

CHAPTER IV

RESULT AND DISSCUSION

4.1 Results

This study was conducted in collaboration with two co-researchers, Nova Sufitri and Bunga Balqis Kusuma. This research is based on the Research and Development (R&D) model by Sugiyono (2009), which consists of ten stages. However, the researcher adapted the model to eight stages during implementation. Two stages were omitted namely, usage testing and final product development as they were considered less relevant to the context of developing a non-commercial short documentary video.

Unlike technological products or instructional tools, the target audience of this documentary will not repeatedly use the product, making the usage testing stage unnecessary. Moreover, the final product stage is represented through the revision and distribution process, as the documentary has undergone refinement and is ready to be disseminated. By maintaining the core structure of a systematic development process, the eight stages applied in this study are sufficient to reflect a media production process that is informative, relevant, and meaningful for its audience.

These stages include identifying potential and problems, collecting data, designing the product, validating the design, revising the design, testing the product, improving the product, and mass production. The decision to use only eight stages was based on the limited scope of the final product, which serves as a medium to introduce Masjid Jami' Pekojan located in Semarang. The final product of this research is a documentary film entitled *The Hidden Soul of Pekojan*, which aims to function as both an informational and educational resource highlighting the existence and cultural values of Masjid Jami' Pekojan in Semarang City. Besides introducing the mosque as a spiritual and cultural center, the documentary also seeks to foster cross-cultural understanding among both local communities and visitors. The narration is delivered in Indonesian, accompanied by English

subtitles, allowing the content to be accessible to a broader audience, including international viewers from diverse cultural backgrounds.

The production of this video is organized into three primary phases: pre-production, production, and post production. The pre-production phase which involves activities such as planning, script development, storyboard creation, and technical preparations will be described in detail by Nova Sufitri. In this chapter, the author focuses on explaining the production phase, which includes filming and sound recording, following the research methodology employed. The post production phase, covering both offline and online editing as well as the integration of subtitles, will be discussed further by Bunga Balqis Kusuma.

4.1.1 Identify Potential and Problem

At the initial stage of research and development, the author conducted an identification and analysis of the potential and challenges that serve as the foundation for producing the documentary film entitled *The Hidden Soul of Pekojan*. As stated by Rini (2020), Kampung Pekojan in Semarang is a historic area rich in cultural acculturation, particularly from the Gujarati community. Since the 18th century, Indian, Arabic, and Chinese descent have settled in the area, leaving behind a legacy of historic buildings, culinary traditions, and distinctive social interactions, which have become the main cultural assets of the region.

One of the most prominent icons of Kampung Pekojan is the Jami' Pekojan Mosque, which not only serves as a place of worship but also functions as a center for social, cultural, and educational activities. A long-standing tradition, such as the distribution of Indian porridge during Ramadan, has become a symbol of the integration of the Gujarati community with local residents (Maziyah et al., 2021). Additionally, there is a historical site in the area, the tomb of Syarifah Fatimah binti Husain Al-Aidrus, a central figure in the spread of Islam in Semarang, which further strengthens the religious and historical values of Kampung Pekojan (Savitri et al., 2022). Social values such as tolerance, mutual cooperation, and interethnic harmony are still well-preserved among the Pekojan community. These various potentials form a strong basis for the development of an educational and cultural preservation-focused documentary.

To further explore and validate these potentials, the author conducted literature studies, field observations, and direct interviews with the administrators of Jami' Pekojan Mosque to obtain information related to the area's history, culture, social dynamics, and preservation challenges. The author also reviewed similar visual references on the YouTube platform. Based on field findings, it could be concluded that audiovisual documentation related to Kampung Pekojan remains very limited and has not been optimally developed. This finding is in line with the idea that local cultural assets such as oral histories and manuscripts are often difficult to access and require more systematic documentation. Most information related to the history, culture, and social life of the Pekojan community has been passed down orally or preserved in conventional physical media, making it inaccessible to today's younger (Hadiyanta et al., 2024).

The lack of accessible media to convey cultural narratives has contributed to the marginalization of local culture. The limited availability of digital documentation is one of the main issues faced. Amid the rapid flow of globalization, local cultural values have started to lose their place, and fewer young people understand the history and cultural richness of their surroundings. This situation raises considerable concern, as without proper preservation efforts, the collective memory of Pekojan and its cultural heritage will gradually fade over time (Harianto et al., 2023).

As an effort to address these challenges, the author utilized the cultural potential of Kampung Pekojan by presenting it in the form of a documentary film. This product not only serves as a medium to reintroduce a local identity that is gradually being forgotten but also functions as a form of digital cultural preservation that can be accessed widely. Digital documentation plays a strategic role in safeguarding the existence of local cultures that are vulnerable to extinction, while also serving as a bridge that connects the current generation with their cultural heritage (UNESCO, 2021). Through the YouTube platform, this documentary is expected to reach a broader audience, including the general public, students, researchers, and both domestic and international tourists. The narration

is delivered in Indonesian and complemented with English subtitles to ensure accessibility for international audiences.

