

How educational technology departments can benefit from bringing filmmakers to teach video skills, hence improving students' educational experiences

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Abstract

This paper discusses the pedagogical and institutional implications of integrating professional filmmakers into higher learning education technology programs in Kuwait. This study tests the influence of filmmaker-based teaching on the creative growth of students, technical skills, and general educational experience in an environment where the use of video production and digital storytelling is becoming more relevant as an effective learning method. The combination of quantitative and qualitative data was used: 134 students participated in pre- and post-course surveys, qualitative information was supplemented by the focus groups with teaching staff, and four guest filmmakers were interviewed. The findings showed a great deal of improvement in video production skills and critical thinking, as well as student engagement, the relevance and authenticity of the curriculum. The cooperation of the institution and professionals in the field of creative industries was also discovered to lead to the improvement of interdisciplinary teaching activities and innovation in the curriculum. However, other problems were noticed: pedagogical dissonance, weak training of filmmakers who lacked any experience in teaching, and rigidity of the institutions. It is on this basis that the study concludes the importance of the role of filmmaker's involvement in acting as a transformative educational strategy once there is adequate support and successful collaborative structures in place. The results have realistic implications for the practices of educators, curriculum developers, and policymakers within institutions that aim to modernize media education and decrease the existing distance between institutional theories and practices.

Keywords

Educational Technology, Filmmaker-led Instruction, Video Production, Media Education, Experiential Learning, Creative Pedagogy, Industry-Academia Collaboration, Digital Storytelling, Higher Education Innovation, Student Engagement.

1. Introduction

1.1. Background on the Rise of Video Content in Education

The History of Video Content in Education The need to analyze the rise of video content in education arose in the mid-2000s when educationists around the globe started to pay attention to video content as an effective method of promoting student production.

Video integration is a term used to describe a long-term growth of video content in an educational setting that has been taking place due to the current evolution of digital technologies and an ability to access high-speed internet. Video as an instructional tool has become active, engaging, and helping to provide differentiated instructions and satisfies different learning needs (Kay, Leung, & Tang, 2018) [1]. The increase of popularity of such platforms as YouTube, Khan Academy, Coursera demonstrates the transition to the video-based learning environment in the informal and formal teaching (Greenhow & Lewin, 2016) [2].

Evidence suggests video as an effective learning medium in the field of research in educational psychology. A Cognition Theory of Multimedia Learning developed by (Mayer 2009) [3] holds that people would learn and remember things better when presented in a visual and audiovisual format. Use of videos empowers teachers to integrate narration, picture, animation, and demonstrations in real life to help speak to the dual-channel processing in the brain and prevent cognitive burden and disgusting learning processes in students (Mayer, 2014) [4].

Within the past few years, a shift has occurred in the pedagogy not only consuming video materials, but also creating video materials on classroom activities. Video projects encourage students to develop the valuable 21st-century skills These are creativity, collaborations, critical thoughts, and communication (Hobbs, 2017) [5]. In addition, activities toward video production promote a higher level of conceptual learning, competence in storytelling, as well as transferring knowledge to multimodal forms (Schuck, Kearney, & Burden, 2017) [6].

Although the benefit of video in learning is known, a trained and experienced faculty with the level of competence pertinent to filming, editing, visual narrative is very scarce in the educational technology departments. This increases the interest in interdisciplinary collaboration with the professional filmmakers who may provide practice-oriented authentic teaching. With the possibility of such collaboration, it can enhance the learning experience to a high level by closing the gap between theory and practical forms of media production (Gauntlett, 2011) [7].

1.2. Difficulties in Teaching Video Production on Education Technology Departments

Although video production has become an inseparable part of any contemporary teaching and learning curriculum in the aspect of education technologies, there are numerous issues of its successful implementation in the teaching and learning process. Among the most serious problems lies the fact that there are no faculty members with any professional formal experiences in filmmaking and multimedia storytelling. The educational technology department often has many educators that are advanced in polarography and outline design, although they may have little training in innovative and technical facets of video production, as in the reckoning of scriptwriting, cinematography, lighting plan, sound architecture, and editing the video Green, 2014 [8]. Such skills deficit may lead to training that tends to teach us more about what software does than the quality of our stories or cinematography skills.

Furthermore, the shortage of high-quality production equipment and studio settings may inhibit the possibility of the students to practice and experiment with professional-grade instruments (Wang, 2020) [9]. Even though the availability of consumer grade devices and free editing software has increased access to video creation, consumer grade devices and free editing software lack the feature set to support advanced learning when compared to professional media production settings. Schools can also experience financial difficulties that will not allow them to purchase industry-standard equipment or hire regional instructors (Yohon, Zimmerman, & Keeler, 2018) [10].

Video production is another problem that is time consuming. Planning, scripting, filming, and editing a video project can be very tedious and, in most cases, the time assigned to the project in normal course curriculum may not be sufficient (Kearney & Schuck, 2006) [6]. In the absence of time and scaffold, students might record technically inadequate or pedagogically unproductive videos, which they might not be able to learn.

Also, certain programs do not present an effective assessment system to be able to assess video work produced by students. In contrast to conventional scholarly production, the production of video includes subjective components like the level of creativity and the aesthetic value, or the consistency of narration, which may be hard to evaluate with the help of the rubrics (Snelson, 2015) [11]. Such doubt has a possibility of creating irregular grading and learning mismatches between objectives and results.

Lastly, the institutional inertia of interdisciplinary collaboration, especially that between arts-based practitioners and education faculty, could work against new ways of handling the problem of video

production. The fact is that professional filmmakers tend to labor on various pedagogical assumptions, creativity, and industry expectations, which can conflict with academic norms unless dealt with accordingly (Gauntlett, 2011) [7].

1.3. Professional Filmmaking Skills in Academia- Their Significance

The integration of professional filmmaking skills in teaching has much pedagogical, technical, and creative advantages especially in the disciplines with great need of effective communication using multimedia delivery media. Filmmakers are professionals who will introduce an immense set of skills and experience commonly accepted as professional in the field, and which can make learning environment significantly richer than may otherwise be the case when the training simply provides the technical skills schooling typically provides the student.

This is one of the most important points that professional filmmakers make as they can teach visual storytelling as a manner of expression and communication. Whereas educators can play with educational message or the structure of the instruction, the filmmaker concentrates on the storytelling form, the emotional appeal, and the pace of the video as well as the appropriate visual appearance that will make the video interesting, aesthetic and hard to forget (Gauntlett, 2011) [7]. Such storytelling skills will guide the students to shift their focus on creating informational work to engaging in creating impactful, audience-centered narratives, which are becoming a more and more highly sought skill in the educational, corporate, and social domains (Spicer & Dymond, 2019) [12].

Advanced technical skills though it should also be noted that professional filmmakers do offer instruction on lighting, theater-style imagery, camera motion, sound design and post-production production processes. When learnt, such technical aspects make large contributions to the quality of production and serve students well in developing media that can satisfy and even move beyond the industry standards (Rabiger & Hurbis-Cherrier, 2020) [13]. The availability of such skills assists in closing the domain gap between academic projects and professional publications and helps students to get ready to work in the fields related to instructional design, educational media creation, and creative industry.

Also, instruction by filmmakers promotes real world production conditions in the form of collaborative and project-oriented learning. The students get to learn in practice how to work as a crew, learn to manage the schedule of productions, solve production related problems on set, and experience the iterative process of receiving feedback, all things that will support their further

learning and building transferable soft skills such as collaboration, flexibility, and problem-solving (Beavan, 2019) [14].

Additionally, filmmakers bring interdisciplinary innovation into an academic setting. Through the combination of artistic skill and the aim of education, teachers will be able to co-produce media that teaches and inspires at the same time. How this is done brings on a deeper learning environment that correlates to the constructivist educational construct building on the knowledge that learners actively construct using real tasks (Jonassen, 1999) [15].

Last, the participation of filmmakers can promote the media production and image of the institution and make its media production promote the productions that meet high values of production such as promotional media, instructional media, and research media. Not only does this boost student attention, but it also increases popularity and popularization of the academic programs among the population (Hobbs, 2017) [5].

1.4. Research Problem

With video-based content gaining a bigger presence in contemporary education, the educational technology departments are charged not only with giving the students the technical competency but also with the creative and storytelling capabilities needed to create substantive educational media. Departments, nevertheless, often lack faculty with experience in professional filmmaking resulting in deficiencies in teaching visual storytelling, film-craft, and industry-accepted production procedures. This largely leads to the creation of video projects in the student projects, which are technically basic, poor in terms of narrative and not leading to a professional standard.

The mismatch between classroom training and practical media production, one can question the effectiveness of educational technology programs in training students to enter careers in the fields of instructional design, digital media production or educational content creation. The solution is to have outside professional filmmakers arrive and teach classes of video skills- a possibly life changing solution that can hopefully help the students not only improve their creativity, technical skills and experience of learning but also improve the process of learning overall. Nevertheless, there is a dearth of empirical studies that seek to examine the pedagogical effect, institutional practicability and student performance linked to such interdisciplinary associations.

1.4.1. Research Questions

1. What use are professional filmmakers in the teaching of video production in educational technology programs?

2. What is the implication of filmmaker-led teaching in the learning experiences of students, digital creativity, and participation in video-based activities?
3. How do visual students perceive being taught to create videos by professional film makers versus academic instructors?
4. How do the issues and possibilities of the integration of professional filmmakers into educational technology departments transpire?
5. What does the structure and support of an educational institution afford to synthesize with filmmakers to enhance curricular and media literacy performance?

1.5. Study Goals and Study Area

1.5.1. Objectives

The main purpose of informed that will be extrapolated using this study is to determine how the role that teachers in the profession of filmmaking and video production can play in improving the learning of that subject to further education as well as improve the educational experience among other factors associated with it. Namely, the study tries to:

1. Interpret the teaching and technical advantages that professional produces have to offer in a classroom environment especially when teaching people about video production.
2. Evaluate whether filmmaker-based instruction to students confers the highest engagement, creatively, technical competence, and the quality of the video-based learning assignments.
3. Explore the effectiveness and perceptions of students learning under the instructors in industry and their traditional academic counterparts.
4. Find out challenges encountered in institutions and best practice of collaboration between educational technology departments and professional film makers.
5. Make suggestions on how the knowledge and experience in film making can be incorporated into the curriculum to correlate the educational objectives with the good media production practice.

1.5.2. Scope of the Study

The study is aimed at researching the higher education institutions where the higher educational technology or instructional design program includes video production as a graduating requirement of the program. The extent is:

Participants: academic staff, guest's filmmakers and students who are enrolled into video production courses.

- Context: Classroom environments in which video production is schooled, both traditional and filmmaker-led pedagogical system.
- Geographical emphasis: It can be focused on single institute, region or based on comparative analysis between several different institutes, limited by accessibility.
- Content areas: Special focus on video storytelling, production, editing, and the results of the project-based learning.
- Limitations: The research will not seek to provide generalizable findings in all the disciplines, but it is focused on video production instruction in environmental limits of education technology.

1.6. The Study Significance to the Stakeholders

Socializing professional filmmakers with the educational technology departments can offer a strategic advantage in a move to ameliorate the learning experiences and teaching practices. To various stakeholders like students, educators and educational institutions, the study is relevant in various ways as each of them shall gain in different but related aspects.

1.6.1. Student Significance

To the students, this research highlights the prospect of immersion, practical and creatively involved learning. It is also possible to have professional filmmakers provide better-real-life scenarios, guidance (mentor), and training in video production techniques ideally used in the industry, skills which have been deemed useful at both academic, professional, and entrepreneurial levels. Through mentorship of the professional practitioners, the students can create better video productions, learn to tell stories, and think critically and they will be better equipped against the competition in the job market. In addition, project management skills, leadership, and collaborative skills, developed after being exposed to production workflows in film industries, contribute to the application of transfer economies in the acquisition of 21st century competencies.

