the result was still categorized as Agree. These findings indicated that the documentary was considered effective in delivering relevant and meaningful information while maintaining audience engagement, suggesting that the developed product fulfilled the expected quality standards and was appropriate for its intended audience.

The content aspect obtained an overall mean score of 3.64, which was classified under the Strongly Agree category. This result indicated that the respondents generally perceived the documentary as successfully presenting accurate, relevant, and understandable information, thereby enabling the intended message to be conveyed effectively to the target audience.

4.1.7 Product Revisions

Several modifications were carried out to refine the documentary before it entered the mass production stage. The revisions mainly addressed the subtitles and the attribution of visual materials to improve both the linguistic quality and the credibility of the documentary. In the subtitle section, a number of typographical and spelling inaccuracies were identified and corrected according to the Indonesian Language Standards (EYD). These revisions were intended to enhance the clarity, consistency, and readability of the subtitles, thereby allowing the information to be communicated more accurately to the audience.



Figure 4.19 Before-After Product Revision: Subtitle

Additional revisions were also made to the source attribution of one video clip included in the documentary. Some of the footage had been recorded and provided directly by one of the interviewees, Mr. Cory. To ensure proper acknowledgment of the original source, a courtesy credit was added to the documentary. This addition clarified that the footage had been

contributed directly by Mr. Cory rather than obtained from publicly available platforms, such as YouTube or other online media. As a result, the documentary demonstrated greater transparency in the use of audiovisual materials while appropriately recognizing the ownership of the contributed footage.



Figure 4.20 Before-After Product Revision: Source

Several visual elements were also added to improve the documentary's informational clarity and visual presentation. The logo of the Applied Foreign Language Study Program was incorporated at the beginning of the video to identify the academic affiliation of the documentary. In addition, information regarding the interviewees' countries of origin was included to provide the audience with clearer background information about the individuals featured in the documentary. The B-roll footage was also supplemented with labels or information identifying several iconic locations in Semarang. These additions were intended to provide greater contextual information for the audience and strengthen the documentary's connection to the research setting.

4.1.8 Mass Production

The final phase of this study involved preparing the documentary video for wider dissemination. After the product had successfully completed the validation, revision, and testing stages, the final version was considered ready for publication. The documentary was intended to be released through the official YouTube channel of the Applied Foreign Language Study Program under the title "The Documentary of Native English Speakers in Semarang." Publishing the documentary through an online platform was expected to increase its accessibility, allowing students, researchers, educators, and the wider community to gain insights into the experiences of native English-speaking diasporas in Semarang. In addition, the documentary was designed to function as an educational audiovisual resource that supports intercultural understanding and highlights the importance of social interaction and cultural adaptation within a multicultural society.

4.2 Discussion

The findings indicated that the documentary video titled "The Documentary of Native English Speakers in Semarang" was successfully developed using the eight stages of the Research and Development (R&D) method, as adapted from Sugiyono (2017). The implementation of these stages enabled the product development process to be carried out systematically, resulting in a documentary video that fulfilled the objectives of the study. Furthermore, the production process, which consisted of the pre-production, production, and post-production stages (Millerson & Owens, 2012), contributed to the development of a well-structured, informative, and audiovisually sound documentary. This finding was in line with Cahyawulan and Ratih (2019) and Ningrum (2021), who also demonstrated the feasibility of using the R&D approach and the ADDIE model in developing documentary videos as educational media. However, unlike their studies, which focused on employability skills and Indonesian cultural history as learning materials, respectively, the present study applied the R&D approach to develop a

documentary presenting the lived experiences, cultural adaptation, and social interactions of native English-speaking diasporas in Semarang. The documentary format also proved to be an effective medium for presenting the authentic experiences of native English-speaking diasporas living in Semarang through the integration of visual elements, narration, and firsthand interviews. This finding supported Nichols' (2017) argument that documentary films effectively represent social reality while serving as educational media that enable audiences to develop a deeper understanding of social phenomena. In addition, the use of live-shoot techniques and natural visual storytelling in this study was comparable to Wulur et al. (2022), who emphasized the importance of cinematographic elements in presenting authentic representations of community life. Nevertheless, the present study extended this approach by using audiovisual storytelling to portray the experiences of international residents and their interactions with the local community in Semarang. Therefore, this study not only produced an audiovisual product but also provided an educational resource that enhanced public understanding of intercultural communication and the experiences of diaspora communities in Semarang.

