

## Structuring Creative Practice: Pre-Production as a Site of Collective Learning and Knowledge Formation in Community-Based Media

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### Abstract

**Background:** Community engagement in media and the arts has often emphasized technical skill development and product-oriented outcomes, while the creative process, situated practice, and collective learning remain underexplored. In the context of tourism village promotion, audiovisual pre-production can function not only to improve workflow organization but also to shape how creative practice is understood and enacted within communities.

**Aims:** This study examines how pre-production structures are introduced in a community context, how participants respond to structured workflows and role distribution, and how video production facilitates collective learning and shared creative knowledge.

**Methods:** A qualitative practice-based case study was conducted within an interpretive-constructivist paradigm. Data were generated through semi-structured interviews, participatory observation, and reflexive field notes during a facilitated village promotional video project. Data were analyzed using reflexive thematic analysis.

**Results:** Structured pre-production functioned as an orienting and mediating framework that clarified roles, reduced uncertainty, and enabled collaborative decision-making. The use of accessible planning practices, including mood boards, supported collective engagement in visual thinking. Video production also operated as a site of collective learning, where knowledge was externalized, negotiated, and shared.

**Conclusion:** Structuring creative practice in community contexts not only improves production processes but also transforms how knowledge is collectively constructed. The study positions pre-production as an epistemic space, contributing to community engagement and practice-based research.

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## INTRODUCTION

The development of digital media-based promotion has become an increasingly strategic concern for local communities seeking to enhance the visibility and sustainability of rural tourism (Ogutu & Othieno, 2025). Within this context, promotional videos are widely adopted as part of community-based tourism marketing strategies, particularly for tourism villages that rely on visual storytelling to communicate local identity and attraction. Numerous community engagement initiatives in Indonesia have incorporated audiovisual production to support village tourism promotion, including programs focused on strengthening social media literacy and digital promotion capacity (Aryanti et al., 2025; Aryapranata et al., 2025; Ihsan & Elyusra, 2025), as well as the digitalization of village profiles through promotional video content (Sarria-Sanz et al., 2024). These initiatives highlight the central role of visual media in representing tourism potential and local narratives.

Despite this growing adoption, community-level video production is frequently conducted in an improvised manner, shaped primarily by individual media-use habits and informal technical familiarity rather than by structured pre-production. This condition is commonly observed among

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community-based tourism groups, including Village Tourism Awareness Organization (Pokdarwis), which often possess strong visual and narrative resources but encounter difficulties in organizing creative work collectively. More critically, it emerges from the absence of clearly articulated workflows, the lack of role differentiation, and minimal attention to systematic visual planning. Similar tendencies have been reported across community engagement practices, where audiovisual training is largely oriented toward basic content creation techniques or the operational use of digital platforms (Kafai & Pepler, 2011; Villegas-Campillo, 2024; Wang & Wang, 2021). As a result, production processes tend to be reactive, loosely coordinated, and difficult to sustain or replicate over time. Within the context of practice-oriented community engagement, this issue is significant because it concerns how media production knowledge is formed, negotiated, and internalized by community members. Media production, in this sense, cannot be reduced to the acquisition of technical skills alone, but involves the development of shared ways of thinking, planning, and working creatively. Understanding how creative learning unfolds when production structures are introduced into a community setting therefore becomes an important concern, both in practical terms and within academic discussions of participatory media practices.

A growing body of community engagement studies has documented audiovisual production initiatives aimed at tourism promotion and community empowerment. Many of these programs emphasize improving participants' technical competencies in producing promotional videos, including camera operation, editing, and content packaging (Alley-Young, 2017; Mesra et al., 2023; Sundari et al., 2022; Tremblay & Jayme, 2015). Other initiatives focus on documentary video production within community service or student engagement contexts, reporting increased participant understanding of production workflows and media use for promotional purposes (Heilferty, 2009; Marzi, 2023). While these studies demonstrate positive outcomes in terms of skill acquisition and media utilization, they predominantly foreground video outputs and technical training dimensions. Consequently, the collaborative development of visual knowledge through structured pre-production processes often remains implicit or underexplored. Pre-production tends to be treated as a procedural requirement rather than as a shared thinking process that shapes narrative coherence, visual meaning, and collective understanding. In contrast, studies in international scholarship on participatory video conceptualize audiovisual production as a process of co-production, in which communities actively construct their capacity to articulate lived experiences and local perspectives through collaborative media practices (Carter et al., 2023; Lemos et al., 2026). From this perspective, creative practice is understood not merely as a means of producing media artifacts, but as a site of learning, reflection, and knowledge formation. More broadly, in the study of media and arts service, creative practice is increasingly seen as a form of knowledge that emerges through process, rather than focusing solely on the final product. This orientation emphasizes experience, negotiation, and situated collaboration as integral to creative work. Practice-based and practice-led qualitative research traditions similarly treat creative activity as both the object and method of inquiry, highlighting how production structures such as planning frameworks, workflows, and collaborative tools, actively shape participants' ways of thinking and working together.