1.6.2. Educator significance

Instructors in the educational technology department will find it advantageous to know how cross-disciplinary work can improve the delivery of instructions. Collaborating with filmmakers helps academic staff to diversify the so-called pedagogical toolbox, embracing new teaching and learning techniques, and co-designing learning opportunities incorporating educational theory and creative

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practice. Professional growth is facilitated by means of this collaboration, too, as teaching staff will have an opportunity to obtain new ways of contents creation and digital media implementation. Finally, the analysis stimulates a thoughtful discussion of how educators should transform themselves towards the facilitation of media-rich, student-centered learning environments.

1.6.3. Relevant to Learning Institution

On the institutional level, the study can benefit the curriculum innovation and industry-level matching. The discussion of how creative professionals can be incorporated into academic institutions can help institutions to stand out as leaders in terms of providing educational media production, and digital storytelling. Such initiatives may improve institutional image and attract varied student body and enrich relationship with media industries. Also, student-generated content in professional movies may be utilized by the institutions to conduct outreach, marketing, and community activities. The study also gives an insight of how policies, resources allocation and support mechanisms can be designed to maintain interdisciplinary teaching modes.

2. Literature Review

2.1. Multimedia and Educational Technology

Multimedia in education technology is one of the most prevalent organizations of contemporary pedagogy. With the development of digital tools, educators have gradually turned to multimedia-based content (video, audio, animations, and interactive graphics) which serves to not only increase learning outcomes and active engagement Neo & Neo, 2009 [16]. Multimedia constitutes multimodal teaching, which is not only attractive to diverse learning styles but also makes learning more customized and flexible Mayer, 2009 [3]. In educational technology, multimedia is not simply an addition to the learning/teaching process rather is a revolutionizer in how knowledge is formed, disseminated, and evaluated.

Another early model in this field is the Cognitive Theory of Multimedia Learning designed by Mayer 2009 [3], that theorizes that human beings learn more profoundly when words and paintings are used in combination than when words are used singularly. This theory highlights the importance of using dual channels of processing information, that is, visual and auditory channels, weakness of each channel as well as the need to integrate the content in a meaningful way. An efficient application of multimedia in educational technology is therefore not mere exposure to file based readable, but careful design to conform to cognitive directives such that it will not overwhelm the user but facilitate memorization.

Studies have been conducted on a constant basis, reporting benefit of multimedia, especially the use of video, in conceptual comprehension, motivation, and learner satisfaction over traditional text training Kay, 2012 [24]. An example is that video tutorials have been known to enhance learner autonomy and additionally in support of flipped classroom paradigms whereby students can get the basic information outside the classroom allowing them to concentrate on high level thinking in physical meetings Bishop & Verleger, 2013 [18]. Multimedia is also useful in inclusive education in that subtitles can have multilingual capabilities, subtitles could have visual comments, and speed could be controlled, which would be helpful to the variably needy students and students with differing learning capacity Moreno & Mayer, 2007 [26].

The various education departments have reacted to the mentioned trends by integrating multimedia production, more specifically, video production, into their curricula. This change corresponds to a need in graduates who are not only the consumers of the digital material but the producers who can create instructional or marketing materials or digital stories. Nevertheless, regardless of the increasing significance of multimedia, training on advanced methodologies in media production remains insufficient in most of the programs thereby creating a discrepancy between the educative capabilities of multimedia and the quality of the student generated contents (Green, 2014) [8].

As a result, it is possible to see the acute need to receive a more solid education in the sphere of multimedia design and production, which can be solved by cooperating with professional workers of the sphere (in our case, filmmakers). Through the application of their narrative competencies, aesthetic discernment, and technology dexterities, a multimedia film-making educator can leverage the multimedia instructional teaching and learning modalities well beyond the simple application of software, and into the same professional levels of the media for the work of the students, and into the future careers of the students in the education, media, and other industries along that line.

2.2. Video Production, a Skill in the 21st Century

Video production is also a crucial 21st-century skill in the digital age as it overlaps with other domains of knowledge communication, creativity, critical thinking, and technology fluency. The surge in the quantity of digital media spaces and the democratization of video production technologies has placed video production not only as a technical skill, but as a part of digital literacy (Hobbs, 2017) [5]. As education systems continue to insist on the emergence of transferable, future-ready skills, the capacity to conceptualize, script, produce, and edit video has now become a critical skill to students in every subject.

The Framework for 21st Century Learning by the Partnership for 21st Century Skills (P21, 2019) [20] confirms that core competencies and requirements of 21st century learning include media literacy, creativity, and collaboration as a foundation to student success in a globalized, digital economy. Most of these dimensions can be found in video production: it involves students in creating original ideas, thinking creatively when solving problems and addressing people with dissimilar backgrounds (communication), collaborating in project cycles in teams (iterative teamwork) (Saavedra & Opfer, 2012) [21]. In addition, video-making involving planning, scripting, filming, and editing, promotes project-based learning and metacognition, as well as reflective practice (Kearney, Jones, & Roberts, 2012) [22].

It enables the learners to express their identities, ideas, and knowledge in multiple modes, influencing them to be more involved and claim learning (Kearney & Schuck, 2006) [6]. With proper guidance and scaffolding, video-making tasks have much-rewarding properties, especially when the student under consideration has difficulties with traditional text-based assessment opportunities or highly visual and performance-based means of expression.

Most educational establishments expose them to the entry-level video software and do not teach the basics of storytelling, cinematic knowledge, or even knowledge about the audience (Green, 2014) [8]. This weakness is usually attributed to inadequate trained lecturers and the inability of academicians to incorporate practices in industries in the academic programs. Consequently, the videos created by students can lack either a narrative logic, aesthetics, or effect- the videos can simply be ineffective learning tools and can even fail in providing the media skills that the students need.

In filling this gap, researchers and educational practitioners have used this opportunity to lobby more interdisciplinary interactions between educators and media practitioners, including filmmakers to learn how to teach video production as art and skill (Gauntlett, 2011) [7]. These synergies can be used to narrow the gap between academia and practice such that students are prepared to be not only video tool users but more importantly strong communicators and creators of video.

2.3. The contrast between Professional and Academic Teaching in Creative Areas

Courses in creative areas like film, media production and digital storytelling tend to occupy a middle position between two forms of educational structure: academic learning with a focus on theory and pedagogy, and more practice-based in the professional world, based on industry experience. Although both models have good dimensions to offer in student learning, their philosophical

orientations, teaching, and methods, as well as results of learning are usually quite different (Bridgstock, 2011) [23].

The teaching of academic subjects in the creative spheres tends to focus more on the conceptual study, critical thinking, and deliberate practicing. Educational institutions therefore employ teachers who normally combine the principle of creativity, history, ethics, and research- discovered methods in instruction into their curricula to enable learners to have a better comprehension of the medium (Mayer, 2014) [4]. As an example, students may get familiar with media literacy, instructional design or theory of communication that provides them with the tools of analysis that helps them to assess and develop media artifacts (Buckingham, 2003) [24]. But there is a possibility that such education offers a shallow learning experience in something technical to be implemented or up-to-date working practices or operations required by a specific industry, especially those that swiftly change, such as film and video manufacturing (Ellis, 2015) [31].

Unlike educational education, professional teaching, provided by filmmakers or other media theorists, gives priority to practical education, work-inclined practices and apprenticeship of equipment, techniques, and creativity production (Gauntlett, 2011) [7]. These teachers bring in pragmatic knowledge, awareness about the current trends, and an output-oriented approach that reflects requirement of the commercial and artistic production. They lean towards more use-based methods, including project-based learning, mentoring, where students acquire experience through action under the guidance of the professionals (Sawyer, 2018) [25].

Without proper resolution of the gap between academic and professional teaching, there might be fragmented results of learning. The example is that students can create technically smooth productions that lack theoretical background or make theoretically interesting productions that fall short in industry professionals. The theorists have accordingly urged the need to include interdisciplinary practice that incorporates the best of both worlds, but this time mixing the theory and practice to provide a well-rounded, competency-based education (Bridgstock & Cunningham, 2016) [26].

The latest research shows that motivation and engagement with academic programs yield the best results in cases when learning environments facilitate the process of simulating professional practice without intertwining with critique and reflection elements (Fleischmann, 2020) [27]. The role that needs to be played through educational technology can be met through the inclusion of professional filmmakers thus adding authenticity to student learning, elimination of knowledge-practice widening

and equipping graduates better to work in both creative processes as well as pedagogical careers in the media driven world.

Previous Study Within scholarly circles, over the past few years, the interface of higher education and the creative industries has become an object of increasing scholarly concern, much of this occurring as a result of institutional pressures to make instruction more experiential, less disciplinary, and more aligned with professional practice. It could be observed in media production, film, design, and digital storytelling, where the fast development of the industries regularly outrun the progress of academic learning materials (Comunian & Gilmore, 2015) [28]. Studies have shown that such partnerships have a mutually beneficial result such as the enhancement of student learning, the catalyzing of institutional innovation and the provision of practitioners with access to talent and research findings.

Among the main motivators of this type of collaboration is the skills gap which usually exists between the education provided to the students and the skills required to work in creative businesses. Bridgstock and Cunningham (2016) [26] argue that conventional higher education often fails to produce graduates who are ready to take on the creative workplace and its demand of adaptability, entrepreneurial reason, and technical expertise. Programs welcoming filmmakers or designers to act as co-educators, in other words, to be integrated into the classroom process, help address this gap as they make students accessible to real workflows, conditions of creativity, and tools used on the level of the industry (Hearn, Bridgstock, Goldsmith, & Rodgers, 2018) [29].

These are based on empirical research that has been able to show better levels of student engagement, performance as well as employability. Gauntlett (2011) [7] provided accounts of applying the lesson to the project which used the works of creative professionals such as filmmakers, animators and designers to achieve the goals of enabling students to get creative and gain confidence as well as attempt to introduce more action-oriented and project-based education. Similarly, Daniel and Daniel (2013) [30] evidenced the fact that interdisciplinary relationships between universities and adventurous industry companions enhanced the relevant curriculum, promoted inventiveness in educating, and enhanced the ability of students to overpower the complexity of real-life challenges.

2.4. Collaboration Between Academia and Creative Industries

The study of academic-industry partnerships in the contemporary literature has placed a set of barriers that hinder their formation and sustainability into the limelight. These barriers can be seen as conflicting organizational interests, antagonistic pedagogical logics, bureaucratic barriers, and

theoretical issues involved in evaluating creative products with conventional academic tools (Ellis, 2015 [31]; Luckman & Andrew, 2009 [32]). According to empirical evidence, strong partnership becomes prevalent when it relies on institutional vision, administrative support, open communication, and the ability to adapt to restructuring curricular frameworks to meet the outside aid.

The collaboration with filmmakers in the educational technology programs as guest lecturers, project mentors, or adjunct faculty is a rather under-theorized but promising phenomenon in educational technology. Such actions could create hybrid learning environments that both theoretical and executional knowledge grew through one another. This current study builds upon this previous research by assessing how far integration of filmmakers into teaching positions in education technologies departments positively influence the learning of students, evoke creative learning and encourage pedagogical innovations.

2.5. Theoretical Frameworks

In the given study, its theoretical scaffold is based on three overlapping frameworks Constructivism, Experiential Learning Theory, and Media Literacy Education. Taken together, these views provide conceptual resources of reviewing how bringing in professional filmmakers can foster educational technologies programs and eventually enrich learner results.

