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**COMMUNICATIVE PRACTICES OF AN EDUCATOR IN INTEGRATING
BROADCASTING EXPERIENCE IN TEACHING DOCUMENTARY FILMMAKING
TO AMPLIFY MARGINALIZED VOICES**

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4 May 2026

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Acceptance Page

This paper prepared by **JOSEPH M. ABELLERA** with the title: “**COMMUNICATIVE PRACTICES OF AN EDUCATOR IN INTEGRATING BROADCASTING EXPERIENCE IN TEACHING DOCUMENTARY FILMMAKING TO AMPLIFY MARGINALIZED VOICES**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree, Master of Development Communication.

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Biographical Sketch

Joseph M. Abellera is the first of two children of Elvira M. Abellera and Roselio E. Abellera. He is a Filipino higher education instructor currently serving as the Program Director of the Communication Arts Program under the Bachelor of Arts in Communication at Ramon Magsaysay Memorial Colleges, Inc. in General Santos City, Philippines.

He earned his Bachelor of Arts in Communication from Villamor College of Business and Arts and is currently pursuing a Master of Development Communication at the University of the Philippines Open University. Prior to entering academia, he worked in the media industry as a radio broadcaster and news writer for more than a decade, gaining extensive experience in broadcasting and news production that continues to inform his teaching and professional practice.

Beyond his academic work, Abellera is actively involved in community service. He serves as the National Chief Operating Officer and Co-Founder of Batang Star Philippines, a non-profit organization dedicated to helping street children and Indigenous Peoples (IP) children in the Philippines through programs that promote education, empowerment, and youth development.

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Dedication

This work is lovingly dedicated to my beloved wife and my son, whose love, patience, and unwavering support have been my constant source of inspiration and strength.

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Abstract

Despite the growing recognition of documentary filmmaking as a pedagogical tool for amplifying marginalized voices, the communicative practices through which practitioner-educators translate professional media experience into documentary instruction remain underexamined in the literature. This study investigates how my professional broadcasting experience, accumulated through more than a decade of work in radio, news writing, and digital production, is enacted as a structured set of communicative practices within documentary filmmaking pedagogy in a Bachelor of Arts in Communication program at Ramon Magsaysay Memorial Colleges in General Santos City, Philippines.

Using auto-ethnomethodology, I analyzed instructional artifacts from my own courses, including course syllabi, documentary proposal guidelines, and consultation and feedback texts. The analysis revealed six broadcast-informed communicative practices: structuring, institutionalizing, and monitoring an accountable documentary production workflow; critiquing, mentoring, and refining through dialogic and iterative processes; constructing, structuring, and diagnosing audience-centered narrative coherence; designing and making visual meaning in documentary storytelling; representing and probing context-sensitive and inclusive documentary subjects; and applying and enforcing professional broadcasting standards in documentary outputs. Each practice is underpinned by a corresponding development communication perspective, positioning documentary pedagogy as participatory, ethically grounded, and socially responsive.

The findings demonstrate that the amplification of marginalized voices is not a single act but a cumulative communicative outcome built progressively across all six

practices, each functioning as a distinct mechanism through which marginalized communities are represented deliberately, refined iteratively, and carried into public discourse with credibility.

This study contributes to film education and development communication scholarship by demonstrating how broadcasting-derived communicative practices constitute a coherent pedagogical infrastructure for amplifying marginalized voices, with particular relevance for practitioner-educators and regional higher education institutions in the Global South.

Keywords: *documentary pedagogy; broadcasting experience; development communication; auto-ethnomethodology; communicative practices; marginalized voices*

CHAPTER I

RATIONALE

I write this study from the intersection of two professional identities: that of a radio broadcaster with more than a decade of industry experience, and that of a higher education instructor who now teaches documentary filmmaking within a Bachelor of Arts in Communication program. This dual positionality is not merely a biographical context—it is the analytical problem this study sets out to examine. While documentary film has long been established as a medium for constructing counter-hegemonic narratives, Couldry (2010) argues that mainstream media institutions continue to silence non-dominant communities by controlling who speaks and who is heard. Nichols (2017) further identifies documentary as a distinct discursive form that carries an implicit claim to social reality—a claim that places the filmmaker, and by extension the educator who trains filmmakers, in a position of ethical and representational responsibility.

The central problem I address is not pedagogical in the conventional sense. It is a problem of communicative practice: how does professional knowledge accumulated over more than a decade in broadcasting—in news writing, newscasting, radio, and digital production—become translated into structured interactional routines that shape how my students learn to represent marginalized communities? Schön (1983) describes this kind of knowledge as reflection-in-action—the practitioner's embedded competence that surfaces not in formal lesson plans but in the moment-to-moment decisions made during practice. In my case, that knowledge surfaces in the iterative communicative acts through which I give feedback, structure critique sessions, and guide students through the narrative and ethical dimensions of documentary production. These everyday communicative acts are not incidental to

pedagogy—they are pedagogy, enacted through situated interaction and made observable through the instructional artifacts I produce within my own courses.

Broadcasting-Derived Communicative Practices and the Problem of Tacit Knowledge

Drawing on more than a decade of broadcast media experience, I developed competencies in audience-centered storytelling, narrative coherence, editorial accountability, and the communicative ethics of representing real people and communities—competencies that did not remain confined to professional practice but surfaced organically in my teaching at Ramon Magsaysay Memorial Colleges in General Santos City: in how I organized course requirements, how I structured feedback sessions, how I questioned students' narrative choices, and how I guided them in engaging ethically with the communities they were documenting. Schön (1983) describes this as tacit communicative knowledge, the practitioner's knowledge embedded in action rather than articulated in formal instruction. Mateer (2019) specifically identifies this dynamic among broadcast and film media practitioners transitioning into higher education, noting that their industry-specific epistemologies shape curricular and pedagogical decisions in ways that remain largely undocumented in academic literature. My study is a direct response to that documentation gap.

A foundational analytical claim I advance is that my broadcasting experience does not merely supplement documentary teaching—it constitutes a distinct set of communicative practices that structure how my instruction is organized, how my feedback is formulated, and how my students are guided toward socially responsible storytelling. This distinction is important because it shifts the analytical focus from what I know to how that knowledge is communicatively performed within the instructional

setting. Garfinkel (1967) argues that social reality is not simply given but is actively accomplished through the routine, taken-for-granted communicative actions of participants in any social setting. Applied to teaching, this means that my instructional decisions—how I phrase feedback, how I frame a narrative problem, how I respond to a student’s ethical hesitation—are not merely functional acts but communicative accomplishments that continuously produce the pedagogical order of my classroom. Zettl (2018) identifies narrative coherence, audience awareness, and production accountability as core competencies developed through broadcast training, and it is precisely these competencies that I enact as communicative standards in guiding student documentary work.

Hart (2023) draws attention to the ethical and practical difficulties that novice students face when they attempt to capture and represent the lives of others in documentary form, arguing that the overlap of ethics and creativity is unavoidable in documentary pedagogy and that practitioner-educators must actively guide students through these tensions. This concern is directly relevant to my instructional context: years of representing real communities in broadcast media have instilled in me an acute awareness of documentary’s ethical weight—one that shapes the expectations, responsibilities, and standards I communicate to students throughout the production process.

Development Communication as the Analytical Framework for My Pedagogy

The amplification of marginalized voices in my courses is not an automatic outcome of assigning socially themed production projects. It is a communicative achievement that depends on the pedagogical framework through which I guide

students to engage with communities, construct narratives, and exercise representational responsibility. Servaes (2020) argues that development communication is fundamentally participatory—it is not about delivering information to communities but about creating the conditions under which communities can articulate, represent, and act on their own realities. Tufte (2017) extends this by positioning communication for social change as a process that must enable the underrepresented to speak and be actively heard, not merely observed. In this framework, documentary filmmaking is not simply a medium—it is a communicative practice with development consequences.

Tuckwell et al. (2026) offer a useful conceptual account of what amplification means as a communicative act, arguing that amplifying marginalized voices well requires not merely making those voices louder but transforming the structural conditions under which they are heard. This distinction is directly relevant to how I understand my responsibility as an educator. I do not simply assign documentary topics about marginalized communities. I guide students through the communicative conditions—narrative framing, ethical engagement, audience awareness, representational accountability—that determine whether those communities are genuinely heard or merely depicted. Hall et al. (2022) reinforce this responsibility by arguing that journalism and media education must actively cultivate civic accountability and critical engagement with power when students are tasked with representing structurally excluded communities.

Armella and Dafunchio (2024) establish that documentary production in educational settings enables the emergence of what they call “minor stories”—narratives that resist institutionalized representation and foreground the lived realities

of non-dominant social groups. My study examines the specific communicative conditions under which such stories are pedagogically enabled within my own courses. Aijaz (2024) further demonstrates that digital and documentary storytelling in higher education can function as mechanisms of empowerment for both students and the communities they represent, particularly when guided by pedagogical frameworks that foreground voice, agency, and participatory engagement. Zalipour and Nicholson (2023) add that community-centered collaborative documentary practice reconstitutes the role of film subjects from passive objects of representation to active co-producers of narrative meaning—a reconstitution that does not happen spontaneously but is pedagogically mediated through the communicative practices of the educator.

Why I Center Communicative Practices: An Auto-Ethnomethodological Justification

My decision to center communicative practices as the primary unit of analysis is both theoretically and empirically justified within the auto-ethnomethodological framework I employ. Garfinkel (1967) establishes that social order is not a background condition of social life but an ongoing accomplishment produced through the routine communicative actions of participants. Gubrium and Holstein (2000) extend this by positioning ethnomethodology as a framework for examining how meaning is produced through interaction rather than simply transmitted through language. In my study, this means I examine not what my syllabi, proposal documents, and consultation feedback texts say in a descriptive sense, but how they function as communicative actions—how they produce instructional order, orient student behavior, and enact a particular vision of what documentary filmmaking pedagogy is and should be.

This analytical orientation distinguishes my study from prior work in documentary film education. Aufderheide (2015) addresses the ethical responsibilities of documentary educators when students engage with vulnerable populations. Nichols (2017) examines how documentary discourse constructs social reality. Beaumont (2025) explores how videomaking pedagogy fosters digital literacy and collaborative learning. Each of these contributions is valuable, but none examines the communicative practices of a specific practitioner-educator—how a particular teacher, shaped by a particular professional background, enacts pedagogy through the structured interactional routines of daily teaching. That is the gap my study addresses. Skains (2018) establishes that creative practice-as-research, including auto-ethnomethodological approaches, is capable of generating analytically rigorous knowledge about practitioner experience that conventional research designs cannot access—precisely because the communicative logics of practice are embedded in action and require the practitioner-researcher’s own reflexive analysis to be made visible.

Taken together, these analytical considerations establish the rationale for my study not as a descriptive account of my teaching but as a theoretically grounded investigation into how my broadcasting-derived communicative practices shape the conditions under which my students learn to amplify marginalized voices. This study contributes to film education, development communication theory, and practitioner-educator research by making analytically visible the communicative infrastructure through which tacit professional knowledge becomes structured pedagogy—within a Philippine higher education context that remains underrepresented in international media education literature. Paul et al. (2025) document how journalism in the Global South continues to marginalize indigenous and minority communities through

structural exclusion from mainstream reporting, reinforcing why pedagogical interventions that teach students to represent those communities responsibly carry genuine social significance.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents scholarly literature across four interconnected areas that together establish the theoretical and empirical foundations of this study: the representation of marginalized voices in media and documentary practice, documentary filmmaking as pedagogy, development communication as a framework for socially responsive media education, and the role of practitioner-educators in bridging professional broadcasting experience with classroom teaching.

Marginalized Voices in Media and Documentary Practice

A central concern across media and communication scholarship is the structural exclusion of non-dominant communities from mainstream representational spaces. Couldry (2010) argues that mainstream media institutions exercise symbolic power by controlling who speaks and whose stories are made visible, effectively silencing perspectives that challenge dominant ideologies. This structural silencing is not simply a matter of content—it is a communicative condition reproduced through the institutional routines and professional norms that govern media production. Nichols (2017) situates documentary within this landscape as a distinct discursive form that carries an implicit claim to social reality, positioning it as a site where counter-hegemonic narratives can be constructed and marginalized groups can express their realities outside the constraints of mainstream media.

What distinguishes more recent scholarship is its attention to the specific conditions under which documentary can genuinely serve marginalized communities rather than simply depicting them. Armella and Dafunchio (2024) identify what they

term “minor stories”—non-institutionalized, everyday narratives that surface dimensions of social reality systematically ignored by dominant media. These stories do not emerge automatically from documentary production; they require specific communicative and ethical conditions to be created and sustained. Aufderheide (2015) addresses precisely these conditions, examining the ethical responsibilities involved in documentary representation—consent, power dynamics, and the filmmaker’s accountability to subjects, particularly when those subjects belong to vulnerable or marginalized communities. Zalipour and Nicholson (2023) extend this argument by demonstrating that participatory and community-centered documentary practice reconstitutes the role of subjects from passive objects of representation to active co-producers of narrative meaning, thereby cultivating agency and narrative co-ownership.

Taken together, these scholars establish that the amplification of marginalized voices through documentary is not a technical achievement but a communicative and ethical one—dependent on the conditions, practices, and relational accountability through which documentary work is produced. This understanding positions documentary pedagogy not as a neutral instructional context but as a site where the communicative and ethical conditions of amplification are either built or foreclosed.

Documentary Filmmaking in Education and Pedagogy

The pedagogical value of documentary filmmaking has been documented across a range of educational contexts, with scholars identifying its capacity to integrate critical thinking, creative expression, and social inquiry within a single practice. Nichols (2017) argues that documentary filmmaking is not merely a representational medium but an epistemological one—a way of constructing and

interrogating knowledge about social reality. This epistemological dimension makes documentary particularly well suited to educational settings where the goal is not only skill development but the cultivation of critical social awareness.

Empirical studies support this argument from multiple directions. Beaumont (2025) demonstrates that videomaking pedagogy enhances digital literacy and collaborative learning as students engage in the construction of audiovisual meaning. Aijaz (2024) finds that digital and documentary storytelling functions as an empowering process that cultivates student voice and promotes advocacy for social justice, particularly among students from underrepresented backgrounds. Where Beaumont foregrounds the technical and collaborative dimensions of documentary pedagogy, Aijaz emphasizes its social and political dimensions—and it is in the integration of both that the full pedagogical potential of documentary production is realized.

However, the ethical dimension of documentary pedagogy complicates this picture in ways that the literature does not fully resolve. Aufderheide (2015) notes that when students document real communities and vulnerable populations, educators bear significant ethical responsibilities—not only for the quality of the representational work but for the power dynamics that documentary production inevitably activates. Hart (2023) reinforces this concern, demonstrating that even experienced practitioner-educators must actively navigate the overlap of ethics and creativity when guiding novice students through the representation of real subjects. This ethical burden requires intensive and ongoing instructional guidance that goes beyond technical feedback. Yet the existing literature on documentary pedagogy tends to focus on outcomes—what students produce and what competencies they develop—rather than on the communicative processes through which educators guide students toward

responsible representation. Examining those processes, rather than their products, requires attending to the specific communicative acts through which a practitioner-educator organizes, guides, and sustains documentary instruction.

Development Communication and Media for Social Change

Development communication provides the theoretical framework through which I understand documentary filmmaking pedagogy not merely as an educational practice but as a socially consequential communicative system. Servaes (2020) argues that development communication is fundamentally participatory—its goal is not to deliver information to communities but to create the conditions under which communities can articulate their own realities, define their own problems, and shape their own solutions. This participatory orientation represents a decisive shift from top-down models of communication toward dialogic, community-centered processes that foreground agency and self-representation.

Tufte (2017) extends this framework by arguing that communication for social change must enable the underrepresented not only to speak but to be actively heard—a distinction that is analytically significant for documentary pedagogy. A documentary film that merely depicts a marginalized community without transforming the structural conditions under which that community's voice is received does not fully realize the communicative potential that development communication envisions. Tuckwell et al. (2026) reinforce this point by arguing that amplifying marginalized voices well requires attention to the structural conditions of reception, not only the act of expression. In my teaching, this distinction translates directly into how I guide students, not only to document communities but to think critically about how their narrative and

representational choices determine whether those communities are genuinely heard or merely observed.

Hall et al. (2022) provide an important bridge between development communication theory and media education practice, demonstrating that journalism and media education grounded in civic responsibility and social accountability produces graduates who are better equipped to serve as communicative agents for underrepresented communities. This argument supports the pedagogical orientation of my study: that documentary filmmaking instruction, when guided by development communication principles, is itself a form of socially responsive practice. What the literature does not yet examine, however, is how these principles are enacted through the specific communicative practices of practitioner-educators—particularly those whose professional formation in broadcasting has shaped their pedagogical instincts in ways that are rarely made explicit.

Practitioners as Educators: Bridging Broadcasting and Teaching

The integration of professional media experience into higher education teaching has received growing attention in media and communication scholarship, with researchers recognizing that practitioner-educators bring forms of knowledge into the classroom that are qualitatively different from those produced through conventional academic training. Creeber (2015) identifies storytelling technique, audience awareness, and ethical judgment as competencies that broadcasting professionals carry into educational settings, enriching teaching by grounding it in the realities of professional media practice. Zettl (2018) is more specific, arguing that broadcast professionals are trained to construct compelling narratives while

maintaining factual accuracy and ethical responsibility—competencies that map directly onto the demands of documentary filmmaking pedagogy.

