

Film in ASEAN education: A bibliometric analysis

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ABSTRACT

Background: In recent years, film has become a key pedagogical tool in ASEAN education, going beyond traditional teaching methods to promote cultural storytelling, identity exploration, and critical reflection among students. This shift underscores the need for a more integrated approach to utilizing film as a means of fostering both cultural understanding and social learning. Despite its potential, research on film in Southeast Asian classrooms remains fragmented. There is limited cross-border collaboration, and the focus is predominantly on using film as a teaching aid rather than leveraging it as a catalyst for broader cultural and social learning. **Purpose:** This study aims to systematically map the scholarly landscape of scholarly work on film in ASEAN education by mapping who contributes, what themes emerge, and how collaborations form over time. **Methods:** This research retrieved 332 Scopus-indexed publications from 1979 to 2025 and applied bibliometric tools (VOSviewer and Biblioshiny) to visualize co-authorship networks, keyword co-occurrence, and the evolution of research themes. **Results:** The findings indicate that Malaysia, Indonesia, and the Philippines lead in publication counts; however, inter-ASEAN collaboration remains modest. Dominant topics include media literacy, educational technology, and cultural identity, while emerging interests lie in digital storytelling and interdisciplinary approaches. **Conclusion:** Although scholarly attention is increasing, the field lacks a cohesive regional dialogue and coordinated research agenda. **Implications:** Theoretically, this work enriches the discourse on media education in Southeast Asia. Practically, it underscores the need for ASEAN-wide academic networks, shared resources, and policies that position film as a transformative tool for inclusive, culturally grounded learning.

Keywords : ASEAN; bibliometric analysis; cinemeducation; education; film

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INTRODUCTION

Throughout history, the primary purpose of film has been leisure and entertainment. However, film and the notion of pedagogy intertwine with each other, which inverts the function of film. The ASEAN region, as culturally diverse as it is, requires the use of contemporary teaching aids, such as film, and integrates them as a means of education. Using film as a pedagogical tool goes hand in hand with translating and not just teaching cross-cultural values, social values, and understanding of regions. In this generation, the importance of film in education has undergone immense evolution in the way students learn. Watching, as compared to reading, illustrates a more vivid imagination to the younger generation. The film promotes education as much as it entertains students. As children are born into a more advanced technological world, they are exposed to audiovisual materials, which in turn influence their educational needs, making it imperative to foster comprehension in learning. Multimodal learners who are easily engaged by visual and auditory motivational aids are best suited to maximize their learning potential.

Incorporating Mayer's (2024) Multimedia Learning Theory, which posits that the dual coding of visual and auditory information enhances comprehension compared to reading, serves as one of the primary rationales for this development. This theory justifies the growing incorporation of film in education because it offers several benefits, including for multimodal

learning, emotional investment, and improved recall. Hence, films are more than just a source of entertainment; they are critical educational tools that help develop sophisticated analysis and problem-solving skills and foster compassion in learners.

This theoretical framework not only justifies the inclusion of film as a pedagogical tool but also directly informs the research orientation of the present study, which investigates the ways in which film can enrich learning trajectories within the ASEAN context. Through a systematic analysis of bibliometric records, we seek to trace the operationalisation of the underlying principles in classroom practices and institutional policies across the member states. In the ASEAN context, the medium of film assumes an augmented significance; it transcends the pedagogical space to operate as a conduit for intercultural dialogue, permitting the juxtaposition of heterogeneous traditions. Film thus serves a dual function: it delivers curricular content while simultaneously nurturing a critical awareness of shared and divergent historical trajectories and of present-day socio-political challenges.

Parallel to its educational role in ASEAN, film continues to buttress similar endeavours in the social sciences and humanities, rendering abstract constructs accessible and experiential. The interplay of sound and moving image favours an immersive encounter with content, as corroborated (Nasab & Rahim, 2020).

In the ASEAN region specifically, the

practice of filmmaking is not confined to the transmission of information; it is framed equally as an archive of living heritage. In a number of member states, film is deliberately deployed to transmit the articulations of lived culture while concurrently interrogating how modernity refracts upon, and sometimes transfigures, customary practices. Viewed synchronically, film can thus be regarded as a technologically mediated space in which bygone narratives are not only rehearsed but also re-embodied and re-signified within contemporary life.

These representations are crucial in an individual's self-construction. Students can use films to introspect on the active processes of their culture and society, which enables them to study the relationship between the two structures. This is essential for the youths in the ASEAN countries, who, more often than not, find themselves at a crossroads in trying to balance traditional lifestyles with modern ways of living. Thus, films offer students help with this reality by showing them characters and situations they can relate to. According to S. Kahn and Schedneck's (2017) analysis, Asian cultures become part of cultural negotiation while being portrayed through symbolic media. Films, for instance, do not passively mirror cultural values; they instigate discourse and catalyze change. This is notable in ASEAN as the conflict between tradition and modernity forms the backbone of numerous films produced in the region. Films not only illustrate the conflicts that arise from this negotiation,

but they also invite students to reflect on their identity within the culture.

ERIA (2016), the Economic Research Institute for ASEAN and East Asia, notes the significant unused potential of film as a cultural and educational tool in the region. Film not only aids in the creation of a regional identity but also serves as a form of soft diplomacy that helps nurture pride and foster intercultural exchange among the youth. While contemporary discourse surrounding the pedagogical utility of film is gradually gaining momentum, the prevailing body of scholarship within ASEAN nations remains conspicuously characterised by a deficiency of rigorous and methodologically explicit inquiry. This lacuna is congruent with the wider indictment articulated by Hafiar et al. (2025) regarding the fragmentation of methodological architectures that pervades communication research across the region. Employing a bibliometric lens permits a systematic cartography of the region's cognitive architecture, the trajectory of emergent paradigms, and the topology of collaborative epistemic networks.

