

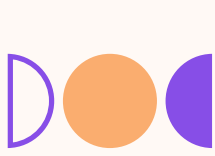
MEDIA CREATION FOR WELLBEING: A TOOLKIT FOR ENGAGING THE BLIND AND VISUALLY IMPAIRED COMMUNITY

CO-CREATED WITH BLIND AND VISUALLY IMPAIRED
CREATORS, TUTORS AND COMMUNITY PARTNERS

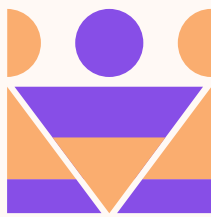
BRITISH ACADEMY-FUNDED PROJECT (2024-25)



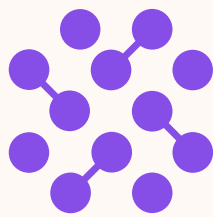
ICONS



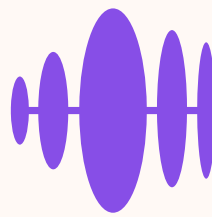
Ability-diverse team



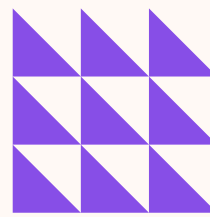
Accessibility



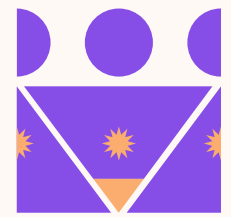
Artificial intelligence



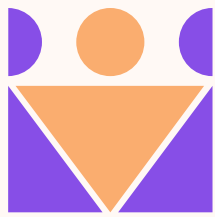
Audio recording



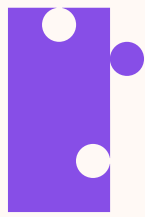
Barriers



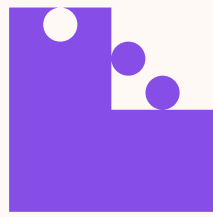
Co-design



Core participants



Current Skills



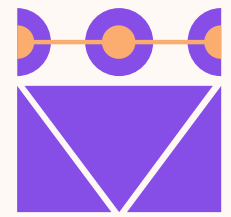
Desired Skills



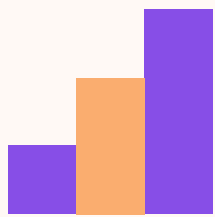
Digital exclusion



Digital inclusion



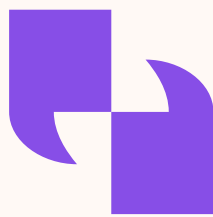
Feedback loops



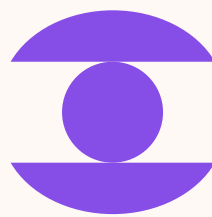
Increased skills & wellbeing



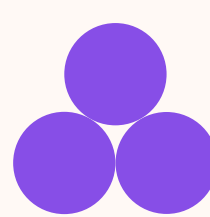
Inputs



Interview



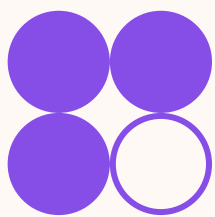
Observation



Partner organisations



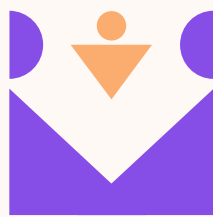
Peer leaders



Representation gaps



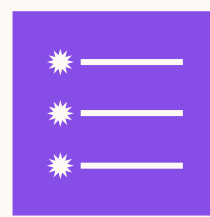
Safety



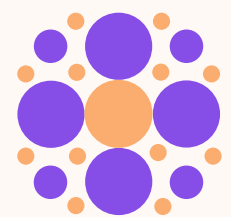
Social isolation



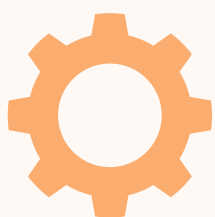
Strategy



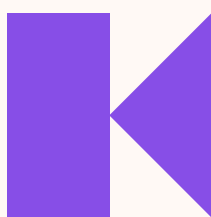
Survey Form



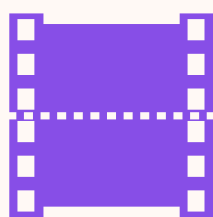
Survey respondents



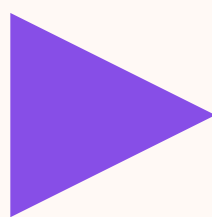
Toolkit



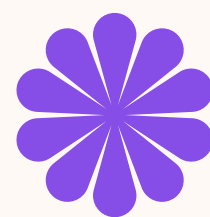
Video camera



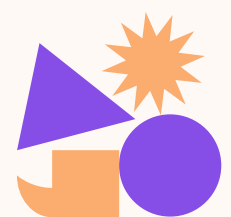
Video editing



Video, graphics & media output



Wellbeing



Workshops/webinars

CONTENTS

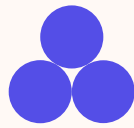
Contents	3
Executive Summary	4
1. Introduction	8
1.1 Project aim	8
1.2 Background	9
1.3 Project objectives	9
2. Methodology	10
2.1 Participatory action research	10
2.2 Research methods	13
2.3 Process overview	14
3. Activities	16
3.1 Training series	16
3.2 Online delivery	20
3.3 Media content	20
3.4 Training materials	24
3.5 Use of AI	26
4. Outcomes	28
4.1 Impact summary	28
4.2 Baseline survey	30
4.3 Confidence and skills	32
4.4 Community belonging	34
4.5 Agency	34
4.6 Professional media creation	35
4.7 Challenges	38
5. Model of Media Engagement for Wellbeing	39
6. Recommendations	42
6.1 For community organisations	42
6.2 For researchers and educators	42
6.3 For funders and policymakers	43

EXECUTIVE SUMMARY

This pilot project explores how blind and visually impaired people can use media creation to build skills, connect with peers and strengthen their wellbeing. Working with community partners, we co-designed and ran workshops, while surveys and interviews measured the positive impact on participants' confidence, agency, and social participation.

SNAPSHOT

3



Partners (Thomas Pocklington Trust, Beyond Sight Loss, Dorset Blind Association)

26



Survey respondents (pre-training)

16



Core participants in workshops (London & Dorset)

7



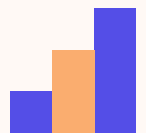
Webinars/workshops delivered (media preparation, creation and consumption)

2



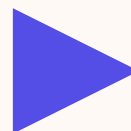
Tutor-trainees trained as peer leaders

11



Post-training survey responses showing increased skills and wellbeing

Videos & graphics produced by participants



“It totally changed how I think about media creation — I used to put myself down, but now I see anything is possible.”

(Workshop participant)



“I went from zero to hero”

(Workshop participant)

IMPACT HIGHLIGHTS

CONFIDENCE & AGENCY

“I was frustrated that I would depend on other people to create media. I am more independent now.”