What links these contributions is their recognition that professional media experience is not simply additional content knowledge but a distinct epistemological formation that shapes pedagogical decisions in ways that are rarely made explicit. Schön (1983) theorizes this as tacit communicative knowledge: the practitioner's embedded competence that surfaces not in formal instruction but in the moment-to-moment decisions made during practice—how feedback is framed, how narrative problems are identified, how ethical hesitations are navigated. Mateer (2019) applies this specifically to broadcast and film practitioners in higher education, finding that their industry-specific epistemologies shape curricular and pedagogical decisions in ways that remain largely undocumented in the academic literature. This tacit knowledge is pedagogically powerful precisely because it is experientially grounded, but it is also analytically elusive because it operates below the threshold of explicit articulation.

The convergence of these arguments points to a significant gap in the existing literature. While scholars agree that professional experience enriches teaching, and while development communication theorists establish the social significance of documentary filmmaking as a communicative practice, no study has examined how a broadcaster's tacit communicative knowledge is systematically translated into documentary filmmaking pedagogy and specifically, how that translation constitutes a set of communicative practices oriented toward the amplification of marginalized voices. Hall et al. (2022) gesture toward this gap by calling for media education research that examines how professional communicative values are enacted within

the classroom, but the specific mechanisms through which this enactment occurs remain unexamined.

Research Gap

The literature reviewed across these four areas converges on a set of arguments that are individually well established but insufficiently integrated. Documentary filmmaking is recognized as a powerful medium for amplifying marginalized voices. Development communication provides a robust theoretical framework for understanding media as a participatory, socially responsive practice. Documentary pedagogy has been shown to cultivate critical thinking, ethical awareness, and student agency. And practitioner-educators are acknowledged to bring valuable professional knowledge into the classroom. What the literature has not examined is how these dimensions intersect in the specific communicative practices of a practitioner-educator whose professional formation in broadcasting shapes the conditions under which students learn to amplify marginalized voices through documentary filmmaking.

This gap is not merely a matter of insufficient empirical coverage. It reflects a deeper analytical limitation: the existing literature tends to examine either the products of documentary pedagogy or the theoretical frameworks that should guide it, without attending to the communicative processes through which pedagogy is actually enacted. By centering communicative practices as the unit of analysis and employing auto-ethnomethodology to examine my own instructional artifacts and mentoring interactions, this study generates knowledge about documentary filmmaking pedagogy that the existing literature—despite its considerable breadth—has not yet produced.

CHAPTER III

RESEARCH FRAMEWORK AND RESEARCH QUESTIONS

This chapter establishes the theoretical framework that guides this study and presents the research questions it is designed to answer. I situate auto-ethnomethodology as the framework most appropriate for examining how my broadcasting-derived communicative practices are enacted within documentary filmmaking pedagogy. To do so, I first distinguish ethnography and ethnomethodology as related but analytically distinct traditions, before explaining how auto-ethnomethodology integrates both into a reflexive, practice-centered framework suited to the aims of this study.

Ethnography, Ethnomethodology, and Their Distinction

Ethnography and ethnomethodology are often conflated, but they address fundamentally different analytical questions. Ethnography asks: *what is happening in this social setting?* It describes the culture, meanings, and practices of a group from the researcher's observational standpoint, producing accounts of social life as it appears to an outside analyst (Hammersley & Atkinson, 2019). The ethnographer enters a setting, observes participants, and interprets the patterns and meanings that emerge from that observation.

Ethnomethodology, by contrast, asks: *how do people produce what is happening?* Introduced by Harold Garfinkel in the 1960s, ethnomethodology does not describe social life. It analyzes the methods through which people accomplish social order in the first place (Garfinkel, 1967). Where ethnography is concerned with what a social setting looks like, ethnomethodology is concerned with the communicative

actions, practical reasoning, and taken-for-granted rules through which participants continuously produce that setting as an ordered, meaningful reality (Gubrium & Holstein, 2000). Social reality, in this framework, is not a fixed background condition but an ongoing accomplishment produced, sustained, and occasionally disrupted through everyday interaction (Perera, 2024).

Garfinkel developed ethnomethodology alongside related traditions including symbolic interactionism and phenomenology, drawing particularly on the works of Erving Goffman and Alfred Schutz (Sheffield, 2017). These perspectives share an emphasis on meaning as interactionally constructed rather than structurally determined. What distinguishes ethnomethodology is its focus on the practical methods, the indexical expressions, accounts, and interactional routines through which participants make their actions accountable and their social world intelligible (Prasad, 2005). Meaning emerges not only from what is communicated but from how it is communicated and recognized as sensible within a specific interactional setting (Blackstone, 2016).

Two analytical strands of ethnomethodology are relevant here. The linguistic strand, associated with conversation analysis, examines how interactions are structured through language, including the taken-for-granted meanings embedded in communicative exchange. The situational strand examines how individuals navigate broader social contexts through practical reasoning and interactional accomplishment (Cohen et al., 2000). This study engages primarily with the linguistic strand, extending it to include written instructional texts, feedback forms, and proposal documents as communicative artifacts through which pedagogical order is accomplished.

Auto-Ethnomethodology as Theoretical Framework

Auto-ethnomethodology extends ethnomethodology by positioning the researcher as both the practitioner and the analyst of the practices under study. Where conventional ethnomethodology examines how others accomplish social order, auto-ethnomethodology turns that analytical lens on the researcher's own communicative practices, treating them not as self-evident descriptions of what the researcher does, but as analytically recoverable social accomplishments embedded in a specific interactional setting (Ellis, 2004; McLeod, 2025).

This reflexive orientation is what makes auto-ethnomethodology particularly appropriate for this study. I am not an outside observer of documentary filmmaking pedagogy. I am the practitioner whose communicative practices constitute it. My course syllabi, my proposal guidelines, my consultation notes, and my feedback texts are not merely records of teaching. They are the sites where my teaching is enacted, made accountable, and made analytically visible. By examining these instructional artifacts through an auto-ethnomethodological lens, I am able to surface the communicative logics embedded in my own pedagogical practice in ways that conventional observational or survey-based research designs cannot access (Skains, 2018).

In this study, auto-ethnomethodology enables me to treat teaching not as a set of abstract strategies but as a series of situated communicative actions accomplished through interaction, instructional routines, and feedback processes. The framework directs analytical attention toward how my broadcasting-derived communicative practices are organized and enacted within the documentary filmmaking classroom and specifically, how those practices function as mechanisms through which

marginalized voices are amplified as a development communication imperative. The "auto" dimension is not a stylistic choice but a methodological requirement: because the communicative knowledge I examine is tacit and embedded in practice, it is only recoverable through the practitioner-researcher's own systematic reflexive analysis (Schön, 1983).

Research Questions

This framework specifically addresses the following research questions:

1. What are the communicative practices of an educator in integrating broadcasting experience in teaching documentary filmmaking to amplify marginalized voices?
2. What development communication perspectives underlie these communicative practices?
3. How does the integration of broadcasting experience into communicative practices amplify marginalized voices in teaching documentary filmmaking?

CHAPTER IV

RESEARCH METHODOLOGY

This chapter presents the methodological approach I employed to examine how my broadcasting-derived communicative practices are enacted within documentary filmmaking pedagogy. I explain the basis for adopting auto-ethnomethodology as the method of inquiry, describe the procedure through which data were gathered, identify and analytically justify the data sources, and outline the process through which the data were analyzed. Throughout, I foreground the connection between methodological choices and the study's central concern: how communicative practices function as mechanisms for amplifying marginalized voices within a development communication framework.

Auto-Ethnomethodological Approach

Auto-ethnomethodology combines ethnomethodology's concern for examining how routine social practices are accomplished with a reflexive engagement that positions the researcher within the phenomenon being studied. Rather than treating teaching as a set of abstract strategies, this approach examines how instructional processes, mentoring interactions, and documentary production requirements are enacted in practice and made observable through communicative actions. In this study, I assume a dual role as educator and analyst, not to produce a personal narrative of my teaching experience, but to subject my own communicative practices to systematic analytical scrutiny as situated social accomplishments embedded in a specific instructional context.

This approach is appropriate because the communicative knowledge I examine is tacit. It is embedded in how I structure course requirements, how I phrase feedback,

and how I guide students through the ethical and narrative dimensions of documentary production. These practices are not readily visible through external observation alone. They are recoverable through the practitioner-researcher's own reflexive analysis of the instructional artifacts produced within the courses, which is precisely what auto-ethnomethodology enables.

Data Gathering Procedure

Data were gathered through reflective accounts, reflexive analysis, and systematic instructional material analysis, each of which contributes a distinct layer to the examination of my communicative practices as they are enacted in the classroom.

The dataset is bounded within the academic year 2024 to 2025, which represents a complete cycle of the documentary filmmaking courses I handle. This timeframe was selected because it captures stable and recurring communicative practices embedded across both Special Project 1 and Special Project 2, rather than isolated or transitional instructional moments. Limiting the data to this period ensures consistency and coherence in the analysis.

Reflective accounts were used to document my teaching practices, instructional decisions, and mentoring interactions. These reflections do not function as personal narratives. They function as analytic entries that make visible how my communicative practices are performed and organized within the instructional setting. Reflexive analysis complements these reflections by situating my practices within broader institutional, cultural, and media contexts, enabling a systematic examination of how issues of power, representation, and voice are addressed in my teaching of documentary filmmaking, particularly in relation to marginalized communities.

Instructional material analysis was conducted on course syllabi, the Special Project Topic Proposal instructional document, and consultation and feedback texts. These materials serve as naturally occurring communicative artifacts that make my pedagogical practices analytically observable. The analysis focuses on how my broadcasting-derived communicative practices are embedded in these documents and how they shape students' capacity to produce documentaries that amplify marginalized voices.

Data Sources

Course syllabus

The course syllabi for COM 14 (Special Project 1) and COM 15 (Special Project 2) are the primary institutional documents through which I structure documentary filmmaking instruction. As naturally occurring documents produced in the ordinary course of my teaching, these syllabi are not merely administrative records; they are embodiments of my broadcasting experience made visible in institutional form, reflecting the production logic, accountability structures, and communicative standards I developed in broadcast media. As communicative artifacts, the syllabi do more than outline academic requirements. They enact a specific vision of what documentary production is, how it should be organized, and what standards of accountability students are expected to meet. The staged production workflow embedded in the syllabi, from research and title proposal through raw footage submission, first cut presentation, and final output, reflects broadcasting-derived principles of structured, monitored, and accountable media production.

The syllabi are analytically significant because they establish the communicative conditions under which students engage with real communities. By

requiring students to develop documentary topics centered on social issues, submit progress reports during production, and present their work to expert juries, the syllabi institutionalize a set of communicative practices that position documentary filmmaking not merely as a creative exercise but as a socially accountable practice oriented toward giving voice to underrepresented communities. The syllabi thus function as the foundational communicative architecture through which amplification as a pedagogical aim is structured and enforced.

Special Project Topic Proposal instructional document

The Special Project Topic Proposal instructional document is the primary site where I guide students to develop their documentary ideas into coherent, ethically grounded, and audience-centered narrative plans. As a naturally occurring instructional artifact, this document did not emerge from curriculum design alone, it embodies the narrative planning and audience-oriented communicative habits I formed through years of broadcast news writing, where every story required a clear premise, a defined audience, and a purposeful structure before production could begin.

This document is analytically significant because it requires students to explicitly address whose stories they are telling, why those communities deserve to be represented, and how the film will be experienced by audiences. These requirements are not merely academic exercises. They are communicative conditions that orient students toward the ethical and representational responsibilities of documentary filmmaking as a development communication practice. The proposal document thus functions as a site where the conditions for amplification are established before a single frame is filmed.

Consultation and Feedback Forms

The consultation and feedback texts produced during my mentoring sessions with student filmmakers are the most direct evidence of my communicative practices as they are enacted in real time. As naturally occurring communicative artifacts, these texts are the most immediate embodiment of my broadcasting experience in pedagogical form; the real-time editorial instincts, narrative judgments, and representational standards I developed in professional broadcasting are made directly observable through the language, directives, and diagnostic questions I use when responding to student documentary work. These texts document the ongoing dialogic interactions through which I evaluate student documentary work, identify narrative and ethical problems, and guide students through iterative cycles of revision and refinement. They include written consultation notes, post-first-cut feedback forms, and revision directives produced across both Special Project 1 and Special Project 2.

In relation to the amplification of marginalized voices, these texts are analytically significant because they reveal how I communicate expectations of ethical representation, narrative accountability, and audience awareness to students at the most critical moments of documentary production. Comments that direct students to clarify their film's narrative focus, reconsider their engagement with subjects, or revise how they represent their community's story are communicative acts through which I enact the development communication values of participatory, ethically grounded, and socially responsive storytelling. The consultation and feedback texts thus function as the most immediate and observable site where amplification is either enabled or redirected through my communicative practice.

Data Analysis

To ensure transparency and rigor in the analytic process, the excerpts used for analysis are presented in Tables 4.1 to 4.4, which display the primary textual data derived from instructional documents alongside the initial coding I conducted. Each excerpt was examined across two analytic dimensions corresponding to the research questions. For RQ1, I focused on identifying communicative practices that demonstrate how documentary production is structured, monitored, and revised within my instructional context. For RQ2, I examined the development communication perspectives reflected in these practices.

Qualitative data analysis in this study is understood as a systematic process of examining and interpreting textual data to generate meaning and explain what the data represent. Rather than merely describing the data, the analysis aims to organize, interpret, and present patterns in a way that is coherent and analytically meaningful (Creswell, 2007). This orientation is consistent with the study's broader epistemological stance, which treats communicative practices not as fixed or self-evident features of instruction but as socially constructed and contextually situated accomplishments that require interpretive examination to make visible.

To facilitate this process, I employed thematic analysis, a widely used method for identifying, analyzing, and reporting patterns within qualitative data. This approach allows for the systematic examination of recurring meanings across a dataset and their organization into themes directly relevant to the research questions. A theme, in this context, captures a significant patterned meaning within the dataset that reflects an important aspect of the phenomenon being studied (Braun & Clarke, 2006).

Thematic analysis was particularly appropriate for this study given its compatibility with the auto-ethnomethodological orientation I adopted. Because the communicative practices under examination are embedded within instructional texts rather than observed behaviors, a method capable of surfacing latent patterns of meaning across written artifacts was methodologically necessary. Thematic analysis afforded precisely this — enabling me to move beyond surface description of course requirements and feedback language toward an interpretive account of how these texts enact communicative practice and reflect development communication values. In this sense, the method is not merely a procedural convenience but a theoretically aligned analytical tool that supports the study's commitment to examining practice as it is accomplished through language and institutional structure.

I adopted an inductive approach to thematic analysis, meaning that themes were derived directly from the data rather than being imposed from pre-existing theoretical categories (Thomas, 2006; Braun & Clarke, 2006). This choice was deliberate and epistemologically consistent. Given that this study examines my own pedagogical practice from within, imposing external frameworks prior to analysis risked foreclosing the very patterns that auto-ethnomethodological inquiry is designed to recover. By allowing themes to emerge from the instructional texts and mentoring interactions themselves, I preserved the integrity of the data as a site of discovery rather than confirmation, ensuring that the resulting themes genuinely reflect the communicative logic embedded in my practice rather than categories imposed upon it.

The analysis followed the six phases of thematic analysis outlined by Braun and Clarke (2006). First, I engaged in repeated reading of the dataset to familiarize

myself with its content and gain an overall understanding of the instructional practices. Second, I generated initial codes by identifying meaningful segments of text and assigning labels that captured their communicative function. Third, I examined these codes for patterns and grouped them into potential themes. Fourth, I reviewed and refined the themes to ensure alignment with the dataset and research questions. Fifth, I clearly defined and named the themes to reflect their conceptual meaning. Finally, I organized and presented the themes in a coherent narrative that explains how communicative practices operate within documentary filmmaking pedagogy. Each phase was not merely sequential but recursive — earlier coding decisions were revisited and refined as broader thematic patterns emerged, ensuring that the final themes were grounded in the full range of the data rather than in isolated excerpts.

Throughout the analytic process, interpretive judgment played a crucial role in identifying what constitutes a meaningful pattern or theme. While thematic analysis does not prescribe rigid criteria for defining themes, my decisions were consistently guided by two principles: the relevance of identified patterns to the research questions, and their recurrence across the dataset. This dual criterion ensured that the resulting themes are neither arbitrarily constructed nor artificially imposed, but reflect substantive and recurring communicative practices that characterize my documentary filmmaking pedagogy as a whole.

The outcomes of this analytic process are presented in Tables 4.1 to 4.4 as coded excerpts and in Table 4.5 as the master analytical consolidation. These tables serve as the empirical foundation for identifying recurring communicative practices and for developing the major themes discussed in Chapter V.