Despite the expanding use of audiovisual media in community engagement initiatives, a conceptual gap persists within Indonesian community service literature regarding the positioning of pre-production as a process of shared knowledge formation. Existing studies tend to emphasize technical skill acquisition and program outcomes, while rarely examining how pre-production structures such as shot lists, mood boards, or visual planning discussions, mediate collective understanding, support creative exploration, and facilitate narrative coherence among community stakeholders. Moreover, research that integrates community engagement with practice-based qualitative inquiry remains limited, particularly studies that treat production activities as analytical cases for understanding the interaction between production structures, social relations, and participant experience. This gap highlights the need for qualitative inquiry that examines how structured pre-production practices actively mediate creative learning, collective meaning-making, and the development of shared visual understanding within community-based media production.

In response to this gap, the present study approaches the production of village tourism promotional videos not as a quantitatively measurable training intervention, but as an evolving creative practice situated within a community context. Pre-production, understood as the phase of visual planning prior to filming, plays a critical role in aligning team perceptions and sustaining narrative consistency throughout the production process. Preliminary observations during the initial engagement indicated that pre-production activities were largely absent or minimally articulated within participants' existing media practices. Visual decisions were typically made spontaneously on-site, without prior discussion, documentation, or shared planning frameworks, limiting opportunities for collective articulation and negotiation of visual ideas. This condition suggests that pre-production was not yet recognized as a space for shared meaning-making but rather remained implicit within the workflow. Within many community engagement practices, this stage is therefore often treated as an administrative or technical requirement rather than as an epistemic space. In audiovisual production, knowledge is largely generated when visual ideas are articulated, negotiated, and collectively understood before field production begins. Accordingly, this study repositions pre-production as a collaborative space for visual knowledge formation rather than as a purely technical process. This orientation aligns with participatory video principles, which frame audiovisual production as a method of knowledge co-production through community involvement in the design and creation of media works, while simultaneously strengthening awareness and creative capacity (Jongsuksomsakul & Roehl, 2022).

Building on these considerations, this study aims to examine the contribution of participatory pre-production mentoring through the development of shot lists and mood boards to enhancing community-based audiovisual production capacity within the Tourism Awareness Group (Pokdarwis) of Patakbanteng Village. Specifically, the study seeks to: 1) examine how participatory pre-production practices shape collective visual planning within community-based production teams; 2) identify the contribution of pre-production structures to participants' workflow organization and creative exploration; and 3) evaluate the development of community capacity and autonomy in independently managing promotional video production.

## METHOD

### Qualitative Practice-Based Case Design and Researcher Reflexivity

This community engagement study employed a qualitative, practice-based case study design, positioning the facilitated production of a village promotional video as a single embedded case examined intensively through the engagement process. The study was conducted in October 2024, during which community engagement activities were implemented across multiple stages of audiovisual production. Analytical attention was directed toward how community members enacted pre-production, organized collaborative workflows, and explored creative possibilities within situated production contexts. The activity was approached as an unfolding creative practice, observed across stages of planning, production, and reflection, rather than as a bounded training intervention. Data were generated through direct engagement across pre-production, field production, and post-production reflection. Sources included sustained interaction with participants, participatory observation of collaborative dynamics, and experiential insights emerging from shared creative practice. This case-based approach enabled a contextualized examination of the interrelationship between the community's social setting, introduced production structures, and participants' creative responses as they developed in practice (Marzi, 2023; Ridder, 2017).

An interpretive–constructivist paradigm informed the study, conceptualizing knowledge as co-constructed through participation and shared experience. This orientation was operationalized through the researcher's active facilitation role and interpretive attention to meanings attributed by participants to newly introduced workflows and production methods. Audiovisual production was thus treated as a negotiated space of meaning-making rather than as a neutral technical process (O'Donovan et al., 2019).