This methodology proves invaluable when interrogating the interplay of film and education, as it charts the evolution of scholarly discourse across the ASEAN region and brings to light recurring analytical motifs within that literature. The presently insufficient level of inter-country collaboration, however, constrains the circulation of varied scholarly perspectives and prevents the articulation of an integrated regional

framework for assessing film's pedagogical significance. When collaborative ventures are restricted to the boundaries of individual nation-states, the ensuing scholarship risks remaining static and contextually thin, thereby forgoing opportunities to generate inventive, transferrable pedagogical strategies that could be reapplied across the region. A systematic examination of co-authorship patterns exposes the fissures in collaborative engagement, making abundantly clear that expanded transnational partnerships would permit a richer diffusion of knowledge and expertise, thereby amplifying the analytical rigour and societal relevance of film-education research. Institutionalising collaboration through coordinated research programmes, biennial regional symposia, and cross-border academic consortiums would not merely elevate the intellectual calibre of scholarship; it would simultaneously stimulate the co-creation of educational film programmes specifically attuned to regional sensibilities. The cumulative effect of such strategic initiatives would be to broaden the evidential scope and analytical depth of the literature, nurture a more densely interconnected ASEAN academic milieu, and magnify the pedagogical efficacy of film across the entire region.

Similarly, Dipa et al. (2024) applied bibliometric techniques to address the previously fragmented scholarship on marketing public relations. Such studies underscore the value of bibliometric mapping for revealing discernible trajectories of inquiry, institutional

linkages, and patterns of scholarly collaboration by way of rigorous thematic disaggregation. When applied to the convergence of cinema and pedagogy within the ASEAN framework, bibliometric analysis promises to elucidate the conceptual frontiers and inter-field synergies that characterize this thematic field. delineates emerging pathways, assembles the extant scholarly output, and identifies dominant conceptual motifs throughout ASEAN, while also charting the collaborative matrices linking anchor institutions, policy circles, and relevant industry actors both regionally and globally. As noted by Montazeri et al. (2023), observe that select studies demonstrate the utility of bibliometric inquiry in elucidating the cinema-education nexus against explicitly articulated educational goals. Such work, articulated through a media literacy prism, demonstrates how ASEAN-derived scholarship delineates the mechanisms by which film mediates educational imperatives. The region thus serves as a fertile case for metric analysis, as confirmed by recurring citation patterns, co-authorship clusters, and the density of relevant publications. Within this framework, bibliometric evaluation further surfaces underlying sociopolitical architectures that condition pedagogical practice and policy across ASEAN member states, thereby situating the cinema-education dialogue within the wider field of regional educational governance.

With the same purpose, Sugiana et al. (2025) emphasize the use of bibliometric

methods to investigate the historiography of film pedagogy. Such methodologies extend beyond documenting scholarly works to tracking the evolution of cinema as an educational resource. Focusing on other and new media studies, education, culture, and information technology, the bibliometric study shifts to an interdisciplinary approach that broadens the scope of using film as a teaching device or a media literacy enhancer in the ASEAN region. Considering the differences in the region's international media availability and the level of engagement with the media, an interdisciplinary approach is necessary. ASEAN countries face a unique set of challenges in accessing digital technologies and other educational resources. These gaps, as Montazeri et al. (2023) explain, can be unearthed owing to the very nature of cross-disciplinary collaboration. Using dimensions of education, film, and media literacy, researchers can examine the challenges and possibilities that ASEAN countries face when implementing film-centric, technology-infused educational frameworks. This will advance the practices of media literacy education and instructional design across the region.

Besides serving an educational purpose, film has a significant impact on the identity formation of the regions in ASEAN. Films, as cited by Miguel and Rosa (2015), play a significant role in the formation of an ASEAN identity through shared regional experiences, concerns, and values. ASEAN students learn

about common socio-political issues, historical events, and other regional topics through films, which helps deepen their understanding of the region. Film as an art form helps students integrate their national identities and understand them within a regional framework, thereby motivating them towards greater solidarity and a common direction. Films enable the examination of individual ASEAN nations as well as their relationships within the ASEAN community, a region characterized by diverse cultures and histories.

Film holds a special place not just as a source of entertainment, but as a tool for shaping identities, particularly in the context of ASEAN. Beyond the auratic moment of seeing narratives materialize, film invites audiences to rediscover overlapping regional memories, to confront shared adversity, and to decode the subtle gestures of habit and ideology that interlace ten distinct polities. Disney's *Raya and The Last Dragon* exemplifies this capacity to conjoin dispersed geographies and publics. As Fathanah et al. (2022) pointed out, movies like *Raya and the Last Dragon* are not just fun to watch; they also carry deep cultural significance. Set inside an imaginary Southeast Asian archipelago, the narrative recycles and transmutes iconographies and ritual grammars borrowed from Indonesia, Thailand, and Vietnam each vignette simultaneously a spectacle and an archive of lived cultural stock. The film thus animates the polyphonic character of the ASEAN imaginary, permitting audiences

to internalise the manifold energies of the region while remaining within domestic values. Moreover, the ostensible ornamentalisations the iridescent landscapes, the anthropomorphic Dragon receded in narrative function to the ethical imperatives of solidarity, plurality, and collective emancipation. Dragon's foundational conflict, drawn as it is from oral memory, hews indictment and dissidence to the work of coalescing spirits. Such allegorical labour eerily interlinks the teleology of the film and the moral cartography of the ASEAN charter, restaging the principles of mutual support and collaborative identity that condition collective endurance.

