

CHAPTER IV RESULTS AND DISCUSSION

4.1 Results

Based on the research and development (R&D) model proposed by Borg and Gall (1983), which originally consists of ten comprehensive steps, this research adopted a simplified version consisting of seven essential stages. These stages include research and information collection, planning, developing a preliminary form of the product, preliminary field testing, revising the main product, operational field testing, and disseminating and implementing. The selection of these seven steps was considered sufficient to meet the objectives of the project while maintaining a manageable workflow. The decision to omit the remaining three stages—Main Field Testing, Revising the Operational Product, and Revising the Final Product—was made to optimize time, improve the efficiency of the development process, and tailor the procedures to the realistic and practical scope of the study.

In this chapter, the researcher provides a detailed explanation of the process of creating the final product, which takes the form of a promotional video titled *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*. The description encompasses each step undertaken during the development of the video, from the initial stages of information gathering and concept formulation to the production and implementation phases. By applying the selected R&D framework, the researcher was able to structure the workflow in a systematic manner, ensuring that the resulting product aligned with both the research goals and the intended audience's expectations. This approach not only allowed for iterative refinement during development but also supported the creation of a culturally grounded and visually engaging promotional medium.

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, was carried out by the researcher together with the research partner, Adimas Arya. Meanwhile, the production phase will be explained in detail by the researcher, covering 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 described in more detail by Adimas Arya.

4.1.1 Research and Information Collection

At this stage, the researcher conducted research on the product to be developed. The researchers chose the theme of tourism to be used as the focus of the final project. After a series of brainstorming sessions, the researchers selected Pasar Sawahan as the object of the final project. *Pasar Sawahan*, located in *Desa Kalongan*, East Ungaran District, was a traditional market that presented the concept of old-fashioned culinary tourism. *Pasar Sawahan* was also an attractive destination for tourists from outside the region who wanted to enjoy the atmosphere of a quiet village while tasting a variety of traditional cuisine, as the researchers found that the market offered a unique blend of culinary experiences and cultural authenticity that appealed to visitors seeking local traditions.

In this phase, the researcher conducted direct observation at *Pasar Sawahan* to document its activities, spatial arrangements, and social interactions. In addition, interviews were carried out with community figures, specifically Mr. Mukhtar Efendi as the head of *Pokdarwis Loka Jaya Semarang*, to gain deeper insights into the potentials, uniqueness, and dynamics of *Pasar Sawahan*. The information obtained from this process serves as the foundation for determining the aspects to be highlighted and developed into the promotional video content.

From the interview, several unique elements were identified as valuable aspects to be featured in the promotional video. These include the traditional use of *uang uli* as a distinctive form of local currency, the regular schedule of *Pasar*

Sawahan which is held twice a month on *Minggu Pahing* and *Minggu Legi* according to the Javanese calendar, the use of banana leaves as eco-friendly food wrappers that highlight traditional values, and the performances of Javanese traditional music that enrich the cultural atmosphere of the market. These findings provide authentic cultural dimensions that strengthen the narrative and visual storytelling of the video.



Figure 4. 1 Interview Documentation

Furthermore, the researcher found that *Pasar Sawahan* reflected elements of cultural pluralism, where local residents and visitors from diverse backgrounds gathered and interacted in harmony. This inclusive and dynamic environment strengthened the role of the market as a space for both economic and cultural exchange. Inspired by this, the researcher developed a branding concept that utilized soft selling techniques through a promotional video. The video was intended to present a promotional narrative that adopted the documentary approach, allowing the audience to emotionally connect with the atmosphere, values, and community spirit of *Pasar Sawahan*.

4.1.2 Planning

The planning stage was the pre-production phase when plans were made before production started. This research was a collaborative study involving two people, the researcher working with Adimas Arya as research partner. The pre-production phase was the shared responsibility of both researchers. In short, the researchers worked together on several aspects related to pre-production preparation. This phase covers the entire pre-production workflow, which is described as follows:

1. Script Writing

In the script writing step, the researchers looked for some references from YouTube. Several videos with similar concepts were examined—particularly promotional videos that used documentary to introduce a tourist destination. In creating this script, the researchers used Indonesian and translated it into English to be used as subtitles in the promotional video, in order to reach a wider audience.

The script told the story of a young woman from the city who, for the first time, discovered a traditional market located in the middle of rice fields. She was captivated by the charm of the market and its surrounding nature, which made her feel as if she were becoming one with it. In writing the script, the researcher had to visualize what each scene would look like as it was narrated through voice-over. For example, the script included a scene where the young woman walked slowly through the market, observing the interactions of local vendors and visitors. The video also featured interview segments with key local figures, offering insights into the history, values, and community efforts behind the existence of the market. The language used in the script was simple and easy to understand, allowing the audience to connect emotionally with the story.

The following was an example of the script used in the Pasar Sawahan promotional video, as shown in Figure 4.1. This was the script for the voice-over, while Figure 4.2 showed the script for the character dialogue.

elements relevant to the video production. During this phase, the researcher also took photographs of various objects, scenes, and environmental details that were considered important or potentially included in the shooting process. These photographs served as visual references to enhance the precision and consistency of the storyboard. Through this field-based documentation, the researcher was able to anticipate suitable camera perspectives, determine visual compositions, and structure the narrative sequence more effectively, thereby ensuring that the storyboard aligned with the real conditions of the shooting locations.

The following figure was an example of a photograph that was later modified and transformed into a sketch for use in the storyboard.



Figure 4. 4 Photos for Storyboard

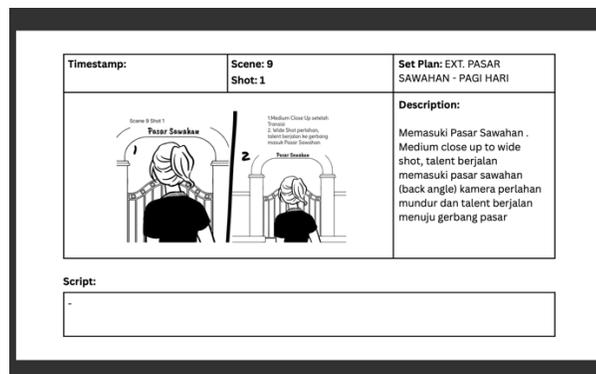


Figure 4. 5 Storyboard Results Based on Photos

3. Location Survey and Permit

Location survey and permit acquisition were essential stages in the pre-production phase. The purpose of the location survey was to determine the appropriate timing, camera angles, and shooting points by directly visiting predetermined locations, such as *Pasar Sawahan*. This process ensured that the chosen locations aligned with the script and helped the director and crew avoid confusion when selecting exact shooting points on the day of filming.