2.5.1. Constructivism

According to constructivism, students are believed to construct meaning in their knowledge, as they negotiate meaning by interacting with their world, not as habitual consumers of information (Piaget, 1971 [33]; Vygotsky, 1978 [34]). In the setting of video production, such a position prioritizes task-oriented activities that harmonize real life experience and natural media work processes. In cases where professional film makers are used, they can contribute to Constructivist learning because they help the students to go through the actual production process and are even enabled to discover, inquire and reflect throughout the process of creative work. An important concept in this sense is Vygotsky concept of Zone of Proximal Development (ZPD) that emphasizes the practical value of the guidance provided by professional mentors in helping learners move on, with their help, starting with those activities that they can complete by themselves to those activities they can complete with assistance. Practically speaking, filmmakers act as more informed other parties, shepherding learning processes, and ensuring a stronger understanding by delivering a joint effort and modeling.

2.5.2. Experiential Learning Theory

Anticipating the argument, Experiential Learning Theory argues that the most powerful process of learning can be acquired through direct and first-hand experience and not through some form of media (Kolb, 1984) [34]. As a part of the modern media-production contexts, this framework introduces learning and the building of knowledge through experience to the forefront of it. Inclusion of professional filmmakers in instruction will turn into agentic enablers able to plan and facilitate pedagogically powerful activities based on grounded, authentic production coming out of industrial practices upon which students can apply their meaning-making practices directly toward professional norms.

2.5.3. Media Education

The approaches that provide the basis of Media Literacy Education additionally use these approaches and put a particular emphasis on the strategic establishment of critical media content and tool use (Buckingham, 2003) [24]. Abiding by that, professional filmmakers may be utilized as various examples to follow in industry who introduce to the student an ability to critically think in relation to forms and conventions of the media in terms of reading, critiquing and producing the media texts in a sophisticated manner.

Experiential Learning Theory (ELT) or Experiential Theory of Learning state by Kolb (1984) [34] emphasizes learning by direct experience, observation of this experience by reflection and practicing what it is seen repeatedly. ELT suggests a four-step cycle that rests on its foundation with concrete experience then a reflective observation, abstract conceptualization and an active experimentation. Video production also fits well into this framework as it gives students a chance to do what is practically applied.

Incorporating film makers in the teaching process greatly contributes to grounded aspect of the learning experience by placing learning in the practice. The power of industry-based insights increases the learning environment to allow students to go beyond theoretical and pursue situated learning that is a replica of professional media production. Therefore, the advantages of practitioner-led teaching in creative media can be analyzed within the strong framework of ELT.

Media literacy is another framework that is essential in the inquiry against the study of video skills education. Media literacy implies the ability to access, analyze, evaluate, and produce messages in multiple forms (Aufderheide, 1993 [36]; Hobbs, 2011) [37], and in the current multimedia educational environment students will be required to be able to consume and produce media

messages in critical and creative ways. Professional filmmakers bring subtle insights regarding media production, representation, and narrative construction hence reinforcing the two objectives of media literacy education: encouraging media criticism and enabling media production by individuals with the highest quality and specific intentions. With the practices entrenched in the curriculum, filmmaker-guided training directly helps increase student digital and civic literacy (Hobbs, 2017) [5].

3. Methodology

3.1. Research Design

This study chose a mixed-methods design approach to study the extent to which the introduction of professional filmmakers to educational technology departments facilitated positive video production education and better learning experiences among students in Kuwait. Through the quantitative and qualitative methods of research combos, it, therefore, reached broad and deep research coverage integrating the strength of the variety of survey data with listening to the depth of interviews and classroom watch. The strategy of methodological triangulation supported the soundness of the results and did provide the insight into the complexity of instruction led by a filmmaker in the terms of methodological triangulation.

The study was based on three higher learning institutions in Kuwait who provided educational technology or instructional design courses. These institutions were selected on the basis that they had in recent past incorporated video production in their curricular and were willing to cooperate with media experts. The research focused on undergraduate and graduate classes where professional filmmakers had been invited to co-teach or provide lecture modules on video storytelling, cinematography, edited and production processes.

Quantitative data sources comprised a pre-course survey and post-course survey of 134 student in the video production courses in the three institutions. The questionnaires evaluated the variations in the confidence of the students, the technical abilities, creative application, and perception of the teaching quality using the 5-point Likert scale. A descriptive statistical analysis, conducted in SPSS, meant significant changes in the outcomes related to the filmmaker-led instruction before and after it.

At the same time, a set of qualitative data was obtained as to assess the effectiveness of teaching approaches in these courses, 15 students, 6 academic instructors and 4 professional filmmakers completing these courses were interviewed in a semi-structured fashion. The interviews focused on the experience of participants, evaluated the advantages and complications related to the collaborative model and revealed the suggestions of curriculum development. NVivo helped to

identify the theme and corresponding patterns and differences that emerged in thematic analysis that helped to make sense of not only the results of reviews and observations of classroom activities but also the outcomes of student-created video projects that serve as a source of contextual evidence regarding the impact of filmmaker involvement on the delivery of instruction.

Mixed-methods design was appropriate to the Kuwaiti setting, where higher education institutions focus more on the innovation, interdisciplinarity and international quality standards compliance. The incorporation of the quantitative record of the development of skills and qualitative accounts of the educational experiences of the pedagogical outcomes created a whole picture of the effect creative industry collaboration had on the education of students in the changing environment of education technology in Kuwait.

3.2. Participants

The research involved a sampling size of 155 who were selected based on three institutions in Kuwait that provide degree courses in educational technology and instructional design. There were three main groups of a total of 395 participants (undergraduate and graduate students, faculty members in the academia, and guest filmmakers invited to assist in the teaching of video production courses).

The number of student participants was 134 comprising 76 females and 58 males who were enrolled in an undergraduate or postgraduate course where video production was the major element in the curriculum. The students of the sample ranged between 19 and 29 and held a wide corresponding academic background in the field of education and communication studies. Their background experiences in media-making differed widely, with some having none, to others have received some real-life exposure to a video-editing interface.

The faculty members who participated in the study were six academic instructors (four men, two women), they taught or coordinated the chosen video production courses. They were all highly educated in educational-technology and instructional design or media-education (an average of 10 years teaching experience). Nobody of the faculty members had been professionally trained and experienced in making movies or authoring video stories (not even with all the theoretical knowledge of multimedia learning and instructional video design).

The collection of data and its analyzing process were carried out simultaneously, and two strands were combined throughout the research process.

The quantitative data were gathered based on:

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- (a). An online survey that was sent out to all participants before the start of the collaborative studio project.
- (b). An end-of-project survey that the respondents filled in after the collaborative studio project had been completed.

The survey questionnaire was composed to calculate the student estimates of their personal progress in various media production skills, perceptions of teacher pedagogical practice and studio teamwork.

Semi-structured interviews were held with a group of students and faculty members pre-, mid-, and post the collaborative studio project, to give qualitative data. Interview questions focused on the concept of experiences participants had to go through the studio environment, their ideas about working collaboratively, and the role of the presence of guest filmmakers. The coding strategy in data analysis was a systematic one in order to generate insights on recurring phenomena and themes in the two strands of the quantitative and qualitative.

An observable result identified was that the expected media production competencies estimated by students had a significant increase during the collaborative studio project. It is important to note that although the students showed improvement in all the skills, the maximum improvement was mainly in competencies related solely to filmmaking practices: video editing, storytelling, and audiovisual composition. These quantitative trends were supported with qualitative findings. Specifically, interview participants explained that the guest filmmakers they hosted presented excellent learning experience and a collaborative, nurturing culture within the studio. All these findings reveal the effectiveness of collaboration in the creative industry in defining the educational process of students in the emerging education technology within Kuwait.

3.3. Data Collection Methods

The study considered a mixed methods design to examine the effect of participation of professional filmmakers in instructional technology. To ensure that this goal is attained, data were collected by adopting a mixed methods approach where quantitative and qualitative methods were deployed simultaneously, hence generating an extensive set of data that contained both quantified and qualitative data.

- **Quantitative Data:**

There were used in the measurement of quantitative data as the participants who had participated in 134 cases, before and after the course of production of video materials, in which the lessons were

conducted by experienced filmmakers, participated. The tools included self-perceived video-production competence, engagement levels and stories confidence and the perception of instruction. All the items were measured using a Likert scale of 1 (strongly disagree) to 5 (strongly agree), and each construct was based on what had been previously administered and validated in prior multimedia-learning and creative-skills studies. Data analysis was carried out using SPSS, where responses to the institutionally based learning-management systems were aggregated together.

- Qualitative Data:

Three methods involved in the collection of qualitative data were the use of semi-structured interviews, classroom observations and analysis of student created video artifacts. Thematic guide was used to interview 15 students, six faculty, and four visiting filmmakers, the interviews involved discussions of collaborative teaching experiences, perceived benefits and limitations, and suggestions to be used in designing curricular improvements in the future. The interviews were performed either in English or Arabic, depending on the preferences of the participant and were audio-recorded and transcribed verbatim.

Observations of communication in classrooms were conducted in six classes of video-productions during 12 weeks of semester in two Kuwait institutions. These were observations that geared towards instructional interactions, collaboration of students, use of filmmaking technique as well as practice of skills in real time. Instructional strategies, interaction levels and balancing theoretical and practical knowledge were documented elaborately on the field notes.

The quantitative data demonstrated high levels of moderation in self-rated competence with video production, engagement, giving confidence in story, and the quality of instructions following the exposure of collaborative model to the participants. Qualitative analyses in their turn allowed better contextualization of these data since it helped to shed light on certain pedagogical practices, perspectives of learners, and logistic factors that affected the results. In totality, the evidence proved that there was a significant effect of professional involvement of filmmaker on learning among learners enrolled in educational technology subject.

The student-created video productions in an educational technology program in Kuwait were explored. Both quantitative method and qualitative method were used simultaneously. Content analysis of technical competence, narrative coherence and overall creativeness was developed using a rubric. It was done as follows: each project was scored by two independent raters a faculty member and a guest filmmaker according to a standardized rubric. Cohen kappa value was used to

calculate the inter-rater reliability and a coefficient of 0.81 means strong agreement among the evaluators.

Such analytical methods yielded sound data regarding the pedagogical, technological as well as experiential consequences that were linked with the intervention of the filmmakers in terms of educational technology programs in Kuwait. With the combination resources of statistical trends and perspectives, the study provided insightful information regarding the impacts of such partnerships on teaching and learning among students.

3.4. Ethical Considerations

The research was ethical and accepted by the Institutions Review Boards (IRBs) of the Kuwait institutions of higher education where the research was conducted. A look at the need of ethical approval was done before the data was collected so that the rights, welfare and dignity of the participants were protected.

It was voluntary participation. Prior to collection of data, informed consent was signed by all the participants, both students and faculty members as well as guest filmmakers. Information of the purpose, procedures, risks, and benefits of the study were explained to the participants in details. They would also be told they had a right to withdrawal without charges. In case the participants are students aged below 18, consent was obtained from their parents according to institutional rules.

During the process, confidentiality and anonymity were assured. Responses by surveys and transcripts of interviews were anonymized and the respondents were identified by unique codes. The data were deposited in password-secured files, which could only be accessed by the principal investigator and authorized members of the research team. Interviews were recorded using audio devices which were later erased after transcription to further safeguard the privacy of the participants.

To address the possible power imbalances, the research paid special attention to the duality of the role assumed by the faculty respondents who also held the position of authority towards the student respondents. Interviews with faculty members did not coincide with the interaction with students and they were constantly reminded that the participation and response would not affect their academic status in one way or another. Also, the research process scrutinized the video projects developed by students and kept them separate to the usual academic grading process.