Films also do a fantastic job of tackling issues that transcend national borders. Take, for example, the way *Raya and the Last Dragon* explores division and conflict. Consider how *Raya and the Last Dragon* examines the themes of fragmentation and strife. The tale of Kumandra once homogeneous and later rent asunder reflects the dilemmas confronted by ASEAN polities as they manage internal social and political fissures. Yet the narrative does not end with rupture; it unfolds as an account of optimism and reconstitution, illustrating a society healing after a prolonged absence of cohesion. By foregrounding this arc, the film gestures to the abiding plausibility of collective purpose across ideological and cultural lines. The allegory thus situates the Kumandra saga as an emblematic lesson for ASEAN, a grouping now addressing emerging geopolitical rivalries

and rival national projects (Worawut et al., 2024).

Within pedagogic spaces, such texts afford ASEAN learners an opportunity to engage the region's intricacies beyond rote retention of chronology or physical topography. Viewers do not merely identify landscapes or memorise seminal events; they apprehend a distributed ethos that threads the collective gaze toward proximal and distant neighbours alike. The motivational force of the medium cultivates a sense of transnational resonance, consolidating an awareness of how overlapping narratives shape a collective moral horizon.

Through cinematic narratives, audiences cultivate a deeper awareness of the manifold struggles and shared hopes permeating Southeast Asia, a process that cultivates mutual comprehension and solidarity. Disney's *Raya and the Last Dragon* epitomises this function by illuminating the region's heterogeneous cultures while articulating a clarion call for collective action towards a common purpose. Far beyond entertainment, the film renders Southeast Asian cultural experiences universally accessible. Stunning visual imagery and thematically resonant narratives distil complex cultural tropes into forms intelligible to and embraced by global viewers. Sticchi (2023) observes that the medium's capacity to traverse geographical and cerebral frontiers enables visual texts to function as compelling cultural ambassadors, rendering heritage captivating rather than distant. In the instance of *Raya*, the film performs

the dual task of instructing and delighting, entrenching Southeast Asia's patrimony into popular consciousness. By weaving genre-imaginative aesthetics with tangible cultural practices from martial forms to architectural motifs the narrative fabric creates a shared arena wherein both juvenile and adult audiences can interact with ASEAN's plural heritage while remaining engrossed. Within this regional context, the work within the educational arena becomes salient: ASEAN students confront the imperative of forging a plural, cohesive identity at the crossroads of differentiated yet, importantly, interlaced histories.

Engagement with motion pictures that address the complex contours of regional integration allows learners to reflect upon their own cultural contours while concurrently tracing the emergent narrative of a shared ASEAN identity. Such cinematic inquiry thus doubles as an autobiographical excavation of personal cultural historical trajectories and a pedagogical lens onto the processes of solidarity and collaboration that animate contemporary ASEAN discourse (Worawut et al., 2024).

In instructional fora, such artistic allegories extend ASEAN students a setting within which to elaborate the region's subtleties independent of mechanical rehearsal of epochs or cartographic features. Attentive witnesses do not confine themselves to recognising cartographic contours or cataloguing historic markers; they discern a dispersed ethos that inclines the collective consciousness toward

nearby and remote kinship. The directing energising capacity of the screen cultivates transnational sympathy, cementing recognition of how intersecting sagas concur to compose a shared moral horizon.

Through sustained engagement with cinematic narratives, audiences cultivate a deeper awareness of the manifold struggles and shared hopes permeating Southeast Asia, a process that fosters mutual comprehension and solidarity. Disney's *Raya and the Last Dragon* epitomises this function by illuminating the region's heterogeneous cultures while articulating a clarion call for collective action toward a common purpose. Far beyond simple entertainment, the film renders Southeast Asian cultural experience universally accessible. Stunning visual imagery and thematically resonant narratives distil dense cultural tropes into forms understandable and engaged with by a global viewership. Sticchi (2023) notes the medium's unique capacity to traverse both geographical and cognitive frontiers, allowing visual texts to operate as persuasive cultural ambassadors that render heritage both alluring and intimate rather than remote. In the case of *Raya*, the film thus instructs as it delights, imprinting Southeast Asia's patrimony upon the international popular imagination. By interlacing genre-imaginative aesthetics with concrete cultural practices spanning martial forms, ornate costumes, and architectural motifs the narrative creates a shared arena in which both juvenile and adult audiences may examine

ASEAN's plural heritage while remaining riveted, demonstrating cinema's capacity to transpose regional memory into a collective, global present.

In such a regional setting the educational enterprise acquires particular relevance: ASEAN learners are situated at the point where diverse yet interconnected historical legacies demand the construction of a plural yet coherent collectively imagined identity.

Attendance to films that interrogate the variegated dimensions of regional integration invites students to reconsider simultaneously their own cultural boundaries and the incipient, collectively authored ASEAN identity. This mode of inquiry performs a dual function: it is at once a critical unveiling of interior cultural-historical pathways and an analytic frame through which the present discourses of partnership and reciprocity upheld by ASEAN institutions are brought into focus.

