

## **CHAPTER IV**

### **RESULTS AND DISCUSSION**

#### **4.1 Results**

This study was conducted using a Research and Development (R&D) methodology adapted from Borg and Gall (1983). The aim of this study was to develop an audiovisual translation (AVT)-based learning product related to subtitle production and translation practice. The research was conducted through several stages, beginning with the identification of student needs and information gathering, product design, product validation, product revision, and finally, product feasibility testing. The research results are presented based on each stage of the research process. The results indicate that the developed product can assist students in understanding audiovisual translation, particularly subtitle production, in a more effective and practical manner.

##### **4.1.1 Research and Information Collecting**

In this stage, the researcher conducted research and information collection to identify students' needs and challenges regarding audiovisual translation learning, particularly in subtitle production. This stage is crucial as it forms the foundation for the development of the research product. According to Borg and Gall (1983), research and information collection aim to gather various information relevant to the product to be developed. In this study, data were collected through the distribution of questionnaires to students and interviews with lecturers. Based on the data obtained, it was found that students still face difficulties even on the basic understanding of Audiovisual Translation (AVT). Therefore, a practical, easy-to-understand learning product tailored to students' needs is required to support the learning process.

##### **1. Interview Results**

In this study, interviews were conducted with two expert lecturers from the Applied Foreign Language Study Program at Universitas Diponegoro,

namely Naila Rohmah and Lilis Panjaitan, to gain insights into the needs, challenges, and expectations regarding the translation profession, particularly in the field of audiovisual translation (AVT). The findings indicate that awareness of AVT concepts, such as subtitling and dubbing, has been increasing among academics, largely influenced by the growth of digital media. Both participants emphasized the significant role of translators in the expanding digital entertainment industry, especially in enabling cross-language accessibility through subtitles and dubbing. However, one of the main challenges faced by prospective translators is the advancement of machine translation technologies. Despite this, human translators remain important due to their cultural sensitivity, contextual understanding, and ability to convey nuanced meaning that cannot be fully replicated by machines. This step for interviewing lecturers was heavily carried on by the researcher's partner, Ridha Aninda Restu.

## **2. Questionnaire Results**

The questionnaire was filled out by 33 Applied Foreign Language students who have studied or are currently studying translation courses, from 2022 to 2024 batches. This sample of 33 respondents relates to the background, urgency, and target product of this documentary video so that it can provide benefits to the target audience. Therefore, the questionnaire results were used as a need analysis to justify the importance of developing documentary-based learning media related to the AVT profession. Through this needs analysis, the researcher was able to identify students' perceptions, interests, and learning needs regarding AVT as well as determine whether the proposed product was relevant and necessary for the target users. The average results of each questionnaire statement and the interval of the questionnaire can be seen in Table 4. 1.

Table 4. 1 The Questionnaire Results from Students in Data Collection

<b>No.</b>	<b>Criteria</b>	<b>Average</b>	<b>Description</b>
1.	I believe audiovisual translation (AVT) skills are crucial in today's globalized era.	3.1	Agree
2.	I have a good understanding of the tasks and responsibilities of an audiovisual translator.	2.6	Agree
3.	The AVT profession is an interesting field for further career.	3.3	Strongly Agree
4.	I feel that educational needs related to the AVT profession have not been optimally met in my study program.	3.1	Agree
5.	I frequently seek additional information and learning resources on AVT outside the curriculum.	2.6	Agree
6.	I hope for more seminars or workshops discussing techniques and challenges in AVT.	3.1	Agree
7.	Documentary media can be an effective tool for understanding the audiovisual translation (AVT) profession.	3.2	Agree
8.	I would be interested in documentary-based learning about the AVT profession if available.	3.1	Agree
9.	I consider practical experience in AVT essential for career development in this field.	3.2	Agree
10.	I believe that collaboration between students and AVT professionals can improve my understanding and skills.	3.5	Strongly Agree

Interval	3.1	Agree
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Based on the analysis of the 10 statements in questionnaire data consisting related to students' perceptions of the audiovisual translation (AVT) profession and the potential of documentary-based learning, the overall average score was 3.1. This score falls under the "Agree" category on the Likert scale, indicating a generally positive response from students toward the topics addressed in the survey. The statement regarding the importance of AVT skills in today's globalized world received an average score of 3.1, suggesting that students recognize the relevance of such skills in the modern and interconnected job market. However, their understanding of the specific roles and responsibilities of audiovisual translators appears to be moderate, as reflected in the lower average score of 2.6. This indicates that, although students are aware of the importance of AVT, many still lack a deeper grasp of the profession's practical scope and they still need additional references, learning resources, and educational media related to the AVT profession to deepen their understanding of the field more comprehensively.

Students also expressed strong interest in AVT as a potential career path, with an average score of 3.3 which is the second highest in the survey. This shows that AVT is viewed as a promising and engaging field for future professional development. Nevertheless, there is a shared perception that the educational needs related to AVT are not fully addressed within their study program, as reflected in the 3.1 score for that item. Supporting this concern, the average score for the statement about seeking additional AVT resources outside the curriculum was relatively low at 2.6, indicating limited student initiative in pursuing independent learning in this area. This suggests that the curriculum might not be sufficiently encouraging or enabling students to explore AVT further on their own. Furthermore, students expressed a desire for more

seminars and workshops that discuss AVT techniques and challenges, also scoring 3.1, highlighting their need for more practical and interactive learning approaches. Documentary media was regarded as an effective tool for understanding the AVT profession, with a score of 3.2, and many students indicated interest in documentary-based learning if such opportunities were available (3.1). These responses reflect an openness to innovative and visually contextualized learning methods. In addition, students acknowledged the importance of hands-on experience in AVT for career development, with an average score of 3.2, and showed strong agreement that collaboration with AVT professionals would significantly enhance their understanding and skills. Notably, this final statement received the highest average score at 3.5.

In summary, the findings suggest that students have a positive outlook on the AVT profession and are open to new, collaborative learning methods, particularly those involving real-world experiences and multimedia approaches. However, there remains a gap in deep understanding of the profession and proactive learning beyond the formal curriculum. Addressing these gaps through contextual, practical learning methods like documentary-based education and professional collaboration would be essential in supporting students' interest and readiness for a future in AVT.

#### **4.1.2 Planning**

The planning stage which is the part of pre-production stage of the “Voices Between Screens” video production, focused on educating students about the AVT profession, which is still poorly understood despite its relevancy in the digital era. The title “Voices Between Screens” was chosen to reflect the role of AVT professionals as mediators who convey meaning, emotions, and cultural nuances through audiovisual media. The word voices symbolize the translators and subtitlers whose work gives access to global content, while between screens emphasizes their position behind the

scenes, connecting creators and audiences across languages and cultures. Based on data from interviews and questionnaires, the documentary was designed with educational aspects in mind, including an introduction to the AVT concept, work challenges, career reflections and motivation, as well as information on further learning resources from experts. The video is structured in a storyline involving three sections, including a hook as attention-grabbing opening, a main section containing interviews and visualizations of AVT work, and a closing section providing career information and a call for exploration of the profession. Since most of the interview subjects are Indonesian, the interviews were mainly conducted in Indonesian to create a more natural and comfortable communication process during the discussion. However, one interviewee used English throughout the interview session. Therefore, bilingual subtitles were also added to maintain accessibility and help both Indonesian and English-speaking audiences understand the content clearly. The pre-production stage was carried out and implemented by the researcher's partner, Ridha Aninda Restu and the researcher later helped the implementation of the visualization on the production stage and also added narration and subtitle translation on the video editing stage.

#### **4.1.3 Developing Preliminary Form of Product**

Before producing the video, it is necessary to prepare the equipment, including the camera, microphone, and other items that used during shooting. The equipment was prepared to ensure that the production process ran smoothly without technical issues that could hinder the recording of video and audio. The equipment prepared includes the cameras, namely the Canon 1300D and Sony Alpha Mark III. Additionally, the lenses for the camera are Canon 24-55mm lens and Sony FE 24-105mm lens to support various shooting angles as needed. For audio, the microphones used are a Hollyland microphone and Saramonic Blink 500 B2 to record the expert's answer when doing an interview, ensuring clearer and higher quality audio. The researcher also set up a tripod to stabilize the camera during video recording. All equipment was prepared before production began to minimize technical issues during the shoot. During the production

phase, video footage was shot and voice over narration was recorded to serve as the primary material for the documentary. After shooting and recording the Voice Over (VO), video editing and other post-production tasks were carried out to complete the production of this documentary video. The crew involved in the production process is as follows.

