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Mass Communication Students' Challenges in the Stages of Film Production

Genie Mae R. Bihis, Dawn Arbie F. Cleofe, Abigail Eiden M. Viñas, & Beverly T. Caiga (PhD)
Communication Arts Department, College of Education, Arts and Sciences, Lyceum of the Philippines University, Batangas City, Philippines

Abstract - *The study aims to determine the challenges in the stages of film production encountered by the Lyceum of the Philippines University-Batangas mass communication students. Specifically, it aims to determine the effects/benefits of film production to students as well as the problems encountered by mass communication students in the five aspects of film production namely development, pre-production, production, post-production, and distribution. Furthermore, the study also aimed to test the significant relationship between the benefits of film production and the problems encountered by mass communication students during its process. Lastly, the study proposes solutions in order to lessen these problems in film production. The study is a descriptive type of research using a questionnaire as an instrument to gather data. The results show that the respondents strongly agree that film production develops literacy and communication skills such as speaking, reading, writing, and listening. Moreover, the respondents agree that they encounter problems on film production with regards to development, pre-production, production, post-production, and distribution. The researchers recommended that the plan of action may be considered to address the problems encountered in film production by mass communication students. Among the strategies stated in the plan of action include using improvised materials for filming, acquire additional lights and equipment, and review curriculum to integrate additional classes or lessons. Future researchers may conduct a follow-up study after a few years to determine which problems have been addressed and if improvements have been made.*

Keywords: *Challenges in Film Production, Stages of Film Production, Mass Communication students*

INTRODUCTION

Since the invention of motion picture cameras in the 1890s until today in the modern times of animation, film has played a vital role in shaping the culture and values of the people. More importantly, film transcends throughout history, giving us extensive knowledge about the past and also a glance into the future.

Today, as film continues to flourish, the process of film production is introduced to students as early as high school. Though not pertaining to production of films per se, even high school students already know how to basically operate a camera and edit footage because schools introduce video production projects.

Formally, filmmaking involves five main phases, namely development, pre-production, production, post-production, and distribution. According to Dems [1], the filmmaking cycle revolves around these five stages, making it an orderly method that somehow provides structure to the whole production process.

The development stage involves the process of brainstorming of ideas for the story. It is where a more in-depth conceptualization of the plot, characters, mood, settings, themes, and the complete script is created. Thus, the backbone of the entire film depends on this phase. The next step is pre-production, where all the plans are made before shooting a film. In the professional film industry, pre-production involves recruitment of the people needed for the film, including the director, location manager, musical director, sound designer, production designer, cinematographer, casting director, lighting director, and all the other staff. These people are responsible for planning out the details, such as locations, props, set design, wardrobe, lighting, and equipment.

The third step, actual production, is where all these plans are carried out. Camp [2] stated that production begins once the footage is recorded. It includes cinematography, direction, and the execution of details for the production design. The fourth step in filmmaking is post-production, where the film is edited and polished. Lastly, the final step in the filmmaking process is the distribution. Distribution is the process in which the film reaches the audience, and is therefore

the final peak of the whole filmmaking process. It is done through film distributors, either by a theatrical distribution or for home viewing, such as DVD releases. Nowadays, the internet plays a vital role in the distribution process for the film to reach its audiences better.

In Lyceum of the Philippines University-Batangas, Film Production is a three-unit course offered to the AB Mass Communication fourth year students during the first semester. However, mass communication students produce different video projects in other courses. The basic principles of cinematography, such as camera movements, are encountered in "Television Production and Direction", a three-unit course offered during the second semester of third year students. "Writing for Radio and Television" is also another course which teaches the students in writing scripts. In other courses such as Advertising, Advanced Advertising, Development Communication, Broadcast Journalism, and Media Law and Ethics, video production projects are already given. TV Commercials, music videos, news programs, infomercials, and short films are some of the outputs that ABMC students produce before the formal course of Film Production is taken. As such, the students already know the basics like scriptwriting, cinematography, musical scoring, lighting, and other things needed such as equipment, props, location, and talents. The production of these projects requires students to undergo processes that are similar to film production itself.

The Film Production subject is a crucial part of the curriculum because it is a significant learning and application experience for the Mass Communication students in the area of film. Moreover, the films that the students produce are premiered on the annual Mass Communication Students Association (MASA) Convention, wherein students and teachers from other schools are invited to watch. Thus, the films are a reflection of the students' skills and the quality of education and training that the school provides. Simply put, the films that the students produce are the core outputs of their communication course. Film Production is not merely a subject within the boundaries of the school, but a representation of the LPU Mass Communication students as a whole.

Through the study, the researchers hope that the benefits and challenges in film production may be identified, as well as the significant relationship between the two. Consequently, the researchers aim that solutions may be provided to the problems that the Mass Communication students encounter during film production. The paper is a practical approach to the predicaments during filming which the researchers have observed and experienced first-hand. Ultimately, the researchers hope that through the study, the Mass Communication students will be motivated to be more creative and resourceful in their films; to improve their techniques especially in scriptwriting, direction, and production design; and to be independent and knowledgeable in cinematography and film editing. In the future, the students must be able to confidently produce their own films without outsourcing professional cinematographers, editors, and the like.

In addition, the study aims to help the College of Education, Arts and Sciences in its assessment of the AB Mass Communication program for its curriculum improvement. With the presentation of the study's results, the researchers hope that the college dean, department chair, and mass communication professors work together to enhance the curriculum. The researchers also hope that additional significant topics may be discussed in classes, such as detailed project planning, budgeting, video editing, current filming techniques, technicalities, and other related areas which may help the students improvise and maximize the resources available to them.

Furthermore, the researchers hope that the administration of Lyceum of the Philippines University-Batangas recognize these challenges encountered by the Mass Communication students in film production. The administration may consider acquiring additional filming equipment for the use of the students in their film projects to alleviate some of the problems and also to provide the students with an updated and better quality learning experience.

Finally, the researchers hope that the study will be a useful tool for self-evaluation in the production of films, and thus answer the call for better film outputs and highly-skilled and competitive Mass Communication graduates.

OBJECTIVES OF THE STUDY

The general objective of the study is to identify the challenges encountered by Mass Communication students in film production. Specifically, it aims to determine the effects/benefits of film production to students; identify the challenges encountered in film production by mass communication students in its five aspects namely development, pre-production, production, post-production, and distribution; to test the significant relationship between the benefits of film production and the challenges encountered by mass

communication students during the process; and to propose solutions in order to lessen the challenges in film production which are encountered by mass communication students.

METHODS
Research Design
To answer the research goals, the study used the descriptive type of research in order to determine the challenges encountered by mass communication students in the five stages of film production. The descriptive type of research involves gathering quantifiable information which can be used for statistical inference on the target audience. This is done through data analysis by using computational and statistical techniques [3]. Aside from the primary data, secondary sources such as books, published thesis, and online articles were also used to support the paper.