Accordingly, this investigation aspires to construct a systematic and synthesising paradigm of ASEAN cultural identity articulated through the combined modalities of film and pedagogy. Employing bibliometric techniques, the inquiry intends to chart stable axes of visibility and scholarly symbiosis regarding the deployment of film in pedagogical settings throughout the member states. Parallel to this, the study will quantify the scholarly output and research yield produced by ASEAN member states, interrogating the trajectories of individual authors and examining recurrent

motifs identified in the extant corpus. The research will supplement this by tracing a chronologically sequenced thematic evolution utilising co-occurrence matrices to correlate principal motifs, recurrent anxieties, and recurrent aesthetic techniques thereby registering the emergence, rise, and decline of discursive clusters. The synthesising outcome will consist of a compendium of operational guidelines to embed the cinematic corpus substantively and strategically into educational systems of variable articulation, and thus to enhance intercultural mutual comprehension, foster regional solidarity, and elevate common pedagogical benchmarks throughout the ASEAN ensemble.

RESEARCH METHODS

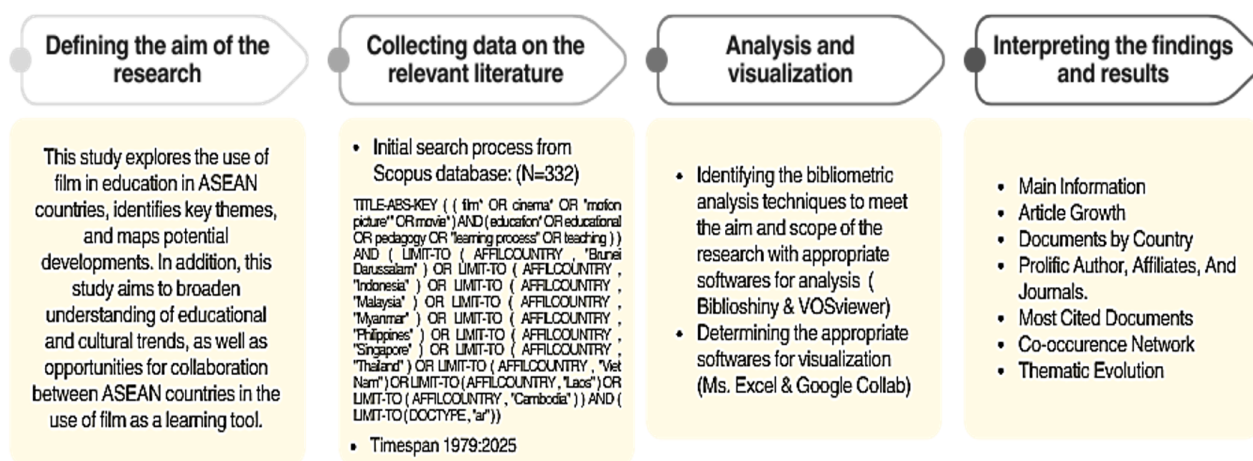
Bibliometrics is an established quantitative methodology enabling scholars to chart scientific research, study the evolution of disciplines, monitor leading authors, and map co-authorship networks (Donthu et al., 2021; Rejeb et al., 2022). Within this investigation, the bibliometric review is invoked to furnish an exhaustive synopsis of the scholarly contention surrounding the pedagogical employment of film, whilst concurrently tracing the temporal shifts in the policy-driven narrative that undergirds the dispute. The selected technique elucidates the manner in which the educational arguments concerning cinematographic material have mutated in the shadow of regional educational imperatives by scrutinising policy

entailed in the publications, the configuration of citation matrices, and modalities of scholarly collaboration manifest in the ASEAN context.

The dataset for this study was extracted from the Scopus database, recognised as one of the most comprehensive and widely consulted bibliographic resources within scholarly literature, especially noted for its extensive multidisciplinary journal corpus (Ma et al., 2019). A structured search was executed via the TITLE-ABS-KEY command, employing the Boolean strings “film,” “cinema,” “documentary,” and “educational,” with a specified publication window from 1979 to the projected date of 2025, as depicted in Figure 1. Coverage was restricted to outputs emanating from the ASEAN region, precisely the ten member states: Indonesia, Malaysia, Thailand, Vietnam, the Philippines, Singapore, Brunei Darussalam, and Cambodia. Subsequently, the corpus was further refined to encompass only those records situated at the intersection of education and information science, thereby

guaranteeing substantive relevance. It is clear from Marzi et al. (2025) assert that such scope delimitations are not merely advisable but indispensable for the methodological coherence and interpretative validity of bibliometric inquiries.

After completion of the screening phase, analytical processing moved to the integration of Biblioshiny and the bibliometrix package with R. This decision emerged from the need for streamlined bibliometric computation within a graphical interface that users without coding expertise could employ without modifying underlying scripts. Moral-Muñoz et al. (2020) affirm that Biblioshiny elucidates the chronological evolution of publication milestones, delineates the temporal trajectory of author alliances, and quantifies the degree to which prevailing themes have been addressed across the designated bibliometric window. Concurrently, the study incorporated VOSviewer to graph citation networks derived from co-authorship, co-citation, and keyword



Source: Researcher, 2025

Figure 1 Research Flow Chart

co-occurrence data (Nasab & Rahim, 2020; Saglam, 2022). The visualisation afforded by VOSviewer effectively identifies research subfields, dominant authors, and trending subjects within the addressed domain. Mapping networks using VOSviewer, as noted by Öztürk et al. (2024), further document that the graphical representation of networks facilitates a nuanced understanding of both structural and interpersonal dimensions of academic discourse, thereby rendering the architecture of collective knowledge construction more intelligible.

