

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Social Interaction

Social interaction is the reciprocal relationship between individuals or groups that is formed through the process of communication and mutual influence, thereby enabling the formation of social relationships and the creation of social life (Afif, 2025). In the context of diaspora living in Indonesia, this social interaction involves the exchange of culture, experiences, and perspectives between diaspora members abroad and local people. Diaspora members residing in Indonesia not only bring cultural backgrounds and international experiences but also engage in social, political, and economic life at the local level (Syafitri et al., 2023). Consequently, their social interactions with local people create dynamics that enrich social life in Indonesia.

Symbolic interactionism theory suggests that in every social interaction, individuals co-construct meaning through communication and social action (Syamsudin et al., 2022). In this context, diaspora living in Indonesia often act as cultural agents introducing customs, languages, or traditions from their countries of origin. At the same time, local people can share local experiences and values (Alunaza, 2017). This cultural exchange not only enriches daily life but also contributes to the formation of a more open and multicultural social identity (Fernando et al., 2020). For example, celebrations of international holidays,

culinary exchanges, or discussions on global issues can serve as tangible forms of social interaction between the diaspora and local people.

In addition, social interaction between the diaspora and local people in Indonesia can also strengthen social bonds and solidarity within the community (Fernando et al., 2020). Members of the diaspora living in Indonesia often feel the need to adapt to a new social environment and build relationships with the local community. This can foster social solidarity, with diaspora members and local people supporting one another in daily life and when facing social or political challenges (Bentz & Guyot, 2022). In some cases, the diaspora can serve as a bridge between Indonesia and their countries of origin in social, political, and economic aspects, thereby benefiting both parties (Alunaza, 2017).

Diaspora communities and local people who support one another play a significant role in helping individuals navigate changes and challenges in new environments. Therefore, social connections between diaspora communities and local people are a crucial element in building harmonious communities, particularly for diaspora communities (Syafitri et al., 2023). Social connections encompass not only interactions between individuals but also involve broader networks, including organizations, communities, and institutions that support social integrity and interaction (Ristiandar & Nurchayati, 2022).

Social connections can be defined as relationships formed between individuals or groups that facilitate the exchange of information, emotional support, and resources (Ristiandar & Nurchayati, 2023). In the context of the diaspora, social

connections serve as a bridge linking individuals to their culture of origin and the local culture.

2.1.2 Intercultural Communication

Intercultural communication is the process of exchanging messages between individuals from different cultural backgrounds, whether directly or indirectly (Kim in Sendjaja, 2004). Cultural differences influence the understanding of meaning, behavior, and the manner of conveying messages in social interactions (Heryadi & Silvana, 2013). In the context of the English-speaking diaspora in Semarang, intercultural communication is significant because interactions are dominated by the use of English, particularly during the documentary interview process.

In the production of this documentary video, the use of English serves not only as a communication tool but also facilitates the creation of comfort and understanding between the production team and the diaspora interviewees. In addition to verbal communication, nonverbal aspects such as intonation, facial expressions, and gestures also influence the smoothness of interactions, given that every culture has different ways of conveying messages (Fernando et al., 2020).

2.1.3 Diaspora

The term "diaspora" originates in Ancient Greek and means "dispersion" or "scattering" (Ministry of Trade, 2017). This dispersion relates to the population, so the diaspora is associated with the migration of people. The concept of diaspora in scholarly literature is generally classified into several categories based on the historical circumstances that drive the dispersion (Shinta, 2020). These include victim diasporas, formed through forced expulsion or persecution from the homeland; labor diasporas, arising from movement in search of work opportunities;

imperial diasporas, resulting from colonial expansion; trade diasporas, formed through commercial networks abroad; and cultural diasporas, communities that maintain a shared cultural identity without necessarily being tied to a traumatic origin (Abdulloeva, 2023). In addition to these categories, marriage migration is also recognized as a significant form of cross-border population movement, in which individuals relocate and settle in their partner's country through marital ties (Spencer & Charsley, 2016).

In this study and documentary production, the definition of diaspora is limited to foreign nationals from countries where English is the native language (such as the United States, the United Kingdom, Australia, Canada, or New Zealand) who reside in Semarang and voluntarily make positive contributions to the local community in accordance with the characteristics of the fourth category.

