



Multicultural Journalism in Documentary Media: A Case Study of Threads of Indonesia

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ABSTRACT

Indonesia, as the world's largest archipelagic country, is characterized by extensive cultural, ethnic, and religious diversity. This plural social context requires inclusive journalistic practices that respect difference and promote intercultural understanding, as reflected in the principles of multicultural journalism. This study aims to examine how multicultural journalism is applied in the television documentary *Threads of Indonesia*, particularly in the episode *Ngangsu Kawruh Sejatining Urip*, which portrays the Pransoeh belief community in Muntilan, Magelang. The study employed a qualitative method with an interpretive approach to explore the community's worldview and lived experiences. Data were collected through field observation, in-depth interviews with key informants, and documentation of community activities and teachings. The findings show that the documentary applies multicultural journalism through inclusive narration, contextual visual representation, the use of diverse sources, and a non-stereotypical portrayal of the Pransoeh community. The interpretive approach enables the documentary to present minority belief narratives in a respectful and meaningful way while conveying values of tolerance, empathy, and mutual respect. This study contributes to journalism and media studies by extending multicultural journalism beyond conventional news reporting into documentary-based audiovisual storytelling, particularly in representing minority belief communities in Indonesia.

Keywords: *Cultural Diversity; Interpretive Approach; Multicultural Journalism; Pransoeh Belief Community; Television Documentary.*

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INTRODUCTION

Indonesia is the world's largest archipelagic country and is widely recognized as a multicultural nation characterized by broad ethnic, religious, linguistic, and cultural diversity. Each region possesses its own distinctive social patterns and cultural expressions, making diversity an inseparable part of Indonesian national identity (Saryono & Amri, 2023; Hartanti & Ardhana, 2022). In this context, cultural production

is not merely a form of entertainment, but also a symbolic and transformative practice that shapes collective identity and strengthens awareness of social and national belonging (Costa, 2024; Hedir & Nurdiyanti, 2025). The richness of Indonesian diversity therefore represents not only a demographic fact, but also a cultural foundation that continuously influences how society understands itself.

In principle, multiculturalism is an important asset in building civilization and national development because diversity can serve as a source of social strength and reinforce collective awareness of social and national identity (Hedir & Nurdiyanti, 2025). It refers to a condition in which different cultural groups coexist within one society with equal rights, mutual respect, and openness to intercultural dialogue (Gasimova, 2024). However, diversity does not always automatically produce harmony. In practice, social differences may also generate tension, misunderstanding, and exclusion, especially when cultural or religious differences are framed in narrow or oppositional ways. For this reason, multiculturalism in Indonesia should not be understood only as a sociological condition, but also as an ongoing social challenge that requires inclusive representation and responsible public communication (Fatimah, 2023; Saryono & Amri, 2023).

One of the important arenas in which diversity is represented and interpreted is the media. In multicultural societies, media do not simply deliver information; they also shape public perceptions of minority groups, social identities, and cultural differences. When diversity is represented fairly, media can help foster empathy, recognition, and social cohesion. On the other hand, when representation is limited, stereotypical, or dominated by majority perspectives, media may reinforce exclusion and misunderstanding. This condition makes multicultural journalism increasingly relevant. More than reporting facts, multicultural journalism seeks to present differences respectfully, expand space for marginalized voices, and encourage intercultural understanding. As Glasser (2009) argues, diversity in journalism is important not only for increasing sensitivity to cultural difference, but also for supporting social justice in culturally plural societies. Likewise, Schaefer (2025) shows that representation of ethnic and cultural diversity in media is often shaped by professional routines and institutional constraints, which may affect how minority groups are portrayed.

In the Indonesian context, the need for multicultural journalism becomes especially important in relation to local belief communities. Although Indonesia is often described as plural, public and media attention tends to focus on dominant religious narratives, while local belief systems remain less visible in scholarly and media discussions. Yet the presence of belief communities is a real part of Indonesia's social landscape. Data released in 2023 and 2024 indicate that tens of thousands of citizens identify as adherents of local beliefs, spread across various provinces. This shows that belief diversity is not peripheral, but part of Indonesia's multicultural reality. One such community is Pransoeh in Muntilan, Magelang, Central Java. Pransoeh reflects a philosophy of life centered on *sejatining urip*, or the search for the essence of life, and is rooted in the broader syncretic tradition of Kejawen culture.