Consistent with qualitative approaches in media and arts research, creative practice itself was positioned as a primary source of data. The resulting promotional videos were examined not as finalized outputs but as traces of how pre-production frameworks were adopted, adapted, and

reinterpreted throughout the process. This framing situates the engagement as a form of collective, reflective learning embedded within specific social and situational contexts (Sibbald et al., 2025). The researcher simultaneously occupied the roles of facilitator and researcher, resulting in sustained involvement across all stages of engagement. This dual positioning was addressed through ongoing reflexivity, enacted via systematic field notes, reflexive memos, and analytic differentiation between facilitator guidance and participant-initiated decisions. Reflexivity was further maintained by revisiting initial assumptions during engagement with interview data and by critically attending to moments where facilitator presence may have shaped participants' actions and responses (Wilson et al., 2022).

Relationships were structured collaboratively, emphasizing accompaniment rather than evaluation. Participants were encouraged to exercise creative agency and articulate reflections on changes in workflow clarity, confidence, and creative engagement. Relational proximity and embedded participation are acknowledged as factors shaping interpretation and limiting transferability. For this reason, the researcher positionality, contextual specificity, and interactional dynamics are reported transparently, enabling readers to assess how situated conditions contributed to the knowledge produced through this practice-based inquiry (Yip, 2024).

### **Context, Participant Selection, and Data Generation in Practice**

The engagement was conducted with a Tourism Awareness Group (Pokdarwis) in Patakbanteng Village, Wonosobo Regency, during an ongoing effort to develop digital-based tourism promotion. The intervention was implemented through a facilitated promotional video production model designed to address the community's need for more structured audiovisual content management. Activities were situated within a real-world production setting encompassing pre-production, workflow organization, and on-site filming at local tourism locations.

Most participants lacked formal experience in industry-oriented pre-production, despite familiarity with everyday digital media use. This condition was reflected in unclear role distribution, undocumented workflows, and limited systematic visual planning. These contextual characteristics informed the facilitation design, which emphasized the organization of creative processes rather than technical skill acquisition alone. A total of ten community members participated in the engagement activities. From these, three participants were selected for in-depth interviews using purposive criteria, including sustained involvement across all production stages, responsibility for promotional content management, and the capacity to provide reflective accounts of the process. The focus of this study was not on representational breadth, but on depth of engagement and experiential insight within a practice-based context. The selection of three interview participants was consistent with the depth-oriented nature of practice-based qualitative inquiry, where analytic emphasis is placed on rich, situated accounts rather than representational coverage. These participants were not treated as isolated cases, but as key informants embedded within a shared practice, whose experiences were continuously triangulated with observational and reflexive data across the broader participant group.

Data sufficiency was determined when no substantially new insights related to planning practices, workflow understanding, and creative engagement emerged across interviews. This was indicated by the recurrence of similar themes across participants, particularly regarding workflow clarity, role understanding, and creative engagement, with no substantially new categories emerging in the final stage of analysis. This determination was supported by iterative comparison between interview data, observational records, and reflexive notes, ensuring that core analytical categories were consistently represented. Data were generated iteratively through semi-structured interviews, participatory observation, and reflexive note-taking. Observations were embedded across planning and production stages, capturing team dynamics, role negotiation, and responses to structured workflows. Insights from observation informed interview focus, allowing responsiveness to practice dynamics without shifting the analytic frame (Reid et al., 2018). This multi-source approach enabled methodological and source triangulation, supporting a holistic understanding of the engagement process.

In this study, saturation was understood as theoretical sufficiency rather than numerical completeness. It was indicated by the recurrence of patterns across interviews, observational records, and reflexive notes, particularly in relation to planning practices, workflow understanding, and creative engagement. No substantially new analytical dimensions emerged in later stages of data generation.

### **Data Generation, Processing, and Reflexive Thematic Analysis**

Data collection instruments were developed and enacted in situ. A semi-structured interview guide functioned as a flexible scaffold shaped by mentoring objectives and early observations. Interview topics addressed experiences with structured planning, enactment of workflows, and perceived shifts in creative direction and confidence. Follow-up questions evolved responsively in relation to participants' narratives.

Field observations documented team dynamics, role negotiation, responses to structured planning, and moments of creative exploration. These observations were complemented by reflexive notes produced after each session, capturing emerging interpretations and assumptions. Together, interviews, observations, and reflexive notes formed an integrated data corpus. Digital technology played a central role in both practice and data generation. A collaborative digital pre-production platform (StudioBinder) was used to organize workflow, assign roles, and plan shots. Participant engagement with the platform constituted contextual data, as its adoption and reinterpretation reflected evolving understanding of pre-production. Interactions with the platform were treated as observable indicators of how participants engaged with structured planning, including how they organized tasks, referenced visual materials, and negotiated decisions. This allowed the platform to be analyzed not only as a tool, but as part of the mediating environment shaping production practices.