4.1.2 Data Collection

In this research process, the author explored various relevant literature sources to strengthen the research focus, particularly those related to the history of Kampung Pekojan, the architecture of Jami' Pekojan Mosque, and the traditions that have developed within the community, including the unique tradition of serving Indian porridge.

a. Literature Review

Based on literature studies, Kampung Pekojan is one of the historical areas in the city of Semarang that reflects traces of migration and cultural acculturation. The term "Pekojan" itself is derived from the word "Koja," which refers to the Muslim community originating from Gujarat, India (Justisia Chanel, 2020). Kusumo and Haryono (2021) explain that the Koja ethnic group arrived in Semarang in groups along with their families, bringing with them cultural values, traditions, and beliefs, which they later developed in their new homeland. Further state that this community contributed to the spread of Islam through trade and gradually assimilated with the local population through marriage and other forms of social interaction (Maziyah et al., 2021). This process of acculturation was further strengthened by Semarang's strategic position as an important port city since the colonial era. One of the tangible legacies of this history is Kampung Pekojan, located in Kelurahan Purwodinatan, known as one of the oldest settlements in the city (Wahjoerini & Setioko, 2022).

The Jami' Pekojan Mosque has become the center of religious and social activities for the local community as well as a symbol of cultural acculturation. The mosque is estimated to have stood for over 150 years (Damanik, 2025) and in the past served as a place of worship for Indian and Pakistani traders who conducted trade activities along the Kali Berok area (Maziyah et al., 2021). In addition to functioning as a place of worship, the mosque is also a pilgrimage site for the tomb of Syarifah Fatimah binti Husein Al-Aidrus, a highly respected woman regarded as a religious leader (wali) by the surrounding community (Savitri

et al., 2022). The existence of the mosque and the tomb further reinforces Kampung Pekojan's role as a space for cultural, spiritual, and historical interaction across ethnicities.

One of the traditions that remains well-preserved to this day is the serving of Indian porridge every Ramadan. The communal breaking of the fast with Indian porridge at Jami' Pekojan Mosque is a tradition passed down by the Koja community and has been maintained over generations (Maziyah et al., 2021). This tradition is not only a symbol of togetherness but also a tangible manifestation of practicing Islamic values inherited across generations. Muhaimin (2020), citing Funk and Wagnalls, explains that tradition is a form of knowledge and habit passed down through repeated practices in daily life. Thohir (2013) also emphasizes that tradition and culture influence one another and play a role in shaping the social norms that are collectively practiced by the community. Thus, the tradition of Indian porridge in Pekojan is a concrete representation of the interaction between cultural heritage, Islamic values, and social practices that continue to grow within the local community.

b. Observation

In addition to literature review, the author also conducted direct observation at the Jami' Pekojan Mosque area to obtain factual data and uncover information that may not be documented in written sources. Through this observation, the author discovered that the cemetery area surrounding the mosque does not only contain the tomb of Syarifah Fatimah binti Husein Al-Aidrus, but also the graves of other influential historical figures who are not widely known by the general public. This finding indicates that the mosque area holds broader historical value as a burial site for notable community leaders from the past. Another finding relates to the supply chain of ingredients used to prepare the Indian porridge, where the ingredients are not directly purchased by the mosque administrators at the market, but rather delivered regularly by traders to the mosque. This pattern reflects a close social and economic relationship between the mosque administrators and local business actors.

c. Interview

To strengthen the findings from the literature review and field observations, the researcher conducted interviews with two key informants, namely Mr. Lukman, the Head of the Takmir of Jami' Pekojan Mosque, and Mr. Ali Baharun, the caretaker of Pekojan Village. Based on the interviews, information regarding the history of Pekojan, the development of the mosque's architecture, and the community's religious traditions was confirmed and found to be consistent with the previous findings. Mr. Ali Baharun explained that the Jami' Pekojan Mosque is a cultural heritage building with historical and symbolic value for the local community. He stated that parts of the mosque had undergone renovations, especially on the sides and exterior, to address flooding issues, as Semarang is geographically located in a low-lying area. Meanwhile, the core structure of the mosque, such as the pillars and doors, remained in their original condition.

In addition, the interviews also provided supplementary information that could not be obtained through direct observation, one of which was Mr. Lukman's explanation regarding the mosque's cemetery complex. In addition to the tomb of Syarifah Fatimah, there were graves of former imams and other respected figures, some of which had been relocated due to mosque expansion. He also revealed that the tradition of distributing Bubur India during communal iftar in Ramadan had been adjusted in terms of portion sizes due to declining enthusiasm among community members, especially the younger generation. This situation reflected ongoing social changes and challenges in preserving traditions amidst modern developments. Mr. Ali Baharun also emphasized the importance of cultural documentation efforts, such as the making of this documentary, considering the low awareness among Pekojan's younger generation regarding the history and cultural heritage of their village. Therefore, these interviews not only served to validate the research data but also provided a clearer picture of the socio-cultural dynamics and cultural preservation challenges faced by the Pekojan community today.

4.1.3 Design Product

The product design stage in this research plays a vital role as the foundation for the creation of the documentary film entitled *The Hidden Soul of Pekojan*. This phase is intended to organize the entire production process in a structured manner, from the initial planning to the final output, with the goal of producing an audio-visual work that is not only rich in information and communication, but also carries aesthetic and educational value. The documentary was conceptualized to portray the cultural richness, social dynamics, and religious life of the Kampung Pekojan community in Semarang. As such, the design process involved more than just technical considerations; it also encompassed careful selection of content, the development of a suitable visual style, and the crafting of a narrative strategy aligned with the research goals.