The representation of such communities requires an approach that is not judgmental, reductive, or merely descriptive. In this regard, television documentary offers an important medium. Compared with short-form news, documentary allows longer duration, reflective narrative development, and closer engagement with the lived experiences of individuals and communities. Through documentary, minority groups

can be represented not as objects of curiosity or controversy, but as subjects who articulate their own values, experiences, and interpretations of life. This is particularly relevant for the documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip*, which presents the worldview of the Pransoeh community through an observational style that gives substantial space to the voices of the informants. Supported by an interpretive approach, the documentary attempts to understand social reality as it is experienced and interpreted by community members themselves. In this sense, media also function as a space that can strengthen a sense of belonging and recognition within society (Park et al., 2023).

Scholarly discussions on multicultural journalism have largely focused on news reporting and mainstream journalistic practices, especially in relation to diversity, inclusion, and media ethics. Similarly, studies of documentary media often emphasize form, genre, and production strategy. However, limited research has examined how multicultural journalism principles operate within television documentary formats, particularly in representing local belief communities in Indonesia. This indicates a clear research gap. The issue is not only that minority belief communities remain underrepresented, but also that the potential of documentary storytelling as a journalistic form for inclusive cultural representation has not been sufficiently explored.

Based on this gap, this study aims to examine how the principles of multicultural journalism are implemented in the television documentary *Threads of Indonesia*, especially in the episode *Ngangsu Kawruh Sejatining Urip*. By focusing on narrative construction, visual representation, and the selection of sources, this study investigates how documentary storytelling can represent the Pransoeh belief community in an inclusive, respectful, and meaningful way. The novelty of this study lies in its integration of multicultural journalism theory with documentary production and analysis, showing that multicultural journalism can extend beyond conventional news reporting into documentary-based audiovisual storytelling. Through this perspective, the study contributes to journalism and media studies by emphasizing documentary as a discursive platform for representing local belief systems and fostering intercultural understanding in multicultural societies.

LITERATURE REVIEW

Multicultural journalism is a journalistic practice that uses a multicultural and pluralistic perspective to understand reality, which is then constructed into news (Musman, 2017). This approach emphasizes a structural framework that encompasses religion, ethnicity, groups, and class, so that multicultural journalism takes into account the social dynamics and interests that emerge in society.

Multiculturalism has sociopolitical implications, including: First, understanding unity in diversity has implications for the formation of new systems of representation, participation, and citizenship, creating a forum for creating unity without denying uniqueness and diversity. Second, multiculturalism presupposes the encounter of different cultures and identities. Consequently, multiculturalism becomes a bridge, a place for negotiation, a fusion of horizons of thought, and dialogue. Third, multiculturalism critiques and warns that institutions can produce racism and other forms of discrimination (Haryatmoko, 2007). Multiculturalism has significant sociopolitical implications as it shapes public debates on diversity governance, social

cohesion, and policy responses to cultural pluralism in contemporary societies (Mansouri, 2025). Multicultural journalism means reporting activities that pay attention to the interests of multicultural communities to maintain peaceful conditions (Junaidi, 2010). Multicultural journalism refers to journalistic practices that emphasize the coverage of ethnic and cultural values while promoting intercultural dialogue, tolerance, and mutual understanding among diverse communities (Pyreskina, 2021).

Based on several descriptions of multicultural journalism theory, it can be seen that this approach not only emphasizes the objective presentation of facts but also takes into account the diversity of religions, cultures, and social groups within society. This approach can produce constructive news, encouraging understanding, tolerance, and respect for differences. In the documentary production of Pransoeh's edition of *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip*, the application of multicultural journalism is relevant because the topic addressed relates to the diversity of religious beliefs in Indonesia. With this approach, documentaries can present accurate information, respect the perspectives of religious adherents, and educate audiences about the importance of tolerance and harmony in community life.

Interpretive Approach

The interpretive approach views truth or social reality not as a single, fixed entity, but as something that can be understood from multiple perspectives and angles. Within this paradigm, social reality is considered dynamic, continuously constructed, and rich in subjective meaning. It is shaped through ongoing social processes involving human interaction and interpretation. Individuals are positioned as conscious subjects who actively construct meaning in their actions; therefore, social behavior cannot be separated from intention, understanding, and lived experience. As emphasized by Alhoussawi (2023), the interpretive paradigm prioritizes understanding human experiences and meanings within their specific social contexts. In a similar vein, Al-Azab (2025) explains that the interpretive approach in communication-oriented social inquiry is concerned with how individuals and groups construct and negotiate meaning in everyday social life.