In addition to the location survey, obtaining location permits was a crucial aspect that could not be overlooked. The researcher was responsible for preparing the necessary official documents to secure approval from the relevant authorities at the selected sites. In this case, two separate permits were required: the first was addressed to the Kalongan Village Government, and the second was directed to the Tourism Awareness Group (Pokdarwis) Loka Jaya Kalongan. These permits ensured that the filming process proceeded smoothly, lawfully, and without interference from external parties.

KEMENTERIAN PENDIDIKAN, KEBUDUDAYAAN, DAN TEKNOLOGI
UNIVERSITAS DIPONEGORO
SEKOLAH VOKASI

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E-mail: info@updiponegoro.ac.id

No : SK/UNT.MD.1/KM/VI/2025 Semarang, 18 Juni 2025
Lampiran : -
Hal : Permohonan Izin Survei Lapangan

Yth. Kepala Desa Kalongan
Jl. Gatotkaca No. 141, Rejowinangun, Kalongan, Kec. Ungaran Timur, Kabupaten Semarang, Jawa Tengah 50551

Sehubungan dengan pelaksanaan Mata Kuliah Tugan Akhla bagi mahasiswa Program Studi S.Tr. Bahasa Asing Tempan Sekolah Vokasi Universitas Diponegoro, maka mahasiswa tersebut bermaksud untuk melakukan survei lapangan ke Instansi Saudara yang akan dilaksanakan pada:

Tanggal : 20 Juni 2025
Peserta : 2 (Peserta)
Bentuk Kegiatan : Observasi dan Survei Lapangan

NO	NAMA	NIM
1	Zulfikar Arifyan Nurhikam	40020521469041
2	Adhinar Arya Surya Kusuma Suprasto	40020521469015

Dengan ini kami memohon izin bagi mahasiswa tersebut untuk melakukan survei lapangan.

Demikian atas perhatian dan kerja sama Saudara kami ucapkan terima kasih

a.s. Dr.
Dr. H. Hana Widhiawati, M.M.
NIP. 196708191994032003

Tembusan : Yth.
1. Dekan Sekolah Vokasi Urdip
2. Keprosdi S.Tr. Bahasa Asing Tempan

https://siswa.vokasi.updiponegoro.ac.id/issat/issat/issat_issat.php?file=08E32A87368e6aLqZDF5WUjgphwv013Byagj0M8g1t4eP7P06

Figure 4. 6 Location Permit Form for *Desa Kalongan*

giving consent, rather than agreeing out of obligation or without proper understanding.

Formulir Persetujuan
Program Studi Bahasa Inggris Terpadu (Siklus) Vokasi
Logo of Institut Teknologi Sepuluh Nopember (ITS)
Nama Narasumber: _____
Tandatangan Narasumber: _____ Tanggal: _____
Mohon beri tanda centang (✓) yang sesuai.

**Proyek Video Promosi Pasar Sawahan Desa Kalangan, Kecamatan
Desa Pahlawan, Kota Jember, Jember, Jawa Timur**
Peneliti Adhina Ayu Laila Kusuma Supriatna, Daffikar Arifnyan Warikhin

Kata Narasumber:

1. Saya setuju untuk berpartisipasi dalam proyek ini, yang mencakup video dokumentasi, gambar, audio, dan saya setuju diberikan pernyataan tertulis dalam bentuk yang tidak dapat dihapus untuk digunakan.
2. Saya memahami bahwa tujuan penelitian ini adalah untuk Tujuan Akhir Monev dan Program Studi Bahasa Inggris Terpadu, Sekolah Vokasi, Universitas Diponegoro.
3. Saya memahami bahwa partisipasi saya dalam proyek ini hanya untuk tujuan penelitian.
4. Saya memahami bahwa dampak yang mungkin terjadi akibat data serta dalam proyek ini tidak diketahui dengan jelas.
5. Dalam proyek ini, saya akan diminta untuk menjawab beberapa pertanyaan melalui wawancara yang dilakukan dengan Perekam Sounding Desk Kalangan, Jember.
6. Saya memahami bahwa wawancara saya akan dilakukan secara audio-visual.
7. Saya memahami bahwa data serta dalam proyek ini sepenuhnya bersifat rahasia, dan saya juga mengizinkan partisipasi saya dalam proyek ini untuk dapat dimanfaatkan atau dipublikasikan dengan cara lain. Saya juga bisa meminta data yang telah diberikan yang sudah saya berikan dalam waktu yang singkat setelah wawancara.
8. Saya memahami bahwa data yang penelitian ini akan disimpan di Universitas Diponegoro dan dapat digunakan untuk penelitian terkait di masa mendatang.
9. Saya tidak akan terbalik bahwa kerahasiaan informasi yang saya berikan akan dipertahankan dengan cara terbaik. Saya juga akan diberitahu jika ada dan saya dapat melihat dan para peneliti yang terlibat.
10. Saya tidak akan terbalik bahwa nama dan informasi pribadi saya akan dihapuskan pada video dan materi yang diterbitkan.
11. Saya memahami bahwa mengutip informasi tertulis partisipan yang terlibat dalam penelitian ini, mungkin tidak mungkin untuk memaparkan kerahasiaan saya.
12. Saya memahami bahwa setelah saya menandatangani dan menyerahkan formulir persetujuan ini, kerahasiaan ini akan disimpan oleh peneliti.

Figure 4. 9 Consent Form

The Consent Form was a document that granted official written permission from the interviewee, signifying their agreement to participate in the interview and be recorded, including the use of their image, voice, and the information they provided. It served as legal protection for the author as the creator of the documentary video.

5. Shooting Schedules

The researcher prepared a shooting schedule to ensure that the production phase proceeded in a well-organized and efficient manner. According to the established timeline, the video recording took place on July 13, 2025, starting at 06.00 AM. Two primary locations were visited during the filming process, namely Pasar Sawahan and the residence of Mr. Mukhtar Efendi, the Head of the Tourism Awareness Group (Pokdarwis) Loka Jaya Kalongan. Therefore, the researcher carefully managed the time allocation to avoid unnecessary delays or inefficiencies during the shooting process.

Table 4. 1 Shooting Schedules

Date	July 13, 2025
Meeting Point	Pasar Sawahan Kalongan at 6.00 AM
Additional Information	Interview at Mr. Mukhtar Efendi's house

4.1.3 Developing Preliminary Form of Product

According to Borg and Gall (1983), the “Developing Preliminary Form of Product” stage refers to the process of designing and producing an initial prototype. This phase consists of two main components: production and post-production. The production stage is where the plans developed during pre-production are carried out, including filming on location or on set, directing the actors’ performances and the use of technical equipment such as cameras, lighting and sound. The researcher will explain further about the production process of this promotional video as follows.