The combinative use of Biblioshiny and VOSviewer in data visualization was the focus of the research's follow-up stage. VOSviewer is capable of creating and visualizing bibliographic data. The software significantly aids in determining research clusters, principal investigators, and emerging hot topics. Passas (2024) emphasized that the drawing of networks using VOSviewer and related software reveals the physical and sociological aspects of academic communication and research activity, shedding light on how knowledge is generated. In the final analysis stage, the results of the visualization were interpreted to construct an intellectual map of film and education in ASEAN, which distinguished the academic contributions of the region from those of the rest of the world. Mukherjee et al. (2022) highlight that a rigorously executed bibliometric framework not only reveals the impact of individual researchers or institutions but also guides the strategic development of

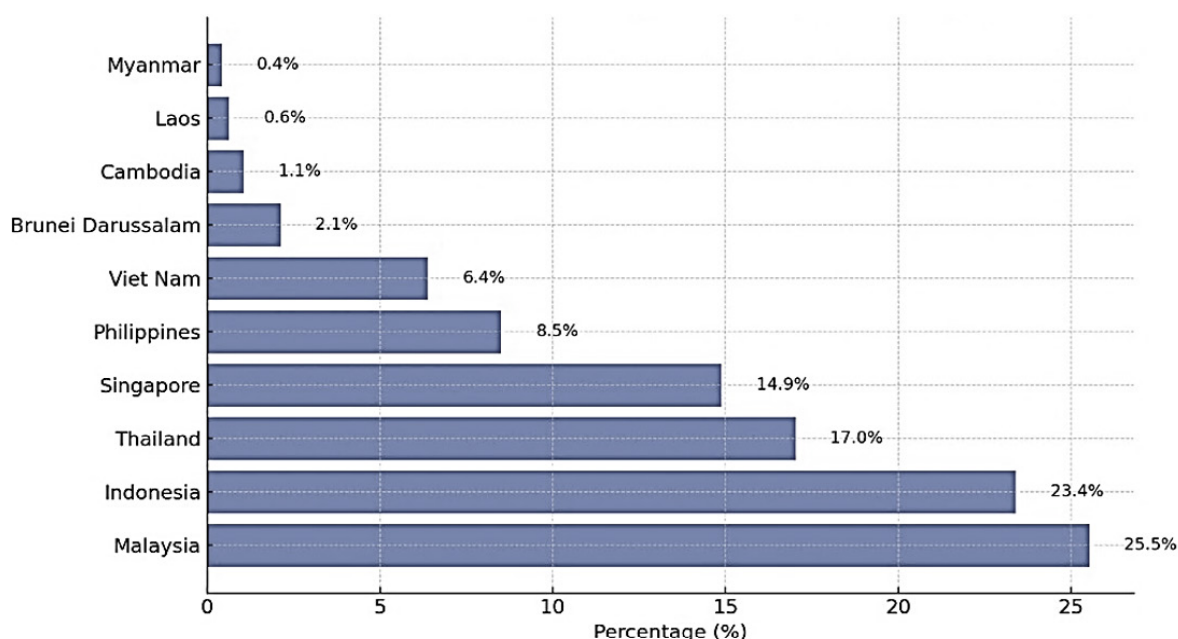
cross-national and interdisciplinary research agendas.

RESULTS AND DISCUSSION

The metadata search in this study involved collecting data from the period between 1979 and 2025. The analysis revealed that 332 documents were included in this study, published in 220 different sources, such as journals and books. The average number of citations per document was 6.94, indicating that while the citation count may not be very high, these documents still make a meaningful contribution to research in their field.

As shown in Figure 2, illustrates Malaysia's dominant position as the foremost producer of scholarly publications on using film within educational contexts across the ASEAN landscape, representing 25.5% of the aggregate output. This proportion attests to the pronounced scholarly investment in the subject, confirming the country's leadership in promulgating communication and educational research in the Southeast Asian sphere. Indonesia trails marginally, delivering 23.4% of the dataset, yet the proportion evidences sustained scholarly proliferation, reinforcing the nation's pronounced intention to cultivate research and development within educational and communication disciplines.

The shares of Thailand and Singapore follow at 17.0% and 14.9% respectively. Thailand's increasing research activity is plausibly linked to reforms and the digital re-



Source: Processed using Biblioshiny, 2025

Figure 2 Documents by Country

engineering of its educational landscape, which prioritises layered instructional practices. Singapore, although commanding a smaller segment, nevertheless retains strategic import as a nexus for international research alliances in the region, and the resultant collaborative synergies enhance the overall academic weight of its publications. The Philippines supplies 8.5% of the corpus, while Vietnam contributes 6.4%; although numerically inferior, the output from these nations remains methodologically insightful, characterised by culturally and institutionally calibrated pedagogic solutions. These contributions should not be characterised as deficits; rather, they expose domains of promise that might benefit from sustained intra-regional support and interdisciplinary exchange.

From Table 1, it is evident that some authors have made significant contributions to the field of publications. Hassan Bra, for instance, stands out as the most productive

author with four documents, demonstrating his exceptional dedication to this topic. He is from Universiti Kebangsaan Malaysia, which is also the institution with the most publications in this study, totaling 27 documents. Following him are authors such as Akira M, Fung Fm, Hering Kg, Hutnyk J, Kusaka Y, Latif Ra, and Piayura O, each contributing three documents. Although their contributions are slightly smaller compared to Hassan's, their involvement still indicates a strong commitment to advancing knowledge in this area.