Table 4.1: COM 14 (Special Project 1) Syllabus Excerpts and Initial Coding

Excerpt	RQ1 Code	RQ2 Code
"The course covers the stages of documentary filmmaking, from research and title proposal to the submission of a complete unedited first cut."	Staged structuring	Structured capacity-building
"Submission of 3 proposed documentary film titles... Each proposal should include story summary, treatment of the film, and scene breakdown and technical aspects."	Institutionalized proposal	Accountable submission
"Mid-production check-in: Submission of progress reports, including raw footage and any challenges encountered."	Accountable monitoring	Structured accountability
"The first cut will be presented to a panel of juries (film directors or experts)."	Institutionalized critique	Participatory dialogue
"Feedback session: Juries will critique the film's narrative, technical execution, and storytelling."	Jury critique	Collaborative knowledge-building
"Students will revise their proposals based on the feedback before proceeding to pre-production."	Iterative refinement	Collaborative refinement

Table 4.2: COM 15 (Special Project 2) Syllabus Excerpts and Initial Coding

Excerpt	RQ1 Code	RQ2 Code
"This course focuses on refining the documentary based on feedback from juries and advisers."	Dialogic refinement	Collaborative knowledge-building
"Incorporate suggestions and critiques from juries and adviser based on the first cut from Special Project 1."	Iterative incorporation	Collaborative refinement
"Develop and apply professional film elements such as OBB, CBB, subtitles, and a film poster."	Apply standards	Public communication accountability
"Present a refined documentary film and a comprehensive film book."	Professional output	Public communication accountability
"Actively participate in jury feedback sessions and adviser consultations."	Dialogic mentoring	Collaborative knowledge-building
"Demonstrate professionalism and ethical conduct in all aspects of documentary production."	Professional standards	Public communication accountability

Table 4.3: Special Project Topic Proposal Instructional Document Excerpts and Initial Coding

Excerpt	RQ1 Code	RQ2 Code
"Presenting your topic to the panel of jurors for approval."	Jury presentation	Participatory validation
"Try to come up with a premise. The premise is the backbone or controlling idea of your story."	Constructing coherence	Meaning-centered practice

"State the general structure."	Narrative structuring	Meaning-centered practice
"Focus on the characters of your story, explaining who they are and why people should be interested in them."	Audience-centered character	Audience-oriented practice
"Discuss your approach and visual style."	Visual meaning-making	Symbolic meaning
"What interested you in the topic?"	Narrative motivation	Meaning-centered practice
"How will an audience experience the story you want to tell?"	Audience-centered narrative	Audience-oriented practice
"Who will be interested to watch your film?"	Audience centering	Audience-oriented practice
"What is your purpose for making the film?"	Narrative purpose	Meaning-centered practice
"Describe the key stylistic elements that will make your approach unique."	Visual meaning-making	Symbolic meaning
"Outline what you will accomplish during pre-production, research, scriptwriting, shooting, editing, music composition, and sound mixing."	Institutionalized workflow	Structured capacity-building

TABLE 4.4: Instructor Consultation and Feedback Texts (Three Student Filmmakers) and Initial Coding

Excerpt	RQ1 Code	RQ2 Code
"The filmmaker does not seem fully attuned to the documentary's narrative journey." (Sepulturera)	Coherence diagnosis	Audience-oriented practice
"The film lacks a clear narrative—does it focus on motorcycles and roads?" (Panduro)	Narrative coherence	Meaning-centered practice
"A stronger introduction is needed—perhaps juxtaposing the subject with cemetery imagery to establish context. The absence of clear visual language weakens the opening." (Sepulturera)	Visual meaning design	Symbolic meaning
"The film occasionally lacks visual clarity—certain scenes may confuse rather than inform the audience." (Sepulturera)	Visual meaning-making	Visual clarity
"Greater immersion into the subject's life is necessary to create a more authentic and compelling narrative." (Sepulturera)	Context-sensitive representation	Relational storytelling
"The film could explore different perspectives, such as those of clients and male workers, to enrich the documentary's interactions." (Sepulturera)	Inclusive representation	Inclusive storytelling
"Why is the subject working alone? Is this a natural occurrence, or was it dictated by the filmmaking process?" (Sepulturera)	Contextual probing	Ethical storytelling
"Grave-perspective shots could be made more unsettling to heighten the film's atmospheric impact." (Sepulturera)	Visual meaning design	Symbolic meaning

"The opening shot is irrelevant to the story and could be reconsidered.." (Panduro)	Coherence diagnosis	Audience-oriented practice
"Why does the film extend to 11 minutes if its content revolves around bread delivery?" (Panduro)	Narrative coherence	Meaning-centered practice
"The journey of the bread to the store is somewhat established, but is this sufficient for a compelling documentary?" (Panduro)	Narrative coherence	Audience-oriented practice
"What expectations should the audience have for this film?" (Panduro)	Audience-centered narrative	Audience-oriented practice
"The second version shows improvement—there is now a clearer depiction of the subject's journey." (Panduro)	Iterative refinement	Collaborative knowledge-building
"The final music should be revised or changed to address copyright and royalty concerns." (Panduro)	Enforcing standards	Production standards accountability
"The documentary lacks sufficient detail and requires further development." (Baklas)	Contextual insufficiency	Ethical depth
"Submit another revised film." (Baklas)	Iterative mentoring	Iterative participation

Analytical Consolidation

Building on the coded excerpts presented in Tables 4.1– 4.4, I consolidated the RQ1 and RQ2 codes into broader thematic patterns. This consolidation was not a mechanical grouping of codes but an interpretive process in which I examined how recurring communicative functions across different data sources pointed toward shared underlying patterns of practice. Codes that captured similar communicative logics regardless of whether they originated from syllabus documents, proposal guidelines, or consultation feedback texts were examined together to determine whether they reflected a coherent and analytically defensible pattern worthy of thematic status.

Table 4.5 presents the master analytical trail, which makes this consolidation process transparent and traceable. It demonstrates how individual excerpts and their corresponding codes were progressively organized into sub-themes and subsequently elevated into major themes. This trail serves as the audit record of the analytic

process, allowing the logic of theme development to be examined and evaluated independently of the researcher's interpretive claims.

Table 4.5: Master Analytical Trail

Major Theme 1: Institutionalized and Accountable Documentary Production Workflow

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
"The course covers the stages of documentary filmmaking, from research and title proposal to the submission of a complete unedited first cut." (COM 14 Syllabus)	Staged structuring	Structuring, Institutionalizing, and Monitoring an Accountable Documentary Production Workflow	Structured capacity-building	Structured Capacity-Building and Accountable Submission	Institutionalized and Accountable Documentary Production Workflow
"Submission of 3 proposed documentary film titles... Each proposal should include story summary, treatment of the film, and scene breakdown and technical aspects." (COM 14 Syllabus)	Institutionalized proposal		Accountable submission		
"Mid-production check-in: Submission of progress reports, including raw footage and any challenges encountered." (COM 14 Syllabus)	Accountable monitoring		Structured accountability		
"Outline what you will accomplish	Institutionalized workflow		Structured capacity-building		

during pre-production, research, scriptwriting, shooting, editing, music composition, and sound mixing.” (Special Project Topic Proposal)					
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Major Theme 2: Dialogic and Iterative Critique, Mentoring, and Collaborative Knowledge-Building

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
“The first cut will be presented to a panel of juries (film directors or experts).” (COM 14 Syllabus)	Institutionalized critique	Critiquing, Mentoring, and Refining Through Dialogic and Iterative Processes	Participatory dialogue	Participatory Dialogue and Collaborative Knowledge-Building	Dialogic and Iterative Critique, Mentoring, and Collaborative Knowledge-Building
“Presenting your topic to the panel of jurors for approval.” (Special Project Topic Proposal)	Jury presentation		Participatory validation		
“Feedback session: Juries will critique the film’s narrative, technical execution, and storytelling.” (COM 14 Syllabus)	Jury critique		Collaborative knowledge-building		
“Students will revise their proposals based on the feedback before proceeding to pre-production.” (COM 14 Syllabus)	Iterative refinement		Collaborative refinement		
“This course focuses on refining the documentary based on	Dialogic refinement		Collaborative knowledge-building		

feedback from juries and advisers.” (COM 15 Syllabus)					
“Incorporate suggestions and critiques from juries and adviser based on the first cut from Special Project 1.” (COM 15 Syllabus)	Iterative incorporation		Collaborative refinement		
“Actively participate in jury feedback sessions and adviser consultations.” (COM 15 Syllabus)	Dialogic mentoring		Collaborative knowledge-building		
“The second version shows improvement—there is now a clearer depiction of the subject’s journey.” (Consultation and Feedback Text — Panduro)	Iterative refinement		Collaborative knowledge-building		
“Submit another revised film.” (Consultation and Feedback Text — Baklas)	Iterative mentoring		Iterative participation		

Major Theme 3: Audience-Centered Narrative Coherence and Meaning-Centered Practice

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
“Try to come up with a premise. The premise is the backbone or controlling idea of your story.” (Special Project Topic Proposal)	Constructing coherence	Constructing, Structuring, and Diagnosing Audience-Centered Narrative Coherence	Meaning-centered practice	Audience-Oriented and Meaning-Centered Practice	Audience-Centered Narrative Coherence and Meaning-Centered Practice
“State the general structure.” (Special Project Topic Proposal)	Narrative structuring		Meaning-centered practice		

“What interested you in the topic?” (Special Project Topic Proposal)	Narrative motivation		Meaning-centered practice		
“How will an audience experience the story you want to tell?” (Special Project Topic Proposal)	Audience-centered narrative		Audience-oriented practice		
“Who will be interested to watch your film?” (Special Project Topic Proposal)	Audience centering		Audience-oriented practice		
“What is your purpose for making the film?” (Special Project Topic Proposal)	Narrative purpose		Meaning-centered practice		
“The filmmaker does not seem fully attuned to the documentary’s narrative journey.” (Special Project Topic Proposal)	Audience-centered character		Audience-oriented practice		
“The film lacks a clear narrative—does it focus on motorcycles and roads?” (Consultation and Feedback Text — Sepulturera)	Coherence diagnosis		Audience-oriented practice		
“The opening shot is irrelevant to the story and could be reconsidered..” (Consultation and Feedback Text — Panduro)	Narrative coherence		Meaning-centered practice		
“What expectations should the audience have for this film?” (Consultation and Feedback Text — Panduro)	Coherence diagnosis		Audience-oriented practice		
“The journey of the bread to the store is somewhat established, but	Audience-centered narrative		Audience-oriented practice		

is this sufficient for a compelling documentary?" (Consultation and Feedback Text — Panduro)					
"Focus on the characters of your story, explaining who they are and why people should be interested in them." (Consultation and Feedback Text — Panduro)	Narrative coherence		Audience-oriented practice		
"Why does the film extend to 11 minutes if its content revolves around bread delivery?" (Consultation and Feedback Text — Panduro)	Narrative coherence		Meaning-centered practice		

Major Theme 4: Visual and Symbolic Meaning in Documentary Storytelling

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
"Discuss your approach and visual style." (Special Project Topic Proposal)	Visual meaning-making	Designing and Making Visual Meaning in Documentary Storytelling	Symbolic meaning	Visual and Symbolic Meaning Construction	Visual and Symbolic Meaning in Documentary Storytelling
"Describe the key stylistic elements that will make your approach unique." (Special Project Topic Proposal)	Visual meaning-making		Symbolic meaning		
"A stronger introduction is needed—perhaps juxtaposing the subject with cemetery imagery to establish context. The absence of clear visual language	Visual meaning design		Symbolic meaning		

weakens the opening.” (Consultation and Feedback Text — Sepulturera)					
“Grave-perspective shots could be made more unsettling to heighten the film’s atmospheric impact.” (Consultation and Feedback Text — Sepulturera)	Visual meaning design		Symbolic meaning		
The film occasionally lacks visual clarity—certain scenes may confuse rather than inform the audience.” (Consultation and Feedback Text — Sepulturera)	Visual meaning-making		Visual clarity		

Major Theme 5: Ethical, Context-Sensitive, Inclusive, and Relational Documentary Storytelling

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
“Greater immersion into the subject’s life is necessary to create a more authentic and compelling narrative.” (Consultation and Feedback Text — Sepulturera)	Context-sensitive representation	Representing and Probing Context-Sensitive and Inclusive Documentary Subjects	Relational storytelling	Ethical, Inclusive, and Relational Storytelling	Ethical, Context-Sensitive, Inclusive, and Relational Documentary Storytelling
“The film could explore different perspectives, such as those of clients and male workers, to enrich the	Inclusive representation		Inclusive storytelling		

documentary's interactions." (Consultation and Feedback Text — Sepulturera)					
"Why is the subject working alone? Is this a natural occurrence, or was it dictated by the filmmaking process?" (Consultation and Feedback Text — Sepulturera)	Contextual probing		Ethical storytelling		
"The documentary lacks sufficient detail and requires further development." (Consultation and Feedback Text — Baklas)	Contextual insufficiency		Ethical depth		

Major Theme 6: Professional Broadcasting Standards and Public Communication Accountability

Excerpt	RQ1 Code	RQ1 Sub-Theme	RQ2 Code	RQ2 Sub-Theme	Major Theme
"Develop and apply professional film elements such as OBB, CBB, subtitles, and a film poster." (COM 15 Syllabus)	Applying standards	Applying and Enforcing Professional Broadcasting Standards in Documentary Outputs	Public communication accountability	Public Communication Accountability	Professional Broadcasting Standards and Public Communication Accountability
"Present a refined documentary film and a comprehensive film book." (COM 15 Syllabus)	Professional output		Public communication accountability		
"Demonstrate professionalism and ethical conduct in all aspects of documentary production."	Professional standards		Public communication accountability		

(COM 15 Syllabus)					
"The final music should be revised or changed to address copyright and royalty concerns." (Consultation and Feedback Text — Panduro)	Enforcing standards		Production standards accountability		

Ethical Considerations

This study adheres to the ethical standards governing qualitative research, particularly with respect to the use of classroom-based and instructional data. The research draws on archived instructional materials from Academic Year 2024–2025, including course syllabi, proposal documents, and consultation and feedback forms. These materials are treated as naturally occurring data, as they were produced in the ordinary course of instruction and not generated specifically for research purposes.

Prior to their use as data sources, I sought and obtained consent from the administration of Ramon Magsaysay Memorial Colleges, Inc. (RMMC) to utilize these official institutional documents for this study. This institutional authorization is an essential ethical safeguard, as it ensures that the use of formally produced academic materials is explicitly sanctioned by the institution within which this study is situated. Securing this consent also reflects my recognition that, although these documents are products of my own teaching practice, they remain institutional records that carry obligations of accountability beyond my individual role as educator-researcher.

To protect the individuals involved, all student-related data were anonymized prior to analysis. I removed or withheld the names and identifying information of

student filmmakers in the presentation of excerpts. Where reference to specific documentary works is necessary, only the titles of student-produced films are used. These titles are treated as creative outputs rather than personal identifiers, and no information that could directly or indirectly identify individual students is disclosed.

This study does not involve direct interaction with students as research participants, nor does it collect sensitive personal information. The analysis centers on instructional artifacts and feedback processes within my own teaching practice. As such, this research is classified as minimal risk, as it does not expose participants to harm and maintains the confidentiality of all data (Denzin & Lincoln, 2018).

Given my dual role as both educator and analyst, I maintain reflexivity throughout the study. I take care to ensure that interpretations remain grounded in the data and that student outputs are not misrepresented or evaluated in any manner that could affect academic standing. The analysis focuses on communicative practices and pedagogical processes rather than on individual student performance.

This study is conducted solely for academic purposes and seeks to contribute to the improvement of documentary pedagogy and development communication practice, while upholding ethical responsibility in the use of instructional data.

CHAPTER V

RESULT AND DISCUSSION

This chapter presents the results of the study, organized according to the three research questions. Each section discusses the findings and interprets them through a qualitative lens, drawing on documentary analysis and thematic coding. The results are both descriptive and analytical, reflecting how communicative practices are structured, enacted, and interpreted in the integration of broadcasting experience within documentary filmmaking pedagogy.

The analysis draws from instructional documents, proposal guidelines, and consultation and feedback texts. These data sources collectively reveal how communicative practices are embedded in the teaching process and how they contribute to amplifying marginalized voices through documentary filmmaking.

The first section answers Research Question 1: What are the communicative practices of an educator in integrating broadcasting experience in teaching documentary filmmaking to amplify marginalized voices? To address this, the results are organized into six communicative practices identified through thematic analysis. Each practice reflects how broadcasting-informed strategies are translated into pedagogical approaches, shaping the structure, workflow, and interaction within the documentary filmmaking process.

The second section answers Research Question 2: What development communication perspectives underlie these communicative practices? This section interprets the identified communicative practices through a development communication lens, surfacing the underlying principles, values, and assumptions that

inform these practices. It highlights how these practices align with key development communication perspectives such as participation, empowerment, ethical representation, and audience-centered communication, demonstrating how pedagogy functions not only as instruction but also as a communicative process for social change.

The third section answers Research Question 3: How does integrating broadcasting experience into communicative practices amplify marginalized voices in teaching documentary filmmaking? This section synthesizes the findings from the first two sections to explain how the communicative practices identified in this study, when informed by broadcasting experience and grounded in development communication perspectives, function as concrete mechanisms for amplifying the voices of marginalized communities through documentary filmmaking pedagogy. Rather than treating amplification as an incidental outcome, this section demonstrates how it is actively constructed through instructional design, mentoring interaction, and the communicative values embedded in the teaching process.

Communicative Practices in Integrating Broadcasting Experience in Teaching Documentary Filmmaking to Amplify Marginalized Voices

In many traditional classroom settings, teaching documentary filmmaking is often approached as a purely technical or creative exercise, where students are guided to produce outputs based on theoretical instruction and isolated skill-building activities. In my pedagogical context, however, the integration of broadcasting experience transforms the learning environment into a more dynamic, practice-oriented space. Instead of simply completing requirements, learners engage in a

process that mirrors real-world production, where communication, coordination, and decision-making happen in real time.

At the center of this transformation is my use of broadcasting-informed practices as a foundation for teaching, grounded in more than a decade of professional experience in the broadcast industry. My background as a radio broadcaster, news writer, and news anchor has shaped how I approach instruction — not only in terms of technical skills but also in cultivating communicative discipline, responsiveness, and accountability. Drawing from this experience, I structure my classes not just around content delivery but around workflow, deadlines, and collaborative processes similar to those found in professional media environments. My instruction extends beyond content delivery to encompass communicative discipline, responsiveness, and accountability within production settings.