4.1.3.1 Production

As stated by Morissan (2015), this stage encompassed all image and sound recording activities, which could have been conducted in either a controlled studio environment or in natural outdoor settings a process commonly referred to as “tapping.” This stage involved capturing primary footage, additional footage B-roll, conducting interviews, and recording audio. Each visual element was carefully composed with attention to shot type and narrative continuity to ensure the message was conveyed effectively.

a. Shooting

According to Muslimin (2018), the filming stage referred to the practical implementation of visual recording by a videographer, intended to transform the production plan into a tangible video or film product. This stage, commonly known as the shooting day, encompassed the capture of moving images and synchronized

audio using either digital or analog cameras. It generally took place after the development of a storyboard, allowing the filming process to follow the predetermined visual narrative structure. The researcher recorded two main types of footage: interview segments, which served as the main source of information, and additional B-roll footage, which served as supporting visuals to reinforce the narrative and increase audience engagement. These two types of footage worked together to present information in a clear, engaging, and informative manner, supported also by Language Consideration in Production.

1. Interview

There were 5 key informants relevant to the topic who were interviewed, including the Head of *Pokdarwis Loka Jaya Kalongan*, several traders at *Pasar Sawahan*, and a visitor of *Pasar Sawahan*.

a. Mr. Achmad Riziq as seller at *Pasar Sawahan*

The initial interview was conducted with the first informant, Achmad Riziq, who was a Soto Batok seller recognized as one of the largest and busiest tenants at *Pasar Sawahan*. The interview took place on July 13, 2025, at Pasar Sawahan, which was located in Kalongan Village, East Ungaran Subdistrict, Semarang Regency. The session began at 8:00 AM and ended at 8:30 AM (WIB). During the video recording of the interview, a medium close-up shot was used. The author selected this shot type because it provided a balanced view of both the informant's facial expressions and body language. The questions asked during the interview focused on the informants' impressions and messages regarding selling at *Pasar Sawahan*, including invitations for the public to visit the market, as well as hopes for the preservation of this market tradition in the future. All responses obtained from this interview were included in the documentary, specifically presented between minutes 7:50 and 9:47. These segments offered important insights that played a key role in supporting the documentary's overall narrative and message.



Figure 4. 10 Interview 1

b. Ms. Sri Hartati as seller at *Pasar Sawahan*

The second interview was carried out with the second informant, Sri Hartati, on July 13, 2025. It took place at Pasar Sawahan and lasted from 8:30 AM to 9:00 AM (WIB). During the session, Sri Hartati shared her experiences and perspectives as a satay seller, relating to the market's daily activities. A medium close-up shot was used during this interview. Similar to the previous interview, the researcher opted for a medium shot to adequately portray the informant's facial expressions along with their body language. The questions raised during the interview closely resembled those asked in the earlier session, concentrating on the informants' impressions and messages related to selling activities at *Pasar Sawahan*. The discussion included invitations encouraging the public to visit the market, along with expressions of hope for the continued preservation and sustainability of this longstanding market tradition in the years to come. All the responses gathered from this interview were incorporated into the documentary, appearing specifically between minutes 7:50 and 9:40.



Figure 4. 11 Interview 2

c. Ms. Etty Ismoyowati as visitor of *Pasar Sawahan*

The third interview took place with Etty Ismoyowati on July 13, 2025, from 9:00 AM to 9:30 AM (WIB) at *Pasar Sawahan*. For this segment, a medium close-up shot was employed, consistent with the technique used in earlier interviews, to effectively capture both facial expressions and body language. The questions asked during the interview focused on the informant's first impressions when visiting *Pasar Sawahan* for the first time. They also included invitations for the public to visit the market, as well as hopes for the preservation of this market tradition in the future. All responses collected from this interview were included in the documentary, featured specifically between minutes 7:50 and 10:05.



Figure 4. 12 Interview 3

d. Mr. Zayuli as seller and member of *Pokdarwis Loka Jaya Kalongan*

The fourth interview was held with Zayuli, a seller and member of Tourism Awareness Group (Pokdarwis), on July 13, 2025, from 9:30 to 10:00 a.m. at *Pasar Sawahan*. For this segment, a medium shot was utilized, differing from previous interviews because the interviewee was seated on a folding chair with a table. The medium shot was chosen to effectively capture both the interviewee's facial expressions and body gestures. The questions posed during the interview were similar to those from the previous session, focusing on the informants' initial impressions and reflections about *Pasar Sawahan*. The conversation also involved invitations to the public to visit the market, as well as hopes expressed for the ongoing preservation and longevity of this traditional market in the future. All responses gathered from this interview were incorporated into the documentary and featured prominently between minutes 7:50 and 9:27.



Figure 4. 13 Interview 4

e. Mr. Mukhtar Efendi as Head of *Pokdarwis Loka Jaya Kalongan*

The final interview was conducted with the fifth informant, Mukhtar Efendi, the Head of the Tourism Awareness Group (Pokdarwis) Loka Jaya Kalongan, on July 13, 2025, from 11:00 AM to 12:00 PM at his home yard. Unlike the previous interviews, this segment employed two camera shots: medium shot and medium close-up. These shots were chosen to avoid a

monotonous impression during the video playback, as this interview was relatively lengthy and constituted a significant portion of the video. The questions asked during this interview focused on the history of *Pasar Sawahan*, the use of the uli currency, distinguishing features of *Pasar Sawahan* compared to other markets, as well as hopes for the preservation and sustainability of this traditional market in the future. All responses collected from this interview were included in the documentary and featured prominently in several segments, specifically from minutes 2:28 to 3:36, 3:56 to 7:30, and 10:06 to 10:31.



Figure 4. 14 Interview 5 Medium Shot



Figure 4. 15 Interview 5 Medium Close-up

2. Language Consideration during Production

In the production process, language played a central role in ensuring that the documentary was accessible to both local and international audiences. Specific lexical choices were deliberately simplified or contextualized to bridge cultural and linguistic gaps. For example, the phrase *sebatang uli* was retained in the narrative to preserve cultural authenticity but translated into “*stalk of rice*” when presented in English. Likewise, the organizational term *PKK (Pembinaan Kesejahteraan Keluarga)* was accompanied by its English equivalent, “*Family Welfare Movement*”, to ensure clarity for international viewers while maintaining its cultural reference. Another example was the expression “*kelihatan orang-orang desa*” at minute 4.22. In the local context, this phrase described the simple and modest character of rural communities, yet a direct translation into English would have sounded unclear or even misleading. Therefore, it was adapted into “*down to earth demeanor*”, which conveyed the intended meaning more effectively for an international audience.

