

# Filmmaking As Self-Expression Investigating Different Social and Cultural Influences on Saudi Cinematic-Arts Students Productions

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Film Yapımı Kendini İfade Etme Biçimi Olarak  
Suudi Sinema Sanatları Öğrencilerinin Yapımları  
Üzerindeki Farklı Sosyal ve Kültürel Etkilerin  
İncelenmesi

## ABSTRACT

Research on media consumption has clearly demonstrated the significance of movies in people lives. However, there is a dearth of research on youth making movies and how they view the films made by other young people. The main conclusions of a research project on the use of filmmaking for young people's communication and self-expression are compiled in this research paper. The approach used in this study was to let young students express themselves through their own media projects and share their work with other students in order to gain insights into their opinions and viewpoints. The researcher is a professor of filmmaking at Effat University in Saudi Arabia, and the research was carried out at the Cinematic Arts department of the Faculty of Architecture and Design. The researcher taught 21 young Saudi students from various socioeconomic backgrounds how to make short films during a level-3 film production course that took place over one academic semester. The students worked in groups to design, shoot and edit eight short films covering various topics. A sample of 17 teenagers representing the students in other academic levels were then shown the investigated film productions. After watching the films, the audiences' feedback and reactions to each production were observed and analyzed. The young filmmakers were exposed afterwards to the remarks left by the audiences, and their responses were also examined and analyzed. The study managed to show the impact of different social and cultural factors on Saudi cinematic-arts students' film productions, and eventually a group of valuable recommendations related to the investigated research topic were generated..

**Keywords:** KSA, filmmaking, self-expression, society, culture, youth research

## ÖZ

Medya tüketimi üzerine yapılan araştırmalar, filmlerin insanların hayatlarındaki önemini açıkça ortaya koymuştur. Ancak, gençlerin film yapması ve diğer gençler tarafından yapılan filmleri nasıl gördükleri konusunda çok az araştırma bulunmaktadır. Gençlerin iletişimi ve kendini ifade etmesi için film yapımının kullanımına ilişkin bir araştırma projesinin temel sonuçları bu araştırma makalesinde derlenmiştir. Bu çalışmada kullanılan yaklaşım, genç öğrencilerin kendi medya projeleri aracılığıyla kendilerini ifade etmelerini ve görüşlerini ve bakış açılarını anlamak için çalışmalarını diğer öğrencilerle paylaşmalarını sağlamaktır. Araştırmacı, Suudi Arabistan'daki Effat Üniversitesi'nde film yapıcılığı profesörüdür ve araştırma, Mimarlık ve Tasarım Fakültesi'nin Sinematik Sanatlar bölümünde gerçekleştirilmiştir. Araştırmacı, bir akademik dönem boyunca gerçekleşen seviye 3 film yapım dersi sırasında çeşitli sosyoekonomik geçmişlere sahip 21 genç Suudi öğrenciye kısa film yapmayı öğretti. Öğrenciler, çeşitli konuları kapsayan sekiz kısa filmi tasarlamak, çekmek ve düzenlemek için gruplar halinde çalıştılar. Daha sonra, diğer akademik seviyelerdeki öğrencileri temsil eden 17 gençten oluşan bir gruba incelenen film yapımları gösterildi. Filmler izlendikten sonra, izleyicilerin her yapım hakkındaki geri bildirimleri ve tepkileri gözlemlenip analiz edildi. Genç sinemacılar daha sonra izleyicilerin yorumlarına maruz bırakıldı ve tepkileri de incelenip analiz edildi. Çalışma, farklı sosyal ve kültürel faktörlerin Suudi sinema sanatları öğrencilerinin film yapımları üzerindeki etkisini göstermeyi başardı ve sonuç olarak, incelenen araştırma konusuyla ilgili değerli önerilerden oluşan bir grup oluşturuldu..