In education, particularly in the context of film as a teaching tool, scholarly citations help assess the impact of key works in the field.

Highly cited studies capture milestones and serve as foundational guides. In film and education, several influential studies advance the discourse by exploring themes such as the use of film in multicultural education, fostering critical thinking, and promoting

Table 1 Prolific Author, Affiliation, and Journal

Authors	Doc	Affiliation	Doc	Journal	Doc
Hassan Bra	4	Universiti Kebangsaan Malaysia	27	Jurnal Komunikasi: Malaysian Journal of Communication	7
Akira M	3	National University of Singapore	20	Asian Efl Journal	6
Fung Fm	3	Nanyang Technological University	16	Advanced Science Letters	5
Hering Kg	3	Universiti Sains Malaysia	16	International Journal of Evaluation and Research in Education	5
Hutnyk J	3	Universiti Putra Malaysia	15	International Journal of Innovation, Creativity and Change	5
Kusaka Y	3	Khon Kaen University	14	Journal Of Chemical Education	5
Latif Ra	3	University Of the Philippines Manila	14	World Journal of English Language	5
Piayura O	3	Mahidol University	11	Ieee Access	4
Rahman Ma	3	Chiang Mai University	10	Media Asia	4
Subhannachart P	3	Universitas Airlangga	9	Search Journal of Media And Communication Research	4

Source: Processed using Biblioshiny, 2025

cultural awareness. For example, research on documentary films for teaching social issues or narrative films for enhancing empathy provides valuable insights into the transformative role of film in education. Exploring these themes deepens understanding of film as an educational tool that engages students and promotes a more inclusive learning environment.

As shown in Table 2, Moyer-Gusé and

Nabi (2010) stand out as one of the most influential authors, whose article published in Human Communication Research has received 577 citations. This work examines the influence of media, specifically film, on social behavior, a focus that is particularly useful for educators interested in developing instructional materials that shape student behavior and attitudes. His 2012 publication (also cited 95 times) furthered

Table 2 Most Cited Documents

Paper	DOI	TC
Moyer-Gusé E, 2010, Hum Commun Res	10.1111/J.1468-2958.2009.01367X	577
Kuppens Ah, 2010, Learn Media Technol	10.1080/17439880903561876	188
Vandewater Ea, 2005, Am Behav Sci	10.1177/0002764204271497	116
Leong Ly, 2013, Comput Hum Behav	10.1016/J.Chb.2013.04.004	142
Falk Jh, 2011, J Res Sci Teach	10.1002/Tea.20394	97
Moyer-Gusé E, 2012, J Commun	10.1111/J.1460-2466.2012.01680X	95
Dawaki S, 2016, Malar J	10.1186/S12936-016-1394-3	94
Moser A, 2015, J Exp Child Psychol	10.1016/J.Jecp.2015.04.002	89
Hepple E, 2014, J Adolesc Adult Lit	10.1002/Jaal.339	46
Wilson Aj, 2009, Plos One	10.1371/Journal.Pone.0004831	84

Source: Processed using Biblioshiny, 2025

her impact in the field and helped cement her standing as a voice in media effects research.

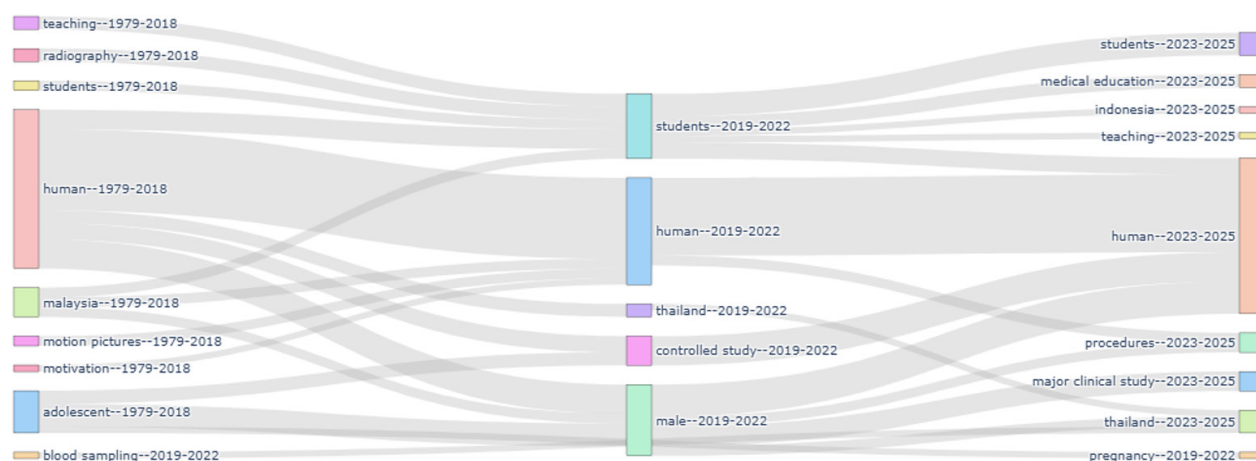
A significant contribution is also made by Kuppens (2010), from the journal *Learning, Media and Technology*, which has been cited 188 times. His research examines the impact of digital media, including film, on teaching and learning processes, posing challenging considerations for ASEAN countries that are adopting technology in their education systems. Vandewater et al. (2005), a publication in *American Behavioral Scientist* cited 116 times, also contributes significantly to understanding the media's impact on social behavior.