This strategy reflected the need to balance cultural preservation with audience comprehension. The documentary not only highlighted local traditions but also aimed to communicate clearly across linguistic boundaries. Each word and phrase was thus chosen with attention to clarity, accuracy, and cultural integrity.



Figure 4. 16 Example of Language Choices Displayed in the Documentary

The validation of these language considerations was conducted during the operational field testing stage, involving respondents with relevant linguistic backgrounds such as Applied Foreign Language students, general university students, and foreign participants. Respondents with linguistic knowledge provided input on translation accuracy and semantic clarity, while foreign respondents contributed perspectives on accessibility and cross-cultural comprehension. This process ensured that the final language choices in the documentary effectively accommodated diverse audiences without losing their local essence.

3. Additional Footage B-Roll

Besides recording interviews with the informants, the production process also involved capturing additional B-roll footage that functioned as supporting visual elements in the documentary. The additional B-roll footage consisted of recordings beyond the main material, used to convey non-verbal information, create smooth visual transitions, and reinforce the narration from the narrator or informants. The use of B-roll footage aimed to avoid monotonous visuals and maintain a lively and engaging storyline.

In this production, additional B-roll footage was recorded systematically, following the structure of the prepared storyboard. The types of shots used in the additional B-roll footage included:

- a. Drone shots to introduce the background and provide an overview of the location.
- b. Wide shots to depict the atmosphere and daily life at *Pasar Sawahan*.
- c. Tracking and panning shots to follow the talent as they explored *Pasar Sawahan*.
- d. Reaction and candid shots to capture authentic expressions and moments around *Pasar Sawahan*.

- e. Static shots to depict clear objects by highlighting specific points or objects in the scene.

4. Type of Shot

Each shot in this documentary is designed with very specific narrative and visual objectives. The visual composition is deliberately and carefully planned to build a cohesive storyline, thereby reinforcing and highlighting the main theme to be conveyed. The arrangement of each shot takes into account both aesthetic and functional aspects to ensure that the message in the video is conveyed clearly and attractively. The following is an explanation of each shot used, including the reasons for selecting specific shot types deemed most effective in supporting the desired narrative and atmosphere.

a. Close-Up Shots

This technique was employed to visually focus on the subject's face or object, thereby highlighting emotions or intricate details that might otherwise be overlooked in a wider composition. The close-up shot was deliberately selected to present scenes with greater clarity and precision, enabling the audience to observe subtle expressions, movements, or textures that contribute to the emotional tone and narrative depth of the documentary. It was applied both to actors, in order to capture nuanced facial reactions, and to objects, to emphasize their distinctive features. Several scenes that utilized close-up shots include the scene of walking along the rice field embankment, the scene at the Bank Sawahan, the explanation of *uang uli*, and others.

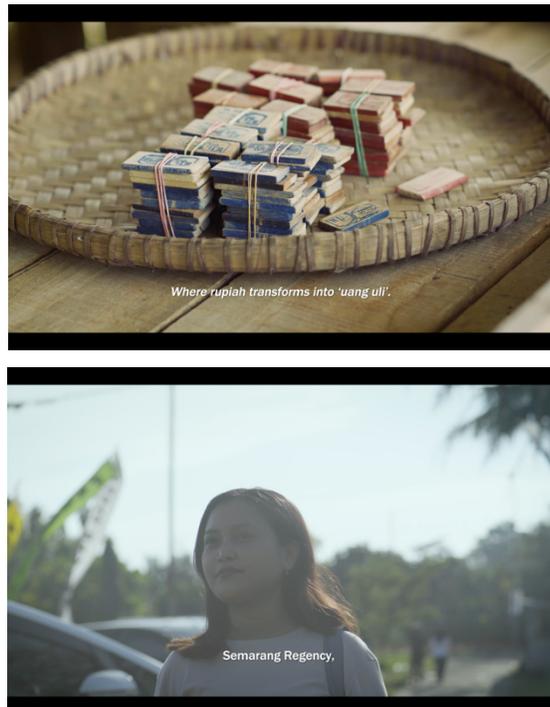


Figure 4. 17 Sample of Close-Up Shot

b. Medium Close-Up Shots

This framing technique captured the subject from the chest to the head, emphasizing facial expressions while preserving a portion of the surrounding context. It was intentionally employed to balance the focus between the subject's emotional nuances and the environmental elements that provide situational context, ensuring that the narrative retained both intimacy and relevance to the broader setting of this documentary.

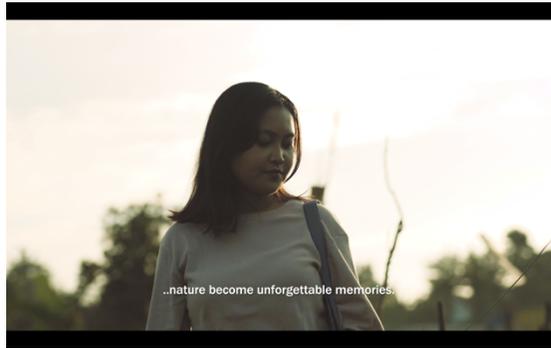


Figure 4. 18 Sample of Medium Close-Up Shot

c. Medium Shots

This technique captured the subject from the waist up, effectively emphasized both gestures and facial expressions, and allowed the audience to see the surrounding environmental context without losing focus on the main subject, thereby ensuring that the message in the video was conveyed comprehensively and engagingly. Using a medium shot, the video was able to provide a clear depiction of the dynamics and uniqueness of *Pasar Sawahan* as a place for shopping and social activities.



Figure 4. 19 Sample of Medium Shot

d. Medium Long Shots

This technique framed the subject from the knees to the head, providing a balanced focus on both body movements and the surrounding background. In this context, the researcher intentionally used the medium long shot to depict

the subject clearly while still incorporating the background of the rice fields or market, ensuring that the setting remained an integral part of the visual story.



Figure 4. 20 Sample of Medium Long Shot

e. Long Shots

This technique framed the entire body of the subject, offering a broad spatial context within the environment. The long shot was intentionally selected to encompass both the subject and the wider surroundings, effectively placing the scene within its environmental context. In this case, the researcher employed the long shot to portray Pasar Sawahan in a comprehensive manner, enabling the audience to experience an expansive and immersive perspective of the market's ambiance and activities, thereby enhancing their overall understanding of the documentary's setting.