Outlined below are the specific responsibilities undertaken by the author during the pre-production, production, and post production phases:

4.1.3.1 Pre-production and Post production

During the pre-production phase of the documentary film *The Hidden Soul of Pekojan*, the author played a crucial role in establishing the groundwork for the entire filmmaking process. At this stage, the author defined the central ideas and themes, with a focus on uncovering lesser-known elements of Pekojan Village's rich historical, cultural, and traditional landscape. The initial concept was expanded into a detailed production plan, accompanied by thoughtfully crafted interview questions aimed at eliciting meaningful insights from credible sources. Additionally, the author developed interview scripts and narrative outlines to ensure a coherent and structured storyline for both the filming and editing stages. In adherence to ethical standards, the author also prepared necessary documentation such as consent forms and plain language statements to secure informed approval from all participants. This pre-production process is further elaborated by team member Nova Sufitri.

Following that, in the post production phase, the author was responsible for compiling and editing all visual and audio materials. This included arranging interview footage and B-roll into a coherent sequence, performing audio

enhancements, and ensuring smooth transitions. The author also transcribed interviews, added English subtitles to support international viewers, and applied color grading to create a consistent visual tone. These steps were essential to produce a polished and engaging final version of the documentary. The post production phase is further explained by team member Bunga Balqis Kusuma.

4.1.3.2 Production

Based on the explanation by Nugroho (2025), the production phase serves as the execution of all plans established during pre-production. This stage involves capturing primary footage, supplementary B-roll, conducting interviews, and recording audio. Each visual element is carefully composed with consideration for shot type and narrative continuity to ensure the message is conveyed effectively. Additionally, this phase demands flexibility from the production team to adjust to on-site conditions and to resolve any technical issues that may occur throughout the shooting process.

A. Shooting

The visual recording in this production was conducted based on the visual requirements that align with and support the content and objectives of the project. The shooting process was carefully planned to generate footage that fits the overall production concept. The author captured two main types of footage: interview segments, which serve as the primary source of information, and B-roll footage, which functions as supplementary visuals to reinforce the narrative and enhance viewer engagement. These two forms of footage work together to deliver information in a way that is clear, compelling, and informative.

1. Interview

Interviews were conducted with 4 key informants relevant to the topic, namely the Head of the Mosque Management, the Indian Porridge Cook, and 2 surrounding community.

a. Mr. Shirin as Caretaker and Cook

The first interview was conducted with the first informant, Shirin, who serves as the mosque caretaker and the cook responsible for preparing the Indian porridge. This interview took place on March 15, 2025, at Jami'

Pekojan Mosque, located at Jl. Petolongan No.1, Purwodinatan, Semarang Tengah District, Semarang City. The interview started at 1:00 PM and concluded at 2:00 PM (WIB). The type of shot used during the video recording of this interview was a medium shot. The author chose to use a medium shot because it allows for a balanced visual of both the informant's facial expressions and body language. The questions asked during the interview were focused on the process of making Indian porridge, including the ingredients used, the cooking steps, the distribution system, and the cook's hopes for the preservation of this tradition in the future. All responses from this interview are presented in the documentary between minutes 8:25 and 11:37.



Figure 4. 1 Interview 1

b. Ajeng as Surrounding Community

The second interview was conducted with the second informants, Ajeng, on March 18, 2024, from 6:00 PM to 7:00 PM WIB, located at the courtyard of Jami' Pekojan Mosque. The type of shot used during this interview was a medium shot. Similar to the interview with the cook, the author chose to use a medium shot to effectively capture the informants' body language as well as their facial expressions. The questions in this interview session focused on gathering testimonials regarding Indian porridge, specifically the impressions they experienced after tasting it. The informants responded positively, expressing their admiration for the taste of the porridge and encouraging the people of Semarang and its surrounding

areas to experience this unique local culinary heritage. The responses from the informants are featured in the documentary from minute 13:07 to 13:43.



Figure 4. 2 Interview 2

c. Galih as Surrounding Community

The third interview was held with Galih on March 18, 2024, from 6:00 to 7:00 PM WIB, at the courtyard of the Jami' Pekojan Mosque. A medium shot was utilized for this scene, mirroring the approach used in the cook's interview to effectively convey both facial expressions and body language. This interview aimed to collect testimonial insights about Indian porridge, particularly the impressions formed after tasting it. The informant expressed positive feedback, praising the porridge's flavor and encouraging residents of Semarang and nearby regions to try this distinctive culinary tradition. His testimonial appears in the documentary between minutes 13:07 and 13:43.



Figure 4. 3 Interview 3

d. Mr. Lukman Hakim as Head of Mosque Management

The third interview was conducted with the fourth informant, Lukman Hakim, who serves as the head of the Jami' Pekojan Mosque management board. The interview took place on April 12, 2025, from 9:00 AM to 12:00 PM WIB at Jami' Pekojan Mosque. The types of shots used during this interview were medium shot and close-up. The author chose to apply both medium and close-up shots in this session to emphasize the informant's facial expressions in greater detail, allowing the message delivered to feel more emotional and impactful. This combination of shots also aims to maintain the audience's focus on the statements made by the informant. The interview questions focused on the history, culture, and architecture of Jami' Pekojan Mosque. The informant's responses appear in the documentary from minute 3:17 to 5:05 and continue from minute 14:03 to 14:38.



Figure 4. 4 Interview

2. B-roll

In addition to recording interviews with the informants, the production process also included capturing B-roll footage as a visual supporting element for the documentary. B-roll refers to supplementary footage beyond the main recordings, used to convey non-verbal information, create visual transitions, and strengthen the narrative delivered by the narrator or informants. The use of B-roll also serves to prevent monotonous visuals and maintain a dynamic storyline.