The native English-speaking diaspora community in Semarang often creates social spaces that facilitate cross-cultural communication and build social connections within a framework of diversity (Syafitri et al., 2023). Their presence in major cities like Semarang has spanned several decades, driven by globalization, student exchange programs, business expansion, and diplomatic and educational cooperation. This diaspora not only resides physically but is also actively engaged in building social communication with the local community. Through this documentary video, their real-world activities, such as community collaboration, language instruction, and sociocultural activities in Semarang, will be visualized to illustrate how these social interaction processes are established and maintained.

2.1.4 Video Documentary

A documentary video is a type of video or film that tells a true story by combining the filmmaker's ideas with compelling visuals to create a unique work. Magriyanti & Rasminto (2020) also state that a documentary film is an effort to recount an event and reality using facts and data. According to Misbach Yusa Biran (a film director, screenwriter, playwright, short-story writer, columnist, literary figure, and a pioneer of Indonesian documentary filmmaking), a documentary film is a carefully crafted work of documentation intended to influence or persuade the audience through the use of facts and data (Biran, 2009). Documentary media is highly valued for its ability to convey information visually, as it centers on real people, places, and events rather than fictional narratives, allowing audiences to observe social realities as they naturally unfold. By combining moving images, spoken language, written text, music, and sound within a single presentation, this medium enables viewers to gain a more complete understanding of real-life experiences while strengthening engagement through visual and auditory storytelling. In the present study, documentary video was chosen as the primary medium to portray the everyday experiences of native English-speaking diasporas living in Semarang, with particular attention to their interactions with the local community. This is consistent with the general practice of documentary production, which typically proceeds through three interconnected stages, pre-production, production, and post-production, each of which ensures that the work is systematically planned, effectively produced, and professionally finalized (Ratnawati & Alam, 2023).

2.1.4.1 The Documentary Video Production Process

The documentary video production process is generally divided into three stages: pre-production, production, and post-production (Ranangsari & Fuquan, 2020).

A. Pre-production

Pre-production is the initial phase of documentary video production, encompassing concept development, research, and comprehensive planning before filming. According to successful documentary makers, a successful documentary originates from a strong conviction, substantiated through rigorous research during pre-production rather than spontaneous ideas at the filming location.

This stage commences with research utilizing two primary approaches: field observation and literature review. The production team conducts on-site observations of the subject's environment and performs in-depth interviews to obtain authentic perspectives and personal narratives. Additionally, secondary data from diverse media sources is gathered to support the fact-checking process. This comprehensive information serves as the basis for mapping locations, selecting interview subjects, constructing the storyline, and drafting the script.

After finalizing the concept, the planning stage commences. During this phase, the team allocates tasks, establishes production schedules and budgets, and develops a storyboard to guide the filming process. Essential preparations include formulating interview questions, selecting locations representative of

the subject's daily life, securing consent forms in accordance with production ethics, and verifying that all equipment is functional and prepared for use.

B. Production

The production stage involves executing all pre-production planning through the actual recording of images and sound. During this phase, the cinematographer and technical crew operate cameras, audio equipment, and lighting in accordance with the script and storyboard (Puspasari, 2017). In documentary production, authentic representation of reality is prioritized, making the relationship with subjects as important as technical execution. All raw footage collected during this stage is subsequently processed in post-production (Ferdinand & Adhi, 2025). Effective visual storytelling relies on careful shot selection, which determines how subjects are presented to the audience. Close-ups, medium shots, and long shots each serve distinct purposes, such as highlighting details, establishing mood, or enhancing emotional impact. The strategic use of B-roll further enriches the visuals and sustains audience engagement (Sakhiyya et al., 2018). In addition to shot selection, camera angle significantly influences audience perception of the narrative. Positions such as eye level, high angle, low angle, and bird's-eye view each create unique dramatic atmospheres and convey specific visual meanings (Muzakki & Adiprabowo, 2025).