Figure 4. 21 Sample of Long Shot

5. Camera Angles

Camera angles referred to the positioning of the camera in relation to the subject, significantly influencing how the audience perceived the emotional tone and visual hierarchy of a scene. The following were the camera angles used in the Pasar Sawahan promotional video.

a. High Angle/Bird View

The camera was positioned at the height of the subject's eyes, providing a neutral and realistic point of view. In this context, the researchers employed drones to capture aerial footage that showcased the overall atmosphere of *Pasar Sawahan* and its surrounding area. This technique allowed for a broader perspective, giving viewers a comprehensive understanding of the market's layout and its environment, which enhanced the visual storytelling of this video.



Figure 4. 22 Sample of Bird View

b. Eye Level

The camera was positioned at the subject's eye level, thereby providing a neutral and realistic point of view. The researcher chose this camera angle to present an authentic perspective and aimed to ensure that the impression conveyed in the video was stronger and more impactful to the audience.



Figure 4. 23 Sample of Eye Level

c. Low Angle

The low angle shooting technique placed the camera below the subject, aiming to direct the audience's focus more strongly on the subject by presenting it as more dominant and visually striking. In this context, the low angle positioning was particularly suitable for capturing the main actor walking toward *Pasar Sawahan*.



Figure 4. 24 Sample of Low Angle

4.1.3.2 Post-Production

The post-production stage encompassed various important processes aimed at refining the recorded footage into a final product ready for distribution. These processes included image editing, sound creation and arrangement, scoring and securing music rights, sound mixing, adding visual effects (VFX), color grading,

as well as adding titles and credits. Additionally, the Digital Cinema Package (DCP) stage involved key steps to prepare the promotional video for distribution. Although the video was not intended for theatrical release or streaming platforms like Netflix or HBO, quality control was still conducted to ensure there were no technical or visual issues. This final check guaranteed the video was ready for a smooth and professional release on YouTube. A more detailed explanation of the entire post-production process was provided by the research partner, Adimas Arya, who was responsible for ensuring the final quality of the produced documentary video.

4.1.4 Preliminary Field Testing

At this stage, the researcher presented the initial product development results to the supervisor, who was an expert in materials and media. The elements used for the preliminary field testing included materials and media. The materials tested covered aspects of the content and language used. For the media element, the validator assessed the visual appearance of the short film. During this phase, the researcher provided a validation form to the supervisor as the validator. The validator's task was to test and review the product.

The validation form presented only three options for the validator to select in order to express their assessment. These options were feasible without revision, feasible to use with revision according to the rules, and not feasible. Based on Figure 4.23, on August 8, 2025, the supervisor signed the validation statement with the note "feasible to use with revision according to the rules." The supervisor's critiques and suggestions were used as materials to revise the main product.

Several aspects needed to be revised, including rechecking the words in the subtitles for any spelling errors, changing the subtitle font style from italic to regular, and readjusting the sound mixing. After obtaining validation from the

supervisor, the next step taken by the researcher was to revise the completed product.

Form of Validation Product
Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan

Validator : Alfin Rosyidha, S.Pd., M.A.
Date : 8 Agustus 2025

Material Expert Validation

Please checklist one of the selected answers (v)

- Is the material provided accurate and consistent with current standards?
 Not Suitable Fairly Suitable Suitable Very Suitable
- Is the content being relevant to the intended audience and learning objectives?
 Not Relevant Fairly Relevant Relevant Very Relevant
- Is the language used clear, easy to understand, and appropriate for the target audience?
 Not Appropriate Fairly Appropriate Appropriate Very Appropriate
- Is the narration or dialogue natural, engaging, and representative of authentic market situations?
 Not Relevant Fairly Relevant Relevant Very Relevant
- Does the sequence and flow of the storyline effectively convey the uniqueness of Pasar Sawahan?
 Not Effective Fairly Effective Effective Very Effective
- Does the material successfully communicate the key attractions and values of Pasar Sawahan to potential visitors?
 Not Effective Fairly Effective Effective Very Effective
- Do the subtitles accurately reflect the meaning of the spoken content?
 Not Accurate Fairly Accurate Accurate Very Accurate
- Are the scenarios, dialogues, and visual examples realistic and suitable for the market's setting?
 Not Suitable Fairly Suitable Suitable Very Suitable
- Is there any additional information that should be added to make the video more informative and persuasive? If yes, please explain.
 # Interviewee related to 'Jong Uti'
- Criticism and suggestion
 # Increase the volume of narrator's and interviewee's voice.
 # Add subtitle.

Form of Validation Product
Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan

Validator : Alfin Rosyidha, S.Pd., M.A.
Date : 8 Agustus 2025

Media Expert Validation

Please checklist one of the selected answers (v)

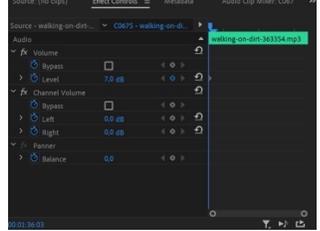
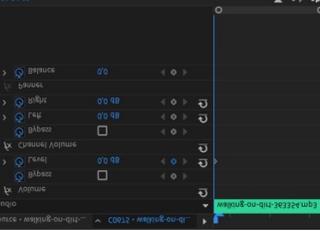
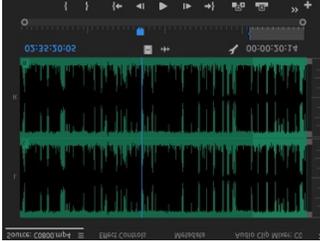
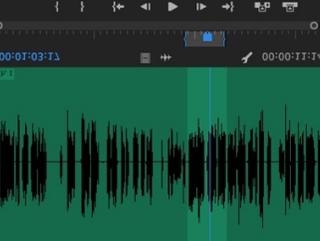
- Is the visual appearance of the video attractive, consistent, and in line with the theme of Pasar Sawahan?
 Not Suitable Fairly Suitable Suitable Very Suitable
- Is the image quality clearly visible and supports the content of the material?
 Not Relevant Fairly Relevant Relevant Very Relevant
- Is the audio (narration/dialogue voice) is clear, easy to understand, and not distracting?
 Not Suitable Fairly Suitable Suitable Very Suitable
- Is the subtitle or text helpful in understanding the content of the video?
 Not Easy Fairly Easy Easy Very Easy
- Transitions and flow of delivery in the video are smooth and not confusing?
 Not Appropriate Fairly Appropriate Appropriate Very Appropriate
- Is the duration of the video appropriate, neither too long nor too short for promotional purposes?
 Not Appropriate Fairly Appropriate Appropriate Very Appropriate
- Is the layout of visual elements (text, image, sound) well arranged and balanced?
 Not Accurate Fairly Accurate Accurate Very Accurate
- Is the text or subtitle is played at the right timing and in a clearly readable/format?
 Not Accurate Fairly Accurate Accurate Very Accurate
- Is there any additional visual or audio element that should be added to enhance the promotional impact of the video? If yes, please explain.
 -
- Criticism and suggestion
 # Background / background music too loud
 # Background voice during interview should be removed
 # Make sure the music is free of copyright.