89%

Reported significant skill gains



COMMUNITY & BELONGING

“It was great to have the shared experience. It makes you feel that you are not the only one struggling.”

81%

Felt stronger peer ties



PARTICIPATION & PATHWAYS

“I will upload my completed videos to social media, so others may benefit from learning how I cope with life.”

34%

Linked new skills to advocacy, employment, or civic opportunities

TEAM

Dr Catalin Brylla

(Principal Investigator)
Principal Lecturer in Film and TV
Bournemouth University

Dr Jessica Hayton

(Co-Investigator)
Associate Professor in Psychology
University College London

Dr Angharad Butler-Rees

(Research Associate)
Assistant Professor in Inclusive Education
University of Cambridge

Professor Anica Zeyen

(Co-Investigator)
Professor in Entrepreneurship and Inclusion
Royal Holloway, University of London

Dr Ibrahim Emara

(Co-Investigator)
Lecturer in Journalism
Tanta University

Dr Kate Jupp

Public Involvement Officer
Bournemouth University

PROJECT WEBSITE

<https://www.bournemouth.ac.uk/research/projects/blindness-media-engagement>

PARTNERS



FUNDED BY: The British Academy (2024–25)



1. INTRODUCTION

1.1 PROJECT AIM

Blind and visually impaired (BVI) people often face exclusion from digital and social life. Many want to create media, but training usually stops at basic assistive technology, not creative production. This pilot project asked: What happens when BVI people get the chance to learn, create, and share their own media? And how can this improve wellbeing?

1.2 BACKGROUND

Blind and visually impaired people are often excluded from full participation in society. Everyday barriers include:



Digital exclusion – many online tools and creative apps are not designed with accessibility in mind. This means BVI people struggle to learn or practise media creation independently.



Social isolation – exclusion from work, leisure, and community activities reduces wellbeing and leads to fewer opportunities to connect with others.



Representation gaps – when BVI voices are missing from media, stereotypes dominate. This reinforces stigma and makes it harder for BVI people to be seen as active, creative members of society.

Research shows that exclusion can lead to lower personal, social and economic wellbeing. At the same time, evidence is emerging that media creation can increase confidence, social participation, economic opportunities and advocacy power. Yet there no systematic programmes or studies that explore media creation as a pathway to wellbeing in the BVI community.



Media creation workshop 2, participant experimenting with tripod

Media Creation

Media creation is about blind and visually impaired people making their own digital content. This can include recording videos or podcasts, designing graphics or creating photo stories and blogs.

These activities are more than just learning tech skills — they're powerful ways to share personal experiences, connect with others, build confidence and express oneself.

1.3 PROJECT OBJECTIVES

This project was designed to test how media engagement can improve wellbeing for BVI people, and to produce tools that others can use. We set out to:



Understand wellbeing needs

Explore how media creation can support psychological, social and economic wellbeing.



Develop strategies

Work with service providers and participants to design practical, inclusive ways to deliver media creation workshops.



Test in practice

Pilot a series of workshops where BVI participants built skills in media creation, supported by tutors and peers.



Build a toolkit and model

Combine everything learned into a framework that service providers, activists and researchers can adapt for their own communities.

These four objectives are connected: we started by identifying needs, then designed and tested strategies, and finally created a model and toolkit so others can replicate the approach.

2. METHODOLOGY

2.1 PARTICIPATORY ACTION RESEARCH

This project followed a participatory, action-research model: everything was co-designed with service providers and blind or partially sighted participants. The principle was

“nothing about us without us”

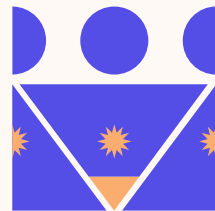
— participants were not only learners but also advisers, peer tutors and co-creators.

Participatory elements



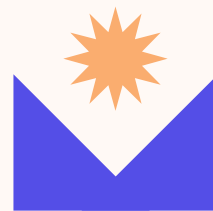
Ability-diverse team:

The project team was composed of sighted, visually impaired and blind researchers from different academic disciplines.



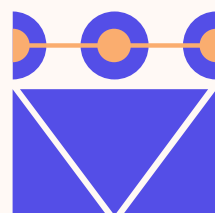
Co-design:

Together with the project team, community participants and partners shaped workshop aims, content and delivery.



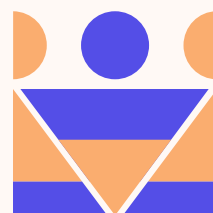
Peer leadership:

Two participants trained as tutor-trainees, supporting others and building leadership pathways to support and inspire other people from their community.



Feedback loops:

Each training session included group discussions and was followed by email/phone feedback to gather experiences and adjust training activities.



Accessibility:

From app selection to session pacing and workshop materials, design choices were driven by participant needs and lived experiences.

“I really enjoyed actually delivering the content, sharing my experience, and receiving feedback afterwards from the participants.”

(Tutor-trainee)

“Having tutors with lived experience made a huge difference. Their presence motivated us and inspired the group.”

(Workshop participant)

“I really enjoyed the project and loved that you have taken all continuous feedback to improve the training.”

(Workshop participant)



Knowledge exchange workshop with Dorset Blind Association, community members and project team



Knowledge exchange workshop with Thomas Pocklington Trust, Beyond Sight Loss, community members and project team

2.2 RESEARCH METHODS

To understand how it impacted on the participants, we used the following research methods:



Surveys: We used surveys¹ before and after the media training to understand how participants changed over time. The questions asked about people’s digital skills, confidence in using media tools, feelings of wellbeing and levels of social participation. By comparing answers from the start and end of the project, we could see where participants felt stronger or more engaged, and where they still faced challenges.



Knowledge exchange workshops: During the project, we held knowledge exchange workshops with partner organisations and community members. These were used to share existing experiences, identify common barriers to media participation and gather ideas for making training more accessible and relevant. The discussions helped shape the design of the workshops, ensuring that the research responded directly to community needs.



Observation: The project team took observation notes during the workshops. This meant watching how participants interacted, how they approached new tasks, and what barriers they faced in real time. These observations helped us capture aspects that surveys or interviews might miss, such as moments of collaboration, frustration, humour or creativity. It gave a fuller picture of the group’s learning process and dynamics.



Media outputs: We looked closely at the videos, audio pieces and graphics created by participants². These media outputs were more than creative exercises. They were a form of data, showing learning and confidence in action. By analysing what participants chose to film or design, and how their technical quality improved, we could see direct evidence of skill development, creativity and self-expression.



Interviews: We held individual interviews with both participants and tutors. These conversations allowed people to describe their experiences in their own words — what worked well, what they found difficult, and what the workshops meant for their confidence and everyday life. The tutors’ interviews gave a different perspective, showing how peer support and co-teaching helped the group grow together.

2.3 PROCESS OVERVIEW

The project was delivered in three phases, each using distinct participatory methods to ensure that blind and visually impaired (BVI) voices guided the design, delivery and evaluation.