The interpretive approach is highly relevant to multicultural journalism because it frames social reality as plural and constructed through diverse perspectives. In multicultural journalism, reality is not presented from a single dominant viewpoint, but rather from the perspectives of different social and cultural groups. This approach enables a deeper understanding of how media represent diversity, not merely as observable facts, but as meaningful experiences shaped by cultural, historical, and social contexts. Through an interpretive lens, media narratives can more effectively capture the complexity of multicultural societies and avoid reductive or stereotypical representations.

Producer

In program production, the producer plays a crucial role in transforming ideas into a cohesive documentary. This task includes planning, developing ideas, and considering presentation aspects (Richie et al., 2022). This ensures that the program delivers valuable and meaningful content. In audio-visual production, the producer also plays a central role in organizing the production process and coordinating creative and managerial responsibilities to ensure that the work is realized effectively (Kusuma & Tahapary, 2023). The producer must also be able to think critically and express ideas in written

form or through a proposal, as well as collaborate with the production team (Fachruddin, 2012). Moreover, in contemporary audio-visual production, producers are required to articulate ideas clearly, manage collaborative processes, and adapt their roles strategically to ensure the successful realization of a media project (Meng & Zhao, 2023).

In Pransoeh's documentary, the writer acts as the producer, focusing on developing the basic concept and organizing the storyline to align with the mutually agreed-upon vision. The producer must be able to lead a team with diverse skills, backgrounds, and personalities and integrate them into a clear production vision (Latief, 2020).

The author, as producer, has a vision to present a perspective on the values of diversity in Indonesia. This vision is realized through the application of multicultural journalism, namely presenting information fairly and tolerantly. Therefore, the author, as producer, is responsible for this documentary from pre-production to post-production, with the goal of ensuring that the resulting work not only represents a complete story but also fosters mutual respect within society.

Documentary

Advances in audio-visual technology, particularly with the advent of television, have significantly influenced the form and style of documentaries. In the context of television production, documentary makers increasingly adopt diverse creative approaches to present narratives that engage audiences while maintaining informative value. Documentaries in television broadcast formats are not limited to journalistic reporting or news programming; instead, they function as a medium for representing social realities and exploring complex issues in depth (Chen, 2024; Brian, 2023). Furthermore, documentaries in television formats are not always purely journalistic works or confined to news reporting, as they often provide thematic and in-depth explorations of social, political, and cultural issues that extend beyond the conventional structure of news media (Fu, 2024).

Documentaries have distinctive technical characteristics, with the primary goal of providing convenience, speed, flexibility, effectiveness, and maintaining the authenticity of the events being recorded (Rikarno, 2015). Documentary forms are generally simple and rarely use visual effects. Based on these various views, it can be understood that a documentary film is a non-fiction work that contains real events and is presented in an engaging manner while maintaining objectivity and having a specific purpose in line with the message the creator wishes to convey.

There are several types of documentary styles, namely expository documentary, observational documentary, interactive documentary, reflexive documentary, and performative documentary (Ayawaila, 2009). The observational documentary style rarely uses a narrator. The observational style is understood as a form of documentary that avoids interfering with the objects or events being presented. This type of documentary strives to maintain neutrality by not passing judgment (Amelinda, 2019).

From this perspective, it is clear that the observational documentary style presents itself as an approach that rejects the dominance of the narrator and external commentary, emphasizing neutrality by allowing for statements between subjects to convey the story. Given these characteristics, the author and team chose this style in the production of the

documentary Pransoeh's edition of *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip* so that the audience can hear directly from the source. The observational style is believed to be able to maintain the authenticity of the information while avoiding misinterpretations or the assumption that the content presented is fabricated.

A documentary needs to determine its genre or type. Genre is a category that differentiates documentaries based on their theme, approach, and purpose (Ayawaila, 2009). Determining the genre is important to ensure a more focused production process and ensure the message is received by the audience. A portrait documentary is defined as a documentary about the experiences or life story of a person (Fachruddin, 2012). A sketch can be provided that informs the time, place, and situation or condition at the time. These three visual pieces of information are what the audience expects. A portrait doesn't have to be about a person or individual; it can also be about a community, a small group of individuals, or a location. Genres can also encompass more specific aspects of a person, which are then known as subgenres. A subgenre of a portrait or biography documentary is a profile. A documentary is defined as one that tells a story or provides an in-depth overview of a particular subject. These subjects are not limited to individuals, but can also be institutions or organizations, such as companies, educational institutions, community organizations, or political organizations.