Figure 4. 25 Signed Validation Form

4.1.5 Revising Main Product

In revising the main product, there were several things that had to be revised such as the subtitle font, which was changed from italic to non-italic to improve readability. Furthermore, the sound mixing was meticulously readjusted to achieve a more balanced and professional audio quality. A significant addition to the film was the inclusion of more detailed information regarding the Pasar Sawahan event, specifically highlighting that it was held twice a month, on *Minggu Pahing* and *Minggu Legi*. The revision details that have been made are presented in the table below.

Table 4. 2 Revising Main Product

Before	After	Description
		<p>Additional details of the Pasar Sawahan event, namely Minggu Pahing and Minggu Legi, were included.</p>
		<p>The subtitle font, which was initially italic, was changed to normal, and several texts were adjusted to fit into a single line.</p>
		<p>The duration and volume of the footstep sounds were adjusted to sound more natural.</p>
		<p>The volume of the interview scene with the head of Tourism Awareness Group, which was initially too low, was adjusted to achieve a more comfortable listening level.</p>

4.1.6 Operational Field Testing

The Operational Field Testing of the documentary video "*Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*" was conducted as a preliminary step before its release on YouTube. This evaluation assessed three primary components: content, visual and audio quality, and the language used. The survey included four distinct respondent groups: the local Kalongan community, students of Applied Foreign Languages, a general student population, and an international audience. A structured and comprehensive survey, utilizing a 4-point Likert scale to gather quantitative data, was administered from August 18 to August 22, 2025. The insights gathered from this testing phase were then used to refine the documentary, ultimately ensuring the final version was both informative and widely accessible.

A total of 26 respondents were involved in evaluating the content of the documentary "*Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*." They were students of the Applied Foreign Languages Study Program, selected because their academic background was considered relevant for providing feedback on the documentary's content. In addition, 22 respondents from other study programs and several universities in Indonesia were also selected to provide feedback.

Subsequently, 10 respondents were drawn from the Kalongan Village Community Group. 8 of them were members of the Tourism Awareness Group, including the chairperson and several members who had played a significant role in preserving the *Pasar Sawahan* tradition. The remaining 2 respondents were community members of Kalongan who had been actively involved in *Pasar Sawahan* as well as other village activities. These respondents were purposively selected to ensure that the feedback was obtained from individuals with a deep understanding of the social and historical context represented in the documentary.

Additionally, 3 international respondents from the Netherlands and the United States were included to provide a global perspective. Despite having different academic backgrounds, they shared a common interest in Indonesian culture. Their primary role was to evaluate the clarity and accuracy of the manually created English subtitles and to determine how well the documentary's message could be understood by international viewers. Their feedback played a crucial role in improving the documentary's potential to engage a wider global audience.

1. Based on Applied Foreign Language Program Students

The questionnaire administered to students of the Applied Foreign Languages Study Program through the Google Forms platform generated responses from 26 participants, the results of which are presented as follows.

Table 4. 3 Responses from Applied Foreign Language Program Students

No	Statements	Average	Interval
1.	The storyline of the <i>Pasar Sawahan</i> promotional video is easy to understand	3.61	Strongly Agree
2.	The promotional video provides comprehensive information about <i>Pasar Sawahan's</i> attractions and features.	3.61	Strongly Agree
3.	The duration of the <i>Pasar Sawahan</i> promotional video feels appropriately paced and engaging	3.65	Strongly Agree
4.	Promotional Video of <i>Pasar Sawahan</i> has good image quality	3.80	Strongly Agree
5.	The editing used both visually and in video shooting techniques is good	3.73	Strongly Agree

6.	The audio quality in the <i>Pasar Sawahan</i> promotional video is clear and easy to understand.	3.73	Strongly Agree
7.	The background music/sounds in the <i>Pasar Sawahan</i> promotional video complement well with the visual scenes	3.69	Strongly Agree
8.	The subtitles are easy to understand	3.65	Strongly Agree
9.	The subtitles match the audio appropriately.	3.69	Strongly Agree
10.	Subtitles can be viewed comfortably and are easy to read	3.73	Strongly Agree

The author obtained responses from 26 students of the Applied Foreign Languages Study Program to assess the documentary “*Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan.*” The content aspect, evaluated through statements 1 to 3, addressed the clarity of information, the level of appeal, and the duration of the video. The average response score was 3.62, which was categorized as “strongly agree.” These findings suggested that the Applied Foreign Languages students perceived the documentary as highly informative, accurate, and comprehensive in its portrayal of Pasar Sawahan.

Next, the audio-visual aspect was evaluated through 4 additional statements (numbers 4 to 7), which encompassed elements such as image clarity, cinematography, background music, and visual effects. The average score obtained was 3.73, which fell into the “strongly agree” category. These findings indicated that the documentary *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan* had successfully conveyed information visually in a clear and engaging manner without disrupting the viewing experience.

The final statements, numbered 8 to 10, focused on the linguistic aspect, which included the clarity of language use, narrative style, and word choice in the documentary's translated text. The average response score was 3.69, indicating that respondents strongly agreed that the language employed was easy to understand and did not create confusion. This demonstrated that the vocabulary, narrative structure, and other linguistic elements had been appropriately adapted to the cultural context and the audience's level of comprehension. Validation from the Applied Foreign Languages students regarding this linguistic aspect further confirmed the documentary's success in conveying its message both verbally and visually, while clearly and effectively representing local culture.

2. Based on General Students

In the following phase of testing, the author administered assessment forms through Google Forms to 22 university student respondents. The evaluation instrument employed was identical to that previously used for the Applied Foreign Languages students, the Kalongan Village Community Group, and the international participants.

