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DEVELOPING EFFECTIVE PSYCHOEDUCATIONAL MULTIMEDIA WITH AND FOR YOUNG PEOPLE

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PhD
The University of Edinburgh
2023
I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgment, the work presented is entirely my own.

I confirm that this thesis presented for the degree of Clinical Psychology, has i) been composed entirely by myself ii) been solely the result of my own work iii) not been submitted for any other degree or professional qualification.

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Date: October 11, 2023

Shalhavit-Simcha Cohen
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You, the reader

My colleagues and partners in life

Those of you within and beyond my awareness

Your kindness grows exponentially

I deeply thank you.
1.1 Lay Summary

Psychological research offers valuable techniques for managing mental health challenges. Yet, these research-based insights are often buried in academic papers, making them less accessible, particularly for younger individuals.

This project seeks means to help young people who are struggling with mental health by making helpful information easier to reach. Participants were invited to give advice as if to their younger selves. This assumption is based on the notion that what is most helpful for them will also provide a starting point for their peers in need of similar help.

After collecting this data, the researcher brought informative supportive research on the topics selected by the participants, and together they selected key insights from these studies, and wrote lyrics for a song. This song was based on the musical genres that they like, and, the video included imagery of their choice, related to this topic.

These completed music videos were created together with and for young people but also featured research on well-being topics. The songs were made available through multiple channels online including different social media platforms, on the radio, and on Spotify. Additionally, the music videos were presented at events, film festivals, and at clubs where young people of a similar age and background spend their time. Audience members at those events, and online viewers, were invited to share feedback and opt into a follow-up interview to gauge the effect the music video had on others over time.

These experimental short videos, combining song and documentary, were designed using educational techniques for learning with video to bolster the effectiveness of the
video. Feedback from the participating young members of the audience was used to assess their impact, and as insight to improve the design for each of the subsequent videos in the series.

In total, six experimental videos were produced. Since they were extensively published online, they reached a diverse international audience.

In total, six experimental videos were produced and widely shared online, reaching a diverse international audience. This research serves as a valuable blueprint for delivering psychology information in a digestible format for young people audiences. It also observes the effects of these collaborative creations on young individuals’ sense of self-agency, contributing to the development of multimedia interventions aimed at enhancing public well-being and mental health education.

Ultimately, this project created music videos that convey psychological education tailored for and by young people, with the primary goal of helping them better cope with emotional struggles.
1.2 Abstract

1.2.1 Preface

Psychoeducational resources are vital for addressing mental health challenges. However, accessibility issues hinder their efficacy, especially for adolescents who struggle with conventional text-based formats.

1.2.2 Objective

This study aims to enhance adolescents’ emotional well-being by making emotional health education accessible. This is achieved by combining academic research on coping strategies with insights from documentary-style interviews to transform psychoeducational content into music videos for improved accessibility.

1.2.3 Plan

Through a process of facilitated participatory filmmaking, the collected information was transformed into publicly accessible multimedia – music video documentaries co-created with young adults. Informed by cognitive and multimedia learning theories, this process was carried out in collaboration with the intended young audiences. Themes emerged through feedback from film protagonists and audience members, shaping iterative designs.

1.2.4 Outcomes

Six successive designs were developed, encompassing blog-style videos, experimental music videos, along with trailers and behind-the-scenes segments. These multimedia
creations were disseminated across a variety of online platforms, events, channels, and radio, reaching a global audience. Thematic analysis was applied to the last two music videos, 'Is it Okay to Have a Bad Day' and 'Mental Obstacles Can Enlighten You.' Examination of feedback from both the audience and co-creators revealed favourable outcomes. The former fostered greater therapeutic concepts of social empathy and normalisation of negative emotions, while the latter exhibited heightened self-compassion and increased self-efficacy.

This design demonstrates effectiveness as a psychoeducational tool for youth, providing an engaging means of learning and promoting well-being. Furthermore, these methodologies contribute to the advancement of multimedia tools in the realms of public well-being and mental health education. The study addresses potential refinements in design and reporting processes for future investigations and explores broader implications.

**Keywords:** Participatory Filmmaking, Psychoeducation, Documusicvideo, Audio-Visual, Documentary, Film, Music-Video, Cinematherapy, Multimedia, Social Impact, Psychological Empowerment, Well-Being
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CHAPTER 1: Introduction

The introduction chapter provides the background to this research project.

Synopsis and lay summary present the fundamental outline for this research. The objective and plan of this study will be discussed alongside the problem which it seeks to solve. Research questions articulate the objective of this research and what it aims to achieve.

The directors' motivations section will reflect the researcher’s personal narrative, to provide transparency and motives for the development of this project.

Contemplating its objective, this chapter then elaborates upon the emotional challenges that young people face in adolescence, and some of the current ways that are used to engage with those demographics, in particular social media and film.

Finally, the chapter elaborates upon theoretical foundations that set ground to this thesis, beginning in fundamentals of multimedia communication and educational videos, cognitive theories in learning with multimedia, narratives, and iterative designs, to the recent history and development of online education. The chapter then demonstrates ways in which film is used for health and mental health advancements. Another section presents trendy themes in social media and the problematic implementations of pop psychology (defined in section 1.7.4.4). Delving into how education is facilitated via means and tools of entertainment, music, film, and therapeutic practices, a new section reviews participatory art and action research. Another section presents ways in which impact is gauged within the film industry and in clinical practices which use video.
Distinguished for this research are cognitive, affective, and behavioural measures through self-assessments and observations. Finally, the term psychological empowerment is discussed critically with attention to the measures of wellbeing which will be addressed in this study.

1.3 Synopsis

Mental health problems account for 23 percent of the burden of disease in the United Kingdom. While research has articulated psychoeducational programs for alleviating mental health challenges, poor access hinders its impact on young people (WHO., 2021, Priester et al., 2016). One encouraging approach to mental health intervention is positive psychology, which emphasizes building resilience, optimism, and well-being. Positive psychology studies have revealed valuable insights into topics such as human potential (Rozin, 2022; Linley, 2005), self-soothing (McKay et al., 2019), flow (Csikszentmihalyi, 2004), gratitude (Lomas., 2014), self-esteem (McKay et al., 2016), curiosity, kindness, hope, teamwork, humour, and self-regulation (Peterson et al., 2004), among others. These practices have been shown to significantly enhance individual well-being and reduce experienced challenges (Seligman, 2014; Bolier et al., 2013), making them a promising complement to traditional mental health interventions.

Positive psychology was first introduced in the late 1990s and early 2000s by psychologist Martin Seligman, who called for a shift in the focus of psychology from an exclusive emphasis on mental illness to a more holistic perspective that recognizes and promotes positive aspects of human behaviour and experience (Seligman & Csikszentmihalyi, 2000). Positive psychology is now a growing field of research and
practice that encompasses a wide range of topics related to well-being, such as positive emotions, positive relationships, character strengths, meaning and purpose, and personal growth (Park & Peterson, 2009). Positive psychology interventions are designed to help individuals cultivate positive emotions, enhance their strengths and virtues, and foster a sense of meaning and purpose (Parks-Sheiner & Gerber, 2020).

Despite the potential benefits of constructive psychological interventions, their accessibility is hindered by a lack of awareness and education. Many individuals, particularly those who may benefit most, are not aware of such psychoeducational suggestions and practices that can help them build resilience, cope with stress, and cultivate well-being (Lomas, Hefferon, & Ivtzan, 2014). Additionally, there is a lack of widely accessible and evidence-based positive psychology resources, particularly for young people (Waters & Loton, 2019). Addressing these barriers will require greater public education and awareness of positive psychology, as well as the development of accessible and evidence-based interventions that can be easily disseminated to those who need them most.

Commonly, a young person’s visit to a mental health service practitioner is complimented with pamphlets about further resources that are either handed out to the patient or are available in the waiting rooms. Often, individuals also face a very long waitlist before seeing a specialist. While these pamphlets hold links to information about helpful practices and additional resources, not all young people prefer reading (Granitz et al., 2021). Research denotes that people suffering emotional struggles are less able to engage in certain fundamental aspects of learning and information acquisition that
make it difficult for them to pursue self-care. Their attention to reading the helpful information may also be challenged by their emotional struggle (Osika et al., 2022).

The Coronavirus (COVID-19) pandemic has evoked further emotional and mental challenges due to uncertainty in large portions of the population, which exacerbate the symptoms of the many adults and adolescents who face mental illness (McManus et al., 2016, Twenge et al., 2019). Adolescents are considered a sensitive population as they are at a significant stage of developing their identity (Fonagy, 2018).

“I had to educate myself, go online, find my insurance, go to my GP, wait, then wait again, get a psychologist, therapist, or neurologist, and this is me after many years of life experience. What would I call that? The information is out there if you are looking for it. But you will only find it if you actively search for it... when you are in a crisis and then you don’t have the energy to go looking for it. Yeah, I mean it's not just about the availability of [helpful] information but making it common knowledge. Common knowledge in this sense might be more important than information. If people just know about it, they won’t have to look up much information. Common knowledge is a thing that everyone knows about”.

Audience member

Access to helpful information and resources during mental health crises can be challenging, and it is often difficult for individuals to find the support they need. While valuable insights on psychology research are available through academia, efforts must
be made to bridge the gap between academic research and practical resources accessible to the general public (Ben-Shahar, 2007). Increasing awareness and accessibility of these resources is crucial to bringing supportive means to those in need.

The World Health Organization calls for a focus on communication as one of the most important aims and articulates the importance and timeliness to advance core competencies vital to cope with a pandemic (WHO, 2020). The aptitude to convey knowledge efficiently and rapidly online to reach the public is essential for the mitigation of many pitfalls of public health emergencies.

Recent studies suggest an increasing preference for digital technologies to alleviate mental health challenges, as they can leverage helpful strategies and reach a larger number of people (Kozlov et al., 2021).

According to a report by the Care Quality Commission in 2021, issues of access and long waiting times continue to be a challenge for NHS mental health services, with many patients waiting for longer than the recommended maximum waiting times for treatment (Care Quality Commission, 2021). Individuals often experience typical waiting times of eighteen weeks for access to talk therapies with a clinical specialist (Baker, 2020). Printed resource lists are then shared for self-help suggestions in the meantime. Both pamphlets and multimedia should reflect what patients consider effective while waiting for clinical intervention options and before addressing those.
“But I feel like the programs here in Scotland are so not helpful... I’m taking the online virtual ‘beat the blues program’ right now which I was prescribed by my GP.

It’s so frustrating.

I am happy before I do it and then I am pissed off, depressed and angry after I do it.

I feel like it frustrates me and really really irritates me. I broke several remote controls from just sitting in front of my computer trying to follow these annoying videos, and I also broke the door of my cupboard “

Audience member

1.3.1 Aims

To mitigate poor access, a new multimedia format is sought as an alternative to more traditional resources. This project aims to produce videos communicating evidence-based mental wellness messages, designed to reach and influence users regardless of their location or need level. These multimedia clips will be shaped by experience-based feedback (Fancourt, 2017) which focuses its composition on patient feedback; the user helps construct the service. Employing participatory filmmaking (Sanders, 2012; Koch et al., 2009, Lunch & Lunch, 2006) it will measure access and efficacy amongst users (Platt, 2007; Braun & Clarke 2006) both as an educational and preventative resource.
Many individuals can be reached through one video and information can be presented in a strong vivid manner (2005). Currently, social media videos comprise a significant amount of the information consumed by young people (Johnson, 2018, Ito, 2013) and popular outlets have a significant role in the youth’s identity (Hust, 2008). Hence, educational multimedia holds the potential for widely distributed impactful information. It can leverage the capacity for the wider spreading of public mental health promotion (Cyril, 2015).

An innovative cognitive design (Park, 2013) with a participatory (Sanders, 2012; Koch et al., 2009, Lunch & Lunch, 2006) short melodic film architecture was established. Accounting for identity and culture (Interiano, 2018), lyrics are leveraged as a creative pathway for information. Helpful psychological research was bundled into these music videos to better reach and impact young people.

Young people guided the formation of these videos. The co-creation process (Koch et al., 2009) invited them to take ownership of how they relate to their experience of mental health challenges (Nir, 2021; Sanders, 2012; Hardie, 2016). First, they selected a topic that they find significant, framed in answering the question “in relation to your mental health, what is your advice for yourself looking back?”. The researcher then provided research that was relevant to the topic, and then supported the young individuals to articulate an audio-visual harmonic production.

Since power refers to control, therefore empowerment can be described as the process of attaining control (Sanders, 2012; Bandura, 1997). Knowing that their video creation will serve as a contribution to others, the young protagonists transform from victims of
circumstances to agents of their future, and that of others (Borish et al., 2021; Nir, 2021; Sanders, 2012; Hardie, 2016). They showcase their art and take ownership of it. The co-creation serves as a treatment itself; providing visual feedback on behaviour and can therefore have a positive impact on self-management (Petri, 2000). The young persons’ challenge, which previously was disabling, now becomes a tool of support for others. The notion of agency provides empowerment (Haynes & Tanner 2013) and prompts self-reflection (Niesyto, 2008) for the young person, as the teller of their own story (Osipova et al., 2011).

Visually illustrated narratives influence emotion and hence effect (Bolaki, 2016). The documentary music video (DMV) clips were published online to inform young people worldwide and target specific groups of young audiences. Surveys and interviews accompanied observations of audience engagement, to gauge user interaction with different elements of the DMVs.

These projects’ psychoeducational videos’ content can be considered to serve as part of preventative resources for young people as they increasingly (Bollen et al., 2021) face unhelpful thoughts or cognitive distortions (Yurica, et al., 2005). These videos can potentially also be used by the mental health provider as a resource to share with other youths and provide information in an accessible, easy to understand, and friendly way. The goal is to also reach young people even before their first visit to mental health services. Modern young people are likely to favour video content (Ito, 2013), and therefore these media hold the potential of leading to greater engagement. Young people can follow this project’s channel resources, as it develops, to consume further
strategies for mental resilience (Neenan, 2017) and coping strategies. This project provides a model for creating effective psychoeducational multimedia that researchers and clinicians can utilize, and derive benefit from, in their work.

Popular outlets have a significant role in social identity (Hust, 2008). This project’s current research and further studies (Ransom, 2015) indicate a positive impact, suggesting a new application of leveraged responsible messaging. By forcing the pendulum to swing towards topics not often covered in social media and the music industry to more constructive topics, this project’s work can help normalise the expression of painful emotions, looking at different constructive coping skills, and promoting helpful research.

The cinematic medium has proven to be a valuable instrument in directing public attention towards issues of concern and facilitating social change (Shankar 2019; Nguyen, 2018). It is worth noting that contemporary youth are exposed to an abundance of messaging via mainstream media outlets (Johnson, 2018, Ito, 2013), and the content and themes prevalent in such forums have shown a tendency towards pessimism and negativity (Interiano, 2018). This phenomenon carries significant ramifications for the socialization and overall welfare of young individuals (Hust, 2008).

Fundamentally, this project seeks to empower (Cyril, 2016) and enable (Bandura, 2010) young people: by engaging with helpful preventative psychology research; sharing their inputs, taking ownership, and acknowledging their importance (Nir, 2021; Hardie, 2016); and for the observing audience who can relate, be moved, and employ those skills (Seligman, 2014).
“When I was at my worst, I couldn’t reach out to anybody. I think that is something that needs to be addressed... When you really are low, it's almost impossible to reach out, so it's reaching out before you get to that point”

Audience member, during a follow-up interview

1.3.2 Design

The video content is directed by the young person with guidance from the researcher. They first select a message that they would have liked to hear before their struggle; their advice for themselves relating to mental coping strategies. The researcher presents written summaries and links to research that are relevant to the topic being discussed. Together then, words for a song and a visual narrative are planned by the young person and the researcher (Leavy, 2015), bearing the deliverable messages in mind. A musical genre of choice is applied to the words and visual content is created by the protagonist and researcher, directed primarily by the protagonist. After several iterations and protagonist’s satisfaction, the video is published based on young people’s preferences for social media avenues. Feedback from viewers is collected online and during screening events.

The researcher recruited target participant protagonists from mental health institutions or other consenting disadvantaged youth groups. It is important to note that ethical considerations regarding participant recruitment and consent will be elaborated upon later in the document. Sampling strategies for audiences employed random and opportunity approaches, engaging diverse audiences of young adults and adults who
engage with social media, with a particular focus on audiences of similar demographics to those of the film co-creators. Videos produced based on young people’s preferences of topic and format were predicted to be more accessible and popular for themselves and peers of their demographic (Platt, 2007).

Multimedia viewings were facilitated both online and in person, either privately or as group premier events. Protagonists’ and audiences’ experiences were examined using anonymous surveys, interviews, and discussions composed of open-ended questions. Consistent with Braun and Clarke (2006), thematic analysis using Nvivo Software 1.6.1 sought to reveal themes and reflected on context to produce insight and discuss effects.

Accessibility of those co-creations is evaluated both by thematic analysis of feedback (Braun et al., 2006) particularly assessing a desire to share the film with peers, a change of perception, behavioural intentions, or actions following the viewing of the film. Measures of impact were gauged in the results of both protagonist and audience self-assessment, affective measures, behavioural intentions, and behavioural outcomes (Cyril et al, 2016). Industry measures of accessibility such as reaching large audiences, venues, and popular channels (Barrett et al, 2008) were mentioned alongside video analytic tools, comments on videos, and viewership numbers.

1.3.2.1 Theoretical foundations

This project consists of multidisciplinary research which lies between cognitive science and film. Proposed is a study designed to interweave various elements of research methods alongside cinematic underpinning.
Experience-based co-design (Fancourt, 2017) approach involves the protagonists (Platt, 2007) as partners in this project’s participatory filmmaking production (Sanders, 2012; Lunch & Lunch, 2006). Young people were invited to direct the content, visual style, music genre, and narrative of the video. Once they selected their topic, the researcher provided written summaries and links to relevant aligned psychological science. The researcher followed their narrative and provided professional techniques for film and music creation. The protagonists chose their preferred multimedia methods from a selection offered by the researcher. While final decisions were made by the researcher, the content and presentation were the choices of the young protagonists. Both protagonists and audience members of similar demographics (Platt, 2007) provided their input to guide the following video. The distribution included large screening events and online surveys.

A practice-based research (Knowles et al., 2008) approach analyses the practice itself and gains knowledge of the process of creation. Like art-based research (Leavy, 2015), the practice itself of creating those clips provides information and insight into one’s subjective experience. The process of filmmaking (Sandercock et al., 2014) and the experience of the creators have been documented and analysed complimenting the outcome of the practice itself (Nelson, 2013). It then influences future practices. Hence, practice-led research shifts into research-led practice (Smith et al., 2009).

Participatory video is the cinematic dimension of practice research (Sanders, 2012; Koch et al., 2009, Lunch & Lunch, 2006). Every protagonist has full editorial rights over their appearance in the participatory process. The process has the highest value in co-
creation development (Nash, 2011). This construction is often used for social change (Denzin et al., 2011) by bringing various voices, presenting different perspectives of reality, and providing a sense of belonging both for protagonists and observers. The researcher based their final choices primarily on the protagonists’ request, and they suggest elements based on audience attention span, narrative film structure, and supervision guidance. They aim to balance the design respecting protagonist' desires while executing a film that suits desired audiences.

Successive design (Fancourt, 2017, pp. 105-110)) integrates user feedback into the construction of the following co-creation. Those multimedia productions were evaluated both by protagonists and independent audience members who were recruited both by word of mouth and from the general population online.

Another implication of presenting a co-creative product made with young people, for young people, is the notion created for the observer of the final product. The self-efficacy theory (Bandura, 2010) and social modelling (Bandura 2018), imply that when an individual witnesses’ others who they can relate with, completing a task successfully, they will be more likely to believe that they can as well.

Aligned with the participant-focused approach, is user experience design, also known as UX (Platt, 2007). The UX approach differentiates the researcher’s opinion from the user’s opinion and prioritises that of the user. In this study, the users were both the film protagonists and the audience members, and their insights guided the design. UX tactics centre the production around its meaning and relevance to the user.
Cognitive theoretical approaches to visual and educational multimedia design were also considered in the development of those multimedia. The cognitive-affective theory of learning with media (Park, 2013) inspects motivation and affect in the mediation of learning processes. Observing and assessing the proper amounts of cognitive resources invested by the learner on each task (Moreno, 2006; Moreno & Mayer, 2007) indicates proper timing of information (Mayer, 2014, Park, 2014) that can be processed at one instance. According to the Cognitive Load theory, too little information can cause boredom and too much information can result in overload, both leading to too little to no information retained. Sweller (2020) suggests instructional methods to balance the number of activities given to the working memory at the same time.

Certain cognitive approaches (Sweller, 2020) appear to be in contradiction with the UX approach (Platt, 2007) on occasion. For instance, while conflict and dissonance may result in an unfavourable experience, research has shown that they can enhance learning outcomes and memory retention. The balance between cognitive and UX design that is sought through the co-design practice and feedback needs to be not only theoretically sound but also feasible and effective when put into practice. Hence, a co-design practice (Fancourt, 2017) is implemented, incorporating feedback and striving to provide a positive user experience while also considering both UX and cognitive design principles.

Dissonance in educational endeavours positively correlates with information retention (Watson, 2017). It influences the learning experience from passive to active. Contributing to the cognitive design, studies indicate (Muller., 2008) that information that
is too direct causes no learning effort, and therefore often results in no retention. By including a conflict or dissonance in the learning process, it can require learners to engage in deeper thinking and processing, which in turn can lead to greater retention and memory of the information presented.

Thematic analysis (Braun et al., 2006) methodology was the data collection approach used to distinguish and articulate the feedback provided both by film protagonists and audience members. All feedback was designated into codes which were implied in every few words. Those codes were categorised into themes, and those were aligned with the research questions, expanded, and discussed.

“It made me smile and like feel proud. Yeah, because I have created something that's going to be quite powerful, yeah.”

Sam, the final film project protagonist.

1.3.2.2 Cinematic Fundamentals

Individual visits to health practitioners can be bound to only a few minutes, which is a very limited time for those arriving in the hope of dealing with their mental challenges. Prescribing a video can meaningfully contribute to one’s reflection and understanding of their challenge (Hardie, 2015), and offer further education and support (Volandes et al., 2013). Such features which provide insight into individuals' experiences can even influence healthcare policy (Hardie, 2016).
If "a picture is worth a thousand words" (Printer, 1921) then ever more so a moving image. “Movies are powerful means to involve the affective domain, link learning experiences, and promote reflection” (Shankar 2019)

Artistic processes can provide access to ontological observations; and express one’s subjective experience (Leavy, 2015). Documentary narratives influence emotion (Bolaki, 2016) its elements ignite listening and empathy (Huygens, 2007) which can be highly compelling and effective (Sijll, 2005). This involvement occurs for both protagonists who imagine those who will watch, and the audiences who get to observe others' experiences. This research aims to assess both the experience of the protagonist’s journey through the creation of the melodic film and the awareness that their intimate journey will be shared with others (Nash, 2011). It also inquires into the experience of the viewer, the meaning they assign to the film created, and the impacts of this experience on their thoughts, feelings, and behaviour.

This DMV design implements a hip-hop pop and electronic music style, emulating popular outlets amongst young adults, especially in disadvantaged demographics (Anderson et al., 2007). The co-creators are tasked with selecting two preferred music genres, from which a single musical mix is crafted to serve as the basis for the song. Subsequently, a visual design is added to the track in order to produce the final music video.

Cultural cartography (elaborated in section 1.7.3.3.2) considers the planned impact on the viewer and designs its production in consideration of how the video serves the viewer, whether it infers comedy, connection, identity, or education, for example
(Nguyen, 2018). Such intentions were considered in the design. Snippets of personal sharing were influenced by numerous existing styles such as adolescents' short documentaries (Scorsexy, 2015); using a background of a familiar setting (Olin, 2002; Griffin, 1994); popular music videos woven with individual shares (Cara, 2016); inquiry and conflict led videos (Veritasium, 2010) instructional design tutorials (Muller, 2018); spoken word and auditory elements (Anderson, 2016). Word-enhanced shorts (Nuseir, 2017) or colour-emphasised lyric videos (Timberlake, 2013). Popular club musical genres include Electronic Dance Music, Dubstep, Trip hop, and Dance/Electronic.

This study’s selected video format entwines song and authentic autobiographical documentary elements with and by protagonists, sometimes recorded with their cell phones, together with state-of-the-art footage; it facilitates contemporary audio-visual quality and incorporates most modern technologies and techniques to enhance the visual experience. Those video segments are collected with - and in consideration of - those resembling the target audience demographics of protagonists aimed to appeal to young audiences (Yang et al., 2019).

Six video experiments were produced using the process of consecutive design: each video is influenced by the assessment of the previous iteration. The first two videos are like popular documentary-style blogs and the following four are a progressive design, merging elements of Documentary and Music Video (DMV). All of them have been presented to various audiences.

Participatory research elements, relationships, ethics, and observational aspects provide protagonists with increased autonomy over the results of the film (Visual
Exchange, 2022; Sanders, 2012; Nash, 2011; Lunch & Lunch, 2006). The researcher referred to them and respects them as the “experts of their own experience”. Based on each DMV feedback, consecutive DMV design co-creations were executed by the researcher.

“In a story that reads co/created, you are holding hands with the First Author”.

- Ruth Housman

1.3.2.3 Challenges Anticipated

Protagonists could choose to leave the study midway through its progress or not appear for the intervention. Especially for online interactions, when there is no monetary reward, it can be difficult to keep protagonists accountable and sustain their participation throughout the entire study. In such cases, additional protagonists were to be sought. Other challenges could have arisen from protagonists having second thoughts after sharing their vulnerabilities on the videos. Therefore, a safe space atmosphere was encouraged and communicated, and checking-in was conducted regularly to gain feedback and to ensure protagonists’ wellbeing.

Furthermore, it should be noted that the young co-producers may alter their creative direction after significant time and effort has been invested, leading to wasted resources. In order to mitigate this issue, the co-creators were given ample freedom in the decision-making process regarding video content, with a particular emphasis on promoting constructive and affirmative messaging. The ultimate objective was to
engender a sense of pride in the co-producers, thereby reducing the likelihood of them deleting their work.

Outcomes of video and dissemination depend on many factors that are not always predictable: social media is not always a direct equation to reach popularity or reach youth. Some social media influencers may have reached popularity for other reasons, such as arriving at better timing than others, while others were not disseminated on the appropriate social media platforms or have been poorly marketed. External factors have much to do with whether the video reaches a large audience or not. This is often the case in the field of entertainment: sometimes directors need to have contacts with certain people to gain access to the popular channels, which has less to do with the quality of design or production or video quality. Such aspects could hinder the reach of this study’s productions. Future projects can gain leverage from those and more which are elaborated upon in the discussion chapter, section 5.6.1.

1.3.3 Research Questions

In this thesis, two conclusive studies are thoroughly expounded upon and presented. Each study employs a qualitative research methodology to investigate the respective primary inquiries outlined below:

1. How will audio-visual psychoeducational co-creations with young people affect the experience of their mental health?

2. What effects will such videos have on audiences, particularly those of similar demographics?
3. Would the videos aid accessibility to the psychoeducational concepts?

The principal objective is to develop effective and accessible multimedia on psychoeducation with and for young people. Pursuing best practices and design elements from cognitive and multimedia learning theories may enable such multimedia to be more effective and accessible to their peers.

The secondary objective is to foster a notion of agency and responsibility amongst young co-creators of a music video on mental health, through sharing and co-curating delivery of their advice to their peers. Translating lived experience advice given by help seekers at CAMHS (Child and Adolescent Mental Health Services) may empower young help seekers and foster a sense of self-agency with a documentary-style co-creation.

1.3.4 Iterative Designs

This section will briefly introduce the six iterative developmental steps of this study. Appendix 6.5 elaborates upon their design methods, results, and how the feedback and insights of each has led to the following, which finally resulted in the two final case studies presented below. As an iterative design (Aulete, 2013; Plat, 2016) each production pulled insights from its prior, in the light of instructional design and cognitive theories (Moreno, 2005), (Park, 2014). The final two videos, fifth and sixth, were disseminated and surveyed with an elaborate analysis expanded on each in a chapter of its own. Conclusively, the two final designs will be elaborated extensively, as case study 1 and case study 2.
Six iterative experimental multimedia programmes were produced. The first followed social media blog style “Challenge” (Yassin, 2011) on the topic of mentalization (Fonagy et al., 2018). Presented is a link to this two-minute blog-style video “**Hard and Proud Challenge**”: https://youtu.be/grTBs4tcl-s. The second was an autoethnographic film style (Olin, 2002) featuring a protagonist viewing their own video of sharing advice for themselves. It encourages viewers’ empathy and compassion in response to gazing into the protagonist’s mentalization journey. Presented is a link to the one-minute “**Looking at Myself Looking at Me**” https://youtu.be/Gx0MbSypDTY. The following iteration experimented with elements of documentary and music video (DMV). It featured a young individual sharing their mental coping strategy of gratitude journaling. Other young protagonists then, guided by the researcher, reviewed studies on the topic (Lomas, 2014; Leong et al., 2009; Danner, 2001) to create a song and insert expressive elements. Presented is a link to the five-minute DMV “**Are Gratitude Journals Always Good for You? A Song**” https://youtu.be/MLpvfCmyreY. Initial distribution intrigued audience members: several of which volunteered to participate. Next, a similar DMV was produced, showcasing a young individual’s utilization of the flow mindset as a coping strategy. (Tse, 2021; Csikszentmihalyi, 2004). The volunteering members co-wrote the lyrics and song, using new creative architecture in line with its topic. Distribution resulted in notions of relatability and learning; followed by volunteering new protagonists. Presented is a link to the five-minute DMV “**The Mindset of Flow**” https://www.youtube.com/watch?v=rUoyAZT1RtA. Following this, another participatory filmmaking DMV featured interviews of sixteen individuals, communicating their mental wellbeing advice, woven with a song on the topic of normalising negative
emotions (Ben Shahar, 2016) and relevant skills (Edmondson, 2020; Kacewicz et al., 2007). Lyrical and metaphorical questions (Muller, 2012) and highlighted text (Yassin, 2019) were based on cognitive design insights (Park, 2014). Surveys and follow-up interviews were conducted with all protagonists, including 16 co-creators and 180 of the 22K audience members. Those were thematically analysed. Successive iterations, trailers, and behind-the-scenes segments were produced. Presented is a link to the eight-minute DMV “Is it Okay to Have a Bad Day?” also titled as “Permission to Be Human” https://youtu.be/YOuF-Ns-l5s. The final DMV emphasised participatory research design and filmmaking (Sanders, 2012; Koch et al., 2009; Lunch & Lunch, 2006) with elements of PhotoVoice (Crepaz, 1996) providing higher levels of the decision to the protagonist. Solely one young patient at CAMHS Bedfordshire & Luton co-directed a song and metaphoric lyric video, on a topic she found of importance (Collier, 2016; Calhoun, 2014) looking back at her journey. The researcher presented relevant research and guided, while the young protagonist-directed imagery, partially created with her phone and some to be assembled by the researcher. Surveys and follow-up interviews were conducted the co-creator and 210 responses of the 1.8K of global audience members, and were thematically analysed. Presented is a link to five-minute DMV “Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic Growth” https://youtu.be/8c9pd51DsPk
1.4 Director’s Motivation

This section will reflect the director-researcher’s personal narrative, to provide transparency and motives for the development of this project.

“What is most personal is most general.”

Carl Rogers

1.4.1 Why Young People

Adolescence, for me, was a time of beauty weaved with confusion. External messages, or rather, the value I had assigned to those, had a crucial role in determining my self-worth and approach to life. Cruel, belittling comments appeared to me as the truth, and taught me to fear engagement with people. While I do remember many happy moments, I also carried with me a deep notion that I do not belong; that there is something wrong with who I am.

Those were challenging times in the development of my identity. Heavily influenced by my religious upbringing and social settings; my self-perception dictated what I may or may not be capable of and limited my actions. Through introspection I pondered my destiny and ideal self. Looking back, I wish that I already then had access to research on human potential (Rozin, 2022; Seligman, 2014; Ben-Shahar, 2007; Linley, 2005) but I had no knowledge of those things.
Music, dancing, and clubbing were some of my most freeing activities when I was a teenager and remain so today. A time of escape and celebration together with strangers. Clubs are social places where young people hang out, often influenced by intoxicants, they can be hazardous psychologically, especially to those in a vulnerable stage of development. While music heightens emotion, unfortunately, many popular lyrics revolve around themes of desirability or status. Lyrics like "He say don't like 'em bony, he want something he can grab, so I pulled up in the Jag', and I hit him with the jab" echo in our ears. Partly due to dysfunctional messages in the media, I began to develop an obsessive exercise and diet regime, enabling me to win the title “Miss Fitness of Israel 2011” this success masking the face of the disease anorexia nervosa. What if we danced to lyrics on self-acceptance or social support, songs like "Mental Obstacles Can Enlighten You" how would that influence who we are?