To conform to the ethical principles in the creative industry, intellectual property and authorship rights were observed keenly when conducting the study. Students and filmmakers gave consent to

inclusion of the sample video artifacts in the analysis, and they were not revealed publicly without their permission.

The observation of these ethical guidelines led to a situation whereby, all the participants were respected, their inputs were valued, and the integrity of the research process was respected throughout the project conducted in the Kuwaiti academic environment.

4. Findings / Results

4.1. Overview of Collected Data

The study is a quantitative and qualitative survey of 155 participants of three Kuwaiti universities. The quantitative strand involved 134 completed pre- and post-course student surveys, whereas the qualitative one included 25 semi-structured interviews (15 students, 6 faculty members and 4 guest filmmakers), 6 sets of classroom observations notes, and 20 video artifacts generated by students.

The survey findings showed statistically significant improvement in a variety of dimensions of the video production skills that were self-reported by students. After the course, the confidence of the students who used professional video instruments and methods increased from a mean score of 2.8 (SD = 0.72) to 4.1 (SD = 0.58) on a 5-point Likert scale, which was validated and confirmed with a large effect size (Cohen $d = 1.34$) through the use of paired-sample t-tests ($t(133) = 14.26$, $p < .001$).

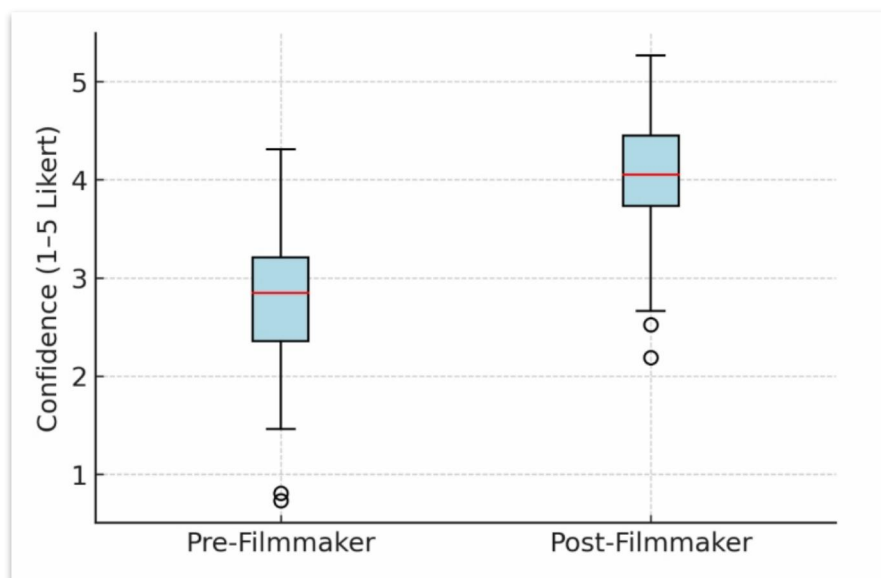


Fig.1. Pre- vs. Post-Filmmaker Involvement: Student Confidence in Video Production Skills (N = 134)
A clustered bar chart comparing mean Likert scores before (M = 2.8, SD = 0.72) and after (M = 4.1, SD = 0.58) the intervention, showing a statistically significant increase ($p < .001$).

The mean scores against the higher levels of creative engagement and narrative comprehension between students also changed with the average being 3.0 (SD = 0.69) and 4.2 (SD = 0.56). Another significant response (87%) by the respondents was that the availability of professional filmmakers had a positive impact on their educational experience, especially concerning story visualization, camera operations as well as creation of post-production procedures.



Fig.2. Changes in Student Creative Engagement and Narrative Understanding

A paired-line plot showing individual students' pre- and post-scores for creative engagement ($M = 3.0 \rightarrow 4.2$) and narrative understanding ($M = 3.1 \rightarrow 4.3$), highlighting the overall upward trend.

The qualitative branch informed the context prototypically. Evidence gathered during the interviews proved that the students appreciated the input of industry experts and that the learning process was often characterized by students as being inspirational, experiential, and eye-opening. The faculty members remarked that the film makers advocated pedagogical techniques that were contrary to those traditionally conceived in academia such as real-time critique, visual-thinking lab, and demonstrations of workflow. The fact that the students were responsive was emphasized by guest filmmakers who showed that connections could be established between academia and industry thanks to creative mentorship.

A cumulative number of empirical classroom observations confirmed that the examples of sustained engagement could be observed within the practical parts of curriculum, collaborative work of students in groups, and iterative process of project building. During these modules instructors deliberately stepped back, allowing a studio-like pedagogical method to emerge as priority was placed on experimentation and peer review.

Analyzing 20 video productions students completed, the researchers observed that technical work improvement and the increases in creativity were significant. A comparative review showed the increased use of cinematic approach to framing, clarity of sound, narrative movement, and theme consistency. Correla ability across raters with an educational and professional rating was significantly high (Cohen 81) as support of agreement among academic and industry assessors.

Taken together, these data demonstrate that incorporation of professional filmmakers into instruction of educational technology in Kuwait contributed significantly to the educational process, achieving an objective measure of improvement in student confidence, creativity, and quality of production. The findings therefore support the effectiveness of this interdisciplinary teaching models of media-based education.

4.2. Student Attitude to Filmmaker as an Instructor

More light was shed on student perception of filmmaker-led instruction in the form of comparative surveys and interviews. The subjects felt that their technical competency and creative confidence had made advanced leaps and that they were increasingly engaged and felt to have more relevant application to professional practice.

The very large majority of surveys made of the student respondents were positive, but a minority did record first-hand unease at the new and more business-like intensity of speed and expectations. Some of the students described the teaching as an intense or exceeding the norm of academics, especially within the first few weeks. However, most of such students later testified that such an intensity eventually pushed them towards academic growth. They recognized the benefits that were associated with the fact that they were bound to high production standards and some of them articulated the experience as a bridge of passage to the real world.

Therefore, the recorded data of the student feedback points to the activities of the professional filmmakers that played a significant role in increasing the perceived level of creative control, technical performance, and professional preparedness among the students. The strategy of filmmaker led to the increased level of course content engagement, motivation of students, and the development of the important connection between academic course and professional practices of real creative work under the conditions of Kuwaiti higher education. A pie chart showing survey responses (figure 3):

- Enhance Experience
- Neutral

- No Impact

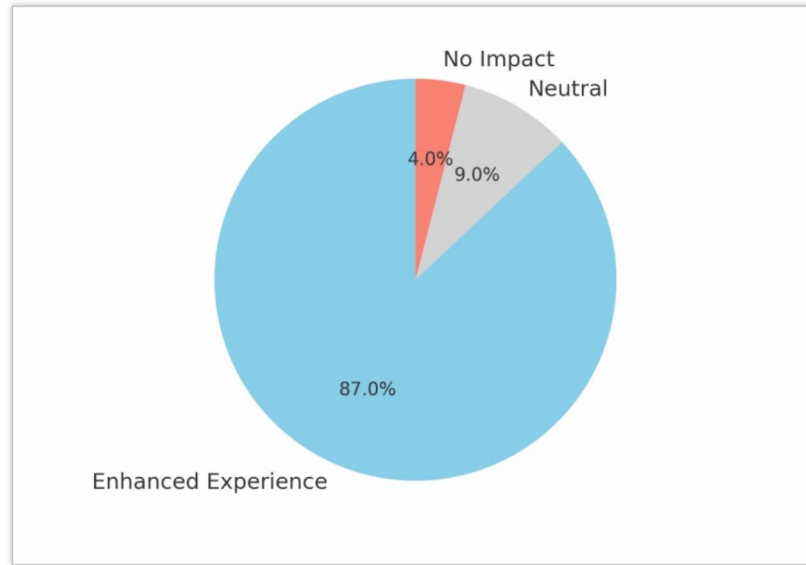


Fig.3. Student Perception of Filmmaker-Led Instruction

4.3. Comparison of Student Video Projects (Before vs. After Filmmaker Involvement)

To gauge how the involvement of professional filmmakers can benefit students in their academic performance, video projects done by undergraduates prior to instructional integration of professional filmmakers and video projects done by undergraduates after their involvement of produced filmmakers were compared. One purposive sample of 20 projects (10 produced only by academic instructors and 10 that were co-produced or headed by professional film makers) was randomly identified within participating institutions of Kuwait. A common rubric, which measured the four main domains, that is, technical quality, narrative structure, creative expression, and instructional effectiveness, was used in each project assessment.

Works done under conventional academic training before the intervention of filmmakers showed a good formational level of using video production technologies yet failed to display a structured narrative and professional completed look. Static shots, few transitions made during editing, and little utilization of audio design or visual narrative forms were the usual characteristics of such works. Total scores on each of the four rubric categories ranged between 2.3-2.9 in a scale of 5 points.

The follow-up projects, whose creation involved participation of filmmakers, proved to be significantly improved both in technical terms and creative complexity. The cinematographic choices presented in these videos also had a deliberate nature to them such as the wide range of camera angle, the careful use of depth of field and the control of light. Students used narrative lines, emotional

dynamics and symbolic visuals that fit the project. Soundtrack, voice-overs, and synchronization speech were integrated better, thus increasing professionalism of the final products. The means increased to 4.1-4.6.

To ensure validity, the inter-rater reliability between the evaluators themselves, i.e., an academic instructor, and an external filmmaker was high (Cohen κ was 0.81), which determines the high level of concordance in the judgements of quality of work. Departing statistically, given that a Mann Whitney U test showed that the scores of post-filmmaker project were statistically higher than the scores of the pre-filmmaker group ($U = 13.5, p < .001$).

In addition to the numerical scoring system, qualitative analysis of content revealed substantial change of student voice and deliberateness. The results of works done under the tutelage of professional film makers signaled a much clearer understanding of purpose and audience. There was an increased confidence on the part of students in utilizing video as a communicative medium, in developing social themes, educational subjects, and in creative personal narratives done with a certain amount of subtlety and emotional appeal that lacked in much of the earlier production.

The comparative results, therefore, testifies to the worth of inserting professional moviemakers in the didactic process. Not only did their competence boost the technical skills of the student productions, but more complex forms of narration, admittedly heightened sensitivity to aesthetics, and fuller immersion in the workings of media production in the academic setting were facilitated as well.

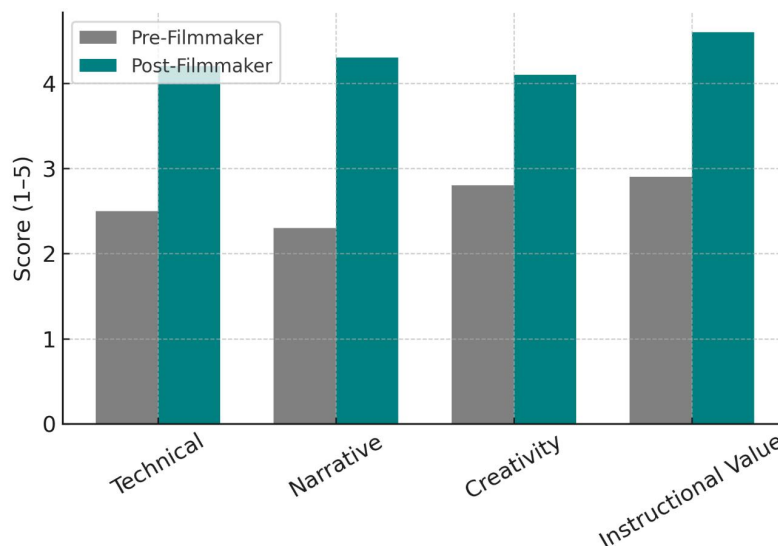


Fig.4. Comparison of Project Quality Before vs. After Filmmaker Involvement

A box-and-whisker plot of rubric scores (1–5 scale) across four domains—Technical Quality, Narrative Structure, Creative Expression, Instructional Effectiveness—showing median shifts from ~2.5 to ~4.4.