Table 4. 2 Production Crew

<b>Roles</b>	<b>Name</b>
Director	: Aditya Nur Patria, S.Hum., M. App. Ling. Ridha Aninda Restu
Director of Photography (Cameraman)	: Misykah Auliya Ghifara
Experts	: Lucia Aryani Nisrina Setyaningrum Awang Irawiyanta Nugraha Putra
Students Talent	: Jamie Rayyan Athaya Firda Shafira Yuni
Main Talent	: Ridha Aninda Restu
Talent	: Rachma Aprilia Isfandiary Inas Latifah
Scriptwriter	: Ridha Aninda Restu
Editor & VO Artist	: Misykah Auliya Ghifara
Subtitler	: Misykah Auliya Ghifara

#### 4.1.3.1 Video Production

The shooting process was conducted in several sessions, taking into account the interviewees' (experts) ability, location conditions, lighting, and the visual elements to be captured. The footage was not limited to interviews but also included supporting

activities related to the audiovisual translation profession, such as the translation process, editing, and the software commonly used in this field. In addition to the shooting process, the production phase also includes recording narration through VO used to bridge the segments of the video. VO aims to clarify information, provide transitions between topics, and help viewers understand the context of the discussion being presented in the documentary.

## **1. Video Shooting**

Video shooting was conducted to capture the footage needed to produce a documentary video about the audiovisual translation profession. This process took place at several locations, taking into account visual requirements, the comfort of the interviewees, audio quality, and the realistic portrayal of an audiovisual translator's activities. During the shooting process, equipment prepared in advance was used. The team also paid close attention to lighting, composition, camera stability, and continuity between shots to ensure the final video appears professional and is pleasant to watch. Some shots were also taken repeatedly to achieve the visual results that best suited the documentary's narrative flow. Following the theory in the book "Documentary Making for Digital Humanists" by Reid and Sanders (2021) and Brindle (2013), here are some filming techniques used during the video shooting process.

### **a. Camera Angle**

#### **1) Eye level**

In the eye level technique, the camera is positioned at the same height as the subject's eyes. This technique is used to create a natural and objective feel, so that the audience feels they are on equal footing with the subject in the video. This angle is

frequently used in interview scenes to convey a formal yet comfortable and communicative interaction.



Figure 4. 1 Eye Level Angle

## 2) High angle

A high angle is taken from a camera position that is higher than the subject and points downward. This technique is used to provide a wide perspective on activities (e.g., showing a work environment, scrolling video). In addition, this angle also helps to show the spatial context more clearly.

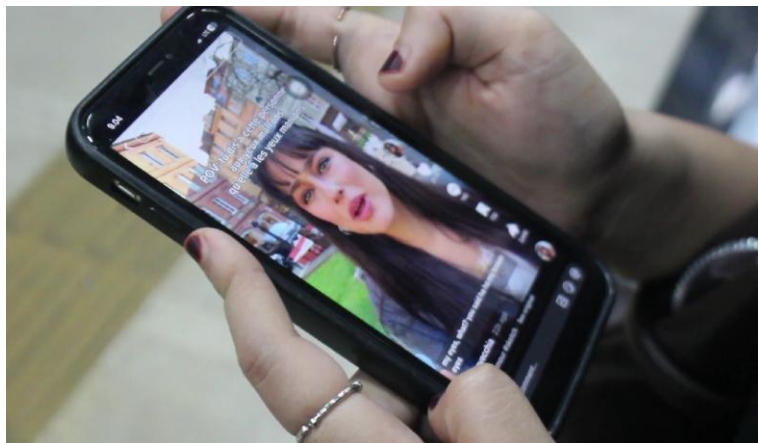


Figure 4. 2 High Angle Camera

### 3) Over the shoulder view

An over the shoulder view is taken from behind the subject's shoulder and is directed toward the object they are looking at. This technique is used to show work activities (e.g., typing, translating, or editing work on a laptop). With this angle, viewers can experience the worker's point of view directly from the subject's perspective.

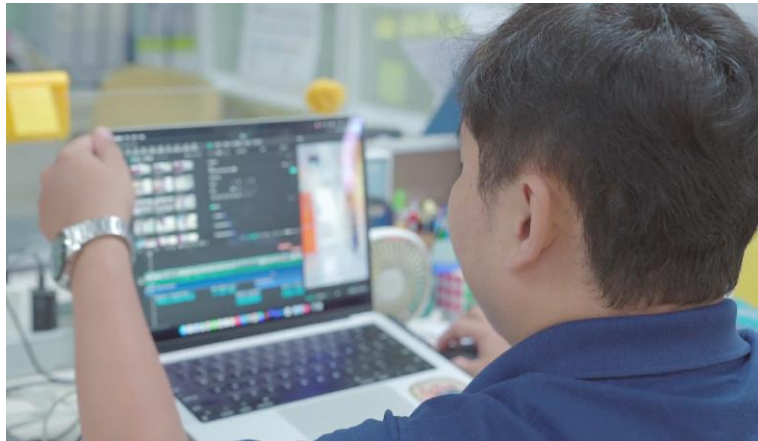


Figure 4. 3 Over the Shoulder View

### b. Type of Shots

#### 1) Wide shot

A wide shot is used to show the entire surroundings or location of a place. This shot serves as an establishing shot to give viewers an initial sense of the setting in a documentary video. This type of shot is used when shooting locations such as the “Bundaran HI” and movie theatre to express the atmosphere of those places.



Figure 4. 4 Wide Shot

## 2) Full shot

A full shot shows the subject's entire body (from head to toe). This technique is used to fully capture the subject's body language and activities in the video.



Figure 4. 5 Full Shot

### 3) Medium shot

A medium shot shows the subject from the waist up. This shot is often used in interviews because it captures both facial expressions and body language in a balanced way.



Figure 4. 6 Medium Shot

### 4) Close up

A close up shot is used to highlight the subject's facial expressions. This is important for conveying emotions and emphasizing key points during the interview. In addition, this type of shot provides a closer look at details such as a keyboard, mouse, or editing software interface. This technique is used to clarify technical activities in the audiovisual translation process.



Figure 4. 7 Close Up Shot

5) Cutaway shot

Cutaway shots are used to show details of activities related to the main narrative, such as a laptop screen, the process of typing, or the display of subtitles. Using these shots helps break up the monotonous visuals during the interview sessions.

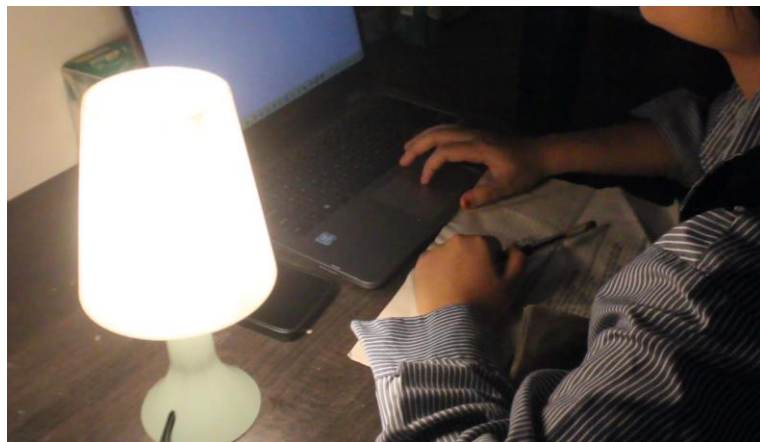


Figure 4. 8 Cutaway Shot

6) Tracking shot

A tracking shot is performed by moving the camera to follow the subject's movement. This technique is used to create

a sense of dynamism, such as when following a subject at work or as they move from one location to another.