With that in mind, my motivation for this project is to deliver strategies that I wish I had when I was a teenager. I want to communicate those strategies through short social media videos and popular music, which I believe to be a more accessible format to reach teens; I've met many youths asserting that these are now their preferred media formats.

I aim for these videos to both serve as assistance to healthcare providers while also reaching young adults in their leisure. The video is intended to be shared on mass media and partnering mental health organisations’ websites. I wish to create this also as a service which mental health providers can subscribe to as additional material for patients as a therapeutic technique. My larger ambition is to broadcast it on air and be
played at dance clubs around the world, for song and video to reach as many young adults as possible; I want to circulate information about human potential and mental health coping skills so people can make better decisions and increase their resilience, especially in their coming of age.

1.4.2 What I Found Helpful

"When people die, what do we remember of them?" I remember asking myself this question as a young kid, in Israel, during a funeral. My inquiry suggested it is their happiness, the joy they gave us. Not their wealth or the brand of their car. This became my life theme.

My refuge was to study wisdom, a precious resource for knowledge accumulated and built upon by many generations. Thus, I learned the Bible by heart. Both Judaism and Buddhism have captured my imagination with their wealth of insightful and unique teachings about personal development and the meaning of happiness.

Religion presented itself as providing answers. I was inspired by the accumulated insights of my ancestry. As an aspiring leader, merging intuition with charisma and biblical phrases provided me with the power to influence people in important life decisions including the decision to marry and the course they should take in life. A chain of unfavourable events forced my worldview to shift; the murder of my close friends in the Lebanon war, followed by my fiancé, a rabbi in training, experiencing a nervous breakdown, and choosing to end our relationship. My body responded to the tragedy with a long fatiguing Illness.
My voice inside cried urgently for a more reliable method to guide people. Using gut feelings mixed with a convincing associative memory occurred to me as irresponsible. The Talmud mentions that one can employ wisdom to turn a pig, a strictly non-kosher animal, into kosher; implying that we can exercise logic and sense to take even unethical actions. I yearned for research and responsible learning.

It was at the age of 24, after years of religious study, that I discovered positive psychology; fact-based research on human potential, resilience, psychological growth, and positive aspects of human behaviour (Seligman, 2014). Science appeared to me as both informative yet non-authoritarian and universal. It indicates what works for most people, which is informative and insightful, when presented alongside the bell curve approach, which allows outliers. The spread of data points provides a margin for individual choice. Uncovering such research was my breakthrough and I wished that I had learned about it in my teens.

Enchanted by these studies, I embarked on an apprenticeship with Tal Ben Shahar, who taught the most popular course at Harvard University (Pennock, 2015); The Happiness Class (Ben-Shahar, 2007). I translated his bestseller book, “Happier” (Ben-Shahar, 2007) into Hebrew, and together we introduced Positive Psychology to the Israeli Government, educational system, and workplace. Ellen J Langer of the Harvard Mindfulness lab guided me, and Daniel Gilbert’s research greatly influenced my vision as well.

At Harvard, I created various projects such as free classes for the public, interactive art, performance, and video, all to promote helpful research contributions. I was admitted
into the competitive and only Ph.D. in the world at the time focused on positive psychology, led by Mihaly Csikszentmihalyi, at Claremont graduate school, but upon further introspection I decided to decline the offer. The calling I saw in the world was not for another brilliant psychology research discovery. According to Eveleth (2014), it’s quite rare for a scientific article to be read by more than a handful of people, if any at all. In fact, on average, the readership can range from negligible to minimal.

A young person’s visit to a mental health service practitioner often ends with handout pamphlets provided to the patient. These handouts convey information on helpful practices and strategies and link to various resources. However, too often they get discarded immediately due to a lack of convenience and accessibility, as young people’s preferred mode of communication is more visual (Russmann et al., 2017). They may not prefer to read. More so, their attention can be hindered, especially when challenged by an emotional struggle.

The purpose of this project is to repackage such helpful information, aiming to be more accessible through an audio-visual channel. Ideally, such videos will reach the youth even before the visit to mental health services. They can be considered to serve as part of preventative resources and be used as a means for the mental health provider to share with youth. They may even get hooked to follow its channel and learn more practices for mental resilience and coping strategies.
1.5 Proposed Educational Input: Positive Psychology

“Happiness is not the absence of problems, but the ability to deal with them”

Steve Maraboli

“The aim of positive psychology is to catalyse a change in psychology from only repairing the worst things in life to also building the best qualities in life.”

Martin Seligman, PhD, Psychology

Positive Psychology (PP) is an umbrella title for social science research on positive aspects of human behaviour. Studies suggest valuable insights on topics of human potential (Rozin, 2022; Linley, 2005) such as self-soothing (McKay et al., 2019), flow (Csikszentmihalyi, 2004), gratitude (Ducasse et al., 2019), self-esteem (McKay et al., 2016), resilience (Antonovsky, 1996), motivation (Braver et al., 2014), positive relationships (Gottman, 2008), curiosity, kindness, hope, teamwork, humour, self-regulation (Peterson et al., 2004) and more (Ben-Shahar, 2007). Such practices can considerably enhance individual and community wellbeing and reduce experienced challenges (Seligman, 2014; Bolier et al., 2013).

Much of traditional psychology has been focused for generations on understanding, managing, and amending ill health, and justly so. It is imperative to heal the harmed. During the twentieth century, a new direction in psychological research has evolved, investigating novel positive aspects of human behaviour such as optimism, gratitude,
motivation, self-esteem, relationships, touch, kindness, and more. This direction of thought came following the development of humanistic psychology by Abraham Maslow and Carl Rogers, evolving new branches such as Organisational Psychology and Coaching. Quoting David Myers (Myers & Diener, 1997, p. 4) “When discussing the need for shifting this focus in psychology research: (Traditional) Psychology has focused more on negative emotions than on positive ones.” When comparing amounts of studies done on positive aspects to negative aspects, from 1967 through 1995, Meyers observed Psychological Abstracts “5,119 were on the topic of anger, 38,459 were on topics of anxiety, and 48,366 were about depression. Only 1,710 were on the topic of happiness, 2,357 were on life satisfaction, and 402 about joy. Resulting in a 21-to-1 ratio of negative research to positive emotions research” (Myers & Diener, 1997, p. 1). While pathogenic research is necessary, this project aims to promote specific research on human flourishing and positive psychology, such as practices for mitigating or even preventing mental challenges, and improved management.

Although it is essential to study and address psychological disorders, positive psychology (PP) can also serve as a form of prevention by fostering the development of human strengths and virtues. Instead of solely aiming to alleviate negative symptoms, PP seeks to cultivate optimal functioning and flourishing. In this sense, PP shifts the focus from simply attaining a state of neutrality to exploring how individuals can reach their full potential and achieve the highest levels of well-being. Studies on positive psychology follow human virtues and flourishing such as motivation, self-esteem, relationships, touch, success, and more. It is studying how to aim for one's best, enhance virtues, to fulfil one's potential and aspirations. Not to be mistaken with "just be
happy," or toxic positivity, PP investigates also accepting negative emotions as part of thriving (Lomas, 2016).

Comparable to building a robust ‘psychological immune system’, The PP approach, of strengthening resilience, can be perceived as prevention. A robust system does not mean the pain will be avoided but it means the psyche will have better strategies to handle difficult situations.

Constructive practices could be relevant and helpful especially for youth as they embark on their journey of more autonomous identity and important stages of individuation (Fonagy, 2002), as they naturally seek more independence in thought and self-choice on their path. Mental health services offer such support but are often surrounded by stigma and only reached when difficulty becomes overbearing or even debilitating.

Objections arise against the field of positive psychology as it can mistakenly be confused with pop psychology (see 1.7.4.4) and non-evidence-based studies. Academic studies which are associated and grouped under the positive psychology umbrella and discussing the type of content that this project aims to promote are listed in Appendix 6.1.2.

The transition from Pathogenic questions to Salutogenic questions can be exemplified as a shift from asking why individuals fail - to asking why or how individuals thrive (Antonovsky, 1991, 1996). For example, despite role distinctions between bullies and victims, both experience a sense of low self-worth or self-esteem (O’Moore & Hillery, 1991). Therefore, O’Moore and Kirkham (2001), successfully indicate that increasing
students’ perceptions of self-esteem serves as a workable bullying-reduction technique. Another example is the broaden and build (Fredrickson, 2004) theory of positive emotions, which articulates that positive emotions broaden an individual's momentary thought-action repertoire: joy sparks the urge to play, interest sparks the urge to explore, contentment sparks the urge to savour and integrate, and positively influencing ideas and social bonds, which in turn build that individual's resources. Those range from physical and intellectual resources to social and psychological resources. Importantly, these resources function as reserves that can be drawn on later to improve the odds of successful coping and survival for optimising health and well-being.

While positive emotions have been correlated with better performance and wellbeing (i.e., Fredrickson 1998), the study of “what works” i.e., cultivating virtues does not negate the investigation of personality flaws and mental illness; however, it creates a fuller perspective on resilience. Negative emotions are important experiences for the human psyche; normalising the experience of negative emotions could be important as a coping strategy. Expressing negative emotions (Stephens 2016) can increase knowledge creation, performance, teamwork, and even psychological safety (Edmondson, 2016).

“We have discovered that there are human strengths that act as buffers against mental illness: courage, future-mindedness, optimism, interpersonal skill, faith, work ethic, hope, honesty, perseverance, the capacity for flow and insight, to name several... We have shown that learning optimism prevents depression and anxiety in children and adults, roughly halving their incidence over the next two years... Similarly, I believe that
if we wish to prevent drug abuse in teenagers who grow up in a neighbourhood that puts them at risk, that effective prevention is not remedial. Rather it consists of identifying and amplifying the strengths that these teens already have.” -Martin Seligman

1.5.1 Therapeutic Elements in Non-Clinical Settings

This research project, being inherently educational in nature, operates as a non-clinical tool aimed at developing and disseminating knowledge and practical resources. Consequently, it is important to note that when this paper refers to "therapeutic elements," it pertains specifically to non-clinical aspects, as further elaborated upon in subsequent paragraphs. The distinction between clinical and non-clinical therapeutic benefits will be thoroughly explored to clarify the scope and focus of this study.

The term "therapeutic" is often associated with a medical or clinical context, which can lead to the medicalization of human experiences and emotions, overlooking their complexity and prioritizing symptom reduction over holistic well-being. This medicalization and association with professional services may create barriers to access for individuals without resources, emphasizing the need for non-clinical, community-based, and self-directed approaches. To promote inclusivity and empower individuals, it is essential to critically examine the implications and limitations of the term "therapeutic" and strive for a person-centered approach that embraces diverse experiences and
fosters well-being and positive change.

Clinical therapeutic benefits refer to the outcomes and effects of formal medical or clinical interventions aimed at addressing specific mental health conditions or illnesses. These interventions are typically provided by healthcare professionals, such as therapists, psychiatrists, or medical practitioners, and may include therapies, medications, psychiatric consultations, and specialized treatments. Clinical therapeutic benefits focus on symptom reduction, management of mental health disorders, and promoting overall psychological well-being within a clinical setting.

On the other hand, non-clinical therapeutic benefits encompass a range of supportive services and interventions that do not involve formal medical treatment. These services are aimed at promoting mental health, enhancing well-being, and providing support to individuals experiencing emotional challenges or difficult life situations. Non-clinical support can include activities such as peer support, resource information, education, screening, and short-term care. These services aim to prevent mental health concerns, provide early intervention, offer support and validation, and facilitate appropriate referrals to clinical services when needed. Non-clinical therapeutic benefits are often accessible, affordable, and can complement clinical interventions by addressing psychosocial needs and promoting overall mental health and resilience.

Examples of non-clinical therapeutic benefits:

- Increased happiness
- Improved mood
• Increased energy levels
• Improved cognitive function
• Enhanced social relationships
• Increased physical activity
• Peer support groups
• Educational workshops on mental health
• Resource information on mental health services
• Short-term crisis intervention and de-escalation

Examples of **clinical therapeutic benefits**:  
• Therapy
• Medication
• Psychiatric consultation
• Reducing pain
• Improving sleep
• Managing stress
• Boosting the immune system
• Reducing the risk of chronic diseases

It is important to note that the distinction between therapeutic and non-clinical health benefits is not always clear-cut. For example, exercise can have both therapeutic and
non-clinical health benefits. It can help to reduce pain and improve sleep, which are both therapeutic benefits. However, it can also improve mood and energy levels, which are non-clinical benefits. Ultimately, the goal of any health intervention is to improve overall health and well-being. Whether the benefits are therapeutic or non-clinical, any improvement in health is desirable.

1.6 Selected Demographic: Adolescents

Contemplating this research objective, this section elaborates upon the emotional challenges that young people face in adolescence, and some of the current ways to engage with those demographics, in particular social media, and film.

1.6.1 The Teenager - Important Phase in Brain Development

Young adulthood consists of a momentous phase in the development of the brain and the perception of self (Fonagy, 2002). Self-perception evolves throughout life, impacting behaviour, performance, relationships, and many other aspects.

The Individuation theory describes how an individual perceives themselves as they develop. Initially, at birth, infants view themselves as the centre of all experience. Fonagy (2002, Chapter 4) notes that when they experience pain, they perceive the whole world as experiencing pain. As they grow, infants begin to notice that their caregiver’s response to their expressions is not always mirrored. This realization expands their understanding of reality beyond their experience. The developing mind then attempts to correlate their identity with that of their caregiver. For instance, if the
caregiver is angry, the infant may associate that emotion with being bad or wrong. This association between the caregiver's behaviour and the infant's identity shifts to the behaviour of family and peers as they grow older. Consequently, self-worth and identity are primarily defined externally (Fonagy, 2002, Chapter 5).

Adolescence marks a shift (Crone et al., 2012) that continues into adulthood (Fonagy, 2002, Chapter 8), where the individual perceives themselves as independent and interdependent, they seek to autonomously define themselves, who they would like to be, how they would like to see themselves (Casey et al., 2008).

Demonstrably, during this phase of shifts in adolescence and into adulthood, the brain cells develop considerably in the prefrontal cortex. Neural connections strengthen and are correlated with decision-making, control, perception, and higher mental functions. This improves information processing and hence ignites higher susceptibility to new knowledge, which holds both favourable and unfavourable (Casey et al., 2008) influences on the development of identity, confidence, social skills, and perspective.

Hence this sensitive state unlocks opportunities for the adolescent to benefit from positive emotional context learning experiences which are designed to introduce topics such as self-management, self-control, emotional regulation, coping techniques, and practices that can enhance constructive aspects of human behaviour, accelerate mental strategies and resilience, can arguably be most relevant, as it can be a time, especially where they want to and are interested in shaping their lives and future (Singer, 2011; Casey et al., 2008).
1.6.1.1 Youth Terminology

Young people consist of a substantial component of society. The term ‘Young’ in demographics is often referred to as the most active and largest. The UK Government (2020) defines 29.5% of the overall population of England and Wales as aged 18 to 39 years. The US government, in their Census Bureau, counts the young working labour as 36.5 percent of its population, represented by 112.8 million persons.

The World Health Organisation (WHO) defines 'Adolescents' as individuals in the 10-19 years age group, ‘Youth’ as the 15–24-year age group, and the term 'Young People' for the age range 10-24 years. Millennials are defined as 18-34 in demographic terms, these are individuals between the ages of 18 and 34, which includes individuals who were born between the early 1980s and the mid-to-late 1990s (Frey, 2018). Oxford Dictionary defines 'Teenagers' aged 13-19. Google, however, for analytics, describes two groups of viewers as 18-24 and 25-34-year-olds, and often those serve similar categories (Google, n.d).

However, recent studies suggest amendments to the modern definition of Young Adulthood and brain development (Simpson, 2018, Lenroot, 2006; Giedd, 2004). Brain neural developmental changes appear to be happening later in life than implied in research before.

Since the age spectrum for the term ‘Young People’ is not absolute, and different influences affect personal and society’s definition of it, this project will focus on the ages of 16-34. This includes people who both engage with social media and, in many cases,
define themselves similarly. Favourably, both young people and young adults who were self-selected to participate in this study via word of mouth and social media channels were predominantly among those age groups.

1.6.1.2 The Challenge

Young people account for much of global mental disorders (Patel et al., 2007). Most of those will only get diagnosed at later ages, however often symptoms and struggle begin in youth. The World Health Organization stated that suicide is the second leading cause of death among 15-29-year-olds.

Mentalization refers to one’s ability to reflect upon their thought process and identity (Gomez, 1997). This function is more challenging for young people today as many interactions comprise of multimedia online, making it even harder to gauge others’ desires and motivations in cyber communication. As a developing skill, especially in youth, it can be difficult for young people to recognize the pitfalls of mentalizing, gauging mental states underlying behaviours, with such different formats of social interaction. This as well can affect disordered behaviours, emotional distress, and accelerate unhelpful thinking patterns (Bersani, 2022).

Emotional distress refers to a range of unpleasant feelings or emotions that are caused by difficult or challenging life circumstances, experiences, or events. It is a normal and natural response to situations that are perceived as stressful, threatening, or overwhelming. Emotional distress can manifest as a range of emotions, including anxiety, fear, sadness, anger, frustration, and helplessness. It can also include physical
symptoms such as fatigue, headaches, and muscle tension. Emotional distress can be caused by a wide range of factors, such as relationship difficulties, financial stress, school-related problems, traumatic events, and chronic illness. If left untreated, emotional distress can lead to more serious mental health problems, such as depression or anxiety disorders. Treatment for emotional distress may involve therapy, medication, and lifestyle changes, as well as stress-reducing techniques like mindfulness and relaxation exercises.

Mental disorders, also known as psychiatric disorders or mental illnesses, are a group of medical conditions that affect a person's thinking, behaviour, mood, and/or overall functioning. These disorders can cause significant distress, impairments in daily life, and may increase the risk of other health problems. Mental disorders can range from mild to severe, and can include a wide range of conditions, such as anxiety disorders, mood disorders (such as depression and bipolar disorder), personality disorders, psychotic disorders, eating disorders, and substance use disorders.

Affecting all areas of life, mental disorders and emotional distress can harm young people's relationships, performance, achievements, self-esteem, life choices, education progress, and can negatively affect substance abuse, addictions, violence, and sexual health, and more. Studies and governments globally call for urgent attention to and improvement of accessibility of services, education, reducing stigma, and feasible interventions.
1.6.2 Young People’s Preference; Reaching Young People

1.6.2.1 Multimedia, Music, and Worrisome Trends

As articulated above, helpful research exists, yet academic articles are mostly inaccessible to the public. Aside from the advanced skills necessary to understand academic jargon, special access to such information, and other obstacles, are not delivered in an accessible manner. Studies debate the small number of readers per academic article, suggesting few to none (Evans, 2008). Developing more effective and accessible means for the reach of articulated concepts is therefore required.

Popular media accounts for much of the messaging young people engage with (Johnson, 2018; Ito, 2013). Melodic and lyrical elements are considered to be of the most meaningful influences in multimedia and film and can be used to leverage helpful messages and reach vast numbers of society (Delgado et al., 2020). Enveloped ominously in social media, musical multimedia messages are often listened to even after the video.

Theme tendencies in public and popular channels demonstrate to be increasingly negative on young people’s socialisation. “There is a clear downward trend in ‘happiness’ and ‘brightness’, as well as a slight upward trend in ‘sadness’ “(Interiano et al., 2018, p.1). Those messages heavily impact adolescents’ social behaviours and norms (Hust, 2008). Digital culture holds global implications on societal norms and influences the identity of young people (Johnson, 2018). Some of the communications of music videos that reach most young adults on the top 40 playlists promote inaccurate
gender representations, reinforcing gender stereotypes, family violence (Hust, 2008), and even promoting drug abuse (Market, 2001).

Media messaging in the UK is overseen by regulatory bodies such as OFCOM, which is responsible for regulating content on broadcasting, telecommunications, and the internet to ensure it meets standards of taste and decency. Another leading body, the British Board of Film Classification (BBFC), determines classification standards for films and conducts public surveys to gauge public opinion on issues of decency. These surveys inform decisions on age ratings for films, which are often heavily scrutinized and influenced to ensure accessibility to younger audiences. The BBFC uses categories such as Parental Guidance Suggested (PG) and Universal (U) to provide guidance on what is appropriate for different age groups. As public language changes so too do the criteria used to determine what is deemed offensive or inappropriate for certain age groups. There is substantial evidence that commercial incentives can impact media content decisions (Galuszka, 2011; Wilcken, 2009). In the music industry, profit is a primary motivator, and ownership trends within the industry heavily influence the popular content produced (Myer, 2007). Four dominant firms lead the music industry, giving them significant control over the topics covered in popular media, often at the expense of smaller, grassroots firms and creators (Myer, 2007). Recent legislation acknowledges that corporate ownership has a significant influence on content oversight (Cooper, 2018), with the Payola law attempting to balance this monetary dominance (Federal Communications Commission [FCC], 2021). The Payola law is a federal law in the United States that regulates the practice of paying radio broadcasters or disc jockeys to play a particular song or artist, ensuring that songs are played on their merit.
and not due to financial incentives. However, there is currently no clear oversight for responsible messaging regarding mental health in media content.

To promote healthy socialisation, important amendments are to be considered (Hust, 2008). Research can contribute to the development of constructive messages in popular music and its reach to adolescents. Policymakers and collaborations can create context-specific contributions in the agency of social change (Jenks et al, 2012) for youth psychological empowerment.

Beneficial meaning can be packaged into lyrics, advocated by the emotional effect of melody. Messages conveyed in songs can be applied to increase numerous aspects of wellbeing (Ransom, 2015). Moods, emotions, physical reactions, and even levels of stress can affect how individuals feel about their ability to succeed. The facilitation of entertainment methods, can increase these types of psychological responses and play a very important role in self-belief which results in constructive actions (Bandura, 2010)

Popular outlets have a meaningful role in social identity (Hust, 2008). This current research and further studies (Ransom, 2015) indicate a positive impact, suggesting a new application of leveraged responsible messaging.

Policy implementation can restore a healthier system of messages reaching young adults, whilst keeping a balance with freedom of speech and public expression within radio and popular channels. Constituting a responsible quota of constructive social messaging or implying a signified overseeing board in such channels can contribute to a thriving society.
Citizens of the future will considerably benefit from research that currently does not reach them. Youth indicates a vulnerable time, as mentioned, of development for citizens. Recommended amendments are to impact society and the next generation.

“We see what we look for and we miss much of what we are not looking for even though it is there... Our experience of the world is heavily influenced by where we place our attention.”

(Stavros and Torres, 2005)

1.7 Theoretical Grounding: Multimedia Communication

This section will provide a rather comprehensive introduction to the various fields and selected theoretical foundations and literature that set ground to this thesis. It will include definitions, developmental history, and examples of approaches to provide the terms used in this thesis.

Due to the interdisciplinary nature of this thesis, the researcher aspires to make this thesis accessible for readers of different disciplines, as this study combines aspects from psychology, film, marketing, participatory arts, and instructional design. While the film-informed reader can briefly perceive the cinematic introductory sections, and the psychology-informed reader can easily comprehend the social science sections, both can gain from the sections on online education and user-experience design. The film expert can benefit from the sections on positive psychology and cognitive design, while the psychology specialist can gain from absorbing the challenges of online education
and the problems of pop psychology or the emotional influences of the music industry. Finally, measurements of impact vary between film and psychology and critical perspective is sought in the definitions of psychological empowerment. As foundations for the evolution and background of this research, they apply to both case studies and hence are located as part of the introduction chapter.

1.7.1 Introduction to Multimedia Communication

The employment of imagery and story has been used to transmit information for educational purposes since the early days of civilization. Evolving from wall drawings and performances, to symbolic sculptures, and music performances, and later developing into modern print and blackboard presentations, auditory books, the filmstrip projector, radio, VCR, television, and computers. Today, with the widespread availability of the internet, access to information is more accessible than ever before.

During infancy, sound, movement, and imagery are the primary means of learning and interaction (Nelson, 1999). As children develop, they acquire language skills and the ability to communicate (Vygotsky, 1986). While some children may struggle with reading and writing, audio and visual forms of media are more easily accessible and can facilitate learning and communication (Mayer, 2014). This could be one of the reasons why movies have a wider audience reach than books (US Bureau of Labor Statistics, n.d.), as audio-visual media can offer a more immersive and engaging experience for audiences, particularly those who may struggle with traditional forms of reading and writing.
Multimedia and video content have the potential to reach a wider audience and increase the dissemination of helpful psychoeducational content on coping techniques. Unlike traditional methods such as written material, multimedia provides a more engaging and interactive platform that appeals to a broad range of people with varying learning styles and abilities. By incorporating visual and auditory elements, multimedia can convey complex concepts and ideas more effectively, and improve comprehension and retention of information. According to Knowles et al. (2008), the use of film in mental health education can offer a vast visual, auditory, and semiotic vocabulary through its multimodality, and has the potential to expand the accessibility of knowledge delivery. This makes multimedia and video a powerful tool for improving mental health education and increasing awareness of mental health issues among the general public.

Individuals often tend to listen to others who are most like themselves, such as similar demographics of age, ethnicity, and peers (Pornpitakpan, 2004). The on-line platforms can also serve as a haven to receive acceptance and validation, hence young people who face emotional struggles may engage with social media more than those who don’t (Ybarra et al., 2007). Many voices can be vividly presented in one film. Therefore, if it is used for normalising emotional pain, or sharing a coping strategy online, film can positively influence many.

A caveat suggests that sometimes openly expressing one’s efforts to overcome mental health challenges and elaborate on their challenging behaviours, can encourage people with similar troubles to engage in related unhealthy behaviours (Lewis et al., 2012) hence pointing to the importance of impact assessment.
Another multimedia design concern is the passivity of the viewer. Strategies for promoting active cognitive experience can mitigate this and ignite engagement, and hence induce long-term memory. Examples of such cognitive design include induction of conflict; visual stimulations; movement; emotion elicitation via story design and music; all to access and light up different areas of the brain, creating novel information delivery, and potentially eliciting memory.

Cognitive theories seek to design effective information delivery. Working memory, short-term memory, and long-term memory storage are theorised to hold some of those structures. Short-term memory can only process information in portions, so it is important therefore not to overload it. Long-term memory has no limit and can be accessed at any time, so if the learner has obtained relevant knowledge before or finds familiarity in the content, they can associate it with other information and process the given information more effectively. Multimodalities of information, such as visual, written, or auditory data, are shown to complement each other. However, if the same content is repeated in two modalities the learner may experience redundancy, leading to boredom (Sweller, 2017). Elements as such are considered in an educational multimedia design.

1.7.2 Multimedia Education Learning Theories

This section will present numerous learning theories implemented in video education and lay the ground for this research. Cognitive theories, narrative structures, and user experience design aspects will be explained.
1.7.2.1 Cognitive Learning Design

While instructional design methods seek feedback from the learner (Platt, 2016), to improve learning outcomes, cognitive design argues for more considerations to improve learning strategies. Paradoxically, in some cases when information seems confusing to the learner, follow-up tests indicate better information retention and improved learning results. Therefore, while learners may report an unfavourable experience, they may learn more. It can be explained by cognitive theory modalities.

Cognitive theory seeks to explain the retention of knowledge and formation of memory (Anderson, 1983). It posits that biological mechanisms impact the learning experience, with one mechanism for creating initial knowledge and another for processing novel information gradually in smaller, digestible portions to avoid cognitive overload. However, once information is stored, large amounts can be processed simultaneously to generate complex intellectual actions (Sweller, 2011; Mayer & Moreno, 2003).

The principles of cognitive functioning have been articulated (Sweller, 2017) concerning information retention. Cognitive theory distinguishes between working memory and long-term memory. Long-term memory refers to the storage of memory, like a library of information, it is virtually limitless and information from it can be retrieved at any moment, even multiple portions can be accessed at the same time. The size of one’s information store is extremely large and once created it can be accessed on multiple dimensions at once for any task. Advanced chess players are described as not necessarily superior in skill, but rather they remember many variations of the board displays due to playing and reviewing an extensive number of games. Those mind
images live in their stored information and once reaching a similar situation this retained knowledge can be accessed and used. The stored information can then be used and reorganised in different contexts to form new information.

Concerning video, too much information delivered at once can overload the working memory, as the working memory has limited capacity. However once integrated into long-term memory into memory reserves, a large amount of information can be accessed at once. When learning numerous elements, if each element is unrelated to another, it is processed separately and has a lesser load on cognition (Sweller, 2017). Dual modality presentations, such as audio together with imagery, could increase effective working memory and therefore decrease cognitive load (Meghawat et al., 2018) and elevate retention. It is therefore important to not overload a video with instructions, for example, since multiple transient instructions are not remembered. Text on a document, however, can be revisited as it is stationary. The reader can return easily to the missing part and come back to the next part. Consequently, when making a video, the design must encompass only very short statements since those are more easily palatable (Sweller 2011).

Users decide to interact with multimedia or employ technology about its perceived ease of use and similarly their likelihood to engage in a behaviour (Liaw, 2008). Subjective norms and perceived control will affect planned behaviour. Social Cognitive Theories (Bandura, 2001) further propose that motivation is a correlation between personal, behavioural, and social-environmental factors.
1.7.2.2 Cognitive Load Theory in Multimedia

Video education design often focuses on aspects such as memory retention of the videos’ content in consideration of cognitive load (Mayer et al., 2003). The cognitive load theory hypothesizes that our memory has two stages of internalising information. First, knowledge is stored in the working memory and can then be incorporated and stored in the long-term recollection. The working memory processes the first inputs, such as visual information or sounds. Those can be referred to as a phonetic scratchpad for processing words. Short-term working memory is limited to a certain amount of information, which is only remembered for a short period. Limited data such as digits last for about thirty seconds to two minutes. Following this processing and retaining information will be structured into longer-term memory. Learning requires time to mentally process, make connections, and create a schema, a complex connection between various data. Long-term memory is vast and can hold very complex data (Grunwald et al., 2006). Repetitiveness may have an important role in encouraging active user involvement, or even in turning the message into memes (Dafonte-Gomez, 2015). Memes are cultural symbols or ideas that are spread rapidly through social media platforms. They often use humour, irony, or satire to comment on societal issues or popular culture.

An educational video needs to provide an appropriate amount of information to avoid overloading or losing the learner's interest. Factors such as the audience, context, and accessibility affect how much information is appropriate. Graphic design elements such as patterns and colours are also considered. (Al Dalalah et al., 2015)
Other studies on inquiry-oriented learning look at the structure of content presented through the audio-visual, aiming to evoke curiosity, and questioning in the viewer’s mind, and by such engaging long-term memory is formed (Gordon et al., 2015).

In relevance to this study, highlighted are the following hypotheses in the Cognitive-Affective Theory of Learning with Media (Park, 2013):

1. Information that is verbal and non-verbal are processed independently of one another.

2. Working memory ability is limited while long-term memory is unlimited.

3. Dual coding, meaning information provided via two modes simultaneously, can enhance learning.

4. Active engagement with information is necessary for learners to construct meaning. Videos that pose questions or paradoxes are more likely to facilitate such engagement than those that simply present statements.

Short video format of information can lead to short-term memory. The discussion section of the video refers to a section in which viewers can post comments, ask questions, or engage in a conversation related to the video content. By actively participating in this section, viewers can engage with the material at a deeper level, leading to greater retention of the information and potentially higher impact.
5. Metacognitive factors can regulate the learning process, either on an affective or cognitive level.

6. Learners may differ in prior knowledge, cognitive style, abilities, and traits. This will impact multimodal absorption as well.

Hoiles (2017) proposes that meta-level features, such as the video’s title, tags, thumbnail, and description, play a critical role in promoting the reach and popularity of multimedia. Optimizing these meta-level features after a video is posted can significantly increase the likelihood of virality. Additional meta-level factors that can impact a video’s popularity include the number of first-day views, the number of subscribers, the contrast of the video thumbnail, the number of Google and other server hits, the number of keywords, the video category, the length of the title, and the number of lower-case letters in the title. These findings highlight the importance of considering various meta-level features in multimedia optimization efforts to increase the likelihood of video virality.

Stokowiec et al. (2017) propose that simple and specific story titles in headlines attract more individuals when those are concise. The study found that concise and specific headlines can increase the virality of news stories, thereby leading to increased engagement and reach. Specifically, the researchers found that headlines that provided specific details about a story or event, such as the name of a person or a particular location, were more likely to be clicked and shared than headlines that were more general in nature. Examples of popular headlines included "This teen crossed a dangerous highway to play Pokémon Go and then was hit by a car" and "This dancer
dropped her phone in the water, but a dolphin had her back.” In contrast, headlines that were too general, such as "Violent clashes between protesters and police broke out in Hong Kong" or "We’re recapping some of the biggest stories from last night and this morning," were less likely to attract attention. The study suggests that media producers and journalists should consider using concise and specific titles in their headlines to increase the reach and impact of their stories.