Data processing occurred concurrently with data collection. Interview recordings were transcribed verbatim by the primary researcher to support early familiarization. Transcripts, field notes, and reflexive journals were organized systematically using anonymized identifiers and verified against audio recordings. Initial coding was conducted manually by identifying meaning units related to planning practices, production experiences, and creative reflection. These codes were then grouped into broader categories through iterative comparison across data sources. For example, codes such as "unclear roles," "waiting for instructions," and "overlapping tasks" were grouped into a category reflecting workflow ambiguity, which later contributed to the development of themes related to structured workflow and role clarity. The development of themes followed a stepwise progression from initial codes to categories and then to broader interpretive themes. Codes were generated inductively from data segments and iteratively compared across data sources. Conceptually related codes were grouped into categories, which were then abstracted into themes representing patterned meanings across the dataset. This process was recursive rather than linear, involving continuous movement between data, codes, and emerging interpretations.

Analysis followed a reflexive thematic analysis approach (Byrne, 2022). Familiarization, coding, and theme development were conducted iteratively, with themes treated as evolving interpretive constructions rather than fixed categories. Themes were continuously reviewed for coherence and empirical grounding, reflecting an interpretive paradigm in which meaning emerges through interaction between data, researcher, and context (Ahmed et al., 2025). The refined themes informed the presentation of findings, particularly in relation to participatory pre-production practices and community learning. While reflexivity strategies were applied, it is acknowledged that the researcher's facilitative presence may have shaped participant responses, particularly in aligning practices with introduced structures.

### **Ethics, Units of Analysis, and Trustworthiness in Participatory Practice**

Ethical principles were applied consistently throughout engagement and data management. Participants received verbal explanations regarding the purpose of the activity, their involvement, and the intended scholarly use of the data, with opportunities to ask questions. Verbal informed consent was obtained prior to data collection. Confidentiality was maintained through participant codes across all data sources. Recordings, transcripts, and documents were stored securely, and identifying details were excluded from reporting (Kostovicova & Knott, 2022; Reid et al., 2018).

Units of study were determined through engagement. Three Pokdarwis members were identified as primary units based on sustained participation and responsibility for promotional activities. Units of analysis also extended to production processes, including workflow planning, platform use, and collaborative dynamics. This dual focus foregrounded collective practice rather than isolated individual attributes.

Trustworthiness was enhanced through methodological triangulation, integrating interviews, observation, and reflexive notes (Ahmed et al., 2025). Analytic procedures were documented systematically to maintain transparency. Peer discussion and thematic review functioned as analytic debriefing to support interpretive coherence and mitigate individual bias. Reflexivity was maintained throughout analysis by revisiting assumptions and positionality. Collectively, these strategies support the credibility and dependability of findings within the situated, practice-based nature of the inquiry (Byrne, 2022; Yip, 2024).

## RESULTS AND DISCUSSION

### Results

This section presents the main findings derived from a reflexive thematic analysis of interview data, participatory observation, and reflexive notes. To provide an overview of the transformations observed during the engagement process, the findings are first summarized through a comparative framework that highlights the conditions before and after the introduction of structured pre-production practices. This summary serves to clarify key shifts in workflow organization, participant experience, and creative engagement.

**Table 1.** Before-After Comparison of Production Practices

<b>Dimension</b>	<b>Before Structured Pre-Production</b>	<b>After Structured Pre-Production</b>
Pre-production	Largely absent or informal; decisions made spontaneously on-site	Systematically organized through pre-production stages (shot lists, planning discussions)
Workflow Organization	Unclear sequence; reactive and loosely coordinated	Clearly structured workflow with defined stages and coordination
Role Distribution	Overlapping or undefined roles; hesitation in task execution	Clearly defined roles; increased responsibility and task clarity
Creative Process	Fragmented and situational; limited anticipation of outcomes	Oriented and anticipatory; supported by shared planning framework
Collaboration	Informal discussion without structured reference	Focused negotiation guided by shared production plans
Learning Process	Implicit, experience-based without reflection structure	Reflective, iterative, and collectively articulated
Creative Knowledge	Individually held and situational	Collectively constructed and increasingly shared
Production Outcome Orientation	Focus on recording activities	Focus on coherent visual storytelling and process awareness

Building on this overview, the findings are then organized around three interrelated dimensions emerging from the practice-based community engagement: 1) the introduction and enactment of pre-production structures within a community context; 2) participants' experiences and creative responses to structured workflow and role distribution; and 3) video production practice as a site of collective learning and creative knowledge formation. Rather than being reported as isolated outcomes, the findings are articulated as an interpretative synthesis grounded in empirical data and situated within the lived practice of community-based media production.