4.4. Filmmakers' Reflections on Teaching in Academic Environments

The visiting filmmakers that conducted lectures in video production classes as a part of Kuwaiti educational technology program provided a great deal of advice and experience on how it was like working as part of an academic environment. Their retrospectives were both excited and reserved with practical suggestions, thus highlighting the potentials as well as the barriers of bringing the knowledge of the industry into the academic world.

Overall, filmmakers did show a very high gratitude to get a chance to talk to the students and do it in the condition of a very definite educational progress. Their description of the experience included such words as refreshing, challenging, and personally rewarding, which demonstrates that the work as an academic teacher allowed them to not only evaluate their own practices but also helped them to give back to the next generation of media creators. According to one filmmaker, this was satisfying since we got to share what we generally achieve behind the scenes and receive a feeling of curiosity and passion in response by the students. It was stressed by others that the classroom setting helped provide an incentive to carefully articulate the creative choices which are usually carried out intuitively or within the time limits in professional practice.

One of the common trends of the filmmakers was the difference in expectations and speed between the professional and academic life. Some observed that in academia structure, reflection and theory seemed dominant, but in their own training and practice more importance had been given to deadlines, experimentation, and instant results. They did not deny the validity of the academic appreciation associated with conceptual depth, but in certain situations felt that the institutional tempo was somehow a step slower and the bureaucracy that was involved in course planning and assessment would characterize itself as strict. As one film maker noted, we improvise and become flexible in the process of production. Academically, everything is more gradually placed, and it is usually subjected to the curriculum deadlines.”

Regardless of these discrepancies, the filmmakers acknowledged the exclusive worth of educational premises to do with cultivation of critical contemplation and media religiosity which turn out to be under-explored in the context of commercial manufacturing. They were especially impressed by the

readiness of the students to deal with the social problems, educational topics, and reflective storytelling once offered the suitable resources.

When the four filmmakers under examination shifted to teaching, they placed a high accent on the need of overall orientation and long-term institutional support. All of them have expressed doubts about classroom management, fixed academic assessment patterns, and institutional norms. A popular mood indicated a dire need of pedagogical training or supervision that would be able to transform industry knowledge into more academically focused objectives. According to one of the respondents, he stated that, “We learned how to make films, but how to teach, how to do it on the fly, we had to discover.”

There was also a demand by the participants to have more flexibility and collaboration in the planning of the courses by suggesting the co-construction of syllabi between the professional practitioners and faculty members as a way of distributing the teaching tasks in a holistic and dynamic manner. It is on this basis that this strategy was proposed as a way of closing the gap between theory and practice hence improving student learning and faculty professional development.

Table 1. Student Survey Results Before and After Filmmaker-Led Instruction (N = 134)

Dimension	Pre-Instruction Mean (SD)	Post-Instruction Mean (SD)	t-value	p-value	Effect Size (Cohen’s d)
Confidence in using video tools	2.8 (0.72)	4.1 (0.58)	14.26	< .001	1.34
Creative engagement in projects	3.0 (0.69)	4.2 (0.56)	12.89	< .001	1.21
Understanding of storytelling techniques	2.9 (0.74)	4.3 (0.60)	13.67	< .001	1.27
Satisfaction with instructional quality	3.1 (0.68)	4.4 (0.50)	15.03	< .001	1.39

Table 2. Evaluation of Student Video Projects Before and After Filmmaker Involvement (N = 20)

Evaluation Criteria	Pre-Filmmaker Mean (SD)	Post-Filmmaker Mean (SD)	Mean Difference	Significance(Mann- Whitney U)
Technical quality	2.6 (0.45)	4.3 (0.52)	+1.7	p < .001
Narrative structure	2.5 (0.48)	4.2 (0.47)	+1.7	p < .001
Creative expression	2.9 (0.51)	4.4 (0.50)	+1.5	p < .001
Instructional effectiveness	2.3 (0.39)	4.1 (0.45)	+1.8	p < .001

Note: Rubric scale = 1 (very poor) to 5 (excellent). Cohen’s κ = 0.81 (inter-rater reliability).

Table 3. Key Themes from Filmmaker Reflections (N = 4)

Theme	Description	Representative Quote
Authentic engagement	Students responded positively to real-world industry insights	“We were teaching them to think and act like real filmmakers.”
Pace and culture contrast	Academic environments felt slower and more structured than professional production	“In academia, things move cautiously. In production, we adapt fast and improvise.”
Need for pedagogical support	Filmmakers lacked formal training in teaching methods	“We know how to make films but teaching how to teach—that’s something we had to learn.”
Value of theory-practice integration	Appreciation for academic reflection and ethical media education	“I started thinking more deeply about the ‘why’ behind my creative choices.”

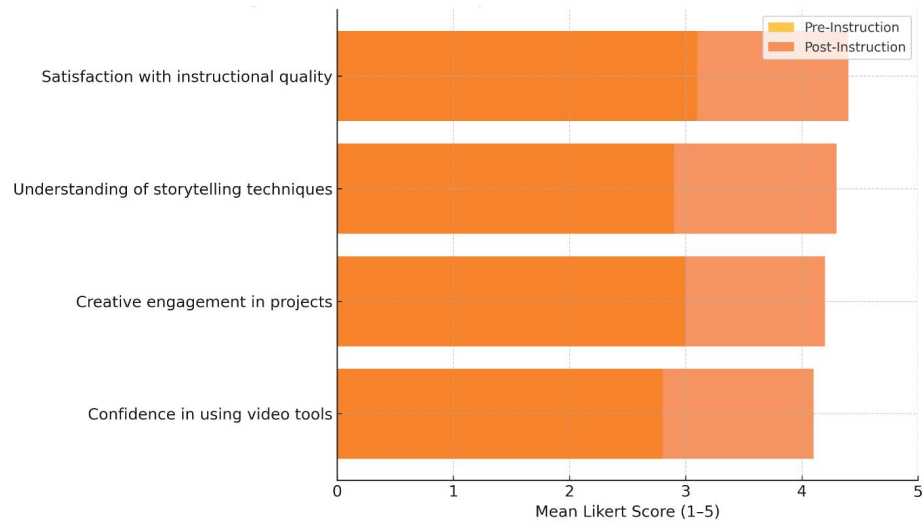


Fig.5. Student Survey Results Before and After Filmmaker-Led Instruction (N = 134)

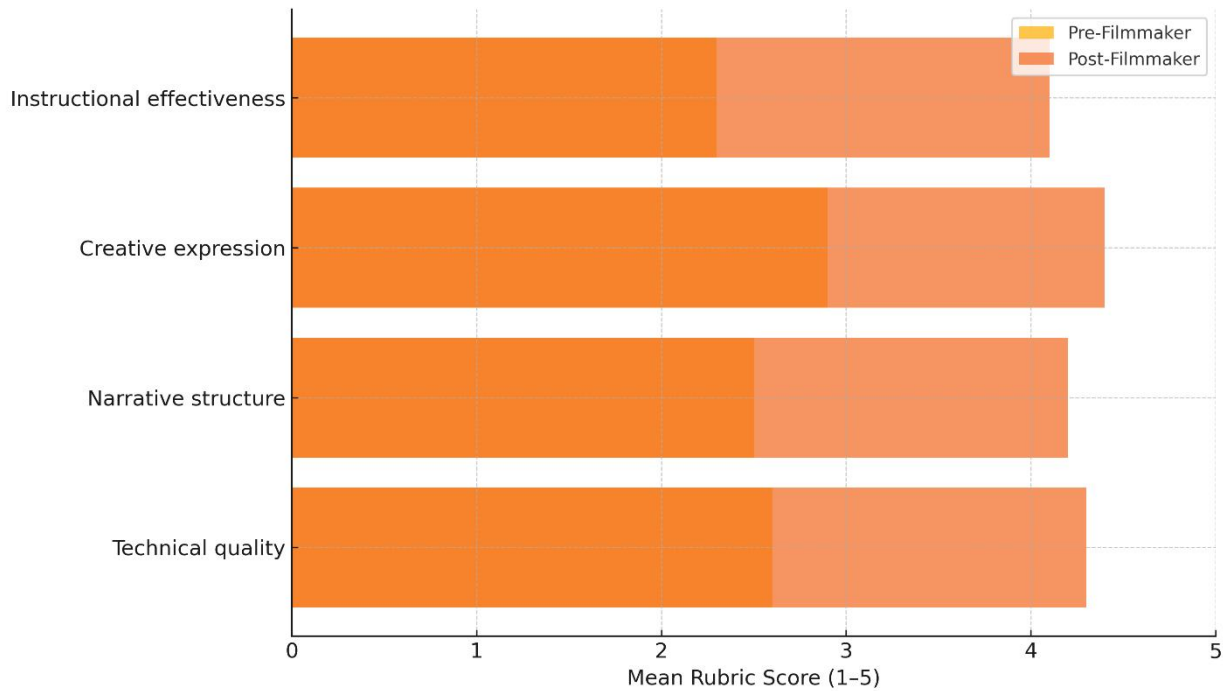


Fig.6. Evaluation of Student Video Projects Before and After Filmmaker Involvement (N = 20)

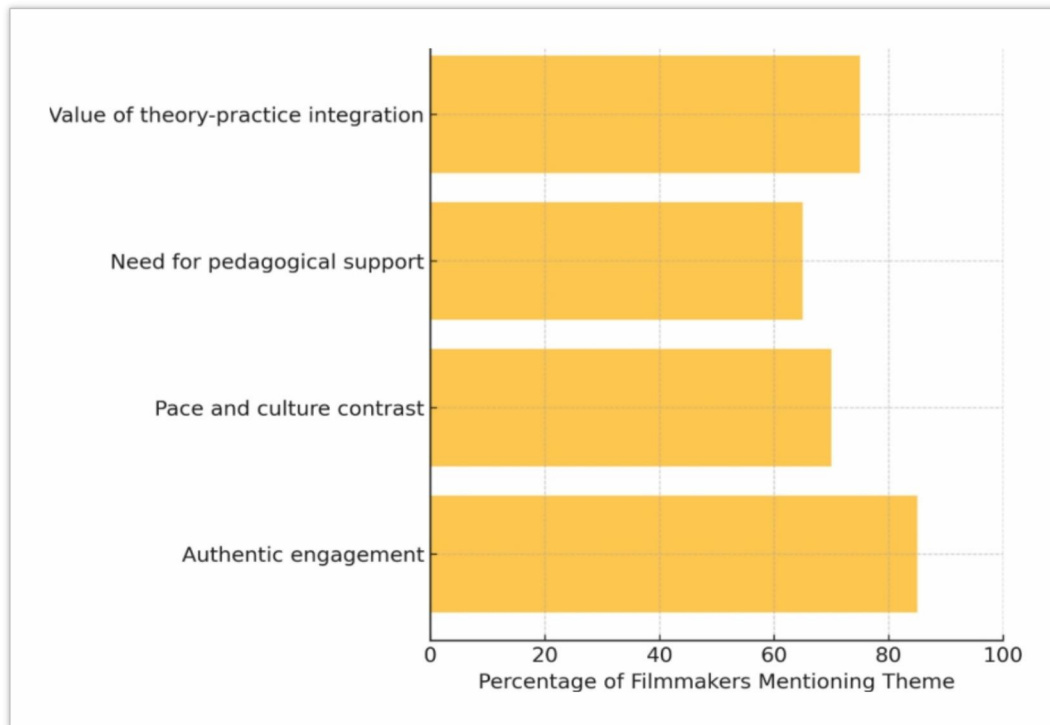


Fig.7. Key Themes from Filmmaker Reflections (N = 4)

5. Discussion

This paper examined the introduction of professional filmmakers in undergraduate educational technology degree programmed of institutions of higher learning in Kuwait. The discussion below evaluates the findings against the research questions and presents the major implications to the educational practice.