This work is especially beneficial in analyzing how film can be utilized to promote active learning among students. Just like Leong et al. (2013), an article published in *Computers in Human Behavior*, which has 142 citations, studies how media can be used to study behavioral phenomena in a digitally mediated world, focusing on the use of film and its influence on students' behavior and relationships in a digitalized world.

Other contributors include less-cited authors, such as Dawaki et al. (2016) and Moser et al. (2015), whose works, although lesser, are helpful in their respective disciplines. He is cited once fewer than Moser, with 89 citations, and Hepple, although with only 46 citations, remains pertinent with his film's applicable research on adolescent literacy. Dawaki's article is the most cited with 94 discussions, making an impact on media in health education.

In this study, several of the most frequently emerging topics from the author keywords, each of which appeared at least five times during the analyzed period, include education, film, learning, teaching, motion pictures, and medical education, as illustrated in Figure 3. Interestingly, the topics most intensively studied over the years related to film and education in various forms, such as teaching, learning, and human motivation. This trend underscores the increasing emphasis on integrating film and multimedia into the ASEAN educational system.

Bibliometric co-occurrence analysis reveals a dynamic shift toward modern learning tools, including the increasing role of digital media and multimedia, with keywords like film, videorecording, and teaching reaching their peak in the last decade. Some keywords that have appeared in recent years, such as motion pictures and students, reflect an increasing recognition of film as a tool to enhance educational experiences in ASEAN countries. These findings suggest that film in education not only remains relevant but is evolving to incorporate new forms of media. Furthermore, terms like "students," "psychology," "motion pictures," and "medical students" recur sufficiently throughout the material to signal an evolving conception of cinema's function within clinical and cognitive instruction. These passages evidence an intensifying recognition of audiovisual media—especially film—as an operative factor in the epistemic and imaginal



Source: Processed using Biblioshiny, 2025

Figure 4 Thematic Evolution

beginning to become more, albeit marginally, learner-centric.

There is a marked difference between 2019 and 2022 regarding the sophistication in medical education. Terms like “blood sampling,” “adolescents,” “controlled study,” and “male” suggest the further narrowing of focus, particularly regarding healthcare. The increased focus on adolescence, as well as studying specific genders, suggests a movement towards more refined pedagogy, indicating that education is in the process of adapting to better meet the demands of learners, especially those within the medical domain.

The period from 2023 to 2025 appears to show an increase in attention to the terms ‘medical education’ and ‘clinical study and procedures’. This indicates that ASEAN is now focusing on cultivating practical skills, especially in the medical sector. This suggests that teaching institutions, at least in theory, aim to ensure that students who graduate are not only prepared for a soft skills employment market but also capable of performing real-world tasks,

such as medical procedures, rather than merely memorizing information.

An analysis of the years 1979 to 2018 indicates that film, as well as education in the ASEAN region, was taught to students and the general public through motion pictures and radiography. This signifies an era when education was still operating with traditional approaches, often relying on heavy, patterned, textbook-based rote memorization. Motion pictures, as well as films, were primarily presented as teaching aids. The occurrences of the terms ‘students’ as well as ‘human’ suggest that education, within its limitations, was starting to adapt to, arguably, more accessible, learner-centered, broad, focused education.

Film holds a unique power that is hard to match by conventional educational media. When someone watches a character facing a moral dilemma, struggling with mental health issues, or trying to understand their identity, the learning process that takes place is not just cognitive, but also emotional. Laugier (2021) refers to this as transformative moral education,

where films invite viewers not just to know but also to feel and reflect upon themselves. Research by Chambers (2022) supports this view through the development of a film education program in Scotland, which demonstrated that experiencing both watching and creating films can boost self-confidence, identity, and a sense of ownership over the learning process.

This approach is also reflected in the concept of cinemeducation, particularly in the fields of medical and psychosocial education. Films can serve as a tool to explain complex issues such as depression, anxiety, and patient experiences in a more accessible way, while also fostering empathy (Laugier, 2021; Malhotra, 2022). When combined with edutainment strategies that blend entertainment into learning, it is clear how ASEAN's younger generation is now more enthusiastic about learning through YouTube, TikTok, and short films they discover independently (Malhotra, 2022; Yang, 2020).

However, it is essential to acknowledge that films, as educational media, are not neutral. They carry values, norms, and even biases. Research by Lainio (2024) reveals that films and television series in Europe frequently portray the ideal student as an independent, white, male, middle-class learner. Such representations narrow the meaning of "ideal student" and exclude diverse experiences. Films have also proven to be effective in instilling character values. In Indonesia, Nugrahani (2017) developed literature teaching materials based on films and found that values such as

self-confidence, caring, and national spirit were more easily nurtured through films compared to written narrative texts. Akande reinforced this finding by demonstrating that local films, such as Nollywood in Nigeria, were more effective in reflecting the social realities of students than Western curriculum films, which tend to be theoretical and distant from everyday experiences.

From a teaching method perspective, film-based education opens up opportunities for developing more contextual and collaborative pedagogies. The "Our Cinema" project in Scotland demonstrated that students who created films about their environment and personal experiences showed an increase in participation and a stronger sense of ownership in the learning process (Chambers, 2022). His approach is highly relevant for application in ASEAN, as the educational systems in the region are rich and diverse. Film-based education, which highlights local culture, can be an effective medium for intercultural dialogue (Veres & Magdas, 2020).