**Anahtar Kelimeler:** KSA, film yapıcılığı, kendini ifade etme, toplum, kültür, gençlik araştırmaları



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## Introduction

Today, young people are being given more and more options to express their thoughts and emotions through nonverbal audio-visual media. The norms and repertoires of representation that society expects, which are primarily focused on efficacy and reason, are expanded by the impressive, emotional, and ambiguous nature of a vast amount of media content. Through self-produced films, young students can convey their individual and collective experiences. Their genres of films usually depict two contradicting directions: Abstract types of symbolization on the one hand and various forms of realism on the other hand. In fact, research on media consumption has clearly demonstrated the significance of television and movies in the lives of young people (Buckingham, 2000; Fisherkeller, 2002). However, there is a dearth of research and documentation on youth making movies and how they view the films made by other young people. To put it another way, there are numerous assessments of movies and TV shows about youth, but short films and videos created by the youth themselves have received relatively less attention from researchers. Nonetheless, studies of this type are just now starting to appear in the disciplines like anthropology and visual sociology. Researchers are collecting information regarding the contextual elements of the production process in addition to examining the movies and videos (Niesyto, 2001). Researchers should actually investigate the ways in which young filmmakers use the cultural resources that are made available to them in their daily lives and the forms of expression that they use in their films. Moreover, research should adopt new methodological strategies in this process that go beyond written and spoken data collection techniques (Featherstone, 2013).

School of Cinematic Arts at Effat University offers many filmmaking courses every academic year. Script construction and video image capture techniques are typically the main topics of the course first few classes. The students then start creating their own short films in groups and finish their productions by the end of the semester. A project manager or producer, a screenwriter, a cameraman, a video editor, and a director usually make up each students' group or work team. Students usually make their short films utilizing inexpensive digital video cameras, simple editing software, and laptop computers. These short films are often simple straightforward narrative as they are created to satisfy the criteria of the academic courses. They are typically produced with very little funding, which explains more why they are typically brief and straightforward films. Stories from students' own cultures and histories, beside tales that were previously told to only close friends and relatives, serve as the basis for these films. Indeed, a significant factor in this situation is the social strata the students belong to in the Saudi society (Bulman, 2017; Dehart, 2022).

According to Illich (2021), "convivial tools" are those tools that offer each user the chance to improve the environment by bringing their ideas to life. Filmmaking in particular has been until now an un-convivial tool, as it acts passively upon individuals. However, the students who take filmmaking courses have the opportunity to become their own "active masters" and change their movie experience. The students' perception is that they are actually producing their own media. They believe that by telling their own stories they are expressing who they really are and break free from the constraints of prevailing images created by the media. They think they boost the self-esteem of their community. As a result, filmmaking in this context cannot be viewed as merely a course that students attend; if they learn how to make short films, they literally "take the power back," and the more they master their tools, the more they can infuse the universe with their own thoughts and dreams. Therefore, filmmaking courses play more than one

role: Showing students' outputs about their own communities, contributing in improving students' self-expression, giving youth access to the newest multimedia technologies; cinematography, editing, scriptwriting, directing, graphic skills, etc., and encouraging the engagement between the university and different communities in the society (Bulman, 2017; Dehart, 2022).

## Research Questions

The following inquiries are being attempted to be answered by the current study:

- 1) Do young Saudi cinematic arts students break free from the limitations of their immediate social norms and background repertoires when making films?
- 2) Can young Saudi students studying cinematic arts create new connections with other adolescents from diverse backgrounds through film productions?
- 3) How much does young Saudi cinematic arts students' class background affect their filmmaking approaches and film interpretations? And how much do their culture and financial resources also play a role?
- 4) To what degree do the films created by teams of young Saudi cinematic arts students from various origins exhibit a trans-cultural, audiovisual, symbolic language?

## Methodology

During this research work, the researcher aimed to expand on earlier studies on how young people use media for creative creation (e.g., Buckingham et al, 1995; Buckingham and Sefton-Green, 1994). In fact, verbally based techniques like narrative interviews, group discussions, or written field notes continue to be common in qualitative youth and communication research. However, the emotional and symbolic facets of young students' media-related experiences and styles of expression may be difficult to reach using these methodologies. The approach used in this study therefore provides a fresh viewpoint for youth research while acknowledging the importance of audiovisual communication in young students' perceptions of reality. Simply, the plan was to let young students express themselves through their own media projects and share their work with other students in order to gain insights into their opinions and viewpoints. Groups of young Saudi cinematic arts students, ranging in age from 18 to 20 years old, were provided with the opportunity to create, share, and analyze film projects. 21 level-3 students from a range of socioeconomic backgrounds made up the filmmaking student groups. Those students were first instructed to address concepts and issues that reflect their local Saudi society and culture in their films. They were allowed to discuss any experiences or problems that sprang from that broad framework. The students created eight short films in total, covering a range of subjects and genres. Through multiple screening sessions, conducted over four separate days, a sample of 17 teenagers representing students in other academic levels at the same department (i.e., the department of Cinematic Arts) were then shown the produced short films in order to investigate how they were received by a sample of other young viewers from diverse cultures and backgrounds.