Figure 4. 9 Tracking Shot

## 2. Voice Over

Voice over (VO) is used as a supporting narration to help explain the documentary content and connect the video segments. The VO was recorded using a Saramonic Blink 500 B2 microphone to produce clearer sound quality with minimal noise. The pre-written narration, written in simple language that is easy for the target audience to understand, was then synchronized with the visuals in the video to create harmony between the audio and the images. Intonation, articulation, and the pace of the narration are carefully considered to ensure the information is conveyed clearly. After the recording process is complete, the VO audio file is further adjusted to align with the video's storyline and timeline using CapCut editing software. Synchronization is performed between the narration, footage, subtitles, and background music to ensure all audiovisual elements work together harmoniously.

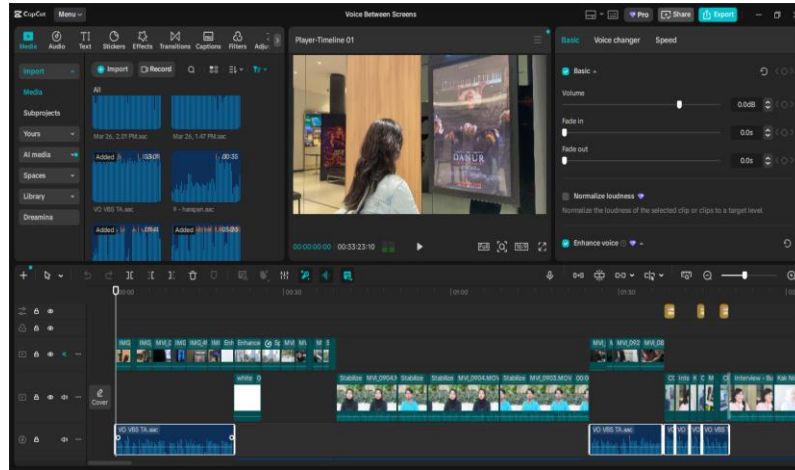


Figure 4. 10 Voice Over Section

### 4.1.3.2 Video Post-production

Once the shooting and VO recording are complete, the documentary production process moves on to post-production. This stage involves video editing, which includes editing various elements of the video such as visuals, narration, audio, color, and the credits. The post-production stage also uses several software tools for editing and subtitling in the making. CapCut is used for video editing, while Aegisub and Subtitle Edit are used for subtitling.

#### 1. Editing

##### a. Rough Cut Editing

All the footage is selected and arranged according to the documentary flow outlined in the storyline at this stage. The initial editing process involves arranging the sequence of interview scenes, additional footage, and VO to create a coherent narrative flow. The interviewee's responses are still presented in full and have not yet undergone detailed content editing. The initial rough cut of the combined interview and narrative footage runs approximately one hour. Therefore, narrative sequencing is required in the next stage.



Figure 4. 11 Rough Cut Editing

#### b. Narrative Sequencing

This stage focuses on developing a narrative structure based on the rough cut editing so that the information in the documentary is conveyed in a coherent, clear, and easily understandable manner to the audience. During this stage, questions with similar answers or scope are consolidated so they can be combined into a single segment of the video. This process is carried out to reduce repetition of answers or information, ensure the continuity of the narrative, and shorten the video's duration without compromising the core message. An example of the refined questions can be seen in Figure 4. 12. The list of questions also can be found in Table 4. 3.

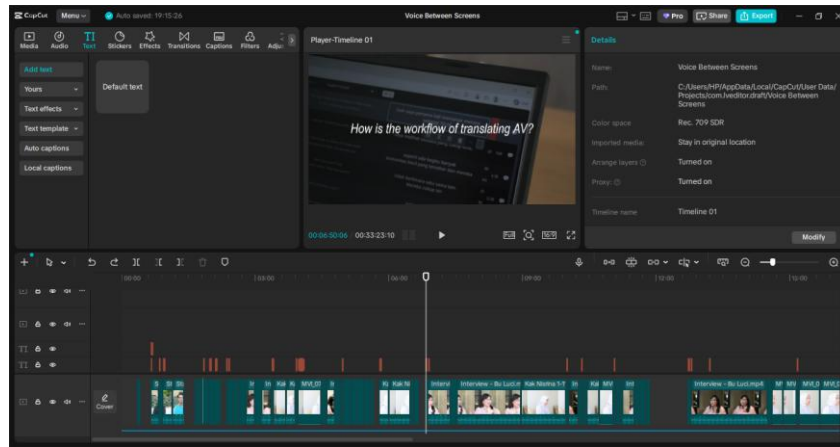


Figure 4. 12 Question Displayed in Video

As presented in Table 4. 3, several interview questions were merged into a single post-production question because they addressed closely related themes and overlapping concepts. The combination of these questions was intended to make the documentary more concise and engaging while preserving the essential information conveyed by the interviewees. Conversely, some interview questions were transformed into separate post-production questions when they contained distinct issues that required individual emphasis. This process ensured that the final documentary maintained a clear narrative flow and effectively delivered the intended educational message.

Table 4. 3 List of Questions After Editing Stage

Interview Question	Post Production Question
1. Bagaimana Anda mendefinisikan profesi audiovisual translator dan perbedaannya dengan penerjemah teks tertulis biasa?	What is AVT definition and its global role?
2. Mengapa profesi audiovisual translator semakin penting di era globalisasi dan media digital?	
3. Bagaimana peran audiovisual translator dalam menjembatani	

perbedaan bahasa dan budaya?	
1. Mengapa profesi audiovisual translator layak dipahami sebagai keahlian profesional, bukan sekadar “bisa bahasa”?	Why AVT is not just about “knowing a language”?
1. Mengapa masyarakat sering meremehkan atau justru tidak mengetahui adanya pekerjaan ini? 2. Apa realita yang mungkin tidak banyak diketahui orang tentang profesi AVT?	Why is AVT “unpopular” in society?
1. Bisakah Anda menjelaskan alur kerja penerjemahan takarir dari awal hingga akhir?	How is the workflow of translating AV?
1. Bagaimana pentingnya komunikasi antara penerjemah, editor, dan klien?	Why is communication important between translator, editor, and client?
2. Tahapan apa yang paling krusial dalam proses penerjemahan audiovisual? 3. Seberapa penting tahap self-editing sebelum hasil diserahkan ke klien?	Why self-editing is important before sending it to client?
1. Mengapa manajemen proyek dan tenggat waktu penting dalam pekerjaan AVT?	Why is project management and timeline crucial in AVT?
1. Bagaimana penerjemah audiovisual menyeimbangkan akurasi makna dan keterbatasan ruang subtitle? 2. Bagaimana keterbatasan jumlah karakter memengaruhi hasil terjemahan subtitle? 3. Bagaimana penerjemah audiovisual menyeimbangkan akurasi makna dan keterbatasan ruang subtitle?	How do audiovisual translators maintain meaning and quality while working within subtitle space and character limits?

1. Faktor apa yang menentukan apakah istilah dipertahankan (foreignization) atau diadaptasi (domestication)?	What factors determine whether a term is retained (foreignization) or adapted (domestication)?
1. Apakah penerjemah boleh membuat catatan kaki untuk memperjelas konteks?	Is it okay to include footnotes to clarify the context?
1. Tools apa saja yang umum digunakan dalam pembuatan subtitle?	What tools are commonly used in subtitle production?
1. Bagaimana peran teknologi informasi dan AI dalam pekerjaan audiovisual translator? 2. Mengapa hasil dari AI tetap harus diperiksa oleh penerjemah manusia? 3. Berapa persen penggunaan AI dalam pekerjaan penerjemahan AV yang sudah Ibu lakukan? 4. Bagaimana masa depan profesi audiovisual translator di era AI?	Why is AI often referred to as an “intern kid” in translation?
1. Apakah penggunaan AI mengancam eksistensi profesi AV translator?	Does AI threaten this profession?
1. Tantangan apa yang paling terasa saat mengerjakan proyek AVT?	What is the most challenging part about AVT?
3. Mengapa tone of voice dan nuansa bahasa menjadi tantangan besar dalam AVT?	Do tone of voice and linguistic nuances present major challenges in AVT?
1. Mengapa penerjemah tidak boleh menambahkan atau menghilangkan informasi tanpa persetujuan klien? 2. Apa batasan tanggung jawab seorang audiovisual translator terhadap isi konten? 3. Apa yang harus dilakukan	How should translators handle cultural differences without altering the original message?