Phase 1: Planning

We began by listening to partners and selected BVI community members in a knowledge exchange workshop. This was followed by a survey to gather broader views from the community. These two steps gave us a grounded picture of opportunities and obstacles for media creation and informed the design of the training.

Phase 2: Implementation

The training framework was refined in a co-design workshop with partners. Afterwards, we recruited participants, media tutors, and tutor-trainees. Delivery of the training combined in-person and online sessions, supported by participant observation and feedback loops (in-session discussions, post-session emails and phone calls). Participants were also encouraged to continue practice between sessions with remote support from the team.

Phase 3: Evaluation

Evaluation took place at three levels. First, participants were supported in completing a final media task, with ongoing phone and email contact. Second, participants completed a post-training survey to capture changes in skills, confidence and wellbeing. Finally, interviews with the tutor-trainees and selected workshop participants provided in-depth insights into peer-support and leadership experiences.

PHASE 1 PLANNING



METHOD

ACTIVITY 1

Listening to partners and selected BVI community members

ACTIVITY 2

Consulting the BVI community



METHOD

PHASE 2 IMPLEMENTATION

ACTIVITY 1

Designing general training session structure



METHOD

ACTIVITY 2

Recruiting participants, main media tutors, tutor-trainees

ACTIVITY 3a

Delivering training sessions



METHOD

ACTIVITY 3b

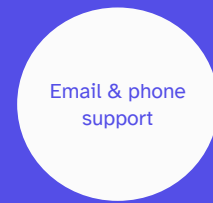
Formative evaluation of training



METHOD

ACTIVITY 3c

Supporting participants in practising media creation (homework)



METHOD

PHASE 3 EVALUATION

ACTIVITY 1

Supporting participants in practising media creation (final media task)



METHOD

ACTIVITY 2

Summative evaluation of participant experience



METHOD

ACTIVITY 3

Final summative evaluation of tutor-trainees experience



METHOD

3. ACTIVITIES

3.1 TRAINING SERIES

The project delivered a sequence of webinars and workshops with blind and visually impaired participants in London and Dorset, supported by tutors, community tutor-trainees and sighted volunteers. The activities built skills step by step, from preparing to create media, to hands-on making, to reflecting on the results.

1. Confidence-building webinar (2 hrs, online)

Introductions, sharing personal experiences and building trust. Participants reflected on how they currently use media and what they wanted to achieve.

2. Online safety webinar (1 hr, online)

Covered digital risks such as cyberbullying, scams, copyright, and privacy. Led by a visually impaired tutor.

3. Content preparation webinar (1 hr, online)

Focused on preparing interviews and simple news stories. Participants practised scripting and planning their own short pieces. Led by a blind tutor.

4. Media creation workshop 1 (3 hrs, in person)

Hands-on training in video production, using smartphones. Participants learned framing, recording and exporting. Led by a blind tutor with the community tutor-trainees and two sighted assistants providing support.

5. Media creation workshop 2 (3 hrs, in person)

Participants learned video editing, adding music and tutor-trainees and two sighted assistants providing support.

6. Media creation workshop 3 (3 hrs, in person)

Participants learnt how to use AI for ideation and creating visuals, such as logos, stylised selfies and titles. Led by a blind tutor with the community tutor-trainees and two sighted assistants providing support.

7. Media Consumption Workshop (2 hrs, online)

Participants shared and celebrated their media creations and learnt more about online sharing and promoting one's work. Led by a blind tutor with the community tutor-trainees providing peer support.

The next page shows what participants said about each session.

1

CONFIDENCE



"I was impressed that there were so many people there, and it was very well structured. We had ample time to speak."

2

SAFETY



"It is very useful to learn how to stay safe online and I really valued the opportunity to learn more on this subject."

3

PREPARATION



"I learned a lot from this webinar and will take this knowledge with me when answering questions by journalists."

4

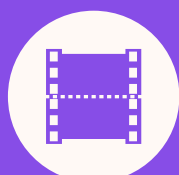
CREATION 1



"I did feel proud and accomplished when I created videos for YouTube as it did require some effort."

5

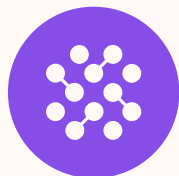
CREATION 2



"Filming myself and then being able to edit it properly was the best thing I learnt."

6

CREATION 3



"This was probably my favourite workshop out of all three as I learnt a lot about AI that I didn't know before."

7

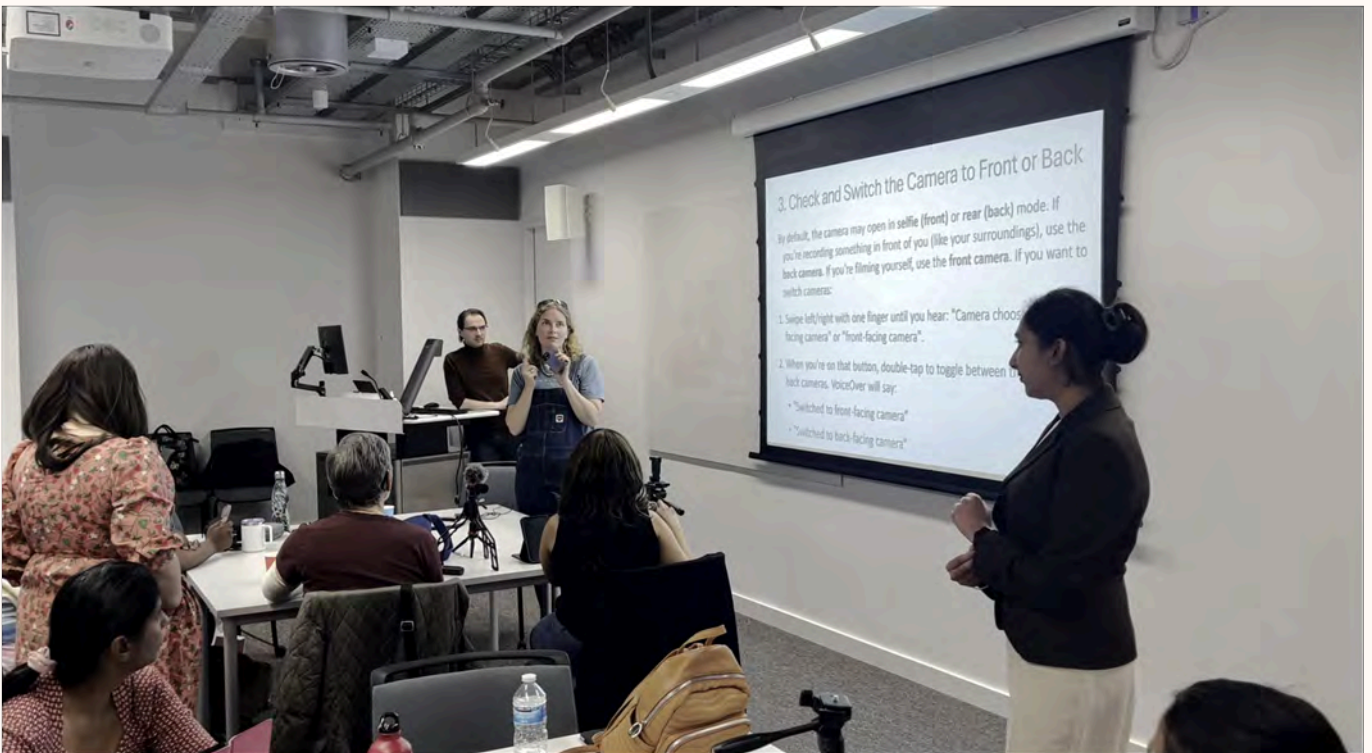
CONSUMPTION



"This session made me feel more confident and wanting to branch out - I have actually posted on TikTok now."