Table 4. 4 Responses from General Students

No	Statements	Average	Interval
1.	The storyline of the <i>Pasar Sawahan</i> promotional video is easy to understand	3.72	Strongly Agree
2.	The promotional video provides comprehensive information about <i>Pasar Sawahan's</i> attractions and features.	3.63	Strongly Agree
3.	The duration of the <i>Pasar Sawahan</i> promotional video feels appropriately paced and engaging	3.45	Strongly Agree

4.	Promotional Video of <i>Pasar Sawahan</i> has good image quality	3.59	Strongly Agree
5.	The editing used both visually and in video shooting techniques is good	3.59	Strongly Agree
6.	The audio quality in the <i>Pasar Sawahan</i> promotional video is clear and easy to understand.	3.68	Strongly Agree
7.	The background music/sounds in the <i>Pasar Sawahan</i> promotional video complement well with the visual scenes	3.68	Strongly Agree
8.	The subtitles are easy to understand	3.68	Strongly Agree
9.	The subtitles match the audio appropriately.	3.68	Strongly Agree
10.	Subtitles can be viewed comfortably and are easy to read	3.54	Strongly Agree

Based on the evaluation results from the 22 student respondents, the documentary *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan* received ratings in the “strongly agree” category across all aspects, including content, audio-visual quality, and language. These findings indicated that the documentary was perceived as effectively conveying information in a comprehensive, engaging, and easily understandable manner. In terms of content, the video was considered informative and capable of stimulating curiosity and interest in visiting *Pasar Sawahan*. Regarding the audio-visual aspect, respondents appreciated the quality of visuals, background music, and transitions, which effectively supported the narrative. Meanwhile, the language used was deemed clear, comprehensible, and appropriate for a general audience. Overall, these

results demonstrated that the documentary met quality standards suitable for public dissemination.

3. Based on Foreign Respondents

During this testing phase, the author engaged three respondents from the international audience category, comprising two from the Netherlands and one from the United States. The evaluation addressed three key aspects: content, audio-visual quality, and language. The content component included three statements that measured the thoroughness of information, its appeal, the motivation for further learning, and the respondents' understanding of *Pasar Sawahan*. The feedback received from the respondents was positive, highlighting the clarity and completeness of the information presented.

The author also compiled a summary in tabular form to facilitate the reading of the evaluation results for each aspect.

Table 4. 5 Response from International Audiences

No	Statements	Average	Interval
1.	The storyline of the <i>Pasar Sawahan</i> promotional video is easy to understand	3.66	Strongly Agree
2.	The promotional video provides comprehensive information about <i>Pasar Sawahan's</i> attractions and features.	4.00	Strongly Agree
3.	The duration of the <i>Pasar Sawahan</i> promotional video feels appropriately paced and engaging	3.33	Strongly Agree
4.	Promotional Video of <i>Pasar Sawahan</i> has good image quality	4.00	Strongly Agree

5.	The editing used both visually and in video shooting techniques is good	4.00	Strongly Agree
6.	The audio quality in the <i>Pasar Sawahan</i> promotional video is clear and easy to understand.	3.66	Strongly Agree
7.	The background music/sounds in the <i>Pasar Sawahan</i> promotional video complement well with the visual scenes	4.00	Strongly Agree
8.	The subtitles are easy to understand	3.33	Strongly Agree
9.	The subtitles match the audio appropriately.	3.33	Strongly Agree
10.	Subtitles can be viewed comfortably and are easy to read	3.33	Strongly Agree

Based on the assessment from three international respondents from the Netherlands and the United States, the documentary *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan* received generally positive feedback. In terms of content, the statement regarding the completeness of information was rated as “Strongly Agree,” indicating that the documentary was able to present clear and comprehensive knowledge about *Pasar Sawahan*. For the audio-visual quality and language use aspects, all indicators received an average score of “Strongly Agree,” with respondents evaluating the visual quality, audio clarity, cinematography, as well as the use of language and terminology in the documentary as appropriate, clear, and easily understood by an international audience. Overall, the documentary was considered effective in conveying its message to a cross-national audience.

4. Based on Kalongan Village Community Group

The questionnaire administered to Kalongan Village Community Group through the Google Forms platform generated responses from 9 participants, the results of which are presented as follows.

Table 4. 6 Responses from Kalongan Village Community Group

No	Statements	Average	Interval
1.	The storyline of the <i>Pasar Sawahan</i> promotional video is easy to understand	3.80	Strongly Agree
2.	The promotional video provides comprehensive information about <i>Pasar Sawahan's</i> attractions and features.	3.70	Strongly Agree
3.	The duration of the <i>Pasar Sawahan</i> promotional video feels appropriately paced and engaging	3.70	Strongly Agree
4.	Promotional Video of <i>Pasar Sawahan</i> has good image quality	3.60	Strongly Agree
5.	The editing used both visually and in video shooting techniques is good	3.70	Strongly Agree
6.	The audio quality in the <i>Pasar Sawahan</i> promotional video is clear and easy to understand.	3.90	Strongly Agree
7.	The background music/sounds in the <i>Pasar Sawahan</i> promotional video complement well with the visual scenes	3.50	Strongly Agree
8.	The subtitles are easy to understand	3.80	Strongly Agree

9.	The subtitles match the audio appropriately.	3.80	Strongly Agree
10.	Subtitles can be viewed comfortably and are easy to read	3.60	Strongly Agree

Based on the evaluation results from ten respondents from the Kalongan Village Community Group, the documentary *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan* received ratings in the “Strongly Agree” category across all aspects, including content, audio-visual quality, and language. In terms of content, the video was considered informative and capable of stimulating curiosity and interest in visiting *Pasar Sawahan*. Regarding the audio-visual aspect, respondents appreciated the visual quality, background music, and transitions, which effectively supported the narrative. Meanwhile, the language used was regarded as clear, easily understood, and appropriate for a general audience. Overall, these findings indicated that the documentary met the expected quality standards.

4.1.7 Disseminating and Implementing

Based on the results of the operational field testing conducted with 58 respondents, the findings indicated strong agreement with the statements provided. Accordingly, the researcher did not implement any further revisions, as the results had already met the standards for satisfactory assessment outcomes from the respondents. After completing several stages of production and revision, the promotional video of *Pasar Sawahan* reached its final version and was subsequently stored on Google Drive. The next step involved publishing the video on the YouTube channel of the Applied Foreign Languages Study Program. Titled “*Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*,” the video

was intended to reach a broad audience and encourage viewers to experience the unique atmosphere of *Pasar Sawahan*.

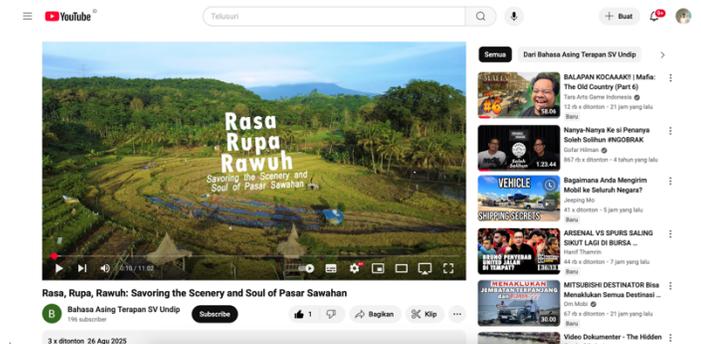


Figure 4. 26 Video Uploaded to YouTube

The promotional video titled *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan* has been uploaded to YouTube and can be accessed via the following link: https://youtu.be/E_JEP0imeFE. The YouTube link could also be accessed via *Pasar Sawahan*'s social media platforms, such as Instagram and Facebook, thereby expanding the promotional reach and making the video more easily discoverable by both local and international audiences. 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 *Pasar Sawahan* can be introduced not only to Indonesian society but also to international audiences in a more accessible and practical manner.