1.7.2.3 Emotion, Story, Memory, Behaviour

According to Fletcher et al. (2001), stories are a powerful tool to evoke emotions and empathy, engaging brain regions associated with memory formation, associative empathy, and emotion. Personal, authentic, vivid, and vulnerable stories are particularly attractive to observers, as noted by Leavy (2015), Brown (2012), and Kazui & Hiroaki (2000). As a result, marketing agencies use emotionally targeted stories to reach customers and form stronger associations with related content, which can ultimately influence behaviour (O'Shaughnessy et al., 2013).

1.7.2.4 User Experience Analytics

The user-focused model (Aulet, 2013) relates to social cognitive theories by emphasising the consideration of the participant’s aspirations, challenges, and needs, to provide a better-tailored experience with the designed product or multimedia. Concerning video creation interventions, user experience design observes strategies for interaction. It considers intervention co-creation protagonists, their peers, and audiences of the video dissemination and aims to provide a user-friendly experience
and hence maximum accessibility (Platt, 2016; Platt, 2007). Due to COVID-19 restrictions, facilitator in-person observations of this project were partly hindered, and feedback relied on self-reported surveys and online conversations were assessed with follow-up interviews. Another multimedia effectiveness assessment measures the dissemination analytics of the video itself once posted on public online platforms such as YouTube, Vimeo, TikTok etc, using Google analytics alongside responses e.g., number of views, number of comments, and comments’ content.

1.7.3 Online Education

This section will provide an overview of the historical and contemporary developments of online education, its benefits, and challenges as a platform that may appear to lack immediate human interaction and can consequently be perceived as passive. In addition, this section will examine several strategies and interventions that have been implemented to promote active engagement among learners in the online learning environment.

1.7.3.1 Background

Information technology is referred to as "a double-edged sword", a tool that can either help study or distract from learning (Hrastinski et al., 2014). Multimedia technologies have enhanced teaching endeavours in distance learning environments as it develops further (Stiubiener et al., 2012). Academia has demonstrated a growing inclination towards the use of video technology in education, with the filming of courses and lectures to facilitate accessibility and accommodate absent students, as well as the development of courses designed to cater to a vast online audience (Murphy et al.,
As the video education field evolves, learning designers tend to dissect the lecture information into shorter length segments aiming to reduce cognitive load and enhance students’ concentration. Art and animation can be used to improve the entertainment aspect and emphasise communication in the videos. Various presentation styles have developed such as whiteboard animation, voice-over slides, and more.

Khan Academy (2021) is an online video education platform that was founded in 2006, making it one of the earliest modern platforms of its kind. The platform was designed for self-paced learners and offers short video tutorials on a wide range of academic topics. Its vast library includes mostly screen recordings of PowerPoint presentations with a voiceover by the instructor, some of which are partially animated and include interactive challenges and assessments. Khan Academy offers courses on subjects like math, arts and humanities, computing, and test preparation for exams like the SAT. In response to the growing demand for online education, top ranking universities in the United States launched their own online video platforms for students and self-learners (Liyoshi et al., 2008). One such platform, Coursera, was launched by Stanford University in 2012, partnering with universities and organizations worldwide to offer courses online for anyone to take (Koller et al., 2013). These courses are commonly referred to as massive open online courses (MOOCs). Originally full-length lectures ranging from half an hour to two hours, these courses were later shortened to more manageable 2-5-minute segments to reduce cognitive load and cater to students' busy schedules. Other platforms, such as NoVoEd and edX, also offer free, high-quality education to students worldwide. Although certificates earned through these platforms do not hold academic
credit for most students, certain universities do accept some courses for credit (Daniel, 2012). These platforms’ business models have evolved from relying entirely on philanthropy to a more sustainable model, where students can enrol in courses for free with the option to pay for a certificate.

Massive Open Online Courses (MOOCs) have become increasingly popular in recent years, providing a convenient and accessible way for learners to gain knowledge and skills online. While many MOOC providers offer completion certificates, such certificates are not widely recognized as academic credit. However, some universities have started accepting certain MOOCs for academic credit, though this is still a limited practice. For example, the American Council on Education (ACE) has recommended several MOOCs for college credit, and institutions such as Arizona State University and Georgia Tech have started accepting select MOOCs for academic credit towards degree programs. Despite this, the widespread acceptance of MOOCs for academic credit is still a subject of debate and ongoing research in the academic community.

Before embarking on this Ph.D. project, the researcher of this study has worked as a learning designer at edX. EdX is actually a non-profit MOOC provider founded by Harvard University and MIT in 2012. It partners with various universities and institutions worldwide to offer free online courses to learners everywhere. Amongst other platforms, edX conducts research on users aiming to improve their platforms’ accessibility. The researcher participated in one of five experimental video education teams at MIT, which produced the most popular course on MIT’s edX platform (MIT News, 2014). This blended learning experiment allowed students to explore online learning with an
optional in-person accelerator. Out of 62,000 people, the researcher of this study co-facilitated interviews with about 500 global participating online learners. By observing and articulating these interviews using UX and learning design techniques, the researcher enhanced future course iterations. The personas reflected students’ daily routines, viewing preferences, needs, aspirations, and feedback on educational videos and platforms. Following this experience, the researcher has joined Harvard University’s Office of Online Pedagogy where they examined the highest-rating online courses at the various schools of Harvard. The researcher has interviewed their instructors, learning designers, and students at different schools to develop a list of tools for fostering connections (Harvard University, 2016). Some of these are discussed below and elaborated upon in the reference.

1.7.3.2 Benefits of Multimodal Learning

A multimodal approach combines text, audio, and image. These can be creatively combined to produce meaning, encourage interaction, and enhance learning (Meghawat et al., 2018). Audio-visual formats can be more effective than text for presenting real-life situations and are demonstrated to enhance learner satisfaction, comprehension, and retention (Choi and Johnson, 2007). According to Armstrong et al. (2011), pamphlet education refers to providing written materials in a pamphlet or brochure format for educational purposes. Video education has been compared to pamphlet education, with video reported to be more appealing and inducing greater behavioural adherence to instructions in the video, as well as being referred to more frequently than pamphlets. While the study cited focused on physical education, these
findings suggest a preference for audio-visual learning and demonstrate measurable results of behavioural change.

### 1.7.3.3 Increasing Engagement in Online Education

Social connection is an integral component of human well-being, and online environments can present challenges in fostering such connections. The limitations of traditional online learning environments are well documented in the literature, with students often reporting feelings of isolation, lack of interaction and limited engagement (Dixson, 2010; Richardson & Swan, 2003). To combat these limitations, educators and researchers have sought to implement structures and strategies to enhance the sense of community and engagement in online learning environments. The following sections will present some of the approaches studied and implemented to address these challenges and promote engagement among online learners.

#### 1.7.3.3.1 Enhancing Engagement in Online Education: Human Aspect, Personal Engagement, Iterative Designs, and Audience Interaction

In online education, the human aspect plays a crucial role in emphasizing the importance of interaction with real individuals rather than relying solely on computer-based instruction. Designing video education with this in mind is essential. The flipped classroom approach addresses this need by using videos as a prerequisite for later live, real-time interactions or conversations. Students watch video lectures as homework and then participate in in-person or online sessions with instructors. This teaching format has gained popularity and demonstrated higher effectiveness compared to traditional lecture formats, where students often passively listen (Clay, 2014).
Promoting personal engagement is a common objective in online education. Tsai et al. (2019) suggest that fostering online collaborations, such as group projects or tasks, can increase independent learning and engagement. Discussions and active participation shift students from being passive viewers to active agents. Hrastinski et al. (2014) found that participation and involvement had a greater impact on effectiveness than the quality of the videos themselves. Leung's (2009) multimedia study revealed that interactive spectators felt more empowered to change their behaviour, suggesting that participation holds more significance than video quality when measuring behavioural impact.

An important aspect of action research in multimedia design is the iterative nature of the process. Muller (2008) highlights the effectiveness of incorporating iterations and evaluating after each stage of data collection. Hrastinski et al. (2014) observed that employees often provided feedback suggesting improvements or new ideas for video content, but unfortunately, many studies do not implement successive designs. By actively responding to user-generated suggestions, engagement can be increased, leading to greater impact.

Engaging with real humans can enhance the online learning experience (Dixson, 2010). One way to promote engagement is by responding to audience comments in the comment section. Video hosts can actively interact with learners by addressing each comment, fostering a sense of connection and attentiveness (Richardson & Swan, 2003). By actively incorporating feedback and adapting the course design accordingly, the educational experience can better meet the needs and preferences of the learners.
In conclusion, enhancing engagement in online education involves considering the human aspect, encouraging personal engagement, implementing iterative designs, and responding to audience comments. By prioritizing interaction, participation, and continuous improvement, online education can become more effective and engaging for learners.

1.7.3.3 You-Ness, Personal Topics, and Cultural Cartography

Viral videos have gained significant attention in the digital landscape, with their ability to rapidly spread through online sharing. Several factors influence the desirability and engagement of these videos.

Authenticity, referred to as "You-Ness" by Shifman (2012), plays a vital role in attracting online users. User-generated videos, often unpolished and amateur-looking, tend to resonate more with viewers compared to professionally produced ones. Imperfections and unfinished elements invite people to engage, complete gaps, solve puzzles, and participate in commenting communities, fostering a sense of peer communication.

Personal topics and flawed elements also contribute to viral video engagement. According to Shifman (2012), humorous attributes and relatability ignite conversations and creative dialogues online. Sociability, characterized by engagement, holds greater significance than mere popularity measured by view counts. Quirkiness, playfulness, incongruity, and superiority contribute to the sociability of a video, evoking laughter and a sense of victory over others.
Cultural cartography plays a significant role in understanding viral video engagement. Data analysts explore viewers' motivations for sharing specific topics and identify elements that resonate with different demographics (Shi, 2018). By mapping out the role of influencers and considering social norms, needs, and beliefs, content creators can develop videos that align with the interests and identities of their target audience.

In conclusion, viral video engagement is influenced by factors such as authenticity, personal topics, and cultural understanding. Understanding these dynamics can help content creators and marketers effectively engage with online audiences and enhance the impact of their videos.

1.7.3.3.3 Surveying for What Protagonists Care About

Asking protagonists before interventions what they want to know, as opposed to mere information which the provider wants to disseminate, is invaluable to increasing the effectiveness of the educational endeavour. An example can be observed in Hrastinski et al (2014) surveying employees' feedback on their presented multimedia, mentioning that they were already aware of much of its messages, and therefore it contributed to their knowledge. Transmission refers to a top-down communication that makes only the those who are in position of authority heard, and harms learning outcomes. In Hrastinski et al's study (2014), the senior employers who conducted the survey made assumptions about what employees do not know. Protagonists' involvement in selecting topics for intervention is demonstrably effective in increasing engagement (Watt, 2005).
1.7.3.3.4 Affective-Cognitive-Behavioural

Moods, emotions, physical reactions, and even levels of stress can affect how learners feel about their ability to succeed (Bandura, 2010). The Cognitive-Affective Theory of Learning with Media (CATLM) suggests positive feelings increase cognitive engagement and result in learning gain (Park, 2014). Using a method that is already a form of entertainment can arguably have a positive impact on the audience and contribute to the empowerment and mental integration of the video.

Video can impact mood and wellbeing which then impacts behaviour. Videos can help to effectively demonstrate how to behave. The interventions were solely multimedia-based and did not involve in-person facilitation or instruction, demonstrating the effectiveness of multimedia interventions (Singh et al., 2016), measured in decreasing perceived aggression, and distress, increases in general mental wellness, and more, in addition to promoting adherence to training (Swain et al., 2014).

Positive feelings increase cognitive engagement which results in learning gains, according to the Cognitive-Affective Theory of Learning with Media (Park, 2013). Moreno (2006) suggests that emotions and affective factors impact learning since they impact engagement. Plas (2013) exhibits that warm images tied with round face shapes induce positive feelings, and those facilitate learning on both comprehension and transfer levels. Menger et al (2013) denotes that emotional affect functions in congruence with primary knowledge: if the learner has robust primary knowledge on the topic, then favourable illustrations added to learning material will enhance the learning experience, however, they won’t necessarily affect long-term memory.
Positive emotions broaden perspective, and broadened perspective induces positive emotions. Both enable mitigating depression and anxiety and encourage novel, varied, and exploratory thoughts and actions (Fredrickson, 2013). Positive mood allows both young people and adults to focus on relevant negative information during a task (Scrimin et al., 2015).

Sensory physical experiences such as visual, auditory, and olfactory, impact attentiveness, cognitive functioning, and emotion (Coffield, et al, 2014). Odour can positively affect mood and attention through various outcomes such as reducing emotional stress and increasing attention. An adult’s positive mood enables heightened focus on tasks and elevates effectively even when facing negative information. Watching positive films before watching negative films has been demonstrated to help the viewer cope with the latter (Ochsner et al., 2002). Contentment and amusement can be generated by positive visuals.

Recent studies suggest that the aesthetic values of photos also impact the reach and effect of multimedia (Meghawat et al, 2018). Additionally, the positive valence of an audio-visual signal increases looking time (Coffield, et al., 2014).

Multimedia where the audience member engages in a story has a soothing effect (Colzato et al., 2017) and increases brain FM-theta waves. FM-theta waves, also known as frontal-midline theta waves, are a type of neural oscillation that occurs in the frontal and midline regions of the brain. These waves have been associated with enhanced cognitive processing and have been found to predict successful behavioural performance (Colzato et al., 2017). On the other hand, the absence of FM-theta power
enhancements is related to reduced behavioural and cognitive performance (Colzato et al., 2017). Mood and wellbeing have a direct correlation with performance (Scrimin et al., 2015) and emotional coping (Mitchell & Phillips, 2007).

1.7.3.3.5 Aesthetics and Quality

In a conference on Art-Based Research, Johannes Sjoberg from The University of Manchester (MethodsMcr, 2014) compared a number of research related documentary film projects, which focus on the research group process, and demonstrated that those often result in a sacrificing of the video quality.

An argument can therefore be presented about the importance of production quality value, and the importance of state of art multimedia, which is correlated with positive valence, and often foregone for the intervention's focus on the co-creation experience. Conversely, You-ness values suggest the personal and even flawed element inviting higher sociability factors. A balance is to be considered when seeking the ideal impact in cognitive-affective measures.

1.7.3.3.6 Paradox

“The one real object of education is to leave a man in the condition of continually asking questions.”

Bishop Creighton

“The most common source of mistakes in management decisions is the emphasis on finding the right answer rather than the right question.”

Peter Drucker
Confusion may not be considered a positive affective emotional state. However, it is observed to positively impact learning. Muller (2008) displayed that more difficult or confusing videos had better cognitive outcomes likely due to the challenge igniting engagement, measured by pre- and post-knowledge tests. He demonstrates how when an educational video indicated new information in a presentation style, the learners commented it was coherent and an enjoyable experience but when tested they did not recall the new information. It appears that when presented with information the mind looks to reserve cognitive energy. Therefore, it seeks for what it already knows and therefore could miss out and may not catch the new information. Muller's video design included alternatives, dialogue, and refutation. This apparently invited the viewer to question themselves, which led to higher mental engagement with the information presented. The effort creates an investment of mental capacity, and when one is invested in listening then it is less likely that their previously held beliefs will interfere. As the viewer engages with the video, it promotes cognitive activity, and therefore learning.

Attitudinal instruction that introduces instability or dissonance will facilitate emotional arousal (Kamradt & Kamradt, 1999; Simonson, 1979). It appears to enhance the facilitation of attitude change (Watson, 2017). Shifman (2012) presents the gap between what we see and what we hear to create dissonance, a puzzle that users may feel inclined to solve and therefore increase their engagement. Similarly, Park (2014) also correlated confusion with better learning. Muller & Sharma (2012) found that when the video begins with conflicting opinions and uncertainty the viewers would be more engaged and therefore learn more. When the videos displayed a simple problem-
solution structure the viewers indeed found the video more pleasurable to watch, yet conversely, they did not engage and therefore did not learn.

Inducing conflict enhances learning outcomes as individuals are assumed to learn better when they discover things for themselves. A balance must be sought to avoid overloading the working memory with the conflict while offering enough challenge to engage the viewer to be inquisitive and learn. A question calls for an answer, it invites the audience to participate.

1.7.3.3.7 Inquiry Oriented Learning

Comparing different video tutorial formats about physics education topics (Muller, 2008) suggests that when being taught new information, the brain seeks familiar data and generalises the rest of it, in order not to exude new effort, thereby overpassing some of the new knowledge. This tendency prevents inducing curiosity and therefore the viewer may ignore new material (Laws et al., 2015). To gain the viewer's interest, Muller presented his video's opening question paired with a misconception. The conflicting misconception triggered the viewer's empathy. The viewer then engages in thought and curiosity and therefore absorbs the newly presented information (Muller, 2016). An ongoing popular YouTube Channel “Veritasium” (MacIsaac, 2017) was developed based on those research results.

A misconception or a call for action can affect information's ability to last beyond the moments of watching and be stored in long-term memory (Muller, 2008). Prompting viewer response will likely ignite engagement (McGonigal, 2011). Alternatively, even if
viewers choose not to respond, they may think about possible responses. This alone can increase mental engagement and therefore retention of long-term memory information (Muller, 2008; McGonigal, 2011).

1.7.3.3.8 Video Sharing

Reasons for sharing multimedia on social and personal platforms vary. Emotional response and social motivation are the key influencers on one’s decision to share a video with peers or colleagues (Dafonte-Gomez, 2015). Data analysts categorise viewers’ motivations for sharing to create cultural cartography; a map of viewers’ reasoning and needs to develop videos that address those (Shi, 2018). The symbolism that the shared video reflects on the one who shares it, what that video indicates about them, affiliation with the video’s topic, the message, or any aspect of the video that infers the individual’s identity by sharing it. For example: “I care about the environment, so I share this”. “I am silly, so I share this”. “This is my passion, so I share this to let you know who I am”. “I am a good person, so I share this video about kindnesses”. Etc. (Akpinar et al., 2017; HBR, 2015; Dafonte-Gomez, 2015). Sometimes it is to share a curiosity and seek others’ opinions; To call for action; To help others by providing helpful information; A conversation starter. “Kudos” is another term where one shares a video to be the first to know about a topic and express authority or power in doing so. “Zeitgeist” refers to the spirit of the times, the relevance, and timeliness so the sharing individual will want to share. Whimsical Content means silly or irrational experiences which are relatable and more universal than politics or personal opinions. A complete
multimedia design considers its aims which include the viewer’s experience; the UX, which can be of equal value or higher than its content.

"It is important to note that promotion plays a significant role in influencing the reach and impact of videos, going beyond factors such as topic and engagement (Campbell et al., 2020). Ad agencies employ search engine optimization methods (Shih, 2007) and utilize purchased promotion to enhance the reach of videos, thereby influencing sharing as a by-product."

A distinction of video reach will articulate the difference between social videos and viral videos. Social refers to the generation of more engagement, versus viral which refers to popularity, and circulation sharing on social media platforms. Individuals tend to spread texts that they find trustworthy, relevant, and useful, as well as those that evoke intense emotions (Jonah and Milkman, 2010; Heath et al., 2001). Shifman (2012) determines many reasons for video participation, which can vary between economic, social, and cultural logic. People may imitate popular videos to gain attention or become part of a community while also expressing their individuality.

Broxton (2013) offers a definition of the socialness of a video based on the categorization of referencing sources for video views into social and non-social categories. According to Broxton, social sources include referrals such as emailed links or references from social networking platforms like Facebook, while non-social sources encompass links from related videos. The author argues that individuals tend to place higher trust in content received through their peers or social networks, given the abundance of online options available.
1.7.3.3.9 Reward Incentives

Internalising provided information is an educational aspiration, which is promoted by active engagement (Johnson et al., 2008; Benware et al., 1984).

A reward can be an effective encouragement for engagement. Pizza Hut’s Booklit programmes (Hut, 2018) invited students to submit a science project for the reward of Pizza Hut Tokens. With ten tokens the students receive a pizza.

Gamification is an example of educational engagement promoting design. The game elements encourage the learner to be more than a passive spectator and actively participate (McGonigal, 2011). The “SuperBetter” (McGonigal, 2015) app novel design invites the user to create self-concordant goals; those are personalised and self-defined growth-oriented goals. They can be for healing, learning, and more. Prompting independent motivation for engagement, the users invite their peers to play along and share their support of each other’s process. Participants’ progress is visible to their selected friends, hence its incentivization is of a social-emotional reward.

1.7.3.3.10 Instructor or Producer Participation in the Co-creation

Mottet (2000) implied that instructors' enjoyment (examples in figure 1.1,2.1,3.1) both positively impacts the learning outcomes and is also apparent in the video. If the instructor liked teaching online and perceived the virtual arena and their students positively, then outcomes improved for the students as well. Another factor is the instructors' emotional transparency (Watson, 2018). Some learners prefer instructor participation as the most influential in their learning (Watson, 2017). It is more impactful
in face-to-face classrooms, as pupils' nonverbal behaviours imply their attentiveness i.e., posture, eye contact, smiling, and nodding. Those are positively related to teachers' evaluations of students' competence, education, teachability, and attitude.

In nature, growth and progress are improved in group structures; collaborative instructor teams and higher instructor presence directly correlate with learning activities and access to support, and enhance the learning experience, in addition to the richness of content and diverse perspectives. Eliminating feelings of isolation and overwhelm is impartial both for instructors and students and creating space for peer acknowledgment can help mitigate that in addition to structure, clear expectations, and more (Harvard University, 2016). Instructor diversity allows students to witness different pedagogical styles and strengths. It also mitigates the professional and arbitrary terminology for levels of quality (Chambers, 2019).

![Image of two individuals cycling]

*Figure 1.1: Instructors’ enjoyment both positively impacts the learning outcomes. FilmMedicine tutors Shalhavit-Simcha, Researcher of this Study, and Emily, cycling from Edinburgh to visit course instructor Dr Amy’s home at the Scottish Borders to collaborate*
Figure 1.2: Tutor Shalhavit-Simcha having fun editing class video with Boke star effects

Figure 1.3: Dr Amy Hardie walking Emily riding Zaac, the horse, at her home in the borders for course filming
“Do we really need to explain why having a good time is important? ...especially during lockdown!” Shalhavit-Simcha Cohen (Teaching Matters, 2021)

1.7.4 Multimedia in a Therapeutic Context

Continuing the exploration of the theoretical groundings that laid the ground to this thesis, this section will elaborate upon ways in which multimedia is used to enhance clinical practices in therapeutic contexts. As distinguished in section 1.5.1, in the context of this thesis, an educational film can hold various clinical and non-clinical implications related to therapeutic outcomes. As elaborated below, video can serve as an instructional demonstration for medical procedures with clinical therapeutic outcomes. Continuing the scholarly examination of the theoretical foundations that underpin this thesis, this section aims to provide an in-depth exploration of the utilization of multimedia in augmenting clinical practices within therapeutic contexts. As previously elucidated in section 1.5.1, it is essential to differentiate between the clinical and non-clinical implications of educational films within the scope of this research. Specifically, video-based media can serve as an instructive tool to demonstrate medical procedures, thereby fostering clinical therapeutic outcomes. Conversely, it can also depict the personal narratives and lived experiences of patients, facilitating empathetic connections and heightened relatability, which can be attributed to non-clinical therapeutic outcomes.

Increasing multimedia accessibility has the potential to leverage knowledge, such as patient education or treatment demonstration, and can be disseminated to both patients and pre-care individuals (Wilson et al., 2012; Krouse, 2001). In comparison to written
information, audio-visual representation can provide an actual witnessing of actions, such as lab measurements and procedures, and therefore increase coherency. Videos may be used to observe and assess behaviour, application, knowledge, attitudes, and even interactions (McLaughlin et al., 2013). In a study providing employees with interpersonal techniques, interactions between vocational trainers and apprentices can be evaluated (Stefano et al., 2014). Training sessions employ multimedia to guide behaviour; role-play video demonstrates seeking informed consent before clinical trials. These have impacted doctors to be better at not coercing and develop even kinder attitudes (McLaughlin et al., 2013).

Multimedia can provide innovative means to demonstrate physical instructions, and video modelling may also facilitate the learning of new behaviours (Krouse, 2001). As an easier way for patients to learn, it can also reduce anxiety, increase resiliency, and encourage self-care (Krouse, 2003).

In inpatient education, videos can be used to facilitate coping skills, promote self-care behaviours, disseminate knowledge, and reduce anxiety since the combination of auditory and visual can improve ease of understanding (Krouse, 2003).

Responsive content, public engagement, emotional valency, and relevance are important contributors to the accessibility of videos that are aimed to promote public health topics. The scientific and global health community is more aware of the importance of developing and accessing marketing levels to develop long-term improvements via novel approaches for solutions to public issues (Campbell et al., 2020).
1.7.4.1 Psychoeducational Multimedia

This section will further explore multimedia which is focused on promoting psychoeducational content and encouraging healthy emotional practices such as interactive apps, online courses, films, social media and more.

1.7.4.1.1 Video Education on Mental Health

Cinematic programs serve the purpose of catering to diverse psychological needs. Videos are employed in various contexts, including training programs aimed at skill development and empowerment (Haynes & Tanner, 2013), as well as facilitating self-reflection (Osipova et al., August 2011; Niesyto, 2008). Furthermore, videos can be integrated into treatment approaches, providing visual feedback on behaviour and promoting self-management, thereby exerting a positive influence (Petri, 2000).

Mental health artistic endeavours can reduce the stigma on mental health and emancipate patients (Stuart, 2006). A similar effect can be observed in the “RADAR Recovery Advocacy Documentary Action Research” (Whitley et al., 2020) which follows a photovoice style design. Photovoice projects provide basic production skill education to patients, and photo or video stories are produced aiming to increase awareness, and by doing so reduce the shame around the featured mental health condition, or mental illness in general. They also empower their viewers and co-producing protagonists who get to showcase their art and take ownership.

Largely accessible formats can disseminate pedagogical health education. MOOCs are discussed in the background section of this chapter (section 1.7.3.1). One of the largest
and most viewed MOOCs on the Coursera platform is an online course provided by the University of Berkeley in California, entitled, “The Science of Happiness”. The course provides a full curriculum of positive psychology topics, with a discussion board and peer-reviewed assignments. The students initiated a Facebook group to discuss further topics and network. The course instructor, Professor Simon-Thomas, presents it in monologue, using slides assisted by animation, and holds dialogue interviews with experts in the field (Ekman et al., 2021).

1.7.4.2 Cinematherapy

Movies are used in therapeutic and educational settings (Gregerson, 2010). They can be used to encourage discussions about the emotional experience and enhance capabilities (Yazici et al., 2014). In educational settings, film is used to deepen understanding and encourage reflection and resilience (Marsick, 2009). Films can induce transformative experiences (Pearson, 2012, Mitchell, 2011) and even assist individuals with severe mental illness to distinguish their unhealthy mechanisms and mitigate against their challenges (Hankir et al., 2015). Audio-visual productions can be effective in increasing self-esteem, developing a healthier growth mindset (Lakin, 2019), and dealing with loss (Sage, 2016). Videos can positively influence psychological outcomes such as improving emotional and mental coping skills (Gramaglia et al., 2011) and encouraging help-seeking behaviours (Uhls et al., 2021). Cinematherapy, or movie therapy, coined by clinicians and authors (Sharp et al., 2002; Solomon, 1995; Berg-Cross et al., 1990), is suggested as effective in increasing hope and positivism, and decreasing hopelessness (Powell and Newgent, 2010). Others employ film to mitigate
against perfectionism and other maladaptive schemas (Aka and Gencoz, 2010) and traumatic intrusion (Powell, 2009).

Individual differences and personal characteristics play a role in patterns of consumption preferences and delivery formats of the film (Echegaray, 2014). For example, shorter films are appropriate for patients under the influence of higher dosage of medication (Wrobel et al., 2022).

Examined cinematic tools such as bibliotherapy and cinematherapy are used by practitioners to mitigate mental challenges (Gelo, 2011). Video in therapeutic environments may be preferred over written information (Johnston, 2021). Films are also used in psychotherapeutic practices as they can provide a therapeutic metaphor to discover and develop patients’ virtues and strengths (Waitkus, 2009). Films can be postproduction analysed for their therapeutic content (Deb, 2016). Video can be used in a mixed-method approach alongside text messages which include images gamified, or other interactive means (Fadda et al., 2017). Young adults may prefer engaging with role modelling in video format rather than other sources of information. Videos can also be disseminated to many at once such as being used in SMS and social media links.

1.7.4.3 Social Media Videos with Therapeutic Intent

Social media is an umbrella term encompassing many virtual platforms of digital interaction. Trends and ideas can be promoted on major scales and reach millions of users. Examples on YouTube are the videos “We All Have Mental Health” (2018) with 1.9 million views, and “People react to being called beautiful” (2015) with 25 million
views. In the realm of mental health promotion, those hold weighty potential. Some bloggers leverage social media to massively promote self-care and positive messages. One example can be a recent popular hashtag on TikTok #RealBody where individuals present socially popularised body poses and then expose their perceived flaws when not in the pose.

Psychoeducational social media channels aim to provide helpful content on mental health topics. An example of an educational social media channel that envelopes psychological helpful content, SoulPancake (2008), is hosted on YouTube and presents inspirational stories, some of which demonstrate beneficial practices based on psychology studies (Moore, 2016). Various formats of video are presented, sometimes with a tutorial element, spanning between three to twenty minutes or special longer editions. The videos cover topics such as “The Price of Free” (2019) a story of an inspiring individual, or “An Experiment in Gratitude | The Science of Happiness” (2013) an interesting experiment re-enacted.

1.7.4.4 Pop Psychology in Social Media

An important division must be made when discussing therapeutic multimedia, to ensure the integrity of communicated messages, since at times observers can confuse popularity with validity.

Psychological research is a complex and evolving field that aims to understand human behavior. However, the human psyche is complex and ever-changing, and personality
types and personal circumstances can vary widely. This makes it difficult to conduct psychological research that is 100% accurate.

Despite these limitations, psychological research can still be a valuable tool for understanding human behavior. By conducting careful studies and reporting their findings transparently, psychologists can shed light on the factors that influence our thoughts, feelings, and actions. This information can be used to help people make better decisions about their lives and to improve their mental health.

It is important to be aware of the limitations of psychological research, such as the potential for bias and the fact that results may not be generalizable to all people. However, by being transparent about the methods and settings of their studies, psychologists can help to reduce bias and make their findings more credible.

In the given context, social media has the potential to deceive its audience by capitalizing on the public’s interest in science and creating an illusion of credibility. Unlike scientific research, which is an ongoing and evolving process, social media platforms offer a more flexible and adaptable medium for information dissemination. Scientific articles, on the other hand, openly acknowledge their limitations and invite readers to recognize the constraints of the research presented. The problem arises when social media portrays scientific findings as absolute truth, disregarding the inherent uncertainties and nuances of scientific inquiry.

Social media often uses scientific terms and philosophical ideas without genuine research-based information, misleading viewers with a false sense of scientific validity.
Pop Psychology, referring to pseudo-psychological theories, may seem rooted in psychology but lacks solid evidence. By employing scientific terminology, pop psychology tries to appear credible despite lacking evidence-based support. This contrast with the neutral and informative nature of science creates a problem, as individuals may mistakenly perceive pop psychology as reliable, even though it lacks scientific rigor and validity. Pop Psychology can gain popularity through charismatic individuals, advice columns, and magazines, influencing public opinion without necessarily having the necessary credentials or evidence. While sometimes helpful, pop psychology can also be problematic.

“School of Life” (2010) is one of the most popular YouTube channels claiming to deliver psychological life skills advice. The channel is led by Alain De Botton, who is not an accredited psychologist but rather a philosopher. The channel’s videos mix evidence-based psychology information with non-evidence-based personal philosophies that refer to psychology. Video titles, for example, relate to attachment styles and suggest relationship advice such as “how to think more about sex”. The channel claims to be unbiased “open-minded rigorous ideological” and thus presents an objective appearance, however it promotes specific values often without providing critique. Quotes for example are “religious beliefs are of course technically false” and “having children will kill the relationship that produced them”. While they can hold helpful advice, they may promote misguided thinking and be disadvantageous to the general public.

Another popular video channel that claims to be one of the fastest growing on the internet, Buzzfeed, is visited by more than 40 million users per month. It promotes some
psychological concepts and pseudo-psychological concepts, alongside news and ideological messages. Buzzfeed maintains a journalistic style that can blur the lines between information and entertainment (Dennis et al., 2017). As a for-profit business, the company’s aims could emphasise reach over the responsibility of content, hence much of Buzzfeed’s content consists of charismatic self-help advice and pop psychology.