Participants
The participants of the study include 65 AB Mass Communication students of Lyceum of the Philippines University-Batangas who took up the Film Production subject in the three (3) most recent years, from 2015-2017. The respondents are the total population of students and alumni who took up the said subject within the given time frame.

Instruments
The researchers used a self-made questionnaire as an instrument for data-gathering. The questionnaire is divided into two parts: Part I consists of the benefits of film production and Part II is comprised of the problems encountered by Mass Communication students in Film Production. Part II is further subdivided into the problems in the different stages of film production namely development, pre-production, production, post-production, and distribution. Aside from the questionnaire, interviews were also conducted to selected respondents to further support the study.

The questionnaires were validated and distributed online through Google Forms for the researchers to be able to easily reach out especially to the alumni respondents. The tallies were retrieved from the website and were assessed by a statistician for accurate results. Interviews, on the other hand, were also conducted online through social media by privately messaging selected respondents.

Procedure
The researchers first discussed with their adviser the topics and variables for the study. Then, they researched the related literature to support the paper. After formulating and having the questionnaire validated by a panel, the researchers then proceeded to distributing the questionnaire and interviewing selected respondents from the three batches of AB Mass Communication students from 2015-2017. After gathering the results and having it deduced by a statistician, the researchers interpreted and organized all the necessary data to construct the paper.

Data analysis
The statistical tools used by the researchers in analyzing the collected data are the weighted mean and Pearson-r. Weighted mean was used to determine the challenges encountered by Communication students in film production subject based on the questionnaire which will be administered to them. Pearson-r was utilized to determine whether there is a significant relationship between the benefits of film and the problems encountered. All data were treated using SPSS software.

The given scale was used to interpret the result of the data gathered: Legend: 3.50 – 4.00 = Strongly Agree (SA); 2.50 – 3.49 = Agree (A); 1.50 – 2.49 = Disagree (D); 1.00 – 1.49 = Strongly Disagree (SD)

RESULTS AND DISCUSSIONS
Table 1 below shows the benefits of film production as assessed by Mass Communication students. The over-all composite mean of 3.66 indicates that the students strongly agree on the benefits cited. Film production develops literacy and communication skills such as speaking, reading, writing, and listening topped the list with a weighted mean score of 3.85. Cudlipp [4] supports this as he states that film production can be used as a text to develop learners' critical thinking, analytical and contextualization skills. These skills are, according to him, equally applicable to and transferable between film and literary text. Also, Hutchison [5] agrees that active involvement of students in well-planned video production projects develops their print-based writing skills and at the same time, their digital literacy skills.

Additionally, respondents affirmed that communication skills are developed through the different processes in film production. In conceptualizing the story, for instance, speaking and listening skills are developed since the members have to voice out their ideas as well as listen to the ideas of others. A healthy discussion will help the team build a good relationship but also a collaborated story.

Meanwhile, the writing skills are put into practice during the screenwriting process. Respondents also mentioned that speaking and listening skills are developed during shooting because the production team and the cast express their concerns and ideas for the betterment of the film.

Table 1. Benefits of Film Production

Film Production…	WM	VI	Rank
1. develops literacy and communication skills such as speaking, reading, writing, and listening	3.85	SA	1
2. enhances collaborative learning and working.	3.77	SA	2.5
3. develops research and problem-solving skills	3.65	SA	7.5
4. broadens real-life, employability skills such as planning and time management	3.74	SA	4.5
5. improves leadership skills	3.77	SA	2.5
6. stimulates analytical and critical thinking skills	3.71	SA	6
7. strengthens digital literacy skills	3.57	SA	9.5
8. helps improve genuine excitement for learning	3.54	SA	11
9. stimulates creativity, making a person more visual and observant	3.74	SA	4.5
10. improves technological skills specifically in video and photo editing	3.42	A	12
11. supports learning through creative, technical, and collaborative processes	3.65	SA	7.5
12. stimulates discussion and an assessment of one's values	3.57	SA	9.5
Composite Mean	**3.66**	**SA**	

On the other hand, two items tied for the second spot. First is that film production enhances collaborative learning and working. Second, film production improves leadership skills. Both obtained a mean of 3.77 and are rated strongly agree.

Cudlipp [4] supports film production's benefit in improving collaborative learning and working. He stated that producing films support learning and develops a broad range of life and employability skills

through its creative, technical and collaborative processes. The students can create and work together to achieve a good output. Respondents asserted that collaborative learning is achieved in production through the effort of each team member in doing the tasks assigned to them. In a production team, each member is designated to a position with his specific responsibilities and obligations. Although this is the case, the other members still initiate to lend a helping hand and cooperate in every task.

Second item in the second spot is film production's benefit in improving leadership skills. In relation to the discussion on the previous item, members of the team are assigned their own positions. Thus, although not everyone is the director, each is a leader on his own. The scriptwriter is responsible for the script, the director of photography for the shots, and the production designer for the props and costumes.

Respondents say that leadership is developed in film production because there are different positions that each person must manage. For instance, a director is not only responsible for organizing the details with the production staff, but must also look after the talents. Every person in the production team will look up to the director as the person in charge of supervising everything. Nevertheless, each member is responsible for his own department, and the other members can help them in different tasks. Leadership skills are developed in every member of the production team.

Two indicators tied in the tenth spot, first is the improvement of digital literacy skills in film production (3.57); and second is that film production stimulates discussions and assessment of one's values (3.57) which were rated strongly agree.

Respondents affirmed that film production develops literacy skills because technology has been evolving, thus student filmmakers are now having the benefit of using user-friendly equipment during shooting. According to them, film production helps strengthen digital literacy skills by putting students in a situation where all the things that they do require the help of the digital platforms. Film production lets them explore the digital media so that they can come up with a quality output.

Hutchison [5] supports this as he said that students have to familiarize themselves with the technologies such as computers, laptops and cameras to be able to do and edit a film production which is a part of their curriculum.

For the second item in the tenth spot which is the benefit of film production as a stimulator of discussions

and assessment of one's values. Bigfuture.org, a website by The College Board, states that making films helps individuals to develop creativity and keen observation skills. Filmmaking awakens the imaginative vision among students, thus helping them to create unique films. Moreover, the values of patience and collaboration are also learned during production.

Respondents replied positively and stated that film production challenges a person not only in the way they think but also in the way they act in a certain situation. For example, there are instances during production which will test one's values. Arguments within the production team cannot be avoided, so the production team must try to discuss the matter tactfully. If someone in the team or cast is behaving negatively, the way the people will respond to the situation may reflect their personalities or values.

Meanwhile, the two lowest on the list is that film production helps improve genuine excitement for learning with a weighted mean of 3.54 and rated strongly agree; and that film production improves technological skills specifically in video and photo editing both with a weighted mean of 3.42 and rated agree.