B-roll plays an important role in complementing what is conveyed verbally, providing additional visuals that enrich the content, and preventing the

documentary from being dominated solely by "talking head" or continuous shots of the informants. In line with this, the production process in this documentary also included the capture of B-roll footage as a supporting visual element designed to enrich the narrative and provide visual variety. According to Huber et al. (2019), the proper use of B-roll not only makes a video more engaging but also increases the audience's emotional involvement, provided that the additional footage is based on relevant content and appropriate timing.

In this production, the B-roll footage was captured in a planned manner, following the storyline structure that had been prepared. The types of shots used in the B-roll footage include:

- a. Establishing shots to introduce the setting and give viewers an overview of the location
- b. Using wide shots to depict the ambiance of the neighbourhood and daily community life.
- c. Tracking shots and panning shots to follow subjects in motion or explore the environment.
- d. Using reaction shots and candid shots to capture authentic expressions and moments, such as those during communal iftar gatherings.

Through the combination of these various types of shots, it is expected that the documentary can present dynamic visuals that are not monotonous, while building an atmosphere that aligns with the context of the story.

3. Scene and Type of Shot

Every scene in the documentary serves a specific narrative and visual purpose. The visual composition is intentionally structured to build a coherent storyline that reinforces the main theme. The following is a detailed explanation of each scene, including the reasons for selecting particular types of shots.

a. Scene 1 – Semarang Cityscape

This scene opens with an establishing shot showcasing iconic landmarks of Semarang City, such as Tugu Muda and the surrounding cityscape. This technique is used to visually introduce the setting from the

beginning, providing the audience with a clear sense of location. A wide shot was chosen to depict the atmosphere of the city broadly and to convey Semarang as a historical and culturally rich backdrop for the documentary.



Figure 4. 5 Scene 1

b. Scene 2 – Pekojan neighbourhood

Aerial shots are used to present Kampung Pekojan from above, offering a comprehensive view of the neighborhood layout. These shots emphasize spatial awareness and show the area's physical structure in relation to its urban surroundings. Panning movements are applied to follow the streets and create a flowing visual rhythm. This gives the audience a sense of traveling into the heart of Pekojan.



Figure 4. 6 Scene 2

c. Scene 3 – The streets of Pekojan Village

A tracking shot follows the narrator walking through the neighborhood, creating a sense of motion and presence. This technique immerses the viewer in the setting, as though walking alongside the subject.

A medium shot captures the narrator's expressions and gestures while still framing the surroundings. The combination brings an intimate and guided feel to the exploration.



Figure 4. 7 Scene 3

d. Scene 4 – Narrator on location

A medium shot is used to show the narrator interacting with their surroundings in a natural way. Over-the-shoulder shots are added to bring a conversational tone and invite the audience into the scene's perspective. This technique also allows visual continuity between the narrator and background elements. The result is a balanced and immersive viewing experience.



Figure 4. 8 Scene 4

e. Scene 5 – Exterior of Jami' Pekojan Mosque

A wide shot frames the full exterior of Jami' Pekojan Mosque, giving prominence to the mosque as a central location in the documentary. This visual approach emphasizes the mosque's architectural identity and cultural

significance. The shot offers viewers a moment to observe and appreciate the environment. It sets the stage for deeper narrative developments to follow.



Figure 4. 9 Scene 5

f. Scene 6 – Interview inside the mosque

A medium shot is used to frame the speaker, allowing viewers to see both facial expressions and body language clearly. Close-up shots are inserted at emotional moments to strengthen the personal impact. This combination helps draw attention to the speaker's sincerity and experience. It also adds rhythm and depth to the interview sequence.



Figure 4. 10 Scene 6

g. Scene 7 – Activities in the mosque

A handheld camera technique is used to capture scenes inside the mosque, particularly communal activities. This shot style creates a raw, spontaneous feeling that mirrors real-life situations. The lack of fixed

framing enhances the authenticity of the footage. It allows viewers to connect more naturally with the residents' interactions.



Figure 4. 11 Scene 7

h. Scene 8 – Dugderan carnival and Ramadan

Wide and crowd shots are employed to showcase the scale and excitement of the Dugderan celebration. These shots reflect the communal joy and collective spirit leading up to Ramadan. Medium shots are also used to zoom in on personal interactions, such as food sharing. Together, these techniques express both festivity and cultural warmth.



Figure 4. 12 Scene 8

i. Scene 9 – Cook interview

The interview scene with the cook is framed with a medium shot to show both verbal and nonverbal communication. A cut-in shot focuses on the subject's hands and cooking gestures to complement the narration. These visuals reinforce the cultural context of food as tradition. The layering of

shots makes the storytelling more textured and meaningful.



Figure 4. 13 Scene 9

j. Scene 10 – Break the fast together

A reaction shot captures people's spontaneous expressions while tasting Indian porridge. This adds a genuine emotional response that resonates with the audience. The use of candid shots avoids staging and preserves authenticity. These choices support the documentary's goal of humanizing its subjects.



Figure 4. 14 Scene 10

k. Scene 11 – Exterior of the mosque and Syarifah's tomb

This scene shows the cemetery complex located around Jami' Pekojan Mosque, using a panning shot to comprehensively capture the entire area. This horizontal camera movement aims to provide a complete view of the burial sites of important figures, including descendants of Prophet

Muhammad SAW, who are part of the area's spiritual and cultural history. The panning technique also helps build a sacred and solemn atmosphere while emphasizing the historical significance of the location.



Figure 4. 15 Scene 11

1. Scene 12 – Closing

The documentary ends with another establishing shot of the Pekojan area to bring the narrative full circle. Slow-motion footage highlights subtle moments such as the narrator's smile or footsteps. This stylistic choice adds an emotional and reflective tone to the closing. It leaves the audience with a lasting impression of Pekojan's hidden cultural soul.