Several techniques were employed to document and examine the events occurred during the journey of this research project. First and during the film production phase, student-to-student communication, and student-researcher interactions were the main topics of observation conducted by the researcher himself throughout classes. Afterwards, and during the film viewing phase, individual opinions and interpretations of the shown short films were gathered through group discussions which were

recorded and analyzed in-detail afterwards. Moreover, each student from the viewers group examined and evaluated every film in a unique way based on their own experience, culture and background (Lamb, 2003).

### Ethics Approval

For the sake of conducting this research work with human subjects (i.e., university students), the university ethical committee approval has been sought and obtained, the decision number was "RCI\_REC/13.Apr.2025/7.1.Exp.41."

### Image 1:

*Stills from the first category films (Film Stills – Group A)*



### The Shown Films' Two Categories

For the purposes of this study, the researcher initially examined the students' short films, and two separate categories were created for presentation and analysis. These two "contrasting and different styles" categories of short films were shown to a group of 17 cinematic arts students who are also young filmmakers and represent a varied sample of young audiences in terms of background and culture. Images 1, 2, 3 and 4 show stills taken from the films included in these two categories.



**Image 2:**

Stills from the first category films (Film Stills – Group B)



**Image 3:**

*Stills from the second category films (Film Stills – Group C)*





**Image 4:**

Stills from the second category films (Film Stills – Group D)



In the first category of the examined short films, one can easily note distinct shot patterns: Establishing shots, close-up sequences, point-of-view shots, appropriate sound tracks accompany the images, etc. According to an analysis of their personal and background information, the bulk of the students in this first category are from working-class origins. These groups of students spent some time brainstorming after the researcher gave the first lectures at the start of the course. In fact, they were somewhat irritated by the researcher's idea that their productions should rely mostly on images and employ little to no text or dialogue. They believed that conversations were necessary to tell their "stories," and they never thought about the potential for non-narrative forms of presentation. These student groups created and produced storyboards early in the project that closely resembled their final edited versions, and overall, they were happy with the outcomes and gave the course a very favorable review. On the other hand, the second category of the examined short films include a totally distinct type of short film. Like the films in the first category, these second category short films concentrate on tales and themes pertaining to Saudi society and culture. However, odd and oblique shooting angles are clearly visible, the proper image sizes and order are not taken into consideration, lighting styles that confront established conventions and techniques are commonly employed, and characters frequently face the camera directly. Moreover, the soundtracks for these short films complement their quick-paced visuals and editing techniques. According to an analysis of their personal and background information, the majority of the students in this second category are from a higher class (i.e., they have social and economic advantages that the first category students do not) and are high achievers in terms of formal education. The fact that they have a sufficient scholarly orientation towards "art" is evident in both their film creations and their later contributions to the interpretation discussions. A large number of them stated that they made the decision to create films with "unique" shooting and quick editing techniques as soon as they heard the course assignment. Many of these student made comments about how much they liked having the "freedom" during the course to make their own short films (Bulman, 2017; Dehart, 2022).

From the researcher's perspective, the students groups who produced the first category of short films had actually learned the most, at least in terms of the lessons the researcher claimed to have been trying to impart. The researcher believed that these groups by one way or another had mastered the "film language" he had intended to teach. While other groups in the second category hadn't really set out to accomplish this, it is questionable whether the students in those other groups learned anything new. Frankly speaking, we must resist the urge to just honor young people's "creativity" and instead focus on the types of learning that may be involved. However, it should be noted that the researcher's viewpoint is not shared by all other researchers. For instance, Fisher-Keller et al (2000) support exploratory, associative methods that promote nonlinear symbolization instead of linear methodologies: By experimenting with odd angles and various distances, the filmmakers are able to view everyday life in

a fresh way rather than aiming for an instant orientation towards a pre-made plot (i.e., utilizing a storyboard or script).