Media creation workshop 1



Instruction slides in media creation workshop 2



Media creation workshop 2, participant trying out the mini tripod



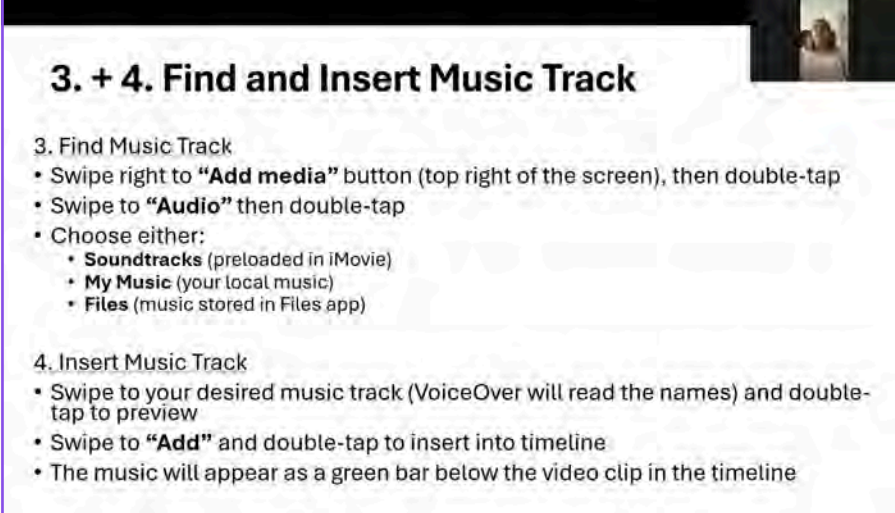
Media creation workshop 2, participant experimenting with ring light

3.2 ONLINE DELIVERY

Because of geographical distance, the Dorset group could not attend in-person sessions. To ensure equal participation, their workshop structure was adapted into an online format. Tutors delivered training via Zoom, with remote support for exercises and tasks. Participants confirmed that this still gave them opportunities to practise, receive feedback and build skills, while also highlighting the importance of ongoing technical and motivational support.

“I was pleasantly surprised as I feared I would accomplish comparatively little but in fact I really benefited from these online sessions.”

(Workshop participant)



The screenshot shows a Zoom slide with a title '3. + 4. Find and Insert Music Track' and two numbered sections. Section 3, 'Find Music Track', lists steps for navigating to the 'Add media' button, selecting 'Audio', and choosing from 'Soundtracks', 'My Music', or 'Files'. Section 4, 'Insert Music Track', lists steps for selecting a track, previewing it, tapping 'Add', and seeing the music appear as a green bar in the timeline. A small video inset in the top right shows a woman.

3. + 4. Find and Insert Music Track

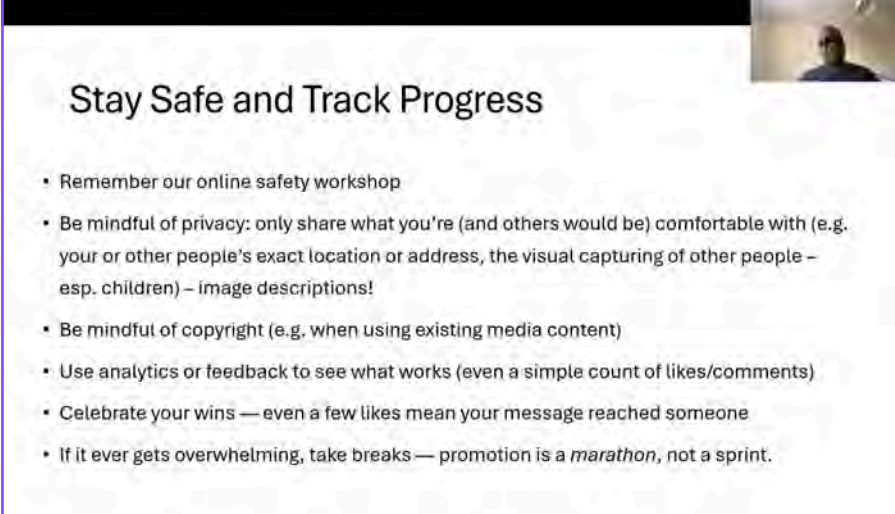
3. Find Music Track

- Swipe right to **“Add media”** button (top right of the screen), then double-tap
- Swipe to **“Audio”** then double-tap
- Choose either:
 - **Soundtracks** (preloaded in iMovie)
 - **My Music** (your local music)
 - **Files** (music stored in Files app)

4. Insert Music Track

- Swipe to your desired music track (VoiceOver will read the names) and double-tap to preview
- Swipe to **“Add”** and double-tap to insert into timeline
- The music will appear as a green bar below the video clip in the timeline

Media tutor Anica Zeyen teaching online how to add music to a video.



The screenshot shows a Zoom slide with a title 'Stay Safe and Track Progress' and a list of seven bullet points. The points cover online safety, privacy, copyright, analytics, celebrating wins, and taking breaks. A small video inset in the top right shows a man.

Stay Safe and Track Progress

- Remember our online safety workshop
- Be mindful of privacy: only share what you're (and others would be) comfortable with (e.g. your or other people's exact location or address, the visual capturing of other people – esp. children) – image descriptions!
- Be mindful of copyright (e.g. when using existing media content)
- Use analytics or feedback to see what works (even a simple count of likes/comments)
- Celebrate your wins — even a few likes mean your message reached someone
- If it ever gets overwhelming, take breaks — promotion is a *marathon*, not a sprint.

Tutor-trainee Geoff Cummings teaching online about tracking progress.

3.3 MEDIA CONTENT

Between workshops, participants were encouraged to practise new skills at home and produce media content. These homework tasks included trimming video clips, adding music or graphics and posting short pieces online. While these tasks were challenging, many reported that they reinforced learning and gave them a sense of achievement. Tutor support via email and phone also helped participants overcome barriers.

“My confidence grew when I was able to put in time to develop the tasks. The final task was a battle, but I was motivated and determined to complete it.”

(Workshop participant)

“I did find the homework difficult, but the emails from the tutor helped.”