penerjemah jika menemukan konflik budaya atau nilai dalam konten?	
4. Bagaimana sikap profesional dalam menerima revisi dari klien?	
1. Keterampilan apa saja yang wajib dimiliki oleh seorang audiovisual translator?	What skills should beginners have if they want to work in this field?
2. Mengapa penerjemah audiovisual perlu terus memperbarui pengetahuan dan kosakata?	
1. Apakah penerjemah audiovisual perlu melakukan riset tema tertentu?	Do audiovisual translators need to conduct research on specific topics?
2. Apakah latar belakang tertentu memengaruhi kualitas terjemahan?	
1. Apa perbedaan alur kerja subtitle, voice-over, dan dubbing dari sisi editing?	What are the differences in the workflows for subtitling, voice-over, and dubbing from video editing perspective?
1. Bagaimana perubahan editing video memengaruhi subtitle atau voice-over?	How do changes in video editing affect subtitles or voice-overs?
1. Apa tantangan teknis saat menggabungkan terjemahan dengan suara dan gambar?	What are the technical challenges when synchronizing translations with audio and video?
1. Seberapa besar peran post-production dalam keberhasilan AVT?	What are the roles and technical standards in audiovisual translation editing?
2. Apakah ada standar teknis dalam editing audiovisual translation?	

### c. Audio Editing and Mixing

The audio from the interview and VO narration is edited to reduce noise and correct volume imbalances between video clips. The audio, which was previously separate during the interview is now combined with the edited video. Noise reduction, audio trimming, and volume balancing are performed using the Normalize Loudness and Noise Reduction features in CapCut at this stage. The mixing process is carried out to ensure the audio quality sounds clearer and more pleasant to listen to, balancing the dialogue, VO, and background music.



Figure 4. 13 Audio Editing in CapCut

#### d. Background Music Integration

Background music was added to enhance the atmosphere and emotion in the documentary without interfering with the clarity of the narration or the interviewees' dialogue. The background music used comes from royalty-free music and audio libraries available on the editing platform, namely:

- 1) Intro Musik - Lagu Daerah Betawi #6, via YouTube
- 2) Spoorwegen Indonesia - Gambang Semarang, via YouTube
- 3) Emusic - Corporate Full Version, via CapCut
- 4) Alex Che - Business Corporate, via CapCut

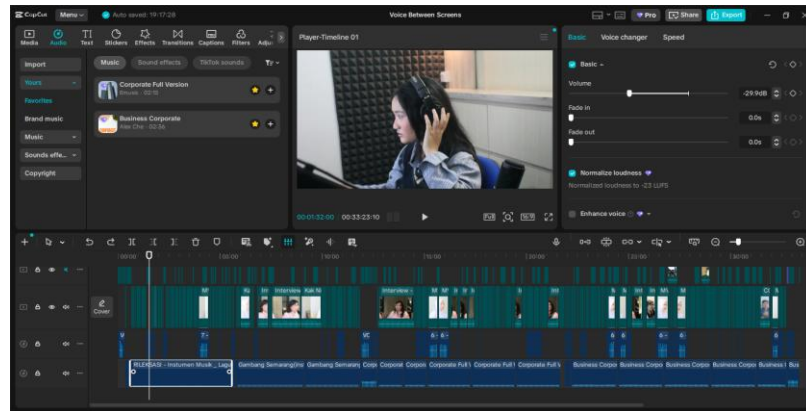


Figure 4. 14 Music Integration in Video

e. Color Correction

Color correction is performed to adjust the lighting, white balance, contrast, and color tones between shots to ensure consistency. This step is crucial because filming takes place in multiple locations with varying lighting conditions. One feature in CapCut called Colour match was used to help adjust video colors that have different tones. The tone and color of the video maintained real like raw output in shooting. Most of the adjusting done is for the lightness (exposure) and the shadow on video.

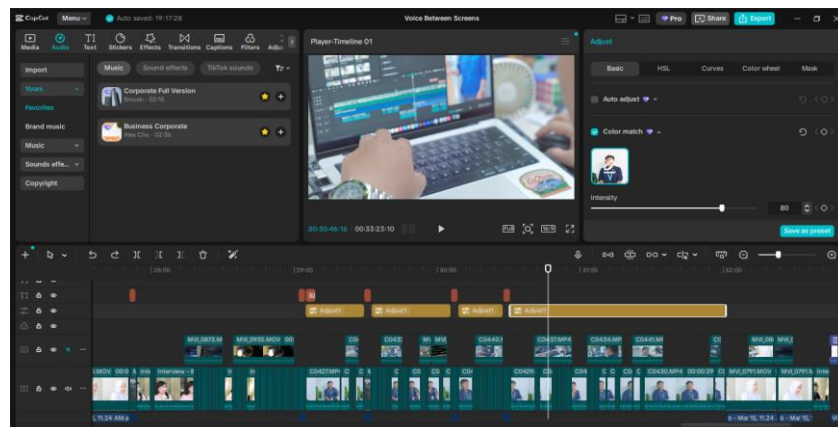


Figure 4. 15 Color Correcting in CapCut

f. Credit and Closing Title Design

This stage involves creating the opening title, credit sequence, and closing section. The opening title for “Voice Between Screens” was created using white masking against a video background featuring Bundaran HI. The title was made large to draw attention and ensure it was clearly visible to the audience. The credits were organized based on the division of tasks and the people who participated in the making of this documentary.

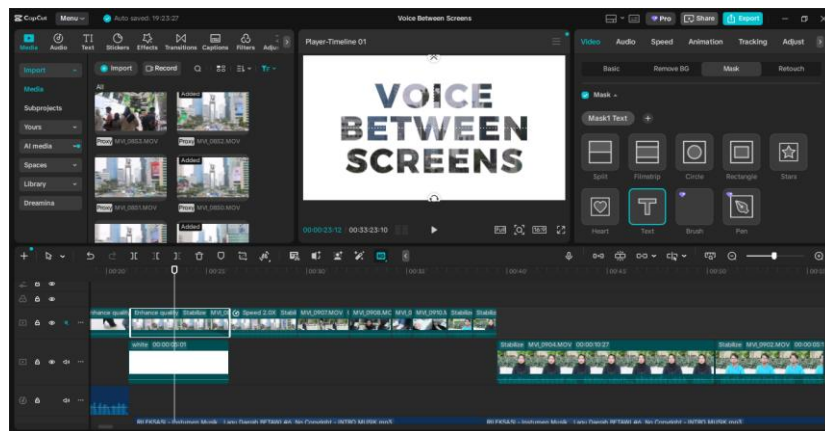


Figure 4. 16 Masking Title Video

The title “Voice Between Screens” uses the Montserrat font in size 48. This was done to immediately draw the audience into the documentary’s title hook. The text in the credits uses the Arial Narrow Italic font in size 5 to ensure it looks simple and easy to read. The closing section was designed to match the report’s cover page, as required for the final project.



## 2. Subtitling

Subtitles are created to help viewers understand the dialogue and narration in documentary videos. Before jumping to subtitles, the video was manually transcribed and translated as it is also being used as video script in the making. The translation carried on the transcription follows the grammatical, linguistic rules, and cultural adaptation from Source Language (SL) to Target Language (TL) to ease the next stage that is subtitling. The process of creating and synchronizing subtitles is carried out using software tools commonly used in subtitle production. The tools that are being used are based on guidance provided by experts in the interview, namely Aegisub and Subtitle Edit.

### a. Aegisub

Aegisub is one of the free subtitling software programs available and is easy to use. The first step is to import the video into the software, then time the subtitles by aligning the text with the audio and dialogue in the video using the visible waveform, so that the subtitles appear and disappear in sync with the speaker's speech. Several subtitle guidelines are also applied to ensure the subtitles are easy for viewers to read, such as limiting subtitles to a maximum of two lines per screen, adjusting the number of characters per line to prevent them from being too long, considering reading speed or Characters Per Second (CPS), and using appropriate line breaks.