For the improvement of the students' genuine excitement for learning, respondents emphasized the rewarding experience that film production provides once the students see their final output. One respondent described film production as an exciting process since they get to learn things they don't encounter in a normal classroom. According to him, student filmmakers discover things that they thought they can never do. Film production stimulates their passion to explore more and to do more. Moreover, the class experiences situations that are also happening in the field. Film production is "truly something to look forward to in [the] course".

Hutchison [5] supports this as he stated that students improve in a purposeful and motivated way that generates genuine excitement for learning. Film students can learn and at the same time, enjoy the film production process.

Meanwhile, lowest also on the list is that film production improves technological skills specifically in video and photo editing. Respondents commented that in film production, students have to work hard by developing or improving themselves. Film production has improved their technical skills in this aspect because adequate knowledge in technology is required to finish the course.

However, video editing is one of the key skills that students must have in film production. Although the respondents may agree that film production improves this, the results have reflected that it is ranked lowest among all the items. Thus, the researchers conclude that the improvement on the video and photo editing skills of the respondents during film production is not very high, as compared to the other benefits cited.

Table 2. Challenges Encountered by Mass Communication Students in the Development Phase

Development Phase	WM	VI	Rank
1. It is difficult to form a new story for a film.	3.25	A	2
2. There is limited time in developing a new concept for film.	3.09	A	4
3. It is challenging to write a detailed script	3.60	SA	1
4. It is a tough task writing dialogue	3.20	A	3
Composite Mean	**3.28**	**A**	

Table 2 shows the lists of problems encountered in film production by mass communication students with regards to the development phase. The overall composite mean of 3.28 indicates that the mass communication students agree on the problem listed with regards to development.

In film production, the challenge of writing a detailed script topped the list as the main problem having the weighted mean of 3.60 which is verbally interpreted as strongly agree. According to Soriano [6], the students have to create a detailed script within the allotted time frame.

This is parallel to one of the respondents' view that detailed scripts are difficult to write because they are supposed to be short, simple, yet effectively explains what is happening to the scene. In the script, a lot of details are required such as the location of the scene, what the actor is doing, how the actor is feeling, what kind of camera shot is involved, what camera movement is needed, how one frame transitions to another, and even the cue of the music. Discussing the scenes should be concise but also very detailed so that the reader is able to have a clear visualization of the scene. With that in mind, scriptwriters also need the help of other members of the production team for them to collaborate their vision of the film. Choosing the correct words and phrases is also a must so that the

audience will connect with the message the film is trying to get across.

Respondents agreed that there is a difficulty of forming a new story for a film (3.25). Therefore, the mass communication students find it difficult to construct a new story. One of the respondents said that it is not simple to create a film concept. According to him, one of the reasons for this is when a student is tasked to make a concept that is out of his comfort zone. This makes it hard to think outside the box. Aside from that, sometimes there are a lot of ideas that come to a person and that makes it hard for him to express it through the film.

Dems [1] suggested gathering concepts from a book, a play, true stories, other movies or original ideas can be done to create a viable theme, synopsis and eventually, a script. At the same time, Irving and Rea [7] stressed that a script which lacks idea may not have a better and worthy output in the end. If this happens, the student should create or write another concept for their story.

They also agreed that it is a tough task of writing a dialogue (3.20). In writing dialogues, it is important to analyze the natural flow of conversations to make it sound more natural. However, students must also consider the genre of the film they are writing. For example, period films set in the past should have a more formal and old-fashioned tone.

In addition, a respondent commented that the difficulty in writing dialogues may depend on the writer's interest on the specific genre or film. If a scriptwriter, for example, is not familiar with the techniques used in a comedy film, he might not be able to write the best and most catchy lines. Furthermore, Soriano [6] stated that since film is a different medium from print, radio, or television, the dialogue must be appropriate for film and its respective genre.

Lastly, the limited time in developing a new concept for a film ranked the lowest, having the weighted mean of 3.09 interpreted as agree. Student filmmakers might find that there are time constraints when it comes to developing their story for film. Since only a few months are allotted for the entire film production, students must plan ahead and be prompt with their deadlines. This is in agreement with one of the respondents' comment that it takes time to create an effective concept. Thus, when students are pressured by the due date, they tend to think that it is acceptable to pass an inadequate plot just for the sake of passing. Soriano [6] supports this as she stated that time constraints may affect the quality of what the filmmaker is able to come up with. Thus, the film itself may look cheap and fail to meet expectations.

Table 3. Challenges Encountered by Mass Communication Students in the Pre-production Phase

Pre-production Phase	WM	VI	Rank
1. The limitation on budget is a main problem	3.78	SA	1
2. There is a scarcity of good actors or talents for the film	3.18	A	5
3. Props and other requirements of production design are hard to acquire or create	3.11	A	6.5
4. There is difficulty in finding locations for shooting	3.38	A	4
5. Irregular weather condition can affect the schedule of filming	3.66	SA	2
6. There is a lack of talents to suit the role/s	3.11	A	6.5
7. Postponement of the shooting occurs due to conflict with the talents' schedules	3.60	SA	3
Composite Mean	**3.40**	**Agree**	

Table 3 shows the problems encountered on film production by Mass Communication students with regards to pre-production. The total composite mean of 3.40 specifies that students agree on the problems cited. The limitation on a budget topped the list with a weighted mean score of 3.78 and rated strongly agree. The budget can be considered as the skeleton for all the decision-making regarding the film. The quality of the film largely depends on the budget, as can be seen on big commercial film projects. Although improvisations and compromises can be made, having a sufficient budget is an advantage for student filmmakers.

Cherrier [8], Boggs and Petrie [9] have strongly emphasized that creating a movie will not be easy without a specific budget. It will be tough for the production staff to move without money, and filmmakers will not be able to fully achieve their vision without financial backing.

A response the researchers acquired through interviews stated that a limited financial resource is the main problem partly because film production is not the only subject that needs to be prioritized. As much as the production team would like to provide the best production design to make the film believable and

realistic, the budget still needs to be considered. The respondent expressed that in the longest extent, there are no other choices but to use other resources which might affect the film's look.

On a similar note, Soriano [6] states that film students must acquire basic knowledge on film editing software such as Adobe Premiere. If not, they would be forced to outsource services from video editors, which would affect the film's budget. One of the respondents the researchers interviewed suggested that students may formulate a budget which they can work on and save for.

Next in rank is the irregular weather condition which can affect the schedule of filming. It has a weighted mean of 3.66 and interpreted as strongly agree. The schedule of the shooting may not be followed if there is unexpected bad weather condition. Soriano [6] emphasized that bad weather not only damages equipment for filming but also affects the health of the actors and staff. Respondents expressed their resentment when the weather condition is bad. During this situation, the production team fails to follow the supposed time table of accomplishing particular scenes.

