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David Skinner indicated that alternative media is a challenging concept to explain because, on one hand, there are content considerations, and on the other hand, there are form considerations. In the same way, defining community media offers the same challenges in determining whether community media is based upon political, geographic, linguistic, or ethnic lines. Mrs. Hay-Love Hadchiti is the director and founder of the Lebanese Film Festival in Canada. She is also a managing partner of New Dimension of the Universe, an event and production services company. Hadchiti is an active volunteer with Lebanese cultural events, and she has a background in music. Due to her perseverance and her team's hard work within four years, the Festival has reached five major Canadian cities, including Montreal, Vancouver, Ottawa, Halifax, and Toronto. Hadchiti utilizes media to assist her community (Lebanese) find their identity while in Canada through the Lebanese Film Festival. The essay will analyze the use of Mrs. Hay-Love's use of the media in relation to identity and community.

Hay-Love Hadchiti has been active in representing her Lebanon community and women significantly using media. Her community has been exposed in Canada through her and films, promoting inclusivity. When asked about her experience as a woman in the film industry in terms of the Lebanese Film Festival, Hay-Love explained that it was challenging. Still, her collaboration with the University of Ottawa has helped her succeed so far. She explained that there were no Lebanese films on screen in the area before she started the project. She could not recall watching any movie since she moved to the area in 2000 unless it was during a special occasion (04:36-0:40). This indicates the disparity that existed before the project.

Hay-Love Hadchiti has used media (Lebanese Film Festival) to highlight the issues in the Lebanese Film industry. She has also used the platform to assist people who have been away from their families in Lebanon due to the economic challenge caused by the COVID-19 pandemic. Her platform has also been used to bring Lebanese living in the diaspora the latest movies (06:38-07:14). This has been and continues to be instrumental in building a bridge between Canada and Lebanon, making it easier for the people to stay connected, particularly the young generation, because they might not be as connected as they were before the pandemic. The movies help people find and maintain their identity, especially young people. The younger people are more likely to lose their identity and connection to the community; hence the films provide them with information that enables them to connect with their community's identity. Pegrum (2008) highlights that films are an effective means of maintaining cultural identity among young people. To support the young generation, young people, including students, are given the responsibility of making short films.

In addition, Hay-Love states that she promotes gender equality by ensuring that both young females and males make short films. She strongly supports gender equality, especially for young girls, because she understands the challenges women face in the industry (08:40-08:55). Women in the film industry have encountered challenges and limitations as they emerge in the film industry (Hosain, n.d). This is mainly due to patriarchal norms (in Arab or transnational cultures) and the lack of adequate mentors in the cinema industry. The themes presented in the short films created by Hay-Love range from war to the explosion that happened in Lebanon about a year ago, to LGBTQ issues, gender, to psychological influences. This is crucial in creating awareness among the Lebanese audience in Lebanon and Canada on issues in their home country.

Hay-Love's media platform is fundamental, and it applies in the theoretical frameworks, including serving as a community, liaison to civil society, and alternative to the mainstream. Hay-Love uses her media platform as a liaison to civil society, primarily through the Lebanese Film Festival. She fights for women's rights, especially young girls in the cinema industry. Women have been marginalized groups for many years throughout the globe, whereby men dominate most economic sectors. For example, in the United States (Hollywood), only nine percent of the people who hold positions like directors or producers are women. In Lebanon, only 26% of filmmakers' posts in the film industry are women. She emphasizes that Lebanese women must work ten times harder to reach the perfection and qualifications which men have attained over the years (16:25-16:35). However, Hay-Love, states that there are more women in the film industry than men in Lebanon. Over the years, women have faced the challenge of having to work harder than men to be considered to have accomplished success equivalent to men. This is mainly due to the existing structure, which does not favor women (17:22-17:30). To solve the issue, there needs to be a change in the structure and a need in people's mentality to see that women are equally capable of performing tasks. For example, women should be treated equally in the film industry because they can work on significant projects and accomplish success.

Apart from the challenge in the structures, Hay-Love explains that women have been facing the challenge of funding for their projects in the cinema industry. Most investors tend to fund projects which are more likely to produce returns. This is a challenge because it causes disparities whereby some women from marginalized areas are less likely to find the help needed to fund their projects, for instance, in the Middle East. The investors who fail to invest in the Middle East create a challenge in identity development among people from the middle eastern community. Smith, Pieper, & Choueiti (2013) explained that women filmmakers are more likely to face finding/financial challenges than male investors. For example, they discovered that investors were only "marginally more likely" to fund female-owned businesses than male investors in the UK. Such barriers have continued to shape the narratives of people in society because, in the digital era, culture and ideas continue to be increasingly shaped by the stories passed through moving images. Films play an enormously influential role in determining how people see the world around them. According to the Lebanese Films, some films are considered mainstream (not a short or alternative film), whereby the communities use them to feel connected to their culture and negotiate identity. However, in the diaspora, such as in Canada, the films are considered alternative films. Therefore, films should be available to all communities to enable them to understand cultures as they get entertained.

Additionally, Hay-Love is working using her platform, which has been instrumental in serving as a community. She advocates the Lebanese people to work in the projects she is involved in hence boosting her Lebanese community. Hay-Love has used her media platform to empower young girls from her Lebanese community to understand how the film industry works, such as working with a camera and expressing themselves in the films on different subjects (27:58-28:15). This has been significant in enabling them to have a better future and be effective in society.

In conclusion, Hadchiti utilizes media to assist her community (Lebanese) find their identity while in Canada through the Lebanese Film Festival. She has been active in representing her Lebanon community and women significantly, hence promoting inclusivity. Hadchiti has used media (Lebanese Film Festival) to highlight the issues in the Lebanese Film industry. She states that she promotes gender equality by ensuring that both young females and males make short films. Hay-Love's media platform is fundamental, and it applies in the theoretical frameworks, including serving as a community and liaison to civil society. Women have faced challenges due to the existing structure and inadequate funding.

**References**

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