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LEVERAGING VIDEO PRODUCTION CLASS ACTIVITIES TO ENHANCE PROJECT-BASED LEARNING IN PRODUCTION ADVERTISING SUBJECT

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Abstract:

This study investigates how video production activities in a Production Advertising class can effectively utilize Project-Based Learning (PBL) to enhance student engagement and skill acquisition, grounded in the principles of Constructivist Learning Theory. Constructivism emphasizes that learners build knowledge through active, authentic, and social experiences. Within this framework, the study explores how video-based projects simulate real-world challenges, promote reflective inquiry, and bridge theoretical knowledge with practice. Adopting a qualitative phenomenological design, data were collected using Colaizzi's seven-step method through in-depth interviews with six student groups and two instructors, as well as classroom observations and analysis of student-produced advertising video product. Findings reveal several

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emergent themes from the experiences of both instructors and students. Overall, the study underscores the transformative potential of PBL grounded in constructivist theory to foster active, meaningful, and industry-relevant learning in creative media education. By replacing passive lecture-based instruction with authentic, project-driven tasks, instructors can promote critical thinking, practical engagement, and professional readiness. These findings advocate for learner-centred pedagogies that mirror real-world production environments while cultivating essential 21st-century skills.

Keywords:

Video Production, Project-Based Learning, Production Advertising, Qualitative Research, Education

Introduction

The intersection of creative media production and education presents a fertile ground for innovative teaching methodologies. Production Advertising classes, which combine theoretical and practical elements, are uniquely positioned to leverage Project-Based Learning (PBL) strategies. PBL emphasizes hands-on, real-world tasks, aligning closely with the skillset required in video production. This study explores how video production activities in a Production Advertising class can support PBL, aiming to provide a model for enhancing student learning and engagement. As Shafirova and Cassany (2021) emphasize, integrating video production tasks into classroom settings encourages active learning and reflection, enabling students to deepen their understanding of subject matter while developing multimodal communication skills. This study aims to highlight the use of video production as a primary activity in class to explore how it can enhance students' understanding of real-world advertising production processes. The students participating in this class are predominantly those with limited experience in video production. This is because the majority of students enrolled in this course are primarily exposed to the field of graphic design. Their studies mainly focus on activities involving the use of graphic design tools and software, rather than direct engagement with video production software.

The study is also underpinned by Constructivist Learning Theory, which asserts that knowledge is actively constructed through learners' experiences rather than passively received (Piaget, 1972; Vygotsky, 1978). In the context of media production, constructivism is especially relevant as it supports the idea that students learn best when they are engaged in meaningful, socially-situated tasks. Vygotsky's notion of the Zone of Proximal Development (ZPD) is particularly applicable, as it emphasizes the role of collaboration and scaffolding in helping students achieve skills just beyond their current capabilities. Recent scholarship affirms the relevance of constructivism in creative and technical education. Aljohani (2019) underscores how constructivist approaches foster deeper engagement and cognitive development in technology-enhanced classrooms.

Literature Review

Project-Based Learning (PBL) has gained significant recognition as an effective pedagogical approach for fostering critical thinking, collaboration, and real-world problem-solving skills among students. Rooted in constructivist theories of learning, PBL emphasizes active engagement, inquiry, and the application of knowledge in authentic contexts (Dewey, 1938).

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This approach encourages learners to take ownership of their educational journey by participating in meaningful projects that require sustained effort and creativity.

The theoretical basis for PBL lies in constructivist learning theories, particularly the work of John Dewey, Jean Piaget, and Lev Vygotsky. Dewey's (1938) emphasis on experiential learning underscores the importance of "learning by doing," wherein students acquire knowledge through active participation in projects that mirror real-life challenges. Piaget (1973) further highlights the role of active cognitive engagement in constructing knowledge, positing that learners assimilate and accommodate new information by interacting with their environment. Vygotsky's (1978) concept of the Zone of Proximal Development (ZPD) emphasizes the importance of social interaction and scaffolding in facilitating learning, a principle that is integral to collaborative projects in PBL.

PBL theories also align with self-determination theory (Deci & Ryan, 1985), which identifies autonomy, competence, and relatedness as key factors in enhancing intrinsic motivation. Through PBL, students are afforded autonomy in selecting and managing projects, fostering a sense of ownership and engagement. The process of tackling complex, real-world problems enhances their perceived competence, while collaboration with peers and instructors fulfils the need for relatedness, further motivating their participation (Thomas, 2000).