Figure 4. 16 Scene 12

B. Sound Recorder

During the production process, audio recording was carried out using the Hollyland Lark M2S microphone and the Saramonic microphone. These two devices were selected for their ability to produce clear and stable audio. The Hollyland microphone was used during high-mobility filming sessions, while the Saramonic microphone supported interview recordings by providing excellent signal quality. The combination of these devices ensured optimal audio results for both indoor and outdoor settings. The placement of the microphone on the collar or headscarf of the informant was intended to guarantee clear and stable sound quality during the interview process. This position allowed the microphone to capture audio directly from the source (close range) with minimal interference from surrounding environmental noise. Additionally, placing the microphone in this area was a strategic choice, as it is close to the mouth yet remains visually discreet, ensuring it does not disrupt the composition of the shot.



Figure 4. 17 Sound Recorder

4.1.4 Design Validation

The next stage in this research involved product or design validation in the form of a documentary film. In this stage, the academic advisor served as the validator. After the editing process was completed, the video was submitted to the validator through Google Drive for review. During the assessment, the validator offered feedback and suggestions regarding the overall quality and suitability of the documentary. The evaluation was based on several criteria, including content accuracy, audio-visual elements, and language usage. Each criterion was rated using a scale from 1 to 4, guided by specific evaluation questions. Based on the

validation results, the validator provided revision notes, such as additional footage and audio within the video.

SURAT PERNYATAAN VALIDASI

BOSEN PEMBIMBING TUGAS AKHIR

Saya yang bertandatangan di bawah ini:

Nama : Aditya Nur Pratita, S.Hum., M.App.Ling.
NIP : 199812142020121007
Fungsi : Dosen Asing Terapan
Mempetikan bahwa proyek tugas akhir atau skripsi mahasiswa:
Nama : Tahisa Pratama Hironawan
NIM : 4082051450090
Fungsi : Dosen Asing Terapan
Judul TA : Production of the Documentary Video "The Hidden Soul of Peking"

Setelah dilakukan penilaian atas proyek tersebut dapat dinyatakan:

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

Demikian surat validasi ini dibuat agar dapat digunakan sebagaimana mestinya.

Semarang, 5 Juni 2025
Validator

Aditya Nur Pratita, S.Hum., M.App.Ling.
NIP. 199812142020121007

Catatan:
Pergantian kolom (beri tanda ✓)

Figure 4. 18 Design Validation

4.1.5 Design Revision

The fifth stage in the production process is design revision, which is the fifth step after the validation stage. This revision is carried out even though the product has been deemed feasible by the validators, with the aim of refining the final result to achieve a more optimized version before being released to the public. The main focus at this stage is to improve the conceptual and aesthetic quality of the documentary film. Feedback from the validators included improving the selection of inappropriate footage, eliminating visual duplication, and addressing visual distractions such as interruptions in the interview segment with the chef. In addition, the audio was considered too short in certain sections, and adjustments were recommended to ensure the narrative and atmosphere were conveyed effectively



Figure 4. 19 Design Revision

4.1.6 Product Testing

The product testing of the documentary video "*The Hidden Soul of Pekojan*" was conducted as a preliminary step before its release on YouTube. This evaluation focused on three key factors: content, visual/audio quality, and language. It also considered three categories of respondents: the Pekojan community, media experts, and international audiences. One of the main priorities was the translation of subtitles into English to ensure accuracy and preserve the original context. Verification from both media and language experts was necessary. The survey was conducted in an engaging and structured manner from June 10 to June 16, 2025, using a 4-point Likert scale to capture quantitative responses. The data collected from this testing was used to refine the documentary before its official release, ensuring that the final product would be informative and accessible to a broader audience.

A total of 11 respondents were involved in evaluating the content of the documentary "*The Hidden Soul of Pekojan.*" They consisted of individuals actively engaged in religious and social activities within the Jami' Pekojan Mosque community. Six of them were mosque administrators including the head of takmir, secretary, treasurer, and daily management team who play a key role in preserving the local religious traditions. The remaining five were Pekojan residents known for their participation in congregational prayers, regular Quranic studies, and Ramadan

traditions such as the distribution of Indian porridge. These respondents were selected purposively to ensure the feedback came from those who deeply understand the social, historical, and spiritual context presented in the documentary.

In addition, 11 media experts were also involved, selected purposively based on their professional competence in visual media production. This group included a university lecturer in visual communication and practitioners experienced in cinematography, photography, video editing, and digital content creation. Their assessments contributed technical and aesthetic perspectives to the documentary, particularly in evaluating cinematic aspects such as lighting, framing, color grading, and narrative coherence. Their input helped guide improvements to meet professional standards in audiovisual production.

Furthermore, five international respondents from the Netherlands, the Philippines, Turkey, and Hong Kong were included to represent global perspectives. Despite coming from various academic backgrounds, they all shared an interest in Indonesian culture. Their main focus was to assess the clarity and accuracy of the English subtitles, which were manually written, and to evaluate how well the documentary’s message could be understood by international audiences. Their feedback was essential in strengthening the documentary’s ability to reach a broader global audience.