### ***Introducing and Enacting Pre-production Structures in a Community Context***

The findings indicate that the introduction of structured pre-production practices supported by the use of a digital planning platform (StudioBinder) significantly reshaped how video production activities were organized within the community. As summarized in Table 1, prior to the intervention, pre-production was largely absent or conducted informally, with decisions made spontaneously on-site. Workflow sequences were unclear, and roles were often overlapping or undefined. Following the introduction of structured pre-production, participants began to engage with planning as a distinct and necessary phase. Production activities were organized through identifiable stages, including planning discussions and the development of shot lists. This shift enabled participants to anticipate production needs in advance, reducing reliance on reactive decision-making during filming. As one participant noted, "Previously, when we wanted to produce a video, we would go directly to the location and decide what to shoot on-site. With the introduction of planning, we were able to envision the overall flow from the beginning, which reduced confusion during the filming process." This indicates that pre-production structures did not replace existing practices, but reconfigured them into more stable and collectively accessible forms.

The enactment of these practices, however, did not occur through rigid implementation. Participants adapted structured pre-production to align with existing social dynamics and working habits. Informal, face-to-face discussions remained central to idea generation, while the digital platform functioned as a space to document and consolidate decisions. Observational data indicate that creative ideas were often generated through spontaneous exchanges and later translated into formal planning elements. This suggests that structured pre-production did not replace informal practices, but provided a framework through which they could be organized and stabilized. A key aspect of this adaptation involved the use of StudioBinder in facilitating visual planning. Rather than employing conventional storyboarding, participants utilized mood boards constructed from curated images within the platform. This approach enabled participants to reference composition, camera angles, and movement without requiring drawing skills. As a result, visual planning became more accessible and could be collectively engaged. Mood boards served as shared reference points that supported discussion and alignment of visual ideas prior to production.

These findings indicate that the introduction of structured pre-production practices led to observable changes not only in workflow organization but also in how planning activities were carried out in practice. Planning became more systematic, roles more defined, and visual ideas more explicitly articulated, while still accommodating the community's existing modes of interaction.

### ***Experiencing Structured Workflows and Role Distribution in Creative Practice***

The implementation of structured workflows and clearer role distribution had a noticeable impact on participants' experiences during production. Prior to the engagement, roles were often overlapping or undefined, resulting in hesitation, duplication of tasks, and periods of inactivity. The introduction of a structured workflow provided clearer task allocation, enabling participants to engage more consistently in the production process.

One participant described this shift as follows: "When everyone knows their role, it's easier to focus. We don't wait for each other or feel unsure about what to do". This reflects how role clarity reduced uncertainty and allowed participants to act with greater confidence. Observations further indicate that clearly defined roles encouraged more active participation, particularly among individuals who had previously taken more passive positions. In addition to improving coordination, structured workflows also shaped how participants approached creative decision-making. The presence of an agreed-upon plan provided a shared reference that supported experimentation during production. Rather than restricting creativity, the workflow allowed participants to explore alternative visual approaches while maintaining alignment with the overall concept. As one participant noted, "Because we already had a plan, we actually felt more confident trying different angles on location, but we still knew the concept". Field observations support this account. During filming, participants experimented with variations in composition and camera movement that were not explicitly specified in the initial plan. However, these variations were consistently evaluated in relation to

shared production goals, indicating that the workflow functioned as a flexible guide rather than a fixed script.

Structured workflows also influenced collaborative dynamics. Discussions became more focused as participants referred to shared planning elements when negotiating creative choices. Differences in opinion were addressed through reference to collective objectives rather than individual preferences. As noted in field observations, a disagreement regarding camera angles was resolved by revisiting the visual goals outlined in the plan, enabling participants to reach an agreement without prolonged conflict. Overall, these findings suggest that structured workflows not only clarified roles but also supported more active participation, facilitated experimentation, and enabled more focused collaboration during the production process.

### ***Video Production Practice as a Space for Collective Learning and Creative Knowledge Formation***

The findings indicate that video production, as enacted through structured pre-production practices, functioned as a site of collective learning and creative knowledge formation. Rather than being acquired individually, knowledge emerged through shared activities, interactions, and iterative engagement throughout the production process.

Prior to the introduction of structured pre-production, learning occurred in an implicit and situational manner. Participants relied on direct experience during filming, with limited opportunities to reflect on or articulate their decisions. As a result, knowledge remained largely individual and context-dependent, making it difficult to transfer or build upon collectively. Following the implementation of structured planning practices, learning became more explicit and collectively negotiated. The use of shared planning elements such as shot lists and visual references enabled participants to externalize their ideas and make them accessible to others. This created opportunities for discussion, revision, and alignment before and during production. In this context, knowledge was not only applied but also continuously constructed through interaction.