PBL incorporates principles of inquiry-based learning, encouraging students to ask questions, conduct research, and develop solutions to open-ended problems. This aligns with Bruner's (1961) discovery learning theory, which asserts that learners are more likely to retain knowledge when they actively discover and construct it. Blumenfeld et al. (1991) emphasize that the sustained inquiry characteristic of PBL not only enhances understanding but also promotes the application of knowledge across different contexts. Contemporary research highlights PBL's role in cultivating 21st-century skills, including critical thinking, communication, collaboration, and creativity (Bell, 2010). These skills are essential for preparing students to navigate the complexities of the modern workforce. By engaging in projects that simulate professional tasks, students develop the ability to integrate knowledge across disciplines, work collaboratively, and think innovatively, aligning with modern educational goals.

PBL has been recognized as an effective teaching method across various disciplines. According to Thomas (2000), PBL fosters critical thinking, problem-solving, and collaborative skills. In creative fields such as video production, PBL enables students to engage deeply with the subject matter while developing transferable skills. Research by Barrett (2018) highlights that video production as a pedagogical tool encourages storytelling, teamwork, and technical proficiency, all essential in advertising. However, limited studies focus on the integration of PBL in video production for advertising education, necessitating further exploration. Project-based learning (PBL) is an active, student-cantered approach that enhances engagement, collaboration, and problem-solving skills in various educational contexts (Kokotsaki et al., 2016; Evenddy et al., 2023). Benefits include interdisciplinary collaboration, authentic problem-solving, and bridging the gap between theory and practice (Evenddy et al., 2023).

However, implementing PBL presents challenges such as faculty resistance, curriculum design complexities, and resource constraints (Evenddy et al., 2023; Chen et al., 2020). Successful PBL implementation requires effective scaffolding, guidance, and support from teachers, as

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well as a balance between didactic instruction and inquiry methods (Kokotsaki et al., 2016). Challenges exist at individual, institutional, and cultural levels across various implementation levels, including course, cross-course, curriculum, and project levels (Chen et al., 2020). To address these challenges, strategies such as faculty training, curriculum alignment, and project management frameworks are recommended (Evenddy et al., 2023). Overall, PBL offers significant benefits but requires careful consideration of implementation challenges for optimal results.

Project-based learning (PBL) using video production has shown positive impacts on students' learning outcomes and skills development. Studies have demonstrated that PBL with video projects can improve speaking skills (Hilmansyah, 2018) and enhance student competencies in communication, collaboration, creation, and critical thinking (Lim et al., 2019). Implementation of PBL with video production has been found to positively influence students' learning, motivation, and performance (Pradanti & Muqtada, 2023). The approach provides an authentic learning experience that prepares future educators and develops necessary teaching skills (Pradanti & Muqtada, 2023). Hakkarainen (2011) proposed a pedagogical model combining video production with PBL to support meaningful learning. Despite its benefits, challenges such as sentence construction, pronunciation, and video editing have been reported (Hilmansyah, 2018). Overall, students have shown positive responses to PBL with video production, indicating its potential as an effective teaching method (Hilmansyah, 2018; Lim et al., 2019).

Video production in educational settings can enhance student engagement and learning outcomes across various disciplines. In English language learning, it improves motivation, confidence, and language skills (Gusti Mahardika et al., 2021). In Spanish secondary schools, video production tasks are used 1-2 times per course, promoting student-centered learning and developing cooperation, digital skills, and creativity (Shafirova & Cassany, 2021). In health professions education, video production can engage students, but clear learning objectives and pedagogical considerations are crucial for effectiveness (Liu et al., 2022). In high school video production courses, positive attitudes about news and media literacy are strong predictors of civic engagement intentions (Hobbs et al., 2013). While video production offers numerous benefits, educators must carefully design projects with explicit learning intentions, pedagogical theories, and robust assessment processes to optimize educational outcomes (Liu et al., 2022). Video production in educational settings has gained traction as a versatile and effective pedagogical tool, offering multidimensional benefits for learners across various disciplines. By incorporating this medium, educators can foster active learning, enhance engagement, and develop critical 21st-century skills such as digital literacy, collaboration, and problem-solving.