## Showing of the Short Films

In fact, the filmmaking students groups weren't informed in the course introduction phase that other young students would watch their film projects and give feedback on them. The audience issue only truly came to light after some time had passed, especially after the groups were given the chance to view and discuss some of the finished films in class. The concern that arose during that phase of the study was whether or not these young filmmakers would be affected if they had known from the start that their work would be viewed by other students in addition to their professor. The majority of what students create in media classes is actually intended for a single audience, i.e. the professor, as is the case in other creative fields. Giving students the opportunity to create for a "real" audience can inspire them to consider their production decisions and the wider consequences of those decisions. Students may be inspired to think more critically about the connections between goals and outcomes when they are presented with audience reactions (Buckingham et al, 1995).

The two categories of young students' short films were shown to 17 other students. These viewers, who ranged in age from 17 to 21 years old, were asked after watching to explain the subject matter and content of each film, mention and explain what they liked and what they didn't like about each film, offer suggestions for what they would do differently if they were from the film teamwork, and outline what they would advise the filmmakers to do. Young students' reactions towards the presented concepts and topics in the films under examination were one of the researcher's main areas of interest. The participating viewers were informed that they would be watching media products made by other young students expressing something about their life and society. This may have "cued" the students to concentrate on these specific aspects in their feedback. The viewers' reactions to the short films were mixed, and some voices were more dominating than others. They all had different life experiences and backgrounds, and different perspectives and ways of communicating. As a result, their opinions on the subject matter, their enjoyment of the shown films, what they felt while watching each of these films and their motivations in general were not always in agreement (Buckingham, 1993 and 1996). The viewers recognized frequent themes in the films that they connected to their own personal experiences. Moreover, and because of their empathy for the experiences of the young filmmakers, the young viewers also offered various suggestions for possible modifications to the short films that would better suit their own emotional and artistic preferences. This sample of young viewers' remarks were then forwarded to the students who made the short films, and their responses were also noted and reviewed.

## Discussion

Despite their criticism of many of the short films that were screened, it was observed that most of the audience members were attempting to establish a connection with the filmmakers,

assuming that they were experiencing comparable challenges to their own. Jeddah's teenagers are diverse, with a wide range of social and cultural origins. Nonetheless, it appears that the young filmmakers and viewers who took part in this study believe that most of their fellow teenagers, like themselves, are under a lot of stress and pressure and are juggling a complex of responsibilities. Perhaps the reasoning behind this is the fact that these young Saudi students are adept to communicate with other students from different backgrounds and communities. Their experiences had grown up in a city with so many different cultures (i.e., Jeddah) which have contributed to their bonds with the young filmmakers (Tally and Kornblum, 1997). In light of these circumstances, it's possible that these young people saw common ground in the short films made by "others", despite acknowledging that the films were produced by young people from diverse social and cultural backgrounds.

In terms of "film language," there are a number of notable distinctions between the two categories of short films shown to the viewers. The first category films were produced by groups aimed to create narrative films having a beginning, a middle, and an end. They were successful in this regard. One event logically leads to the next, the characters have consistent motivations, and the productions in general follow the well-known deliberate rules of continuity editing. In contrast, the groups in the second category aimed to create short films with a quick editing style (i.e., fast music video style) that does not really tell a story. A number of recurring images are combined, although their arrangement and juxtaposition lack any clear rationale. Even if there are "characters" in this story, their motivations are not that clear, and the viewers need to deduce a lot about them. There is rarely any evident use of continuity editing or a clear cause-and-effect sequence, and the editing rate typically corresponds with the musical soundtracks pace. This type of film production intentionally fosters a certain amount of uncertainty and calls for more intense types of interpretation on the side of the audience (Messaris, 1995; Buckingham, 1993). Moreover, some of the viewers pointed out aspects of the short films that, in their opinion, should have deviated from what they had anticipated. For instance, some of the viewers felt that the filmmakers ought to have incorporated music and soundtracks from their own Saudi culture into their short films, even though the majority of them were familiar with well-known songs and could understand the tone of the music used in the films. They desired that the youth filmmakers highlight elements unique to their own cultures and backgrounds.

It is interesting to note that the viewers after watching the short films described them as spreading messages. In fact, this idea was clearly expressed in some of the viewers' reactions, even though the filmmakers themselves did not explicitly state that. Real audiences can therefore help young students learn more about their own media products because the responses from audiences let them recognize a discrepancy between their goals and the end outcomes. The concept that their short films are spreading "messages" was initially rejected by the groups of filmmakers who produced the first category of short films. They insisted that they had not intended to send these texts! On the other hand, the other

groups of filmmakers who produced the second category of films see their films as an effort to emotionally convey a feeling they experienced. Their films expressly seek an aesthetic reaction as opposed to a single "meaning." These discrepancies between the films in the two categories might be linked to the social and cultural distinctions among their creators (i.e., the students' diverse backgrounds and socioeconomic classes are partially due to their "sub-cultural" experiences and identities).