1. Based on Pekojan Community Respondents

The questionnaire distributed to the Pekojan community through the Google Forms platform successfully gathered responses from 11 participants, with the following results obtained.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	4.0	Strongly Agree

2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.82	Strongly Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	4.0	Strongly Agree
4.	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.90	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.82	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.82	Strongly Agree
7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.90	Strongly Agree
8.	The language used in this documentary video is easy to understand.	4.0	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.90	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar, making it easily understandable for the audience.	3.82	Strongly Agree

Table 4. 1 Responses from the Pekojan Community

The writer obtained responses from 11 individuals from the Pekojan community to evaluate the documentary *The Hidden Soul of Pekojan*. These

respondents were selected based on the assumption that they represent the environment, culture, and traditions depicted in the video, making them the most appropriate and authoritative group to assess the accuracy and quality of the content. The content aspect, measured through statements 1 to 4, included points related to the clarity of information, appeal, and understanding of cultural history. The assessment results showed an average score ranging from 3.82 to 4.00, which falls into the “strongly agree” category. This indicates that the Pekojan community found the documentary to be highly informative, accurate, and insightful in portraying their way of life.

Next, the audiovisual aspect was evaluated through three additional statements (numbers 5 to 7), which included elements such as image clarity, background music, transitions, and visual effects. The average scores obtained were 3.82 for visual and text quality, and 3.90 for transitions and visual effects, both of which fall into the “strongly agree” category. These findings indicate that the documentary *The Hidden Soul of Pekojan* successfully conveys information visually in a clear, engaging manner without disrupting the viewing experience. The high ratings from the Pekojan community in this aspect suggest that the documentary's visual quality enhances the audience's experience while maintaining both its artistic value and the substance of its content.

The final statements (numbers 8–10) focused on the linguistic aspect, covering the clarity of language use, narrative style, and word choice in the documentary's subtitles. The average response scores ranged from 3.90 to 4.00, indicating that respondents strongly agreed that the language used was easy to understand and did not cause confusion. This suggests that the vocabulary, narrative structure, and other linguistic elements were appropriately tailored to the cultural context and audience comprehension level. The validation from the Pekojan community regarding this language aspect also affirms the documentary's success in delivering its message both verbally and visually, while clearly and effectively representing the local culture.

2. Based on The Media Expert Respondents

In the next testing phase, the writer distributed assessment forms via Google Forms to 11 respondents from media expert backgrounds. The evaluation instrument used was the same as that for the Pekojan community and international audience respondents, consisting of 4 questions related to content, 3 questions on the audiovisual aspect, and 3 questions on language. The selection of respondents with media expertise was based on their professional competence in assessing the quality of media products, particularly in terms of visualization, narrative, and the effectiveness of message delivery in documentary videos.

The perspectives of media experts play a crucial role in evaluating the feasibility of a product, particularly from technical and aesthetic standpoints. The feedback they provide serves as a foundation for refining areas that still require improvement before the documentary is publicly released. Moreover, the involvement of experts helps strengthen the credibility of the work, both as an academic output and as a piece intended for public viewing. The assessment results were then analyzed to obtain an objective overview of the feasibility level of the documentary *The Hidden Soul of Pekojan*, based on three key aspects: content, audiovisual quality, and language.

No	Statements	Average	Interval
1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	3.82	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.63	Strongly Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	3.63	Strongly Agree

4	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.63	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.82	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.82	Strongly Agree
7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.72	Strongly Agree
8.	The language used in this documentary video is easy to understand.	3.9	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.9	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar, making it easily understandable for the audience.	3.82	Strongly Agree

Table 4. 2 Responses from Media Experts

Based on the evaluation results from 11 media expert respondents, the documentary video *The Hidden Soul of Pekojan* received ratings in the “strongly agree” category across all aspects content, audiovisual quality, and language. These findings indicate that the documentary is considered capable of delivering information in a comprehensive, engaging, and easy-to-understand manner. In terms of content, the video was found to be informative and able to spark curiosity and interest in visiting the Jami' Mosque of Pekojan in Semarang. Regarding the audiovisual aspect, respondents appreciated the visual quality, background music,

and transitions that effectively supported the narrative. Meanwhile, the language used was considered clear, easy to understand, and appropriate for the general public. Overall, these results demonstrate that the documentary meets the quality standards suitable for public dissemination.

3. Based on Foreign Respondents

In this testing phase, the writer involved five respondents from the international audience category: two from the Netherlands, one from Hong Kong, one from Turkey, and one from the Philippines. The evaluation focused on three aspects: content, audiovisual quality, and language. The content aspect consisted of four statements assessing the completeness of information, attractiveness, the encouragement to learn more, and understanding of the culture of Jami' Mosque in Pekojan. Respondents gave positive feedback on the clarity and completeness of the information presented, although the motivation to explore further or visit the location directly was not strongly felt in all areas.

The audiovisual aspect was measured through three statements covering the quality of images and video, clarity of sound and background music, as well as the use of transitions and visual effects. All respondents gave excellent ratings in this aspect, indicating that the documentary is technically comfortable to watch. Meanwhile, the language aspect also consisted of three statements assessing ease of understanding, clarity of text or narration, and appropriateness of terminology usage. As a result, all respondents stated that the language used in the documentary was easy to understand and not confusing, making it well-received by viewers from various cultural backgrounds through the use of English as the international language.