1.7.5 Entertainment Educational Multimedia

1.7.5.1 Cinematic Education

The field of video education within entertainment media has been developing over the past 60 years (Saettler, 1968). Cinematic films present various formats of communication via entertainment such as interactive documentaries, broadcasts on television, and on-demand channels such as Netflix, Vimeo, YouTube, and other social media channels. Those and many more articulate copious entertainment programmes which contain an educational value.

Reviewed in this section will be programmes exemplifying creative means developed with an educational message. Audio-visual content presenters develop various creative means to deliver educational messages.

An early modern endeavour that teaches children elementary educational concepts is Sesame Street (Lesser et al., 1974). The researcher of this study has met with one of the founders of Sesame Street to discuss its development. Initially, Sesame Street was designed as "Teaching Commercials" of several twelve to ninety-second shorts,
repeating several key concepts throughout an episode. Their goal was to cultivate viewer education, knowledge, and skills to deal successfully with life’s challenges, with the facilitation of entertainment audio-visuals. The developers instigated puppets and actors conveying information shorts around one topic at a time. The show was aimed at kindergarten to middle school ages, 3-to-5-year-old. As the production evolved, the developers of the show learned that their audience was predominantly of early kindergarten age of 4-to-3-year-old. They then fine-tuned the information and even the show design to cater to the educational needs and goals of this demographic. They learned that connecting a narrative line between those commercial shorts helped, and they gave the character Elmo more screen time than the rest of the puppets since Elmo was most favoured among the toddlers. Their learning-and-entertaining model was enhanced by weaving different elements of commercial television: a robust visual style, short-duration segments, humour, music, puppets, animation, and live action.

YouTube houses billions of user-generated (Figueiredo et al., 2011) amateur and professional content videos widely influencing viewers and shaping public opinion. Several television and online formats will be reviewed in this section. Those will demonstrate relevant elements concerning this research project and observe multimedia programmes that exemplify creative means which were developed with an educational message.

Vsauce is a popular example of educational YouTube. The science (Morcillo et al., 2015) YouTube blogger hosts 2–7-minute segments, mixing animation and images with
a charismatic fast-paced speaking host. A background green screen portrays animated explanations to visualise the discussed topics.

Vi Hart is a popular educational YouTube blogger who presents fast-paced recordings featuring only her hand (no face) doodling while narrating and illustrating concepts in mathematics. Similar to the Using her voice over the video, she inspires an authentic atmosphere (MacIsaac, 2011). This may remove the viewer's initial aversion from being educated and divert it to observing an eccentric personal creative expression and explanation. Authenticity was one of the important predictors of draw attraction for a video (Svensson, 1985).

Il était une fois... (Once Upon a Time... Life) is a French-Japanese animated educational television series that explains biological elements through narrative animations (Sabelli, 1986). The storytelling conveys aspects and elements of the human body and human health. It is aimed at middle school-aged children with a fictional element using micro-body parts, such as blood cells, as characters in the narrative. The fictional element engages young people, who learn about the functions of the cells through the character stories.

TED stands for Technology, Entertainment, and Design. The channel “TED talks” describes itself as “Fascinating presentations by the world's leading thinkers and doers” (TED, 1984). Recorded live, these talks are delivered by scholars, Nobel Prize winners, and professionals discussing their greatest achievements. Catering to the short attention-spanned, knowledge-seeking demographic, it reduces cognitive load by
keeping video lectures briefer than traditional academic lectures (DaVia Rubenstein, 2012).

On-Demand Broadcasting Channels such as Netflix, Vimeo, and other TV channels, have evolved with more formats of video education (Gaglani, 2014). Some of those video lengths require a viewer’s time commitment such as a documentary series and feature full-length films. These videos can last between twenty minutes to several hours. An example of cutting-edge aesthetic imagery accompanied with educational design and narration is “Planet Earth” by National Geographic (Bybee, 1993) or their following production “Brainpop” (Paulo, 2012).

Numb3rs is a series using the metaphor of plots fighting crime while implying and demonstrating mathematical elements (Devlin et al, 2007). An educational programme connecting narrative and comedy. Humour prompts a mental process of questioning and hence engages the viewer in active thought (Bolkan et al., 2018; Ziv, 1988).

"Scrubs" is a popular television sitcom that aired from 2001 to 2010. It revolves around the lives of medical interns, residents, and attending physicians working at a fictional hospital. The show combines comedy and drama to portray the daily experiences and challenges faced by healthcare professionals and can be used in educational settings (Hirt et al., 2013). Utilizing narrative as a teaching tool has been recognized as a highly impactful approach (White et al., 2008).

While not mainly focused on education, entertainment effective formats, such as narrative or comedy, can widely impact public opinion. Black Mirror is a critically
acclaimed anthology series presents thought-provoking and often dystopian stories that explore the impact of technology on society. "The Thick of It" (UK): A political satire sitcom that offers a humorous and often scathing take on the inner workings of British politics, showcasing the absurdities and power struggles within government. South Park is an example of an animated sitcom that often promotes political or environmental concepts through the irony of the characters' lives concerning those subjects. The Drunk History Channel, the Naked News, and even the Daily Show display concepts and messages using different presentation-style comedic skits. Saturday Night Live is another show that focuses mainly on comedic skits which are by nature opinionated yet is known to be a source for many people to get their news updates due to its entertaining delivery, and hence is an important public opinion influencer.

Interactive films, such as interactive documentaries, invite the viewer to participate in the story plot (Aufderheide et al., 2015) such as Hollow interactive documentaries (Duijn et al., 2017). Some deliver behavioural and emotional education such as training on how to communicate when a peer might be experiencing suicidal ideation (Grassroots Suicide Prevention, 2022). Engagement and decision-making promote greater learning effects and influence long-term memory formation. The obligation to act does not appeal to all audiences and hence is beneficial depending on the audience's motivation level at the time of interaction.

Brain games are a production of national geographic hosted in a talk show format, where the host sets the stage at public locations and engages passers-by with
psychological misconceptions. This format evokes curiosity and therefore induces learning.

Veritasium, a blog-style series on YouTube, was developed based on Derek Muller’s Ph.D. Developing Effective Multimedia for Physics Education. Muller’s research outcomes suggested a design opening with a demonstration of a common misconception and following public setting participants unfolding the information through the video. The familiar query hooks the audience who relate to the misconception.

Nas Daily (Nuseir, 2017) is a popular Facebook blogger, who covers content ranging across educational, ideological, and informational topics. Nas explores those topics while traveling the world. Committed to posting 1,000 one-minute videos, one per day, Nas employed a short, ethnographic documentary video style with overlaying text to emphasise points. The text highlights words or ideas mentioned in the video. The short video format is an attractive element as it can appear as non-time-consuming. Reducing cognitive load, they incentivize the viewer to watch another video, and then another, and by doing so can promote additional information.

1.7.5.2 Music, Pop, and Messaging

Rhythm is claimed to be one of the first human experiences occurring in the mother’s womb, as a baby’s first innate observation may be the heartbeat, maturing into a double-beat precision. When given a wooden spoon and pan, an infant can create or replicate a rhythm, such as a familiarity with banging the drum (Ilari, 2014).
Music correlates with brain regions and increases synaptic connectivity, influencing important mental executive functions, in addition to sensory, visual, and cerebellar networks (King et al., 2019). These are associated with beneficial emotional, cognitive, and behavioural influences such as stress relief, reduction of anxiety and agitation, long-term relaxation, and even depression management (Leggieri., et al 2019).

Music therapy is used as a universal language. Music has been demonstrated to enhance positive feelings, increase pain tolerance, and reduce anxiety (Çelebi et al., 2020). Evidence indicates the positive impact of musical interventions, especially if melodies are individualised to audience members' preferences. On numerous mental pathogenesis such as Alzheimer's and dementia both for patients and caregivers (Leggieri., et al 2019) it associates memory, influencing patients with dementia promptly to smile, talk and even dance.

While music is a universal language that can even normalise negative emotions, sad music is found to be preferred at times for its relatability. It induces compassion and invites the listeners to normalise their humanity (Tol et al., 2016)

As a leveraged technique to both express and communicate information, music producers employ various means to enhance their lyrics. The band Little Mix combine short statements of women in their video for the song “Little Me” relating to female empowerment messages, hence evoking both self-compassion and relatability (Little Mix, 2013) which is implemented in other musical clips related to emotional health (Kara, 2016).
Repeating lyrical messages may sink into the attention, consciously or unconsciously (Margulis, 2013). Repetition invites the listener into a trance-like experience with the vocals and overlays. French DJ David Guetta's mega performance mixes layers of songs, interlacing spoken words repeating over a beat. These are used at music festivals, nightclubs, concerts, and other large-scale music events as the message echoes in the listener's awareness. Since songs are often listened to during leisure time, often words can be dismissed or be unnoticed. The repetition promotes the possibility, even if not noticed or heard, to be either perceived or even remembered.

Laurie Anderson facilitates a lyrical architecture of spoken words with repetition and lyrical layers (Anderson, 2016). Club DJs often remix lyrical tracks. Only a few lyrical full spoken word songs reach large public dimensions, such as Baz Luhrmann's “Everybody's Free to Wear Sunscreen” (1999) and “Be Safe” by The Cribs (2007) or “Follow Me” by Aly us (2010) who took a speech turned into an anthem then song.

Borrowed themes and trends largely recur through modern music. In his course on Techno Musicology at Harvard, Wayne Marshall suggests that, in modern production, almost nothing is novel but borrowed themes are used in new formats. Artists create innovative beats based on old ones, and new melodies emerge. Sometimes the facilitation of a previous beat or structure is referred to as a remix. “Push The Feeling On” by Nightcrawlers (1992) was released in the early '90s, then again, a few years later as a remix (1995) from which it became extremely popular. Ten years later, Pitbull (2009) used the same beat featuring Mufasa for his even more famous "Hotel Room Service," and most recently, the same beat took over the charts as "Friday" mixed by Riton with NightCrawlers (2021).
Visual elements are often used to enhance or direct a lyrical narrative or create context. Imagery and story elements' effects are elaborated upon in the Multimedia Communication section of this dissertation 1.7.2. Large Festivals imply music video elements projected on extensively large dimension screens, enhancing the attendee's experience. Often those images do not satisfy a certain narrative but rather a mix of symbolic and abstract elements.

Popular music refers to musical styles that are widely distributed and appealing to vast numbers of audiences. The term 'pop', which used to encompass many styles like rock, urban, country, and more, has developed into a more specific niche format: pop music, which includes subcategories can be hip-hop, dance, and more. While, like many other musical styles, it borrows elements from other genres, it is today identified often by repeated choruses or hooks, with rhythms that, according to the Oxford dictionary, can be easily danced to, using relatively commercial and accessible music.

The term Popular, according to the Oxford English Dictionary, is “liked… or enjoyed by many people” alternatively “intended for or suited to the taste, understanding, or means of the general public rather than specialists or intellectuals”. Since what the audiences hear impacts their thoughts, popular music hence has the potential for both large reach and impact on society. Possible outcomes of constructive information in this context can influence young people at outing events where they may be under the influence of substances and may shift the subliminal club culture messaging. That is often conveyed in popular music, to shift focus from current prevalent themes such as desirability, social status, gender stereotypes, sexual violence, and even suicidal ideation (Kresovich et al.,
Studies call for such a needed shift in independent industries' response (Vito, 2019). PosiPop, also known as PosiMusic, is a term used to describe a genre of music characterized by its positive messages. The urban dictionary provides a definition for PosiPop, while Wikipedia also recognizes it under the label of PosiMusic. Numerous programmes articulate constructive implementations of pop music such as Arts in Medicine at numerous universities (Sonke et al., 2009) and independent groups of the Positive Music Association (empower, 2021; PMA, 2008) however their music outputs have yet to reach the numbers of popularity or be shared on the mainstreamed radio channels.

“The role of popular music in the 'translation' of cultures and identity… broad implications for contemporary global society and digital culture... offers far more than just lyrics.” (Johnson, 2018)

1.7.5.3 Film as a Means

As a means of communication, an image can influence more than words (Brisbane, 1911) and “One look is worth a thousand words” (Printer, 1921) holding significant educational potential. Even more so is the case with moving pictures, expanding the narrative of one image, film evokes emotion and storytelling has the power to shift mindset and opinion in comparison to any other communication (Sijll, 2005). The narrative plays a significant role in Health Humanities research since the effects of storytelling have a direct effect on learning and memory. Wellbeing and emotion are highly influenced by narratives and hence ethical aspects and considerations are significant. The multi-modality of film greatly enhances and engages more senses in the
storytelling. It therefore holds therapeutic potential and creates possibilities for intentional social innovation (Sandercock, 2014) such as targeting engagement in a community, visualising, and digitising ethnography, and inviting collaborations. It calls the affective domain to then connect information and reflection (Shankar, 2019)

A General Practitioner only has a short meeting with a patient, in this time they will cover the important logistical aspects. Managing human pathologies demands much more than those limited instructions (Volandes, 2013). Social prescribing is a healthcare approach that involves the referral of individuals to non-medical sources of support in the community. It recognizes that health and well-being are influenced by various social, economic, and environmental factors, and aims to address these determinants of health by connecting individuals with a range of local services and activities. A practitioner could prescribe a film, for example, Dr Amy Hardie’s “Seven Songs for a Long Life” delving into the experience of individuals and caregivers at a hospice, on many of its intricacies (Hardie, 2016). Hardie’s film influenced policy for day-care hospices in the United States. On their thirtieth birthday, the researcher of this study has posted a vulnerable video blog which was later used by a guide at Harvard undergraduate dorms for lessons on female empowerment and self-expression (Cohen, 2012).

Various film architectures provide specified tools for communication. Information can be transferred in various ways. Temple Grandin’s story about her experience with autism is shared as a talk on the TED stage (Grandin, 2010), providing personal first-hand sharing. Alternatively, in a feature film Temple Grandin (Jackson, 2010), actor Claire
Danes plays Temple. Her thoughts are vividly and metaphorically presented on the screen as she describes the experience inside her head.

1.7.5.4 Music Videos

Both sound and image in film have the capacity to elicit affective and cognitive responses (Bordwell & Thompson, 2010). In some cases, it is contended that the role of audio in film can surpass that of the image, as a lack of accompanying sound may impede the comprehension of communication. However, even in the absence of visual information, a black screen coupled with distinct sounds like a door creaking and intimate conversation vocals can effectively convey the contextual information (Chion, 1994). The auditory dimension of a film plays a crucial role in conveying its intended message, and within this realm, the use of music assumes particular significance. Music has the potential to augment the contextual framework of a film, exerting influence over the emotional responses and atmospheric ambiance experienced by the audience. By manipulating elements such as tempo and instrumentation, even a brief arrangement of snares at a specific rhythm can evoke immediate associations with the funk genre or a particular historical era linked to a referenced song. Furthermore, the inclusion of sounds resembling the blowing of a ram's horn can elicit associations with religious or tribal contexts. The intricate interplay between music and its cultural, historical, and demographic resonances further highlights the profound impact that these sonic choices can have within a film. Conversely, the combination of a chirpy sound with colourful shaped visuals can mentally associate a serene infant playground, but when juxtaposed with dark scenery, it can imply a journey of recovery from trauma, illustrating the
versatile nature of audio-visual associations in evoking specific emotions and narrative contexts.

The medium of music videos, also referred to as illustrated songs or song videos, serves as a platform for the convergence of film and music, wherein the audio-visual elements work in tandem to amplify and enrich the overall experience. These videos employ various filmmaking techniques and styles, encompassing a spectrum ranging from animation and abstract visuals to narrative fiction, documentary approaches, and even live recordings of concert performances. The primary objective of music videos is to interpret and visually portray the underlying themes and concepts conveyed through the song’s lyrics or overarching meaning (Jermyn, 2004).

Combining the valence of audio-visual entertainment with melody, music videos are some of the top-watched on YouTube, gathering over ten billion views (Pinkfong, 2016). Henceforth music videos are used for promotion in marketing campaigns and are consequently used as an important tool for message delivery reaching demographics with strategized information. As discussed above, they are suggested to heavily influence young people’s perspectives (Hust, 2008; Jenkis et al, 2012), public opinion, and perception (Interiano, 2018).

1.7.5.5 Documentary Film

The documentary film aims to portray reality, follow an experience, or event, and share audio-visual evidence, in contrast to fiction which creates a fictitious story. The documentary involves real people sharing real stories versus actors following a planned
Docufiction involves fictionalised elements and visual effects. Such enhanced elements can be used to help emphasise and explain emotional states, this part can also involve actors and planned narratives, and some can even be completely animated (Dawe, 2021). Multimedia formats used can include narrative, documentary, fiction, reality, animation, whiteboard, talking head lectures, and more (Chorianopoulos, 2018).

Originally referred to as "actuality films," the documentary genre is characterized by the filmmaker's intention to capture and represent an unadulterated truth, making it a field intertwined with ethical considerations (Aufderheide, 2007). Documentary filmmaking involves the pursuit of authenticity and the depiction of real-world events, individuals, and social issues, which raises ethical implications regarding representation, objectivity, and the balance between subjectivity and truthfulness (Aufderheide, 2007; Nichols, 2010). Errol Morris’ journalistic films observe the epistemology investigating and peeling back layers to show objective truth. However, since one’s truth can be another's deception, documentary inherently involves ethical considerations. And the filmmaker hence, more than a presenter, ought to be a listener and develop rigorous listening skills and empathy (Nichols, 2017).

Documentary strategies provide listening and are an empathy tool both for the creators who empathise with those who will watch their film, and the viewers who get a peek both at the experience of the protagonist and even the filmmaker and sympathise with the others' journey which they would not witness otherwise, while also creating their meaning (Laganá, 2017).
The documentary can be used to share a story, to educate, or promote a message. As the International Documentary Association (2023) explains, documentary activism can be a powerful tool for empowering communities, aiming to influence public opinion on a matter of call for action.

When aiming to capture testimonial accounts, documentary formats occasionally incorporate constructed scenarios as a means of emphasizing certain aspects. Beyond the realm of docufiction, documentaries can also serve as constructed experiences, as exemplified by the film "Fake Famous" (2021), which adopts a reality-show-like structure. While it documents the authentic experiences of its subjects, it also explores the effects of the artificially created fame and delves into the impact of paid marketing in shaping an individual's public image. By examining how this process influences the narrative and identity of the participants, the film highlights its ability to shape the broader societal and economic narrative. It recognizes the potential for deception as a tool but also acknowledges its potential for healing on multiple levels.

Aiming to be transparent about their motives, some filmmakers would reveal their agenda at points. For example, Yonatan Nir in his film "The Essential Link: The Story of Wilfrid Israel" (2016) opens with his personal reasons to produce the film, in reflection on his childhood enigmas. Some filmmaker will articulate a written critical reflection on their experience of developing and producing the film, such as Poitras (2014. She reflects on the process of making her documentary film about Edward Snowden, the former National Security Agency contractor who leaked classified documents about the NSA's surveillance programs. Poitras discusses the challenges of making a film about a
secret government program, and she argues that documentary filmmaking can be a powerful tool for exposing government wrongdoing.

1.7.5.6 Docutherapy – FilmMedicine

"What matters in life is not what happens to you, but what you remember and how you remember it."

Gabriel García Márquez

While filmmakers have been leveraging the influence of film in numerous therapeutic ways, more research calls for the development of a rigorous ethical structure and guidance in the implementation and integrity of such audio-visual tools (Goodwin et al., 2021; O'Halloran et al., 2015; Beale, 2002).

Documentaries can feature journeys highlighting elements of recovery (Nir, *Picture of His Life*, 2019) and season within the story information revealing medical advances (Hardie, 2012). While a surgeon can present an instructional video on a procedure, the individual who is undergoing treatment requires empathy. Their narrative with melody and narrative will provide extra resonance and manipulate the audience to be engaged in the story, even if they have never met the person. An appropriate example of this is the documentary film presentation of a woman’s story of stroke “My Beautiful Broken Brain” (Sodderland, 2013). Folman’s film “Waltz with Bashir” (Folman, 2008) facilitates rotoscoping, an animation movement traction technique, to visually illustrate a visit to a therapist and understand the flexibility of memories, and hence the observer can better
comprehend an important element in healing and rehabilitation. Hardie’s “The Edge of Dreaming” (Hardie, 2010) presents a neuropsychiatrist explaining Neuroplasticity, the brain’s ability to form new synaptic connections, which is an encouraging and vivid proof of the possibility of real alteration and improvement in one’s lived experience. This ability can result from trauma or learning. Observation of numerous patients’ stories can shed light on their experience of treatment (Hardie, 2016) and provide insight for ill individuals, caretakers, practitioners, and even policymakers.

Autoethnographic films are an observative investigation into one’s own experience, such as Couette’s “Tarnation” (Caouette, 2013) shares his story of growing up with a mentally ill mother. The protagonist recorded interactions with her, shedding light on those while reconstructing new meaning to his own experience. Similarly, Annie Griffin in “Out of Reach” (Griffin, 1994) questions each member of her family for their opinion of her. Griffin provides a reflection on her mentalizing process - assessing the mental state and experience of others - concerning herself. Olin in “My Body” (Olin, 2002) reconstructs her experience and meaning-making around others’ opinions on her own body, its implications on her self-esteem, and her healing journey. Documentary film directors are often evident in their psychotherapeutic journeys, such as Nir (2016) discovering Holocaust secrets of the unspoken room in his childhood village, or Hardie (2010) following a horrific prophecy in her dream.

A film can be used to create social action and change (Sandercock, 2014). In “Seven Songs for a Long Life” Hardie (2015) guides patients who are dealing with terminal cancer to share their dreams and fears often through song, while involving them in the
filming and editing of their experiences. Viewing their films influences their self-perception, they notice their wisdom allowing them to reframe their identity. While the film process enhanced the vitality of patients while audiences' perceptions of illness, death, and dying are challenged (Hardie, 2016). Her film introduced day-care hospice practices to professionals in the United States. Documentaries as such provide staff with expansive insight to advance their practice and care (Haraldsdottir et al, 2014). Co-creation with different communities enables a way to hear and see each other differently and set dialogues between individuals who did not converse at all.

Director Yonatan Nir defines the present as 'The Age of Storytelling,' driven by technology's rise in audio-visual narratives. Universally grasped photographic concepts like "framing" and "zoom" impact emotional healing, while the popularity of visual media offers significant potential for transformative shifts in human awareness and personal healing (Nir, 2023). Nir, whose documentary films are presented in higher education institutions, seeks to develop, and clarify the term Docutherapy (Nir, 2020), a term which has been used in various forms within industry and academia (Røkeberg et al, 2018; Patino, 2014).

Both Hardie and Nir aim to illuminate guidelines for the development of an emotionally responsible documentary filmmaking process and seek to provide a general outline for future filmmakers developing documentaries with therapeutic intent. This can mitigate against the harm which can be caused otherwise to either protagonist, the audience, or even the filmmaker themselves. Through the production of his films, Nir consults with Yoram Ben-Yehuda, a clinical and medical psychologist, and an IDF post trauma
specialist, as they invite their protagonists to partake in the creation process of certain aspects.

Several themes are explored in Nir’s Docutherapy films. “Late return” is defined as the process and experience of the protagonist who is returning to the place of the trauma with a camera. The protagonist is a co-creator and decision-maker in the production and dissemination of the film. “Picture of His Life” (Nir, 2019) and “Dolphin Boy” (Nir, 2011) and “Cutting the Pain” (Nir, 2012) exemplify Nir’s award-winning films that follow a post-traumatic healing process. “My Hero Brother” (Nir, 2016) observes a journey of growth and connection between Down Syndrome patients and their siblings as they travel through the Himalayan mountains during their struggles and triumphs.

Collaborative Filmmaking in this case is a method of Therapeutic Planning Practice. Nir relates to Irvin D. Yalom’s existential perspectives (1980) concerning documentaries benefitting personal perception; he notes that “Trauma is loss of control. Co-creation brings back control”. In a conversation with Nir, his elements are distinguished for the co-creation Docutherapy process:

Research - A preliminary investigation is facilitated together with the protagonist and a psychologist within a treatment setting, in preparation for the documentation.

Pre-filming script – The filmmaker and protagonist structure the plot, informed by the psychologist.
**Filming Drama therapy** - The protagonist is filmed as they construct their Late Return or symbolic ritual in the setting and structure of their choice. Re-enactments and scenes of their choice are created as the entire process is documented.

**Logging** - The protagonist is invited into the editing-suite to review the raw footage and ideate feedback.

**Editing** - The protagonist participates in the director’s decision-making process of editing and post-production.

**Distribution** - The co-creating protagonist takes part in the decisions of why, to whom and where would screening take place. This can be for the public in film festivals, intimate family distributions, or even more private settings (Nir, 2022).

Post-traumatic growth (Kaufman, 2020), the positive mental change resulting from a struggle with highly difficult life circumstances, can clarify the process of developing a therapeutic documentary film. In Nir’s film, prisoners of war who were criticised by the public were able to share their personal experiences. The public screening brought healing to protagonists meanwhile resolving public conspiracy perception. Hardie’s film impacted policymakers’ decisions regarding hospice care, after illuminating the experience of patients in her film “Seven Songs for A Good Life” (Hardie, 2016).

“The patient becomes a stage hero” explains Nir, “having a non-disparaging representation”. Projected publicly, their choice of narrative is reinforced. Nir proceeds to explain that access to filmmaking has shifted dramatically over the past two decades,
as the cameras used to be limited to the possession of privileged professionals. Today they are accessible and prevalent to anyone, even young toddlers. This shift demands a guideline suggestion on ethical and moral aspects for creators, protagonists, and even audiences, to avoid affecting damage in addition to promoting health and healing.

Amy Hardie, a lecturer at the University of Edinburgh, has coined the term "FilmMedicine" to encompass creative practitioners and researchers from social, arts, and medical sciences. FilmMedicine refers to the utilization of film as a medium to achieve therapeutic objectives. Through its powerful emotional impact, documentary film has the potential to offer valuable insights to individuals and communities, fostering introspection and contemplation of personal experiences. (Shankar, 2019) and impact decision-makers or even policy (Hardie, 2016). Hardies’ teachings draw on different elements of documentary filmmaking, ranging from the theoretical framework and its practical implementations on production to intentions setting and placing special attention to its ethics. Films can promote wellbeing but can equally trigger destruction. Ethical training and the development of sensitivity are emphasised in her work and teachings.

During the FilmMedicine course, the students observe films with historical and contemporary contexts, practicing interview techniques and reflexive listening. Emphasis is shifted to the representation of the protagonist's interests and opinions rather than the researcher's. Similar to participatory video structures (Visual Exchange, n.d.), an emphasis is placed on encouraging the protagonist's notion of safety and the feeling of being heard. Elements of storytelling are investigated, identifying a therapeutic
intent in film planning, while carefully considering its audience and screening. Those can be to the public, for limited groups, or even just for oneself. The course additionally reflects on analytic visualisation, metaphors and framing, camera facilitation, artistic fundamentals of holding a camera, sound design, editing, and intentionally designing for audience engagement and impact.

Hardie explains that observing an experience through the camera brings about aspects of “witnessing” both upon others and oneself (Goodman, 2012). Observing one’s lived experience and meaning-making processes influences the viewer, protagonist, and even the filmmaker. FilmMedicine hence prioritises the importance of maintaining full integrity in the process of the film concerning the protagonist, the audience, and the filmmaker themselves.

1.7.6 Participatory Action Research

The section below explains the philosophical grounding to the methodology implemented in this research thesis, from Action Research to Participatory Filmmaking.

Action research (Kemmis et al., 2014) is an iterative comparative design that seeks social transformation. In a cyclical process, the action researcher listens to the problem, plans, executes, and reflects upon its results, to then plan again the next steps. Participatory Research emphasises the collaboration of its research participants in the different aspects of the desired study. It can involve groups, stakeholders, communities, and other end users.
Participatory Action Research (PAR) is a methodological approach that involves investigating a specific group's experiences and identifying a problem in collaboration with the participants. The research process includes jointly designing an intervention and engaging in critical reflection on both failures and successes, leading to subsequent action steps. PAR emphasizes the involvement of participants in multiple stages of the research process. Unlike traditional research approaches focused on outcome measurement, PAR aims to comprehend the complexity of human experiences, thus relying primarily on qualitative data (Denzin, 2011). Additionally, reflexive writing accompanies the scientific reflections to ensure comprehensive consideration of all the experiences involved in the research endeavour.

1.7.6.1 Art Based Research

Art-based research differs from traditional art creation in its creator's purpose. It is often used by the researcher who intends to touch upon the cognitive-affective domains such as to evoke an emotion, promote reflection or dialogue, influence perception, or reach non-academic audiences (Leavy, 2020). It explores the different artistic mediums to achieve this goal (Fenge, 2010).

Art is a form of communication that can be used to express emotions, thoughts, and experiences that are difficult to put into words (Leavy, 2009). It can also be used to challenge assumptions and perspectives, and to create new ways of understanding the world.
In art-based research, artists and researchers collaborate to use art to explore a particular topic or issue. The artistic process can help to mitigate the power relationship between the researcher and the participant, as it allows participants to express themselves in a way that is not always possible through traditional methods of research.

Art-based research can result in different kinds of knowledge or evidence. For example, it can provide insights into participants’ experiences that would not be possible to obtain through other methods, such as interviews or surveys. It can also be used to create new knowledge or understanding, by challenging assumptions and perspectives (Cyril, 2016).

An example of the impactful art communication, portraying stronger than words, is “Project 84” (Jenkis, 2018) in London, which presented male figures on top of buildings to raise awareness of 84 men who take their lives every week in London. Emotional experience is correlated with long-term memory and action (Moreno, 2007) and therefore art is used on different occasions aspiring for social impact.
Different approaches are used to evaluate ABR, each concerning its purpose. Interviews can invite participants and audience members to share their experience on quantitative scales or open-ended thematically analysed, observations could contribute insight, feedback from other stakeholders providing perspective, and the art itself can be assessed on different parameters. “Evaluating ABR puts us in a messy terrain, and I think we’re positioned to do our best work and bring out the best in others if we accept and indeed embrace that messiness…So my advice is this: Begin from where you are, learn as you go, trust your intuition, take risks, balance your goals and abilities, and accept that no research product can be all things to all people” (Leavy, 2020. P.275). While the various evaluation methods will never convey a complete picture, the bottom-
line quest that the researcher must answer is “is it good enough to achieve its purpose?” (Leavy, 2020).

1.7.6.2 Participatory Filmmaking

“Reflecting upon life is like looking at a group photograph. When we look at it, we always try to find ‘where am I?’ in the frame”

Researcher’s mom friend, Sarah Ber.

Participatory Filmmaking invites individuals or members of a group to explore a topic of their lived experience or history, in a co-creation of film. By doing so, they can encourage discussion and ignite change both within and outside the group for the various audiences to which the film will be presented (Visual Exchange, 2022). Numerous interventions facilitate participatory-based documentaries to portray experiences and serve as an ethnographic expression, which can serve as an authentic representation of critical questions on a personal and social scale (Sanders, 2012; Sandz & Zimmerman 2011; Evans & Foster, 2009; Wu, 2008). For example, two participatory co-creation films with and for young people, who experienced being homeless in Canada (project of the Spencer Foundation) and the UK (project of PARTISPACE), vividly communicate and present the complexities of such a stigmatised lifestyle and raised public awareness of the issues the youths were facing (Roy et al., 2021). Participatory filmmaking is used to view, explore, and engage the public in social, political, health, spiritual, and environmental issues and involve the public in topics displayed, inviting deliberation on social media, inviting the public to a journey in the
presented cases, and ignite social change (Sanders, 2012; Mistry & Berardi 2012; Stille, 2011). It has the potential to promote understanding and de-stigmatisation, raise social issues, and engage in activism. Collaborative creations both enhance engagement and promote creativity, as the latter is enhanced in group dynamics. They also provide higher levels of autonomy and decision-making.

Participatory filmmaking has been demonstrated to increase vulnerable demographics’ wellbeing, self-confidence, hope, knowledge, capacity building, and self-determination (Visual Exchange, 2022; Borish et al., 2021; Cumming & Norwood, 2012). While co-creation can relate to protagonists’ involvement it can also include audience involvement. Audience members who are made aware that their feedback feeds into an outcome or even the next production may feel more validated regarding their opinions and experiences. Providing both co-creators and the audience with the ability to influence can motivate and promote a feeling of self-efficacy (McNiff, 2008). In turn, the knowledge that the individual can potentially spur on changes in others can be an impetus for feeling ownership, positive self-regard, and collective knowledge.