Integrating Problem-Based and Constructivist Approaches in Video Production Education

The evolving landscape of media education, particularly within film and television production, calls for pedagogical frameworks that transcend traditional lecture-based methods. The literature consistently demonstrates that *Problem-Based Learning* (PBL) serves as a powerful catalyst in enhancing students' cognitive and non-cognitive skill development in production-based courses. Lyu and Ang (2025) provide empirical evidence that PBL significantly improves student engagement and technical competency, revealing the limitations of conventional didactic instruction which lacks experiential components essential for cultivating meaningful student-instructor interaction. This view is supported by Morris (2012), who

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emphasized that experiential learning is particularly suited for disciplines such as advertising and television, where applied learning is central to professional competency.

Furthermore, Liu et al. (2022) underscore the value of clear pedagogical structures in ensuring the effectiveness of video production assignments, particularly in professional education contexts. Without a coherent instructional framework, such tasks risk becoming superficial, a concern echoed by Robin (2008), who advocated for structured scaffolding and outcome-aligned assessment strategies. The alignment of PBL with Outcome-Based Education (OBE), as observed in Gao et al. (2024), further highlights its ability to foster not only student motivation and problem-solving capabilities but also the acquisition of transferable skills critical to media production.

The integration of video production tasks has also proven effective in other educational domains. Gusti Mahardika et al. (2021) illustrate its role in facilitating authentic language learning experiences, consistent with the principles of *Self-Determination Theory* (Deci & Ryan, 1985), which posits that autonomy and relevance are central to learner motivation. Similarly, Shafirova and Cassany (2021) and Hobbs et al. (2013) demonstrate how video production activities develop creativity, collaboration, digital literacy, and critical media awareness—competencies aligned with 21st-century learning outcomes.

These pedagogical insights can be further understood through the lens of *Constructivist Learning Theory*, which emphasizes the active construction of knowledge through social interaction, authentic tasks, and reflection. Recent interpretations of constructivism advocate for learning environments that are student-centered, experiential, and situated in real-world contexts (Erbil, 2020). Within this framework, video production serves not merely as a medium but as a learning process that fosters active inquiry, peer collaboration, and contextual problem-solving—hallmarks of the constructivist paradigm. Erbil (2020) contends that such learning environments cultivate deeper cognitive engagement by enabling learners to construct meaning through their own experiences, a process directly facilitated by project-based tasks such as video production.

Empirical Studies

Recent empirical studies highlight the effectiveness of integrating Project-Based Learning (PBL) with video production in enhancing student learning outcomes across various educational contexts. This approach not only supports cognitive and academic achievement but also cultivates 21st-century competencies, aligning closely with constructivist and experiential learning theories.

Ishak and Tahalu (2021) examined the use of animated videos in a Grade 5 social studies class, reporting an increase in learning target attainment from 46% to 93% across PBL learning cycles. Similarly, Panontji et al. (2024) investigated a Grade 12 chemistry cohort (N = 56), where the integration of animated PBL videos led to a 90% elaboration rate in creative thinking tasks. Wahyuningsih (2022) explored video-tutorial-based PBL in vocational construction education, revealing that 86.1% of students scored above the minimum competency threshold (KKM ≥ 70), while 77.7% demonstrated high levels of engagement.

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In a study by Amtaris et al. (2025), Grade 5 science students (N = 20) showed a statistically significant improvement in average test scores from 38.4 to 81.7 ($p < .001$) after engaging with instructional video materials framed within a PBL context. Larosa et al. (n.d.) further supported these findings through an R&D project involving Grade 5 mathematics students, in which a learning gain of 0.615 was recorded, with 84% of students showing improvement in conceptual understanding and 100% demonstrating enhanced creativity. In the Malaysian context, Hoe et al. (n.d.) reported that a digital video PBL model involving secondary school students (N = 63) led to noticeable improvements in communication, collaboration, creativity, and critical thinking.

These findings underscore the pedagogical value of PBL and video integration. First, substantive academic gains were evident, particularly in science subjects where score improvements were substantial (Amtaris et al., 2025). Second, student motivation and goal attainment rose sharply, as reflected in the social studies and vocational studies contexts (Ishak & Tahalu, 2021; Wahyuningsih, 2022). Third, the development of higher-order thinking and creativity, critical for disciplines such as chemistry and media studies, was well-documented (Panontji et al., 2024; Larosa et al., n.d.). Fourth, across studies, video-based PBL fostered a multidimensional skill set aligned with 21st-century educational goals, particularly in enhancing digital literacy and collaborative problem-solving (Hoe et al., n.d.).