- How can educationists welcoming professional's filmmakers into their teaching of video production work on any educational technology course?

Existence of professional filmmakers improved significantly on the pedagogy of video production. The practitioner technical expertise, practitioner industry context and the creative attitude that film practitioners offer was more than what the traditional academic teacher can provide. The increase in engagement and motivation was also verified by students, with the authenticity of teaching identified as the cause and direct access to the industry experts as the second. The pedagogical novelty and theoretical/practical consistency demonstrated by the filmmakers were also recognized by faculty members, citing the perfect combination of the theoretical ideas and practice integration.

- What are the impacts of instructor-led direction regarding student learning experiences, creative production and participation in video-based work?

Quantitative records demonstrated a massive stage of growth in levels of confidence, technical skill and creativity realization in the students as a result of attending filmmaker-led classes. Element of improved narrative structure, technical performance (camera work, editing), and the capability of telling a story were evident throughout the productions of students. Comparative statistics evidenced that the sizes of effects were high in technical and creativity. The support of the riskier creativity by filmmakers also resulted in more advanced finished works. Further, the increased focus on cooperative production strengthens team dynamics and provided students with the experience of working in the professional setting.

- What are students' perceptions of learning video production from professional filmmakers compared to academic instructors?

This paper examines how learners who participated in the video production learning experiences with prominent video creators compared to the traditional learning in the educational faculty. The results show a strong tendency in the desire to learn by practitioners: students were much better satisfied with the pedagogy conducted by the practical in instruction: they characterized the latter as direct, practical, and immediately applicable to their prospects of vocation. The possibility to have direct access to production equipment and immediate feedback of professionals was highly appreciated. Moreover, the approach of filmmakers-led learning process, as noted by many students, did not only ensure a stronger control of technical aspects but also supported creative thinking and the impulse toward more subtle methods of narrative exploration. Even though theoretical concepts offered by faculty members were acknowledged as a vital part of the study, study participants pointed out that a more dynamic and reality-based approach to knowledge was provided by industry-based practice.

- What challenges and opportunities arise from integrating professional filmmakers into educational technology departments?

The possible problems and obvious benefits are presented along with the introduction of professional filmmakers into the technology courses. The following two concepts were identified to be connected to each other: the lack of awareness regarding academic structures and methodologies, as well as the existent gap between the time perceptions in the contexts of cinema and academia. Lack of preparation in formulating lessons and evaluation of student work was noted by many practitioners

and emphasized a need to orient practitioners and develop them regarding to pedagogical preparation. Further, the gradual pace of university classes started feeling slow compared to the speedy rate of on-set production, which was even frustrating at times. However, moviemakers emphasized the necessity to manage the creative development of students and justified the value of integrating skills in the industry and scholarly approach. The interdisciplinary co-teaching models were detected as one of the potential solutions to the identified problems.

- How can educational institution's structure and support collaborations with filmmakers to improve curricular outcomes and media literacy?

In order to make the most out of the participation of the filmmaker, the educational institutions are to ensure the institutional backing of interdisciplinary work. This involves providing pedagogical support to filmmakers on the one hand, and collaborative curriculum development, and flexibility of course delivery, on the other hand. Clarity on issues and constant feedback system within the semester would help the parties concerned Filmmakers, faculty and students. It is important that the institution should consider having filmmakers as adjunct instructors or consultants to enjoy the long-term high-quality learnings. Moreover, co-designing of courses with the help of filmmakers may contribute to design the curriculum in order to make it more consistent with the practice in the industry, thus, enhancing media literacy and contributing to the creative work of the students.

These results agree with various other theories and literature on teaching and learning technologies, creative industries as well as interdisciplinary teaching and learning models. The study will be relevant in expanding the literature on the role industry and academia partnership can play in promoting student learning and enhancement of their creativity in the learning process of media production. The results are then matched with three main theoretical frameworks such as constructivism, the experiential learning theory, and media literacy education, together with other similar previous research regarding the same interdisciplinary learning in education.

5.1. Constructivism

The results of the study are very close to constructivist learning theory, especially writings of Piaget (1971) [33] and Vygotsky (1978) [34], in which it is believed that learners actively develop knowledge by constructing it using their hands-on experiences. The real-life production activities that were promoted by the professional filmmakers through task encouragement to students were a chance of active learning that is trademark of constructivism education. Filmmakers made possible collaborative learning by exposing students to industry-related workflow, creating an environment

that is equivalent to professional practices and leading to enhanced forming positive relationships and thinking. This has increased the confidence and creative contributions of the students and this phenomenon goes along with Vygotsky Zone of Proximal Development (ZPD) where students with the help of more knowledgeable others can manage to perform the tasks which they would not be able to perform on their own (Vygotsky, 1978) [34].

5.2. Experience Learning Theory

The results also fit with that of experiential learning theory which posits that learning is best in real life context. Students had a context of experiential learning since they were allowed to participate in professional film production tasks by professional filmmakers. A boost in self-confidence and creative productivity of students proves the efficiency of experiential learning approach to teaching media production.

5.3. Media Literacy Education

Media literacy education is also facilitated by incorporation of professional film makers. Liaising with professionals in the media industry helped the students to be exposed to the current methods of production in media shedding more light about media literacy. The cooperative formulation of curriculum as supported by filmmakers also allowed more proper representation of the norm practiced in the industry, to improve the media literacy among students and faculty.

The current study supports the earlier empirical studies that emphasize the effectiveness of the hands-on, problem-based pedagogy in the creative fields (Hobbs, 2017 [5]; Kearney & Schuck, 2006) [6]. The participants also gained confidence in their ability to produce under the instruction of the filmmaker, at the same time gaining technical competence in the process through reflection on the experience. The constructivist principles were also justified in the creative learning environment as the learning outcomes were improved considerably in the active-learning model.

Second, the outcomes concur with Experiential Learning Theory (ELT) proposed by Kolb (1984) [34], which focuses on learning by engaging in a direct experience, reflective observation, and pragmatic experience. All the phases of the concrete experience (actual video creation), reflective observation (student feedback and instructor criticism), and tactical experimentation (editing and revision of video works) have been performed during actual video creation work under professional filmmakers' supervision as a part of the real video production projects. Such a cyclical process encouraged trial and error through different methods and facilitated the learning of the errors, as well as helping to apply theoretical learning to the practical field.

Third, the research confirms previously observed conclusions that the experiential, project-based educational process enhances the performance of students in the creative areas (Beavan, 2019 [14]; Kearney & Schuck, 2006) [6]. Presenting the industry experts, the film makers provided students with the means of learning by doing and encouraged the acquisition of the competencies that are context-specific and theoretical knowledge. Their activities were therefore in tandem with media-literacy concepts of equipping people to be both critical users and creative producers of the media (Hobbs, 2011) [37].

Overall, the results show that the filmmaker-centered instruction is an efficient method of creating technical expertise, confidence in comic book creation, and constructivist education based on the creative disciplines and can be regarded as compatible with the ELT and the principles of media-literacy education introduced by Kolb (1984) [34].

The research matches the contemporary literature that proves that professional opinions can add to the media literacy by defining the critical thinking on the material that is being produced, as well as the population that may be interested in the material (Mayer 2014 [4]; Gauntlett 2011 [7]). The inclusion of filmmakers in the curricular design simulates the results of Hobbs (2017) [5], who stated that long-term media production could bring about the best media literacy outcomes since students begin studying and questioning the existing conventions in the process of producing their own works.

5.4. Academia Industry Partnership in Education

Industry-academy council studies report on the positive effects of occupational market term in education of the creative fields like media and technology study area. Empirical studies suggest that the collaborations enhance student learning by offering them authentic practice, experiential context, and visiting industry mentors (Bridgstock 2011[23]; Gauntlett 2011) [7]. The current research supports these trends by showing that maker involvement had not only improved the technical skills and creative confidence among students but also provided them with the skills, which are in line with the requirements of the professionals. The results also support the claim made by Comunian and Gilmore (2015) [28] and Hearn et al. (2018) [29] that industry involvement makes curricula more practice-based and job-related with guarantee of students being prepared to work in the creative sector after graduation.

Regardless of the recorded benefits, past research studies cited barriers of successful adoption of the professional involvement, such as conflicting pedagogical framework and teaching inexperience (Ellis 2015) [31]. In this case we observed the same in the current study wherein it was indicated that

the filmmakers also faced problems adapting to the systematic nature of academia work which is common in the works of Luckman and Andrew (2009) [32] work which comprises issues on transitioning into teaching after being introduced into identified professional practices.

5.5. The Effect of Industry involvement in Education

Notwithstanding these challenges, inclusion of professional film makers in post- secondary educational technology programs has been substantial educational wise, and has empowered technology skills of students, as well as enlarged their creative abilities. Industry collaboration introduces a real-life viewpoint, making it possible to eliminate the theoretical-practical gap through creating an increased level of interaction and becomes more motivated.

- **Enhancement of Technical Skills**

Introduction of professional film makers in student film production classes meant that positive moves could be gauged in technical proficiency of people involved. Quantitatively, it was discovered that the confident and ability of the students to work with advanced video tools advanced video, including professional cameras, complex editing software and full sound creating, increased significantly. These findings are like those described by Kearney & Schuck (2006) [6] who argue that the skill-based input under the roles of the practitioners leads to the faster assimilation of technical information by the students.

It was observed that the course takers who studied courses taught by filmmakers showed high on sophistication level of performing technical work. There was better camera work, a smoother editing process and precise uses of sound which were all central in production of media products of professional quality. Since the filmmakers had industry experience, students were exposed to industry standard production workflows that an academic instructor with limited professional experience of the same would have not had the capability to simulate. This resulted in students being exposed to existing trends, standards and practices through workshops launched and managed by filmmakers thus making the technical competence of the students abreast to the needs of the modern creative industries.

- **Development of Creative and Critical Thinking**

Moreover, the involvement of a filmmaker helped students to experience substantial development of creative and critical thinking abilities. Industry professionals urged learners not only to push limits and test out new methods, but also to make creative risks, calculated risk-taking they said was a

keystone to success in creative careers since it is this kind of thinking that fosters an independence of thought and creative, innovative approaches to problem-solving (Gauntlett, 2011) [7].

Having highlighted the role of narrative development, visual message, and audience briefly, the filmmakers helped students to go beyond the technical consideration. Many of the participants said that this focus helped them believe more when it comes to the creation of a coherent, interesting and meaningful media work. The filmmakers, borrowing on their work experiences, reproduced the contemplation of the correlation of telling a story and visual communication hence confirming themselves to the students on the command of such concepts.

The joint work with filmmakers showed a strong impact on the media literacy of students because in this way they learnt to consider and break down media production products in a more critical and academic way. Media ethics and media effect have become a necessity in the modern online world where the media material is rampant. Such critical views of the industry prepared the students not only to create media texts, but also to discuss their logic, to analyze them; so, it accomplished probably the main goal of media literacy education (Hobbs, 2017) [5].