Participatory documentaries can explore and communicate diverse experiences and narratives, and they can also be audience specific in their planning and execution. Co-creation design can contribute to more equality in power dynamics and hence fulfils an important role in participatory documentary filmmaking, which aspires to produce more unbiased presentations. The film itself can serve as a base for qualitative analysis and help provide information for evaluators and decision-makers (Visual Exchange, 2022).
The visual representation of film invites the viewer to explore the lived experience of its protagonist communities. Audio-visual methods are developed to enhance the vividness and authenticity of the experience. The locations of filming and interview taking place are of high importance. For example, Indigenous groups who still have access to their locations of origin, may be able to choose their preferred location to connect them to their experience of place (Borish et al., 2021). Activity-based filming facilitates the cinematography and interviews during the execution or in motion (Evans & Jones, 2011), adding context that can enhance the understanding of the presented lived experience (Burns et al., 2020; del Rio Carral, 2014).

Challenges can arise in community-based participatory research. While those can shed light on lived experiences, at times the community may express scepticism to the creation and may not be interested in participating. Their availability may not match the timelines needed for the creation and hence impact or even negate the possibility of creation. Place and activity are influencers of protagonists’ experience and perspective, and they can both enhance or detract from their participation and must be considered carefully (Borish et al., 2021). Sensitive matters that are displayed in public can expose the film’s protagonists to distress or scrutiny. Moreover, community films may also involve vulnerable individuals that do not all feel the same on various matters, and while defined as a group, sensitivities must be considered (Burns et al., 2020; Brandt, 2016; Cumming & Norwood, 2012; Sanders, 2012; Gray et al., 2020). At times, disagreement can arise between stakeholders such as academic authorities or funding organisations. Conflict may arise between protagonists and filmmakers on creative goals, emotions, and more. Power imbalances they may be reinforced or even heightened as part of the
process due to unseen sensitivities on either side. A lack of adequate training of the facilitator, or unexpected circumstances which they may not be aware of, can emerge (Blum-Ross, 2015).

Participatory filmmaking hence requires sensitive and careful planning, recognising potential pitfalls, thorough planning of ethical procedures, communication, and consideration of power imbalances and democratic approaches, to induce safety, trust, and commitment (Sanders, 2012; Gray et al., 2000). Lunch and Lunch, in their book about the participatory video (Lunch & Lunch, 2006) meticulously articulate the process of documentary co-creation: including setting up, fieldwork and ethics, prioritizing the co-creator ownership of filming, interviewing tips, reflection and analysis, screenings of footage with the protagonists, editing footage, and even providing technical tips. While their book serves as a significant step towards more integrity in the development of participatory documentary filmmaking, research calls for advancing methods and strategies to increase consistency in the leverage of documentary film as a form of qualitative inquiry (Borish et al., 2021).

1.7.7 Measures of Multimedia Impact

This section will present theories and implementations that are used when assessing the impact of multimedia and in particular film, and divide three categories of cognitive, affective, and behavioural. It will expand on clinical measures and provide extensive examples for those and will then discuss the importance of surveys accessibility and share examples from the filmmaking industry.
Multimedia can be evaluated as an effective means of communicating information, impacting emotion, and promoting behavioural change. Assessments may observe cognitive shifts, affective implications, or even behaviour. Categorically, these can be divided into cognition, affect, and behaviour.

**Cognitive** impact refers to measuring reported learning: change in knowledge; awareness; comprehension; learning tasks.

**Affective** impact refers to a reported change in emotion: attitude; intention; motivation; mood, emotional self-label (bored, happy, confused, etc); satisfaction; perception of one’s effectiveness, experience; and even behavioural intention. Behavioural intention is distinct from action.

**Behavioural** Impact gauges change in performance: use of skill; change in participation; involvement; engagement; activity log; or analysis of interactions. Such change can be assessed also by third-party, for example, a patient sharing their experience about response to a doctor’s behavioural change in their service delivery, communication skills, and creating a meaningful relationship. In online multimedia: these can be responses; view count; interaction; shares; popularity; and subscription. For this study, these will be referred to as behavioural change as these involve an active element.

Behavioural impact, or organisational outcomes, are not a common emphasis in multimedia intervention outcome measurements since studies mainly gauge reported experience. In a systematic review of 1438 studies on empowerment measures
concerning health promotion, only twenty included reliability and validity, of those only three implied test-retest reliability, and only one examined the validity of the measures in behavioural change (Cyril, 2016). The above study, which assessed social-political scales of change, focused on motivation and confidence rather than actionable outcomes such as involvement in leadership or decision-making. Cyril (2016) further notes that many studies did not base their design on questioning what the participants care about and find relevant, as recommended in ABR designs.

Self-assessments are often facilitated in a safe environment, where participants may feel differently than they will in real-life situations. Consequently, behavioural intention must be distinct as it may differ from behaviour (Benjamin Jr et al., 2009). Behavioural change can be better assessed externally by observation or individually by implying a repetition of self-assessed surveys, as the impact will be assessed outside of the facilitated setting. Another benefit of the test-retest method is that information reviewed is likely to be remembered more, hence benefiting the educational purpose (Hu et al., 2013).

1.7.7.1 Clinical Methodologies for Assessing Outcomes

Surveys, interviews, and simulated observations are the primary means used to assess impact, sometimes both pre- and post-intervention. When assessing behavioural impact additional analytics are used such as screen recording (Goodwin, 2005), view count and response count (Piven, 2022), A-B testing (Chen et al., 2014), algorithms of deep learning and word analysing (Shrestha et al., 2019), and surveying respondent-patient (Fricker, 2008). For example, a comparison between a video and a pamphlet about
sunscreen used two groups and surveyed participants’ knowledge, use of skills, and satisfaction with the intervention (Armstrong et al., 2011). The emotional and cognitive effects of multimedia on attentiveness in babies were assessed using observation to assess mood and attention (Coffield et al., 2014). Table 1.1 presents examples of multimedia-based clinical interventions that measure outcome. The table includes the methods of measurement, the type of participants, the type of multimedia used, and the criterion of impact measured within the context of the study.

1.7.7.1.2 Examples of Clinical Multimedia Interventions Measuring Outcome

<table>
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<tr>
<th>Study</th>
<th>Measure</th>
<th>Method</th>
<th>Multimedia</th>
<th>Partakers</th>
</tr>
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<td>Surveys</td>
<td>Blackboard Learning Management System</td>
<td>7700 College Students</td>
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<td>Investigating students’ perceived satisfaction, behavioural intention, and effectiveness of e-learning: A case study of the Blackboard system</td>
<td>Affect (Behavioural intention Effectiveness)</td>
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<tr>
<td>Hrastinski et al., 2014</td>
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<td>Interactive video website</td>
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<td>Shifman, 2012</td>
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<td>Singh et al., 2016</td>
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<td>Webster 1981</td>
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<td>Behaviour Affect (Attitude)</td>
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<td>Individualised video modelling for each family</td>
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<tr>
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<td>Data Collection</td>
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<td>2013</td>
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</tr>
<tr>
<td>Author et al., Year</td>
<td>Title</td>
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<td>Affect (emotionally: mood and attention)</td>
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<td>Adding odour: Less distress and enhanced attention for 6-month-olds</td>
<td>Cognitive (attentive)</td>
<td>Affect (emotionally: mood and attention: reduced emotional stress and increased attention)</td>
<td>Observation</td>
</tr>
<tr>
<td>Al Qurashi, 2016</td>
<td>Saudi Teachers’ Experiences and Attitudes Toward Integrating Video Games for Learning: Affordances and Constraints of Using Video Games in Saudi Arabian Classrooms</td>
<td>Behaviour (experiences)</td>
<td>Affect (attitudes)</td>
<td>Survey</td>
</tr>
<tr>
<td>Newcombe et al., 2018</td>
<td>Diversity in Unity: Perspectives from Psychology and Behavioural Sciences</td>
<td>Cognitive (ability)</td>
<td>Behaviour</td>
<td>Observation</td>
</tr>
<tr>
<td>Losa et al., 2014</td>
<td>Success, wellbeing, and social recognition: an interactional perspective on vocational training practices</td>
<td>Cognitive</td>
<td>Behaviour (social recognition/creating meaningful relationships)</td>
<td>Observation</td>
</tr>
<tr>
<td>McLaughlin et al., 2013</td>
<td>Web-based training in family advocacy</td>
<td>Cognitive (Caregiver knowledge, Behaviour (skill application, Affect (behavioural intention and overall life satisfaction)</td>
<td>Survey and Interview</td>
<td>Web-based training: advocacy skills to people caring for a family member with traumatic brain injury</td>
</tr>
<tr>
<td>Authors, Year</td>
<td>Title</td>
<td>Cognitive</td>
<td>Affect</td>
<td>Behaviour</td>
</tr>
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<td>--------------</td>
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</tr>
<tr>
<td>Scrimin et al., 2015</td>
<td>Externalising behaviours and learning from text in primary school students: The moderating role of mood</td>
<td>Cognitive (function as response to)</td>
<td>Affect (emotion evoked by video)</td>
<td>Exam (learning tasks)</td>
</tr>
<tr>
<td>Swain et al, 2014</td>
<td>A communication skills intervention for community healthcare workers reduces perceived patient aggression: A pretest-posttest study</td>
<td>Behaviour (aggression) communication skills)</td>
<td>Affective (emotion) wellbeing</td>
<td>Test (pre-post)</td>
</tr>
<tr>
<td>Watson, 2017</td>
<td>Facilitating attitudinal learning in an animal behaviour and welfare MOOC</td>
<td>Affect (attitudinal learning. The intent of)</td>
<td>Survey and interview</td>
<td>Animal behaviour and welfare MOOC</td>
</tr>
</tbody>
</table>
Mottet, 2000
Interactive television instructors’ perceptions of students’ nonverbal responsiveness and their influence on distance teaching

Affect (instructors’ perceptions of behaviour impacting their perception on student)
Survey interview
Interactive television instructors’ perceptions of students’ nonverbal communication behaviours
758,640 students formally enrolled in 25,730 distance education courses

Trzciński, 2017
Predicting popularity of online videos using support vector regression
Predicting the popularity
A/B testing of the thumbnail images, view count
24,000 videos from YouTube and Facebook
Online viewers

Table 1.1: Examples of clinical multimedia interventions measuring outcome

1.7.7.2 Survey Accessibility: Preferred Mode of Communication

Optimising surveys is best implemented when considering participants’ access to the surveys. Studies indicate various improvements such as inquiring about participants’ preferred mode of communication (Hrastinski et al., 2014) and ensuring that participants enjoy the presentation format (Leung, 2009) to increase participation. Self-assessment can be more effective when participants state their goals (Colthart et al., 2008). Surveys facilitated during a meeting will likely result in higher responsiveness rather than opting for participants to respond in their free time (Singh et al., 2016). In online surveys, enabling the option for anonymous comments will increase notions of safety for participants (Hrastinski et al., 2014).

To be accessible, a survey design must also mindfully consider its demographic and its access to its multimedia. Some audience participation can be hindered and
demographics with very poor or no Wi-Fi access get excluded. Limited online access will hinder participation, and therefore users’ accessibility must be factored into its results (Hrastinski et al., 2014). Encouraging survey equality can be implemented by, for example, providing participants with high-speed WIFI or public high-speed WIFI locations to watch the video in full resolution (McLaughlin et al., 2013). Another solution for small groups is for leaders of participating youth programmes to share videos on their devices with youth or request the young people to share.

1.7.7.3 Social Measures of Multimedia Impact

In order to effectively influence social change through film, various factors should be considered, including tracking impact, length timing, level of partnership, outreach, campaign, promotion, and community engagement. According to "Assessing Creative Media's Social Impact" presented by The Fledgling Fund (Table 1.2), the goals of a film project and its potential for social change are driven by the public’s awareness of an issue and the film's capacity to make an impact. To achieve this, each film project must have a thorough understanding of the current state of the social movement it aims to support and how the film and associated outreach initiatives can contribute to its advancement. A well-crafted documentary film with a compelling narrative and a comprehensive outreach plan can act as a catalyst for changing perspectives, inspiring viewers to modify ingrained behaviours, and initiating, informing, or revitalizing social movements.
A quality film or media has the power to generate increased awareness and public engagement, fostering a stronger social movement and driving meaningful social change (Figure 1.4). These measures, such as increased public awareness, enhanced public engagement, a stronger social movement, and social change, serve as indicators of the impact and effectiveness of a film or media project in influencing and shaping society.
<table>
<thead>
<tr>
<th>Goal</th>
<th>Film Promotion</th>
<th>Educational Outreach</th>
<th>Take Action Campaign</th>
<th>Community Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue: Increase size of &quot;paying&quot; audience</td>
<td>Increase awareness among viewing and non-viewing public about a key social issue.</td>
<td>Individual Behavior Change: Use the film as a tool to raise awareness and spur individual behavior change/action</td>
<td>Long Term Social Change: Embed film in long term social change effort.</td>
<td></td>
</tr>
</tbody>
</table>

| Characteristics of Plan | Classic Marketing to "sell" the movie | Classic Marketing to Sell the Issue. More complex plan that uses movie as key component of larger educational effort. | Social Marketing. Seeks to move individuals from awareness to action. Such as donating to a cause or advocating for particular policy change. | Community Engagement Initiatives. Seeks to use the film as tool for advocates who are already working on the issue and to strengthen and grow that movement as way to achieve sustainable social change. |

| Level of Partnership with Activist/NGOs | None | Consists of working with partners to gather info for the message. | Involves partnership with key organizations around specific campaign actions. | Requires long term partnership with organizations who work on the issue. |

| Expertise and Resources Needed | PR/Marketing Firm, Distribution Expert, understanding of traditional and nontraditional distribution. | Strategic Communications/PR w/issue area expertise. Screening or curriculum guide, Ability to utilize web-based media. | PR/Marketing with issue area expertise and nonprofits with "Take Action Plan" Ability to utilize nontraditional web-based media. | Build and manage long-term collaborative relationships w/ nonprofits; has the expertise to work with both traditional and nontraditional media, can develop initiatives and bridge campaigns. |

| Length/Timing | Timed to film's festival, theatrical and DVD releases. | Can be long term particularly if education market is accessed and if online strategy is robust | Timed to window for action (i.e. election fundraising effort, key legislation) | Long term effort of which film is only one part. |

| Tracking Impact | Box office, DVD Sales | Box Office, DVD Sales, Media stories on the issue that mention the film. Use of film in educational setting and changes in knowledge, attitudes and beliefs. | Box office, DVD Sales, Media stories on the issue that reference the film, participation in specific action (donations etc.). Specific online tools can be used, such as www.zazzango.com to provide widgets for social impact tracking. | Box office, DVD sales, media stories on the issue that reference the film, # and strength of NGOs using film. Participation in NGO screenings/discussions Specific policy changes, change in the way topic is portrayed in media. Specific online tools can be used, such as www.zazzango.com to track social impact. |

| Examples | New Americans, War/Dance | Murderball, Born into Brothels | Ghosts of Abu Ghraib, Blue Vinyl, Legacy, Aging Out, King Corn, The Return of Navajo Boy, A Jihad for Love |

*Table 1.2: Film as vehicle of Social Change, Fledgling Fund. Barrett et al., 2008*
Figure 1.4 Sample measures for Dimensions of Impact, Fledgling Fund. Barrett et al., 2008
1.7.8 Psychological Empowerment and Learning

This section will critically explore definitions of psychological empowerment. This will provide a theoretic background for the investigation and assessment of this research outcomes.

*Empowerment is not received; it is not a passive process.*

Paulo Freire

Music and video storytelling can ignite notions of empowerment and motivation and hence reach beyond education. Psychological literature gauges empowerment in various contexts.

The term empowerment initially involved elements of either personal competence, sense of meaning, self-determination, or impact (Spreitzer, 1995). It has expanded to notions of ownership; self-efficacy; improvement; community ownership; inclusion; democratic participation; social justice; community knowledge; evidence-based coping strategies; capacity building; organisational to community learning, or accountability within a group or community. Opposite from deficit victimhood, it is a strength-focused agenthood. The term is used often in professional cases, supporting individuals to overcome a sense of lack of power and acquire rights and reduce marginalisation (Maton 2008; Rappaport 1981).

The theory and conceptualization of empowerment have been evolving over the past 50 years (Hoffman et al.,1978). Its focus has shifted from the prospect of control and
perceived control onto skill development and independent problem-solving and practice. It is further defined as a non-expert-driven approach that emphasises the ability of people facing difficult life circumstances or community conditions and actively engage in solutions to the problems confronting them (Peters, 2014; Ozer et al. 2013; Prati and Zani 2013; Baxamusa 2008; Zippay 1995).

Empowerment concerning a team or group may vary according to one leadership structure and support. Self-determination relates to notions of autonomous control in one’s behaviour and actions (Peterson et al., 2004). Competence is the perception of oneself as capable of making a meaningful difference toward a desired outcome (Seibert et al., 2011).

Empowerment can refer to a personal, social, and political sense of autonomy and ability, often in contrast to a previous situation, and is assessed by both participants and external evaluators. Empowerment refers to the process of gaining ownership or control (Batliwala, 1997: 2). Empowerment longitudinal studies involve both self-reported measures while also looking at observable goals and milestones achieved which can be assessed on an individual level or at the level of the community in such forms as political impact, work performance and behavioural change (Lin et al., 2017; Li, 2016; Brar et al., 2016). In line with Participatory Action Research, the researcher functions as a collaborator rather than an expert, acknowledging the participants’ expertise in their own experiences (Koch et al., 2009).

Self-determination theory observes aspects of empowerment regarding deciding one's own goals, taking responsibility for one’s actions, and acting on one’s authority. Its
assessments examine capabilities such as identifying one's own needs, setting goals and planning, seeking resources, decision making, independent action, moderating actions if needed, or persistence (Bandura, 1982) and it is mainly self-assessed. Commonly related interventions emphasise at-risk demographics, but these can also provide insight onto other populations, such as college students who experience different levels of distress (Fetterman, 2005).

Transformative empowerment evaluation (Fetterman, 2015) is a larger-scale perspective of enablement. It can be on the individual, organisational, or community level and assesses personal, social, and political determination. It can encompass sharing leadership or decision-making, even larger resources such as more accessible government procedures, or media (Zimmerman, 2000). While empowerment evaluation can be assessed by both internal and external evaluation, these should be mutually reinforcing. The evaluator can be the community, staff member, or participants appraising their own experience (Patton, 2002) and the assessment variables could be perceived control, skill improvement, effectiveness, accessibility of resources, community ownership, inclusion, democratic participation, or impact on policy (Fetterman et al., 2005). An example can be an intervention observing citizens attempt to equalise decision-making within the community. The researcher's role in the intervention is more of a collaborator or facilitator than an expert, in line with Participatory Action Research (Koch et al., 2009). The professional is a resource in service to the participants. (Flaspohler, 2005; Wandersman, 2005; Scriven, 1997). Another example, Actively Caring for People (AC4P) (Geller, 2016), is an intervention at high schools consisting of a positive response to bullying. It invites youths to daily
acknowledge a peer of their choice for their generous action towards another. In AC4P, the facilitator’s role is to assess, reward, promote, and inspire self-accountability, to endorse their perceptions of choice, competence, and community. The measures of empowerment assess autonomy and self-determination, confidence, and a sense of ownership.

Resilience is another related term, referring to the ability to cope with a crisis, or rather, recover rapidly. Various models exist for determining and gauging psychological resilience. Some studies indicate external influencers on resilience are social support, role models, goal setting, and such (Masten, 2002), while others articulate internal cognitive structures and approaches such as self-agency, optimism, responsibility, high expectations (Chen, 2001), self-actualization (Maslow 1971), faith in future, prevention of suffering through cultivating capacity, strengths, and grit (Duckworth, 2016). Post Traumatic Growth theory, as described by Tedeschi (2004, 2017), examines individuals who have experienced highly distressing events such as the death of a spouse or loss of physical ability, and have demonstrated positive changes that emerged in the aftermath of their struggles.

Self-efficacy is embedded in the broad theory of human agency and is defined as the belief in one’s capabilities to execute the actions necessary for achieving their own goals. It is associated with the notion of “I can do” (Bandura, 2010). Geller (2016) presents a practical method to assess an individual's empowerment by gauging which consequences are motivating. Distinguished by three categories: Self-efficacy: “Can I do it?” response efficacy: “Will it work?” and outcome expectancy: “is it worth it?”. Self-
efficacy impacts not only how one feels about themselves but also how successful one might be. Its assessment observes decision-making, resource use, resource allocation, support, satisfaction, community involvement, and notions of wellbeing (Chen et al., 2004). Increased self-efficacy has been linked to an increased probability of behavioural changes (Bandura, 2010). Self-efficacy relates more to internal notions such as self-esteem and life satisfaction and less to external notions such as social approval or desirability (Tsai et al., 2014). Individuals with a robust sense of self-efficacy perceive challenging problems as mere tasks to be conquered, leading to heightened interest, stronger commitment, and a greater ability to bounce back from setbacks or disappointments. Conversely, individuals with low self-efficacy tend to avoid challenging tasks, believe that difficult situations are beyond their control or capabilities, fixate on negative outcomes or personal failures, and experience a rapid decline in confidence. It is important to note that high self-efficacy in one domain does not necessarily indicate the same level of self-efficacy in another domain. For example, in the workplace, individuals may feel confident and capable based on their skills and successes, while in parenting, they may face uncertainties and self-doubt.

Concerning multimedia and video, psychological empowerment can be enhanced by one’s degree of content generation on the Internet (Leung, 2009). Information presentation formats can be highly passive, and while new information is likely to bring cognitive results it does not necessarily remain nor affect action. Interactive multimedia design seeks to promote engagement and enhance notions of ownership and participation online. For example, the employment of questions invites involvement with the presented content (Pals, 2013). Decision-making can provide users with the notion
of control, such as deciding whether to participate in public or private interactions and may stimulate participation. Perceived self-efficacy is a critical factor that influences learners’ satisfaction (Liaw, 2008).

1.7.8.1 General Criticism of Empowerment

Critical reflection compares behavioural intention with behavioural change (see section 1.7.8.2) and reflects upon the judgment-action gap and the setbacks of self-assessment.

Self-determination requires a level of supervision, as determining one's actions in a way that is misaligned with the integrity of one’s environment, can be harmful. Constructive re-evaluation, supervision, and community input are important for cultivating a constructively functioning environment. When gauging psychological empowerment, it is important to critically consider these measures as assessments are relative.

Self-efficacy or self-esteem measures demonstrate conflicting outcomes in the literature. Longitudinal studies indicate that intense notions of self-esteem correlate with an unstable self-perception, as individuals who report high self-esteem also reported stronger fear and insecurity at other times. A balanced sense of self-esteem implies consideration for others in measured amounts and was considered a favourable experience (Ben Shachar, 2003).

An analytical observation of empowerment theories raises the conflict of control. As a notion that is overemphasised in addictions, control can become exaggerated or unbalanced. In clinical decision making, decisions can heighten anxiety when
accompanied by a lack of understanding, and when people feel they have a full understanding of the facts, they would feel more assured to make decisions. Too much choice, however, can result in mental exhaustion or even cause anxiety. Ellen J Langer (2016) demonstrates the importance of a balanced perception of control and self-agency. When medical patients perceive that they have all the power over their situation it can cause anxiety. Nonetheless, a sense of no control can result in a repressive emotional experience. When designing interventions which aim to empower, it is important to be weary that one’s empowerment can lack integrity for the community or organisation (Van Baarle et al., 2021).

Seeking equality in all power dynamics is not always constructive. Hierarchy is a tool used for structure and can be conducive in some situations, especially when involving a need for training, to ensure balance and rigour and even creating a mental safe space; analogous to a study where toddlers were placed in a playground with no fences, and anxiously stayed near the facilities, while providing clear boundaries allowed explorations of more space in the defined plot (Summerlin et al., 2006). It could be fatal if drivers were empowered to make their own rules for driving. Democratic social structures aim to be a system where participants have a say in developing the structure. The enforcement of such a system indicates a need for roles, which implies a level of hierarchy which at times can appear to individuals who partake in such a society as an unbalanced power dynamic.

The criticism of all the above measures of empowerment demonstrates that determining psychological empowerment or any of its related measures such as self-determination
or self-efficacy, does not exist in a vacuum. They are all relative measures and hence are not the only indicator for a positive impact on mental health and emotional wellbeing. Various modalities and perspectives exist to assess growth and ownership.

1.7.8.2 Critical Reflection on Behavioural-Intention vs Behaviour

When evaluating empowerment, it is essential to differentiate between behavioural intention and behaviour. Self-assessment research conducted in controlled laboratory conditions may reflect participants' momentary sense of empowerment and their intended actions. However, actual behaviour in real-life situations may differ from these self-assessments. For instance, participants who express a high likelihood of resisting a sexual perpetrator or a destructive intimate encounter in a survey may not necessarily act accordingly in a similar situation outside of the lab. This discrepancy between behavioural intention and behaviour has been observed in studies (Benjamin Jr et al., 2009). To effectively assess the impact of empowerment, it is recommended to incorporate follow-up components in research to evaluate actual behaviour change over time.

The judgment-action gap is a widely studied phenomenon in the field of moral development, indicating that there can be a disparity between individuals' moral judgments and their actual behaviour. This gap highlights the need to investigate whether behavioural intention translates into observable changes in behaviour. To address this gap, follow-up surveys and interviews can be conducted to assess whether individuals' behavioural intentions have indeed resulted in actual behavioural changes (Williams et al., 2012).
1.8 Project Outline and Systematic Approach

This section delves into the systematic approach employed in the methods, results, and the subsequent development of the two final case studies. The iterative design drew insights from prior productions, incorporating principles of instructional design, cognitive theories, and co-creation practice-led research structures (Aulete, 2013; Plat, 2016; Moreno, 2005; Park, 2014). Each production built upon the insights gained from its predecessors, utilizing instructional design and cognitive theories to inform the design process (Moreno, 2005; Park, 2014). However, it is important to note that one iteration had to be canceled due to revoked consent, resulting in the loss of nine months of work. Despite this setback, the final videos have been disseminated widely, and audience evaluations and feedback substantiate their effectiveness in reaching and engaging young people, promoting self-efficacy, and normalizing negative emotions.

The first multimedia design, titled "Hard and Proud Challenge," was inspired by readings on mentalization and followed a blog-style format. The second design, "Looking at Myself Looking at Me," explored introspection and empathy through a participant viewing their own video. The third design, titled "Are Gratitude Journals Always Good for You? A Song," blended elements of documentary and music video, delving into the topic of gratitude journals. The fourth design, "The Mindset of Flow," combined documentary, song, and music video to explore the concept of flow.

The fifth design, referred to as "Is it Okay to Have a Bad Day?" or "Permission to Be Human," aimed to normalize negative emotions. Multiple iterations of different lengths
and language translations were produced, featuring documentary interviews interwoven with a lyrical song. The final design, "Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic Growth," was co-directed by a young patient at CAMHS Bedfordshire & Luton. This video explored the theme of post-traumatic growth through a protagonist’s personal journey.

Results from dissemination surveys and audience feedback indicated positive responses and themes related to psychotherapeutic notions such as, self-compassion, empathy, and increased positive regard towards one's own advice. The co-creation process empowered the protagonists and provided viewers with a sense of self-efficacy, meaning, and purpose. Overall, the videos were well-received and deemed beneficial by participants, demonstrating their potential as effective tools for reaching and engaging young people in psychoeducation.

Each iteration of the project followed a systematic approach, incorporating research insights, participant collaboration, and analysis of feedback and results. These methods contributed to the development of impactful multimedia designs aimed at promoting mental wellbeing and disseminating psychoeducational content.

1.8.1 Iteration One. First Multimedia Design

The first experimental multimedia design was a two-minute blog style video titled “Hard and Proud Challenge”. The topic was inspired by readings on mentalization (Fonagy et al., 2018). It followed social media blog style (Yassin, 2011) challenge short videos such as the popular “ice bucket challenge". The video was presented alongside text over
image, and shared researcher-filmmaker’s personal youth challenges in reflection of her triumphs. The vulnerable share aims to encourage future participants in similar videos.

Link to video “Hard and Proud Challenge” https://youtu.be/grTBs4tcl-s

![Image of a frame from the video “Hard and Proud Challenge”]

Figure 1.1 A frame from the video “Hard and Proud Challenge”

1.8.2 Iteration Two. Second Multimedia Design

The second experimental multimedia design was a one-minute video “Looking at Myself Looking at Me”. The topic was inspired by readings on mentalization (Fonagy et al., 2018) and autoethnographic film suggestions (Olin, 2002). It featured a participant viewing their own video of sharing advice for themselves. This design brought about the mentalization of one’s identity and aimed to encourage viewers' empathy and introspection in response to gazing into the participant's journey.
Link to video “Looking at Myself Looking at Me” https://youtu.be/Gx0MbSypDTY

Figure 1.2 A frame from the video “Looking at Myself Looking at Me”

1.8.3 Iteration Three. Third Multimedia Design Study, First Docu-Music-Video (Dmv)
1.8.3.1 Method

A five-minute DMV experimenting with elements of documentary and music video “Are Gratitude Journals Always Good for You? A Song” interweaving documentary, song, and video. The documentary part featured a young individual from London who expressed interest in participating through word of mouth. They shared about their mental wellbeing coping strategy of using a gratitude book. Two young participants in Edinburgh, who were going through gender transition, reviewed highlights of studies on gratitude journals (Leong et al., 2019; Nezlek, 2019; Homan, 2018; Arens et al., 2018;
Karen et al., Weinstein, 2016; 2005, Danner et al., 2001; Bono et al., 2004), guided by the researcher-filmmaker, and created an experimental song on the topic.

Expressive elements from the documentary portion were integrated both in video and music. Noise music elements were inserted in congruence with themes by the London participant. For example, a participant expressed writing her gratitude book like “sprinkling sugar on all the situations”, and “gratitude is a lens” with a half-filled glass and was filmed sprinkling glitter into a half-filled water glass. The distinctive sounds of tapping on the glass were turned into the core beat for the music, mixed into a melody in Musique concrète (n.d) style, implementing raw recorded material as musical sounds. Video and sound were co-designed with those three participants, three friends, and three co-videographers.

Link to DMV “Are Gratitude Journals Always Good for You? A Song” original DMV: https://youtu.be/MLpvfCmyreY

A remix of the song was created during the final stages of this research. It was published two years after the original version. The original version was deemed musically non fitting to mainstream clubbing events by their DJ’s and hence the remix version following popular genres which currently play in those, such as Billie Elish “Bad Boy” (Eilish, 2020) with a change of style in every section of the song. It’s title, in accordance to learning theories (Park, 2014) and social media engagement by posting an inquiry (Shifman, 2012).

Link to remix of DMV, titled “What are you grateful for?” https://youtu.be/LHrccKFcmnk
Figures 1.3, 1.4, 1.5, 1.6, 1.7. Frames from the DMV “Are Gratitude Journals Always Good for You? A Song”
1.8.3.2 Results

Both video and song have been distributed on popular video, radio, and music channels, and featured in several in-person audience events. Field notes were collected after each screening event and audience feedback discussion. Its experimental style attracted diverse responses by audiences, intrigued by the style, some disliked it and others were positive. Several audience participants inquired to assist in future projects. One of the two transitioning young participants expressed their enthusiasm to share their own coping skills for the following DMV.


1.8.4.1 Method

A five-minute DMV “The Mindset of Flow” (Tse, 2021; Csikszentmihalyi, 1990) experimented with elements of documentary, song, and music video. The documentary part featured a young individual encountering gender transition who participated in the previous production. The participant shared their coping strategy of repeating an action over and over until they get into a mindset of flow. In their interview they shared a few examples and were filmed acting on their own advice. A new participant on the autistic spectrum expressed their interest to contribute and co-wrote lyrics and song with the researcher-filmmaker, guided by highlighted articles and lectures about the mindset of Flow by Professor Csikszentmihalyi (Tse, 2021, Csikszentmihalyi, 2004). The video was co-designed with the two participants above mentioned and five individuals from the performing and arts community. Several experimental elements in line with the theme of
flow were intertwined both in video and music styles. Only beatboxing and vocal arrangements were used to create the song, as these are the co-writer’s way to reach a flow state. He also included in song his personal story of growing up with autism being “a hood rat” alone and insecure and was filmed using breakdancing as a “language without words” that gets him into the mind state of flow and to manage his wellbeing. The performers were invited to engage in their flow activities and were filmed from above with a drone, alongside the researcher performing her flow in dance and climbing. The video concludes with segments of the first young individuals’ interview alongside their visual representations of their flow activities.