Thus, the synthesis of these studies demonstrates that video production, when utilized as part of a PBL framework, substantially enhances educational outcomes. It aligns with constructivist learning principles by promoting authentic, student-cantered, and inquiry-driven learning experiences. These outcomes suggest that incorporating structured video projects into the curriculum is a promising strategy for both academic advancement and holistic skill development In sum, the literature supports a pedagogical shift toward constructivist and experiential learning models in media education. When designed with intentional alignment to learning outcomes and theoretical frameworks, video production tasks can enhance not only student engagement but also critical thinking, collaboration, and technical expertise.

Methodology

The data collection methods generally employed in such. In this study, the Colaizzi phenomenological research method is employed as a qualitative approach to analyze and interpret the lived experiences of individuals. Originally developed by Italian psychologist Paolo Colaizzi in 1978, this method is widely utilized in disciplines such as psychology, nursing, and the social sciences for the in-depth exploration of human experiences. It aims to uncover the essence of a phenomenon by systematically examining participants' narratives and identifying recurring themes that reflect the fundamental structure of their experiences.

This qualitative study also adopts a case study approach, which is particularly well-suited for exploring complex social phenomena within their real-life contexts (Yin, 2018). Case studies are valuable for capturing the nuanced interactions and processes that occur within specific settings, making them ideal for investigating the dynamics of video production activities within a Problem-Based Learning (PBL) framework. This approach enables an in-depth exploration of how participants engage with and respond to the challenges posed by PBL in creative and technical disciplines such as video production and advertising. However, to gain a deeper understanding of participants' experiences using and learning through the PBL approach, the study also incorporates elements of an ethnographic approach. This is primarily to obtain

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firsthand data directly from the participants. The participants in the study included 10 undergraduate students enrolled in a Production Advertising class and two instructors with professional expertise in video production and advertising. This purposive sampling ensures that the participants possess relevant experience and insights, facilitating a focused examination of the subject matter (Creswell & Poth, 2018). The students worked collaboratively in groups to complete video production projects, simulating real-world advertising scenarios. The instructors acted as facilitators, providing guidance and feedback throughout the process, consistent with the principles of PBL, which emphasize student-centered learning and active problem-solving (Barrows, 1996).

This study includes direct observation, semi-structured interviews, and the analysis of products such as video projects and student reflections (Stake, 1995). These methods provide a triangulated data set that enhances the credibility and validity of the findings (Denzin & Lincoln, 2018). The interaction between students and instructors, the iterative process of video production, and the challenges encountered during the projects offer rich data for analyzing the effectiveness of PBL in fostering creative and technical skills. Nevertheless, in this paper, the data collection approach predominantly employs Colaizzi's phenomenological method, which is recognized for its systematic nature.

According to Bacus and Alda (2022), to arrive at a comprehensive description and rigorous analysis of teaching PBL in video advertising as experienced by the participants, the researchers followed Colaizzi's (1978) distinctive seven-step method, as outlined in Morrow et al. (2015). At the outset, the researchers began by familiarizing themselves with the data as follows in the diagram belows:

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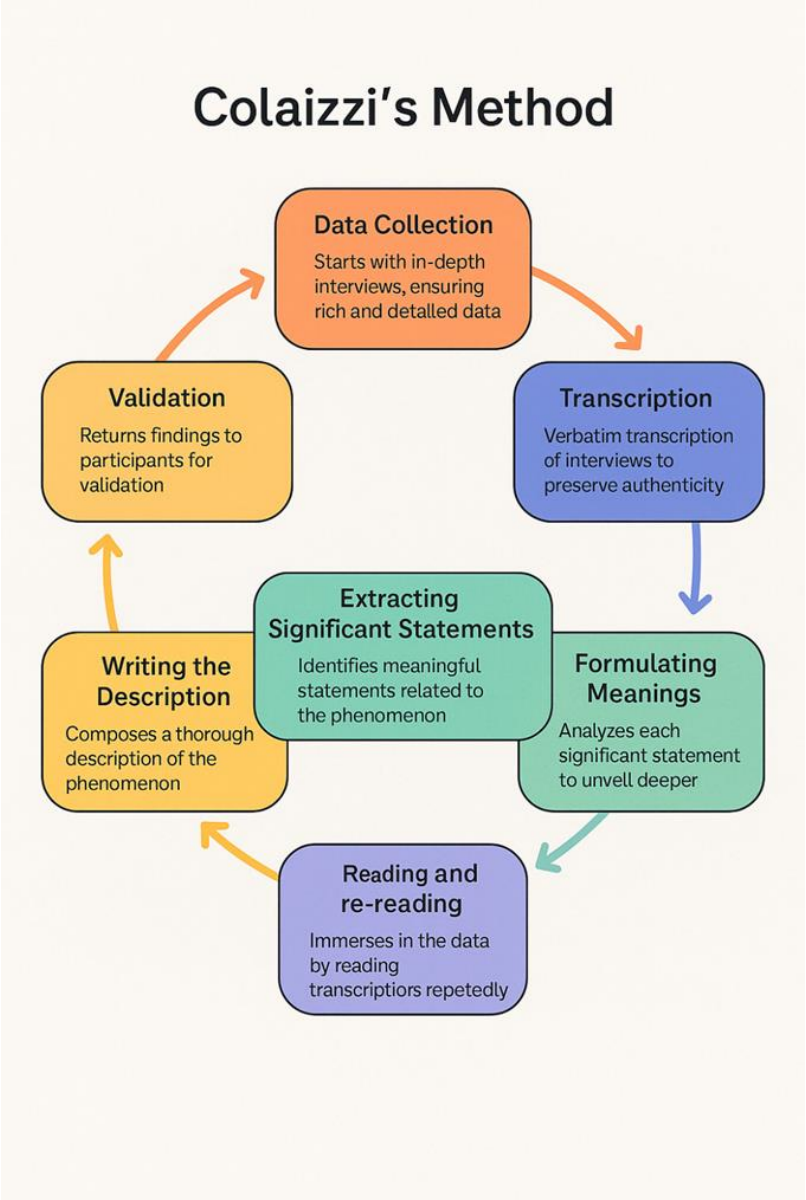

Figure 1: Diagram of The Collaizzi Method in Morrows (2015)

Data Collection

In this study, data collection was guided by Colaizzi's (1978) descriptive phenomenological method, which emphasizes a rigorous, multi-step approach to understanding participants' lived experiences. The research was conducted during Semester A241 (September 2024 – January 2025) at Universiti Pendidikan Sultan Idris (UPSI), under the MRM3015 Production Advertising course. The class consisted of 40 undergraduate students and was co-facilitated by two instructors. The first instructor taught the initial seven weeks of the semester, while the second instructor took over after the semester break and completed the remainder of the course.

Data Collection Process

Data were collected through qualitative fieldwork involving in-depth interviews and focus group discussions, consistent with Colizzi's emphasis on rich, descriptive data from individuals

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who have experienced the phenomenon under investigation. In this case, the phenomenon is the implementation of video production through Project-Based Learning (PBL) in a media education context.

Participants included 1; six students, each representing a different project group, selected via purposive sampling to reflect diverse experiences within the course 2; two instructors, representing the full teaching cycle of the subject. The student interviews were conducted in focus group settings to encourage collaborative reflection and thematic convergence. These focus groups allowed for dynamic interaction and stimulated deeper discussion among participants regarding their engagement with PBL, video production challenges, teamwork, and learning processes.

The instructor interviews were conducted individually using a semi-structured, in-depth interview format. These interviews aimed to capture the educators' perspectives on course planning, student engagement, scaffolding strategies, and pedagogical effectiveness over the teaching phases. All interviews were conducted in person at UPSI and were audio-recorded with consent to ensure accurate transcription. The timing of the data collection was carefully aligned with the academic calendar to allow reflection on the full cycle of the course—from project initiation to final video submission and assessment. This data collection phase aligns with the first stage of Colaizzi's method, which stresses collecting comprehensive, first-person accounts from individuals who have experienced the phenomenon in question. By engaging both students and instructors, the study ensured triangulation of perspectives, thereby enhancing the depth and credibility of the findings.

Result and Discussion

This study focuses on two main groups: the teaching staff and several groups of head students who represent the overall student groups. The aim is to understand how the Problem-Based Learning (PBL) approach can enhance teaching and learning in subjects related to video advertisement production. A qualitative analysis, employing an ethnographic approach, was conducted to obtain detailed and in-depth data based on the participants' teaching and learning experiences through PBL.