A defining characteristic of my pedagogical approach is the deliberate shift from teacher-centered instruction to process-driven, practice-oriented pedagogy. Instead of relying solely on lectures, I introduce staged requirements such as proposal development, raw footage submission, and first-cut evaluations. Each stage requires students to articulate their ideas, justify their narratives, and respond to feedback. What could have been a linear teaching process becomes iterative, where learning unfolds through cycles of production, critique, and revision, closely reflecting actual broadcast and production workflows that I have experienced in the field.

Beyond technical training, these practices shape how my students engage with stories, particularly those involving marginalized voices. My experience in broadcasting has consistently emphasized clarity, audience awareness, and ethical responsibility. I carry these principles into my teaching by encouraging students to

think critically about whose stories are being told and how those stories are constructed. In this way, I position documentary filmmaking not just as a creative output but as a communicative responsibility with real-world implications for the communities being represented.

Another important aspect of my practice is how I approach feedback. Rather than treating it as a one-way evaluation, I create dialogic spaces through consultations where ideas are negotiated, refined, and sometimes challenged. This reflects the collaborative and immediate nature of feedback in broadcast environments. I see feedback not as a final judgment but as part of an ongoing conversation that shapes both the process and the outcome of the documentary.

In this kind of pedagogical setup, teaching is no longer confined to instruction alone. It becomes a shared communicative practice between myself and my students, where meaning is continuously constructed through interaction, reflection, and production. The integration of my broadcasting experience does not simply enhance their technical competence. It allows me to embed a professional, ethical, and audience-centered mindset into their everyday practices as emerging documentary filmmakers.

The following sections discuss how these communicative practices unfold across specific themes, revealing how broadcasting-informed pedagogy becomes both a structure for learning and a process for amplifying marginalized voices.

Structuring, Institutionalizing, and Monitoring an Accountable Documentary Production Workflow

Documentary filmmaking within the examined courses is organized as a formally structured production workflow characterized by staged progression, documentation requirements, and evaluative checkpoints. Rather than positioning filmmaking as an unregulated creative activity, the instructional documents reveal that production is systematically organized into sequential phases that require planning, monitoring, and approval before progression. This structure reflects how professional broadcast production workflows are translated into pedagogical practice within the documentary filmmaking courses.

In my teaching practice, documentary production is intentionally organized into staged phases that mirror workflow practices commonly observed in professional broadcasting environments. This sequencing is not merely administrative; it reflects a production logic in which advancement is contingent upon documentation, review, and approval. In this sense, documentary pedagogy follows a structured and experience-based learning process, where knowledge develops through guided stages of practice and reflection, consistent with experiential learning principles (Kolb, 1984).

The structuring of these phases indicates that filmmaking within the courses is treated not as spontaneous artistic expression but as accountable communicative work. Each stage anticipates evaluation and makes production decisions visible and reviewable. Through this structure, documentary production is positioned as a process that must remain transparent and inspectable as it unfolds, rather than as something evaluated only at the end of production.

In this pedagogical context, accountability is operationalized through documented evidence of progress, scheduled checkpoints for review, and the requirement that students secure approval before advancing to subsequent stages of production. The resulting pedagogical architecture reflects how professional practices drawn from broadcasting are embedded within instructional processes, shaping how documentary production is organized, monitored, and evaluated in the classroom.

Evidence of this structured workflow appears explicitly in the instructional documents. Figure 5.1 states that *"The course covers the stages of documentary filmmaking, from research and title proposal to the submission of a complete unedited first cut."* This statement establishes that documentary production is formally segmented into sequential phases rather than treated as a single culminating creative output.

Figure 5.1: COM 14 Special Project 1 Course Description

 RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines									
Document Type: Instructional Material					Document No.: CAP/DAP 03-01-0000-56				
Document Title: Syllabus- COM 14 Special Project 1					Issue No.: 01		Revision No.: 00		
					Effective Date: August 2024				
					Page 3				
7. Demonstrate openness to critique and feedback by incorporating expert advice to improve the documentary's quality.									✓
8. Exhibit persistence and adaptability throughout the documentary production process, from pre-production to post-production.									✓
9. Uphold ethical standards in documentary filmmaking, ensuring accuracy, fairness, and respect for subjects and audiences.								✓	
COURSE DESCRIPTION									
This course provides students with hands-on experience in the conceptualization, production, and completion of a documentary film. The course covers the stages of documentary filmmaking, from research and title proposal to the submission of a complete unedited first cut. Special emphasis is placed on critical feedback from industry professionals, allowing students to refine their work at multiple stages.									
PREREQUISITE(S):									
COURSE NUMBER – COM 14									
CREDIT UNIT – 3									
TIME ALLOTMENT – 3 hours lecture every week									

The progression from research to proposal development and ultimately to the submission of a first cut indicates that filmmaking is organized as a structured production process with identifiable stages of development. This excerpt reflects the

communicative practice identified in RQ1 as staged structuring, which contributes to the broader sub-theme of structuring, institutionalizing, and monitoring an accountable documentary production workflow.

The instructional materials also demonstrate that documentary production begins with structured narrative planning. Figure 5.2 specifies *"Submission of 3 proposed documentary film titles... Each proposal should include a story summary, treatment of the film, scene breakdown, and technical aspects."* This requirement ensures that narrative direction and technical planning are clearly articulated before filming begins. By requiring students to develop story summaries, treatments, and scene breakdowns at the proposal stage, documentary storytelling is framed as a planned communicative activity rather than an improvised creative process.

Figure 5.2: COM 14 Initial Research and Title Proposal Requirements

 RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines 							
Document Type:			Document No.: CAP/DAP 03-01-0000-56				
Instructional Material			Issue No.: 01			Revision No.: 00	
Document Title:			Effective Date: August 2024				
Syllabus– COM 14 Special Project 1			Page 4				
COURSE CONTENTS							
Time Frame	Course Learning Outcome (CLO)	Course Content or Topic	Topic Learning Outcome (TLO)	Teaching Strategies or Methodology	Teaching Modality/ LMS	Assessment Activity	Resources
P R E L I M August	K1, K2, K3	Initial Research and Ideation Title Proposal 1: - Submission of 3 proposed documentary film titles. - Each proposal should include: Story Summary: A concise summary of the documentary's topic, themes, and intended message. Treatment of the Film: A detailed breakdown of the film's structure, style, and visual approach. Scene Breakdown and Technical Aspects: Including	Demonstrate the ability to formulate and articulate compelling documentary film titles and concepts.	- Individual Mentorship - Jury - Feedback and Peer Review - Project-Based Learning - Critique and Iteration	- Online: Synchronous/ asynchronous - BigBlueButton - Gmeet	Submission of 3 proposed documentary titles with synopsis, treatment, and technical breakdown.	Whiteboard & Marker Laptop TV & HDMI Computer/Laptop Internet

Beyond structuring production into stages, the workflow is further institutionalized through its formal embedding in official course documents. The

requirements for proposal submission, scene breakdowns, and staged evaluations are not informal expectations communicated verbally but are codified in the syllabus as graded components of the course. This institutionalization transforms the workflow from a pedagogical preference into a binding communicative framework that students are accountable to regardless of their individual dispositions toward planning and documentation. In professional broadcasting environments, production workflows carry the same institutional weight; they are not optional processes but organizational standards that govern how media is produced and evaluated. By embedding these standards within official course documents, I translate that institutional logic into the pedagogical context, ensuring that accountability in documentary production is structural rather than incidental.

Production monitoring is likewise embedded within the course structure. Figure 5.3 specifies a *"Mid-production check-in: Submission of progress reports, including raw footage and any challenges encountered."* This requirement introduces a formal monitoring stage during production in which the filmmaking process itself becomes visible and reviewable. Rather than evaluating only the final documentary, production activities are examined while filming is still underway.

Figure 5.3: COM 14 Production and Monitoring Phase

RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines							
Document Type: Instructional Material				Document No.: CAP/DAP 03-01-0000-56			
Document Title: Syllabus- COM 14 Special Project 1				Issue No.: 01			
				Effective Date: August 2024			
				Revision No.: 00			
				Page 7			
M I D T E R M September-November	K3, S4, S5, S6, V7, V8, V9	Production and Monitoring Phase Filming: - Begin filming as per the approved proposal, with consultation from the adviser to ensure alignment with the treatment. - Mid-Production Check-in: Submission of progress reports, including raw footage and any challenges encountered.	Execute the production phase, applying their pre-production planning to actual filming.	- Individual Mentorship - Jury Feedback and Peer Review - Project-Based Learning - Critique and Iteration	- Online: Synchronous/asynchronous - BigBlueButton - Gmeet	- Submission of raw footage - Progress reports	Whiteboard & Marker Laptop TV & HDMI Computer/Laptop Internet
F I N A L S	K3, S4, S5, S6, V7, V8, V9	FIRST CUT PRESENTATION First Cut: - Submit a complete, raw version of the	Compile a complete, unedited version of their documentary, reflecting their narrative and technical skills.	- Individual Mentorship - Jury Feedback and Peer Review - Project-Based Learning	- Online: Synchronous/asynchronous - BigBlueButton - Gmeet	- Submission of the first cut of the documentary - Incorporation of jury feedback and	Whiteboard & Marker Laptop TV & HDMI Computer/Laptop Internet

Through this monitoring process, production decisions are documented and assessed before the project progresses to subsequent stages. Students must therefore account for both their production progress and the challenges encountered during filming. This reflects the communicative practice of accountable monitoring, where filmmaking becomes accountable communicative work that is continuously reviewed and refined.

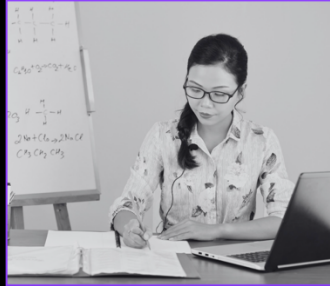
Production planning is further reinforced through another instructional directive in Figure 5.4 that requires students to *"Outline what you will accomplish during pre-production, research, scriptwriting, shooting, editing, music composition, and sound mixing."* This requirement ensures that the entire production cycle is strategically planned. By organizing filmmaking tasks across these stages, documentary production is framed as a structured communication process that requires coordination and deliberate planning.

Figure 5.4: Special Project Topic Proposal Document – Plan of Work



PLAN OF WORK

- What will be the different phases of your project, and how long will they last?
- How do you plan to reach the finish line?
- Outline what you will accomplish during pre-production, research, scriptwriting, shooting, editing, music composition, and sound mixing. *[But this is not expected from you during the topic defense]*



This structured approach, however, carries an inherent tension. The formality that ensures accountability can constrain creative risk-taking — students may default to technically compliant but narratively cautious documentaries when every stage is subject to institutional approval. There is also a practical challenge: in a regional higher education context with limited production resources, strict workflow requirements can place unequal burdens on students with less access to equipment, transportation, or community networks, potentially shaping whose stories get told before a single documentary decision is made. Taken together, these instructional requirements demonstrate that documentary filmmaking is organized as a structured production pipeline consisting of proposal development, production planning, monitored filming, and staged output submission. These practices collectively constitute the communicative practice of structuring, institutionalizing, and monitoring an accountable documentary production workflow. Taken together, these instructional requirements demonstrate that documentary filmmaking is organized as a structured production pipeline consisting of proposal development, production planning, monitored filming, and staged output submission. These practices collectively constitute the communicative practice of structuring, institutionalizing, and monitoring an accountable documentary production workflow.

Amplifying Marginalized Voices

Amplification does not begin at the moment of filming — it begins in the structured, institutionalized, and monitored workflow that holds students accountable for how they approach the stories of marginalized communities. By requiring students to formally plan, document, and justify their documentary subjects at every stage, I create conditions in which the representation of marginalized communities cannot be rushed or treated carelessly. Each checkpoint in the workflow functions not merely as an administrative requirement but as an ethical safeguard — ensuring that students have thought deliberately about whose story they are telling, how it will be developed, and whether their approach is responsible and just. Structuring, institutionalizing, and monitoring an accountable documentary production workflow is therefore the communicative practice through which the amplification of marginalized voices is given its most foundational form — not in the drama of filming or the craft of editing, but in the quiet, disciplined decisions made before a single frame is captured.

Critiquing, Mentoring, and Refining Through Dialogic and Iterative Processes

Beyond the structuring of production workflow, the instructional documents reveal that documentary learning within the courses advances through a structured system of critique, mentoring, and iterative revision. Rather than treating documentary production as a single submission followed by evaluation, the courses institutionalize these three communicative acts as an ongoing pedagogical mechanism through which narrative ideas, visual strategies, and representational decisions are progressively developed and strengthened. This structure demonstrates how professional

broadcasting feedback cultures are translated into the documentary filmmaking classroom.

Within my course design, critique is not incidental to the learning process; it is structurally embedded within it. Documentary projects are subjected to multiple stages of formal evaluation involving juries, advisers, and consultation sessions. These interactions position critique not as a terminal judgment but as a formative communicative process that accompanies documentary production across stages of development. In professional broadcasting environments, editorial review and supervisory feedback occur continuously as programs evolve. The same logic is reflected in the course structure, where documentary projects are repeatedly examined before reaching their final form.

Evidence of this structured critique system appears explicitly in the instructional documents. Figure 5.5 specifies that *"the first cut will be presented to a panel of juries (film directors or experts)."* This requirement transforms the first cut into a communicative artifact that must be publicly articulated, justified, and subjected to expert evaluation. The act of presenting to a jury introduces a formalized space for dialogue in which the filmmaker's decisions are opened to scrutiny, interpretation, and critique.

Figure 5.5: COM 14 Syllabus - First Cut Presentation Phase

 RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines						
Document Type: Instructional Material			Document No.: CAPIDAP 03-01-0000-56			
Document Title: Syllabus- COM 14 Special Project 1			Issue No.: 01		Revision No.: 00	
			Effective Date: August 2024			
			Page 8			
Decem ber		documentary film with all footage and interviews assembled in sequence. ○ The first out will be presented to a panel of juries (film directors or experts). ○ Feedback Session: Juries will critique the film's narrative, technical execution, and storytelling. ○ Approval for Thesis 2: Upon approval of the first out, students will be advised to continue to finalize their documentary film for Thesis 2. ○ However, if they fail to impress the jury they will be given one week to submit another topic.	• Students will present their first cut to a jury and apply professional feedback to refine their documentary.	• Critique and Iteration		preparation for Thesis 2.

Critique is further reinforced through the requirement that juries provide feedback on narrative structure, technical execution, and storytelling. This normalizes critique as a routine and expected component of documentary work rather than an exceptional event. In my teaching practice, critique operates as a communicative act that requires students to account for their narrative and visual decisions while engaging with alternative interpretations introduced by reviewers. Documentary production thus becomes a dialogic process in which meaning is negotiated through interaction rather than determined solely by the filmmaker.

Beyond formal jury critique, mentoring functions as the sustained communicative dimension of this practice, which is the ongoing dialogic engagement through which I guide student filmmakers between and after formal evaluation stages. While critique opens the space for examination, mentoring is where I work directly with students to help them understand what the critique means for their documentary and how they should respond to it.

The iterative nature of my mentoring process is evident in the COM 15 course requirements. The syllabus states that the course *"focuses on refining the*

documentary based on feedback from juries and advisers" (Figure 5.6) and instructs students to *"incorporate suggestions and critiques from juries and advisers based on the first cut from Special Project 1"* (Figure 5.7). The course also requires students to actively participate in jury feedback sessions and adviser consultations, reinforcing that mentoring is not limited to formal presentations but continues through sustained interactions throughout the documentary production cycle.

Figure 5.6: COM 15 Syllabus Course Description

RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines																													
Document Type: Instructional Material					Document No.: CAP/DAP 03-01-0000-56																								
Document Title: Syllabus- COM 15 Special Project 2					Issue No.: 01		Revision No.: 00																						
					Effective Date: August 2024																								
					Page 3																								
8. Show creativity and commitment to producing original and meaningful film elements such as OBB, CBB, and subtitles. <table border="1" style="float: right; width: 100px; text-align: center;"> <tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>✓</td><td></td></tr> </table>																												✓	
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9. Exhibit professionalism and attention to detail in the final presentation and preparation of the documentary and the comprehensive film book. <table border="1" style="float: right; width: 100px; text-align: center;"> <tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>✓</td><td></td></tr> </table>																												✓	
								✓																					
COURSE DESCRIPTION																													
This course is the continuation of the student's documentary film production initiated in Special Project 1. This course focuses on refining the documentary based on feedback from juries and advisers, as well as finalizing essential film elements such as the opening billboards (OBB), closing billboards (CBB), subtitles, and film posters. The course culminates with the final presentation of the documentary film, along with a comprehensive film book.																													
PREREQUISITE(S) - COM 14																													
COURSE NUMBER – COM 15																													
CREDIT UNIT – 3																													
TIME ALLOTMENT - 3 hours lecture every week																													

Figure 5.7: COM 15 Syllabus Consolidation of Feedback and Revision

RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts and Sciences Bachelor of Arts in Communication General Santos City, Philippines 							
Document Type:			Document No.: CAP/DAP 03-01-0000-56				
Instructional Material			Issue No.: 01		Revision No.: 00		
Document Title:			Effective Date: August 2024				
Syllabus--COM 15 Special Project 2			Page 4				
COURSE CONTENTS							
Time Frame	Course Learning Outcome (CLO)	Course Content or Topic	Topic Learning Outcome (TLO)	Teaching Strategies or Methodology	Teaching Modality/ LMS	Assessment Activity	Resources
P R E L I M	K1, S4, V7, V8, V9	Consolidation of Feedback and Revisions Incorporate suggestions and critiques from juries and adviser based on the first cut from Special Project 1.	Demonstrate the ability to critically analyze and incorporate feedback from juries and advisers to enhance the narrative and technical aspects of the documentary.	- Consultations and Mentoring - Peer and Adviser Feedback - Self-Directed Learning	- Online: Synchronous/ asynchronous - BigBlueButton - Gmeet	Revised Documentary Based on Feedback	Whiteboard & Marker Laptop/ TV & HDMI Computer/ Laptop Internet
M I D T E R	K2, S5, V7, V8, V9	Creation of OBB, CBB, Subtitles, and Film Poster Develop and integrate the necessary branding and technical elements into the film.	Develop and apply professional film elements such as OBB, CBB, subtitles, and a film poster.	- Consultations and Mentoring - Peer and Adviser Feedback - Self-Directed Learning	- Online: Synchronous/ asynchronous - BigBlueButton - Gmeet	Completed OBB, CBB, subtitles, and finalized film poster.	Whiteboard & Marker Laptop/ TV & HDMI Computer/ Laptop Internet

In my consultation sessions with student filmmakers, mentoring becomes visible as a communicative act that translates critique into directed action. Rather than simply evaluating what is wrong with a documentary, I engage students in a process of re-seeing their own work through the eyes of an audience and through the expectations of professional broadcasting practice. This transforms the consultation session from a site of evaluation into a site of communicative co-construction, where the next version of the documentary begins to take shape through dialogue.