Digital platforms like YouTube have significantly broadened access to film-based learning. Students today are not just passive viewers; they are also creators of educational content. They no longer learn solely from professors, but also from a global creative community that shares best practices through videos, vlogs, and tutorials. Malhotra (2022) observes that the move towards learner-centred instruction repositions the teacher from lecturer

to facilitator, reframing the classroom as a social, participatory, and collaborative space rather than a sequential repository of information.

However, the most pressing concern is the insufficient preparation of teachers to deploy audiovisual materials pedagogically. Many educators lack familiarity with the principles of film analysis and, more critically, with methods of embedding cinematic texts purposefully into curricular activities. Ilie and Magdas (2021) and Sandlos (2016) makes a compelling case that targeted professional development is essential for teachers to design, implement, and critically assess film-mediated learning experiences. Additionally, Veres and Magdas (2020) document the scarcity of locally produced, high-quality educational films across several ASEAN nations, a limitation that compromises pedagogical equity in a region marked by extensive linguistic diversity.

On the other hand, there are increasing opportunities to integrate film into educational policy. Nunn (2020) argues in a publication of the British Film Institute that strategic collaboration among higher education, the motion picture sector, and relevant policy-makers has the potential to generate a more forward-looking curricular architecture. Such an approach not only aligns academic material with industry imperatives but also elevates pedagogical benchmarks and enhances the overall efficacy of instructional practice. Additionally, it improves employment opportunities in the creative sector. Initiatives like the CIES Film Festival

illustrate the value of working together to make interdisciplinary spaces which promote culture and education (Baxter et al., 2020).

In practice, documentary films also play a vital role in educational research. They have long been used as visual data sources reflecting practices, cultures, and social dynamics within schools. Filmic evidence has long functioned as a visual archive, documenting pedagogic praxis, cultural norms, and the evolving dynamics of school communities. When examined through sociocultural lenses, the resultant corpus provides a panoramic historical overview that documentary cinema captures with striking adequacy (Baxter et al., 2020). Such scholarly activity that grounds itself in the conceptual aesthetics of educational film foregrounds the capacity of moving images to amplify academic meditation on the mechanics of learning itself (Skea, 2021). This perspective aligns with the work of Khalish and Hanami (2025), who discuss how films can serve as tools for both entertainment and learning, offering insights into the dynamics of social relationships and personal growth.

A different but no less consequential axis of inquiry concerns the representational codes through which film and media mediate gender. Such codes are instrumental in constituting normative understandings of gender and, by extension, shaping students' self- and other-perceptions (Sachar, 2024). Although Hollywood frequently reiterates hegemonic templates of masculinity and femininity, there

exist counter-narratives that contest rather than consolidate, attempting to renegotiate or expand the boundaries of gendered possibility in visual culture (Resnick, 2018). Considering a pedagogical framework steeped in socio-constructivist theory, scrutiny of cinematic gender representation serves not merely as an adjunct but as a catalyst for fashioning a genuinely inclusive, gender-sensitive pedagogy. This is further supported by Hasan et al. (2025), who examine how gender issues are represented in Indonesian cinema and how these representations influence societal attitudes towards women.

As discussed by Ratnasari et al. (2025), films not only provide entertainment but also act as platforms for cultural reflection and identity formation, particularly in shaping perceptions of gender and social roles. The British Film Institute recently published a monograph asserting that purposeful collaboration among higher education institutions, the film industry, and companion policy bodies can yield a more anticipatory curricular architecture. By anchoring the academic experience to forthcoming industry priorities, this model simultaneously harmonises scholarly inquiry with sector needs, raises pedagogical quality, and augments the systemic effectiveness of teaching and learning.

CONCLUSION

Film is increasingly recognized within ASEAN universities as both a repository of

cultural memory and an important medium of instruction. Beyond its aesthetic value, cinema captures regional histories and stimulates critical reflection in classrooms. Yet collaboration across national borders remains limited, with Malaysia, Indonesia, and the Philippines continuing to dominate research in the field. The persistent reliance on Eurocentric and North American references underscores the need to cultivate a more regionally grounded intellectual ecosystem that reflects ASEAN's cultural and educational realities.

To address these gaps, a structured curriculum that systematically incorporates film at both upper secondary and tertiary levels is essential. Within this framework, learners would engage in sustained analysis of films as cultural texts and as windows onto pressing social dilemmas. Institutional support could be provided through an ASEAN Educational Film Consortium, which would catalogue audiovisual holdings and share methodologies, alongside an ASEAN Educational Film Festival to celebrate regional filmmakers and reaffirm cinema's transformative educational role.

Teacher training in visual literacy is central to realising these aims. Professional development must be prioritised to ensure educators can critically and ethically interpret moving images across subjects ranging from history to science. A federated ASEAN film repository would further strengthen these efforts, providing curated collections of documentaries and features that highlight local narratives, from

ecological sustainability to cultural traditions. Partnerships with regional filmmakers could also generate curriculum-specific films that reflect authentic voices and methodologies.

Emerging technologies such as artificial intelligence, virtual reality, and augmented reality further expand film's potential, transforming students from passive viewers into active participants in meaning-making. With coordinated curricula, cross-border alliances, and digital innovation, cinema can become a transformative force in ASEAN education. Such integration will enrich classroom experiences, reinforce cultural identity, and build intellectual and ethical solidarity across the region.

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