The same set of questions was used during in-depth interview sessions with two categories of participants in this study: instructors and students. Using a semi-structured set of eight questions, the study with the assistance of NVivo software version 12 generated the following themes. The identified themes are categorized according to the two types of participants.

Themes Experience: Instructors

Collaboration and Teamwork

Video production activities required students to work in teams, assigning roles such as director, editor, and scriptwriter. This structure mirrors professional practices and reinforces collaborative skills. Students reported improved communication and problem-solving abilities as they navigated challenges together. Instructors observed that video production projects naturally encouraged collaboration and teamwork among students. The complexity of advertising production tasks, such as scriptwriting, filming, editing, and client pitching, required students to assume specific roles within a team. During the teaching process, instructors assigned students into small production groups, each responsible for producing an

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advertising video based on a client brief. For example, one student acted as the director, another as the scriptwriter, while others handled roles such as camera operator, editor, and art director. This structure mimicked the real-world dynamics of an advertising production team, helping students experience interdependence, develop communication skills, and learn how to resolve conflicts collaboratively.

Creative Problem-Solving

Students faced real-world constraints, such as limited budgets and tight deadlines, which necessitated innovative solutions. These challenges aligned with PBL's emphasis on tackling complex, authentic problems. Project-based video assignments challenged students to develop creative solutions within time, resource, and thematic constraints. Instructors deliberately introduced unexpected "client changes" during the production timeline—such as a last-minute adjustment to the product's key message—to simulate real industry challenges. Students were required to think quickly, adapt their creative strategies, and rework scripts or visuals to meet new expectations. This teaching method reinforced flexible thinking and resourcefulness, core skills in the fast-paced field of advertising production.

Practical Application of Advertising Theories

By producing advertisements, students applied theoretical concepts such as target audience analysis, message framing, and branding. This hands-on approach deepened their understanding and retention of course content. The integration of theory and practice was a cornerstone of the course design. Instructors began each project cycle with a lecture covering key advertising concepts such as AIDA (Attention, Interest, Desire, Action) model, brand positioning strategies, and target audience analysis. Students then had to apply these theories directly into their video projects. For instance, in one assignment, students were tasked with creating a video ad that captured audience attention within the first five seconds—a direct application of the AIDA principle. This direct link between theory and production practice enhanced students' understanding and retention of advertising concepts.

Reflective Learning

Reflective journals revealed that students gained insights into their learning processes and professional growth. Instructors noted that reflections helped students critically evaluate their work and identify areas for improvement. After completing each video production project, instructors implemented a mandatory reflective learning session where students critically analyzed their processes and outcomes. Students were encouraged to identify what strategies worked, what challenges they faced, and how they could improve in future projects. For example, after one major group project, students submitted reflective journals discussing how pre-production planning (or the lack of it) impacted their shooting schedules and final product quality. This reflective exercise helped bridge the gap between practice and learning, fostering a mindset of continuous improvement.

Implications for Practice

The findings suggest several practical implications for integrating PBL into video production classes: Design projects that simulate real-world advertising campaigns. Encourage interdisciplinary collaboration, incorporating input from marketing, design, and media studies. Provide structured guidance while allowing flexibility for creativity and experimentation. To create an authentic learning environment, instructors designed projects that closely mirrored real-world advertising agency tasks. Students received mock client briefs, tight deadlines,

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budget limitations, and clear brand guidelines. In one semester project, students were tasked with producing a 30-second online video ad for a fictional eco-friendly beverage brand, including market research, concept pitching, storyboard development, and final production. This real-world simulation not only heightened student engagement but also prepared them for professional expectations post-graduation.

Themes Experience: Students

Teamwork Skills

Students reported significant development in their ability to work collaboratively. Through group-based projects, particularly in production-oriented subjects such as video advertising, students learned how to negotiate ideas, assign roles based on strengths, resolve conflicts, and collectively manage deadlines.

One participant shared,

"When we were tasked with creating a 30-second ad, it wasn't just about filming. I had to work closely with a team of five — we divided tasks like scripting, shooting, and editing. At first, there were arguments, but by the third project, we became more organized and respectful of each other's roles."

This suggests that experiential learning like PBL fosters real-world team dynamics, preparing students for industry settings where collaboration is critical. In PBL environments, students are presented with open-ended, authentic problems that require team-based inquiry, dialogue, and solution-building. This structure necessitates the division of labour, mutual dependence, and shared responsibility all hallmarks of effective teamwork.