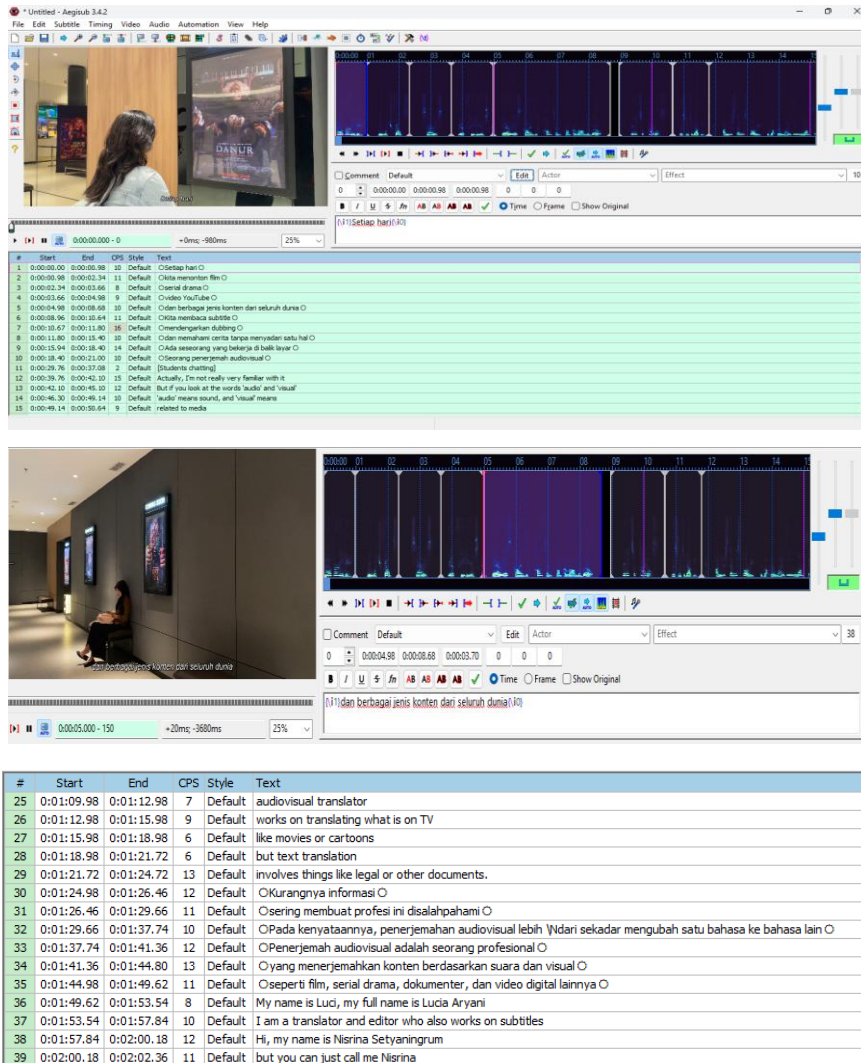


Figure 4. 18 Aegisub Interface

In addition, several styling features in Aegisub were used to create a consistent style throughout the video, specifically using a 50-point Arial font with left and right margins of 10 pixels and a vertical margin of 35 pixels. Furthermore, the font style includes a 1.5-point outline and a 2.0-point shadow to ensure clear readability during scene transitions or changes in lighting within the video. Once the subtitling process is complete, the subtitles are exported as soft subtitles in ‘.ass’ and ‘.srt’ formats for use in the next stage.

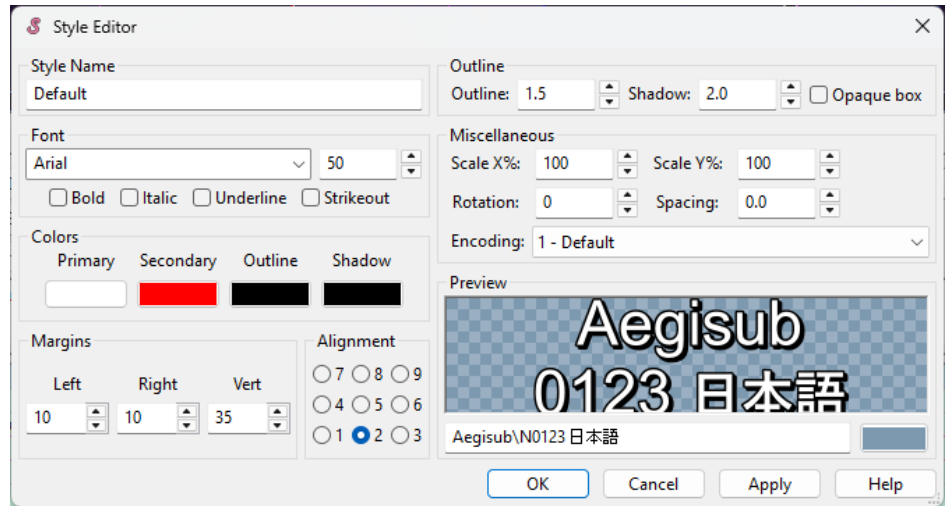


Figure 4. 19 Subtitle Styling in Aegisub

## b. Subtitle Edit

Beside Aegisub, a software program called Subtitle Edit is also used to burn soft subtitles into a video. This process makes the subtitles a permanent part of the video. This can be done using Subtitle Edit's "Generate video with burned-in subtitles" feature. Since Aegisub only generates soft subtitles and does not support burning them into the video, Subtitle Edit is required for this task.

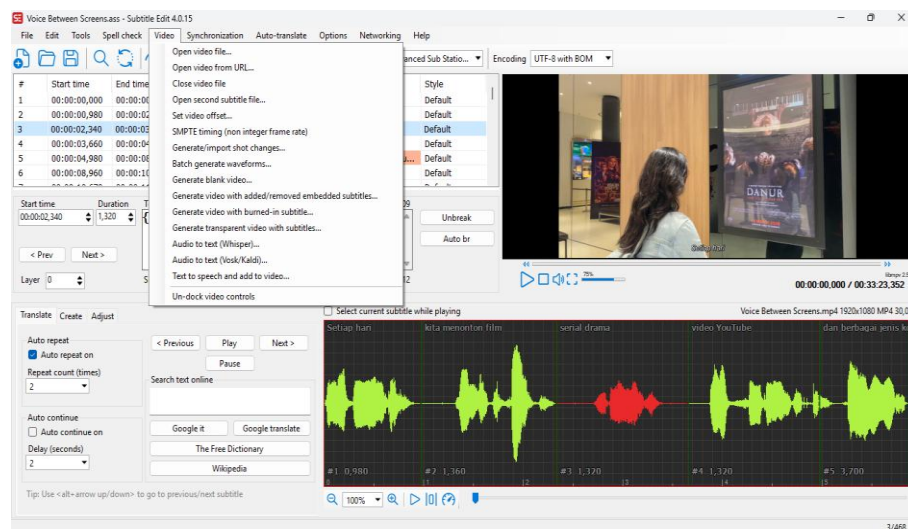


Figure 4. 20 Subtitle Edit Surface

Before the burn-in process begins, the subtitles are double-checked. This was done to ensure that the subtitle display and reading speed are synchronized. At this stage, we also verify that the process does not compromise the quality of the subtitles or the video. Once the burn-in process is complete, the final video was saved with the subtitles embedded in it.