Meanwhile, the postponement of the shooting occurring due to conflict with the talents' schedules ranked third with a weighted mean of 3.60 and interpreted as strongly agree. This problem may happen if the talent is sick, shows up late, or unable to attend because of personal business. This can also result to another day for the shoot. Soriano [6] stressed that actors' availability might postpone the shooting, thus making a setback for the production resulting in adjustments to meet the deadline.

The respondents noted that postponement of shooting is challenging especially when the production team fails to make a timetable of the talents' schedule. Also, a Plan B must be formulated just in case an emergency occurs regarding the schedule of the talent. Postponement of shooting days affects filming because it delays a particular shoot and the production is forced to re-arrange the sequences for another day. Respondents suggested to schedule scenes that may be done in a particular day without a certain talent. Furthermore, always keep in mind that a day must not be wasted, the team must spend its time preparing the production design or having a Plan B.

On the other hand, two indicators tied for the last spot. First, the difficulty in acquiring or creating props and other requirements of production design. Second, the lack of talents to suit the role/s. Both items got the lowest weighted mean value of 3.11 and both are rated agree.

For the item involving production design, respondents noted that it is difficult to acquire props because of their extreme importance in creating the whole feel of the film. Thus, the props must be believable and aesthetically pleasing at the same time. With limited resources, students find it hard to obtain the items they need.

Cherrier [8] gives emphasis that costumes are so important to the physical appearance of the character that no filmmaker can leave the selection to chance. Costumes can leave a mark to the audience, making it hard for them to forget the film. Take a period film genre for example. A period film's setting must be in the past, such as during the Spanish Period or American Period. As such, the production design must be in line with the corresponding era of the film. If, for instance, the film is set during the Spanish Period, then the costumes and hairstyles of the actresses must be the *baro'tsaya* or kamison, and the actors must wear barong or kamesa de chino. In addition, all the things that may appear in the frame must also match the setting, including furniture, household items, and especially the house itself. No modern object must be seen. For this reason, the props and costumes in a period film are more difficult to acquire since their availability today is limited. The team may resort to having the outfits and items specially made if they are unable to find resources.

Nevertheless, low-budget productions may use borrowed or improvised items. For other genres in the modern setting, simple props may be found in the usual household. For this part of the film, the production designer of the team is in charge for the plans. Pierson [10] mentioned that the production designer is responsible for the look of the film as a whole, ensuring that every detail in the locations and sets is united with both the vision and the story of the film.

Tied in the last spot with the difficulty in production design is the lack of talents to suit the role. One of the respondents stated that since they are bounded to select fellow students as actors for the film, they cannot expect caliber performance from them. Since students are not working with talent agencies to find the perfect actors for the film, they tend to find recommendations from their available connections. The limited resources of students may affect this aspect. Some roles are not suited to a particular person, making it hard to look for another talent.

However, respondents have a few suggestions to solve this matter. First, the production team must give the talents the script ahead of time so that they will have ample time to prepare. Second, the director could enhance the actors' performance by properly orienting them about their roles and characteristics. Lastly, the production team can provide the talents with a simple workshop or give them some materials like videos which they can study to improve their acting skills.

Table 4. Challenges Encountered by Mass Communication Students in the Production Phase

Production Phase	WM	VI	Rank
1. There is a lack of equipment, making it tough to perform excellent camera shots (e.g. tripod, glider, slider)	3.25	A	3
2. There is difficulty in the placement of lighting equipment which results in multiple or illogical shadow	3.20	A	4
3. Dynamic range, or the contrast between the brightest and darkest parts of the framed scene, is hard to achieve. (i.e the brightest parts look washed out, but the main subject still looks dark)	3.15	A	7
4. Shaky camera in handheld shots is a problem	3.17	A	5.5
5. Focusing on the wrong element and adjusting focus when the main subject/camera moves is a problem	3.09	A	8
6. There is difficulty in adjusting camera settings such as exposure in different locations	2.88	A	10
7. There is a lack of lighting equipment (e.g. portable LED light, reflector, barndoor, diffuser)	3.45	A	1
8. There is difficulty in controlling noise in live set.	3.35	A	2
9. There is difficulty in dealing with the talents' negative attitude during shooting	2.80	A	11
10. Time constraints during shooting can be hard to manage	3.17	A	5.5
11. Crowd control and ensuring the talents' safety are difficult tasks	3.03	A	9
Composite Mean	**3.14**	**A**	

Table 4 below shows the challenges during the actual production as evaluated by Mass Communication students. The over-all composite mean of 3.14 indicates that the students agree on the problems cited. Lack of lighting equipment such as portable LED light, barndoor, and diffuser topped the list with a weighted mean score of 3.45 and a verbal interpretation of agree. Clearly, lighting is a big factor that affects the overall output of the film. Soriano [6] enumerates lighting as one of the common problems since it is vital for filmmakers to be able to control the light while filming.

Respondents say that the insufficiency of lighting equipment is a main problem since the mass communication laboratory has no lighting equipment specifically intended for filmmaking. Only two diva lights are available. In the past, these lights in the studio were not allowed to be brought outside campus for shooting. Thus, students have to resort to alternative ways to solve the problem. Recently, however, the alumni respondents, during their film production, were allowed to borrow these lights. Still, since there is a limited number, not everyone can borrow the lights at the same time. The shooting schedule and talents' schedule are considered in this aspect, so it is difficult to set a fixed plan that can accommodate everyone.

In relation to this, another issue that the respondents noted is the inflexibility of the diva lights' function. Their intensity cannot be adjusted, so the amount of light it gives off is fixed. Since the diva lights are also considerably large and heavy, it is challenging if the locations are tight or narrow. Additionally, they have to be plugged in to an electric socket, thus they cannot be used for settings where there is no power source, such as forests and other remote or obscure places. The filming is also suspended in the unfortunate situation of a power outage.

Undeniably, proper lighting is needed to achieve the desired film look and to compensate for low lighting conditions on the location. Lights such as portable LED's can be very useful especially when shooting in places with no electric sockets or power source. Basic but functional lighting equipment can be a big help to alleviate the problem of insufficient lighting. For now, students are resorting to borrowing or renting lighting equipment from their individual connections.

Next in rank is the difficulty in controlling noise on the live set, with a weighted mean score of 3.35 and a verbal interpretation of agree. Noise may be a problem during shooting since unwanted sounds may be

recorded such as dogs barking, people talking, or loud vehicles passing. Soriano [6] also noted that noise met in the live set are sometimes ignored by filmmakers for the sake of visuals. Thus, students may resort to dubbing the scenes again to fix the problem.

For the respondents, controlling the noise may not be in their hands specially if the location is near a busy road or anything that may cause undesirable noise. Since the studio has no recording equipment available, students buy or rent boom microphones or recorders to somehow eliminate the noise. Some of the alumni used no recording equipment at all and just made use of the audio recorded by the camera, which proves to be of low quality. Thus, the quality of the entire film itself is compromised.