Overall, the employed sample of young viewers reacted more enthusiastically to the short films in the second category. Although the young viewers' reactions to these films were rather varied, they were generally given very good ratings. It is important to note that a large portion of the conversations that followed films presentations concentrated on the "symbolism" of these short films. Actually, the groups of young filmmakers who produced the second category of short films were able to express an appreciation for aesthetics that other student groups were unable to express, both in their presentations of their own work and in their analyses of other students' films. For instance, they employed somewhat "technical" terminology, looked for "symbolism" and philosophical themes, evaluated other groups' productions in the light of current cultural movements, and were able to maintain a reasonable distance from both the productions and their own reactions to them (Bourdieu, 2015). Regarding their own work, they were also eager to portray themselves as artists with "vision" and "imagination," asserting that their short films were "personal" declarations that were "clear and focused" right from the start. In fact, the expressions and characteristics of teenagers "being themselves" or "doing whatever they want" were greatly prized in the second category short films. This is one of the reasons why the majority of viewers selected the short films from the second category as their favorites. They thought the camera work and editing style of these short films were creative and appealing despite the fact that they did not fully comprehend some of them. The younger audience, however, particularly appreciated how the filmmakers in the second category seemed to be assertively and clearly stating, "This is who we are," while "who they are" was viewed as daring and self-expressive. This feature of the films did, in fact, lead one participant to propose that the short films in the second category be shown to adults as a model representation of teenagers' characteristics in order to help them comprehend the experiences of adolescents (Bulman, 2017; Dehart, 2022).

## Conclusions and Recommendations

- 1- In total, eight short films were produced throughout this project. These movies covered a variety of subjects and used a variety of narrative and artistic approaches. The features and aesthetics of the films reflect, even in part, the specific settings in which they were made as well as the people who worked on them. The young filmmakers' backgrounds shaped their styles, which in turn mirror more general social and cultural distinctions.
- 2- There could be a connection, in some way, between students' chosen topics and their production styles from one side and



their subjective appreciation of film language and genres from the other side. However, it could be challenging to make generalizations regarding this, as young students' prior experience of filmmaking is still limited.

- 3- The production groups who participated in the study employed different ways of interpretation while analyzing the short films of their classmates. In fact, comprehending a short film involves more than just knowing the material and the alleged purpose. The perception of symbolic forms that evoke associations with personal, real-life experiences also triggers emotional-intuitive processes. Apparently, viewers can only give a film a subjective meaning, whether on a cognitive or emotional level, if they can relate to it personally (Zaslow and Butler, 2002).
- 4- The experience of watching other film creations undoubtedly affected the way that all the students involved in this research thought about their own, or at the very least, what they were willing to say about it. Thinking about how they might understand other people's productions inspired them to consider how others could see theirs, which led to a sort of "de-centering." It specifically made them think about the connection between goals and outcomes, realizing that some of their goals were unclear, and that some of the results did not match their original goals and might have been misunderstood.
- 5- Some young students expressed a preference for "open" shows over "closed" ones. In other words, these young people frequently voiced dislike if the film "message" was too clear-cut (i.e., bold and simple) and did not allow enough room for their own interpretations of meaning. Once more, though, it appears that young people's tastes vary from person to person and cannot be attributed solely to larger social and/or cultural influences.
- 6- Gender variations have a greater impact on preferences for particular films than differences in age, background, culture, and social status (Lamb, 2003). During this study, and after showing the short films to the viewers sample, an observation was made through the data analysis phase revealed that girls are more likely to build an emotional connection to the film storyline while boys place more focus on its formal features.
- 7- Young audiences have similar responses to audiovisual signals utilized in the films made by young filmmakers. The concept that young people employ an inter-personal, comprehensible, audio-visual symbolic language could be supported by this (Lamb, 2003).
- 8- Media production activities should be encouraged and supported by educators as they teach young people about themselves, others, and various communication styles. Helping young people to express themselves and comprehend others via the use of available technologies and tactics is not only a desirable but also a required goal in today's media-rich and complex societies.