(Workshop participant)

At the end, participants independently completed a final media task to bring together what they had learned. These tasks ranged from personal video diaries and creative reflections to professional outputs such as logos, banners, and promotional flyers. Some projects were autobiographical, while others were designed for advocacy or business purposes, showing how media creation can support both personal wellbeing and professional development. Collectively, these produced media artefacts demonstrated growing technical skills, creativity, and the ability of BVI participants to adapt accessible tools for meaningful expression.



Stephen Portlock filmed a video of him playing power cord meditations.



Vicky Rehbein created several videos and a logo of her mischievous cavapoo *Honey*.



Sarah Pamment made a moving video about her difficult journey with a brain tumour.

3.4 TRAINING MATERIALS

Alongside live teaching, participants were supported with accessible learning materials. A step-by-step workbook³ was created in both large print and screen-reader friendly formats, enabling participants to revisit instructions and practise independently between sessions. The workbook included clear examples, space for notes, and simple checklists to track progress. Slides⁴ with step-by-step demonstrations were also used during workshops, making complex processes easier to follow and reinforcing learning through repetition. These materials were frequently praised as a lifeline for building confidence outside the classroom, particularly for those who wanted to practise at their own pace.

“On rereading the workbook many times I eventually gained more confidence to try experimenting... Without it I would never have considered making a video.”

(Workshop participant)

“Before getting the workbook, I could not do the homework, as I could not remember what was done in the sessions.”

(Workshop participant)

MEDIA CREATION

WORKBOOK

Version 3



© Catalin Bryllia 2025

Page 1 of 54

Basic Edit of Video with iPhone

What can Editing do?

- Trimming beginnings and endings of clips (unwanted bits, like the positioning after pressing record)
- Adding music
- Adding captions
- Adding filters (e.g. colour correction, glow, etc.)
- Cutting bits in the middle of the clip (e.g. unwanted bits in-between)
- Joining multiple videos (e.g. joining a selfie video with showing what you are talking about)
- Adding cutaways (e.g. adding graphics or additional videos that visualised what you are talking about)
- Adding insert shots (e.g. cutting from a wide shot of you to a close-up of you doing something)

1. Open iMovie

- Navigate to the iMovie app using [VoiceOver](#)
- **Double-tap** to open

2. Start a New Project

- Swipe until you hear "Create Project" → **Double-tap**
- Swipe right to "Movie" (not "Trailer"), then **double-tap** to select it

3. Select Your Video

- You will be in the media picker, which lists video clips from your Photos app.
- Use [VoiceOver](#) rotor to navigate by headings or items
- **Swipe** to locate your desired video

© Catalin Bryllia 2025

Page 11 of 54

General AI Prompt Tips

- **Be clear and specific:** Clearly state your media goal (e.g. "Write a YouTube video script about..." or "Generate a blog post on...").
- **Use structured commands:** Break down requests into steps or sections (e.g. "First outline the blog, then write the introduction").
- **Indicate format and tone:** Mention if you want it formal, informal, humorous, persuasive, etc.
- **Use examples:** If helpful, describe or paste examples of the kind of style or output you're looking for.
- **Mention audience:** Say who it's for — children, experts, [general public](#) — to help tailor the tone and content.
- **Multiple prompts:** If you want to use multiple prompts to break down your instructions in smaller pieces, make sure that you say something like: "I am going to give you a set of instructions in multiple prompts. Don't start executing them until I tell you to."

Prompt Tips for Visually Impaired Users

- **Describe visual intent through concepts:** When generating images, explain the idea or mood rather than visual detail. E.g., "A peaceful countryside scene that feels calm and quiet."
- **Use sensory language:** Replace visual terms with concepts like "cosy," "eerie," "powerful," or "chaotic," which the model can translate into visual cues.
- **Rely on associations:** Describe things based on how they're known (e.g. "A professional office scene like in a corporate setting" or "A lively street market with the sound of people and movement").
- **Request alt-text style summaries:** Useful if you want a quick verbal understanding of an image or layout idea.

© Catalin Bryllia 2025

Page 30 of 54

Ring light

A **ring light** is a circular lighting device commonly used in photography, videography, and content creation to provide **even, shadow-free lighting**, especially on faces. It is a **circular lamp**, shaped like a **donut** — a round loop with an empty hole in the middle. Imagine a **flat, glowing bracelet** that's large enough to fit around a small plate. It's usually about the size of a **dinner plate**, but can be smaller or larger depending on the model. The **light shines all around the circle**, creating a soft, even glow. This helps **light up a person's face evenly** from all sides, reducing shadows. It's often **mounted on a stand** or **attached to a tripod**, and sometimes it includes a **holder in the center** for a camera or smartphone. The surface is smooth, and when it's on, it feels **warm** (not hot) and **bright** if you were able to sense light. Some ring lights allow you to **adjust the brightness or color temperature**—making the light cooler (white-blue) or warmer (yellow-orange).

Common Uses:

- Selfies / Vlogging / YouTube videos
- Makeup tutorials / Beauty shots
- Zoom calls / Live streaming
- Product photography



© Catalin Bryllia 2025

Page 47 of 55

3.5 USE OF AI

The project also highlighted the potential of artificial intelligence as an assistive tool. Participants experimented with applications such as **Seeing AI**, which reads and describes visual content, and **ChatGPT**, which helped generate ideas, scripts, graphics and captions for videos. Both tools were praised for their accessibility features, including voice commands and screen reader compatibility, which made them immediately usable for BVI creators. For many, AI opened up creative possibilities that previously felt out of reach. However, limitations remain: while AI is powerful for generating ideas and text, AI-based video editing tools are not yet sufficiently accessible to replace guided, hands-on editing. This balance of opportunity and limitation was an important learning point, showing where technology already empowers BVI creators and where further innovation is needed.

“AI really is a game changer. It makes me feel much more independent.”

(Workshop participant)



Michelle Felix used AI to draft a logo © for her inclusion and wellbeing initiatives.



Stephen Portlock experimented with ChatGPT to create 'cartoonised' selfies.

4. OUTCOMES

4.1 IMPACT SUMMARY

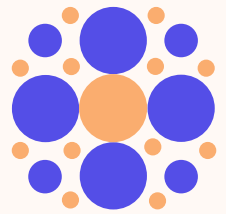
The project produced clear evidence that media creation can support skills, confidence, participation and wellbeing among blind and visually impaired people. Surveys, interviews, and media artefacts showed not only measurable improvements but also rich stories of personal growth.

“I had no idea that with a screen reader I can create videos and use social media, so this course really helped me.”

(Workshop participant)

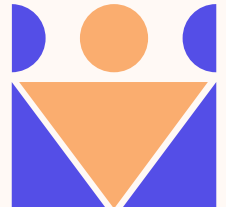
26

Baseline survey respondents



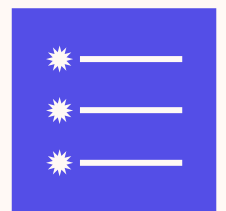
16

Core workshop participants



11

Post-training surveys completed



“Now I want to create more content using AI to help grow my business.”