- Bridging the Gap Between Academia and Industry

Another form of educational advantage was an opportunity to eliminate the gap between college education and reality. The existence of gap between classroom and industry in terms of knowledge has been noted in previous empirical studies (Bridgstock, 2011) [23]. At the end of their engagement in the program, filmmakers used the program to connect instruction with industry practice and standards. In that way, they helped the students find a paid job, internship positions, and freelance-related work.

The location program as well took the students through a valuable experience of networking: the filmmakers provided the students with some techniques of portfolio building, handling professional interactions and developing contacts with industry professionals. The interactions can create collaborative projects, internships, jobs hence improving the competitiveness of the students after graduating.

- Institutional Benefits and Curricular Innovation

In a broader context of pedagogy, the involvement of filmmakers has proved to contribute to the expansion of institutions and renewal of learning curriculum. College's teaching about filmmakers in their classes record increased relevance and appeal of media-related degree courses. Through synchronization of their school curricula to the existing industry standards, these institutions enhance

their status as influential providers of media production training that is innovative, hands-on and highly workable.

Faculty that manages these partnerships also seal great benefits as they get first-hand experience in the latest trends in the industry, expert pedagogical approach, and best practices. The ensuing program designs become more cross-disciplinary, because the theoretical models can be smoothly integrated with the learning-in-action. This orientation on a combined instruction among Academicians and filmmakers helps develop vibrant teaching and learning experiences hence offering students the benefit of experiencing both the complementary strong suits of the two fields.

5.6. Skills Development and Student Engagements Insights

The use of professional filmmakers in the academic technology program provides an invaluable potential to learn not only skills but also the interaction with the student population. Industry professionals improve technical expertise and creative strength in other skills as well as establish more vibrant and active learning environments through long-term interaction with the students. The section outlines these contributions offered by these professionals to the development of skills in students, and their persistence to interact with course materials.

- **Technical Skills Development**

Demonstrably, the inclusion of professional filmmakers led to the increase of technical competency on video production by the students. Pre- and post-course evaluation results in quantitative forms reported the significant progress in the level of proficiency in advanced production equipment, camera control, lighting design, and production of sound, and post-production editing techniques. These were supported by student-reported improvements in confidence and competence after learning at workshops led by filmmakers.

By means of application of industry standard knowledge and experience, the filmmakers provided workflows and best practices, which one would not receive in a curriculum. Eventually, the students not only gained technical fluency but also reflection abilities of media creation, as well as abilities to deal with challenges at production level. Clear advice by individuals in the industry also aided this development in the industry beyond the basic usage of products to into the pronouncing of skills at the expert levels in accordance with professional practices.

The importance that was laid on production problem-solving was also important. Lighting issues, sound interruption, and severe deadlines were presented as practical challenges, which created a life-long respect of the complexity of media production within an evolving environment. This kind of

exposure promoted the development of flexible and critical mind that otherwise would have been stunted in more traditional classroom conditions.

- Creative Skills and Critical Thinking

Such results imply that long-lasting contact with professional movie makers had proven a concrete benefit of acquiring technical proficiency and creative, critical thinking, which, in its turn, supplemented in the preparation of the students entering the media job market.

The approaches to teaching used by filmmakers to train the learners, according to the reports of the latter, guided them to use new creative techniques and engage in a higher degree of risk-taking in their work. Such an imaginative freedom particularly came into play in the development of critical thinking, when students came to approach their work on a more analytically demanding level, paying renewed attention to technical performance and narrative purpose. Also, the instructor facilitated the trial of the visual methods, e.g., using unusual perspectives of the camera director, lighting, and editing, which, taken together, made the student work much better.

At the heart of such model of filmmaker directed instruction is a well-developed feedback system which enables critical introspection. In this stage, the student would not only be critiqued on observational skills relating to technical accomplishment but would face some dilemmas that would require them to look at the affective aspects of his/her stories and the impact that these stories may have on the audience. All this mixed-paradigm feedback process helps to create a comprehensive understanding of the media production and promote the student ability to convey ideas using the film.

- Student Engagement and Motivation

This mode of instruction was highly motivational, and the level of student engagement was very high. The process of an audiovisual production also gained increased relevance when presented in the image in the context of the profession, as provided by the representatives of the industry, thus contributing to the usefulness of the course and the classroom knowledge referring to industry experience. Learners were given the chance to break into practice right away because of the practical workshops provided, and a dialogue with their instructors as well as classmates was created to allow learners to learn as they went. The insistence on collaborative learning, as implemented by the instructors, by means of such events as peer critique sessions and group projects served to intensify the student activity further, allowing the exchange of ideas and growth of creativity on a communal level.

The motivational increases brought about by the instruction provided by a filmmaker could be seen in a tendency of students toward creative risk-taking and the exploration of innovative methods. Encouragement by the instructors to use non-standard techniques or explore new mechanism of narration formed an increased confident attitude and increased empowerment of learners. Students that in the past had not risked venturing outside of conventional parameters, were now showing a desire to explore original thought and express themselves (in unique voices) in their produce. This inherent need to feel like an owner of creation was extremely helpful in increasing intrinsic motivation and keeping the interest throughout the learning process.

- Collaborative Learning and Peer Interaction

Another feature of the instructional style was the singular attention to teamwork whereby interpersonal relationships were reinforced between the students. Group tasks provided a chance to bargain on group dynamic, resolve inventive tensions and outsource and organize work production. Teachers often acquired the status of mediators, mediating group skills and promoting reciprocity in the evaluation of peer feedback as a fundamental element in project improvement.

This kind of connected environment did not only help students improve their communicative skills but also offered an enabling learning community. The study participants indicated that common collaboration in difficult projects created strong friendships, thus, leading to the development of increased feelings of support and unity over the duration of study.

- Long-term Impact on Career Readiness

Finally, the knowledge and skills gained under the guidance of filmmakers had a long-term effect on the preparedness to work in this field. The experience with professional practitioners gave students an in-depth understanding of media and film industries skills and orientations needed to succeed in the media and film industries. The career counseling, contacts to working professionals, and advice about building a portfolio, which instructors provided, served a joint purpose to prepare students to operate during the transition into post-academic practice.

A constructive fit between educative and industrial demands maximizes the employability of these students while they boost their confidence on their careers to join media production industries, media educative careers or careers related to this media production. After finishing school, the learners obtain a broader range of skills and insight into the nature of the field, which allows them to find their way in the media industry in a more competent way.

5.7. Challenges and Benefits of Incorporating Film makers

When professional filmmakers are introduced into Kuwait higher education technology programs, a great institutional benefit, as well as an outstanding challenge, is experienced. Through an analysis of the resulting effect, this part illustrates how their incorporation leads to curriculum innovation, builds institutional reputation, and encourages interdisciplinary work and, at the same time, challenges issues that arise whenever industry and university practices are reconciled.

5.7.1. Institutional Benefits

Professional filmmakers brought with them some key institutional gains that affected the host institutions among others and the overall learning-experience by the students.

- Curriculum Innovation

One of the most significant institutional benefits connected with this project was curricular innovation. Involvement of the professional filmmakers helped introduce the courses that were more dynamic, less oriented to the industry standards, and had a stronger focus on theoretical background and practical work. The direct contact with the practitioners allowed faculty members to incorporate the elements of applied learning into the curriculums that in the past were focused more on the theory-based education; the combination between the practical industry knowledge base and high-level research-based inquiry allowed them to create an educational scheme, which was perceived both relevant and thorough by the students.

- Attractiveness of the Institution

The professional filmmakers who were involved also proved to play a great role in the reputation and appeal of the involved institutions especially in a highly competitive higher education market. Courses that focus on relevance in the real world and an in-depth understanding that is based on practical learning experience would attract potential students who want to make their career in the media and creative fields. It can therefore be said that institutions that stress industry inform curricula place themselves in the advantageous position in the context of admission discourses.

- Partnership with Industry

It is also the case that collegueship's formed between academic departments and filmmakers also provided a means to build stronger institutional connections with external industries. Several filmmakers act as a gateway of networking, therefore giving the students an avenue such as internship, mentorship, and job opportunities after completing. These collaborations can serve as a

basis of a future association, a guest lecture, a joint research project, another internship, and so on, thus establishing a win-win relationship between the two that continues to be mutually beneficial.

5.7.2. Challenges of Integrating Filmmakers

Hurdles of Assimilation of Movie Makers despite the vast benefits linked to their inclusion, there are several challenges faced when colleges and universities attempted to integrate the professionals in creative industries to academic settings. Primordial among these was the mismatch between the temporalities of the academy and the pedagogical requirements of the academy and the temporal fluidity, flexibility, and experience-based orientation of creative practices. In addition, the co-construction of courses that are taught by faculty and filmmakers entailed keen design of operation in the sense that collaboration was productive and fair.

- **Pedagogical Approaches**

A predominant problem encountered in the research was the dissimilar pedagogical orientations that defined professional filmmakers and those of institutions of high learning. Film workers, used to deadline-oriented, hurried manufacturing cultures, usually teach in eventuality, versatile ways, prioritizing hands-on learning and liberalizing creative space. Having studied through regulated curricula, faculty members emphasize the theoretical ones and are based on norm-referenced grading scales to determine students' performance. These opposing focuses did create tension, especially that concerning rates and the ratios given to experiential experimentation against academic sophistication.

- **Inexperience in Teaching**

An inability to teach was also a factor though many filmmakers lacked official teaching qualification. Some of the practitioners, despite being well skilled in their fields of work, admitted being unprepared about the academic responsibility of curriculum design, assessment systems, and classroom management. All of this made explicit support essential; various filmmakers struggled to make peace between the artistic freedom they had been accustomed to and plotting formal lessons and measuring student outcomes objectively.

- **Institutional Support and Flexibility**

The study also indicated that the idea of institutional support and pedagogical flexibility should be enhanced where the filmmakers are considered within the academic context. Moviemakers emphasized a need to teach students a systematic approach to instructional method and clearly developed academic expectations. In these situations, where, no such directions existed, several

filmmakers complained about struggling through a hazy academic framework whilst maintaining the integrity of their professional experiences. Some of the instances given were high course schedules and grading structures that failed to reflect on the industry. The elimination of such tensions can be supported by stronger intellectual collaborating frameworks, in which filmmakers and scholars will collectively develop interdisciplinary teaching structures.

- Striking a balance between practical and theoretical knowledge

The last issue was on the balance between the practical and theoretical contents in terms of allocation of learning activities. Faculty members were also concerned that students were giving too much attention to technical skills without considering learning the theory of media, critical analysis and media ethics despite the technical expertise that the filmmakers are bringing in. To remedy this disparity, a co-teaching experience was introduced where filmmakers were introduced to faculty to strike a balance between learning by experience and theoretical learning.

5.7.3. Possibles of Future integration

Despite the challenges noted in this research, there were also few possible opportunities in improving the inclusion of filmmaker in education technology programs. These include:

- Professional Development of Filmmakers

Institutions can offer professional development experience which will help the filmmakers to re-shape industry skills and transformed it into successful pedagogical practices. Teaching sessions/mentoring programs specialized in the area of instruction strategy, classroom management as well as curriculum design would help the filmmakers in their academic endeavors.

- Co-Teaching and Collaboration

Co-teaching in side-by-side arrangement where filmmakers and faculty members would collaborate would provide each group with the chance to utilize each other in those areas of competence. The theoretical background would be brought in by the faculty members, and the on the ground experience and industry related knowledge would be brought in by filmmakers. This type of a partnership would result into a holistic learning process whereby the students would be exposed to both academic knowledge as well as industry practices.

- Curricular Flexibility

To accommodate the diversity of the pedagogical approaches the schools and universities can implement a curriculum that is less structured and rather flexible, with an allowance of creativity, as

well as the structure of schooling. More realistic learning experience, including the work on industry-related practices, such as project-based learning might be achieved without giving up academic standards.