The work of *Threads of Indonesia, 'Ngangsu Kawruh Sejatining Urip,'* falls into the profile documentary category because it focuses on showcasing the journey, teachings, and activities of the community of adherents to the Pransoeh faith in Muntilan, Magelang. This documentary profiles two main aspects:

1. The historical aspect, which explores the background to the formation of Pransoeh's teachings, including the founder and development of his teachings.
2. The philosophical aspect, which explores the outlook on life and values held firmly by adherents, particularly the meaning of '*Ngangsu Kawruh Sejatining Urip.*'

Previous studies on documentary films have mainly focused on the conceptual classification of documentary genres and their narrative structures (Ayawaila, 2009; Fachruddin, 2012). These studies emphasize how genres differentiate documentaries based on themes, approaches, and storytelling techniques. However, limited research has explored how the profile documentary genre can be practically applied to represent the historical and philosophical dimensions of local belief communities, particularly within the context of Indonesian multicultural society. As a result, the potential of documentary film as a medium for documenting and communicating local spiritual knowledge and cultural identity remains underexplored. This study addresses this gap by producing and analyzing the documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip*, which portrays the Pransoeh community in Muntilan, Magelang. The novelty of this research lies in its integration of profile documentary production with the exploration of historical narratives and philosophical values of a local belief community, thereby demonstrating the role of documentary film as a medium for cultural representation and preservation.

In addition to documentary studies, scholarship on multicultural journalism has emphasized the importance of inclusive media practices in providing space for minority voices in public discourse. Research on media representation also shows that the portrayal of cultural diversity significantly influences public understanding of social identities and intercultural relations. In audio-visual media, documentary films have

been recognized as an effective medium for presenting social realities and cultural narratives through the lived experiences of individuals and communities. However, most studies on multicultural journalism focus primarily on news reporting, while its application in television documentary formats remains relatively underexplored. Therefore, this study examines the documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip* to analyze how multicultural journalism principles can be applied in documentary storytelling to represent the cultural and philosophical values of the Pransoeh belief community and to promote inclusivity and intercultural understanding within a multicultural society.

METHOD

The method used to create this work is an observational and interpretive approach, which was applied in the production of the television documentary 'Threads of Indonesia' (Pransoeh: *Ngangsu Kawruh Sejatining Urip*). The observational approach was carried out through direct observation of the activities of adherents of the Pransoeh belief in Muntilan, Magelang, in-depth interviews with key informants, and recording events during the production process to obtain valid and contextual data.

The interpretive approach was used to understand and represent the worldview, values, and meaning of life held by the Pransoeh adherents based on their subjective experiences within the context of a multicultural society. This approach allows the creators to present social reality holistically without judgment, while respecting the belief systems of the informants. Through a series of creative methods, the author and team formulated ideas, topics, angles, and sub-angles, which then became the basic framework for the documentary 'Threads of Indonesia' (Pransoeh edition: *Ngangsu Kawruh Sejatining Urip*), as follows:

1. Diversity of Local Beliefs as an idea
2. Pransoeh Believers in Muntilan, Magelang as a topic
3. Ngangsu Kawruh Sejatining Urip as an angle
4. Sub-angles include the history and background of Pransoeh beliefs, teachings and practices of life in Pransoeh, the meaning of life and philosophy of life according to Pransoeh believers

The documentary creation process involves three main stages: pre-production, production, and post-production. During the pre-production stage, the production team is formed, the idea, topic, angle, and sub-angles for the documentary are determined, and initial research is conducted through online studies and field observations. This stage also includes location visits, determining key sources, compiling a list of interview questions, creating a treatment, a shot list, and planning the production budget. All pre-production stages are designed to produce a structured and informative storyline.

The production stage focuses on the filming and interviews with key sources, namely Haris Hudiyanto and Darto Tarmojo, as well as documenting the activities of the spiritual leaders and the surrounding environment. During this stage, the writer acts as producer, overseeing the production process to ensure it adheres to the concepts and principles of multicultural journalism and ensures all production elements run according to plan.

The post-production stage includes editing the images and sound, paying attention to narrative continuity, the use of transitions, musical accompaniment, and sound design to support the documentary's atmosphere. The final evaluation is conducted to ensure that the documentary aligns with the initial vision, both in terms of message, narrative, and technical quality, and that it conveys the values of diversity objectively and inclusively.