Increased Motivation and Engagement

The shift from passive lecture-based learning to active, problem-solving tasks increased students' motivation and emotional investment in the subject. Students described feeling "excited" and "challenged" in ways that traditional formats had not provided.

Another participant noted,

"I used to just attend class for attendance. But when we had to create an ad campaign for a real client, I stayed up late doing research. It didn't feel like homework it felt like something I could be proud of."

This reflects how PBL transforms the learning environment into a space of ownership and personal relevance, which enhances student engagement. The student's statement "it didn't feel like homework" is a classic indicator of intrinsic motivation, which PBL nurtures by allowing learners to take ownership of the learning process.

In the context of producing an ad campaign for a real client, the student isn't following a script they are engaging in authentic, goal-oriented activity, which fuels personal relevance and a sense of purpose.

Deeper Understanding of Subject Content

Instead of relying on rote memorization, students exhibited a more profound conceptual understanding of the subject matter. The practical application of theoretical knowledge such as narrative structure, audience segmentation, and camera framing served to reinforce and deepen their learning outcomes. A student shared,

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"Before, I could list the principles of advertising, but I didn't really get them. After actually pitching a product in a video format, I now understand why emotional appeal and brand consistency matter. You see theory in action."

This indicates that hands-on experiences create more meaningful learning outcomes by bridging theory with practice. Thus, it illustrates one of the core strengths of Problem-Based Learning (PBL); its capacity to foster deep understanding by linking theoretical knowledge to practical, authentic experiences. In PBL, students construct knowledge through action, not passive reception a fundamental departure from traditional lecture-based models.

Enhanced Communication and Presentation Skills

Students improved in both verbal and visual communication. The need to pitch ideas, present final products, and defend creative choices in front of peers or lecturers cultivated confidence and clarity in their expression.

One student reflected,

"I was terrified of presenting, but after doing three ad presentations with my group, I'm now more comfortable speaking and answering questions. I also learned how to structure ideas clearly in both visuals and speech."

Such skill development is essential for careers in media, advertising, and creative industries where effective communication is key. This theme is deeply aligned with the core competencies fostered through Problem-Based Learning (PBL). Communication in PBL settings is not taught as an isolated skill but is developed organically through social interaction, collaborative problem-solving, and authentic performance tasks.

Conclusion

Video production activities in a Production Advertising class offer a robust platform for implementing Project-Based Learning (PBL), enhancing both technical and soft skills essential for advertising professionals. This study contributes to the pedagogical literature by demonstrating the potential of PBL in creative education, particularly in the field of advertising. This study affirms the transformative power of PBL as an instructional framework rooted in *Constructivist Learning Theory*, which posits that knowledge is actively constructed through authentic experiences, collaboration, and reflection. Through the dual lens of instructor and student experiences, the findings reveal that PBL fosters a dynamic, participatory learning environment where collaboration, creativity, and reflective practice are central to both knowledge acquisition and skills development. For instructors, PBL promotes a collaborative teaching culture, enhancing teamwork in curriculum planning and delivery. The emphasis on creative problem-solving aligns with constructivist principles by enabling educators to design authentic, real-world learning tasks that scaffold complex concepts into accessible, experiential learning opportunities. Moreover, the practice of reflective teaching encouraged by PBL allows instructors to refine their pedagogy in response to student feedback and engagement, reinforcing the continuous and socially situated nature of learning advocated by constructivism. From the student perspective, PBL significantly enhances teamwork skills, mirroring real-world collaborative environments found in the media and advertising industries. It increases intrinsic motivation and emotional engagement by transforming passive content absorption into active, problem-centered inquiry. Students reported a deeper conceptual understanding, as theoretical knowledge—such as branding, audience analysis, and message framing—was applied in meaningful, project-based contexts. Furthermore, the iterative nature of PBL

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supports the development of strong communication and presentation skills, which are crucial in creative professions.

In sum, the integration of PBL, supported by constructivist theory, should be considered a strategic pedagogical approach in creative media education. It not only elevates academic achievement but also equips learners with the critical, communicative, and collaborative skills necessary for success in the advertising and media industries. Future curriculum design should therefore prioritize constructivist-informed PBL strategies to bridge theory and practice, cultivate learner autonomy, and prepare students for complex professional landscapes

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