Refining is the third and most observable communicative act within this practice; it is where the outcomes of critiquing and mentoring become materially visible in the documentary itself. Revision is not treated as optional within the course structure but as a required and systematic response to the critique and mentoring that precede it.

By requiring students to revise their proposals based on jury feedback before proceeding to subsequent stages, the course establishes refinement as a necessary

condition for advancement. This is made concrete in my consultation notes. The short excerpt from Panduro, "*Second version shows improvement*" (Figure 5.8), functions as more than a compliment. It documents a sequence. It implies that there was a first version that underwent critique and mentoring and that a second version emerged as a revised response. Progress is tracked through versions, and documentary development is framed as incremental improvement rather than one-shot performance.

Figure 5.8 Post–First Cut Consultation Form: Panduro

 RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts & Science Bachelor of Arts in Communication General Santos City, Philippines		
Document Type:	Document No.: CAP/DAP-03-01-0000-26-2H	Revision No.: 01
CONSULTATION REPORT	Issue No.: 02	
Document Title:	Effective Date: May 26, 2022	
Student Consultation Form	Page 1 of 1	
Date of Consultation: 6/5/24	Venue: BACAMM - LAB	
Family Name: [REDACTED]	First Name: [REDACTED]	
Course & Year: 4th - BACAMM		
PRIMARY CONCERN:	First Lst Film - PANORAM	
STUDENT'S NAME & SIGNATURE		
INSTRUCTOR'S REMARKS:		
- The opening shot is irrelevant to the story and could be reconsidered. - The film lacks a clear narrative - does it focus on history/cos and lands? - What is your creative process? - Why does the film extend to 11 minutes if its content revolves around bread delivery? - The journey of the bread to the store is somewhat established, but is this sufficient for a compelling documentary? - What expectations should the audience have for this film? Why does it ultimately feel like a failure? - The second version shows improvement, there is no creative depiction of the subject's journey. - The film's music should be revised or connected to address copyright and royalty concerns.		
ENDORSED BY:	NOTED BY:	
[REDACTED]	JOSEPH M. ABELLERA	
INSTRUCTOR'S NAME & SIGNATURE	Acting Program Director	

Similarly, my directive for Baklas, *"Submit another revised film"* (Figure 5.9), demonstrates that refinement is repeatedly required until the output reaches a defensible standard. The phrase is direct and procedural. Revision is not suggested; it is mandated.

Figure 5.9 Post–First Cut Consultation Form: Baklas

RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts & Science Bachelor of Arts in Communication General Santos City, Philippines		
Document Type: CONSULTATION REPORT	Document No.: CAP/DAP-03-01-0000-26-2H	Revision No.: 01
Document Title: Student Consultation Form	Issue No.: 02	Effective Date: May 26, 2022
Page 1 of 1		
Date of Consultation: <u>12/5/24</u> Venue: <u>BAComm Lab</u> Family Name: <u>[REDACTED]</u> First Name: <u>[REDACTED]</u> Course & Year: <u>4th BAComm</u> PRIMARY CONCERN: <u>FIRST CUT FILM - BAKLAS</u>		
[REDACTED] STUDENT'S NAME & SIGNATURE		
INSTRUCTOR'S REMARKS: - THE DOCUMENTARY LACKS SUFFICIENT DETAIL AND REQUIRES FURTHER DEVELOPMENT - SUBMIT ANOTHER REVISED FILM.		
ENDORSED BY: <u>[REDACTED]</u> INSTRUCTOR'S NAME & SIGNATURE		NOTED BY: <u>[REDACTED]</u> JOSEPH M. AVELLERA Acting Program Director

Dialogic critique, however, is not without its asymmetries. Despite the participatory framing of consultation sessions, the power differential between educator-practitioner and student filmmaker means my feedback still carries authority that can inadvertently foreclose narrative possibilities. Students may revise toward what they believe I expect rather than toward a stronger representation of their subject's reality, which means the iterative process, if not carefully managed, risks producing films that reflect my communicative instincts more than the student's own developing judgment.

Critiquing, mentoring, and refining function as three interconnected communicative acts that together constitute a dialogic and iterative pedagogical system. Critique opens the documentary to examination; mentoring translates that examination into directed communicative guidance; and refining materializes that guidance into a stronger, more accountable documentary output. Learning is not located in the final product but in the process of continuous refinement shaped by sustained feedback and dialogue.

Amplifying Marginalized Voices

Amplification, in this communicative practice, is not granted at the moment of filming — it is earned through sustained cycles of critique, mentoring, and refinement. When I require students to revise their films, I am not merely enforcing a production standard but demanding a deeper and more accountable engagement with the communities they represent. Each cycle of critiquing, mentoring, and refining creates the conditions through which incomplete or inaccurate portrayals of marginalized subjects are identified, challenged, and strengthened, ensuring that amplification is built progressively through sustained communicative engagement rather than left to chance.

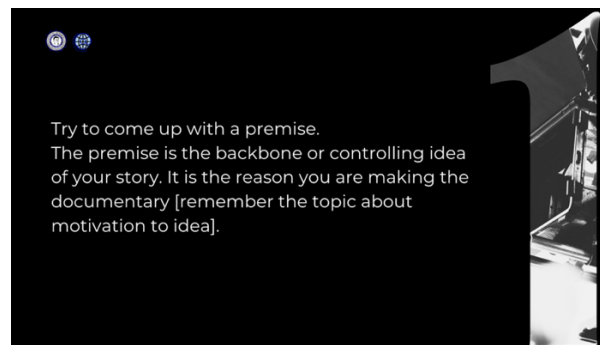
Constructing, Structuring, and Diagnosing Audience-Centered Narrative Coherence

Another recurring pattern emerging from the instructional documents and consultation feedback is the deliberate orientation of documentary storytelling toward audience comprehension. Narrative construction within the courses is not treated as

purely creative expression but as a structured communicative process in which meaning is intentionally designed for audience understanding. Rather than allowing narrative to emerge organically during production or editing, I require students to construct the conceptual foundation of their documentary, structure how that meaning will unfold across sequences, and diagnose gaps in narrative coherence through sustained mentoring feedback. These three communicative acts are not sequential stages but interconnected dimensions of a single practice that reflects how professional broadcasting treats narrative not as an afterthought but as a planned, monitored, and audience-accountable communicative act.

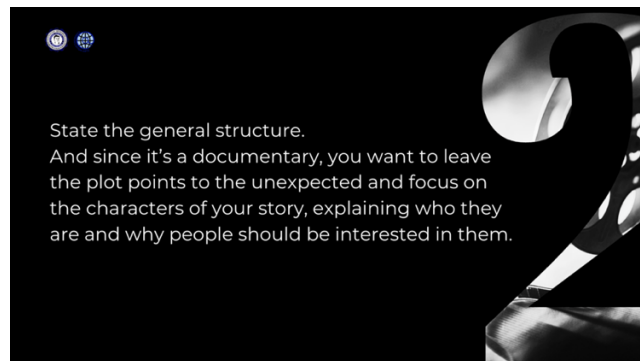
The constructing dimension of this practice is most visible in the Special Project Topic Proposal instructional document, which I require students to complete prior to filming. As shown in Figure 5.10, the document instructs students to *"try to come up with a premise. The premise is the backbone or controlling idea of your story."* This directive establishes the premise as the central organizing idea of the documentary. By requiring this articulation at the proposal stage, documentary storytelling is framed as a deliberate communicative act in which meaning is structured from the outset rather than constructed retrospectively during editing. The proposal document further reinforces narrative construction by requiring students to explain their purpose for making the film, framing storytelling as a purposeful act of communication directed toward an audience rather than a purely creative exercise. The proposal document also instructs students to focus on the characters of their story and explain who they are and why people should be interested in them, situating documentary storytelling within a human-centered narrative framework that encourages filmmakers to construct narratives allowing audiences to connect with the lived experiences of the subjects being represented.

Figure 5.10 Special Project Topic Proposal Instructional Document – Premise Requirement



What makes constructing analytically insufficient on its own is that a documentary can have a strong premise and purpose but still fail to communicate if its narrative is not organized into a coherent sequence. This is where structuring becomes a necessary and distinct communicative act. As presented in Figure 5.11, the proposal guidelines instruct students to "*state the general structure*" of their documentary. This directive positions narrative organization as a planned process, requiring students to anticipate how the story will unfold across sequences. Rather than collecting footage without a clear direction, students are expected to construct a coherent narrative trajectory that guides audience understanding. Narrative coherence therefore becomes an intentional outcome of planning rather than an incidental result of post-production decisions.

Figure 5.11 Special Project Topic Proposal Instructional Document –
Narrative Structure Section



Audience orientation is further embedded within the structuring process through prompts that ask how an audience will experience the story and who will be interested in watching the film, as shown in Figures 5.12 and 5.13, respectively. These questions require students to shift perspective from the filmmaker to the viewer, foregrounding the interpretive experience of the audience as a central consideration in narrative construction. In doing so, structuring becomes an exercise in anticipating reception, where narrative decisions are evaluated based on their clarity, relevance, and communicative impact on the intended audience. This reflects how professional broadcasting practice treats narrative structure as a non-negotiable production requirement, where the flow of a program must be designed in advance to ensure coherence and communicative clarity.

Figure 5.12: Special Project Topic Proposal Instructional Document – Film
Treatment

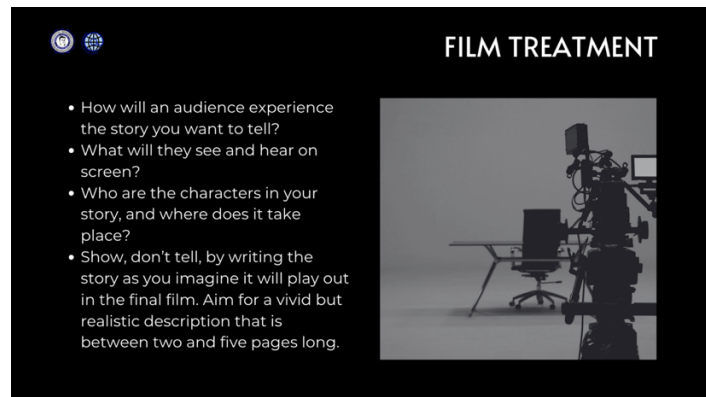
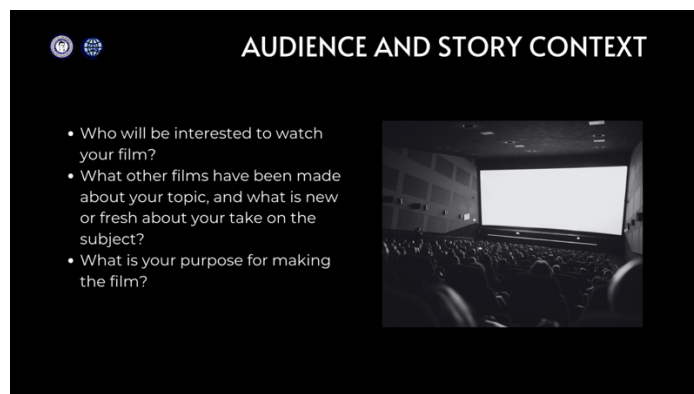


Figure 5.13: Special Project Topic Proposal Instructional Document – Audience and Story Context



Even with a constructed premise and structured narrative, gaps in coherence can still emerge during production. This is where diagnosing becomes the third and most active dimension of this practice. Unlike constructing and structuring, which occur at the proposal stage, diagnosing is carried out continuously through my consultation sessions with student filmmakers, where narrative coherence is examined in relation to its communicative effectiveness for audiences. One consultation note observes that *"the filmmaker does not seem fully attuned to the documentary's narrative journey."* As shown in Figure 5.14, this feedback treats narrative clarity as a central diagnostic concern, identifying a breakdown in the filmmaker's engagement with the narrative direction of the documentary.

Additional consultation remarks function as diagnostic prompts that identify specific gaps in narrative focus, coherence, and audience orientation. Comments such as *"The film lacks a clear narrative — does it focus on motorcycles and roads?"*, *"The opening shot is irrelevant to the story,"* and *"What expectations should the audience have for this film?"* do not merely evaluate — they direct the filmmaker toward specific areas of revision, making diagnosing an active and generative communicative practice rather than a passive evaluative one. My diagnosing feedback also addresses issues of pacing and narrative sufficiency, as in the consultation note questioning *"Why does the film extend to 11 minutes if its content revolves around bread delivery?"* — highlighting that narrative coherence is evaluated not only in terms of thematic clarity but also in terms of structural depth and proportionality.

Figure 5.14: Post–First Cut Consultation Form: Sepulturera

 RAMON MAGSAYSAY MEMORIAL COLLEGES College of Arts & Science Bachelor of Arts in Communication General Santos City, Philippines		 
Document Type:	Document No.: CAP/DAP-03-01-0000-26-2H	
CONSULTATION REPORT	Issue No.: 02	Revision No.: 01
Document Title:	Effective Date: May 26, 2022	
Student Consultation Form	Page 1 of 1	

Date of Consultation: 12/14/2024 Venue: BROWN LAB
 Family Name: [REDACTED] First Name: [REDACTED]
 Course & Year: 4th - BCOMM

PRIMARY CONCERN:
 FIRST CUT DCC FILM - SEPULTURERA

STUDENT'S NAME & SIGNATURE

INSTRUCTOR'S REMARKS:

- Your film does not seem fully attuned to the documentary's narrative journey.
- A stronger introduction is needed. Perhaps, juxtaposing the subject with cemetery imagery to establish context. The absence of clear visual language weakens the opening.
- The film could explore different perspectives, such as those of clients and male workers, to enrich the documentary's narratives. Close up shots of the subject at work would also enhance engagement.
- Greater immersion into the subject's life is necessary to create a more authentic and compelling narrative.
- The film occasionally lacks visual clarity. Certain scenes may confuse rather than inform the audience. Strategic pauses or visual devices should be used to introduce key moments.
- A compelling addition would be the subject's dialogue with the deceased, particularly during the scenes where she struggles to retrieve bones submerged in water.
- Grave perspectives shots could be made more unsettling to heighten the film's atmospheric (frenzied) mood.
- Why is the subject working alone? Is this natural occurrence, or was it dictated by the filmmaking process? This aspect should clarified

ENDORSED BY: [REDACTED] NOTED BY: JOSEPH M. ABELLERA
 INSTRUCTOR'S NAME & SIGNATURE Acting Program Director

Audience-centered narrative design also carries a representational risk. In optimizing a documentary for coherence and reception, there is a danger of smoothing out the complexity of marginalized subjects' lives to make their stories more accessible or palatable to mainstream audiences. The premise-and-structure framework I require at the proposal stage — while productive for organizing meaning — can inadvertently pressure students toward tidy, resolved narratives that underrepresent the messiness and contradiction of the communities they are documenting. The tension between narrative coherence and representational fidelity is one this practice raises but does not fully resolve.

Constructing, structuring, and diagnosing are not sequential steps but mutually reinforcing dimensions of a single practice. Constructing gives the documentary its conceptual and purposive foundation. Structuring organizes how that meaning unfolds before production begins. Diagnosing keeps the narrative accountable to both audience and subject throughout. What holds them together is a consistent communicative demand: that students never lose sight of who is watching, what they need to understand, and whose story is at stake.

Amplifying Marginalized Voices

This communicative practice of building narrative coherence with the audience in mind directly determines whether marginalized voices reach the people who need to hear them. A documentary about an underrepresented community that lacks narrative clarity does not merely fail as a film. It fails the community it represents by rendering their story inaccessible to the very audiences who need to hear it. By training students to construct, structure, and diagnose their narratives with the audience consciously in mind, I ensure that the voices of marginalized individuals are framed in

ways that are coherent, compelling, and capable of generating genuine understanding and empathy in viewers, making audience-centered narrative coherence the communicative condition through which amplification reaches beyond production and into the lived experience of reception.