The benefits of bringing filmmakers into the educational technology initiatives are self-evident as the institutional framework is given the opportunity to engage with innovating its curriculum as well as building more industry-related connections as well as widening student attention. There are, however, challenges associated with the process as well, namely teaching experience, difference in pedagogy, and flexibility of the institution. By overcoming these issues through enhancing professional development and interdisciplinary work, as well as developing a more versatile curriculum, educational establishments will be able to better incorporate filmmakers in the learning process, giving students a much-rounded education that better reflects the industry.

6. Computer Virtualization Implications and Recommendations

This study on inducting professional filmmakers into educational technology programs indicates a few significant implications on practice and policy of education per se. It is also presenting suggestions to offer better integration between academic faculty and industry professionals in order to make student learning better, promote innovative growth and equip students with a better understanding of a career in media and creative industries. Underlying the above findings, there are the implications, which are followed by actionable suggestions on how institutions that want to adopt or enhance the engagement of filmmakers can achieve it as part of their curricula.

6.1. Implications to Educational Practice

The case study of involving professional filmmakers in the teaching process has significant inferences in the teaching and learning in the field of educational technology programs. The results of the study imply that inviting the industry professionals to the classroom not only improves the technical capacity of the students, but also builds their creative imagination and critical media literacy. Students participating in filmmaker-directed training will be equipped with the skills that will enable them to work with professional-level equipment, and media creation processes, as well as other production concerns so that when hired by media and entertainment corporations they will be ready to work in the industry.

Interaction with filmmakers is a form of pedagogical development by the academic faculty. By liaising with practitioners whose experience guides their theoretical knowhow, the instructors have the chance of expanding on their repertoires of instruction by coming up with curriculums that

integrate theoretical learning with practical, real-world experiences. The presence of such partnership aids professional growth in areas like media production, imaginative storytelling, and learning by doing to enhance teaching efficacies.

6.2. Institutional Implications

Institutionally, the results add to the discourse emanating the need to be flexible and collaborative in ensuring that the industry practitioners are integrated despite maintaining quality academics. Finding film makers in the curriculum is sufficient to not only enhance the quality of instructions given but also boost the standing of the institution regarding the distribution of the education that is not only innovative but also industry oriented. The pressure to enroll within educational establishments is increasingly dominated by programs that involve the incorporation of the real-world expertise through the engagement of genuine external experts particularly to individuals wishing to take the media production, communication, and indeed other creative professions.

The paper has also reported that collaboration between the industry and academic departments could result in graduates that are better focused, dynamic, and well suited to the industry. Higher-education institutions can facilitate industry linkages by establishing partnerships with filmmakers and other content providers, which will allow broadening the curriculum and accessing industry networks and internships, as well as job-placement opportunities, post-graduation especially in media production; given its familial odds, especially due to the lack of experiential training and a wide circle of professional contacts deemed key entry avenues into the industry of media production long before graduation.

6.3. Recommendations for Practice

This empirical evidence of the present study points out that educators may enrich educational technology programs with the help of the filmmakers. Shaping up the suggestions therefore, the future of such institutions that would want to have filmmakers included in their academic programs are for the institutions to:

- Professional Development of the Filmmaker

Institutions ought to organize intensive pedagogic training, and teaching workshops to the professional filmmaker. Such workshops may consider course design, assessment plans as well as classroom management, thus simply the passage of industry experience to academic teaching. This would prepare filmmakers better so that they can deliver satisfactorily to the student and faculty expectations.

- **Encourage Collaborative Teaching Models**

Collaborative teaching models between filmmakers and the academic faculty members should be encouraged by the institutions. This method enables the film maker to offer professional insights to the specific industry all the while faculty members offer the incorporation of theoretical analyses as well as institutional discipline. Practitioners should support and help the academic staff and vice versa or, at least, it should be plainly organized to optimize the total learning process.

- **Establish Provisional Curriculums**

The learning plans must be based on much more flexible curriculums which allow creating and involving work and academic theory simultaneously. This can be attained through project-based learning models where students get to collaborate directly in a real-world media production center. Institutions may offer to students a more realistic and industry-based learning process by providing them with the possibility to apply theoretical knowledge in practice.

- **Leverage Industry Partnerships**

The integration of industry relationships has become a necessity of retaining curricular relevancy and increasing career preparedness. Institutions therefore ought to forge long term relationships with media companies and practitioners resulting into internship opportunities, formal mentorship and real-time feedback about emerging technology. In the case of faculty members, these partnerships provide ready information about contemporary market forces, which gets to revise the curriculum constantly and redeploy the workforce.

- **Encourage Cross-Disciplinary Collaboration**

Simultaneous with these work-based goals, the fostering of inter-disciplinary work has enormous educational potential. The coexistence of creative industries with academic units may foster new instructional approach, as well as develop graduates with multiple competencies. Therefore, academic institutions should have filmmakers integrated into areas such as communication studies, digital media and design to enhance interdisciplinary relationships.

6.4. The suggestions equally apply to students

Connection with professional filmmakers brings unique possibilities of a gaining of individuality-related practices, and to an increase of network professional contacts. It is however recommended that students enter filmmaker-led courses with open minds and are prepared to conform to the fast-paced paradigm of learning by doing it. Effective engagement in group work, continuous

experimentation with creative work, and meticulous use of available resources in mentorship are key towards getting maximum out of it. Reflective practice used in combination with experience in the production will help learners to develop critical thinking and problem-solving abilities which are essential in the modern media environment.

Meaningful involvement of the professional filmmakers into the curriculum of educational technology has various benefits, among them increased technical expertise, spurred creative courage and better preparedness to enter the job market. Despite these issues the conflict between incompatible pedagogical approaches and the need of a supporting institution, the overall impact is huge and more than positive regarding student participation, the acquisition of competencies and the performance outcome post-education.

7. Limitations of the Study

The research provides data, which is useful when examining the implications of collaborating professional filmmakers with higher-education technology programmers, but there are several limitations that should be considered in the context of interpreting the results and measuring the study extent.

7.1. Sample Size and Generalizability

To begin with, the included number of participants in the study, 134 students, six instructors, and four filmmakers in three Kuwait-based institutions, is not enough to make direct generalization of the results. Specifically, the findings are not likely to be easily generalized to other countries or institutions which have diverse cultural and educational environments or have other sectors of industry or the economy. The study was limited to geographically and institutionally diverse settings that can increase the external validity by expanding the sample to include various locales and institutions.

7.2. Lack of Longitudinal Data

This research is based on immediate outcome measures, and it focuses on how the involvement of a filmmaker shifted student's skills and interest in a course itself. The missing longitudinal data also does not allow assessing the long-term effects of filmmaker-guided instruction on student's course of career, retention of acquired skills, and their successful implementation in labor environments. The next research steps may be aimed at tracking the students during the long-term after graduation to

know whether the competences acquired through the programs can be used to achieve higher career achievements or to continue developing and attaining new knowledge.

7.3. Potential Bias in Self-Reported Data

In educational research, the self-reported data are a necessary source of information on student engagement, motivation, and the ideas on skill acquisition. However, this type of data is susceptible to systematic error, especially social desirability bias, as well as tendency to answer in a way that poses in a good light on the learning experience. One example is that subjects might have mistaken their technical skills or participation rate to their perception of status in instruction by a professional filmmaker. Even though there were strategies to overcome the bias, which included anonymous surveys and triangulation with the data obtained through the observation, this factor remains as a limitation.

7.4. Influence of External Factors

This research did not take into consideration negative factors that could have affected the learning that is external factors such as exposure to media production before completing the course, personal interest in filmmaking, and other extracurricular activities. People who had prior exposure to the creation of media might have benefited unequally through filmmaker-led incursion than those who did not experience these exposures. At the same time, other variables like personal motivation, influence of peers and institutional support probably mediated the effect on engagement and performance but were not measured directly.

7.5. Focus on Short-Term Educational Outcomes

The study focused on short-term educational results during the study, such as changes in student confidence, technical expertise and projects. As such, other paths on a more macro scale, including career growth, networking, and the prospect of long-term employability were beyond it. Although the learning and creation effects of filmmaker-guided instruction are obviously positive in the short term, it is not yet clear how the effects will be in the long run, and this question needs to be explored in longitudinal studies.

7.6. Limited Scope of Film Production Roles

This current study has looked at the level to which the processes of incorporating the professional filmmakers in the curricular processes of the tertiary level institutions provides any educational benefits to the students. Even though the filmmakers provided the teaching of the main video

production skills which include operating of the camera, making editorial choices, and structuring narration the research itself did not thoroughly examine the other roles that entered the scene of modern filmmaking like director, producer, sound designer, and visual effects. As a result, the paper failed to analyze to what extent knowledge of learners on such roles changed as they worked with practitioners in the industry. Further research that can widen the scope of the investigation would be useful when it analyses the entire range of competencies that practitioners may be able to transact with, but not just the technical aspects of video production.

Despite these methodological boundaries, the results provide important information regarding academic value of connections between educational institutions and the film industry. The evidence indicates that the involvement of professional filmmakers increases not only the technical proficiency of the students, but also their creative potential, yet additional analyses are necessary to overcome the drawbacks, as well as define the lasting benefits and pitfalls, which become a subject of such collaborations.

8. Conclusion

This study questioned the educational implications of admission of professional filmmakers in Kuwait technology programs in the higher education levels. Through a mixed-methods approach, the research study assessed the impact that instructor-led teaching of filmmakers had on the technical ability of the students, creativity development, and overall learning experience. As revealed through the results, industry involvement helps develop technical proficiency as well as creative confidence in students hence providing students with real world and hands-on learning experiences and bridging the gap between the academic work and the professional practice.

This conclusion revealed that teacher-directed classes generated a statistically significant improvement in student confidence, buy-in, and media creation skills, and having better video project outputs. There was also real-world tutelage of what producing a media is like, how to be a critical thinker, how to work collaboratively and how willing one is to take creative risks. All these benefits were realized in the richness of the narratives as well as technical performance of students after the intervention.

On the institutional front, the availability of professional filmmakers influenced innovations in the curriculum, the harmonization of the course goals and industry requirements and increased the level of student interest. Organizations who accommodate a two-way flow between academia and industry can enhance their own profile with dynamic, industrial and directly applicable educational

experience. Moreover, collaborations between the faculty members and filmmakers contributed to the diversity of teaching strategies by providing industry-related content that improved the quality of delivered learning.

Though the above survey demonstrated significant improvement in student learning due to involvement of professional filmmakers in academic institutions, several limitations were identified that slowed down the project. To begin with, strong pedagogical difference between moviemakers and teachers created a mismatch in education anticipation and evaluation. Second, filmmakers did not receive any formal training in instructional practice, which emphasized the need to have a strong professional development. Third, the study claimed that the rigid schedules and strict content of academic studies stifled any efforts to work within the rhythms of the creative industry practice, which was the view of academic curricula in general. Taken together, these results point to the need to improve institutional support of professional development programs, as well as to curricular flexibility capable of mediating the gap between creativity imposed by industry and academic standards. The significance of the research was therefore highlighted as high regarding the potential resource that is the joint industry-education venture in the strengthening of not only the learning process but also the career readiness of the learners. However, at the same time, it proved that these collaborations must be planned carefully, be open in terms of communication and a mutual understanding of the goals by each member of the collaboration between practitioners and faculty. Once the necessary scaffolding mechanisms and processes are in place, then the active involvement of professional filmmakers can result in more innovative, interactive and industry aligned learning experiences, thus preparing the students better to enter the world of work in the media and creative industries with some degree of success.

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