The author has also compiled a recapitulation in tabular form to make it easier to read the evaluation results of each aspect:

No	Statements	Average	Interval
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1.	This documentary video provides quite complete and clear information about Jami' Mosque of Pekojan, Semarang.	3.8	Strongly Agree
2.	The content of this documentary video is interesting and makes me want to learn more about Jami' Mosque of Pekojan, Semarang.	3.2	Agree
3.	This documentary video is so captivating that it makes me want to visit Jami' Mosque of Pekojan, Semarang in person.	3.0	Agree
4.	This documentary video helps me gain a better understanding of the history and culture surrounding Jami' Mosque of Pekojan, Semarang.	3.6	Strongly Agree
5.	The image and video quality in this documentary is clear and comfortable to watch	3.6	Strongly Agree
6.	The sound quality and background music in this documentary are clear.	3.4	Strongly Agree
7.	The transitions and visual effects used in the video are appropriate and support the story being told without distracting the viewer's focus.	3.8	Strongly Agree
8.	The language used in this documentary video is easy to understand.	3.6	Strongly Agree
9.	The narration or displayed text is clear and does not cause confusion.	3.6	Strongly Agree
10.	The use of terms or vocabulary in this documentary video is considered appropriate and not too technical or unfamiliar,	3.8	Strongly Agree

making it easily understandable
for the audience.

Table 4. 3 Responses from International Audiences

Based on the assessment from five international respondents originating from the Philippines, the Netherlands, Hong Kong, and Turkey, the documentary *The Hidden Soul of Pekojan* received generally positive feedback. In terms of content, statements related to the completeness of information and cultural understanding received a Strongly Agree rating, indicating that the documentary was considered capable of providing clear and comprehensive knowledge about the culture of Kampung Pekojan. Meanwhile, aspects related to content appeal and the desire to visit the location were rated as Agree, suggesting that although the documentary was considered engaging, its emotional appeal to motivate audiences to visit the location still needs improvement.

Furthermore, in the aspects of audio-visual quality and language use, all indicators obtained an average score in the Strongly Agree category. Respondents considered the visual quality, audio clarity, scene transitions, as well as the use of language and terminology in the documentary to be appropriate, clear, and easy to understand for an international audience. Therefore, overall, the documentary was considered effective in conveying its message to a cross-national audience.

However, the evaluation result for the statement "this video makes me want to visit the location" showed an average score of 3.0, which falls within the Agree category. This finding reinforces the previous assessment that, although the delivery of information was good, the emotional appeal to encourage audiences to visit the location was not fully optimal. One of the possible factors influencing this is the limited amount of visual footage showcasing distinctive interactions or immersive experiences that could foster a personal connection between the audience and the location presented in the documentary.

4.1.7 Product Revision

The next phase in the production process is the product revision stage. At this point, the creator has tested the final video to both the validator and selected respondents. Based on the feedback received, several aspects required refinement.

1. Subtitles

The most significant revisions were made to the subtitles, particularly in the translated sections. The main goal of this review was to ensure that all narrative text could be interpreted clearly and accurately without losing its contextual meaning. Improvements included correcting grammar, applying proper Indonesian spelling conventions (EYD), and restructuring English sentences to sound more natural and easily understood by international audiences. Additionally, subtitle placement was adjusted to avoid interfering with the main visuals, while timing and character count per line were carefully considered to maintain reading rhythm in sync with the video flow.



Figure 4.20 Product Revision Subtitle

2. Blur in visuals

Blur effects were added to footage that revealed vehicle license plates. This was done to protect the privacy of individuals and prevent the exposure of sensitive personal information. The blur effect was applied using the Gaussian Blur feature in Adobe Premiere Pro, adjusted to follow the movement of the objects on screen. This modification reflects ethical editing practices,

especially considering that the documentary *The Hidden Soul of Pekojan* is publicly accessible and intended for a broad audience.



Figure 4. 21 Product Revision Blur in Visual

3. Credit title

Revisions were also made to the credit title section to align with academic thesis standards. Informal phrases such as “This documentary was created to fulfill a final project” were revised to a more formal statement: “*A Partial Fulfilment of Requirements for the Degree of Bachelor of Applied Foreign Language.*” Additionally, any personal notes or references to the inspiration behind the video were removed as they were deemed unnecessary. The credit title now focuses solely on essential information such as production date, supervising lecturer, and institution, presented in a clear and professional manner.



Figure 4. 22 Design Revision Credit Title

4.1.8 Mass Production

The final stage in the documentary production process is the mass distribution phase. In general, the term "mass production" is often associated with large-scale production. However, in the context of this project, the term refers more specifically to the wide dissemination of content through digital platforms, even though only a single video was produced. In other words, what is distributed on a large scale is access to the content, rather than the quantity of physical products.

After undergoing revisions, the documentary *The Hidden Soul of Pekojan* was officially published on June 16, 2025, through the YouTube channel of the Applied Foreign Language Study Program at Diponegoro University. The documentary can be accessed publicly via the following link: https://youtu.be/HP_5rX4_XgM?si=qY9gYPBtHBoi5bGS. YouTube was chosen as the distribution platform due to its effectiveness in reaching a broad audience without geographic limitations. Through this digital distribution, the cultural values of Kampung Pekojan can be introduced not only to Indonesian society but also to international audiences in a more accessible and practical manner.