Observations indicate that the iterative movement between planning and execution played a key role in this process. Decisions made during pre-production were revisited and adjusted during filming, allowing participants to reflect on the relationship between planned ideas and actual outcomes. This ongoing adjustment process enabled participants to refine their understanding of visual composition, sequencing, and storytelling collaboratively. In addition, the use of shared visual references particularly mood boards supported the development of a common visual understanding within the group. By referring to curated images, participants were able to discuss and negotiate visual ideas using a shared frame of reference. This reduced ambiguity in communication and facilitated the alignment of expectations regarding visual outcomes.

Field observations further suggest that learning was distributed across participants rather than concentrated in specific individuals. Participants contributed different forms of knowledge based on their roles and experiences, and these contributions were integrated through collective discussion and decision-making. As a result, knowledge became increasingly shared and collectively owned, rather than individually held. Overall, these findings suggest that structured pre-production practices transformed video production from an activity centered on execution into a process that supported reflection, interaction, and the collective construction of creative knowledge.

## **Discussion**

The first set of findings indicates that structured audiovisual pre-production functioned as an orienting device that enabled participants to understand video production as an integrated and interconnected process. Rather than being experienced as a rigid procedural requirement, the pre-production framework operated as a form of cognitive scaffolding that supported coordination, anticipation, and shared understanding across stages of production. This finding aligns with perspectives in creative learning and practice-based research that argue structure does not inherently constrain creativity, but can facilitate learning by organizing action and reflection within a coherent framework (Tromp & Baer, 2022). Within the community context examined in this study, the introduction of pre-production stages supported by a collaborative digital planning platform reconfigured how participants approached media production in practice. Production was no longer

enacted as a series of isolated technical actions, but as a continuous process linking planning, execution, and reflection. Importantly, this shift was not achieved through formal instruction alone, but through the use of shared planning artifacts that enabled participants to externalize, revisit, and coordinate their ideas. In this sense, the study extends existing discussions on community creativity by demonstrating that structure and spontaneity are not oppositional, but mutually constitutive within situated creative practice. In this sense, the study positions pre-production not merely as a preparatory phase, but as an epistemic space in which visual ideas are externalized, negotiated, and collectively stabilized through shared artifacts.

The second major finding relates to participants' creative experiences and responses to structured workflow and clearly articulated role distribution. The analysis shows that role clarity and workflow organization reduced uncertainty in task execution, strengthened participants' sense of responsibility, and enabled more sustained engagement in production activities. These results support arguments in practice-based learning literature that creativity emerges from the dynamic interaction between constraints, shared goals, and situated freedom to act (Marzi, 2023). In this context, structure did not function as a limiting condition, but as a stabilizing framework that allowed participants to engage in experimentation while maintaining alignment with collective production goals. A more specific contribution of this study lies in showing how structured workflows supported situated creative exploration. Rather than separating planning from improvisation, participants were able to experiment during production while remaining oriented to pre-established visual and narrative intentions. This indicates that structure operates not by prescribing fixed outcomes, but by providing a reference system against which variations can be tested and evaluated. Such findings challenge conventional training models that position structure primarily as a mechanism for control or efficiency, and instead highlight its role in enabling confidence and creative risk-taking within community-based practice. Further analysis of collaborative dynamics reveals that structured workflows also played a mediating role in creative negotiation. Differences in opinion and aesthetic preference were not eliminated, but were articulated and resolved through shared reference points embedded in production plans and digital planning tools. This supports views in participatory media scholarship that collaborative production involves ongoing negotiation of meaning mediated by shared artifacts (Carter et al., 2023; Hansson & Dahlgren, 2022; Sarria-Sanz et al., 2024). In this study, the integration of planning documents and platform-based visual references functioned as stabilizing elements that anchored discussion, reduced ambiguity, and enabled more focused collective decision-making.