In addition to framing and composition, camera movement introduces dynamic visuals and dramatic effects to the film (Wibowo & Aulia, 2025). Four primary types of camera movement are utilized: panning for horizontal

movement, zooming to adjust the distance from the subject, following to track moving objects, and static shots to maintain focus on a fixed subject. Audio is equally important in conveying information and eliciting emotional responses from the audience in each scene. The three key audio components are dialogue or narration, background music, and sound effects, which collectively shape the overall quality of a scene, whether recorded live or added during post-production. Lighting integrates these elements by ensuring visual clarity and enhancing the mood and atmosphere of each scene. This is achieved through careful management of light direction, camera sensitivity, and the three-point lighting technique, which includes key light, fill light, and back light, using either natural or artificial sources (Aditya & Suryanto, 2025). Thus, lighting not only fulfills a technical role but also conveys emotion and reinforces narrative meaning throughout the production (Thompson & Bowen, 2009, dalam Aditya & Suryanto, 2025).

C. Post-production

Post-production is the final stage in documentary filmmaking, after shooting is complete, during which all visual and audio elements are combined and refined before the film is released (Kukuh et al., 2023). This stage is crucial because it integrates various elements such as raw footage, art direction, scriptwriting, and sound synchronization to produce a complete, coherent, and engaging narrative for the audience. Isfansyah (in Kukuh et al., 2023) states that the post-production phase generally includes synchronizing

images and sound, creating a rough cut, file management (folder management), final editing (online editing), and audio mixing.

Technically, the post-production process in documentary video production consists of several structured steps. It begins with data transfer and file import, where all video and audio files are moved from the camera's storage media to a computer and imported into editing software. Once the files are organized, the footage organization and editing stage takes place, in which raw video clips are arranged into a preliminary story sequence, then trimmed and assembled in detail to form a clear narrative structure. Following the visual arrangement, audio editing and mixing are carried out, covering noise reduction, volume balancing, and the addition of narration, background music, and sound effects to ensure a cohesive auditory experience. Finally, the process concludes with subtitling and color grading, with translated text added to enhance audience understanding, while color grading is applied to refine the visual aesthetics and align the overall look with the story's atmosphere.

2.2 Previous Research

There has been little research on the production of documentary videos about the diaspora from native English-speaking countries in Semarang in fostering social interaction and intercultural communication with the local community. Therefore, the researcher utilized several previous studies related to documentary video production as references in this study. One such example is the documentary video “Autism,” which explores the lives of individuals with autism by combining documentary footage with motion graphics, thereby providing viewers with a

deeper understanding of people with autism in their local communities (Wardhani & Sudjudi, 2014).

Another study was conducted by Irsyadi & Saputra, (2024) through the documentary film *Talempong Sungai Pua*, which highlights the local culture of West Sumatra, specifically the traditional musical instrument *talempong*. The film showcases the process of creating and using this traditional musical instrument as a form of local cultural preservation through audiovisual media. Additionally, the “*Nyama Selam*” study serves as a reference, as it explores the lives of the Muslim community in Bali by highlighting values of tolerance and diversity through an expository documentary style presented in an informative and visually engaging manner (Mubarik et al., 2018).

Although these three studies contribute significantly to the development of documentary video production, each presents certain limitations. The study by Wardhani and Sudjudi (2014) focuses on combining documentary footage with motion graphics to enhance public understanding of individuals with autism, but does not address intercultural communication or social interaction between groups with different linguistic backgrounds. The study by Irsyadi and Saputra (2024) emphasizes the preservation of local culture through the documentation of a traditional musical instrument, without exploring the dynamics of interaction between communities with differing cultural and linguistic backgrounds. Meanwhile, the study by Mubarik et al. (2018) discusses tolerance and diversity within the context of the Muslim community in Bali, yet remains limited to internal

diversity within Indonesian society and does not extend to interaction with foreign or diaspora communities.

Based on these limitations, a research gap emerges concerning documentary video production that specifically examines the process of social interaction and intercultural communication between the native English-speaking diaspora and the local community in Semarang, while simultaneously employing an R&D approach to produce an audiovisual output that functions both as a representation of social reality and as an educational medium.

The novelty of this study lies in its subject matter and focus, which examines the native English-speaking diaspora in Semarang, particularly regarding their process of social interactions and cross-cultural communication with the local community. This study also employs a Research and Development (R&D) methodology, resulting in a documentary video that visually presents social realities and serves as an educational tool highlighting the importance of inclusivity, tolerance, and cross-cultural understanding in the era of globalization.