## Future Research

The procedure of choosing and showcasing the film productions took a lengthy time during this study. Similar projects in the future should figure out how to make these short films more widely available (e.g., by posting them on YouTube where a larger sample of viewers can leave comments) and how to encourage both critical and appreciative discussions about these productions. Furthermore, granting access via the Internet will enable the project to expand more quickly and attract young people who are more interested in using technology as a creative tool for conversation than as entertainment.

## Endnote

One of the benefits of being a research-based practitioner is the ability to examine the scholarly arguments, which flame in conferences rooms, journals, and classrooms, in "real world situations." Living out those arguments has been one of this project's most rewarding experiences for the researcher.

**Ethics Committee Approval:** Ethics committee approval was received for this study from the ethics committee of Effat University (Date: April 13, 2025, Decision No: RCI\_REC/13.Apr.2025/7.1.Exp.41).

**Informed Consent:** Participant consent was obtained from the participants who participated in this study.

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## Yapılandırılmış Özet

Medya tüketimi üzerine yapılan çalışmalar, filmlerin insanların günlük yaşamlarında oynadığı merkezi rolü uzun zamandır ortaya koymuştur. Filmler, bireylerin düşünme, hissetme ve toplumla etkileşim kurma biçimlerini etkiler. Ancak gençlere, medyanın yalnızca tüketicileri değil, yaratıcıları olarak çok daha az dikkat edilmiştir. Gençlik film yapımcılığı üzerine araştırmalar, özellikle de gençlerin akranları tarafından üretilen filmleri nasıl algıladıkları ve bunlara nasıl tepki verdikleri, henüz yeterince gelişmemiştir. Araştırmacılar, genç film yapımçıların günlük yaşamlarında kendilerine sunulan kültürel, sosyal ve teknolojik kaynaklardan nasıl yararlandıklarını ve bunları yaratıcı çalışmalarına nasıl dahil ettiklerini araştırmalıdır. Bu tür araştırmalar, yalnızca genç izleyicilerin medyayla nasıl etkileşim kurduğunu değil, aynı zamanda kültürel üretimi nasıl aktif olarak şekillendirdiklerini ve mevcut anlatıları nasıl yeniden yorumladıklarını da ortaya çıkarabilir. Bu sayede araştırmalar, gençlerin daha geniş kültürel ortamı etkileme ve kimlik, temsil ve topluluk üzerine devam eden tartışmalara katkıda bulunma kapasitesini vurgulayacaktır. Dahası, gençlerin film yapım pratiklerini incelemek, onların etki alanları, yaratıcılıkları ve çevreleriyle eleştirel etkileşimleri hakkında değerli bilgiler sağlayarak, dünyadaki yerlerini nasıl gördükleri ve inşa ettikleri konusunda daha derin bir anlayış sunar.

Genç öğrenciler, kendi ürettikleri filmler aracılığıyla bireysel ve kolektif deneyimlerini aktarırlar. Öğrencilerin kısa filmleri genellikle çok az fonla üretilen basit ve anlaşılır anlatılardır. Ancak, sınırlı kaynaklarına rağmen, bu projeler genellikle güçlü mesajlar taşır ve dikkate değer bir hayal gücü derinliği sergiler. Öğrencilerin kendi kültür ve tarihlerinden hikâyeler, daha önce yalnızca yakın arkadaşlarına ve akrabalarına anlatılan hikâyelerin yanı sıra, bu filmlerin temelini oluşturur. Bu hikâyeleri görsel bir mecra aracılığıyla paylaşarak, gençler gelenekleri koruyup yayarken, aynı zamanda bunları güncel meselelere değinen biçimlerde yeniden yorumlayabilirler. Nitekim, bu durumda önemli bir faktör, öğrencilerin ait olduğu toplumdaki toplumsal ayrımlardır. Bu ayrımlar yalnızca filmlerinin temalarını şekillendirmekle kalmaz, aynı zamanda çalışmalarını üretirken ve sergilerken karşılaştıkları fırsat ve zorlukları da etkiler. Dahası, bu dinamikleri anlamak, film yapımcılığının hem kişisel bir çıkış yolu hem de toplumsal bir yorum olarak rolünü vurgular ve gençlerin genellikle dışlandıkları bağlamlarda seslerini duyurmalarına olanak tanır.