This research procedure was conducted through three main stages: pre-production, production, and post-production. The pre-production stage involved determining the documentary concept, including the topic, narrative angle, and research focus. Preliminary research was carried out through literature review, online sources, and field observations. At this stage, the researcher also conducted location visits, identified key informants, prepared interview questions, and developed the documentary treatment and shot list to construct a structured storyline. The production stage focused on data collection through audio-visual documentation and in-depth interviews with key informants, namely Haris Hudiyanto and Darto Tarmojo. During this stage, the researcher acted as the producer, supervising the filming process to ensure that the production followed the planned concept and principles of multicultural journalism. The post-production stage involved editing and organizing audio-visual materials to build a coherent narrative. This stage included video and audio editing, narrative structuring, and final evaluation to ensure that the documentary effectively conveyed its message and represented cultural diversity in an objective and inclusive manner.

RESULT

The results of this study are presented through an analysis of audiovisual data derived from the documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip*. The findings are categorized into five thematic dimensions that reflect key elements of multicultural representation, namely visual representation of cultural space, cultural identity, historical and philosophical narratives, ritual practices, and social interaction. These categories emerge from the observational and interpretive approach employed in documenting and analyzing the lived experiences of the Pransoeh community.

Visual Representation of Cultural Space

The documentary opens with visual depictions of the Bale Suci Gedong Pransoeh Telaga Maharda Complex, which functions as the central space for spiritual activities of Pransoeh adherents. The footage captures the physical structure and surrounding environment, presenting the spatial context of the belief system.



Figure 1. The Sacred Hall of Pransoeh Telaga Maharda Complex

Representation of Cultural Identity

The documentary presents cultural identity through visual elements such as traditional Javanese attire worn by participants during spiritual practices. The attire includes *beskap*, *blankon*, and *jarik*, which are highlighted through various camera shots.



Figure 2. Javanese Traditional Clothing

Narrative of Historical and Philosophical Background

The documentary provides narratives concerning the historical background of Pransoeh, including its lineage and development. The explanation is delivered through statements from key informants and supported by visual elements such as motion graphics. The narrative also includes philosophical concepts such as *Sejatining Urip*.

Documentation of Ritual and Spiritual Practices

The documentary documents the annual worship rituals of Pransoeh adherents. The footage presents participants engaging in ceremonial practices, with visual emphasis on collective activities and the use of white attire during the rituals.



Figure 3. The Annual Worship Ritual of Pransoeh's Followers

Representation of Social Interaction and Coexistence

The documentary presents scenes of daily social interaction among community members, including interactions between Pransoeh adherents and non-adherents. In addition, the documentary includes statements from key informants explaining the meaning of *Sejatining Urip* as part of the concluding segment.



Figure 4. Key Informants Explaining the Meaning of *Sejatining Urip*

DISCUSSION

The findings of this study show that the documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip* applies the principles of multicultural journalism through visual representation, narrative construction, cultural symbolism, and the inclusion of voices from within the Pransoeh community. These findings confirm that documentary media can function not only as a medium of information, but also as a discursive space through which minority cultural and spiritual identities are represented in a more inclusive and respectful manner. In this sense, the documentary extends the practice of multicultural journalism beyond the conventional boundaries of news reporting and demonstrates its relevance within audiovisual storytelling.

Visual Representation of Cultural Space

The visual representation of the Bale Suci Gedong Pransoeh Telaga Maharda Complex is significant because it introduces the sacred space of the Pransoeh community

as a legitimate social and cultural reality. In multicultural journalism, representation is important not only at the level of language, but also at the level of visibility. By presenting the worship space of a local belief community, the documentary challenges the tendency of mainstream media to prioritize dominant religious symbols while marginalizing less recognized belief systems. This supports the argument that diversity in journalism should create room for voices and identities that are often excluded from public discourse (Glasser, 2009). The visual focus on place also strengthens the documentary's role in making minority communities socially visible within a multicultural nation.

Representation of Cultural Identity

The use of traditional Javanese attire such as *beskap*, *blankon*, and *jarik* highlights the close relationship between spiritual practice and cultural identity. This finding indicates that the documentary does not separate belief from culture, but instead presents both as interconnected dimensions of lived experience. Such representation is important because multicultural journalism seeks to portray communities in ways that respect their own symbolic systems rather than imposing external categories or stereotypes. In this case, cultural identity is not framed as exotic or decorative, but as an inherent part of how the Pransoeh community understands and expresses itself. This reflects a more culturally sensitive mode of representation, which is essential in contexts where minority identities are frequently simplified or misinterpreted.