Ranked third is the lack of equipment such as tripods, sliders, and gliders for performing excellent camera shots. It has a weighted mean score of 3.25, indicating that students agree that this is a problem in film production. With this lack of equipment, cinematography is greatly compromised because more effective shots cannot be taken. Handheld camera shots may not be as good as ones taken with a glider. Stabilizing shots are needed so that the movement of the camera can be smoother and steadier. Soriano [6] and Lucas [11] both agree on the importance of cameras and equipment when shooting. One particular complaint common among cinematographers are the poor lenses. If the cameras and camera equipment are insufficient, cinematography becomes a challenge since some camera movements need equipment for them to be executed.

Respondents pointed out that they do not have all the paraphernalia that they need to produce stellar shots. According to them, having more equipment such as gliders, sliders, tripods, cameras, and lenses would help them shoot better and exciting camera angles.

One of the alumni respondents made a number of comments and suggestions for the students and the school as well. He stated that different lenses are needed "to make sure to get the right angle, the right framing and the right lighting". He also enumerated some specific lenses including Canon 70-200mmf/2.8L IS, Canon 14mm 1.8F, Canon 50mm 1.8F, and Canon 24-70mm f/2.8L IS. He also suggested using other equipment such as sliders, glide cam, reliable tripods which can support 5-10lbs, and RODE boom microphones because of its noise cancellation feature.

Other respondents mentioned a few recommendations such as using one brand of tripod heads and tripod mounts for quick releasing in order to avoid wasting time in replacing mounts. These respondents also suggested using extra batteries, class 10 memory cards, monopods, fluid heads, and external microphones. In addition, teaching students how to clean the cameras and buying cleaning kits were also suggested.

Along with the top-ranking indicators, one of the lowest three items includes difficulty in crowd control and ensuring talents' safety, which ranked 9th on the list with a weighted mean score of 3.03. This has a verbal interpretation of agree. During shooting, crowd control may not be that big of a problem since the project is a student production. Talents hired are not famous actors and actresses and are not likely to be chased by the crowd. However, crowd control can still become a problem if the locations used for the film are filled with people, such as markets and busy streets. As for ensuring talents' safety, it depends on the difficulty of the talent's role in the scene. If, for example, a talent must perform a stunt, the production team must take every precaution possible to prevent any accidents. At the same time, location also plays a part in this. For instance, if the location is a forest, there are surely a lot of insects and even plants that may cause harm if not careful.

Meanwhile, difficulty in adjusting camera settings such as exposure in different locations ranked 10 in the results. It garnered a weighted mean score of 2.88 which means respondents agree on the item. Soriano [6] also mentioned this as she stated that wrong camera settings can become a problem in the cinematography aspect of production. For instance, the camera settings used in one camera may not be the same settings for another camera. Also, settings used for a particular shooting day, when in agreement with the film's color scheme, may not be the same settings you need on a different location and shooting day.

Respondents confirmed that adjusting camera settings can be difficult because the DSLR is the camera commonly used by students for filming. Depending on the model, there are certain limitations that a DSLR has. One is the size of its LCD screen. Because it is quite small, the cinematographer or the director may not be able to see all the details on screen. In professional filmmaking, the cameras are connected to an external monitor so that the shots can be done better and every detail can be observed. Furthermore, respondents say that having different models of camera while filming can be tricky because they have to manually adjust the settings for the two cameras to match.

The item that appeared at the bottom of the list is the difficulty in dealing with talents' negative attitude. It has a weighted mean score of 2.80 which is interpreted as agree. Typically, talents hired to be actors in a student-produced short film are also students or even friends of the production team. Thus, they already have a feedback or an idea of the attitude of who they are working with.

However, problems with talents cannot be entirely avoided. One respondent suggested that talents must have a contract for filming. This is to help the production team so they won't have to "deal with those irregularities of schedule, moods and many more". The respondent stressed that if the talents do not have a contract, "they can easily bail out of the scene and ruin the production". With a formal agreement, talents are bound to obey under that contract.

Table 5. Challenges Encountered by Mass Communication Students in the Post-Production Phase

Post-production Phase	WM	VI	Rank
1. Non-usage of clapperboard to mark scenes during shooting makes editing harder	3.02	A	6
2. There is a lack of shot list to serve as a structured guide during editing	3.08	A	5
3. It is difficult to synchronize video with the audio	2.82	A	9
4. Continuity is hard to achieve in scenes with multiple takes.	2.94	A	7
5. There is difficulty in color-grading, or matching colors to the film's mood.	3.09	A	3.5
6. Lack of knowledge with video editing software is a problem during post-production.	3.49	A	1
7. There is difficulty in achieving quality sound especially in actor's dialogues	3.38	A	2
8. There is difficulty in finding the right music for scoring	2.85	A	8
9. Securing copyrighted and/or licensed music for the scoring is a difficult task	3.09	A	3.5
Composite Mean	**3.08**	**A**	

Table 5 below shows the lists of challenges encountered by mass communication students in the post-production phase. The overall composite mean of 3.08 indicates that the mass communication students only agreed on the problems listed with regards to post-production. Post-production involves editing and musical scoring to create the final output of the film.

In the post-production phase, lack of knowledge with video editing software tops as the main problem (3.49) which is verbally interpreted as agree. Therefore, this reflects that majority of the respondents approve that mass communication students lack the basic know-how in video editing software. This leads to a major setback in their skill set. Camp [2] emphasized the importance of editing process because perception, sensitivity, as well as aesthetic judgment is required when making decisions in editing. Furthermore, a genuine involvement in the project and a definite understanding of the director's intents are necessary. Soriano [6] also stated that students must acquire basic knowledge on film editing software such as Adobe Premiere. If they do not, they might not produce quality outputs or they might resort to outsourcing a video editor.

According to some of the respondents, the lack of knowledge with video editing software is due to the insufficiency of video editing lessons provided by the school to mass communication students. At the most, students know how to edit simple video projects. However, more complex techniques used in film editing such as intercutting and advanced color grading are unknown to them.

One respondent commented that students are becoming dependent on editors not only for their films but also for other video projects. He added that because of the Gawad MASA awards, students rely on professional editors with winning, instead of learning, in mind. He also suggested that video editing should become a separate class for a whole semester, not just an optional summer class.

Generally, respondents agree that they should be provided with more intensive, advanced, and hands-on video editing classes where they could have a regular practice of editing films and video projects.

Second in rank is the difficulty in achieving quality sound especially in actor's dialogues, which garnered a weighted mean of 3.38, verbally interpreted as agree. Students have two options to address this problem: one, to dub the entire film, or two, use a boom mic while filming to record audio directly. The first option might be an inconvenience, so this problem of achieving quality sound in actors' dialogues ultimately leads back to the lack of filming equipment.