The third set of findings emphasizes that video production practice functioned as a site of collective learning and creative knowledge formation. Learning did not occur through one-way transmission of expertise, but through iterative engagement across planning, execution, and reflection. Knowledge was not only situated but also distributed, emerging through shared activities and interactions rather than residing solely in individual competence. This aligns with practice-based learning approaches that position experience and reflection as primary sources of knowledge formation (Ahmed et al., 2025; Byrne, 2022; Kolb & Kolb, 2022; Sibbald et al., 2025). Importantly, the findings indicate that the introduction of structured pre-production practices enabled the externalization and circulation of knowledge within the group. Planning elements such as shot lists and visual references made creative decisions visible and discussable, allowing participants to collectively evaluate and refine their approaches. This suggests that learning was not only experiential but also mediated through shared representations, which supported the development of a common understanding of visual production. From a community engagement perspective, these findings challenge conventional instructional models that prioritize technical skill acquisition as the primary outcome. Rather than focusing solely on mastering tools or techniques, this study demonstrates that structuring creative processes and facilitating collective reflection can lead to more sustained changes in how communities organize, understand, and carry out media production. The contribution of this engagement therefore lies not only in enhanced technical capacity, but in the reconfiguration of collective practices over time. These findings also contribute to broader discussions on art- and media-based community engagement, which often oscillate between expectations of practical output and demands for academic contribution. By positioning production practice itself as a site of knowledge generation, this study demonstrates that community engagement activities can produce

theoretically relevant insights, particularly in relation to creative learning, collaboration, and the role of structure in shaping practice. This perspective expands methodological possibilities in community engagement research by treating practice not merely as a context of application, but as the locus of analysis.

Taken together, these findings suggest that the role of structure in community-based creative practice extends beyond coordination, pointing toward its function in shaping how knowledge is produced and shared. This study advances existing research in community-based media practice by demonstrating that structured pre-production does not merely improve coordination or workflow efficiency, but actively mediates how creative knowledge is externalized, negotiated, and collectively constructed within a community context. By foregrounding planning elements such as shot lists, mood boards, and platform-based coordination as shared cognitive and visual references, the findings show that structure operates as a generative framework rather than a restrictive one. In contrast to prior studies that primarily emphasize skill acquisition or media outputs, this study positions pre-production as an epistemic space in which participants align interpretations, articulate visual intentions, and develop a shared understanding of the production process. This reframing contributes to practice-based research by evidencing how creative practice itself becomes a site of knowledge formation, where structure, interaction, and mediation are integral to how communities learn, collaborate, and produce meaning through media.

While the introduction of structured workflows and planning tools supported coordination and creative engagement, the findings also indicate that the integration of such structures was not entirely frictionless. Some participants initially experienced hesitation and uncertainty when adapting to predefined roles and planning frameworks, particularly given their prior reliance on spontaneous and informal production habits. This suggests that structure, while enabling in the long term, may temporarily disrupt established working patterns and require a period of adjustment and negotiation. In addition, the use of a digital planning platform, while facilitating shared reference and coordination, may have implicitly shaped decision-making by privileging certain forms of visual articulation over others. These observations highlight that structure is not neutral, but actively configures participation, interaction, and creative possibilities. Recognizing these tensions is important for situating structured pre-production not as a universally applicable solution, but as a situated practice that must be adapted to the social dynamics, capacities, and working cultures of specific community contexts.

### **Implications**

The implications of this study are methodological, pedagogical, and practical. Methodologically, the findings demonstrate that a practice-based qualitative approach aligned with the Standards for Reporting Qualitative Research (SRQR) principles can be effectively applied within community engagement contexts to capture processual dynamics, participant experience, and meaning-making that are often overlooked in indicator-driven evaluation (Burles & Bally, 2018). By focusing on practice as the unit of analysis, this approach positions community engagement not merely as an intervention setting, but as a site of knowledge production. Pedagogically, the study suggests that community-based media mentoring should extend beyond technical instruction toward the design of structured creative processes. The introduction of workflow organization, role differentiation, and shared planning spaces enabled participants to engage more actively and reflectively in production. This indicates that sustainable creative learning in community contexts depends not only on skill acquisition, but on the structuring of interaction, reflection, and collaboration. Practically, the findings inform strategies for managing tourism village promotion through community-based media production. The shift from ad hoc production to structured pre-production practices enabled participants to organize workflow, clarify roles, and develop shared visual planning. These changes indicate increased capacity for independent production. The pre-production frameworks introduced in this engagement can be adapted and reused by the community for future content creation, reducing reliance on external facilitators and supporting longer-term autonomy in managing promotional media.

## Research Contribution

The primary contribution of this study lies in its empirical demonstration of how structured audiovisual pre-production is interpreted, adapted, and enacted as a space for creative learning within a community context. Unlike studies that focus on training outcomes or media outputs, this study positions the production process itself as the locus of knowledge formation. This study contributes to community engagement research by showing that creative knowledge can emerge through structured and mediated practices, rather than solely through individual skill acquisition. In doing so, it advances an epistemic perspective that understands practice not as an application of knowledge, but as a site where knowledge is collectively constructed and negotiated. In addition, this study contributes to the field of practice-based research in media and the arts by demonstrating how professional production structures can be reinterpreted and adapted within community settings without displacing local social dynamics. It further refines existing discussions on the relationship between structure and creativity by showing that structured frameworks can support, rather than limit, exploratory and collaborative practices.