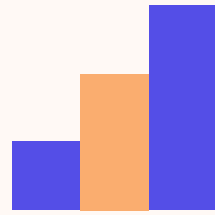
(Workshop participant)

“I will create social media content about how to live with VI, giving advice and support for peers.”

(Workshop participant)

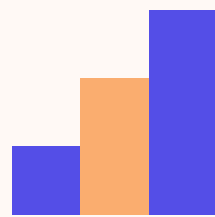
34%

Acquired skills for advocacy,
employment or volunteering



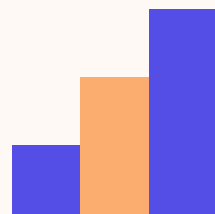
81%

Felt stronger ties with peers



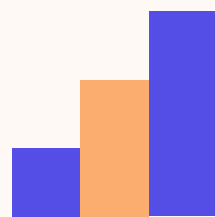
89%

Reported significant skill gains



100%

Experienced a confidence boost



4.2 BASELINE SURVEY

Before the training workshops began, a baseline survey captured participants' existing skills, the barriers they faced and the types of media they most wanted to learn. This stage gave valuable insight into why accessible training is needed.

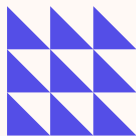


Existing skills

Many participants were comfortable with everyday digital tasks, such as using social media profiles, using smartphones, taking photos and posting on social media. So, baseline proficiency was weighted towards basic media use rather than creative production. Only few had experience of creating original media content, such as videos, podcasts or graphics.

“I take photos but I wouldn’t know how to edit or share them properly.”

(Workshop participant)



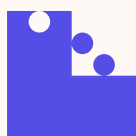
Barriers

Participants described a range of barriers that stopped them from engaging with media creation.

- **Lack of accessible tools and platforms** – Many struggled with inaccessible websites, apps, and editing software. Small buttons, cluttered layouts or features that did not work with screen readers made basic tasks frustrating.
- **Difficulties with visual tasks** – Editing was often seen as impossible without sight, because it relied heavily on being able to see timelines, menus and video.
- **Lack of knowledge or training** – Several respondents described feeling “clueless” about how to format, edit or share media. Without guidance, the learning curve felt too steep.
- **Confidence and perfectionism** – Some felt intimidated by the idea of posting content in public, worrying about making mistakes or not producing something “good enough.”

“It’s difficult to know where to start without someone showing you.”

(Workshop participant)

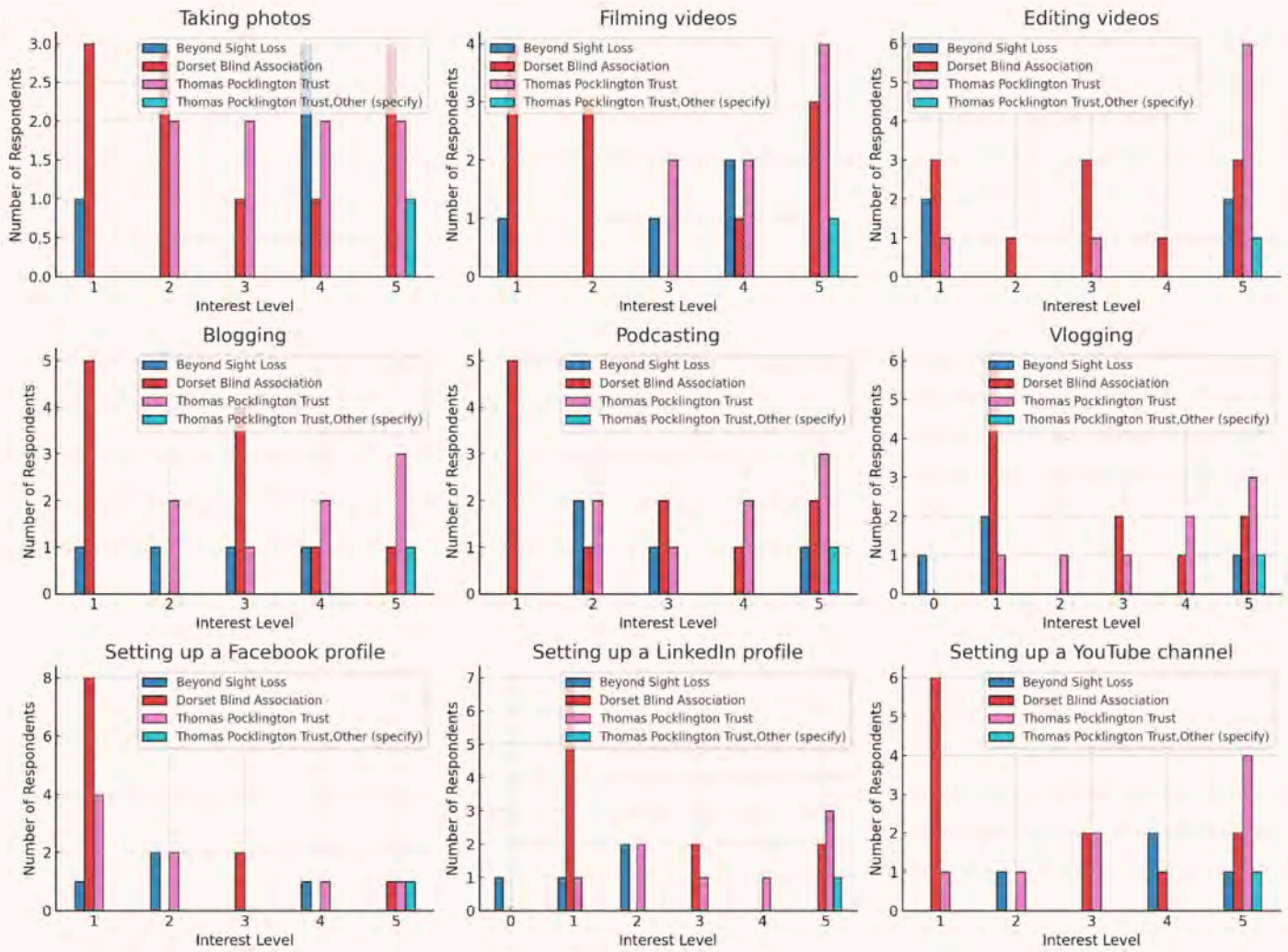


Desired skills

Participants showed the strongest interest in learning video production and editing, which were also the areas where they felt least skilled (see responses diagrams on the next page). Podcasting and audio production were also mentioned as goals. These skills were seen as highly desirable but out of reach without training, suggesting that it is barriers to access, not lack of motivation, that hold people back.

“I don’t just want to scroll — I want to create.”