Respondents affirmed that students must have good audio recording equipment to achieve good sound quality. Boom microphones or recorders should be used especially for outdoor filming. Because the mass communication laboratory has no available boom microphone or recorder for outdoor shooting, students tend to buy or rent this equipment.

Conclusively, the quality of sound must not be overlooked. Pierson [10] emphasizes the importance of sound as an element in film, stating that "sound is perhaps the most powerfully visceral and subtly influential aspect of film."

Two items tied in the third rank. First is the difficulty in color-grading or matching colors to the film's mood. Second is the difficulty in securing copyrighted and/or licensed music for the scoring. Both obtained a weighted mean of 3.09 and verbally interpreted as agree.

For the item involving difficulty in color-grading, student filmmakers must take into consideration the feel and the over-all look of the film. For example, drama films might have more mellow colors, while period films might go for a more vintage look. Since Camp [2] considers the editor to be the master builder or architect, he must have a strong vision on the film's color scheme.

Respondents claimed that color grading is difficult because aside from matching the film's mood, one clip should match the color scheme of every other clip in the scene. This is especially tough when the camera settings of the different angles do not match each other's color. For example, one camera shot is a bit yellowish, while the other camera shot is bluish. If the two shots are in the same scene and must be placed next to each other, the color must match to create a seamless flow. One respondent said that the process of color grading was extremely difficult for their team because they have to tone down the color because of the film's genre. He suggested that students must already have a clear visualization while shooting so as to lessen the adjustments in color.

On the other hand, the difficulty of securing copyright and/or licensed music for the scoring also landed on the third rank. According to Pierson [10], music is the most useful and prominent of the components. A film's soundtrack can sometimes become as memorable as the movie itself. In any other aspect, music has the power to widen the viewer's perception and feelings for a scene.

Since student filmmakers deal with low-budget films, they are less likely to hire a composer or compose an original soundtrack. Thus, students might turn to online sources for their music. Although these sources may be cited, professional filmmakers are mandated to buy the licenses and rights for every track used in the film. Since licenses can be very expensive, students can use music under the Creative Commons license. In addition to this, students must be well aware of the types of licenses for online content as well as to what extent they are allowed to be used.

Some respondents suggested that student filmmakers find a composer or a songwriter so they could use original music for their film. According to them, it is better to use original soundtracks because they can perfectly match the film. For others, however, students must make sure that they are allowed to reproduce or to use the music that they choose. It is important that the rights to the songs are secured because it can become a major problem especially if students want to enter their film in competitions.

Besides the top three items, the three indicators which bottomed the list are also discussed. Difficulty in achieving continuity in multiple takes ranked seventh on the table with a weighted mean of 2.94 and interpreted as agree. Since a scene can be shot with multiple angles and takes, some movements of the actors may be overlooked thus affecting continuity. Millersons and Owens [12] stated that continuity errors may be more obvious on screen than during shooting. Although Soriano [6] states that it is the duty of the editor to make sure that the scenes are cut and connected smoothly so that it looks like there are no pauses or disruptions, the director and cinematographer must always pay attention while filming to minimize error especially during scenes that have multiple takes. In addition, Irving and Rea [7] stressed that the script supervisor keeps track of the slates, maintains the continuity within each scene and from scene to scene, and make notes in her script about each shot.

In consonance with the statements of some of the respondents, continuity must be taken into consideration even during filming. One respondent said that it is tremendously problematic especially when one of the talents is not available to shoot a scene. Thus, they still shoot the scene without him, and only interject his part when the production team is done shooting his scene. Another situation where continuity can become a problem is when the props are misplaced. For example, the scene shows a person dropping an object. If the scene is shot with multiple takes, the person must drop it in exactly the same way, and the object must fall

exactly the same way also, and must land in the same position. Otherwise, the continuity will be ruined

Respondents suggested that students must keep track of every detail in the production design, as well as the actions and lines of the actors. When filming, students must take note where everything is placed so that continuity can be achieved.

Ranked eighth is the difficulty in finding the right music for scoring. It garnered the weighted mean score of 2.85 which is interpreted as agree. When choosing the right music, film students have to understand not only the scene and the music, but how the two unite to create something of the same mood and feel. According to some of the respondents, finding the right music for scoring is a tedious task because a lot of time must be exerted to find the right music. It must not be too fast, too slow, too dynamic, too emotional, or too intense for the scene.

Bottom on the list is the difficulty to synchronize video with the audio with the weighted mean of 2.80 and interpreted as agree. This aspect only becomes a problem if the student filmmakers use an external microphone which uses a separate storage device for the audio files. One of the respondents commented that synchronizing the audio with the video is one of the hardest parts of editing especially when a separate microphone is used. Respondents suggested that a person in the team must be alert when it comes to recording to make sure that everything is documented.

A clapperboard assists in the synchronizing of picture and sound. Using a clapperboard during shooting helps to save time in the editing process [6]. If the external microphone is connected to the camera or if the students resort to using the camera's built-in microphone, synching audio to video when editing may not become a problem.

Table 6 shows the challenges encountered in film production by Mass Communication students with regards to distribution. The complete composite mean of 2.98 shows that students agree on the problems. The top on the list is the weighted mean of 3.14 which is lay-outing promotional materials such as movie posters and online ads for the film. This indicator is verbally interpreted as agree. The movie poster and online ads are used to promote and advertise a film. It also gives a glimpse into what the films is about that will give interest to the audience. Lay-outing might become a problem if the students don't have sufficient knowledge on photo editing software such as Adobe Photoshop. The researchers agree that although a basic knowledge is enough to be able to layout simple outputs such as

flyers and brochures, the techniques needed in coming up with an impressive movie poster might be more complicated. Thus, the lack of knowledge in these techniques might lead to amateur-looking outputs or seeking the services of a professional editor.

Table 6. Challenges Encountered by Mass Communication Students in the Distribution Phase

Distribution Phase	WM	VI	Rank
1. Compatibility of file formats become a problem during transfer of films to different devices and/or data storage devices (e.g. CD, flash drive, memory card)	3.00	A	2
2. Layouting promotional materials such as movie posters and online ads for the film are challenging	3.14	A	1
3. There is a lack of opportunities and avenues to showcase the film.	2.88	A	5
4. The films produced are unable to penetrate major film events and competitions.	2.98	A	3
5. Promoting the film to the target audience is a difficult task	2.89	A	4
Composite Mean	**2.98**	**A**	

At the same time, respondents claim that this stage is challenging since it is difficult to conceptualize the best image that will portray their film. The team must know the appropriate layout for the poster and not just choose a random theme. Creativity is a key skill. In addition, one of the respondents suggested that the team must be cautious of fonts and the text in a poster. These keep the impression since unsuitable fonts and spelling errors can make a bad impact for the film.