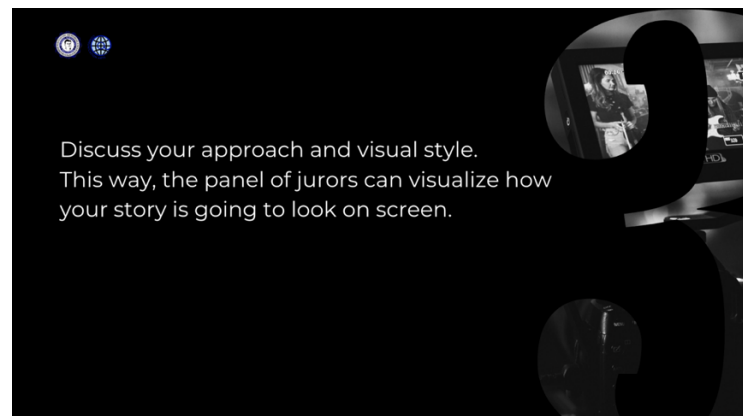
Designing and Making Visual Meaning in Documentary Storytelling

Beyond narrative construction, I deliberately attend to visual meaning as a central dimension of documentary storytelling, as reflected in the instructional documents and consultation feedback. Visual elements are not treated as secondary to narrative but as primary communicative components through which meaning, context, and interpretation are conveyed to audiences. Rather than leaving visual choices to individual improvisation during filming, I require students to both design their visual approach before production begins and make deliberate visual meaning decisions that are accountable to the audience throughout the production process. These two communicative acts — designing and making — together constitute a practice in which visual expression is treated not as aesthetic preference but as communicative responsibility.

The designing dimension of this practice is most visible in the Special Project Topic Proposal instructional document, which I require students to complete prior to filming. As shown in Figure 5.15, the proposal guidelines instruct students to *"discuss your approach and visual style."* This requirement encourages filmmakers to reflect on how visual composition, camera techniques, and stylistic choices will shape the audience's interpretation of the documentary. By requiring this articulation at the proposal stage, visual design is framed as a deliberate communicative decision rather

than an improvised outcome of filming. Designing is therefore treated as a form of advance communicative planning — an act through which the filmmaker determines not only what will be shown but how it will be shown and what it will mean to viewers.

Figure 5.15: Special Project Topic Proposal Instructional Document – Visual Approach



The proposal document further reinforces the designing dimension by asking students to *"describe the key stylistic elements that will make your approach unique."* As stated in Figure 5.16, this prompt encourages filmmakers to identify the specific visual strategies that will distinguish their documentary narratives. This directive highlights that documentary images function as symbolic and interpretive devices that guide audience understanding. By requiring students to articulate these stylistic choices at the conceptual stage, I position visual style as a meaningful and accountable component of documentary communication rather than a merely decorative one. Designing is therefore not a technical exercise but a communicative act through which the filmmaker establishes the visual language through which the documentary will speak to its audience.

Figure 5.16 Special Project Topic Proposal Instructional Document – Style and Approach



STYLE AND APPROACH

- What will be the visual style of the cinematography?
- Will your film use re-enactments, or will it rely heavily on photographs and found footage?
- Will the editing consists of rapid pacing and surprising juxtapositions, or will it savor moments of beauty and calm?
- Describe the key stylistic elements that will make your approach unique.



While designing occurs at the proposal stage, making becomes the operative communicative act during and after production, where the visual decisions planned in advance are evaluated, interrogated, and refined in relation to their actual communicative effect on audiences. The making dimension of this practice is most evident in my consultation feedback, where I evaluate documentary images not in terms of technical correctness but in terms of their capacity to construct meaning and communicate context to viewers. One consultation note suggests that *"a stronger introduction is needed — perhaps juxtaposing the subject with cemetery imagery to establish context. The absence of clear visual language weakens the opening."* As shown in Figure 5.14, this feedback evaluates the opening sequence of the documentary in terms of its communicative function — its ability to situate the audience within the thematic environment of the story. My recommendation to juxtapose the subject with cemetery imagery illustrates how visual sequencing functions as a form of narrative framing, making meaning through the deliberate placement of images in relation to one another.

Another consultation remark proposes that *"grave-perspective shots could be made more unsettling to heighten the film's atmospheric impact."* Through this suggestion, I emphasize how camera angle, visual atmosphere, and emotional tone actively shape the viewer's experience of the story. Visual meaning is therefore not passively captured but actively made through deliberate choices about perspective, mood, and framing. Similarly, another consultation note observes that *"the film occasionally lacks visual clarity — certain scenes may confuse rather than inform the audience,"* indicating that visual composition is evaluated not only for stylistic effect but for its communicative clarity. Through my feedback, I highlight that visual elements such as perspective, mood, and clarity are not merely technical considerations but communicative devices that determine how audiences interpret and emotionally engage with the documentary narrative.

Visual meaning-making is also constrained by the technical realities of student production. There is often a significant gap between the visual language a student designs at the proposal stage and what they are actually able to execute with limited equipment, inexperience, and restricted access to their documentary subjects. My consultation feedback addresses this gap after the fact, but it cannot fully compensate for the conditions under which filming occurs. In community settings with marginalized subjects, visual choices are further complicated by power dynamics, what a student can ethically film, how close they can get, and how long they can stay all shape the visual meaning that is ultimately available to them.

Designing and making are two moments in the same visual accountability process — one before the camera rolls, one after. Designing commits the filmmaker to a visual language before production begins. Making holds that commitment to

account when images meet reality, requiring students to evaluate whether their visual choices are actually doing what they planned. Together they ensure that no image in the documentary is accidental, that every frame is a communicative decision with consequences for how the subject is perceived.

Amplifying Marginalized Voices

Visual meaning-making as a communicative practice carries direct consequences for the amplification of marginalized voices. Visual choices determine how audiences perceive the dignity, context, and humanity of the documentary subjects being represented. When I guide students to strengthen the visual language of their films, to design images that establish context and make images that construct meaning with clarity and atmospheric depth, I am simultaneously guiding them to represent marginalized individuals in ways that are seen fully, understood deeply, and encountered with the respect and empathy their stories deserve. Visual meaning-making is therefore a communicative practice through which amplification is given its most immediate and affective form, shaping not only what audiences know about marginalized communities but how they feel in encountering their realities.

Representing and Probing Context-Sensitive and Inclusive Documentary Subjects

Another key pattern that emerged from the consultation feedback is the emphasis on how documentary subjects are represented and how the conditions of that representation are actively probed during the mentoring process. Documentary production within the courses is not treated as a neutral act of recording reality but as

a communicative process that requires careful, sustained, and reflexive engagement with how subjects, contexts, and narratives are constructed and presented. Rather than accepting what is visible on the surface of a documentary as sufficient, I consistently push student filmmakers to go deeper — to represent the lived realities of their subjects with contextual richness and inclusivity, and to probe the conditions under which their representation was produced to ensure it remains faithful to those realities. These two communicative acts — representing and probing — together constitute a practice grounded in ethical responsibility and relational engagement with documentary subjects.

The representing dimension of this practice is most visible in my consultation feedback that evaluates the depth, authenticity, and inclusivity of how documentary subjects are portrayed. Representation in this context is not merely a matter of including a subject in a film — it requires that the subject's lived reality is captured with the social context, complexity, and relational depth necessary for audiences to genuinely understand their circumstances. This becomes evident in my consultation feedback where I noted that *"greater immersion into the subject's life is necessary to create a more authentic and compelling narrative."* As shown in Figure 5.14, this feedback suggests that documentary storytelling should extend beyond recording observable activities and instead involve sustained engagement with the subject's environment and everyday experiences. Immersion allows the filmmaker to capture the social context shaping the subject's life, thereby strengthening the authenticity and communicative depth of the representation.

The inclusive dimension of representing is further reinforced through my feedback recommending that *"the film could explore different perspectives, such as*

those of clients and male workers, to enrich the documentary's interactions." This suggestion encourages the filmmaker to expand the representational scope of the documentary by including additional voices connected to the subject's experience. By integrating these perspectives, the documentary is able to present a more comprehensive, socially grounded, and inclusive account of the subject's circumstances. Representation is therefore evaluated not only in terms of whether the primary subject is present but whether the full social context surrounding that subject is given adequate communicative space within the documentary.

The need for stronger contextual development is further emphasized in my consultation note that *"the documentary lacks sufficient detail and requires further development."* As shown in Figure 5.9, this feedback indicates that documentary storytelling is expected to provide adequate contextual information that allows audiences to understand the broader circumstances surrounding the subject. This comment pushes the filmmaker to deepen the narrative and situate the story within a more complete and contextually grounded representation of the subject's environment, reinforcing that context-sensitive representation is not optional but a communicative standard embedded within the documentary pedagogy.

While representing focuses on the depth, inclusivity, and contextual richness of how subjects are portrayed, probing addresses a distinct but equally important communicative concern — the conditions under which the representation itself was produced. Probing is the act of interrogating whether what appears in the documentary accurately reflects the reality of the subject's life or whether the filming process itself may have distorted, simplified, or artificially constructed what is being shown. This dimension of the practice is most evident in my consultation question directed at the

filmmaker: *"Why is the subject working alone? Is this a natural occurrence, or was it dictated by the filmmaking process?"* This question prompts the filmmaker to reflect critically on whether the scene accurately reflects real conditions or whether the act of filming may have influenced the situation being documented. Such feedback illustrates my attention to representational authenticity and my insistence that documentary narratives remain faithful to the lived realities of the people being represented rather than to the convenience of the production process.

Context-sensitive representation also confronts the structural limits of semester-based academic production. Genuine immersion — the kind that allows a filmmaker to capture the full social context of a marginalized subject's life — requires sustained relational presence that a single academic course cannot adequately support. Students working within fixed deadlines and institutional submission requirements cannot always develop the depth of access their subjects' stories deserve. This temporal constraint is a challenge this practice identifies and pushes against but cannot entirely overcome within the current course structure.

From an analytical perspective, representing and probing function as two interconnected communicative acts that together constitute the practice of context-sensitive and inclusive documentary representation. Representing ensures that documentary subjects are portrayed with the contextual depth, social grounding, and inclusive scope necessary for their realities to be communicated meaningfully to audiences. Probing ensures that the conditions of that representation are critically examined, preventing the filming process from distorting or simplifying what is being shown. Together these two acts position documentary representation as an active,

reflexive, and ethically accountable communicative practice rather than a passive act of recording.

Amplifying Marginalized Voices

Of all the communicative practices discussed here, this one enacts amplification at its most direct level: the human relationship between filmmaker and subject. Amplification is not simply a matter of including marginalized subjects in a film. It requires that those subjects be represented with the depth, honesty, and respect that honors the full complexity of their lived experience. When I push students to immerse themselves more deeply in their subjects' worlds, to seek out multiple perspectives, and to interrogate whether the filming process has distorted what is being shown, I am actively creating the conditions under which marginalized voices are given genuine, honest, and contextually grounded presence in the documentary. Representing and probing context-sensitive and inclusive documentary subjects is therefore the communicative practice through which amplification is most directly and intimately enacted, not at the level of production standards or narrative structure but at the level of the human relationship between filmmaker and subject.

Applying and Enforcing Professional Broadcasting Standards in Documentary Outputs

Beyond the structuring of workflow, critique, narrative design, visual meaning-making, and ethical representation, another key pattern that emerged from the instructional documents and consultation feedback concerns how professional broadcasting standards are applied and enforced within documentary production. The

course requirements demonstrate that documentary outputs are not treated merely as classroom exercises but as formal communicative products expected to meet industry-level standards. This indicates that documentary pedagogy within the courses extends beyond skill development and positions students as emerging practitioners accountable to public communication norms. Rather than simply exposing students to professional standards as theoretical knowledge, I require them to apply those standards in their actual documentary outputs and enforce compliance when those standards are not met. These two communicative acts — applying and enforcing — together constitute a practice through which professional broadcasting is embedded not as aspiration but as operational expectation.

The applying dimension of this practice is most visible in the COM 15 syllabus requirements through which I introduce students to the formal packaging conventions of professional broadcasting. As stated in Figure 5.7, the syllabus requires students to *"develop and apply professional film elements such as OBB, CBB, subtitles, and a film poster."* Opening billboards, closing billboards, subtitles, and promotional posters are not simply decorative elements — they function as structural components that situate the documentary within professional media presentation formats. By requiring students to develop and apply these elements, I translate the production conventions of professional broadcasting directly into the documentary output, ensuring that students do not merely understand these conventions abstractly but demonstrate their application in a finished communicative product.

The applying dimension is further reinforced through the requirement that students *"present a refined documentary film and a comprehensive film book."* These outputs position the documentary not simply as an academic requirement but as a

complete communicative artifact that integrates narrative, visual, and technical components into a cohesive whole. The inclusion of a film book further emphasizes documentation, reflection, and transparency in the production process, reinforcing accountability in how the documentary is constructed and presented. Through this requirement, documentary production becomes a formal communicative output that must be articulated, documented, and presented for evaluation — demonstrating that documentary storytelling is treated as accountable communication work that can be reviewed and examined beyond the finished film itself.

Professional accountability is also made explicit through my directive requiring students to *"demonstrate professionalism and ethical conduct in all aspects of documentary production."* This requirement extends beyond technical competence and situates documentary filmmaking within a broader framework of professional responsibility. Students are expected to adhere to standards of conduct that govern both the production process and the representation of subjects, reinforcing that communication practices carry ethical and professional implications. Applying professional standards is therefore not limited to technical packaging elements but extends to the conduct, ethics, and communicative responsibility that govern how the documentary is produced and how subjects are treated throughout the process.

While applying refers to the integration of professional standards into documentary outputs, enforcing refers to the active communicative intervention I make when those standards are not met. Enforcing is therefore not a background condition but a visible and directive communicative act through which professional accountability is sustained in practice. The most concrete evidence of enforcing appears in my consultation feedback where I advised the filmmaker that the music

should be revised or replaced to address copyright and royalty concerns. As shown in Figure 5.8, this feedback highlights that documentary filmmakers must remain attentive to intellectual property regulations when incorporating external materials into their work. By requiring the student filmmaker to revise the documentary soundtrack to address copyright concerns, the mentoring interaction introduces the legal responsibilities associated with media production intended for public audiences. The requirement to correct copyright violations demonstrates that documentary production within the course is governed not only by narrative and technical considerations but also by professional legal standards that I actively enforce rather than merely recommend.

There is, however, a tension embedded in applying broadcasting standards to community-centered documentary work. Professional packaging conventions — OBBs, CBBs, film posters, film books — were designed for mainstream media contexts and carry the aesthetic expectations of institutional broadcasting. Imposing these conventions on films about marginalized communities risks inadvertently domesticating stories that should resist institutionalized representation, fitting them into formats that prioritize production polish over the raw communicative authenticity that community-centered documentary sometimes requires. The standard of broadcast-ready is a legitimate professional aspiration, but it is not a culturally neutral one.

Applying and enforcing are two sides of the same professional accountability standard — one structural, one corrective. Applying embedded broadcasting conventions into the course architecture before production begins, making professional conduct an expectation rather than an afterthought. Enforcing activates

when that expectation is not met, stepping in to redirect rather than penalize. Together, they position documentary production not as a protected academic exercise but as communicative work that will be judged by the same public and legal standards as any broadcast output.

Amplifying Marginalized Voices

This communicative practice amplifies marginalized voices through the enforcement of professional standards that give their stories the credibility to travel beyond the classroom. A documentary that tells the story of a marginalized community but falls short of professional standards risks being dismissed or overlooked before its message can reach the audiences who need to hear it. By requiring students to apply professional broadcasting standards and enforcing compliance when those conventions are not met, I ensure that the documentaries they produce carry the communicative credibility and formal integrity necessary to sustain public attention and extend the voices of marginalized communities beyond the classroom and into public discourse. Professional standards are therefore not merely technical requirements. They are the conditions under which amplification becomes viable, sustainable, and capable of generating genuine public impact.

Underlying Development Communication Perspectives of the Communicative Practices

While the integration of broadcasting experience in documentary filmmaking pedagogy may initially appear as a set of instructional strategies or production-oriented practices, the communicative practices identified in this study reveal deeper

underlying development communication perspectives that shape how these practices are designed, enacted, and sustained. These perspectives explain not only how communicative practices are carried out in the classroom but also why they take on particular forms in the context of teaching documentary filmmaking to amplify marginalized voices. The analysis revealed six development communication perspectives underlying the communicative practices: structured capacity-building and accountable submission; participatory dialogue and collaborative knowledge-building; audience-oriented and meaning-centered practice; visual and symbolic meaning construction; ethical, inclusive, and relational storytelling; and public communication accountability.

Collectively, these perspectives demonstrate that documentary filmmaking pedagogy is not only concerned with developing technical skills or creative outputs but functions as a communicative process that shapes how learners engage with knowledge, construct meaning, and represent others. Within this pedagogical context, communication becomes both a structured practice and a reflective process, where I guide students to participate, interpret, and respond with accountability. In doing so, documentary filmmaking becomes a space where development communication principles are not only taught but actively practiced, reinforcing its role in amplifying marginalized voices and fostering socially grounded forms of storytelling.

Structured Capacity-Building and Accountable Submission

The structured production workflow reflects a development communication orientation grounded in capacity-building through guided participation. By organizing documentary production into staged phases, I enable students to progressively develop communicative competencies through iterative cycles of planning, execution,

feedback, and revision. This aligns with experiential learning principles, where knowledge is constructed through cycles of action and reflection (Kolb, 1984).

The requirement for documentation, progress reporting, and staged evaluation also reflects principles of accountability and transparency in communication practice. Development communication emphasizes that communication processes must be participatory, transparent, and responsive to context rather than merely outcome-oriented (Servaes, 2020). In this pedagogical setting, I require students not only to produce documentaries but to articulate, justify, and reflect on their communicative decisions at each stage of production, reinforcing communication as a responsible and accountable practice.