(Workshop participant)

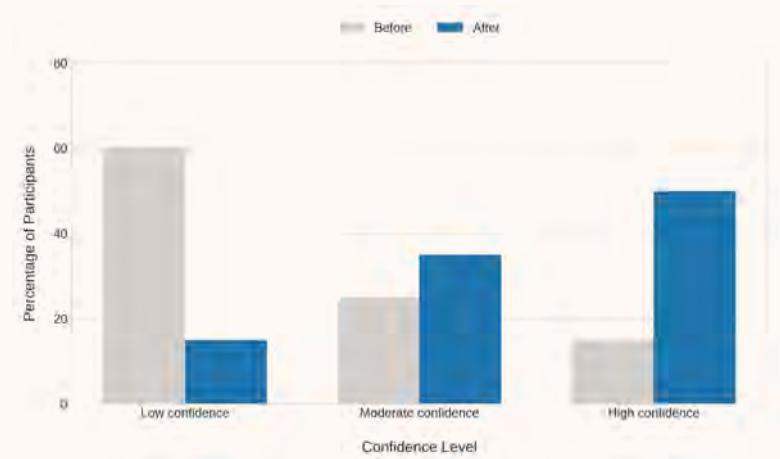


Baseline survey responses of desired media skills

4.3 CONFIDENCE AND SKILLS

	Before project	After project
Confidence in media creation	Low to moderate	High – most participants felt confident to create alone or with light support
Knowledge of editing tools	Minimal (few had tried editing before)	Majority able to edit clips, add music and export content
Experience of AI tools	Almost none	Several used AI (Seeing AI, Chat GPT) for camera framing, captions, logos or creative graphics
Willingness to share work	Limited (fear of judgement)	Most shared videos or graphics in the group; some posted publicly

One of the clearest findings in the post-training survey was growth in confidence and skills. Participants reported significant learning across filming, editing and AI-supported media tasks. Homework exercises and the final media task were described as challenging but motivating, giving participants a sense of real achievement.

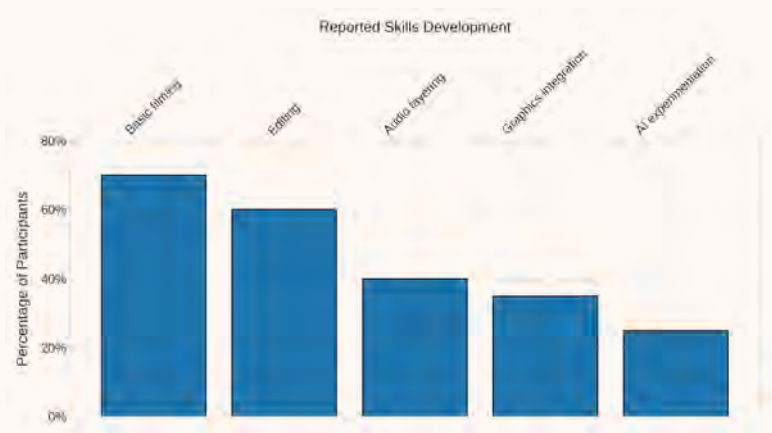
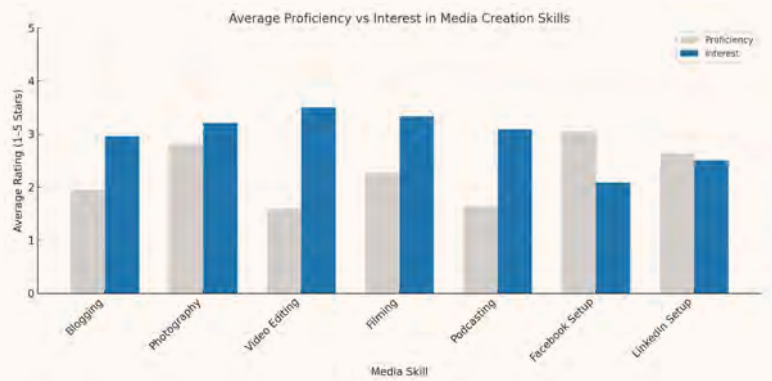


Participant confidence level before and after training

“My confidence grew when I was able to put in time to develop the tasks. The final task was a battle, but I was motivated and determined to complete it.”

(Workshop participant)

Most participants reported gains in basic filming (70%) and editing (60%), with smaller but significant numbers advancing to more complex tasks such as audio layering (40%), graphics integration (35%), and AI experimentation (25%).



Skills development

“Before, I only posted photos. Now I can crop and join videos, add music, voiceover, and even graphics with AI.”
 (Workshop participant)

“Having the workbook really helped — I went from zero to hero. I was very pleased and proud of my video with a logo and music.”
 (Workshop participant)

“I overcame my tech phobia and completed a video. I didn’t think I had such skills before.”
 (Workshop participant)



Participants reflecting about the training

4.4 COMMUNITY BELONGING

Workshops did more than transfer skills — they created a sense of belonging to a community. Participants valued peer support, tutor encouragement and the “safe space” atmosphere. Tutor-trainees added an extra layer of peer mentoring. Feedback loops at the end of sessions gave participants a sense of being heard and of shaping the project.

“The group felt like a safe space to ask questions. The pace was good and I didn’t feel judged.”

(Workshop participant)

“There was a great atmosphere — lots of support, extra people helping, and a sense of everyone learning together.”

(Workshop participant)

4.5 AGENCY

Beyond technical learning, many participants described feeling more motivated, purposeful, and recognised. Creating and sharing media became a way to express identity and take control of their own narratives. For some, the process provided pride and calm; for others, it was about being seen and valued.

“I love being independent, and I was proud of my final video with music and a logo.”

(Workshop participant)

“I feel positively inspired by what I have achieved as a result of encountering these workshops.”

(Workshop participant)



Participant recording her video

4.6 PROFESSIONAL MEDIA CREATION

A third of participants linked new skills to broader ambitions — advocacy, volunteering or professional contexts. Some began using AI-generated visuals and editing tools for small businesses or civic roles. This shows the potential of media creation not only as a wellbeing intervention but also as a route to employment and social participation.

“I’m wanting to create more content using AI to help grow my business.”


(Workshop participant)

“I have to create something for my LinkedIn profile — this will help me to get a job.”

(Workshop participant)

“I would like to create graphics for my website. It is for professional purposes — an accessibility service for BVI people.”

(Workshop participant)





Motivate Me Tutors

• One-to-One & Group
11+ | SATs | GCSE English

**Boost Confidence.
Improve Grades.
Unlock Potential.**

Inspiring young minds with tailored support for primary and secondary students.

**Online Tuition
and Face 2
Face at Request**

Let's Get Learning Today!
www.motivatemetutors.com





5 Fun Writing Prompts to Spark Your Child's Creativity!

For more creative activities, check out our **Creative Writing Workbook!**

- 1 If you had a pet dragon, what would you do together?