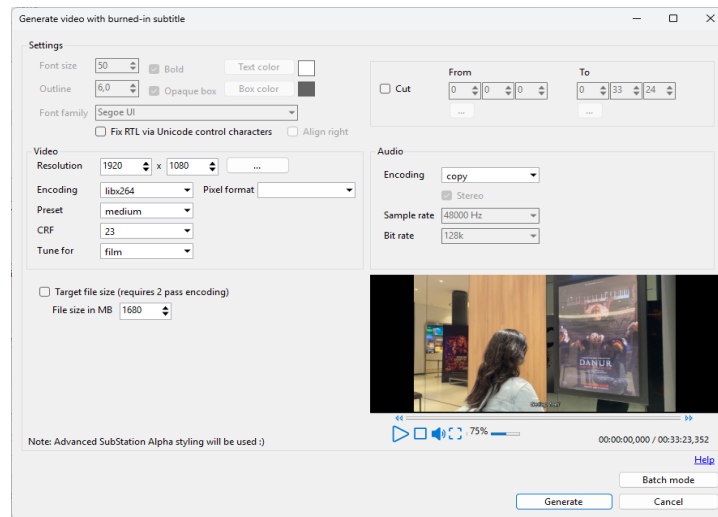



Figure 4. 21 Burn In Subtitle with Video

#### 4.1.4 Preliminary Field Testing

The supervising lecturers, who acted as subject material and media experts, assessed the documentary “Voice Between Screens” video at this stage. The assessment covered the documentary’s material content, linguistic, and cinematic aspects. The evaluation was carried out by filling in a prepared validation form containing three categories for the video’s suitability: Suitable for use without revision, Suitable for use with revision, and Unsuitable. Based on the assessment conducted on 30 April 2026, by the validator, the documentary video “Voice Between Screens” was categorized as suitable to use with revisions. The feedback and revision provided were intended to improve the overall quality of the documentary before it proceeded to the Main Field Testing stage.


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**SURAT PERNYATAAN VALIDASI**  
**DOSEN PEMBIMBING TUGAS AKHIR**

Saya yang bertanda tangan dibawah ini:

Nama : Aditya Nur Patria, S. Hum, M. App.Ling.  
 NIP : 199012182020121007  
 Program Studi : Bahasa Asing Terapan

Menyatakan bahwa proyek Tugas Akhir atas nama mahasiswa:

Nama : Misyah Auliyah Ghifara  
 NIM : 40020522650028  
 Program Studi : Bahasa Asing Terapan

Dengan surat ini memohon kesediaan Bapak Dosen untuk memberikan penilaian terhadap proyek Tugas Akhir saya yang berjudul "Developing a Documentary Video as an Educational Tool for Understanding Audiovisual Translation as a Profession". Setelah dilakukan penilaian proyek Tugas Akhir tersebut dapat dinyatakan:

Layak digunakan tanpa revisi  
 Layak digunakan dengan revisi sesuai saran  
 Tidak layak

Demikian surat pernyataan validasi ini dibuat agar dapat digunakan sebagaimana mestinya.


Semarang, 30 April 2026  
 Validator,  
  
Aditya Nur Patria, S. Hum, M. App.Ling.  
 NIP. 199012182020121007

Figure 4. 22 Signed Validation Form

#### 4.1.5 Main Product Revision

Before going to the main field testing, revisions were made based on the feedback and suggestions provided by the validators in the previous phase. The revisions focused on two main sections that are the video and subtitling at this stage. Some of the revisions made to the documentary are as follows.

1. Creating quotes from the interviewee's statements

Revisions were made by adding quotes from key statements conveyed by the experts during the interview. The addition of quotes aims to emphasize key information deemed important and to capture the audience's attention. Quotes are displayed using a simple text design and are adapted to the

documentary’s visual concept so as not to distract the audience from the video’s content.



Figure 4. 23 Quotes Created in Video

## 2. Adding a description for explaining “Gaya Selingkung”

The validator suggested adding an explanation of the term “Gaya Selingkung” mentioned in the video. The explanation was in Indonesia because the interviewee used Indonesian language to speak. This was done so that viewers could receive a clearer and more specific explanation, rather than simply inferring the meaning from what the interviewee said verbally.



Figure 4. 24 Additional Description in Video

### 3. Adding icon from software tools mentioned

Further revisions were made by adding icons or logos of the subtitling software used in the documentary, such as Aegisub, Subtitle Edit, and OOONA, as mentioned by the interviewee. The icons were added to help viewers visually recognize the tools used in the audiovisual translation process and to make the video more visually appealing.



Figure 4. 25 Subtitle Software Icons

### 4. Linguistic revision for video subtitles

Revisions to this section include corrections to typos, punctuation, translations, and language, as well as improvements to the phrasing of the subtitles. Subtitle revisions were also made with consideration for readability, such as more appropriate line breaks to enhance the reading experience. The list of revisions made were shown in Table 4. 4 below.

Table 4. 4 Subtitle Revision

Before	After
A <u>written</u> translator just works with text	A <u>text</u> translator just works with text
It's more <u>techical</u>	It's more <u>technical</u>

<u>The AVT</u> profession is higher in demand these days	<u>This</u> profession is higher in demand these days
whether in the <u>direct captions or subtitle form</u>	whether in the <u>form of subtitle</u>
Once it is <u>become text</u> , we combine it with the timecode	Once it is <u>transcribed</u> , we combine it with the timecode
Ideally, of course, <u>we maintain</u> constant communication between the translator, the editor, and the client	Ideally, of course, <u>we can maintain</u> constant communication between the translator, the editor, and the client
If you suddenly get a headache and your work get delayed. <u>It can not be like that.</u>	If you suddenly get a headache and your work get delayed. <u>There's such no excuse.</u>
how <u>you and I</u> should be used	how <u>'me' and 'you'</u> should be used
If there is none, we can use a reference <u>like Netflix for example</u>	If there is none, we can use a reference <u>like Netflix, for example</u>
Why is AI often referred to as an <u>"anak intern"</u> in translation?	Why is AI often referred to as an <u>"intern kid"</u> in translation?
For instance, at the beginning, " <u>AI help me</u> summarize this and that!" or "help find the research!"	For instance, at the beginning, " <u>AI, help me</u> summarize this and that!" or "help find the research!"
Humans are imperfect. Then what about machines that are <u>created</u> by humans.	Humans are imperfect. Then what about machines that are <u>'created'</u> by humans.
Itu <u>sangatlah</u> masih keterampilan <u>manusia</u>	Itu <u>keterampilan manusia yang belum bisa digantikan</u>
Is this a <u>trendy</u> series, aimed at <u>very trendy audiences</u> ?	Is this a <u>'cool kids'</u> series, aimed at <u>them</u> ?
budaya internet, atau konten-konten generasi muda di mana bahasanya <u>bergerak</u> dengan sangat cepat	budaya internet, atau konten-konten generasi muda di mana bahasanya <u>berkembang</u> dengan sangat cepat
On the other hand, for example, in a <u>visitation</u> video	On the other hand, for example, in a <u>company tour</u> video

<u>a foreign country guest</u> where they want to see PT Bio Farma facilities, but can not actually enter	<u>a foreign guest</u> where they want to see PT Bio Farma facilities, but can not actually enter
<u>Karya mereka</u> mungkin tidak selalu terlihat	<u>Pekerjaan yang mereka lakukan</u> mungkin tidak selalu terlihat

#### 4.1.6 Main Field Testing

The revised product was then tested on a larger audience at this stage. Feedback was collected from 35 students from 2022 to 2024 batches, enrolled in the Applied Foreign Languages study program, via questionnaires. The results of the questionnaire are shown in the following table.