1.8.4.2 Results

Both the video and song have been distributed on popular video, radio, and music channels, performance events and festivals. Field notes were collected after each screening event and audience feedback discussion. All audiences shared notions of interest and related the topic to their own life. Some mentioned previous knowledge on the topic and others noted they learned something new. The lyric co-writer volunteered to co-create the lyrics and song for the following DMV. Link to DMV “The Mindset of Flow” https://www.youtube.com/watch?v=rUoyAZT1RtA
Figures 1.8, 1.9, 1.10, 1.11. Frames from the DMV “The Mindset of Flow”
1.8.5 Iteration Five. Case Study 1. Fifth Multimedia Design Study, Third Docu-Music-Video

1.8.5.1 Method

The DMV “Is it Okay to Have a Bad Day?” also known as “Permission to Be Human” presents documentary interviews of sixteen individuals interlaced within a song and metaphoric video on the topic of normalising negative emotions. Multiple length consecutive iterations of different lengths and multiple language translated subtitles were produced: a full-length production of eight minutes; a two-minute trailer; and one-minute trailer. Insights from previous DMV designs were considered. The documentary video section featured sixteen young individuals of the public sharing their advice for their hypothetical future selves who are encountering a challenging day. Participants were recruited via local social media groups and were filmed in their room or a personal space of their choice where they felt safe to be vulnerable for the filmed discussion. Optionally, they can be filmed acting on their own advice either at the same place or in another location of their choice. They were told that they will receive the full video recording of themselves as a private link which they can retain in the future. Parts of these films will be edited into a final documentary music video that will be used to benefit others.

The final video of participants communicating their own mental wellbeing advice woven with a lyrical song. The song was composed with a lyric co-writer from a previous DMV. Words to the song were based on highlighted articles and lectures about normalising negative emotions (Ben Shahar, 2016), psychological safety (Edmondson, 2020), and expressive writing (Kacewicz et al., 2007). To induce engagement and information
retention (Muller, 2012), the lyric reconstruction aimed to not “dictate a solution”, but rather invite the listener to think for themselves. A concluding statement is given with a few suggestions, while most of the song consists of different questions left unresolved which promotes interest (see section 1.7.3.3.7 on Inquiry Oriented Learning). Based on cognitive design in multimedia (Park, 2014) subtitles were included and leading words were highlighted. Speculation is implied in some questions, indicating the importance of accepting one’s own challenges as part of the “rainbow of emotions” - all valid aspects of being human. The melody is inspired by prevalent styles in clubs and places that attract young people such as hip-hop, pop, and electronic musical styles.

Finally, participants met with the researcher-filmmaker to view a draft version of the DMV and suggest revisions before consenting to its transition to the public domain. They also received their private behind the scenes full filming footage. They were then interviewed about their experience of this video. Several days after viewing the final video they were invited to a follow up interview reflecting on their experience. Both interviews consisted of a written survey and a verbal part. Since the first interview gauges impressions, feelings, and intentions, the purpose of the follow-up interview was to gauge if the video had an impact outside of the “lab setting” (i.e., to indicate if any behavioural intention was actualized) which is distinct from the desire to act differently. Interview recordings were transcribed. Transcripts and surveys were analysed using Nvivo software, Release 1.5 (4577), for thematic analysis.

The final DMV has been screened in numerous global events online, film festivals, entertainment festivals, and several in person performances as Covid restrictions were
gradually eased. One hundred audience surveys were collected, and field notes written following events. Song has aired on Apple Radio, Spotify and many online channels, alongside independent channels, Scottish radio, and in several clubs in the USA.

1.8.5.2 Results

Dissemination surveys and field-notes were thematically analysed with Nvivo software, Release 1.5 (4577) resulting in themes of psychotherapeutic notions such as self-compassion and social empathy, normalising negative emotions, and increased positive regard towards one's own advice. Result interpretations indicated that the film has effectively translated research and lived experience, turning it more accessible for young people, encouraging viewers' relatedness to and compassion for and appreciation of other people. The co-creations empowered the protagonists with impressions of introspection and ownership, allowing the audience notions of self-efficacy, meaning and purpose. Viewers expressed pleasurable experiences and a desire to share the video, implying a successful format to reach young people with. There were relatively few unfavourable or neutral perceptions of video. Some viewers did not like the musical genre, as those differ amongst individuals, and older audiences related less to the video, featuring other demographics to them, specifying this production to the targeted audience. All participants conveyed that the video project is beneficial, advantageous, or serviceable.

Link to DMV “Is it Okay to Have a Bad Day?” https://youtu.be/YOuF-Ns-l5s

Link to 1 minute Trailer https://youtu.be/GsipneCURmo
1.8.5.6 Cancelled Iteration

“You Are Enough”. After a few months of networking and achieving relevant institutional and ethical approvals, a youth group of 16 young people from disadvantaged demographics in Edinburgh, has invited the researcher to conduct the study with the young people. Eight young people were interested and all meetings were held with their young group leader. Seven meetings took place, a song was suggested and some of the young people sent the researcher videos and images for the final video. This was
five months into the first lockdown in Edinburgh. Before then, all meetings the organization held with the young people were only in person. At that point, the organization had incurred a problematic experience regarding the online nature, with a young person. They have then requested to terminate the project and all forms and media were deleted. This impacted the timeline of this project and potential outcomes, as nine months of work were lost, including networking, paper work, ethical approval procedures, and content development and execution meetings with participants. One of the impacts were less time left, after the creation of the following and last video, less time for dissemination and hence the paid dissemination.

1.8.7 Iteration Six. Case Study 2. Sixth Multimedia Design Study, Third Docu-Music-Video

1.8.7.1 Method

The final iterative video for this research project is the DMV “Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic Growth”. Solely one young patient at CAMHS Bedfordshire & Luton co-directed a song and metaphoric lyric video, on a topic she found of importance, looking back at her journey. She was selected to present about the growth she experienced after her personal breakdown. The researcher presented research related to her topic of choice, on Post Traumatic Growth (Collier, 2016; Calhoun, 2014). The young person then wrote a poem in her own words, describing her experience and about the topic to be a contribution for others. She was invited to share with the researcher two musical tracks of her liking, in this case a Beethoven (1867) and Billie Eilish (2020) and the researcher had a remix track made based on those genres. A song was then created, using the young person’s poem and
new musical track. Then, the young participant selected their preference of music video style as lyric video, and directed the imagery for the film, which was partially created with her phone, and some she requested to be professionally filmed and assembled by the researcher. The editing was implemented with the presence and participation of the young person, and some in between meetings, with supervision and professional narrative input. To create a plot, and invite a cognitive design element, inviting conflict and hence engagement (Moreno, 2006), the opening of the video employed visuals, sounds and words about the challenge, period to the triumphant song, and post song several quotes she selected were read out by her young sibling, ending with a first line stating “by a” with the second line “be a mental health champion”, then the first line transformed into the question “can you” while the second stayed. Followed by a black screen “resources below”.

This project implemented mainly elements of participatory research design (Koch et al., 2009) providing higher levels of decision to the participant, with characteristics of PhotoVoice (Crepaz, 1996) inviting the protagonist to film on her own and decide upon the type of display, to whom and how. She requested a viewing to her CAMHS group, with some select staff, and then a release to the public.

The participant was interviewed during and after the last two meetings, the group screening, and the public release.

The final DMV has been screened in numerous global events online, and at CAMHS, at film festivals, entertainment festivals, and several in person performances as Covid restrictions gradually eased, including an in-person festival, PosiFest, with 3K
attendees. Two hundred audience surveys were collected, and field notes written following events, attracting twenty-five follow up interviews of opting audience participants. The song has aired on Apple Radio, Spotify and many online channels, alongside independent channels, and Scottish radio.

Surveys and follow-up interviews were conducted with all participants, including a vast number of global audience members, and were thematically analysed. Surveys and field notes were thematically analysed with Nvivo software Release 1.5 (4577)

Figure 1.13. A frame from the DMV and thumbnail for the video “Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic Growth
1.8.7.2 Results

Thematic analysis of participants’ experiences indicates mostly favourable and appreciative themes. The protagonist reported increased notions of confidence and affirmation, ownership, self-efficacy, and purpose. Audience members reported psychotherapeutic experiences such as increased calmness, hope, and high levels of compassion mostly towards oneself, and for others. Relatability and even identification with the creator was highlighted in improvement suggestions. Curiosity and engagement in a new topic emphasised the educational potential of this video, as many viewers noted the video’s topic as a new discovery of interest of theirs, and a desire for a new change. Like the previous video results, relatively few unfavourable or neutral perceptions of video although some older audiences related less. All participants conveyed that the video project is beneficial and favourable. Together with the relatedness comments and desire to share the video with peers, this video proves an effective means to share and increase the reach of psychoeducational concepts.

Link to five-minute DMV “Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic Growth” https://youtu.be/8c9pd51DsPk

1.9 Summary

This chapter serves as the introductory framework for the research project, establishing the context and objectives of the study. It begins with a synopsis and abstract, providing a concise overview of the research questions and issues that this study aims to address, while also incorporating the researcher’s personal agenda to ensure clarity and integrity. Furthermore, it offers an extensive review of current theories and practices in
multimedia studies and video interventions, defining key terminology that will be utilized in the design of the study.

The study incorporates social, educational, and film-related theories, which will all be applied in the forthcoming case studies. The subsequent chapter will systematically review recent and pertinent psychoeducational multimedia-based interventions, analysing and identifying gaps in the existing literature, and drawing conclusions and suggestions. Following this, two chapters will provide comprehensive descriptions of the case studies, outlining their design, methods, assessment approaches, field notes, and results, which will be presented thematically and analysed to derive meaningful conclusions.

Lastly, the thesis will be summarized, encompassing the primary findings, further discussion, strengths, limitations, and future directions for advancing the field. This comprehensive summary will provide a conclusive overview of the research project, synthesizing the key outcomes and offering insights for future research endeavours.
CHAPTER 2: Cinematic Interventions with Psychotherapeutic Outcomes: A Systematic Review

This chapter will systematically review literature with similar objectives to this research project. Elaborated below are the methods in which articles were screened and selected to be included in this review. The eligibility criteria will be presented, following the search strategy, specific terms and databases sought through, the results synthesis, data extraction, and methods used for assessments for risk of bias. The resulting selection will describe and identify outcomes, similarities and gaps that unfolded in analysis.

2.1 Introduction

The utilization of film in psychotherapeutic contexts has been acknowledged as a powerful and advantageous tool (Goodwin, 2021). However, there is a lack of clear guidelines regarding the effective implementation of audio-visuals in such practices. The term "cinematherapy" is commonly used to encompass the use of film in therapeutic interventions, often involving group discussions following public film screenings. Group therapy, known for its efficacy in promoting self-efficacy, advice-sharing, and social support, is frequently incorporated into cinematherapy interventions. However, the inclusion of group discussions and other co-interventions, such as text reminders, gamified experiences, and workshops, presents challenges in differentiating the specific...
impact of the film itself within the group experience. Additionally, these co-interventions hinder the assessment of the film's quality and outcomes in isolation.

To address these gaps, this systematic review aims to investigate the effects of film in psychotherapeutic interventions while specifically evaluating the film itself. The review includes interventions that involve co-creation, which, for the purpose of this study, is considered both a co-intervention and an assessment of the therapeutic elements of the films. By examining the therapeutic effects of the film, this review also considers the psychotherapeutic effects of the film's creation. Although co-creation and viewing are distinct processes, they are evaluated within the context of interventions that explore the impact of film.

The primary objective of this systematic review is to explore interventions that utilize audio-visual means to positively influence mental or emotional well-being. By focusing on the evaluation of film interventions independent of co-interventions, this review aims to provide a comprehensive understanding of the therapeutic effects of film in psychotherapeutic settings.

2.2 Methods

This systematic review has been constructed according to the guidelines in the Cochrane Handbook for Systematic Reviews of Interventions (Chandler et al., 2019). The protocol has been registered in the International Prospective Register of Systematic Reviews (PROSPERO) with the registration ID CRD42022337375. The full protocol details the rationale, methods of inclusion and exclusion criteria, the data search
strategy, management, and synthesis following the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) checklist (Moher et al., 2009).

2.2.1. Eligibility Criteria

The following table displays the parameters for the studies eligible to be included in this review, adhering to the PICO (Population, Intervention, Comparison, Outcomes) framework (Moher et al., 2009).

<table>
<thead>
<tr>
<th>PICOS Component</th>
<th>Inclusion Criteria</th>
<th>Exclusion Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>All ages, visual and auditory enabled demographics, all languages with an abstract available in English.</td>
<td>People who are unable engage with audio-visual information</td>
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<tr>
<td>Intervention</td>
<td>Interventions utilizing audio-visual means that relate to the delivery of psychoeducational content or other mental health related information related to coping, prevention, or improvement. Including audio-visuals that are created to be viewed without any requirement for interaction by the audience member, are recorded and can be viewed again. Films that are used also for cinematic entertainment such as narrative, avant-garde and documentary genres. Included multimedia can be used either on large</td>
<td>Excluding tutorial videos, live video, interactive gamified video, video game, VR, multimedia workshops that include video facilitation, video conferencing, tele training, and solely instructional video lessons or courses. Excluding video used solely as an assessment technique and video observations for research. Omitted are interventions which do not assess video impact separately, such as video mixed with gamified elements or combined</td>
</tr>
</tbody>
</table>
screens or personal devices. Studies would assess impact of video elements only, including its production process. with, pamphlets, or textual SMS content reminders.

### Comparison
Included are studies with and without control groups, randomised and non-randomized.

### Outcomes
Measured outcomes are psychological benefits such as the advancement of psychological personal coping strategies, psychotherapeutic elements, and increased resilience.

- Included are positive psychological outcomes such as empowerment, self-care, and other psychotherapeutic effects.
- Relevant to this purpose is help seeking.
- Emotional literacy is included as it is distinct from mental health literacy, as its emphasis is self-knowledge and hence coping; and understanding certain states is related to how to manage them.

Excluded are intervention outcomes that are solely general health or other non-psychological related outcomes. Studies which focus exclusively on mental-illness related education such as reducing stigma, mental health awareness, or mental health literacy, which are associated with the inquiry of mental pathology. Mental health attitude is hence also excluded as it refers to one’s attitude towards illness and is more related to stigma reduction and not specifically a personal coping strategy. Even though reducing stigma about pathologies can have a positive effect on personal mental resilience, it is a different distinction for this research purpose.

Psychological effects and psychological impacts are a term used in general healthcare and less specific to psychological benefits.
Table 2.1: Eligibility criteria for the systematic review, presenting the inclusion and exclusion conditions according to their PICOS components

2.2.2 Search Strategy

Search engines scouting articles from all times were OVID for psychology and PROQUEST expanding to the arts, as presented in table 2.1.

<table>
<thead>
<tr>
<th>Search Engine</th>
<th>Databases Covered</th>
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<tr>
<td>OVID</td>
<td>APA PsycInfo (1806 to May Week 2 2022)</td>
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<td></td>
<td>Embase Classic+Embase (1947 to 2022 May 13)</td>
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<tr>
<td></td>
<td>Ovid MEDLINE(R) and Epub Ahead of Print, In-Process, In-Data-Review &amp; Other</td>
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<tr>
<td></td>
<td>Non-Indexed Citations and Daily (1946 to May 13, 2022)</td>
</tr>
<tr>
<td>PROQUEST</td>
<td>Academic Video Online</td>
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<tr>
<td>The Artforum Archive (1962 - 2020)</td>
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<tr>
<td>Arts Premium Collection (1864 - current)</td>
<td></td>
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<tr>
<td>Art, Design &amp; Architecture Collection (1973 - current)</td>
<td></td>
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<tr>
<td>Music &amp; Performing Arts Collection (1864 - current)</td>
<td></td>
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<tr>
<td>Screen Studies Collection (1893 - current)</td>
<td></td>
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<tr>
<td>Australian Education Index (1977 - current)</td>
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<tr>
<td>Coronavirus Research Database</td>
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<td>Education Magazine Archive (1910 - 2015)</td>
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<td>Entertainment Industry Magazine Archive (1880 - 2015)</td>
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<td>Health &amp; Fitness Magazine Archive (1950 - 2015)</td>
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<tr>
<td>New York Times (1980 - current)</td>
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<td>ProQuest Dissertations &amp; Theses Global</td>
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<td>ProQuest One Business</td>
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<td>PTSDpubs (1871 - current)</td>
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<td>Publicly Available Content Database</td>
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<td>The Rolling Stone Archive (1967 - current)</td>
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<td>Social Science Premium Collection (1914 - current)</td>
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<td>Criminology Collection (1975 - current)</td>
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<td>Education Collection (1966 - current)</td>
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<td>International Bibliography of</td>
<td>Library &amp; Information Science Collection (1969 - current)</td>
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<td>the Social Sciences (IBSS)</td>
<td>Linguistics Collection (1973 - current)</td>
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<td>(1951 - current)</td>
<td>Politics Collection (1914 - current)</td>
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<td></td>
<td>Social Science Database</td>
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<td>Sociology Collection (1952 - current)</td>
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<td></td>
<td>Sports Medicine &amp; Education Index (1970 - current)</td>
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<td></td>
<td>Youth and Popular Culture Magazine Archive</td>
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</table>

*Table 2.2: Search engines and databases used for the systematic review Search*

The search was executed on June 9th, 2022, and included the terms below. Only records which had an abstract in English were searched, and no year limit was specified. The first cluster referred to the interventions, the second for outcomes, and the third for the methods used.

(film* OR movie* OR motion picture* OR cinema* OR audiovisual* OR "popular media" OR "social media" OR Documentar* OR filmmak* OR "film mak" OR "video* therap" OR Cinematherap* OR "movie therap" OR "film therap" OR "audiovisual therap" OR "audio visual therap" OR "cinema therap" OR Docutherap*)

AND
2.2.3 Data Extraction and Synthesis

The results of the searches were organized using EndNote X9 (Hupe, 2019) online desktop application. Duplicates were deleted. In the first phase, only titles and abstracts were screened. A peer reviewer in the same academic field and year, Cristian Alcaíno Maldonado, then followed the same process. The results were compared and clarified according to the inclusion and exclusion criteria. If there were any conflicts, they were resolved by the senior supervision team. Thirty-two resulting articles were then read in full to conclude in final selected studies to be presented and synthesized in this review.

Potentially eligible papers were identified in the search strategy and then exported to EndNote. Duplicates were then identified and removed. Papers were initially screened based on title and abstract; each paper was screened by the researcher. Cristian Alcaíno Maldonado then followed the same process. The full texts were then obtained and independently screened. The process was supervised by Professor Matthias
Schwannauer and Dr Amy Hardie. Disagreements were to be resolved by consensus with the supervision team.

Data extraction in this systematic review was conducted using standardized data extraction domains. These domains included Author(s), Year, Country, Study Design, Aim of Study, Sample and Setting, Intervention Description and Multimedia Type, Data Collection Process, Key Outcomes (psychological or other), and Key Outcome Measures. By employing these standardized domains, consistent and comparable information was extracted from the included studies.

The findings and insights obtained from the extracted data were subsequently presented in a formal narrative synthesis, adhering to the overarching review question. This approach allowed for a comprehensive and cohesive presentation of the study outcomes, facilitating a thorough analysis and interpretation of the collected data. The narrative synthesis served as a means to integrate and summarize the findings from diverse studies, enabling a comprehensive understanding of the research question under investigation.

2.2.4 Risk of Bias Assessment

Tools used to assess risk of bias divided its assessment into different aspects of the interventions. Meticulous questions review each aspect of study, seeking for clarity, consistency, design, and controlling for other variables that can influence the study or its reporting such as confounding domains, co-interventions, bias in selection of participants, deviations, measurement, reports, or missing data. For studies that
investigate relationships between independent and dependent variables, hence quasi experimental, the ROBINS-I (assessing risk of bias in non-randomised studies of interventions tool was used to assess risk of bias) tool was used (Sterne et al., 2016). For randomised trials, an outline from Version 2 of the Cochrane RoB tool (RoB2) was implemented (Sterne et al., 2019). Each domain is represented in the risk of bias table 2.5 and given a colour coded value and symbol. Red with the ex (X) symbol accounts for high risk, yellow with the minus symbol (-) accounts for medium risk and green with the plus (+) symbol for low risk for bias. Risk of bias was appraised by the research investigator, reviewed by a peer of equal academic grade within the school, and supervised by both Professor Matthias Schwannauer, and Dr Amy Hardie.

2.3 Results

2.3.1 Study Selection Process

Search on the electronic database engines Ovid and ProQuest resulted in 265 articles. After removing duplicates 230 remained. A screening of title and abstracts then excluded 198 articles, 25 were not of experimental nature, such as reviews and protocols, 37 of general social media and not film, 37 included confounding factors, meaning the film was not assessed separately but included co-interventions such as photos and text or group discussion. 29 studies did not evaluate the multimedia, but it was related to the intervention non-directly such as it included in the results or many of which it was served for recruitment, 28 of which the multimedia was only used as an
assessment tool, 20 discussed multimedia in a gamified design such as apps, 8 articles did not relate to mental wellbeing but rather physical health, and 14 presented public survey results, altogether at this stage 198 were excluded. Numerous categories overlapped, such as a study on social media which also is not an intervention (Hamm et al., 2013), classifications were attributed according to closest relevance to the category.

The remaining 33 were downloaded in full text for a thorough read. Through this comprehensive read 5 articles were found to not match the intervention experimental requirement. 12 articles did not include a cinematic intervention or entertainment film; those featured audio-visuals which were of live video, or not cinematic but instructional or medical, or where the film format was not described. One of those described the multimedia as a radio segment and another presented a theatre play which inherently refutes the requirement of film assessment of this review. Nine interventions included cinematic films however the film was not independently assessed; those evaluations included group discussions or other co interventions. Finally, 7 interventions were analysed and synthesised for this review.
2.3.2 Characteristics of Selected Studies

All selected studies in this review relate directly to the assessment of the film itself or its production. Five studies implied pre-and post-test (Popa et al., 2021, Uhls et al., 2021, Saladino et al., 2020, Park et al., 2020, Lakin, 2019) and two were post-test only studies (Testoni et al., 2021, Mitchell, 2010). Out of those two implied a control group or control factor. The largest number of participants per study was 236 and smallest was 4.

Studies involving large numbers of participants (n=4) comprised adult demographic members over the age of 18 while others (n=3) were constructed with young people. Varied demographics entailed intervention participants such as university students (Popa et al., 2021), adolescents and summer youth programme participants (Park et al.,
hospital patients with autism spectrum disorder (Saladino et al., 2020), participants from the general population (Testoni et al., 2021, Mithcell, 2010), and adult volunteers from Amazon Mechanical Turk (Lakin, 2019). Four studies took place in the USA, two in Italy and one in Romania. The cinematic film types used in the interventions varied from short 2-minute film vignettes (Lakin, 2019) and 3–5-minute short clips (Park et al., 2020) to television series episode length (Uhls et al., 2021; Testoni, 2021) or full-length feature films (Testoni et al., 2021; Popa, 2021; Mitchell, 2010). A table entailing the data extraction details of the articles on their domains is presented in Table 2.4.
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<tbody>
<tr>
<td><strong>Aim of Study</strong></td>
<td>Demonstrating the efficacy of film viewing among university students' wellbeing and linking Positive Psychology and Intercultural Competence messages.</td>
<td>Investigating the Effects of Viewership of Season 3 of &quot;13 Reasons Why&quot; on the Mental Wellness of Adolescents.</td>
<td>Exploring the reasons for watching epidemic related tragic films in Italy throughout the pandemic and their effects to mitigate the fears of COVID-19.</td>
<td>Investigating the influence of video co-production as therapeutic tools for adolescents with autism spectrum disorder.</td>
<td>Exploring the effects of co-creation short videos, about and for smoking prevention, on adolescents and their relationship to tobacco smoking.</td>
<td>Inspecting the effects of cinematic films through the reflections of self-selecting adults on their past film experiences.</td>
<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
<tr>
<td><strong>Study Design</strong></td>
<td>Screenings and discussion about two modern feature films, Eat Pray Love and Hotel Transylvania 2.</td>
<td>Viewing 13RW-season 3, survey post and post with an estimated week in between.</td>
<td>Interviews with individuals who watched, during the pandemic, a film or television show on viruses or epidemic related narratives.</td>
<td>Collaborative peer filmmaking process with patients who have autism spectrum disorder.</td>
<td>Filmmaking workshop implementing smoking prevention content.</td>
<td>Self-selecting participants, from film groups and then word of mouth, were invited to a semi-structured interview regarding films which had a significant impact on them.</td>
<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
<tr>
<td><strong>Sample and Setting</strong></td>
<td>n=236 university students from Brunei and Romania universities, ages between 18 and 49.</td>
<td>n=159 adolescents aged 13 to 17 years, from a naturally representative pool of participants at the University of Chicago, randomly assigned and self-selecting.</td>
<td>n=15 Italian adults, m=7 f=8 women (average age = 30 years, SD = 10.54). Snowball sampling self-selecting via Facebook.</td>
<td>n=4 Italian adolescents, 2 f=2 m=2 with ASD, aged 10-13 recruited via hospital programme.</td>
<td>n=23 adolescents, aged 8-14 (grade 4-8 USA) t=15 m=8 Self-selecting from a non-profit community centre summer programme from an urban low-income neighbourhood, Pontiac, Michigan, USA.</td>
<td>n=13 participants t=8 m=5 adults ages 27-59 recruited via online film related niche advertising and word of mouth.</td>
<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
<tr>
<td><strong>Intervention Description, Multimedia type</strong></td>
<td>Film screening of either &quot;Eat Pray Love&quot; (2010), a biographical romantic drama, or &quot;Hotel Transylvania 2&quot; (2015), a computer-animated monster comedy, followed by surveys and group discussion.</td>
<td>Within the timeframe participants were instructed to either watch or not watch a television series episode of 13RW-3. 13 Reasons Why - an American teen drama television series on Netflix examining a 17-year-old girl’s reasons for death by suicide.</td>
<td>Interviews surveyed participants living in Italy who independently chose to view films or television series involving a tragic narrative related to pandemics, during COVID-19.</td>
<td>Participants collaborated in filmmaking from storyboarding to editing to screening, guided by the psychotherapist and director. Screenings and reflective discussions took place in group settings and at the psychotherapist’s office. Participants were provided with a DVD for personal viewing.</td>
<td>Four bi-weekly hour-long instructors led co-creation filmmaking group sessions (3-5 participants in group) with access to the online US Centre for Disease Control and Prevention information. Producing short video clips. In the final session, they showed the video clips they had created to the teachers and other students at the community centre.</td>
<td>Any feature films that participants selected to discuss that they testify a personal significant impact from. Intervention was an elaborate reflection session</td>
<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
<tr>
<td><strong>Data Collection Process</strong></td>
<td>Pre-test and post-test, with new instruments in post-test, all surveys related to characteristics and culture. Measures are PERMA-Profiler, Cultural Intelligence Scale and Intercultural Competence Inventory, and an opinion questionnaire on topics of films.</td>
<td>Pre-test: Participants answered questions about discussing mental health issues in 13RW-3 and mental wellness. Post-test: After a month later, questions focused on conversational partners, information seeking, and show-related content. Participation and adherence were measured with survey. Mediators were measured with questionnaire and survey.</td>
<td>Participants provided detailed narratives guided by the researcher, who then interpreted the significance of their stories. Participants watched epidemic-related films for four main reasons: 1) reducing uncertainty, 2) alleviating epidemic-related anxiety, 3) relating to characters and experiencing.</td>
<td>Psychotherapists elaborate observation of selected behaviours related to ASD throughout the intervention at the baseline, follow-up sessions, creations, alongside interviews before, during and after with participants and parents separately. Two months after the intervention, interview meetings were conducted with participants and parents.</td>
<td>Quantitative data were collected using a pen-and-pencil 30 min survey at the beginning of the programme and immediately after the programme concluded. Immediately upon completion of the survey, a semi structured interview was conducted by a professional using an interview guide.</td>
<td>After a relaxation exercise, participants were invited to reflect, in a semi-structured interview, about their past experiences of a film which has significantly impacted them. They were then invited to consider the interview experience itself and any new insights that might have been gained through it.</td>
<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
<tr>
<td><strong>Key Outcomes</strong></td>
<td>Participants achieved higher levels of engagement (t=24.56, p&lt;0.001) and positive emotion (t=20.56, p&lt;0.001) and an increase in students’ openness to other cultures, a higher level of self-esteem, and an increase in the number of friends.</td>
<td>Participants had more conversations about suicide, mental health issues, bullying, and sexual assault following the television show (P=0.002), primarily with friends and parents. However,</td>
<td>Participants watched epidemic-related films for four main reasons: 1) reducing uncertainty, 2) alleviating epidemic-related anxiety, 3) relating to characters and experiencing.</td>
<td>Participants reported enhanced improvement of psychological empowerment levels (P&lt;0.05) categorised into —Intrapersonal (perceived socio-political control, participatory competence, and self—</td>
<td>Participants identified with the growth-minded characters at the film, and less with the fixed-minded character. While they correlated the film characters with grit mindset and grit, they did not relate</td>
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<td>The study used an independent between-groups experimental design to determine if the order of exposure to video case vignettes, depicting Disney’s Finding Nemo, made a difference in a participant’s level of identification with mindset or grit.</td>
</tr>
</tbody>
</table>
2.3.3 Behaviour and Behavioural Intention Related to Mental Resilience

Five papers were assessed for behavioural measures resulting from cinematic interventions. These all indicated differences in action such as help seeking (Uhl et al., 2021), reporting conversational engagements with peers and family (Popa et al., 2021), or increased interaction and play (Saladino et al., 2020; Park et al., 2020). In Saladino et al.’s study (2020), autistic adolescents co-produced short films that translated their own mental narratives and experiences. They were observed by a professional psychotherapist for variation in behaviour. The psychotherapist selected Autism Spectrum Disorder (ASD) related behavioural measures to witness and document at various stages of the intervention such as at baseline; throughout the intervention; during the film creations; and the film projections to youths individually and with family. Later both participants and parents were interviewed as well. Improvements were detected in the domains prevalent in social and relational deficits of ASD such as recognition, transcendence, catharsis, and euphoria.

Table 2.4: Data Extraction of the selected articles in the systematic review, by criterion

<table>
<thead>
<tr>
<th>Key Outcome Measures</th>
<th>Measures of awareness (Metacognitive CQ) of how cultural background influences the interactions with people from different cultures (t = 17.94, p &lt; 0.001).</th>
<th>mental health self-efficacy and masculine role pressure scores showed no significant differences.</th>
<th>catharsis, and 4) satisfying random informative interest in the topic.</th>
<th>emotional reciprocity, play and behaviours.</th>
<th>efficacy., interactional (advocacy and assertiveness), and behavioural (Positive changes were shown in participants’ intention to smoke).</th>
<th>recognition, transcendence, catharsis, and euphoria.</th>
<th>themselves. Order of exposure to the film clips influenced change in mindset and increased relatedness and identification with the characters mindset.</th>
</tr>
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<tbody>
<tr>
<td>Survey inquired social and mental health issues central to 13RW-3 (e.g., masculine role pressure, sexual assault, etc). Analysis included statistical tests, consisting of t tests, one-way analysis of variance (ANOVA), chi-square tests, and logistic regressions.</td>
<td>Thematic analysis (Atlas.ti software) of interviews. Translation from Italian to English vigilant to maintain the linguistic style and precise terms.</td>
<td>Psychotherapist observation, during each meeting, of various indicators of three parameters: presence, congruence, and spontaneity, assigning numerical scores following a method used in cognitive and systemic psychotherapies. In addition to interviews with parents and participants.</td>
<td>Survey measuring psychological empowerment for tobacco control, The Youth Group Member Survey (YGMS). A Wilcoxon signed-rank test examined changes in participants’ psychological empowerment levels between pre- and post-intervention; qualitative interview data were analysed</td>
<td>Surveys consisted of the mini-IPIP 20, Dweck’s 8 item Implicit Theories of Intelligence Questionnaire and Duckworth’s Grit-S Scale. Conclusions were calculated using IBM’s SPSS Statistics program.</td>
<td>Thematic analysis developed overarching codes and themes, using Jungian concepts and framing.</td>
<td></td>
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mutual interaction between participants, social-emotional reciprocity, and play (Saladino et al., 2020).

Park et al (2020) facilitated a cinematic co-creation intervention, on health topics, together with young people from an urban low-income neighbourhood summer camp in Pontiac, Michigan, USA. Those young people ideated, filmed, edited, and presented short films about smoking prevention. The intervention documented the participants' behavioural changes such as assertiveness and advocacy, in addition to a behavioural intention to not smoke (P<.05).

In a pre-post-test designed study university student from Brunei and Romania watched two feature films, “Eat Pray Love”, a 2010 American biographical romantic drama about a woman’s journey striving for a balanced life, and “Hotel Transylvania 2”, a 2015 American computer-animated monster comedy film on coming of age and family dynamics. The students responded to wellbeing PREMA questionnaires before and after the films and engaged in group discussion regarding their experiences. The students described changes in levels of engagement, in addition to increased interest and involvement with topics of the films. Travel desires were ignited following the film’s plot regarding locations featured in the films, and various insights were recollected aspiring for behavioural changes (Popa et al., 2021).