It was followed by the compatibility of the file formats becoming a problem during the transfer of films to different devices and/or data storage devices (e.g. CD, flash drive, memory card) with a weighted mean of 3.00 and rated as agree. Incompatibility of the file formats to different devices may result in failing to showcase a film. Therefore, the editor as well as the students must be knowledgeable on the different file formats of video. Aside from the quality, they must also consider the device on which the film will be played.

One of the respondents shared that he experienced this problem in their short film. He suggested that students must always check the format of the video and have back up plans. Other respondents have made a few

suggestions in relation to the distribution process. First, the team must have a back-up copy of the film in a secured and virus-protected device. Second, always keep the edited files, imported files, and rendered projects in case an error occurred in the final output. Lastly, students should be more careful in naming or renaming files because sometimes the wrong suffixes (.mp4, .mpeg, etc.) can ruin them.

Third in rank is the inability of films produced to penetrate major film events and competitions (2.98) which is rated as agree. The short films produced by the students are sometimes unable to enter major film events if the school was not given any invitation or if the film entry was simply not selected as the winner. This might be the result of a lot of different factors such as commonplace story, typical cinematography, conventional editing and the like.

Respondents conveyed that the films produced by mass communication students are unable to penetrate these events because of a lack of the films' exposure. Time is also a main concern because if the film is still being shot during the submission time of the competition, it might fail to enter. Also, some of the reasons cited by a respondent on why the films fall short of winning is because of inadequate knowledge in the technical aspects of filmmaking and also lack of equipment which leads to lower quality films.

On the other hand, they agreed that there is difficulty in promoting the film to the target audience (2.89) which is ranked fourth. Audiences have different tastes when it comes to genre of the film. For example, some audiences prefer watching drama while others prefer comedy. As such, student filmmakers must also have an understanding of their target market before making a film. They must analyze what their targets might want to see in the particular genre they are producing.

Respondents asserted that promotion of the film to their target audience is a problem since not all audiences may go for their genre or story. Sometimes, the audience prefers to watch mainstream movies, the kind of films shown on commercial cinemas. This is due to the fact that those types of films are widely marketed on television and other media, thus are more appreciated. However, respondents suggested that students must not make this an excuse. Although it may be a low-budget production, the films can be promoted through social media. They also suggested that the team should make a competitive teaser video to attract more people to watch the film.

The lack of opportunities and avenues to showcase the film bottomed the list, garnering a weighted mean score of 2.88 and interpreted as agree. Promotion of the film may play a part in this aspect. Lack of efforts in promoting the film reduces its exposure, resulting to little or no opportunities for it.

One of the respondents stated that although there are a lot of opportunities around, the department and the students must work together to find film events or competitions where the student films might be entered into.

Table 7. Summary Table on the Challenges Encountered by Mass Communication Students in the Stages of Film Production

Indicators	WM	VI	Rank
1. Development	3.28	Agree	2
2. Pre-Production	3.40	Agree	1
3. Production	3.14	Agree	3
4. Post-Production	3.08	Agree	4
5. Distribution	2.98	Agree	5
Composite Mean	**3.18**	**Agree**	

Table 7 shows the summary of the problems encountered by mass communication students on film production. Students agree on the items on each process in film production, as indicated by the overall composite mean of 3.18. Pre-production topped the list with a weighted mean score of 3.40 and a verbal interpretation of agree. Thus, the respondents encounter most of the problems in film production during the pre-production phase. Dems [1] emphasized that during pre-production, most planning and designs are made along with all the other preparations for the actual production. Because the pre-production phase ranked first as shown, this reflects that the respondents agree that this is the most difficult part of production. This is because most of the plans are made during this phase. Pre-production includes location hunting, casting, acquisition of props, searching for people behind the film, and all other plans that need to be made before shooting. In this phase, all the questions about the plans must be answered, and the details and schedules must be worked out.

Second in rank is the development stage. It garnered a weighted mean score of 3.28 which has a verbal interpretation of agree. This illustrates that developing the story is indeed one of the most difficult parts in creating a film since it will serve as the backbone of the project. LAvideoFilmmaker.com, a website containing tips for filmmakers, claimed in a

2016 article that the development stage is an ambiguous stage where the film first forms its shape. The ideas and conflicts in the plot are deliberated and pondered upon. Development cannot be strictly limited to a time frame, since the story and its key elements are meticulously described in this phase.

As the development phase is second in rank as reflected in the results, it may be concluded that the respondents are having difficulties in the process of formulating a plot and scriptwriting.

Ranking third is the production process, with a weighted mean score of 3.14 which indicates that students agree on the items it covered. The production phase is where the actual filming happens after everything has been carefully planned out. Camp [2] and Dems [1] stressed that production includes cinematography, direction, lighting, and where plans for the mise-en-scene are carried out.

Production is also a difficult stage for respondents because it is where the actual shooting of the film happens. However, as it is ranked as third, the problems during this phase may not be as difficult as the ones that students encounter in the preceding stages. Since the story is finished during the development stage and plans are mapped out during pre-production stage, there are already a specific set of instructions to follow during the production stage. The production team has visualized the scenes and has already prepared for the flow of the shooting days. If the project and the budget had been carefully planned, then the production stage must be smooth-sailing.

On the other hand, the two lowest ranking items are the post-production and distribution phases. Post-production landed on the fourth rank with a weighted mean score of 3.08 and a verbal interpretation of agree. Although post-production is also a challenging part of the process, student filmmakers might find this part to be less stressful than the previous phases. All the plans have been carried out and the film is just waiting to be woven together. Aside from this, some students opt to outsource a film editor. Thus, the production team can somehow take a rest and just monitor the editor's work.

Distribution bottomed the list with a weighted mean score of 2.98 and a verbal interpretation of agree. Most of the challenges involved in this phase are the incompatibility of files, lay-outing promotional materials, and entering the film into events or competitions. Though students find some issues with this phase, the processes involved are not as complicated as others. They are more easily solved by the students since by this time, the film is done.

As seen from the result of Table 8, the computed r-values indicates weak positive correlation but there was significant relationship between the benefits of film production and the problems encountered with regards to development (0.033), pre-production (0.003) and production (0.011). These were observed since the obtained p-values were less than 0.05 and 0.01 alpha level, thus the null hypothesis of the study is rejected.

Table 8. Relationship Between Benefits of Film Production and the Challenges in the Stages of Film Production

Problems Encountered:	r-value	p-value	Interpretation
Development	0.265*	0.033	Significant
Pre-Production	0.364**	0.003	Significant
Production	0.312*	0.011	Significant
Post-Production	0.249	0.045	Not Significant
Distribution	0.145	0.248	Not Significant

*Legend: Significant at **p-value < 0.01; *p-value < 0.05*

This means that the benefits of film production are affected by the problems that students encountered. The more problems the students experienced in film production, the more benefits they gain during the processes of development, pre-production, and production. This result can be illustrated with a few examples.