Table 4. 5 The questionnaire results from main audiences

No.	Criteria	Average	Description
1.	The documentary video content is easy to understand.	3.6	Strongly Agree
2.	The documentary video is engaging and holds viewers' attention.	3.4	Strongly Agree
3.	The material presented is comprehensive and in-depth.	3.7	Strongly Agree
4.	The visual quality of the documentary is satisfactory and aesthetically appealing.	3.6	Strongly Agree
5.	The audio volume is clear and audible.	3.5	Strongly Agree
6.	Audio synchronization is accurate.	3.7	Strongly Agree
7.	The language used is accessible and comprehensible.	3.7	Strongly Agree
8.	Subtitle spelling is accurate and conforms to the refined English video script.	3.8	Strongly Agree

9.	The subtitle display is clear and easily visible, properly synchronized with the audio.	3.8	Strongly Agree
10.	Subtitle grammar generally adheres to standard linguistic rules.	3.6	Strongly Agree
11.	I truly understand about Audiovisual Translation after watching the video	3.6	Strongly Agree
<b>Interval</b>		<b>3.6</b>	<b>Strongly Agree</b>

Based on an analysis of 11 statements in the questionnaire data regarding viewers' evaluations of the documentary, the overall average score was 3.6, which falls into the "Strongly Agree" category on the Likert scale. This indicates that the documentary received a positive response from viewers in terms of content, technical quality, translation quality, and educational value. The statement regarding the comprehensibility of the documentary's content received an average score of 3.6, indicating that viewers found the information presented in the video easy to understand. Additionally, the documentary was also considered engaging and capable of holding viewers' attention, as reflected in the score of 3.4. Although this statement received the lowest score among all items, the score still falls within the "Strongly Agree" category, indicating that the video generally succeeded in capturing the audience's interest. The material presented in the documentary was deemed comprehensive and in-depth, receiving a high average score of 3.7. Similarly, viewers gave a positive assessment of the documentary's visual quality, with a score of 3.6, indicating that the video is aesthetically appealing and visually satisfying. Regarding audio quality, respondents strongly agreed that the audio volume is clear and audible, as reflected in a score of 3.5. In addition, the accuracy of the audio synchronization also received a high score of 3.7, indicating that the technical aspects of the documentary were executed effectively. The language used in the documentary was also considered accessible and easy to understand, with an average score of 3.7, indicating that the narration and explanations successfully conveyed the intended message to the audience. The quality

of the subtitles received some of the highest ratings in the questionnaire results. Statements regarding the accuracy of the subtitle spelling and its alignment with the refined English video script received a score of 3.8, while the clarity of the subtitle display and its synchronization with the audio also received a score of 3.8. These results indicate that the subtitles were considered very easy to read, accurate, and supportive of viewer comprehension. Additionally, the grammar of the subtitles, which generally adhered to standard linguistic rules, received a score of 3.6, further confirming the quality of the subtitles used in the documentary.

Most importantly, the statement “I truly understand Audiovisual Translation after watching this video” received an average score of 3.6, indicating that the documentary effectively fulfilled its educational objective of introducing and explaining the concept of Audiovisual Translation (AVT) to the audience. In addition, responses to the open-ended question about “is there anything about AVT that is still unclear to you?” are mostly saying no and understand about AVT. It also revealed that most viewers found the documentary informative, easy to understand, and engaging, although some respondents suggested minor improvements regarding audio stability and the size of the subtitles. In short, these findings indicate that the documentary successfully achieved its goal as an educational medium on Audiovisual Translation. Viewers responded very positively to the content, technical presentation, and quality of the subtitles in the documentary. These results also indicate that the documentary effectively enhances viewers’ understanding of AVT through a visually engaging and accessible learning approach. However, beyond the statements in the questionnaire, respondents also provided suggestions and critiques via the “suggestions and feedback” section, which can be used as input for product improvements in the next stage.

#### **4.1.7 Final Product Revision**

At this stage, final revisions are made to the product based on feedback and criticism from respondents during the previous stage, the main field testing phase.

Some comments on the video have been curated and incorporated into the revisions before moving on to the next stage. The revisions made include adjustments to the audio, duration, subtitles, and visuals of the video.

1. Subtitle Size and Margin

Out of 35 respondents, two of them mentioned that the subtitle should appear slightly raised in vertical margin and bigger in size. This revision was carried out using the Subtitle Edit software after the video had been finalized and was ready for the burn-in subtitle process. The subtitle font size was increased from 50 pt to 55 pt and a bold effect was applied to make the text appear thicker and clearer. The subtitle position was also adjusted by changing the vertical margin from 30 to 80 pixels, which moved the subtitles slightly upward from the bottom of the screen. These revisions were made to ensure that viewers could read the subtitles more easily and comfortably throughout the documentary.



Figure 4. 26 Before and After in Subtitle Visual

## 2. Unstable Audio and Noise Reduction

Some respondents also shared that the audio in video sometimes sounds unstable. There are parts that sound clear and some are noisy. There are a few parts also where the sound leaks, making the background noise and crowd sounds can be heard in video. The revision involved rechecking the audio in each section of the video. Then, in some parts, such as those shown in the image below, background audio noise was reduced using CapCut's "Reduce Noise" feature. The limitation here is that the original video and audio contained a high level of noise, so the software's noise reduction feature was not fully effective in eliminating it.

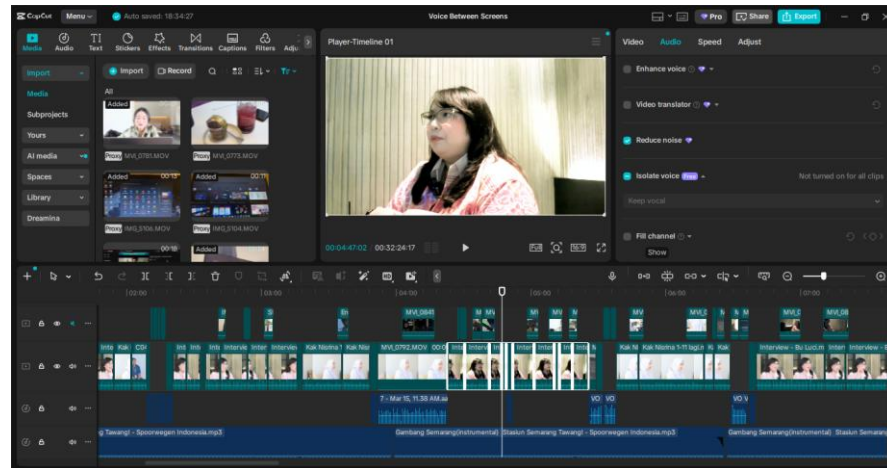


Figure 4. 27 Stabilizing Audio

### 3. Unstable Video Exposure

In some parts of the video, there is an imbalance in lighting that causes visual discomfort. In certain sections, the lighting may be adequate, but in others it may be too dark. Additionally, one respondent noted that the documentary video is too high-contrast and could benefit from a slightly warmer color grading.



Figure 4. 28 Before and After in Video Exposure

In areas that were too dark, adjustments were made by increasing the exposure in the lightness channel. Then, in some areas where the color was too yellow, the color balance was adjusted to be slightly bluer so that it would match the rest of the video.

#### 4. Enhanced Video Quality

One respondent also suggested improving the video quality to HD. To do this, the creator simply needs to change the export resolution from 1080p to 4K when exporting from CapCut. The result is that the quality video has less noise than before and is more enjoyable in quality.

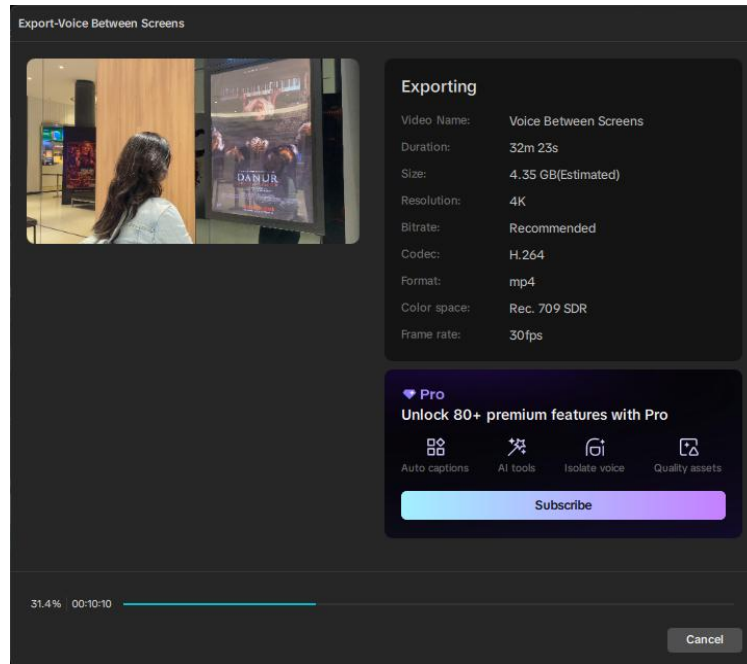


Figure 4. 29 Video Quality Enhancement

## 5. Replacing the Background Music

The background music was also changed because one respondent felt that the music used at the 21-second mark of the opening video did not align well with the concept being presented. The background music was changed from the original track, Intro Musik - Lagu Daerah Betawi #6, via YouTube, which has a Jakarta keroncong feel, to Gambang Semarang, which was deemed suitable as the opening music through the middle of this documentary video. The selection of Gambang Semarang was based on several considerations. First, the researcher is from a university located in Semarang, making the city an important contextual setting for the study. Second, one of the documentary's key informants originates from Semarang, which further strengthens the relevance of incorporating local cultural elements into the video. Third, the introduction section of the documentary features footage of Semarang city landmarks. Therefore, using Gambang Semarang helps create a coherent audiovisual identity and establishes a stronger connection between the visual

representation and the musical atmosphere. As a result, the chosen background music not only better matches the documentary’s concept but also reinforces the local context and authenticity of the production.