## Limitations

Several limitations should be acknowledged. First, this community engagement study was conducted within a single community and involved a limited number of participants. The findings are therefore not intended for statistical generalization, and their transferability depends on contextual similarities. Second, the researcher's dual role as facilitator and researcher may have influenced both the implementation of the activities and the interpretation of the data. While reflexivity and triangulation were applied to mitigate bias, such involvement remains an inherent characteristic of practice-based research (O'Donovan et al., 2019; Yip, 2024). Third, data collection was limited to the duration of the engagement activities. As a result, the longer-term sustainability of the introduced practices and their continued use by the community beyond the project timeframe were not systematically examined.

## Suggestions

Future service-learning projects may adopt longitudinal designs to examine the sustainability and evolution of creative practices after facilitation ends. Comparative studies across different community contexts would also be valuable in assessing the transferability of structured pre-production approaches. For community engagement practice, facilitators are encouraged to prioritize process design alongside product outcomes. The integration of structured planning, shared visual references, and reflective discussion spaces can support more participatory and sustainable forms of creative production. At the institutional and policy level, practice-based engagement models may be considered as a viable approach for arts, media, and cultural development initiatives, particularly in contexts where the goal is to balance community empowerment with knowledge production.

## CONCLUSION

This community engagement initiative examined how structured audiovisual pre-production was introduced and enacted within a community context, how participants experienced organized workflows and role distribution, and how video production functioned as a space for collective learning and creative knowledge formation. The findings indicate that these processes were successfully implemented through a reflective, practice-based mentoring approach that was responsive to local social dynamics. Rather than functioning as a rigid technical system, structured pre-production operated as an orienting framework that enabled participants to organize workflows, clarify roles, and coordinate actions across production stages. This reconfiguration allowed video production to be understood not as a series of isolated technical tasks, but as an integrated and process-oriented practice.

The study further shows that structured workflows supported creative engagement by reducing uncertainty and enabling participants to explore visual possibilities while maintaining alignment with shared goals. In this context, structure did not constrain creativity, but provided a stable reference that supported experimentation, collaboration, and decision-making during production.

Importantly, video production within this engagement functioned as a site of collective learning. Knowledge emerged through participation, interaction, and reflection, becoming shared and embedded within the group's practices rather than remaining individual and implicit. This suggests that the impact of the engagement extends beyond technical skill development toward the formation of collective ways of thinking and working.

In sum, this study highlights that structuring creative practice in community contexts does not merely improve production processes, but can transform how participants understand, organize, and enact creative work. This finding contributes to ongoing discussions in community engagement and practice-based research by demonstrating that creative practice itself can serve as a site of knowledge production. Future studies are encouraged to examine the long-term sustainability of such transformations and to explore how similar approaches may be adapted across different community contexts. Expanding this line of inquiry may support the development of more integrative community engagement models that connect practice, learning, and knowledge formation in arts, media, and cultural settings.

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### **AUTHOR CONTRIBUTION STATEMENT**

AN, conceptualized and coordinated the community engagement program, led the implementation, conducted data collection and analysis, and prepared the main manuscript draft. AWP, contributed to the implementation process, supported data collection and documentation, and participated in manuscript review and editing. All authors have approved the final version of the manuscript.

### **AI DISCLOSURE STATEMENT**

The initial draft of this manuscript, including research design, implementation of the community engagement activities, data collection and analysis, interpretation of findings, and development of the main arguments was fully developed by the authors based on the empirical practices and experiences reported in this article.

ChatGPT (OpenAI) was utilized at a later stage of manuscript preparation to assist with structural organization, refinement of academic language, improvement of clarity, and translation into English. Following the use of this tool, the authors conducted a comprehensive review, editing, and revision of the entire manuscript and assume full responsibility for the accuracy, substance, arguments, and conclusions presented in this publication. The use of artificial intelligence did not replace the authors' intellectual roles in problem formulation, methodological decision-making, data analysis, or the derivation of research conclusions.

### **CONFLICTS OF INTEREST**

The authors declare that there are no financial, institutional, or personal conflicts of interest that could have influenced the implementation of the community engagement activities, data analysis, manuscript preparation, or publication of this article.

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