Narrative of Historical and Philosophical Background

The presentation of Pransoeh's historical lineage and philosophical orientation, especially through the concept of *Sejatining Urip*, demonstrates the relevance of the interpretive approach in documentary storytelling. Rather than presenting the belief system as a rigid doctrine, the documentary frames it as a worldview shaped by history, experience, and meaning making. This is consistent with the interpretive paradigm, which understands social reality as dynamic and constructed through subjective human experience. By allowing the philosophical foundation of Pransoeh to emerge through the voices of its adherents, the documentary avoids reducing the community to an object of external explanation. Instead, it provides a contextual and human-centered narrative that enables audiences to understand the inner logic of the belief system. This strengthens the documentary's contribution as a form of multicultural journalism that privileges understanding over judgment.

Documentation of Ritual and Spiritual Practices

The documentation of annual worship rituals further reinforces the argument that documentary media can present minority religious and spiritual practices in ways that are respectful and non-stigmatizing. Ritual, in this documentary, is not treated as spectacle or cultural curiosity, but as a meaningful social practice embedded in community life. This is important because media representations of minority rituals often risk being framed through sensationalism or othering. In contrast, the documentary presents ritual practices as part of an ordinary yet meaningful spiritual reality. Such representation aligns with the ethical orientation of multicultural journalism, which seeks to preserve dignity, reduce prejudice, and encourage public understanding of difference. The ritual scenes also show that local beliefs are not abstract concepts, but living traditions sustained through repeated communal practice.

Representation of Social Interaction and Coexistence

The portrayal of everyday interaction between Pransoeh adherents and non-adherents is one of the most important findings of this study because it situates belief diversity within the broader reality of coexistence. The documentary does not isolate the Pransoeh community as separate from society, but shows it as part of daily social life marked by interaction, cooperation, and mutual recognition. This finding supports the idea that multicultural journalism should not only represent difference, but also reveal the social relations that make pluralism possible. The inclusion of statements from both adherents and non-adherents also broadens the narrative perspective and demonstrates that tolerance is not simply an abstract value, but something practiced in lived relationships. In this regard, the documentary affirms Park's et al. (2023) view that media can strengthen a sense of belonging by representing communities in ways that connect them to wider society.

The discussion demonstrates that *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip* is not merely a documentary about a local belief community, but also a journalistic work that operationalizes multicultural journalism through inclusive representation, contextual narration, and respectful engagement with minority cultural identity. By presenting the Pransoeh community through visual, narrative, and social dimensions, the documentary expands the scope of multicultural journalism beyond conventional news discourse and shows the potential of documentary storytelling as a medium for intercultural understanding. In theoretical terms, this study confirms that multicultural journalism can be meaningfully applied in audiovisual documentary practice. Practically, it suggests that documentary media can serve as an effective platform for representing marginalized communities in ways that reduce stereotypes and strengthen public recognition of cultural diversity within Indonesian society.

CONCLUSION

The documentary *Threads of Indonesia: Ngangsu Kawruh Sejatining Urip* shows that the principles of multicultural journalism can be effectively applied in television documentary format through inclusive visual representation, contextual narration, and the careful selection of sources. By presenting the historical, philosophical, and social dimensions of the Pransoeh belief community through an interpretive approach, the documentary represents minority belief narratives as part of Indonesia's multicultural reality. The findings indicate that documentary storytelling can function not only as a medium of information, but also as a reflective space that promotes tolerance, respect for difference, and intercultural understanding.

This study also demonstrates that multicultural journalism is not limited to conventional news reporting. In documentary practice, multicultural journalism can provide a more human-centered and respectful representation of local belief communities by foregrounding lived experience and subjective meaning. In this way, the study contributes to journalism and media studies by expanding the discussion of multicultural journalism into audiovisual documentary storytelling and by emphasizing the role of documentary media in representing cultural diversity more inclusively.

However, this study has several limitations. It focuses on only one documentary episode and one local belief community, so the findings cannot be generalized to broader

contexts of minority representation in Indonesia. In addition, the analysis is limited to the documentary text and production process and does not include audience reception, so it cannot fully explain how viewers interpret the multicultural messages presented. Future research may therefore examine other local belief communities, compare different documentary formats, or include audience reception analysis to deepen understanding of how multicultural journalism operates in audiovisual media and shapes public views of cultural diversity.

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