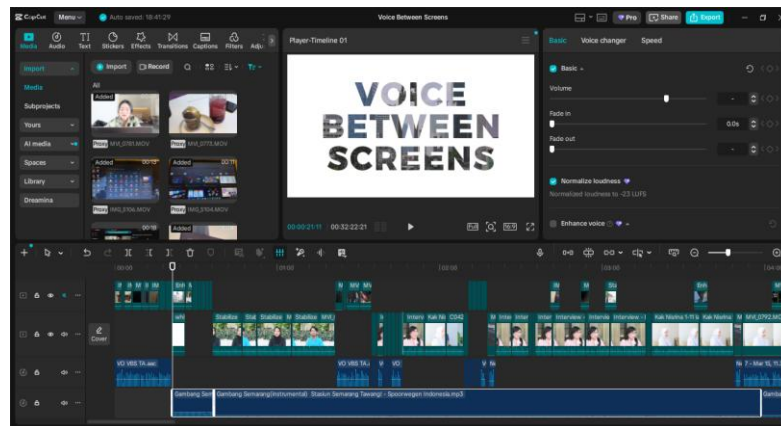


Figure 4. 30 Background Music Replacement

#### 4.1.8 Dissemination and Implementation

In the final stage of this research, the documentary video “Voice Between Screens” was uploaded to the “Bahasa Asing Terapan SV Undip” YouTube channel on 2 June 2026. The purpose of this stage was to distribute the video to the target audience so that the educational benefits it offers could be widely accessed by students and members of the public interested in the field of Audiovisual Translation (AVT). Once published, the copyright was registered via the e-copyright system by the Directorate General of Intellectual Property (DJKI), listing the researchers, Misykah Auliya Ghifara, Ridha Aninda Restu, and Aditya Nur Patria, S.Hum, M.App.Ling., as the creators.

## 4.2 Discussion

The discussion focuses on the findings related to the AVT profession compared to the translator profession in general, the documentary content development process, the importance of presenting professional practitioners, and the challenges encountered during the documentary production process. In general, the translator profession is commonly associated with written translation activities such as translating books, journals, legal documents, manuals, or academic texts. However, audiovisual translation has different characteristics because it involves multimedia content that combines audio, visuals, timing, and cultural adaptation. Based on the interview results, the interviewees explained that audiovisual translation differs from document translation in terms of objectives, language style, technical limitations, and client requirements. Audiovisual translators must consider reading speed, maximum character limitations, subtitle synchronization, audience readability, and cultural adaptation while maintaining translation accuracy and naturalness. This finding indicates that audiovisual translation requires more complex competencies compared to conventional translation practices because translators must balance linguistic quality with technical audiovisual constraints.

The findings also show that many students are still unfamiliar with audiovisual translation professions and career opportunities despite the increasing growth of streaming platforms and digital media industries. The questionnaire results revealed that students lacked information regarding subtitling practices, dubbing, AVT workflows, software usage, and industry opportunities. Therefore, the documentary was designed as an educational medium to bridge this information gap and introduce audiovisual translation as a relevant and potential career path for Applied Foreign Language students. From the content aspect, the documentary introduces the scope of audiovisual translation jobs, including subtitling, dubbing, localization, and the role of translators in the media industry. The documentary also explains the workflow of AV translators, the technical skills required, the use of subtitling software, and the

challenges faced by professionals in the industry. Based on the interview findings, they described that the AV translation workflow generally involves working through cloud-based platforms provided by agencies or clients, where translators translate audiovisual content directly within the system before submitting the final work. They also emphasized that self-editing is one of the most important stages in AV translation because translators must ensure that subtitles meet technical requirements and remain natural and understandable for audiences.

In addition, the findings reveal that audiovisual translators need strong linguistic competence, cultural understanding, technical skills, and research ability. According to the interviewees, translators must continuously improve their vocabulary, understand AVT guidelines, and conduct research related to the content being translated to ensure contextual and accurate translations. These results in interviews aligned with the Gottlieb (2004, as cited in Paramita and Sampurna, 2025) statement. The discussion also highlights the impact of technological development and artificial intelligence (AI) on the AV translation profession. AI can help translators speed up simple translation processes; however, AI-generated subtitles often fail to capture context, tone, cultural nuances, and natural language usage. As a result, human translators are still needed to ensure translation quality and contextual appropriateness. Nevertheless, the increasing use of AI has also affected the industry by reducing translation fees and increasing editing workloads for translators. This finding demonstrates that although technology supports translation efficiency, human expertise remains essential in audiovisual translation due to the complexity of language and cultural adaptation.

Another important finding in this study is the significance of presenting professional practitioners in the documentary. Since this documentary aims to become one of the first educational media specifically introducing the AVT profession to Applied Foreign Language students, the presence of practitioners provides authentic insights and real-world experiences from the industry. The practitioners shared their

educational background, career journey, work system, professional challenges, industry conditions, and perspectives regarding the future of audiovisual translation. These firsthand experiences help students gain a more realistic understanding of the profession beyond theoretical explanations obtained in classrooms. The information delivered by each of interviewees also varied depending on their experiences and professional backgrounds. Therefore, several exploratory questions were adjusted according to the expertise and experiences they have to obtain richer and more relevant data. Reid and Sanders (2021) explain that successful production processes require flexibility because unforeseen situations may occur during production, including issues related to interview subjects, schedule changes, and other unexpected circumstances. They state that interview subjects can cancel and unforeseen situations may affect the production schedule; therefore, filmmakers need to build schedules that recognize these possibilities. During the interview process, the researcher prioritized the comfort of the interviewees to create a more natural and open discussion atmosphere. In qualitative interviews, participant comfort is important because it allows participants to share their experiences more openly and authentically. The researcher applied this by maintaining polite communication, allowing flexibility during interviews, and respecting confidentiality and personal boundaries.

Furthermore, confidentiality and privacy became important considerations during the documentary production process. One of the interviewees requested that certain professional information and personal details should not be fully disclosed in the documentary to maintain work confidentiality and privacy. Therefore, the researcher adjusted the interview and documentation process while respecting the boundaries established by the interviewees. This approach aligns with the suggestion from Reid and Sanders (2021) to have flexibility due to unforeseen situations. In addition, the production process of the documentary was influenced by various unpredictable conditions, particularly during the interview and scheduling stages. This concept became relevant during the documentary production process because interview

schedules, interviewees availability, and production timing needed to remain flexible and adaptive to unexpected situations.

The findings of this study are generally in line with previous studies and documentary works discussed earlier. Similar to Utami, Saifullah, Utama, and Wibowo (2020), the present study confirms that audiovisual media can serve as an effective educational medium that enhances students' engagement and understanding through the integration of visual and auditory elements. In addition, the documentary adopts immersive storytelling and authentic interviews, which are consistent with the approaches employed in *Salt in Their Veins* (Hencke, 2025) and *The Hidden Soul of Pekojan* (Kusuma, Sufitri, and Hermawan, 2025). The structured presentation of information and the use of subtitles also resemble the educational strategies found in *Secrets of Christ's Tomb* (Strange, 2025). However, unlike these previous works, the present study specifically focuses on introducing AVT as a profession and addressing the lack of educational audiovisual content related to career awareness in this field. Therefore, this study extends the existing literature by demonstrating how documentary videos can be used for a career storytelling, promoting understanding of emerging professions, and bridging the gap between education and industry.