Behaviour can also be measured in interactions, such as Uhls et al.’s (2021) intervention randomly assigning 157 adolescents from a nationally representative pool of participants in the USA to watch or not watch part of a television series “13 Reasons Why”. The series is an American teen drama on Netflix which examines a 17-year-old
girl’s reasons for committing suicide. Viewers of the television show reported a significant increase in conversations with their peers and family around mental health topics such as suicide, in addition to information seeking on mental health issues such as bullying and sexual assault.

It appears that the audio-visual story, both its creation and the viewing, has a substantial influence on participants’ behavioural intention and behaviours relating to their emotional wellbeing.

2.3.4 Social Empathy and Self Compassion

A significant overarching focus of all the studies was an increase in measures of the individuals’ relationships with others and the notion of empathy or sympathy. All the seven studies’ outcomes pointed to personal and social relational benefits resulting from cinematic interventions.

An exploration of relational experiences points to the different distinctions of self-compassion, empathy, and sympathy. Sym, in Greek, means “together”, while Pathos relates to emotions and feelings. Sympathy is hence an experience of connection with another’s feelings. Empathy translates as “in feeling” and can be seen as a mentalization or understanding of the other’s motivations, why they do and think the way they do (Merriam-Webster, n.d.). Recognising and acknowledging the perspective and emotions of another, empathy, promotes acceptance and hence positively correlates with interpersonal interactions, sympathy. This can be observed in Uhls et al.’s (2021) project which invited American youths to view, or not view, episodes from a
drama on suicide. Following the intervention, questionnaire responses indicated a meaningful increase (P=.007) in viewing audience members' relational experiences and expressed in intimate conversations about mental health topics, both between the youths and their peers and even with family, with a higher prevalence of those discussions being recorded with their friends, more than their household.

Similarly, meaningful relationships were a reported increased domain for students who watched the two feature films "Eat Pray Love" and "Hotel Transylvania 2", in the study by Popa et al (2021). This study did not include a control group but pre and post-tests, and these viewers reported measures of stronger connection with others, desire to give/receive support, and an increased desire to explore different cultures, implying an aspiration to connect with individuals who are strangers. In another study, both the film creators and protagonists of the film expressed closer connection to others; young people living with autism who co-created audio-visuals which narrated themes in their lived experiences, demonstrated a significant increase in their own social interactions and play (Saladino et al., 2020).

The significance of the above results particularly relates to autisms' characterisation in deficiency with normalised interpersonal interactions. Social skills that are prevalent to neurotypical individuals are often lacking in autistic individuals and can be expressed, for example, in avoidance of eye contact, a delay in communication skills (Margoni & Surian, 2016), and a difficulty in understanding others' emotions and experiences (Bolis et al., 2018). Since such a favourable result was reflected with ASD individuals,
Saladinos’ study provides noteworthy insight to the power of film, specifically in co-creation interventions impacting relational skills and behaviours.

Co-creation cinematic interventions involve narrative which enables protagonists to self-express their own lived experience and viewers to witness those intimate illustrations. Both the employment of fiction film method productions or even and more so with documentary techniques, these present visual explorations of personal experiences. Hence, sharing them audio-visually on a screen can increase both self-compassion and social empathy.

Self-compassion is another noteworthy outcome associated with cinematic experiences in this analysis. A cinematic co-creation intervention with adolescents from an inner-city neighbourhood in the USA invited them to develop short films on health topics related to smoking. Among other noteworthy results, observed were increases in significant interpersonal domains (P<.05) such as self-efficacy and participatory competence in addition to advocacy and assertiveness (P<.05) (Park et al., 2020).

Mitchells (2010) intervention invited adults from online film related platforms to elaborate on experiences associated with films which they have seen in their past and found to be transformative. A thematic analysis of the audience members semi-structured interviews indicated numerous personal and transpersonal themes such as self-affirmation, inner callings to their own Higher Self, and other spiritual experiences or life-changing insights. Such themes denote the correlation of film viewing with one’s own inner relation to and experience of themselves. Likewise, introjection was a theme
distinguished as an identification of oneself in the other, which was prevalent in the overarching themes of this study (Mitchell, 2010).

Similarly, Popa et al.’s (2021) screening of “Eat Pray Love” and “Hotel Transylvania 2” to university students observed in their post viewing survey an elevated sense of meaning, self-value, sense of worth, a notion of direction, and even transcendence. Lakin’s (2019) intervention shared short vignettes from the Disney film “Finding Nemo” with random participants who volunteered via Amazon Mechanical Turk, which is a crowdsourcing marketplace that can be used to collect data from a global population of participants. The participants who were primed with the video segments presenting grit and growth mindset of the animated characters, have then self-identified with the cartoon characters who displayed a growth-oriented mindset. In Uhls et al.’s intervention (2021) the youths who were instructed to watch parts of the television show “13 Reasons Why” demonstrated a rise in information seeking. This can also be categorised as a form of self-care which demands a level of self-compassion.

2.3.5 Various Aspects of Increased Wellbeing

According to the APA Dictionary of Psychology, "wellbeing" refers to the physical and mental aspects of an individual's state, encompassing experiences such as contentment, happiness, quality of life, and reduced discomfort and distress (American Psychological Association, 2015). Seligman (2018) selected Positive Emotion, Engagement, Relationships, Meaning, and Accomplishments (PERMA) as measures of wellbeing. Seligman's PERMA™ theory of well-being proposes these five components as the building blocks for flourishing (Seligman, 2018). Techniques can be employed to
enhance each of these components and promote overall well-being. Various aspects of wellbeing and emotional benefits were reflected in all seven selected papers (Popa et al., 2021; Uhls et al., 2021; Testoni et al., 2021; Saladino et al., 2020; Park et al., 2020; Lakin, 2019; Mitchell, 2010). Popa et al. (2021) assessed the impact of films on 236 European university students. Post viewing, they reported improved levels of wellbeing which were measured in different aspects of PREMA such expanded levels of engagement ($t=24.56$, $p<0.001$), positive emotion ($t=20.56$, $p<0.001$), and other facets such as self-efficacy, a notion of possibility for accomplishment, inspiration, increased sense of meaning, engagement, interest, involvement, elevated emotion, and positive influence on relationships. In Uhls’ (2021) study the youths who viewed the suicide drama films reported increased vulnerable conversations with peers around mental health topics, more than those who did not watch the show. Conversations around such topics that are often tabooed indicate increased vulnerability and closeness to others. Social support is considered amongst the strongest indicators for overall wellbeing. Some of those young participants described both improved discussions and reported more help seeking in relation to managing their depressive symptoms or regarding sexual assault. This can imply that films can be used to mitigate the shame and embarrassment for adolescents who face such difficulties. Films can play a significant role in reducing discomfort and thus increasing wellbeing (Uhls et al., 2021).

Wellbeing measures were even identified in witnessing films with worrisome topics. Fifteen Italian adults who independently chose to watch epidemic related films or television shows during the Covid19 pandemic volunteered to be interviewed an length for Testoni et al.’s (2020) online study. Thematic analysis of their interview transcripts
has revealed that the purpose of their engagement with such tragic films was to reduce uncertainty, to exorcise and soothe anxiety, to feel an identification or character with whom they can relate to and even to some degree normalise their experience or feel catharsis (Testoni et al., 2020).

Co-creation of film that presents their personal life narratives, was discovered to significantly impact the co-creating autistic adolescent patients' sense of autonomy and self-confidence, as reported in their interviews, and observed by a professional psychiatrist (Saladino et al., 2020). Cinematic co-creation can positively influence the notion of ownership, as implied in Park et al.'s (2020) intervention with American summer camp participants who co-created films on health topics. Their ability to choose and their freedom over decision making in the video co-creation process, was reported to result in numerous psychological benefits and empowerment aspects such as a trust in one's ability to make a difference and an elevated perceived control over one's future or even over socio-political implications. Their self-efficacy measures were the highest measured impact in this study, evaluated as 10.18 (SD3.61) in baseline and rising to 14.79 (SD1.92) post intervention.

Assertiveness was another observed elevated element which closely correlates with self-esteem. Viewers which were randomly selected online, viewed short vignettes from the film “Finding Nemo” reported higher psychoeducational cognitive gains, in relation to the control group (Lakin, 2019). Those participants, following viewing the vignettes, had acknowledged a connection between growth-oriented mindset and grit. Self-selecting adults who have previously participated in online film related platforms were invited to
share, in a semi structured interview, about their transformative unique experiences following the viewing of a film in their past. Thematic analysis of their interviews identified themes of psychological empowerment, release of tension, catharsis, relief, transformation, emergence of the self, excitement, grounding, and more psychological benefits were described to be the direct result of their cinematic viewing experience (Mitchell, 2010).

2.4 Discussion

This systematic review was conducted on articles that examined interventions in cinematherapy and audio-visuals, specifically those incorporating a positive psychological outcome component. The review highlights the effectiveness of film interventions in promoting different aspects of psychological well-being. Studies that were reviewed presented various film styles and methods from animation style (Popa et al., 2021; Lakin, 2019) fiction motifs (Testoni et al., 2021) documentary elements (Saladino et al., 2020; Park et al., 2020), commercial shorts (Saladino et al., 2020; Park et al., 2020) and vignettes from full length films (Lakin, 2019), to television shows (Uhls et al., 2021; Testoni et al., 2021) and feature drama films (Popa et al., 2021; Testoni et al., 2021; Mitchell, 2010). All cinematic interventions in this review (Popa et al., 2021; Uhls et al., 2021; Testoni et al., 2021; Saladino et al., 2020; Park et al., 2020; Lakin, 2019; Mitchell, 2010), either coproduction filmmaking or film viewing, reported beneficial psychological outcomes.

Through the process of screening 230 studies, 198 articles were excluded, as most film related interventions assessments measured the film together with group discussion.
therapy, gamified experiences, workshops, or other co-interventions. Evaluations of group screenings must consider the group experience as a confounder, and critically distinguish it from individual observations. Assessment of film on its own remains relatively under-explored.

While the data of this review seeks to provide a concise appraising of the current state of cinematic interventions, there are individual misalignments, part due to the lack of consistency amongst the evaluation techniques of those interventions. Another limitation is the heterogeneity amongst the different intervention settings. While four of the seven reviewed studies followed individuals who independently viewed the audio-visuals studied online or on television (Uhls et al., 2021, Testoni et al., 2021, Lakin, 2019, Mitchell, 2010), one was conducted in a hospital (Saladino et al., 2020), another in summer camp (Park et al., 2020), and one in university setting (Popa et al., 2021). Their assessments differed between interviews only, questionnaire only, or both. Three of the studies included only surveys. The understanding of participants' responses is constrained by the absence of interviews accompanying the written responses, thereby limiting the availability of a more comprehensive context (Uhls et al., 2021; Popa et al., 2021; Lakin, 2019). Such in depth analysis is very laborious if executed with very large groups. Several participants randomly selected can possibly enrich the survey's results.

Interactive film and similar higher engagement cinematic experiences, such as video games, exhibit immense impact potential on the experience of those being engaged (Roepke et al., 2015), however those experiences were excluded as they are designed for users who prefer that type of involvement. This review focuses on the specific
assessments of cinematic experience. The populations who align with those experiences may differ from the videogame enthusiasts. While this review excluded cinematic interventions, which were assessed together with the group discussion, it remains unclear if the study by Poppa et al. study (2021) separated the evaluation from the collective experience setting and whether the surveys were filled before or after the group discussion. Hence the group and discussion element are referred to in the bias assessment as confounding factors.

Another lack in the reporting is that the film viewing event settings are not mentioned in any of the studies. American inner-city youths who participated in Park et al (2020) filmmaking intervention, are likely to have been influenced by the researcher’s personality, by the summer camp setting and group experience. Hence such domains ought to be reflected upon in outcome analyses. In addition to the researcher’s personality, the interview structure itself can be a confounding domain in this intervention. In Mitchell’s intervention (2010), after a relaxation exercise, participants were invited to reflect and then, in a semi structured interview, describe their past experiences of a film. Such an exercise aims to increase their experience recollection. The concluding question invites them to reflect upon gained insights that may have arisen from the interview itself. Hence implying that the interview structure and relaxation exercise can be a co-intervention on its own, leaving the assessment of the film not specific to the film itself (Mitchell, 2010).

Overall, a suggestion is made for all filmmaking interventions to account for the factor of group experience in the outcome analysis.
Table 2.5 displays the assumed bias risks in the studies. Participant selection bias exists, as seen in Poppa et al. (2021) where recruitment and school associations were not described, potentially impacting participant opinions. Similarly, Testoni et al. (2021) lacked specific recruitment details, online domains, and marketing strategy, influencing demographics and outcomes.

In the Park et al. (2020) filmmaking intervention, a bias was present as it relied on self-selecting participants who were non-smokers initially, affecting the assessment of tobacco engagement likelihood. Testoni et al. (2021) conducted a study during the pandemic, where individuals who independently watched a tragic film during lockdown were invited to share their experiences. While personality factors were surveyed, the intervention protocol and examination of anxious personality characteristics were
unspecified. Mitchell (2010) recruited participants through film-related niche advertising and word of mouth, and the process of online platform recruitment needs further elaboration in cinematic intervention analyses. Mitchell's study also excluded participants unable to engage in sufficient self-reflection, without clarifying the determination method.

A limiting factor in the outcome results is the lack of comparisons in the studies. Only one study (Uhls et al., 2021) implied a control group, and another (Lakin, 2019) included a control factor. Lakin's (2019) pre-port test employed an independent between-groups experimental design, investigating the impact of exposure order to video case vignettes (using Disney's Finding Nemo) on participants' identification with mindset/rit. The survey design varied, with the first group primed by viewing the vignette before responding, while the others viewed it after one of the scales, enabling a comparison. Overall, only two of the seven studies (Uhls et al., 2021; Lakin, 2019) received low ratings for bias risk.

Only three of the selected studies displayed a large database of participants such as n=236 (Poppa et al., 2021), n=157 (Uhls et al., 2021), n=179 (Lakin, 2019) and hence stronger conclusions can be argued. While studies with as little as 4 participants (Saladino et al., 2020) link to less statistical viability, they can provide thoroughly valuable insights. Saladino et al (2020) followed the experience of four Italian adolescents, two females and two males, with autism spectrum disorder, aged 10-13 who were recruited via a hospital programme. The collaborative peer filmmaking intervention involved various activities from storyboarding to editing to screening and
was centred around topics of the participants’ desires and fears, guided by the psychotherapist and the film’s director. The psychotherapist provided a rigorous elaborated observation of selected behaviours at the baseline and in the follow-up sessions, creations, interviews before, during and after with participants then parents separately. The final film was presented once with the group with their families and once privately at the psychotherapist’s office with their own reflections. Additionally, two monthly follow up meetings with parents and participants took place. For each indicator, the psychotherapist observed three parameters: presence, congruence, and spontaneity. They ascribed scores on a scale which is used in cognitive and systemic professional psychotherapies. Such rigorous, and thorough, psychotherapist observation can only be operated in such small numbers, hence reported aspects can reflect outcomes more accurately. Implementing interviews with both participants and family members expands the richness of the observation. And while the involvement of a facilitator in collaborative filmmaking interventions can be introduced as a confounding domain or even co-intervention, it allows deeper perspective. Such observations by professionals and elaborate interviews imply higher labour and are hence more practical in smaller settings.

2.4.1 Limitations

External limitations of this review are related to its scholastic nature. It is known that in the film industry producers and directors seek feedback on various instances throughout the production and after the release of their films. Sesame Street is an example of a television show for children which was rigorously examined by showcasing to groups of young people to assess its outcomes (Davis, 2008). The affinity that the younger
children expressed towards the character of Elmo has shifted the show design to focus on toddlers rather than first graders. While no written scholarly reports collected the insights from the development of the Sesame Street show design, it was written as historic field notes. Since only academic reported literature was assembled for this review, it can only entail those results. As further direct assessment of cinematic films develops in the future, enhanced accurate reports can be presented.

Entertainment films can be a considerably leisure-oriented experience, and hence a confounding variable. For example, analysis of an intervention surveying individuals who choose to watch a television show on mental health topics should consider that some of those would engage with such topics anyway. Therefore, when Uhls et al. (2021) report that participants conversed about mental health topics they should consider that some of these would have a predisposition to engage with this type of cinematic experience.

Psychoeducational audio-visual interventions can hold utility and educational potential. Goodwin investigates the importance of exploring methods for increasing young people’s engagement with such resources, as they can positively influence self-care, reduce stigma, and encourage help seeking, while developing positive attitudes towards mental health (Goodwin, 2021).

Film is not an ever-encompassing formula, and its impact reflects on various demographics differently. Some characters may not be related to all types of content, and sometimes the relation to the benefits is very slightly influenced (Lakin, 2019). For example, while it influenced an elevated frequency of conversations with peers and
family about mental health issues, watching “13 Reasons Why”, did not significantly influence self-efficacy and competence scores nor did it affect masculine role pressure (Uhls et al., 2021).

Flawed reports have been documented such as Mitchell’s (2010) articulation of the thematic analysis description, quoting “I listed the six or eight overarching themes that I felt were being communicated”, “over 600”, and “about 350”. Such descriptions lack specificity and accuracy. Assessments must evaluate the interventions’ report, design, strategies, formative process, the outcome in the context of the intervention, its assessment, its participants, and stakeholders. However, such suggestions do not appear to be followed by any of the mentioned studies. O’Halloran et al’s review on Multimedia psychoeducational interventions (2014) deems most studies to be methodologically weak as well, suggesting future need for research to investigate more effective delivery modes and consider the context. In alignment with previous research, a suggestion for the necessity to develop a coherent evaluation model for multimedia interventions, delivering psychoeducational content is made (Beale, 2002). Proposed is a standardised evolutive model, encompassing both the development of the film, its efficacy, and the method of employment within interventions. The Cochrane Risk of Bias in Non-Randomized Studies of Interventions (ROBINS-I) tool is a widely-used tool for assessing bias in non-randomized studies; a proposal is presented to facilitate Cochrane as a review before beginning the intervention design.
2.5 Conclusion

This review sought to observe and compare cinematic interventions and track their similarities, differences, and identify potential gaps in design, methodologies, and outcomes. Cinematic interventions such as co-creation filmmaking and film viewing can result in various psychological benefits and positively enhance relational mental skills such as compassion and self-perception, behavioural intention, or numerous behaviours that relate to mental resilience. Cinematic interventions can increase participation and leverage the delivery of psychoeducational concepts.

There is a need to develop a consistent structure of measurement techniques, design, assessment, and analysis strategy. Since a diverse range of goals is sought by different disciplines, assessment methods are divergent. Impact implies distinctive outcomes in the various schools and philosophies from film to marketing to psychology, psychotherapy and more. Establishing a cross discipline outline protocol can assist in comparing outcomes and conclusions.

It can be beneficial to advance research within the professional filmmaking industry and report current assessments, to develop better knowledge and further development of understanding films’ impact and elevate the possibilities that cinema holds for its viewers’ mental health.

Conclusions of this review propose that future research-based film interventions facilitate a tool such as ROBINS-I (Sterne et al., 2016) before planning their production to establish a more coherent assessment and allow more accuracy and consistency in
conclusions. A comprehensible analysis will serve as evidence to support future advancements of multimedia production in the context of psychotherapy and psychoeducation. Both quantitative and qualitative approaches are recommended to gauge the context and the impact of cinematic interventions.

Given the vast potential of cinematic experiences, both their production and viewing, more consistency is required in study design which will provide clearer psychotherapeutic results that can be used to expand the development of cinematic interventions.
CHAPTER 3: First Case Study “Is it Okay to Have a Bad Day?”

The quest of audio-visual methods disseminating helpful psychoeducation, has resulted in six experimental videos. Those are presented in Appendix 6.5 which elaborates upon their methods, results, and how the feedback and insights of each has led to the following, and links to the produced videos, which finally resulted in the two final case studies presented below. As an iterative design (Aulete, 2013; Plat, 2016) each production pulled insights from its prior, in the light of instructional design and cognitive theories (Moreno, 2005), (Park, 2014).

Two final productions followed four iterative previous videos (see Appendix 6.5). These final two videos, case study 1 and case study 2, will be thoroughly presented alongside their design, study, and assessment methods, disseminated and surveyed with through ethical applications, design, thematic analysis and field notes, which are expanded upon each in the two chapters below.

3.1 Introduction

This section will present the process of design, development, execution, analysis implementation and results of the two-step process of case study 1: intervention and dissemination. It will include its design methodology, ethical aspects, protagonist recruiting protocols for both intervention and dissemination, the evaluation structure and data analysis, outcomes, visual data, interpretation of results, reflexive summaries, and
discussion. A cinematic section will reflect upon the therapeutic intentions and referenced film aspects. Finally, a critical reflection will add transparency into its development and analysis.

3.1.1 Background

“IS IT OKAY TO HAVE A BAD DAY” is a short film, mixing elements of music video and documentary. It is one of six audio-visual experiments, created with and for young adults, combining personal and research based mental health coping strategies, and by doing so aiming to normalise emotional struggle.

This docu-music video is an interdisciplinary project which lies between Cognitive Science and Film. The video aims to both provide cutting edge research advice in addition to encouraging self-compassion and social communication.

This study aims to research how to improve the mental wellness of adolescents by developing accessible coping skills education. It seeks to create a new multimedia format as an alternative to more traditional resources. This will be shaped by experience-based feedback and measure accessibility and efficacy amongst users both as educational and preventative resource.

Many individuals can be reached by one video and hence educational multimedia holds the potential of widely distributed information and leveraging this capacity for public mental health service. This project aims to produce videos communicating evidence-based mental coping strategies, designed to reach and influence users regardless of their location or need level.
This multimedia co-design project both translates academic research on mental health coping strategies, alongside individual interviews on such topics in documentary format. The topic selected for this case study is Normalisation of Negative Emotions.

The interviews and psychoeducational songs were packaged into publicly accessible multimedia in the format of music video documentaries, co-created with young adults.

3.1.2 Intervention

There are two stages to this study. The first stage assessed the co-creation experience of the young co-creating protagonists. The dissemination stage will determine the film's influence on its audiences.

Participants, referred to as “protagonists”, were invited through a post on the Edinburgh based Facebook groups and word of mouth. Protagonists shared their advice for themselves when having a bad day and chose to be filmed acting on their selected advice, which featured in the music video. Research based advice was wrapped inside the words of the song. Protagonists co-curated the final film. They filled out a survey and verbally expressed their experience in two consecutive follow up meetings.

The music film was then distributed on multiple online platforms and social media and was presented at online and in person screening events and international film festivals. Audience members on all platforms were invited to complete a feedback survey, and share their thoughts in discussion, to influence future productions of this sort. At events time was allocated for survey and discussion, and on social media a link was referred to
in description text. All respondents were provided with the option to meet again for a follow up interview.

Thematic analysis of both film protagonists and audience members seeks to observe the different intervention influences on film protagonists, and the viewing had on audience members.

3.1.3 Stage one: Intervention Participants, Co-creation protagonists

This section will include the recruiting procedures for the protagonists, the co-creators of the film, its execution procedure, and the process of feedback collection via survey and interviews, and the design behind their questions.

Target demographics for this study are young adults in Scotland aged 16-36 from the public of Edinburgh. Invited were English speaking or individuals with an English-Second-Language aid, and those who engage with social media daily, who are willing to be part of the project. No specific indicators were required for a mental health diagnosis, individuals on the mental spectrum or with profound disability.

The researcher sought protagonists via publicly accessible Facebook local groups and word of mouth. A special emphasis was made to include men, and to seek socioeconomically diverse protagonists, in the aim of normalising mental-emotional struggle and communicating the universality of emotional challenges.
3.1.3.1 Recruiting Protagonists

The researcher posted the following invitation on a local Facebook group in Edinburgh, Scotland. “The Meadows Share” is a public local group, indicating that anyone can have access to the group and viewing its posts. As the group self-describes: “The Meadows Share is a community board for those within walking distance of the Meadows to share resources, tools, skills, information etc.”. The invitation posts worded:

“Would you be willing to share, on camera, how you cope with your difficulties in life?

**“Is it okay to have a bad day?”** is my upcoming music video and I’m looking for individuals willing to share, on camera, their ways of dealing with bad days. It’ll be interwoven with documentary-like segments of people like you, sharing your advice. Having a diversity of protagonists in this video will achieve the goal: To normalise mental health struggles: we all have them.

The song delivers the importance of allowing ourselves the permission to be human. The song ends with a call out for people to share how they cope with bad times/a bad day.

And yes, it is okay ;-( “
There were over a dozen responses to the post to which the researcher followed up with a personal message. Some responders tagged their friends. In research, this method for seeking protagonists, and having them invite their friends, is referred to as a snowball sampling: participants recruit other participants, expanding like a snowball rolling down a mountain, gathering more and more snowflakes as it proceeds (Statistics How To. 2014).

Sixteen protagonists enrolled in the process until completion. None of them withdrew at any point.
3.1.3.2 Interview Process and Surveys

This part of the study aims to gain an understanding of the protagonists' experience of both developing and viewing the co-produced multimedia.

Each protagonist chose a safe space to hold the interview in, following the phone informational session. Scheduling was planned for daylight time both for lighting purposes and to have the option of filming outdoors. During the meeting, protagonists were invited to look at the camera and talk to their future selves, who may be having a challenging day. They would then give themselves (their future selves) advice for a bad day. “Bad day” is defined by the protagonist and the question is general. Of course, while some bad days can be on scales of experiencing distress or dealing with mental illness, other bad days can be simply following a quarrel with a friend or mundane distresses. One protagonist went into detail in his response “Depends on how bad a day”. Protagonists chose what “advice for yourself when you are having a bad day” meant to them. They were told that they will receive the video recording of this session as a private link which they can return to in the future. Following this, together with the researcher, they choose parts of their advice which they would like to act on and be filmed. They were informed that both the interview on advice and their action part would be woven into a final documentary music video. They were reminded that the final video will be made public for the benefit of others and that they can choose to exclude any parts of their participation or footage at any point before publishing.

One or two follow up meetings took place, screening protagonists their edited footage, and to enable protagonists time to request deviations if needed. They viewed a draft
version of the video and suggested revisions before consenting to its transition to the public domain.

Protagonists also received their private video link for their behind-the-scenes full filming footage for their own future use, as this was their advice for their future selves.

They were invited to give feedback about their experience of viewing the final video before publishing. Several days after viewing the final video they were invited to an interview reflecting on their experience. Both meetings consisted of a written survey and a verbal part.

Since the first interview gauges impressions, feelings and intentions, the purpose of the follow up interview was to observe if the video had other ways of impact outside of the “lab setting” when not facing the interviewer or only contemplating, such as change of actions, other behaviours, or new arising thoughts. The judgement-action gap (Williams et al., 2012) is a well evidenced psychological phenomenon, it refers to the incongruity between one’s decision or intention and its actionable execution. When a protagonist completes the survey, they are in proximity to the time of watching the film. The effective valence is strong. The protagonist who feels inspired by the film may indicate a desire to act a certain way or communicate a shift in their perspective. However, this may not always align with their actions or experience later. The follow up meeting aims to indicate if any behavioural intention was actualized, which is distinct from the desire to act differently.
Interviews were designed using hermeneutic style with active listening techniques leaning on co-counselling (Kauffman et al., 2004) and elaboration by Landmark Worldwide leadership training on exploration and curiosity to discover the protagonists’ experience. More listening techniques implemented Documentary Film production techniques, guided by supervisor and documentary filmmaker Dr Amy Hardie in her course FilmMedicine DESI11116 at the University of Edinburgh.

The survey design was reflected upon and changed slightly between first and second case studies, following feedback and seeking clarity from participants. It aims to observe both audience’s and protagonists’ experience with the co-created DMV.

The review conducted by Cyril et al. (2016) on multimedia impact assessments, along with guidance from the supervision team, informed the selection of mood questionnaires and scales that are relevant to patient health and include demographic-appropriate questions. Given the creative art elements of this project, as well as the research aims, data collection methods, and analysis style, the design of the questions aimed to capture participants’ (both protagonists and audience members) experiences related to affect, accessibility, and behaviour, aligning with the research goals.

Both protagonists and audience members were provided open questions to learn their relative experiences of viewing the film, aiming to gauge the effects of such a video. What truth means to them, relatively. Not seeking one truth but rather relative experiences based on the meaning attached to the respondents’ experience and depending on their context. It is why a follow up interview is designed a few days after
watching the video when their context has changed from immediately after watching to a moment in their everyday life.

Literature devised to seek objective responses, indicating affect and behavioural intention, which invites a follow up that will assess behavioural outcomes (Cyril et al., 2016). Cognitive and Behavioural Theories guided the formation of this survey (Park, 2014; Mayer, 2005). And while instructional design methods analyse feedback from the learner to improve learning outcomes, cognitive design is necessary to provide additional insight. Since research on behavioural-intention vs behaviour (see section 1.7.8.2) suggests that often participants will have behavioural intention but not execute when in different conditions (Benjamin Jr et al., 2009) two assessments were planned to indicate behavioural change post intervention.

For ease of use, and increased accessibility for audience members, a shorter experience was sought, consisting of four open ended questions assessing experience, alongside three multiple choices for health and demographic information. Since specified terms appear to individuals differently, general terms were sought to reflect a clear idea for what was being asked.

The first question was a neutral inquiry that sought to gauge the audience members's uninhibited and unbiased response to the video. The question was open-ended and allowed the respondent to answer in any way that they saw fit. The question was as follows:
"This is a general question, answer it however you see relevant: How was your experience of watching the video?"

The second question was related to empowerment literature and observed the respondent's self-relationship. The question assumed that the respondent could relate their experience of the video to their self-concept. The question was as follows:

"How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)"

The third question was also neutral and did not assume any particular outcome. It directly asked about the possibility of the video influencing their interactions or behaviour. The question was as follows:

"How do you think this video might influence your interactions or behaviour?"

The fourth and final question was impartial and sought any response. The question still provided space for negative or no response, which some participants chose with "no need." The question was as follows:

"How can we improve this video?"

These questions were designed to gauge the participant's experience of the video and to obtain their feedback on how the video could be improved. The questions were open-ended and allowed the participant to answer in any way that they saw fit. This allowed the researcher to obtain a more comprehensive understanding of the participant's
experience of the video and to obtain their feedback on how the video could be improved.

The multiple choice final four questions observed demographic information such as age range, mental health history, and availability of social support. The last question is for audience members and is asking for where the audience member watched the video. Their response to this question will indicate both demographic information and accessibility to learn if the video was shared with the audience members, on which platform it got the response from.

Beginning with the open-ended question “Please tell me about your experience of watching this? What was this like for you?” Participants were told that they would have then five minutes of talking while the researcher was mostly silent or encouraging for further expression, hardly responding. Participants were given this time space to discover what comes up in their mind and associations when they are asked the question and followed with survey questions as guidance if more prompts were needed. The provided time frame is used in Co Counselling (Heron, 1980) and the explorative listening follows themes of person-centred therapy (Rogers, 2000) “I will give you five minutes to say all that is on your mind, without interruption”. Then, once participants concluded, researchers asked a few further questions both of research interest, and mainly following the topics brought up by the participant. They concluded by acknowledging the protagonists for their time and participation.

Co-design together with iterative processes had young people co-edit and comment and assist in learning how to appeal to other young people yielding beneficial responses.
Gauging what participants want to gain both increases the effectiveness of experiment (Hrastinski et al., 2014) and increases engagement (Watt, 2005). An example were the young people in the audience requesting the helpline texts show up immediately at the end of the video and not after the credits.

The follow up meeting resembled the first feedback meeting in structure. The follow up meeting was scheduled for “a few days after”. Since each participant met according to their availability, some meetings were held three days after, others at times were rescheduled up to a week after observing if the video came up in their mind, their thoughts, if anything in their life was affected from this experience. Survey questions and follow up are presented in Appendix 6.3.8.

3.1.4 Stage two: Dissemination Participants, Audience Members

This section will provide a comprehensive review of the recruitment process used to enlist audience members for the film, whether through screening events or private online viewings, and the subsequent analysis of their feedback. The terminology employed in the data analysis will be elucidated for indexing purposes. The collection of feedback, encompassing surveys and interviews, as well as its development, will be expounded upon.

The primary objective of this research phase, referred to as dissemination, is to investigate the impact of co-creation on audiences sharing similar demographic characteristics. Within the context of dissemination, the term "audience members" pertains to participants who either attended screening events or viewed the video.
independently. The target audience members consisted of individuals aged 16 and above who actively engage with social media and expressed a willingness to participate in the project.

The screening events were strategically promoted to audiences that closely aligned with the demographics of the video’s protagonists, including young people’s services, Facebook groups, youth movements, and university students within the target age range. While the events were open to the general public, feedback surveys were also administered to individuals from older age groups who participated in some capacity. Their responses were duly included, recognizing their status as users who identify with the aforementioned services.