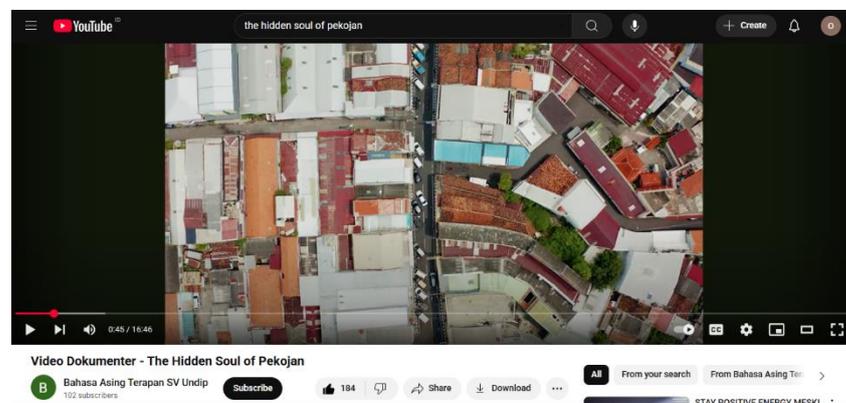


Figure 4. 23 Mass Production

4.2 Discussion

The documentary *The Hidden Soul of Pekojan* was produced as an effort to introduce the cultural richness and values of tolerance that live within the community of Kampung Pekojan, Semarang. This area is known for its strong historical heritage, including the cultural acculturation of Arab, Indian, and Chinese communities, which is still evident today in the daily lives of residents and historical landmarks such as the Jami' Pekojan Mosque. Through this

documentary, the author aimed to present a lesser-known side of Pekojan by emphasizing strong visual elements and a structured narrative.

The production process was divided into three main stages: pre-production, production, and post production. The pre-production stage included field research, script development, location scouting, and selection of key informants. At this stage, the author also adjusted the type of shots based on location analysis, such as wide shots to capture the atmosphere of the village and close-ups to highlight the expressions of the informants. The script also underwent adjustments during production to accommodate field conditions. One of the main challenges in this phase was limited access to informants due to their busy schedules, which was resolved through flexible scheduling and intensive communication.

During the production stage, various filming techniques such as wide shots, close-ups, panning shots, and tracking shots were applied to optimally capture the environment, community activities, and expressions of the informants. However, several challenges arose during this stage. Weather conditions were one of the most significant obstacles, especially since most of the filming took place outdoors, including around the Jami' Pekojan Mosque, the cemetery complex, and residential areas. Sudden rainfall often disrupted the filming schedule, making schedule flexibility and the team's preparedness to adjust production plans essential to maintaining visual quality.

Coordination with informants also presented challenges, particularly because several key informants had demanding schedules due to their social and religious responsibilities. To address this, the author ensured flexible scheduling and maintained readiness with production equipment. Furthermore, the psychological condition of the production team became an important consideration. Unexpected changes in the field could potentially affect the team's morale and focus. Therefore, the author made efforts to maintain good communication among team members, foster a sense of togetherness, and ensure adequate rest to keep the production process efficient and effective.

The post production phase also presented its own set of challenges, especially during transcription and subtitle translation. Poor articulation from narrators or

informants and background noise made accurate transcription difficult. Additionally, local terms and expressions unique to Pekojan were challenging to translate into English due to the lack of direct equivalents. This process required further research and consultation with supervisors or language experts to ensure accurate and culturally appropriate translations that would be easily understood by an international audience. Subtitle editing and audio improvements were repeated several times to maintain narrative clarity, content accuracy, and cultural meaning.

After undergoing revisions, *The Hidden Soul of Pekojan* was tested with 27 respondents consisting of media experts, local community members, and international respondents. The results showed that the documentary was considered informative, visually engaging, and capable of authentically presenting cultural values and tolerance. Feedback from the respondents was used as a basis for refining the visual and narrative aspects of the documentary.

The final version of the documentary was officially published on the YouTube channel of the Applied Foreign Language Study Program at Diponegoro University on June 16, 2025. Through this digital platform, the documentary is expected to reach a broader audience, including the general public, students, researchers, and both local and international tourists. Beyond serving as an educational medium, the documentary is also expected to raise public awareness and appreciation for Kampung Pekojan as a historical area worthy of preservation.

Throughout the entire production process, the author realized that creating a documentary film requires not only technical preparation and equipment but also adaptability, effective time management, strong communication, and the mental readiness of the production team. With careful planning and the ability to adapt to field conditions, all stages of production were successfully completed, resulting in an informative, communicative, and high-quality documentary.

The documentary *The Hidden Soul of Pekojan* successfully presented a complete, warm, and touching portrayal of Ramadan traditions at Jami' Pekojan Mosque. The documentary not only emphasized visual aspects but also applied a strong emotional and narrative approach. The daily life of the community was captured naturally and closely, including scenes of worship, the tradition of serving

Bubur India, communal iftar, and tarawih prayers. Social interactions shown in the film reflected the spirit of togetherness, tolerance, and kinship that characterize Pekojan.

The neat editing and the use of various cinematographic techniques, such as wide shots for the area's landscape and medium to close-up shots to capture the residents' expressions, made the storytelling feel lively and easy to follow. The narrative used was simple and accessible, making the documentary a relevant educational tool, especially for the younger generation. Positive responses from the Pekojan community, who felt that the documentary accurately reflected their daily lives, further confirmed that this film served not only as documentation but also as an authentic cultural reflection.

Unlike previous documentaries, such as *Pancering Kauripan (2021)* at the Yogyakarta Palace or documentaries on the *Development of Islam in Kazakhstan and Bosnia (2022)*, which mostly focused on architectural and formal historical aspects with minimal social life portrayal, *The Hidden Soul of Pekojan* placed community life at the center of its narrative. This approach made the documentary feel more humanistic, contextual, and relatable to the audience. Furthermore, the addition of English subtitles allowed the documentary to reach an international audience without losing its local identity. Its publication through the official YouTube channel of Universitas Diponegoro also strengthened its position as an educational medium that was not only academically relevant but also socially inclusive, introducing Pekojan as a vibrant area rich in traditions, diversity, and cultural values that continue to thrive to this day.