Furthermore, the emphasis on planning and structured workflow highlights communication as a strategic and purposive activity. Documentary production is approached as a deliberate process that requires design, monitoring, and refinement in relation to audience, context, and social intent. The structured nature of the workflow ensures that communication is intentional rather than incidental, supporting the development of socially responsive and meaningful media outputs.

This orientation toward structured, staged accountability reflects the production discipline I developed across more than a decade in broadcast media, where editorial workflows governed every stage of program development and no content reached air without passing through documented review and approval processes. It is precisely this professional habit of structured accountability that I carry into my documentary filmmaking courses, translating broadcast production logic into a pedagogical system that holds students responsible for how they represent marginalized communities at every stage of production.

The institutionalization of structured production workflow in documentary pedagogy, therefore, reflects a development communication perspective that emphasizes capacity-building, guided participation, accountability, and strategic communication practice. Through this system, I train students not only as filmmakers but as communicators capable of producing structured, responsible, and socially grounded media — communicators who approach the stories of marginalized communities not as raw material but as a communicative responsibility that demands deliberateness at every stage.

Participatory Dialogue and Collaborative Knowledge-Building

The practice of dialogic critique and iterative mentoring reflects a development communication orientation grounded in participatory dialogue and collaborative knowledge-building. Development communication emphasizes that communication processes should be dialogic rather than linear, involving interaction, feedback, and shared meaning-making among participants (Servaes, 2020). Within this pedagogical context, I design critique sessions and consultations as spaces where meaning is negotiated rather than imposed.

The iterative nature of feedback and revision also aligns with development communication's emphasis on reflexive and participatory learning. I position students not as passive recipients of evaluation but as active participants in the communicative process, engaging with critique, interpreting feedback, and making decisions about how to revise their work. This reflects a shift from transmission-based teaching toward participatory communication, where knowledge is co-constructed through interaction and where learners are positioned as active agents in meaning-making (Tufte, 2017). This dialogic engagement also resonates with collaborative media practices, where

meaning emerges through shared interaction and collective interpretation among participants (Zalipour & Nicholson, 2023).

This dialogic orientation is not an abstract pedagogical ideal for me; it is a professional reflex shaped by years of live broadcasting, where real-time responsiveness, editorial negotiation, and collaborative decision-making under pressure were daily communicative demands. I bring that same instinct for dialogue into my consultation sessions, transforming what could be a one-way evaluation into a communicative exchange where student filmmakers are challenged to think, respond, and revise in ways that deepen their engagement with the communities they represent.

Furthermore, the requirement for multiple revisions demonstrates a capacity-building approach in which learning is achieved through sustained engagement rather than immediate correctness. The progression from initial submission to revised outputs illustrates how communicative competence develops over time through iterative practice. This aligns with experiential learning principles, where learning is reinforced through cycles of action, reflection, and improvement (Kolb, 1984), supporting the development of both technical and communicative competencies.

At the same time, dialogic critique fosters critical awareness in communication practice. By exposing student filmmakers to multiple perspectives, the mentoring process encourages them to reconsider narrative decisions, representation, and storytelling strategies in relation to audience and context. This reflects development communication's emphasis on critical engagement, where communicators are expected to be reflective, socially aware, and responsive to the broader implications of their messages.

The integration of critique and iterative mentoring within documentary pedagogy therefore reflects a development communication perspective that prioritizes dialogue, participation, reflexivity, and capacity-building. Through this process, I develop in students not only technical filmmaking skills but also the ability to engage in communicative practices that are collaborative, reflective, and socially responsive — creating the conditions through which the stories of marginalized communities are engaged with critically and refined with genuine accountability rather than accepted at face value.

Audience-Oriented and Meaning-Centered Practice

The emphasis on audience-centered narrative design reflects a development communication orientation grounded in audience-oriented and meaning-centered communication. Development communication highlights the importance of designing messages that are relevant, understandable, and responsive to the needs and contexts of intended audiences (Servaes, 2020). Within this pedagogical setting, I approach documentary storytelling as a deliberate communicative process in which meaning is constructed with the audience in mind.

The requirement for students to articulate narrative purpose, identify target audiences, and design the viewing experience aligns with the principle of intentional message design. Communication is not treated as spontaneous or purely expressive but as a strategic activity that requires careful consideration of how messages are framed and interpreted. This highlights that effective communication is purposeful and audience-sensitive, particularly in contexts where meaning must be clearly conveyed and socially relevant.

My insistence on audience orientation in documentary pedagogy is directly rooted in broadcasting experience, where awareness of who is listening or watching is not optional but foundational to every communicative decision. As a radio broadcaster and news writer, I learned that meaning is never self-evident; it must be constructed deliberately for a specific audience. I carry that lesson into my teaching by requiring students to name their audience, anticipate their experience, and design their documentary narratives accordingly, ensuring that the stories of marginalized communities are not only told but told in ways that can be genuinely received and understood.

The focus on narrative coherence and clarity also aligns with broader perspectives in media and documentary studies that view storytelling as a structured process of meaning construction. Documentary narratives do not simply reflect reality but organize and frame it in ways that guide audience interpretation (Nichols, 2017). In this context, the pedagogical emphasis on premise, structure, and narrative flow ensures that students recognize their role in shaping how social realities are communicated and understood.

Furthermore, the attention to characters and lived experiences reflects development communication's emphasis on human-centered and participatory storytelling. By encouraging students to foreground individuals and their contexts, documentary production becomes a means of representing lived realities in ways that foster empathy, understanding, and social awareness. This aligns with participatory approaches in development communication, where communication processes aim to amplify voices and make experiences visible (Tufte, 2017).

The construction of audience-centered narrative coherence in documentary pedagogy therefore reflects a development communication perspective that prioritizes audience awareness, intentional meaning-making, and socially responsive storytelling. Through this approach, I guide students to produce documentaries that are not only coherent and engaging but also meaningful and relevant to the audiences they aim to reach — ensuring that the stories of marginalized communities are communicated in ways that generate genuine understanding rather than indifference.

Visual and Symbolic Meaning Construction

The emphasis on visual meaning-making reflects a broader understanding of communication as a symbolic process in which meaning is constructed not only through language but also through visual representation. In documentary practice, images do not simply capture reality but actively frame and interpret it, shaping how audiences perceive and understand social phenomena (Nichols, 2017). This highlights the role of visual elements as central to meaning-making rather than supplementary to narrative.

The requirement for students to articulate visual strategies and refine visual clarity also aligns with principles of effective communication that emphasize accessibility and coherence. Visual elements are expected to support audience comprehension by providing context, guiding interpretation, and reinforcing narrative intent. In this sense, visual design becomes a communicative responsibility, where I require filmmakers to consider how their visual choices influence understanding and engagement.

Moreover, the attention to context-setting and visual framing reflects ethical considerations in representation. Documentary images have the capacity to shape how subjects and situations are perceived, requiring filmmakers to make deliberate and responsible choices in how they visually construct reality. This reinforces the idea that visual communication carries interpretive power and must be approached with critical awareness.

This emphasis on clarity, context, and responsibility aligns with development communication's broader principle that communication processes should be meaningful, audience-sensitive, and socially responsive (Servaes, 2020). Rather than relying solely on verbal explanation, visual elements function as key mechanisms through which messages are conveyed and understood within communicative practice.

My attention to visual meaning as a communicative responsibility rather than a purely aesthetic concern comes directly from broadcast training, where the relationship between image and meaning is treated as a professional and editorial standard. Working in digital news production taught me that visual choices carry interpretive consequences, that a poorly framed shot or an ambiguous sequence can undermine the credibility of an entire story. I bring that visual accountability into my documentary pedagogy, guiding students to understand that how they frame a marginalized subject on screen is as consequential as what they say about them.

The integration of visual meaning-making within documentary pedagogy, therefore, reflects a communication approach that recognizes the power of images in shaping interpretation. Through this process, I guide students to treat visual elements not merely as aesthetic choices but as integral components of responsible and

purposeful communication — ensuring that the visual construction of their documentaries reflects the dignity, humanity, and contextual complexity of the marginalized communities they represent.

Ethical, Inclusive, and Relational Storytelling

The emphasis on ethical and context-sensitive representation reflects a development communication orientation grounded in inclusive and participatory storytelling. Within a development communication perspective, communication processes are expected to be socially responsible and attentive to issues of voice, power, and representation. In documentary practice, representation is understood as an ethical and relational engagement between filmmaker and subject, where issues of voice, power, and responsibility must be carefully negotiated (Aufderheide, 2015). This perspective highlights that documentaries do not merely present reality but actively shape how individuals and communities are portrayed.

The focus on immersion and contextual depth reflects the need for responsible representation that captures the lived realities of participants without reducing them to simplified narratives. Ethical documentary practice requires sensitivity to context and an awareness of how storytelling choices influence meaning and perception. This aligns with the expectation that I guide filmmakers to engage deeply with their subjects to produce narratives that are both accurate and respectful.

The inclusion of multiple perspectives within documentary narratives also reflects participatory approaches in communication. Collaborative and inclusive storytelling allows subjects and communities to be represented in more complex and meaningful ways, moving beyond singular or dominant viewpoints. Participatory

documentary practices emphasize co-construction of meaning, where subjects are not merely observed but are part of the storytelling process, reinforcing the relational nature of documentary communication (Zalipour & Nicholson, 2023).

Furthermore, the emphasis on reflexivity in my mentoring feedback aligns with the ethical responsibility of the filmmaker to critically examine their own role in shaping representation. Documentary production involves interpretive decisions that influence how reality is framed, requiring ongoing reflection on issues of authenticity, bias, and power. This reinforces the idea that representation is not neutral but constructed and therefore must be approached with ethical awareness.

This ethical awareness is not something I encountered for the first time in academic literature; it is a communicative value I developed through years of representing real people and real communities in broadcast media, where the consequences of misrepresentation are immediate and public. Broadcasting taught me that the subjects of a story are not raw material but human beings whose dignity, context, and complexity must be honored in every communicative decision. That professional ethical formation is what I enact in my documentary courses when I push students to immerse themselves more deeply in their subjects' lives, seek multiple perspectives, and interrogate whether their films are telling the truth about the communities they document.

The integration of ethical and context-sensitive representation within documentary pedagogy therefore reflects a development communication perspective that prioritizes responsibility, inclusivity, and relational engagement. By grounding storytelling in ethical engagement and participatory principles, I guide students to produce documentaries that are not only informative but also respectful and socially

accountable — documentaries in which the voices of marginalized communities are represented not as objects of observation but as subjects of genuine communicative respect and relational responsibility.

Public Communication Accountability

The integration of professional broadcasting standards into documentary pedagogy reflects a development communication orientation grounded in public communication accountability. Within a development communication perspective, communication is not only about message production but also about responsibility in how messages are disseminated and received by the public. Broadcasting practice emphasizes the importance of producing content that is organized, technically coherent, and suitable for public dissemination, ensuring that messages are effectively communicated to audiences (Zettl, 2018).

The requirement for students to produce broadcast-ready materials, including structured visual and audio elements, reflects the expectation that communication outputs must meet professional standards. These standards are not merely technical but are closely tied to how messages are received, interpreted, and trusted by audiences. In this sense, documentary production is positioned as a form of public communication that requires both technical competence and communicative clarity.

This standard of public accountability is one I internalized through professional broadcasting, where every output — from a news bulletin to a radio program — is understood as a public communicative act with consequences for how audiences understand the world. Broadcasting operates under the assumption that what goes on air carries institutional credibility and public responsibility. By embedding that same

assumption into my documentary pedagogy, I position student filmmakers not as learners producing academic exercises but as emerging public communicators whose work will be judged by the same standards of credibility, accuracy, and professional integrity that govern broadcast media.

The emphasis on intellectual property compliance and ethical conduct further reflects broader concerns in documentary practice regarding responsibility in media production. I require filmmakers to ensure that their work respects legal frameworks and ethical considerations, particularly in the use of external materials and in representing subjects. This aligns with discussions on documentary ethics that highlight the responsibility of media practitioners in shaping representation and maintaining integrity in storytelling (Aufderheide, 2015).

Furthermore, positioning documentary outputs as public-facing artifacts highlights the role of media in contributing to public discourse. Documentary filmmaking extends beyond classroom production and becomes a communicative act that engages audiences and presents socially relevant narratives. This reinforces the idea that communication is not only expressive but also carries responsibility in how it informs, influences, and contributes to public understanding.

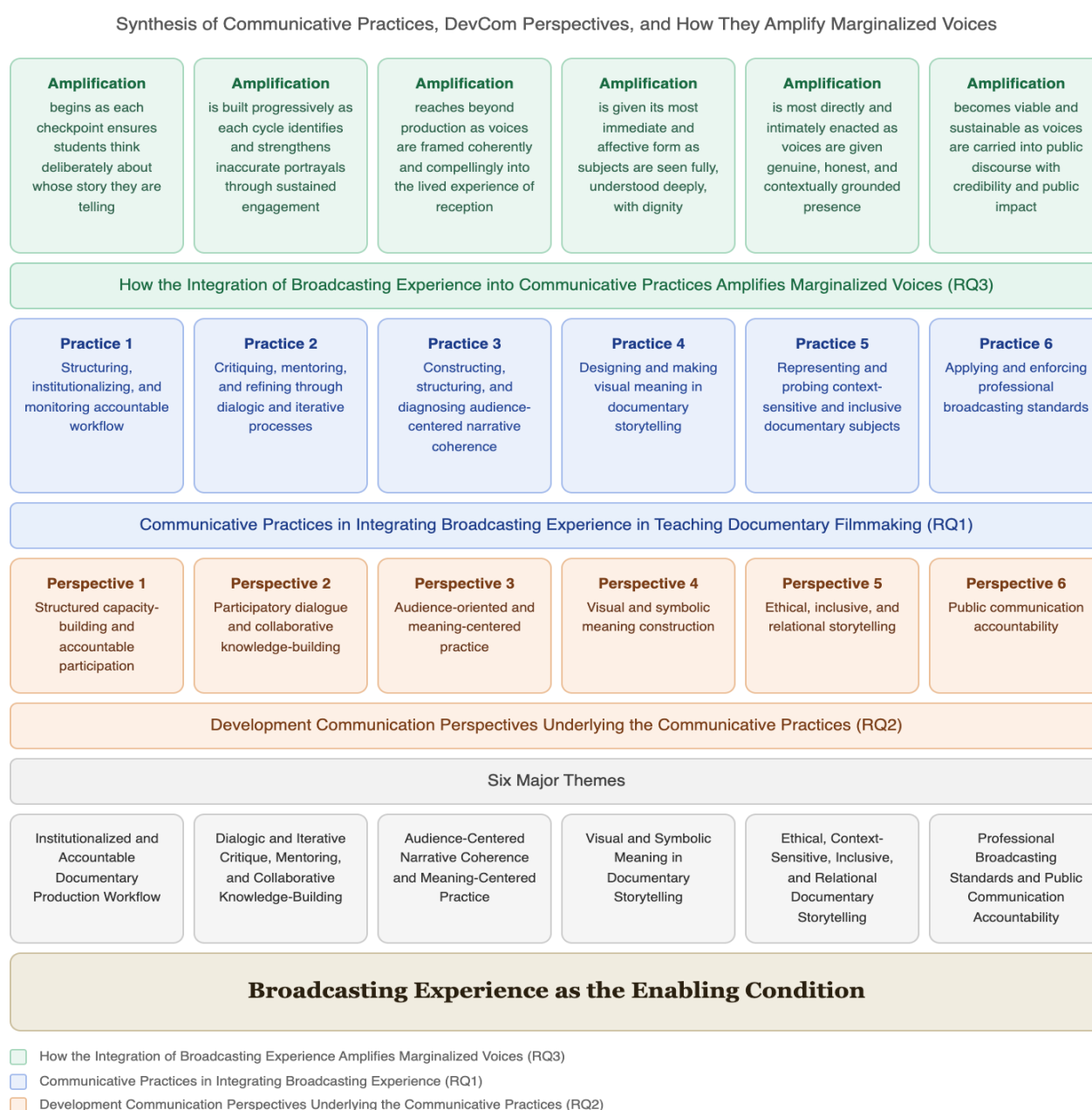
The integration of professional broadcasting standards within documentary pedagogy, therefore, reflects a development communication perspective that emphasizes accountability, clarity, and responsibility in public communication. Through this approach, I guide students to produce documentaries that meet both professional and ethical standards, preparing them for communicative practices beyond the academic setting — and ensuring that the voices of marginalized

communities are carried into public discourse with the credibility, integrity, and accountability that make amplification not only possible but sustainable.

Synthesis

This synthesis addresses the third research question: How does the integration of broadcasting experience into communicative practices amplify marginalized voices in teaching documentary filmmaking? Having established what the communicative practices are and what development communication perspectives underlie them, this section brings both dimensions together to explain how their integration produces a cumulative and systematic amplification of marginalized voices. The following presents the synthesis of each major theme, showing how the communicative practice and development communication perspective converge toward amplification.

Figure 5.17. The pedagogical architecture of amplification through broadcasting-informed communicative practices.



The diagram above illustrates the full architecture of this synthesis. Broadcasting experience serves as the enabling condition from which six major themes emerge, each carrying a distinct communicative practice grounded in a corresponding development communication perspective. Read from bottom to top, the diagram demonstrates how each practice, informed by broadcasting experience and

underpinned by a development communication value, amplifies the voices of marginalized communities in a specific and analytically distinct way.