Figure 4. 27 Copyright Certificate

Furthermore, we have also registered the Pasar Sawahan video with the Directorate General of Intellectual Property to be recorded as intellectual property rights.

4.2 Discussion

The findings of this study indicated that the promotional video “*Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*” functioned as an effective medium for promoting *Pasar Sawahan* as both a culinary and cultural tourism destination. This result corresponded with the issues identified in Chapter I, which highlighted the lack of professional promotional media to showcase the potential of traditional markets. Based on field observations, *Pasar Sawahan* was not only a site of economic activity but also a hub for social interaction, a space for preserving Javanese culture, and a symbol of local identity. Consequently, the development of creative and informative promotional media was deemed essential to enhance its appeal, particularly in competition with modern tourist destinations.

From a theoretical perspective, this study corroborated previous research on the effectiveness of video as a promotional medium. Panegak and Kusumandyoko (2021) demonstrated that video attracts public attention more effectively than

static media, while Desmira and Purbohastuti (2021) found that promotional videos could significantly increase tourist interest. Consistent with these findings, respondents indicated that visual elements in the *Pasar Sawahan* video such as market atmosphere, seller-buyer interactions, and rice field panoramas enhanced its emotional appeal. As Kotler and Keller (2016) emphasized, planning a promotional video requires a thorough understanding of the product, target audience, and campaign objectives, which was evident in the video's focus on *Pasar Sawahan* as a culinary and cultural destination.

The success of the video also relied on appropriate filming techniques. Fachruddin (2012) noted that camera choices influence audience perception and understanding. In this video, long shots captured the market's overall atmosphere, medium shots depicted interactions, and close-ups highlighted traditional food, while camera movements such as pans, tilts, zooms, and dollies enhanced storytelling and emotional engagement. Moreover, the study supported Ratna and Saputri's (2023) assertion that promotional media are effective when they convey a destination's identity and uniqueness. The narrative incorporated local values, history, and communal culture, aligning with Marlina and Hidayati's (2023) view that branding introduces tourism products through engaging content that builds a clear identity. Overall, the combination of visuals, narrative, and filming techniques successfully presented an authentic and appealing image of *Pasar Sawahan*.

Another important aspect that emerged from this study was the role of language in ensuring that the documentary could be understood by both local and international audiences. The production process required deliberate attention to word choice and phrasing so that cultural nuances were preserved while meanings remained accessible across linguistic boundaries. Local terms and expressions were carefully considered, with some being retained for authenticity, others being explained for clarity, and certain expressions being adapted to avoid misunderstanding in different cultural contexts.

This strategy highlighted the need to balance cultural preservation with accessibility, a challenge that aligned with theories of audio-visual translation. Díaz-Cintas and Remael (2021) emphasized that in the context of audio-visual media, translators must not only transfer words but also reformulate cultural expressions in ways that remained meaningful to diverse audiences. In this case, the documentary employed a combination of retention, explanation, and cultural adaptation to ensure that the linguistic elements did not become barriers to comprehension. These choices demonstrated how translation in audio-visual productions served as both a linguistic and intercultural process, allowing local cultural identity to be communicated globally without losing its essence.

From a methodological standpoint, the application of the Research and Development (R&D) approach using a simplified Borg and Gall model proved to be appropriate. Borg and Gall (1983) stated that the main objective of research and development (R&D) is not only to create new products but also to test and improve them for practical application. They explained that the R&D process consists of ten essential stages, starting with research and data collection, followed by planning and the development of an initial product prototype. The process then proceeded with preliminary field testing, revision of the main product, and main field testing. Subsequently, the product was further refined into an operational version, which underwent operational field trials. The final stages involved making necessary revisions, producing the finalized product, and ultimately disseminating and implementing it.

The sequential process of research and information collection, planning, developing a preliminary product, conducting preliminary field tests, revising the main product, performing operational field tests, and disseminating the findings ensured that the final product met technical standards and was effective for the audience. The decision to omit Main Field Testing, Revising Operational Product, and Revising Final Product was made to improve time efficiency and practical scope. Main Field Testing was deemed unnecessary as validation and user

feedback were integrated into the Operational Field Testing stage, which provided realistic and applicable data. Given the positive outcomes of the Preliminary Field Testing, operational testing was sufficient for final validation. Positive responses from local residents, students, and international audiences confirmed that the promotional video effectively conveyed its message across cultures.

The evaluation results from four respondent groups, namely Applied Foreign Languages students, students in general, foreign respondents, and the Kalongan Village Community Group, showed consistently positive feedback toward the documentary *Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan*. Across all groups, the aspects of content, audio-visual quality, and language were rated in the “strongly agree” category. The documentary was considered informative, engaging, and effective in stimulating interest in *Pasar Sawahan*, while the visuals, background music, and cinematography were appreciated for supporting the narrative clearly and attractively. The language used was also viewed as clear, comprehensible, and culturally appropriate, including by international respondents who found it easily understood by a cross-national audience. Overall, the combined evaluations demonstrated that the documentary successfully conveyed its message both visually and verbally and met the quality standards for wider dissemination.

Distribution via YouTube further enhanced the promotional effectiveness of the video. According to Kaur (2017), YouTube enables tourism stakeholders to showcase high-quality videos highlighting natural beauty, cultural richness, and tourist activities. Similarly, Naibaho and Harahap (2023) emphasized the role of digital media in expanding promotional reach through SEO and audience engagement. These findings indicated that using YouTube as a distribution platform for *Pasar Sawahan* was an effective strategy for reaching a global audience.

Overall, this study confirmed that R&D-based promotional videos can serve as an effective branding tool for traditional tourist destinations. The success of

Rasa, Rupa, Rawuh: Savoring the Scenery and Soul of Pasar Sawahan relied not only on its culinary and cultural content but also on its cinematographic techniques, strong theoretical foundation, and strategic digital distribution. Positive audience feedback suggested that the video had the potential to increase tourist visits, support the local creative economy, and help preserve the culture of Kalongan Village through *Pasar Sawahan*.