- 2 Write a story about discovering a secret door
_____ 
- 3 Imagine you can talk to animals. What do you ask them?
_____ 
- 4 Imagine you can talk to animals. What do you ask them?
_____ 

<https://www.motivatemetutors.com/shop/>



Anita Barzey
Lead Tutor

*Inspiring Young Minds,
Building Brighter Futures*

 Motivate Me Tutors
 @motivatemetutors



www.motivatemetutors.com

Promotional materials for an education service set up by Anita Barzey



 **REFRESH** Fortunatus Franklin
THE CHURCH OF WEYMOUTH AND PORTLAND IN ACTION Refresh - Co-ordinator

Church video filmed and edited by Sarah Pamment



**STEPHENPORTLOCK
COMEDY.COM**

Stand-up comedy showreel practice by Stephen Portlock

4.7 CHALLENGES

Although outcomes were strongly positive, participants also reported also reported difficulties that shaped the way training was delivered and improved. The below challenges (illustrated by participants' survey comments) highlight where extra support and adaptation are most needed in future projects.

Pacing

Some participants found the pace of sessions too fast, especially when trying to follow new apps with screen readers or magnification. Slower, step-by-step explanations and more repetition were requested.

“I found the workshop a bit quick and confusing, but it was good nonetheless.”

“I need more practice at home to really get the sense of it.”

Accessibility

Despite using accessible apps and tools where possible, some features were difficult to navigate. This was complicated by differences in smartphone software versions and setups across participants and tutors. Participants also pointed to small buttons, complex layouts or instructions that did not always match their preferred access method.

“If the workbook had been written more for someone using magnification, it would have been easier.”

“Everything is so visual — I often struggled to know what was on the screen.”

Confidence gaps

A number of participants felt hesitant to practise tasks independently between workshops, fearing they would get stuck or “do it wrong” without support. Regular tutor contact by email or phone proved crucial in sustaining motivation.

“I did find the homework difficult... but the emails from tutor helped and the reminders helped.”

“I was intimidated to post publicly, worried I wouldn't get it right.”

Geographical barriers

Distance made it impossible for Dorset participants to attend London-based sessions. Delivering workshops online for this group worked well, but it meant they missed out on peer support, and they found instructions harder to follow.

“Ideally I would have done this course in person... personal circumstances meant I had to take it online, but it was much harder to follow.”

5. MODEL OF MEDIA ENGAGEMENT FOR WELLBEING

This project developed a replicable model of how media creation can support wellbeing in blind and visually impaired (BVI) communities. The model links inputs (what providers need to put in place) with activities (what happens in practice), mechanisms (what changes for participants) and wellbeing outcomes (what this leads to).

The model begins with **inputs**: strong partnerships with service providers, trained tutors and peer tutor-trainees, accessible equipment and a safe, inclusive environment. These inputs establish the conditions in which BVI participants can learn creatively without fear of exclusion.

The activities are at the heart of the model. Delivery is designed to be highly structured and accessible: tutors use step-by-step teaching, ensuring that each new skill is demonstrated clearly and practised before moving on. A workbook for independent learning supports participants between sessions, providing reminders, examples, and space to reflect. Workshops focus on hands-on media creation: filming, editing, adding sound and graphics, and experimenting with AI tools to generate creative assets. Participants also complete homework tasks to reinforce learning and a final media project to consolidate their skills. Crucially, activities are supported by peer tutors and volunteers, building a culture of mutual support and shared learning. Feedback loops at the end of each session allow participants to shape the pace, content and style of the training. Where geography or other circumstances pose challenges, activities should be adapted into a hybrid format, ensuring no one was excluded.

Through these activities, a project can generate key **mechanisms** of change. Participants develop technical skills in media editing and production, but just as importantly, they build confidence to experiment, to share their work and to see themselves as creators. Working together fosters a strong sense of belonging and group identity, while the opportunity to tell stories and produce original content strengthens agency and independence

These mechanisms lead to tangible **wellbeing outcomes**. Psychologically, participants may report greater confidence, pride in their achievements and motivation to continue learning. Socially, they may feel more connected and less isolated, with new friendships and peer networks emerging. Professionally, some may apply their skills to advocacy, volunteering and employment pathways.



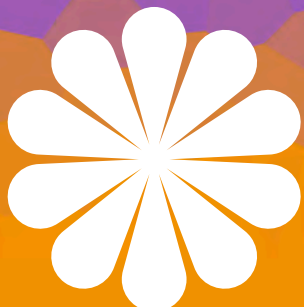
INPUTS



ACTIVITIES



MECHANISMS



**WELLBEING
OUTCOMES**

- Service providers & partner organisations
- Tutors and tutor-trainees (peer role models)
- Accessible apps, devices, and equipment
- Safe and supportive learning environment

- Step-by-step teaching with clear demonstrations
- Workbook for independent learning at home
- Media workshops (video, audio, graphics, AI tools)
- Homework tasks & final media project
- Peer support from tutor-trainees and volunteers
- Feedback loops to adjust sessions in real time
- Hybrid delivery (in-person & online where needed)

- Step-by-step teaching with clear demonstrations
- Skills growth (editing, filming, content creation)
- Confidence to try and share
- Belonging through peer learning
- Creative expression & agency

- Psychological: increased confidence, pride, motivation
- Social: stronger community ties, reduced isolation
- Professional: advocacy, volunteering, employment pathways

6. RECOMMENDATIONS

6.1 FOR COMMUNITY ORGANISATIONS

Adopt step-by-step teaching methods

Break down every task into clear, simple stages. This can reduce frustration and build confidence. Use repetition, visual descriptions, and plenty of time for questions.

Provide accessible learning materials

A workbook that is screen-reader friendly and large-print compatible is crucial for independent practice. Build in easy-to-use reference guides, checklists, and templates.

Support learning beyond the sessions

Confidence gaps mean participants often need encouragement at home. Short phone calls, reminder emails and remote feedback are highly valued and keep motivation high.

Embed peer support and progression

Train BVI tutor-trainees to act as role models and co-facilitators. Their presence normalises participation, demonstrates possibility and strengthens the group dynamic.

Offer hybrid delivery models

Some participants cannot travel. Hybrid formats (in-person plus online) widen reach, though in-person workshops remain more effective for building community.

6.2 FOR RESEARCHERS AND EDUCATORS

Involve the community

Use knowledge exchange workshops with partners and community members to establish opportunities, obstacles and strategies, and implement continuous feedback loops

Design multi-method evaluations

Use mixed methods (surveys, interviews, observation, media outputs) to capture not only skill gains but also wellbeing impacts.

Focus on mechanisms, not just outcomes

Confidence, agency and belonging are the levers that explain how media creation improves wellbeing. Future studies should measure these pathways explicitly.

Balance structure and creativity

Too much rigidity can stifle creativity, but too much freedom can overwhelm. Iterative co-design with participants helps find the right balance.

6.3 FOR FUNDERS AND POLICYMAKERS

Recognise media creation as a wellbeing intervention

Evidence shows that digital creativity is not only a leisure activity but a driver of confidence, independence and social participation for BVI people.

Invest in inclusive training programmes

Small, relatively low-cost workshops can have outsized impacts, especially when paired with peer tutor training and accessible materials.

Support sustainability and leadership pathways

Fund training that moves participants from learners to tutors or mentors. This creates capacity within communities and reduces reliance on external trainers.

Enhance Regulations around accessibility

There is a need for higher and more consistent accessibility standards in media creation and the active use of social media platforms.