For instance, in the development stage, the students are having difficulty with forming a new story for a film. If the plots they have proposed were rejected, the students are then forced to re-conceptualize and research about possible subplots for their film. Thus, they improve in themselves their research and problem-solving skills, which are identified as benefits of film production.

Another example, in the pre-production stage, is when the students are restricted to a limited budget. With everything needed for the film – props, costumes, food, transportation, and other costs – a low budget may become a major hindrance to the quality of the film. Thus, the members of the group must engage in a planning session to maximize their resources, borrow equipment or props, improvise what can be improvised, and accomplish a lot of tasks in as a little number of shooting days as possible. Furthermore, students must have a backup plan in case one plan fails. All of these tasks should be done in order to minimize the costs during the production. Since there are a lot of things to be considered for the pre-production stage, the students are exposing themselves to the challenges in that respective phase. Thus, they develop their analytical

and critical thinking skills while at the same time broadening employability skills such as planning and time management.

In the production phase, one of the common challenges is the lack of equipment such as tripods, gliders, and sliders to perform excellent and appropriate camera shots. If the students do not have access to these types of equipment, they are required to rethink their shot list and consider alternative ways to still produce great shots to compensate for the lack of equipment. Although it can be more difficult, students may improvise materials which can produce the same camera movement or effect. With this problem of lack in equipment, students challenge themselves to become more creative, visual, and observant.

These examples illustrate the positive relationship between the benefits and challenges in film production. If the students were not exposed to challenges, they will not be motivated to find alternative means to solve the problems. As such, without the challenges, students will not gain any skill or proficiency. Overcoming these obstacles are key to the students' learning and also the film's success.

See Appendix A for Table 9 Proposed Action Plan to Address the Challenges in the Five Stages of Film Production.

CONCLUSIONS AND RECOMMENDATIONS

Respondents strongly agree that film production develops literacy and communication skills, improves leadership skills, and enhances collaborative learning and working, among other benefits. Respondents agree that they encounter problems on film production on all its stages, namely development, pre-production, production, post-production, and distribution. There is a significant relationship between the benefits of film production and the problems encountered by mass communication students in the stages of development, pre-production, and production. A plan of action was proposed to address the problems encountered by mass communication students in film production. In line with the Key Results Area (KRA), strategies were recommended to improve students' skills in scriptwriting development; planning, preparation, and budgeting; execution and implementation of actual plan; editing and musical scoring; and marketing of the project.

It is recommended that the plan of action may be considered to address the problems encountered in film production by mass communication students. Lyceum of the Philippines University-Batangas (LPU-B)

administration, through the Center for Learning and Applied Media (CLAM), may acquire additional equipment for film production such as cameras, lighting equipment, filming gear, and boom microphones which may be made available for the use of students during their production. This may minimize student expenses and may allow them to produce films of higher quality. Students and faculty of the Mass Communication department may develop in themselves creativity, resourcefulness, originality, ingeniousness, and the initiative to self-educate themselves in the technical aspects of film production. Faculty members handling subjects such as Advertising, Desktop Publishing, Radio and Television Principles, Writing for Radio and Television, Introduction to Film, and Film Production may integrate more advanced and hands-on topics in their lessons, specifically project planning, budgeting, advanced photo and video editing, cinematography techniques, equipment technicalities, and marketing strategies for the film. Future researchers may conduct studies which explore on the more comprehensive aspects of film production such as techniques in direction, cinematography, musical scoring and post-production.

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Table 9. Proposed Action Plan to Address the Challenges in the Five Stages of Film Production

Main Objective: To recommend feasible and workable projects that may be used by the university, department, faculty, and students to address the problems encountered by mass communication students in film production and improve the quality of education in the AB Mass Communication program.

Key Results Area (KRA)	Strategy/Projects
1. Scriptwriting development Objective: To improve students' scriptwriting skills, produce detailed and competitive scripts, and eliminate confusion in the process of writing the script.	• Provide a template which specifically outlines every detail needed in a film script. • Attend scriptwriting seminars • Utilize up-to-date references on writing film scripts in order to follow the current trend in the industry.
2. Planning, Preparation, and Budgeting Objective: To help students construct organized, detailed, budgeted, flexible, time-framed, and well-prepared plans that they will follow throughout their shooting days.	• Have a class on in-depth project planning and management so that students will be knowledgeable on the strategies used for the effective execution of plans. • Start a class fund at the beginning of the semester to serve as initial aid for the expenses • Pool resources together to maximize the use of equipment or rentals • Use borrowed or recycled materials for wardrobe and props • Include lessons about technical tips students can actually use in the production stage. • Incorporate a class on budgeting to help students manage their expenses during production
3. Execution and implementation of Actual Plan Objective: To provide students with the proper equipment and to make them adept in the technical know-how of the production process, specifically in cinematography, lighting, and audio recording, which are the core processes undergone in actual production.	• Acquire additional lights, lighting equipment, cameras, filming gear, and audio equipment which students may use during production. • Have more extensive discussions on cinematography, direction, and the technical aspects of production • Incorporate thorough hands-on lessons on the technicalities of operating lighting equipment, cameras, various filming gear, and audio equipment. • Integrate classes on DIY lighting and basic lighting set-ups for film, specifically in subjects where videos are produced. • Attend seminars and workshops to be updated on the trends and techniques used in modern filmmaking.
4. Editing and musical scoring Objective: To make the students skilled in video editing, which is a core skill in the program, thus eliminating the option of outsourcing professional editors for all video projects. Moreover, to expose them to modern	• Incorporate video editing classes in production subjects such as Development Communication, Advertising, Television Production, and Film Production. • Review curriculum and introduce a Video Editing subject in order for students to have a more intensive and thorough learning experience on the theoretical and practical facets of post-production. This strategy will allow a longer period of time for

materials for them to possess a competent vision both in editing and musical scoring.	students to learn video editing, instead of conducting short seminars and crash courses on the topic. • Require students to edit their own video projects for them to practice their skills • Have students analyze and critique editing and musical scoring techniques from good films.
5. Marketing of the project Objective: To enable the students to effectively market their product to the audience, thus increasing exposure, interest, and appreciation for the films. Furthermore, to make students adept at photo editing, thus eliminating the option of outsourcing a layout artist.	• Review curriculum and incorporate class discussions on the different techniques used in editing commercial movie posters • Incorporate classes about effective marketing strategies to help promote the film. • Perform additional activities wherein students can create movie posters imitating the techniques used in commercial ones • Incorporate advanced Photoshop classes for students to learn more complex techniques in editing and layouting materials for their film. • In the case of online advertisements, classes in Advertising may incorporate discussions on the principles of effective online advertising as well as social media marketing. This strategy may help promote and increase audience interest in the film itself.