The findings also revealed that native English-speaking diasporas established social relationships with the local community in Semarang through various everyday activities. These interactions were reflected in the interviewees' experiences of communicating with local residents, shopping, ordering food, working in companies, participating in community activities, and developing friendships with members of the local community. These findings suggested that social interaction developed naturally as part of daily life rather than solely through formal programs or activities specifically designed to bring together individuals from different cultural backgrounds.

These findings were consistent with Soekanto's (2012) theory of social interaction, which explained that social interaction occurs through continuous social contact and communication among individuals. Similarly, Cohen (2008)

argued that diaspora communities not only maintain their cultural identities but also establish relationships with people in the host country through various forms of social participation. The findings of this study demonstrated that the interviewees gradually became integrated into the social life of Semarang by actively engaging in community activities while adapting to local cultural values and social norms.

Furthermore, the findings supported Communication Accommodation Theory (CAT) proposed by Giles (1973). Based on the interview results, the interviewees explained that they adjusted their communication styles when interacting with Indonesian people. These adjustments included simplifying vocabulary, speaking more slowly, repeating important information, and occasionally incorporating Indonesian expressions into conversations. Likewise, local community members also adapted their communication by using simpler English expressions, relying on body language, and employing non-verbal cues to facilitate mutual understanding. These reciprocal adjustments reflected the concept of convergence, in which individuals modify their communication behaviors to achieve more effective and mutually understandable interactions.

In addition, the findings indicated that successful social relationships were influenced not only by English language proficiency but also by cultural understanding. Although English served as the primary language of communication, the interviewees emphasized that understanding Indonesian cultural values, social norms, and local customs played an equally important role in the adaptation process. They also believed that mutual respect, openness, and active participation in community life contributed significantly to the development of harmonious social relationships. These findings were consistent with Gudykunst's (2004) view that successful intercultural communication depends not only on language proficiency but also on individuals' ability to understand cultural differences, social norms, and communication styles within the communities in which they interact.

The product testing results demonstrated that the documentary video received positive evaluations from the respondents across all assessed aspects. The high mean scores indicated that the documentary successfully presented information clearly, provided new knowledge, and delivered comprehensive and relevant content. These findings suggested that the documentary effectively achieved its intended communication objectives by portraying the authentic experiences of native English-speaking diasporas living in Semarang. This achievement was supported by the integration of various audiovisual elements, including firsthand interviews, B-roll footage, narration, subtitles, and appropriate cinematographic techniques, which enhanced audience engagement while facilitating comprehension of the documentary's content. These findings supported Nichols' (2017) argument that documentary films effectively represent social reality through audiovisual storytelling, while Vaughan (2011) explained that combining visual and auditory elements enhances both information delivery and the learning process. Moreover, the inclusion of Indonesian subtitles played an essential role in helping local audiences understand the interviews conducted in English. Based on the validation results and respondents' feedback, several improvements were made to the subtitles, including enhancing translation accuracy, improving readability, and revising the language in accordance with the Indonesian Language Standards (EYD). to ensure that the information was communicated clearly and accurately. These revisions were consistent with the perspectives of Gottlieb (1997) and Díaz and Remael (2021), who emphasized that effective subtitling requires not only accurate translation but also the preservation of contextual meaning and readability to ensure successful communication. Overall, the findings demonstrated that the developed documentary successfully fulfilled the objectives of the study by functioning as an educational audiovisual medium that introduced the lived experiences of native English-speaking diasporas, promoted a better understanding of intercultural communication, and supported the use of documentary films as effective media for education and cross-cultural communication.