The structured workflow ensures that amplification begins as students are held accountable for whose story they are telling at every stage of production. The dialogic and iterative process ensures that amplification is built progressively as inaccurate or incomplete portrayals are identified and strengthened through sustained communicative engagement. Audience-centered narrative coherence ensures that amplification reaches beyond production and into the lived experience of reception as stories are framed compellingly for the audiences who need to hear them. Visual meaning-making ensures that amplification is given its most immediate and affective form as marginalized subjects are seen fully, understood deeply, and encountered with respect and empathy. Ethical, context-sensitive, inclusive, and relational representation ensures that amplification is most directly and intimately enacted as voices are given genuine, honest, and contextually grounded presence in the documentary. Professional broadcasting standards ensure that amplification becomes viable and sustainable as those voices are carried into public discourse with the credibility and formal integrity necessary for genuine public impact.

Together, these six dimensions of amplification do not operate independently. They constitute a pedagogical architecture in which broadcasting experience, communicative practice, and development communication values converge to ensure that the stories of marginalized communities are not merely told but told deliberately, responsibly, visually, ethically, and with the professional integrity necessary for amplification to extend beyond the classroom and into the public sphere. This finding is consistent with Tuckwell et al.'s (2026) argument that amplifying marginalized voices

well requires not merely making those voices louder but transforming the structural conditions under which they are heard — conditions that, in this study, are systematically built through the convergence of six broadcasting-informed communicative practices grounded in development communication values.

Linking the Findings to the Literature and Advancing Development

Communication Knowledge

Broadcast-Informed Pedagogical Practices as Experiential and Reflective Learning

The findings of this study affirm and extend existing literature on experiential learning and practice-based pedagogy in media education. Kolb (1984) established that learning becomes meaningful when grounded in experience and reinforced through reflection, while Hall et al. (2022) demonstrated that practice-based and industry-aligned training enhances students' narrative competence, ethical awareness, and audience sensitivity. My findings confirm these claims but move beyond them by showing precisely how experiential learning is operationalized through specific communicative practices in documentary filmmaking instruction.

The structured production workflow I employ — consisting of staged proposal development, monitored filming, iterative feedback, and staged output submission — does not simply reflect broadcasting experience in a general sense. It translates that experience into a specific pedagogical architecture in which every stage of documentary production functions as a communicative act that is simultaneously a learning opportunity and an accountability mechanism. Existing literature on experiential learning in media education tends to describe the value of industry

experience in broad terms without identifying the specific communicative structures through which that experience is enacted in teaching. My study addresses this gap by making those structures analytically visible.

Documentary Pedagogy as a Process of Amplifying Marginalized Voices

My findings extend the literature that positions documentary filmmaking as a medium for representing marginalized voices (Nichols, 2017; Armella & Dafuncho, 2024). These scholars establish that documentary practices enable the emergence of stories that challenge dominant narratives and foreground lived experiences that are often overlooked. What their work does not examine, however, is how documentary pedagogy specifically creates the conditions under which such representation is developed, refined, and sustained. My study contributes to this dimension.

I demonstrate that the representation of marginalized voices in student documentary work is not an automatic outcome of choosing a socially relevant subject. It is a communicative achievement produced through guided instructional processes — through immersion requirements, contextual probing, audience-centered narrative design, visual meaning-making, and ethical representation feedback — each of which must be deliberately structured into the teaching process to be effective. This finding extends Aufderheide's (2015) emphasis on ethical responsibility in representing vulnerable populations by showing that such responsibility is not simply a value that filmmakers hold but a set of communicative practices that must be systematically taught, reinforced, and evaluated within a pedagogical framework.

Enacting Development Communication Principles in Documentary Filmmaking Teaching

My findings reinforce and concretize key principles of development communication, particularly participation, dialogue, empowerment, and social responsibility (Servaes, 2020; Tufte, 2017). These principles are well established in development communication theory but have rarely been examined as they operate within classroom-based documentary teaching. My study contributes to this gap by demonstrating how these principles are not merely aspirational values in my pedagogy but are enacted through specific instructional practices.

Consultation sessions function as participatory dialogue, feedback exchanges build communicative competence collaboratively, and revision processes reflect the iterative and reflexive nature of development communication practice. Consistent with Hall et al. (2022), who argue that media education must actively cultivate civic accountability and critical engagement with power, my findings show that documentary pedagogy becomes a development communication practice when its communicative structure is deliberately designed to guide students toward socially responsive and ethically grounded storytelling. The contribution here is that development communication principles are systematically embedded in the communicative architecture of the courses themselves, making them structural rather than incidental.

Broadcasting Experience as the Source of Pedagogical Practice

My findings align with and extend literature on practitioner-educators, which emphasizes the value of industry experience in teaching (Creeber, 2015; Zettl, 2018). These scholars establish that broadcasting professionals bring competencies in

narrative construction, audience engagement, and ethical communication that are directly relevant to documentary filmmaking instruction. My study extends this literature by moving beyond the general claim that industry experience enriches teaching to identify the specific communicative practices through which broadcasting experience is translated into pedagogy.

I demonstrate that these practices are not merely instructional strategies but communicative acts that carry development communication consequences for the communities being represented in student documentaries. In line with Schön's (1983) concept of reflection-in-action, my broadcasting-derived practices reflect how tacit professional knowledge is continuously applied, interrogated, and refined through ongoing interaction and feedback in the teaching process. What my study adds to Schön's framework is the specific social dimension of this reflection — the recognition that the practitioner-educator's communicative knowledge is not only pedagogically significant but socially consequential when it shapes how students engage with marginalized communities.

Communicative Practices as Interactional and Meaning-Making Processes

My findings demonstrate that teaching documentary filmmaking is fundamentally a communicative practice through which meaning is developed, negotiated, and clarified between educator and student. The consultation sessions, feedback exchanges, and instructional directives I analyzed reveal that teaching does not operate through the transmission of knowledge from instructor to student but through sustained communicative interaction in which narrative decisions, representational choices, and ethical considerations are continuously examined and refined.

These findings are consistent with Kolb (1984) and Schön (1983), who emphasize the role of interaction and reflection in learning. What my study adds to this literature is a concrete account of what that interaction looks like in the specific context of documentary filmmaking pedagogy — how a feedback comment about visual clarity functions as a meaning-making act, how a question about why a subject appears alone in a scene functions as an ethical intervention, and how the directive to submit a revised film functions as a developmental communicative act rather than merely an administrative requirement. By making these interactions analytically visible, my study contributes a more granular and practice-grounded understanding of how communicative processes shape both the learning experience and the documentary outputs that emerge from it.

Advancing Development Communication through Documentary Filmmaking Pedagogy

The findings of this study contribute to development communication and documentary filmmaking pedagogy by providing a practice-based account of how communicative practices shape teaching and learning in documentary filmmaking education. While existing literature establishes the importance of experiential learning, ethical representation, and participatory communication, my study extends these discussions by demonstrating that broadcasting experience is not merely a professional credential but a source of specific communicative practices that constitute a coherent pedagogical infrastructure for amplifying marginalized voices.

I show that development communication principles are operationally embedded in the instructional architecture of the courses — in the staged workflow, the dialogic mentoring system, the narrative coherence requirements, the visual meaning-making

expectations, the ethical representation standards, and the professional accountability framework. More significantly, I contribute an account of amplification as a cumulative communicative outcome built progressively across six interconnected practices, each of which creates the conditions through which the stories of marginalized communities are developed deliberately, refined iteratively, communicated accessibly, represented ethically, and carried into public discourse with professional credibility. In doing so, this study advances development communication scholarship by grounding its principles in the specific communicative practices of a practitioner-educator working in a regional higher education institution in the Global South, a context that remains underrepresented in international media education and development communication research.

CHAPTER VI

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Summary

This study investigated how my broadcasting experience is integrated into documentary filmmaking pedagogy through communicative practices enacted in my higher education teaching. Specifically, I examined how professional experience gained from the broadcasting industry becomes embedded within my teaching practices in documentary filmmaking courses in the Bachelor of Arts in Communication program at Ramon Magsaysay Memorial Colleges in General Santos City, Philippines. The study was guided by three research questions: What are the communicative practices of an educator in integrating broadcasting experience in teaching documentary filmmaking to amplify marginalized voices? What development communication perspectives underlie these communicative practices? And how does the integration of broadcasting experience into communicative practices amplify marginalized voices in teaching documentary filmmaking?

To address these questions, I employed auto-ethnomethodology as the methodological approach to examine how my broadcasting-derived communicative practices are integrated into documentary filmmaking pedagogy. Ethnomethodology explains how individuals construct and sustain social order through routine actions and shared meanings (Perera, 2024; EBSCO, n.d.), while the auto component positions me as both subject and analyst of the study (McLeod, 2025; Ellis, 2004). Through this framework, I examined how my teaching practices, communicative routines, and instructional decisions shape classroom interaction and documentary production processes.

I assumed the dual role of educator and analyst, systematically reflecting on my own teaching experiences while examining how these practices operate within a structured instructional environment. By analyzing instructional materials and mentoring interactions, I identified how communicative practices are enacted, sustained, and translated into pedagogical processes within the documentary filmmaking courses (Skains, 2018). Data were analyzed using thematic analysis, which involved identifying recurring patterns across the collected materials, organizing these into categories, and developing broader themes that reflect the integration of my broadcasting experience into documentary pedagogy (Braun & Clarke, 2006).

The findings revealed that my broadcasting experience is integrated into documentary filmmaking pedagogy through six major communicative practices, each underpinned by a corresponding development communication perspective: structuring and institutionalizing an accountable production workflow, grounded in structured capacity-building; critiquing, mentoring, and refining through dialogic and iterative processes, grounded in participatory dialogue and collaborative knowledge-building; constructing, structuring, and diagnosing audience-centered narrative coherence, grounded in audience-oriented and meaning-centered practice; designing and making visual meaning in documentary storytelling, grounded in visual and symbolic meaning construction; representing and probing context-sensitive and inclusive documentary subjects, grounded in ethical, inclusive, and relational storytelling; and applying and enforcing professional broadcasting standards, grounded in public communication accountability.

Across these six practices, the findings demonstrate that my documentary pedagogy operates as a communicative system in which broadcasting experience shapes how production is structured, critiqued, revised, and prepared for public presentation. Most significantly, the findings demonstrate that the amplification of marginalized voices is not a single act but a cumulative communicative outcome built progressively across all six practices — each contributing a distinct and irreplaceable dimension of amplification, as elaborated in the synthesis section of Chapter V. Together, these six practices constitute a pedagogical architecture through which broadcasting experience, communicative practice, and development communication values converge to ensure that the stories of marginalized communities are not merely told but told deliberately, responsibly, and with the credibility necessary to be genuinely heard.

Conclusion

What began as an attempt to make sense of my own teaching has become, through systematic reflexive analysis, an argument about how professional communicative knowledge constitutes pedagogy. Broadcasting experience, I have found, is not merely a biographical backdrop to my teaching — it is the source of a coherent set of communicative practices that constitute the pedagogical infrastructure through which my documentary filmmaking courses are organized, enacted, and sustained.

What the findings reveal is not simply that broadcasting experience enriches documentary teaching. It is that professional communicative knowledge, when subjected to systematic reflexive analysis, constitutes a coherent and socially consequential pedagogical infrastructure. Each of the six communicative practices

identified in this study is not an isolated instructional strategy but a communicative act with direct consequences for how marginalized communities are represented, refined, and carried into public discourse. The analytical contribution of this study lies in making that infrastructure visible and naming the specific communicative acts through which tacit professional knowledge becomes structured pedagogy.

These practices, however, do not operate without tension. The structured workflow that ensures accountability can constrain creative risk-taking. The dialogic mentoring that guides students can inadvertently impose my own communicative instincts onto their developing judgment. The audience-centered narrative framework can smooth out the complexity of marginalized subjects' lives. Visual meaning-making is bounded by students' technical limitations and access constraints. Representational depth exceeds what a single semester can adequately support. Broadcasting standards carry mainstream media assumptions that do not always serve community-centered storytelling. Acknowledging these tensions does not qualify the study's findings. It is a recognition that amplification is a communicative aspiration requiring ongoing critical reflection, not a technical outcome any single pedagogical architecture can fully guarantee.

Interpreted through a development communication lens, these findings establish that development communication principles are not aspirational values applied to teaching from the outside. They are structurally embedded in the specific communicative acts through which I organize, critique, and guide documentary production. Development communication is, therefore, not something I teach about. It is something I practice, making the classroom a site where its principles are not only introduced but actively enacted and critically examined.

For practitioner-educators working in regional higher education institutions in the Global South, where the gap between professional media experience and its academic documentation remains wide, this study offers both an analytical model and an invitation: to examine their own communicative practices not as incidental professional habits but as the pedagogical infrastructure through which the next generation of documentary filmmakers learns what it means to give voice to those who have been systematically unheard.

Recommendations

Based on the findings of this study, the following recommendations are proposed to strengthen documentary filmmaking pedagogy and support the amplification of marginalized voices through development communication practice in higher education.

Structure documentary instruction as an accountable production workflow

Film education programs should organize documentary production into staged phases consisting of proposal development, monitored production, critique sessions, and revision requirements. This workflow-based approach reflects professional broadcasting practice and positions filmmaking as a systematic and accountable communicative process rather than a single creative output. Accountability at every stage ensures that the representation of documentary subjects is developed with deliberateness rather than treated as incidental.

Institutionalize dialogic mentoring and iterative critique systems

Educational institutions should strengthen consultation sessions, peer feedback mechanisms, and industry-based jury evaluations in documentary courses. These dialogic spaces are not merely evaluative tools — they are the primary mechanisms through which inaccurate or incomplete representations of documentary subjects are identified and corrected before the film reaches an audience. Institutionalizing these systems ensures that mentoring is embedded in the course structure rather than left to individual instructor discretion.

Design documentary curricula that explicitly address the amplification of marginalized voices

Documentary filmmaking courses should require students to identify, plan, and justify whose stories they are telling at every stage of production. Amplification of marginalized voices should be treated not as an incidental outcome but as a deliberately designed pedagogical aim embedded in course requirements, feedback processes, and evaluation criteria. Students should be guided to understand that documentary filmmaking is not only a creative act but a communicative responsibility with real consequences for the communities being represented.

Require ethical and context-sensitive representation as a core competency

Documentary filmmaking courses should position ethical representation, contextual depth, and inclusive storytelling as non-negotiable communicative standards rather than optional considerations. Students should be required to demonstrate their engagement with the lived realities of documentary subjects, to seek multiple perspectives, and to interrogate whether their production process has

distorted or simplified what is being shown. Ethical representation should be evaluated not only in the final documentary but throughout the production process.

Apply professional broadcasting standards as conditions of documentary output.

Film education programs should require documentary outputs to meet professional broadcasting standards, including broadcast packaging conventions, documentation requirements, and intellectual property compliance. These standards ensure that student documentaries carry the communicative credibility and formal integrity necessary to reach public audiences and sustain the amplification of marginalized voices beyond the classroom. Professional standards should be treated as communicative conditions rather than merely technical requirements.

Expand research on practitioner-educator communicative practices in media education.

Future studies should further examine how practitioner-educators from broadcasting, journalism, and other media industries translate professional communicative knowledge into documentary and media pedagogy. Comparative research across institutions, disciplines, and regional contexts — particularly in the Global South — would deepen understanding of how industry-derived communicative practices shape the conditions under which students learn to represent marginalized communities responsibly and effectively. Such research would contribute to both development communication scholarship and media education practice by making visible the pedagogical infrastructure through which amplification is built.

Navigate the tensions between professional standards and community-centered storytelling

Documentary filmmaking educators should remain critically aware of the tensions inherent in broadcast-informed pedagogy, particularly between accountability and creative freedom, between narrative coherence and representational fidelity, and between professional packaging conventions and the communicative authenticity that marginalized communities sometimes require. These tensions cannot be resolved by better instructional design alone. They must be named, discussed, and made visible to students as part of the pedagogical process itself, modelling the kind of reflexive, ethically grounded communicative judgment that amplifying marginalized voices genuinely demands.

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Appendix A – Authorization letter for the use of instructional documents and course-related materials in the study



RAMON MAGSAYSAY MEMORIAL COLLEGES
College of Arts and Sciences
General Santos City, Philippines



TO WHOM IT MAY CONCERN:

SUBJECT: Authorization to Use Institutional Forms for Research Purposes

This is to certify that **MR. JOSEPH M. ABELLERA** is hereby authorized to access and utilize institutional forms, specifically the syllabi and consultation forms, for research purposes. This authorization is granted with the understanding that the said forms shall be used solely for research and not for any other intent.

In connection with this, the researcher is strictly advised that all student information and personal data contained in the aforementioned forms must remain strictly confidential. Any identifiable information of students shall be redacted, anonymized, or otherwise concealed prior to use in any research output or publication. Mr. Abellera is expected to handle all accessed documents with utmost discretion and professionalism at all times.

Furthermore, any findings or outputs derived from the use of these forms must comply with the institution's data privacy policies and the provisions of the Data Privacy Act of 2012 (Republic Act No. 10173). It is understood that this authorization may be revoked at any time should any violation of the stated conditions be found.

This authorization is issued upon the request of the aforementioned individual and for whatever legal purpose it may serve.

Respectfully,


EMELYN E. ORIAS, MIE
Acting Dean, College of Arts and Sciences

Noted by:


GERALDINE D. RODRIGUEZ, EdD, PhD, LPT
Executive Director for Academic Affairs
Ramon Magsaysay Memorial Colleges, Inc.