### Araştırma Soruları

Mevcut çalışmada aşağıdaki sorulara yanıt aranmaktadır:

1. Genç Suudi sinema sanatları öğrencileri, film çekerken mevcut toplumsal normlarının ve geçmiş birikimlerinin sınırlamalarından kurtulabiliyor mu?
2. Sinema sanatları eğitimi alan genç Suudi öğrenciler, film yapımları aracılığıyla farklı geçmişlere sahip diğer gençlerle yeni bağlantılar kurabilir mi?
3. Genç Suudi sinema sanatları öğrencilerinin ders geçmişleri, film yapım yaklaşımlarını ve film yorumlamalarını ne kadar etkiliyor? Kültürleri ve finansal kaynakları da ne kadar rol oynuyor?

Bu çalışmada kullanılan yaklaşım, genç öğrencilerin kendi medya projeleri aracılığıyla kendilerini ifade etmelerine ve çalışmalarını diğer öğrencilerle paylaşarak onların görüş ve bakış açılarına dair fikir edinmelerine olanak sağlamaktır. Yaşları 18 ile 20 arasında değişen genç Suudi sinema sanatları öğrencilerinden oluşan gruplara, film projeleri oluşturma, paylaşma ve analiz etme fırsatı verildi. Çeşitli sosyoekonomik geçmişlere sahip 21 3. seviye öğrencisi, film yapımcılığı öğrenci gruplarını oluşturdu. Öğrencilere öncelikle filmlerinde yerel Suudi toplumunu ve kültürünü yansıtan kavram ve sorunları ele almaları talimatı verildi. Bu geniş çerçeveden kaynaklanan deneyimlerini veya sorunlarını tartışmalarına izin verildi. Öğrenciler, çeşitli konu ve türleri kapsayan toplam sekiz kısa film çektiler. Daha sonra, farklı akademik seviyelerdeki öğrencileri temsil eden 17 gençten oluşan bir gruba, üretilen kısa filmler gösterilerek, farklı kültür ve geçmişlere sahip diğer genç izleyiciler tarafından nasıl karşılandıkları araştırıldı.

Birkaç teknik kullanıldı. İlk olarak ve film yapım aşamasında, öğrenciler arası iletişim ve öğrenci-araştırmacı etkileşimleri ana gözlem konularıydı. Daha sonra ve film izleme aşamasında, gösterilen filmlere dair bireysel görüş ve yorumlar, kayıtlı grup tartışmaları aracılığıyla toplandı.

Genç izleyiciler ve film yapımçıları, çoğu gencin, tıpkı kendileri gibi, karmaşık görevlerle uğraştığını ve yoğun stres ve baskı altında yaşadığını düşünüyor gibi görünüyor. Belki de bunun arkasındaki sebep, bu genç Suudi öğrencilerin çok farklı kültürlerin olduğu bir şehirde (örneğin Cidde) büyümüş olmaları ve bunun genç film yapımçılarıyla bağ kurmalarına katkıda bulunmuş olmasıdır. Ayrıca, kısa filmleri izleyen izleyicilerin, film yapımçıların kendileri açıkça belirtmemiş olsalar da, kısa filmleri mesaj yaymak için kullandıklarını belirtmeleri de ilginçtir.

### Temel Sonuçlar ve Öneriler

1. Bu proje boyunca toplam sekiz kısa film çekildi. Bu filmler çeşitli konuları ele aldı ve çeşitli anlatı ve sanatsal yaklaşımlar kullandı. Filmlerin özellikleri ve estetiği, kısmen de olsa, onları yapan kişileri yansıtıyor. Genç film yapımçıların geçmişleri, stillerini şekillendirdi ve bu da daha genel sosyal ve kültürel farklılıkları yansıtıyor.
2. Öğrencilerin seçtikleri konular ve yapım tarzları ile film dili ve türlerine dair öznel beğenileri arasında bir bağlantı var. Ancak, genç öğrencilerin film yapımcılığı konusundaki önceki deneyimleri hala sınırlı olduğundan, bu konuda genelleme yapmak zor olabilir.
3. Medya prodüksiyon faaliyetleri, gençlere kendilerini, başkalarını ve çeşitli iletişim tarzlarını öğretirken eğitimciler tarafından teşvik edilmeli ve desteklenmelidir. Gençlerin kendilerini ifade etmelerine ve başkalarını anlamalarına yardımcı olmak, günümüzün medya açısından zengin ve karmaşık toplumlarında yalnızca arzu edilen değil, aynı zamanda gerekli bir hedeftir.