Audience participants were provided with identical surveys, as well as follow-up surveys akin to those completed by the protagonists. The follow-up meetings mirrored the structure of the initial feedback meetings and were scheduled to occur “a few days after” the viewing experience. Since the scheduling of each meeting was contingent upon audience member availability, some sessions took place three days after the initial viewing, while others were rescheduled and conducted up to a week later, based on the presence of the video in their thoughts and any observable impact on their lives. Follow-up audience members were given the option to respond to surveys in written text, although the majority preferred conversational interaction, potentially influenced by the presence of the researcher. In such cases, the survey questions were read aloud during the meetings.
3.1.4.1 Recruiting

The distribution of this film has been facilitated solely by the researcher. The video was shared on multiple social media and global platforms. Feeds, reels, and stories were posted on Facebook, TikTok, YouTube, Instagram, Twitter and LinkedIn. In addition, emailing and networking with organisations to promote, and to facilitate screening events and performances took place, such as the charity Health in Mind (2023), or sharing a magazine style article for platforms such as Psychreg (2023), Rooftop (2023), or centres like universities i.e., University of Massachusetts Medical School (2023) and their social media. All posts were linked to feedback surveys. Distribution channels are listed below.

3.1.4.2 Data Format Terminology

**Surveys.** Online link or barcode was shared for participants to complete digital responses.

**Jamboard.** Online digital interactive whiteboard provided for participants to comment and witness their anonymous posted notes. Provided on several group events for engagement and social purposes.

**Written comments.** Participants typed responses under the social media post, or on the zoom text comments section.
**Conversation field notes.** Communications recorded during or following an event. Field notes will not be analysed in thematic analysis but will be elaborated upon in the reflexive section.

### 3.1.4.3 Audience Feedback Procedure

The online screening events were organized under the title "It's Okay to Have a Bad Day: Coping Strategies for Mental Health Challenges." Each event commenced with an icebreaker activity, providing an opportunity for audience members to engage and establish rapport. Following the icebreaker, an introduction to the project and a screening of the film took place. After the film viewing, audience members were allocated seven minutes to complete a survey, enabling the collection of immediate, unfiltered personal feedback. Subsequently, a group discussion was facilitated to encourage further exploration and sharing of perspectives. The conclusion of each event involved an activity that contributed to the audience members' goal-setting process, accompanied by acknowledgement for their valuable participation.

Both audience screenings and personal interviews linked to the online survey listed below. The in-person discussions and interviews were designed with the open-ended question “Please tell me about your experience of watching this? What was this like for you?” while using active listening techniques, as guided by Hardie in her course FilmMedicine DESI11116. This researcher’s practice of mindful listening was also informed by community listening circles, Co Counselling (Heron, 1980) and Person-Centred Therapy (Rogers, 2000). Audience group discussion is encouraged alongside Q&A. For individual interviews and follow up meetings the researcher invited “I will give
you five minutes to say all that is on your mind, without interruption”. Then, once audience members concluded, the researcher followed the survey question and led a short conversation, acknowledging their time and participation.

3.1.5 Multimedia

Final iteration full length film (8 minute): https://youtu.be/YOuF-Ns-l5s

Link to 1-minute Trailer https://youtu.be/GsipneCURmo

Link to 2 min Trailer https://youtu.be/nCUrKY-X9P8

Playlist for “Behind the Scenes” videos of each protagonist on the researcher’s YouTube channel:

https://www.youtube.com/watch?v=JVSN4n6EdTc&list=PLGTh_l64JMdHf3ZwXoC_u5FMaVEx6DhaJ

3.2 Methodology

This section will present the methodology of the study design in this case study. It will include ethical aspects considered and protocol, the procedures used for the data collection and storage, and format of data analysis presentation.
3.2.1 Approach to Data Collection

This study, consistent with Braun and Clarke (2006), used thematic analysis. Surveys, interviews, and discussions were composed of open-ended questions. It examined how protagonists and audiences experienced the co-creation of a documusic video. Multimedia viewing, surveys and interviews were presented and facilitated online or in person, either privately or in group settings such as screening events. Sampling strategies employed snowball, random and opportunity approaches, engaging diverse audiences of young adults and adults who engage with social media. Participation criteria will be elaborated upon in allocated sections.

3.2.2 Survey Design

This study seeks to assess the impact of the participatory filmmaking intervention on the young protagonist and similar demographic audiences. The effectiveness of such a production is estimated to better disseminate psychoeducation for young people who may be facing similar emotional challenges. The survey questions were iterated in relation to and aimed at answering the research questions of this study, as noted above. Survey questions were aggregated from studies on public health and wellbeing, and were assessed, one by one, to select the most relevant ones for this study. The survey was articulated as short as possible since it was to be distributed amongst young people during social events and screening which imply a shorter attention span. The selected final questions were presented to the supervision team and articulations were agreed upon, warranting that the survey questions stay impartial and do not impose a
confounding factor, whilst ensuring the questions do not imply an experience that the surveyed participant must have, approaching in a neutral manner.

3.2.3 Ethical Protocol

The study obtained ethical approval from the Edinburgh College of Art (ECA) ethics committee and is attached in Appendix 6.3.9.

Protagonists were to share about how they cope with emotional challenges. This places them in a vulnerable position; they are voluntarily more exposed to scrutiny or bullying. Procedures put in place to handle this consideration are as follows: Prior to recording, all protagonists received information sheets and signed consent forms. An information sheet was provided before the first meeting and reviewed verbally upon the first meeting. It confirmed that they were free to withdraw at any time, should they wish to do so, without need to provide reason and that final production will be released only after they have viewed and consented to the final version. Protagonists consented to the recording of interviews both in writing and at the beginning of each recording. Film protagonists gave their consent again after viewing the full film before it was published. Protagonists involved were all over 16 years old. Video interviews were stored on a fingerprint-protected and encrypted MacBook, all footage was kept private to Shalhavit-Simcha Cohen and safely locked at private residence or hard drives used in the university. Written transcriptions and survey responses were saved on university protected One Drive. Recordings were transcribed and written data remains anonymised.
Audience members in online and live events were provided verbal agreement in similar guidelines to protagonists. They were informed their participation is voluntary, and that they will remain anonymous after events, and that their feedback recordings were all transcribed and anonymized, identifying factors were removed. The online feedback form opens with a short consent declaration which members must agree to before filling the feedback survey. All audio interviews transcribed. All those were stored on password protected documents on OneDrive. Audience audio feedback was transcribed, and data was anonymized.

All participation forms provided information for support services in case of need.

Each protagonist was granted an interview for their personal motivation and empowerment. Only with their explicit consent were these interviews published online as part of the "behind the scenes" footage. All co-creating protagonists willingly chose to share the complete behind the scenes video segments, with the exception of two parts. These specific segments were requested to be removed by the protagonists, and as per their wishes, they were excluded from the final video.

Ethical aspects are elaborated upon in appendix 6.3.9. For transparency reasons, a reflexive journal was written by the researcher following every session and summarised into the reflexive section (3.4) of the case study.

3.2.4 Data Analysis Design

Following Braun and Clarke approach
This study used thematic analysis following an inductive approach allowing the data to determine themes. Codes were assigned according to the data. Later, they were branched into overarching themes which were determined in alignment with the research questions. Reflexive notes are elaborated on in the reflexive section (2.2.7), adding transparency and providing insight to the researcher's experience.

A latent approach guided the coding; the categorisation did not always follow the semantic content of words used rather they were guided by their context and subtext. This was enabled by the advantage of the researcher both conducting the interviews and being the one to analyse the themes, and therefore can gauge those sub contexts. For example, when an interviewee exclaimed “f**kl” the researcher, who was there during the interview, could identify and determine the category of emotional excitement, and not cursing.

The analysis followed the six steps developed by Braun and Clarke. This described process was executed first with data from the co-creation protagonists, and then again with the data from dissemination with audience members.

- Following data collection, the researcher re-familiarised themselves with the transcriptions, translations, and recordings. In this project, the researcher alone was the one who conducted all interviews and transcribed them. The researcher also took reflexive notes regarding things they noticed during the interview or transcription, and of their own experience as they read it, to be as transparent as possible. The notes were taken on a separate document to the data analysed.
• The researcher examined all data including text of transcription, recordings, and images. They coded all the data into themes. Supervision team suggested to assign as codes mainly short parts of text containing fewer words as possible per selection. Aiming to code as much of the text as possible, every few words were given a code. Those codes are later observed to gain a condensed overview of the key points and common meanings that recur throughout the data.

• Next, the researcher reviewed the themes again to detect any missing themes against the data and overall narratives indicated by the interviewees. Since the researcher conducted the interviews as well, they are to ensure that the themes align with the data. While some themes had overlapping elements that could merge, the researcher chose to separate them to address the research question. For example: Video sharing can be categorised and coded both as “Action” and “Accessibility”. However, in this case sharing was selected to be themed as addressing accessibility, as this project sought to gauge the potential reach of such videos.

• The researcher then distinguished and articulated definitions for each theme and subtitled a paragraph elaborating on each distinct theme.

• Quotes were identified from within data and placed under the themes which they were most congruent with. The enveloping themes listed those as an extension to each theme title.
Research questions were reviewed against themes to clarify the definition of categories. Finally, a peer of similar level of knowledge, has reviewed and commented on themes and codes. Aigli Raouna, Ph.D. student in Clinical Psychology School of Health in Social Science University of Edinburgh, confidentially reviewed the anonymized data using a copy of the NVivo project. Comments and clarifications were addressed and applied by the researcher.

A further inspection observed the prevalence of codes and the overlapping intersecting codes. Critical exploration evaluated different elements and arising topics, such as comparing the difference between responses to interviews and surveys, addressing of dissemination methods, difference of social media outputs, comments and analytics combined to provide further insights.

This examination is then referred to in the context of the research questions and the research goals. Hypotheses, expected alignments, favourable and unfavourable outcomes were then inspected, alongside limitations and future directions.

3.3 Cinematic Design

This section will display the intended cinematic background and aspirations for the documusicvideo, such as the cinematic research questions behind its design and intended platforms of display. It will relate the audio-visual themes to cinematic references behind decisions made in film presentation, with lyrics to emphasize content (Figure 3.1). The therapeutic intent in the film’s design will be addressed in detail.
3.3.1 Platform

This section will describe the intended presentation platforms on which the DMV was designed for.

Initially this DMV was planned for the Edinburgh Pear Tree Garden, large outdoor screens (10x20 metres) on the day of festival PosiFest. Due to Covid-19 restrictions, it was updated to air both on PosiFest online platforms and the platforms who share the platform’s posts. PosiFest platforms were established at this point on Facebook, IGTV (Instagram TV = the longer videos allowed to air on Instagram) Twitter, YouTube and the PosiFest website. Additionally, it was intended for online film festivals and other virtual platforms and events which took place during the Covid-19 lockdown.
The study had an additional aspiration to achieve wide dissemination through mass media platforms and collaborations with Mental Health Organizations' Websites. Furthermore, an ambition was identified to create that can be aired on MTV and played at dance clubs worldwide, with the objective of reaching a substantial number of young adults. The aim was to promote mental health awareness, specifically targeting social situations when young adults are with their friends, in order to reduce stigma surrounding mental health.

3.3.2 Cinematic and Distribution Research Questions

The following inquiries guided the design of the DMV. They expand on the main questions of this research and present the further intention and aim of the researcher in the production on this video.

In what ways can audio visual and musical means be facilitated, aiming to:

• reach young adults informally

• adequately share useful psychoeducational recommendations

• communicate the universality of emotional struggle and normalise it as well

What cinematic means can be implemented to productively empower a viewer who is sitting at home and dealing with difficult emotions?

What are the ways to create a safe space for both co-creators to vulnerably express themselves in the film, and for the viewers who will witness it?
Which strategies can effectively disseminate audio visual pieces to reach young adults who are dealing with challenging emotions?

What elements, both of design and distribution, may merit the attention of the young adult viewer at home and stand out amongst other online resources and noise?

How can a film helpfully demonstrate dealing with hard times?

How can this project employ audio-visual effects to communicate a negative or positive coping skill of protagonists?

What audio-visual and musical means will enhance compassion and empathy within the viewer?

How can such a video motivate action to share and even respond to video prompts?

What ways are most effective to create a community around video, of the advice people have for themselves for “rainy days”?

3.3.3 Cinematic Structure

This section will display the auditory and visual structure of the DMV and will include some of the symbols and intentions behind its execution.

The narrative design of the film opens with the protagonists contemplating the question, in an introductory segment, and continues into the song segment featuring their
behaviours (both negative and positive coping skills) woven throughout the words of the song, which is based on educational messages presented as questions, and finally the film concludes with the protagonists sharing different coping skills and advice they would give themselves for when they have a bad day.

**Intro:** Open text “Is it okay to have a bad day?” or “From where you are now, what is your advice to yourself when you are having a bad day?”. Music Begins quietly in the background as diverse protagonists respond um, eh, breathing heavily, etc.

**Verse 1 of song:** Visuals of difficulty and not coping well (not coping well is self-defined, here it is not coping as well as they would like to) meanwhile lyrics describe the difficulty and struggle of accepting bad times and emotional struggles (dissatisfied experiences).

**Verse 2 of song:** Visuals of their helpful coping, perhaps mixed with their words, as song words describe the danger of not accepting of and importance of normalising emotional struggle in order to cope.

**Bridge ending song:** Visuals of helpful coping skills while words of song suggestions for acceptance and mindfully allowing oneself permission to be human and the benefits of doing so.

**Outro:** Music in background as protagonists describe their helpful and diverse coping strategies and advice for themselves.
The selection of a postproduction approach in this study is influenced by Watson's (2017) findings regarding the significance of personal involvement in online educational films. According to Watson, instructors sharing their own stories can enhance the learning experience for students. Although the focus of this film is primarily on entertainment rather than education (as studied by Watson in tutorial films), the researcher has chosen to incorporate a short authentic interview with themselves, the researcher, in order to provide insights into their experience of creating the music video and its profound impact on them. This personal account, discussed further in section 2.1.6, aims to embrace the researcher's own humanity and contribute to the overall authenticity of the project. https://youtu.be/rTzE7Bdmrgc
3.3.4 Cinematic References

This section will point at various artistic creations from the field of the audio and audio
visual industry, with reference to the decisions taken in the design of this DMV.

The colours and effects are in consideration that audio-visuals have the capacity to
affect our neural activity and emotions (Hasson et al., 2008). This films' aesthetics and
editing decisions were inspired by several directions which will be elaborate upon in the
proceeding paragraphs.
Catriona Taylor’s" Careless" (2017) documentary about her friend who died by suicide inspired the researcher by conveying elements of negative experiences with the employment of dark and unpleasant noises such as unclear, high- or low-pitched sounds. Taylor used dark colours and vague imagery to imply the difficulty of depression. In the end of the first segment of this film right before the song, after two male protagonists’ share the conflict with being manly and hiding emotions, the raw footage was included alongside sound of him running on avalanche-like rocks, resulting in high pitch almost glass-like shattered sounds.

Figure 3.4: Shoe of protagonist walking by a murky puddle in the night streetlight. A frame from video “Is it Okay to Have a Bad Day?”
The researcher sought night footage and messy puddles as well to give the dark and messy feeling. The disorganised room with pizza leftovers and cigarette butts is from the living room of a later interviewed protagonist who asked if he should clean up, and the researcher had told him that in fact these were helpful to convey the difficulty and “not having it all together”.

Figure 3.5: Feet of protagonist with runners stomping on grey gravelly rocks. A frame from video “Is it Okay to Have a Bad Day?”

Figure 3.6: Stale pizza, on a cutting board with knife, a pack of cigarettes and instant soup left trash in the living room table of a protagonist. A frame from video “Is it Okay to Have a Bad Day?”
Along those mental lines of thought, the researcher had opened the entire film segment with jerky movement imagery to convey the incompleteness and struggle. Although filmed with a professional camera it was handheld and the researcher chose to keep it unstable for this reason, and to add the “at home phone footage” viewing experience.

The documusic begins with moments of silence and embarrassed gestures by the protagonists which intrigues the viewer to stay and hear the rest. This was influenced by a few creations such as the Israeli programme “Please Excuse the Question” which is an honest and intimate glimpse into the lives of groups dealing with social stigmas through questions asked by viewers. Soulpancake’s videos such as An Experiment in Gratitude | The Science of Happiness (SoulPancake, 2013) and several of Buzzfeed videos also open with the question text and give some quiet time for the viewer to think. It is like an emotional cinematic setup creating a mental background for the content of the film, an entrance.
The researcher drew inspiration from the format of the "Alessia Cara - Scars to Your Beautiful" music video (Cara, 2016) for this study. In the video, protagonists openly share their experiences of having scars, discussing their feelings of shame and their perspectives on resilience. The researcher admired the gradual closeup overlays of protagonists and their scars employed in Cara’s video. After completing the song and establishing the planned storyline, the researcher realized that their own video followed a similar structure. It begins with protagonists describing the conflicts and difficulties they have faced, accompanied by relevant b-roll footage, and concludes with their imparted advice. The researcher found that this sequential order of content resonated and made logical sense for their project.

Another element planned for the film is the text in addition to words. In online environments text is highly important: most social media platforms play the video initially with no sound, so the visual and text (in addition to the title and video description) are the first of what the viewer sees and will affect whether or not they will decide to play the video (and by doing so turn on the sound) or keep scrolling. Text also has a benefit to learning as text can be reread. While with audio, if a word is missed, it is more challenging to come back to in the moment. Text can linger on the screen and will enhance the cognitive experience, or rather the understanding and creation of memory (Sweller 2011) to enhance the message of this film.
The researcher has chosen to conclude the video with drone shots of Craig walking his family dog. This decision is based on the understanding that incorporating visually appealing imagery at the end of a film can strengthen the viewer’s emotional response and their inclination to engage with the video (Scrimin, et al., 2015). It is recognized that videos have the potential to influence mood and overall well-being, which, in turn, can have an impact on subsequent behaviour.

![Image](image.jpg)

*Figure 3.8: Drone angle of two protagonists with researcher and two dogs. A frame from the ending of the video “Is it Okay to Have a Bad Day?”*

### 3.3.5 Addressing the Therapeutic Intent in Film Design

This section will address the non-clinical therapeutic benefits which this film intends to provide. This film was designed with an intention to hold remedial influences for its audiences and its protagonist. Those goals will be elaborated below.
Therapeutic Goals:

- Perception: To normalize bad days and emotional struggles, creating a calming effect while reducing stigma, shame, and the sense of isolation experienced by individuals dealing with emotional challenges. The aim is to help viewers feel better about their struggles, promoting a compassionate understanding and fostering self-acceptance. By embracing the rainbow of emotions and acknowledging their natural diversity, the goal is to influence individuals to view their non-positive emotions in a more positive light, recognizing that such experiences are a normal part of being human. Drawing an analogy to the body's natural occurrence of cancerous cells, the goal is to highlight that automatic negative thoughts naturally occur and it is common to "get out of whack" at times. The therapeutic objective is to emphasize that bad days and pain are integral aspects of the human experience, and accepting the full spectrum of emotions is essential. This goal is relevant to both audience members and protagonists, as they can directly see themselves in the video alongside others, further enhancing their connection and understanding (as explained in point 4).

- Social Activism: Increase awareness of emotional struggle and reduce stigma. "We all have bad days". Promote self-compassion and social empathy for protagonists and audience members. Message by protagonists from diverse walks of life, to communicate that it is normal and remove some of the stigma or illusion that we always must be at our best. Ambition to reach international dance
platforms and clubs to enhance the topic on young adults’ hot topics vs other messages that pop music often provides.

- Coping strategies: In this section, the focus is on providing viewers with valuable insights into the mental-emotional coping skills of others, accompanied by shared advice. By showcasing personal suggestions and demonstrating how individuals effectively deal with challenges, the aim is to empower viewers with a sense of self-efficacy and an internal locus of control. The overarching message is that if others can successfully cope, it is likely that viewers can do the same. Furthermore, this section emphasizes the approval and acceptance of different coping mechanisms, highlighting that there are multiple ways to navigate difficult experiences and that all approaches are valid and acceptable.

- Research-Based Advice: providing informative psychoeducation, creatively conveyed through the lyrics of a song. The words of the song draw upon the insights from two key articles and a lecture delivered by Tal Ben Shahar, a renowned lecturer from Harvard University, on the topic of granting oneself permission to be human. The intention is to offer responsible and evidence-based guidance to viewers. The sources referenced in this section include Dr. Tal Ben Shahar’s lecture on "Permission to be Human" (2016), Dr. Amy Edmondson’s work on psychological safety (2018), and Dr. James Pennebaker’s studies on Expressive Writing (Kacewicz et al., 2007). The objective is to provide viewers with valuable insights and practical advice rooted in research to support their psychological well-being.
Empowering self-efficacy: Increase sense of empowerment, locus of control, and promote viewers’ notion of self-efficacy, the confidence in one’s capacity to act in ways that impact their future, and their sense of control over their outcomes. To be an agent is to intentionally influence one’s life condition. Human agency is the beliefs in one’s causative capability, in this view people have a hand in shaping the course of their lives. Self-efficacy impacts motivation, ambition, and accomplishment. If one will not believe they can, they have no reason to act or persevere in the face of difficulty (Bandura, 1982). Swain et al (2014) indicates that videos help to effectively demonstrate how to behave.

The perceived usefulness and perceived satisfaction of protagonists both contribute to the viewer’s behavioural intention to employ the provided information (Liaw, 2008)

Cognitive/Behavioural: Involve viewers in thinking for themselves. The video design opens with a question and lingers on protagonists’ uncertainty. It aims to engage the viewer in asking the questions themselves by inviting their empathy and curiosity when presented with alternative conceptions (see sections 1.7.3.3.11 on Paradox and 1.7.3.3.12 on Inquiry Oriented Learning). The aspiration is to ignite thought participation.

Behavioural: An outlet to share with either responding to and or sharing the video with their friends. At the end of the film, either with text or a protagonist looking at the camera will ask “what is your advice for yourself: write below to share with the community!”. Research suggests that individuals learn best when they are
active vs passive, when they express themselves, or feel part of something (Tsai et al, 2019). This project aims to engage the viewer by responding to the written text prompt at the beginning and end of the video: “What is your advice for yourself when you are having a bad day? Answer below” in the comments.

The creation of films that offer advice, particularly those that cite scientific research, can present the risk of conveying an authoritative message that suggests that the advice offered is the only truth. However, it is important to remember that everyone's experiences are unique, and what works for one person may not work for another. Additionally, even when advice is based on research, it is important to remember that there is no one-size-fits-all solution to any problem. Therefore, it is important to present a variety of perspectives on how to deal with difficult situations and to encourage the audience to share their own advice. This helps to promote the idea that there is no one right way to cope with challenges, and that the best way to find what works best for you is to reflect on your own experiences and consider the different perspectives that have been presented.

3.4 Field Notes

This section will provide excerpts from the researcher's field notes and other elements outside of the assessed feedback, to shed light upon other influences on the film design and outcome, to add transparency into its development and analysis.

Upon reflection, the researcher recognizes an important insight regarding the demographic reached during protagonist recruitment. Initially, the researcher utilized the
Facebook group "Meadows Share," which they personally belonged to and had heard about through their network. Subsequently, they realized that this group predominantly attracts individuals within their social circles or similar ones, such as students, middle-class young adults, and individuals in a similar age range. These individuals are often recent residents of Edinburgh seeking information on current events, sharing resources, or seeking communal engagement. Consequently, the group tends to represent a relatively average socioeconomic range and shared interests.

In retrospect, considering the researcher's intention to engage more disadvantaged demographics, they acknowledge the importance of proactively seeking out such individuals and identifying the platforms they frequent for effective outreach. In future endeavours, the researcher commits to prioritizing this consideration as an initial planning step for their videos. Notwithstanding, the protagonists in the study exhibited a relatively diverse background. This diversity was evident in various aspects, such as one protagonist being a well-presented young professional working as a bar manager, another residing in a communal living arrangement with nine other individuals, a Mexican exchange student residing in dormitories, and an unemployed immigrant with mild autism, among others. These protagonists represented different ethnicities, adding to the overall diversity of the sample.

The first protagonist interview was significant, as it shaped the way all subsequent interviews were conducted. The protagonist was a Mexican exchange student at the University of Edinburgh. They asked the researcher where they would like to film, and they were told that "the most authentic place that shares the realness of what you are
dealing with will work.” The protagonist chose their bedroom and then a walk at Meadows Park, as their primary coping skills were self-soothing in bed and going for walks.

Figure 3.10: Protagonist crawled under a soft pink blanket. A frame from the ending of the video “Is it Okay to Have a Bad Day?”
However, as the protagonist began to share with the camera, the researcher felt that they were almost speaking to an audience. The researcher realized that the camera may have created an awareness that they were sharing with the public, and that knowing they were being recorded may have caused them to speak to an audience. Knowing that there is an audience can affect the content that is spoken, as the speaker who is aware of an audience will share what they want the audience to know. This can change a personal sharing into a statement about oneself, with an element of performance. As the researcher wanted the protagonist's actual advice to themselves, the vulnerable advice that they would give when no one was looking, they wondered how they could inquire more deeply while still facing the eye of the camera.
Years ago, the researcher of this study had created bar/bat-mitzvah self-empowerment videos for young Jews for the coming-of-age celebration. In those videos, the researcher had guided the protagonists to share a little about themselves, what was important to them, and had overlaid visuals of them doing things that were important to them or including visuals that empowered them. The researcher had also asked them to share something for themselves in the future. This added an anticipation for the unknown future to their sharing. While recording the protagonist, the researcher’s memory flickered -- why not ask them for advice to their actual self, so they can watch it later? It was a gesture of goodwill and expressing the researcher’s gratitude to them, and it could be something to give back to the protagonist. The researcher suggested that they re-record the protagonist giving advice to themselves, which they can watch on a bad day in the future, and that the researcher will also email it to them sometime in the future. The protagonist seemed delighted!

As the researcher continued to interview protagonists, they kept on with this method: first asking for their advice, and then adding that, only if they would like to, they can do another take where the protagonists talk to themselves, "look at you in the future and tell this advice to you." The researcher found that those second takes were always more emotional and exciting, likely since the notion of being watched had been replaced with the actual approach to oneself. The share became personal, speaking to oneself was more vulnerable even when aimed at their future self. One protagonist, while doing this exercise of looking at himself in the future, encountered a significantly intimate moment in front of the camera where he seemed to be almost begging his future self: "don't be afraid to reach out to other people…. It is okay to do that" he continued, tearing up, "it's
okay to cry as well.” In fact, it was one of the most moving interviews which made his message very impactful, and the researcher chose to leave a lot of that part without any cuts. Studies (Berger & Milkman, 2011) suggest that the valence of emotion (more than if it’s positive or negative) impacts the viewers and their desire to share it. And since videos have a demonstrative element that has shown to impact behaviour (Armstrong et al., 2011) this is even more so important to reach many. Such an invaluable message of asking for help should be the first one the researcher would like to go viral, especially in those days of isolation during the COVID-19 lockdown.

March 1st, 2020, researcher reflexive notes, journal entry “I used some observational documentary elements and then asked protagonists to act out their coping skills so I can film them for the music video and employ as a visual guide. Some protagonists staged their coping actions, while others got in the mindset of where they would be during such times, and they were able to show more of their honest self. I tried my best to not talk and be a viewer from the side (which is not always easy for me). At times I encouraged them their process: i.e., Gina was a protagonist who said that calling her mom helps, and while her mom was unavailable, after discussion, we agreed she would call her sister”.

March 10th, 2020 “Another step that could be reconsidered from my first interview with the first protagonist, was how I held my camera. As millennials we may be used to taking selfies and looking directly at the camera on our phone, and therefore I did not consider right away to ask her first. I held the camera on my lap and directed it at her. She asked me whether she should look at the camera or at me and I told her either works, and she chose to look at the camera. In retrospect I would have set the tripod first, or at least ask her before placing the camera. There is discussion in the documentary film community about where the protagonist looks – into camera or off frame? Errol Morris (2004) would place his face behind the camera so interviewee will be looking directly at the camera. In my experience it seemed that most protagonists preferred to look at the camera and only some preferred to look at me, which was an elevated gaze as I held the camera lower than my face and closer to my lap. This
contributed an interesting consideration when editing the film as some looked at the camera and others looked away. Somewhat naturally in editing I transitioned from one looking aside to another looking into that direction, as if almost connecting, or overlaying the transition with b-roll of relevant footage. I did not feel the different gazes were a challenge but rather added to the notion of different personality types, as the extrovert having direct eye contact and the introvert who prefers to look away as they speak. Since I aim for diversity of people, this adds to the inclusive message of the film.

Looking at the camera versus looking aside may have been influenced by my personal background which entails many video blogs. When I record myself, I am used to looking directly into the camera. For me, looking at that black hole inside the camera is almost a mystical experience. The blackness of the cameras’ pupil reminds me of the pupil in the human eye, which to me feels like the ‘path to a person’s soul’. It perhaps is the person on the one side of the screen. Or my own soul. Black holes also come to mind, as an unknown. Both the pupil, the soul and black holes give me a sense of connection to an eternity that fills me with a sense of awe that is both within me and beyond myself. It allows me to have deeper conversations”.

March 25th, 2020 “My editing choices were difficult and at times when editing hours of interview footage, I scrolled over the visuals and sought moments when protagonists seemed most engaged. I then listened to their words to select the ideal ones for the film. Ideally, I would have listened to the entire interview again, and reselected different cuts. The best would be to take notes immediately after interviews to later look at when editing. Often an interview can get intense and the first thing I want to do is relax my
thoughts rather than take notes. I am learning in retrospect that although at the time it seemed easy to listen to everything over again, as each interview seemed short/perfect in length, they accumulated an extensive workload to relisten to. Similarly, I was conflicted between sharing what I assume an audience would like (cinematic aspects such as most animated facial expression moments, crying moments) to what message participation wanted to promote (sometimes these can be said very calmly and less exciting). The person who cried is actually my housemate who doesn't speak with me much and I still hesitate on whether or not he will allow the teary footage of his to show. I plan to share with him that protagonists who viewed my editing thought he was the best part, and that he seemed both very put together (speakers in the background, well dressed and groomed man can address the illusion of what is perfect masculinity) yet still sharing vulnerability and how powerful it made the message for them". 
Film has powerful therapeutic potential. The researcher was thrilled to see the reactions of the protagonists upon seeing themselves in the film. The researcher’s supervisor, Dr Amy Hardie, suggested they film the protagonists’ responses as well, which would have added another layer if not for Covid-19 restrictions on in person meetings. An unexpected powerful moment in fact took place within the researcher. The researcher decided to share it in a “behind the scenes” video to go alongside the music video on their experience of it, as such segments can be beneficial for the online audience as well (Watson, 2017). Such “behind the scenes” proved educationally helpful in the researcher’s online EDx course at MIT as they interviewed 200 of our 56K online learners, and many noted how those cuts added to the overall experience of the course. The researcher’s behind-the-scenes moment with “Is It Okay to Have a Bad Day”
happened when they had decided to add footage of themselves into the timeline. Since the researcher appeared in the film singing the lyrics for the song, they were a protagonist and therefore sought relevant footage of themselves to add to its authenticity. March 29, 2022: "I found on my hard drive old phone footage of myself crying and dragged it into my timeline. While scrolling through the footage, I noticed my lips moving and decided to listen. I heard myself murmuring, "all he can say is 'I don't know...''" It hit me that this footage was from a year ago, during a difficult time when I was visiting my fiancé at the hospital. He was undergoing therapy that erased his memory, and all he could utter was "I don't know". As I looked at those tears rolling out of my eyes, the shock experience came back and suddenly I experienced an immense notion of self-compassion. It seemed that when it actually happened it was too intense for me to grasp. In the following months, I escaped the experience as much as I could and distracted myself by focusing on work. Now, a year later, I was able to look at her (me) and truly feel for her and what she went through. It was seeing myself mixed with my film protagonists, them sharing their own struggle of advice, that suddenly allowed me to have compassion for my own sense of powerlessness, confusion, and despair. I was another human who was dealing with a very bad day. I was one of them. It felt as if for the first time I allowed myself to sob again while embracing myself... it was valid in that the experience was unbearable then. There was nothing wrong with my pain or with me. I allowed myself permission to now be with my loss. It was okay. Then a few minutes later it was again okay to say that I may not yet be ready. It was all okay”.

The researcher felt like being “part of” the others allowed them more to accept their own struggles. While the researcher understands intellectually that “wrong” is made up, it
doesn’t always make a difference in their feeling of being invalid. Seeing themselves visually as part of the others on the timeline made that tick: There is nothing wrong with them or their own struggles. We all have them. They are all OKAY to be had.

Figure 3.14: Face close-up of the researcher during a hospital visit, with defeated expression and tears rolling out. A frame from the video “Is it Okay to Have a Bad Day?”

The researcher’s personality always has an impact in communications of the intervention. An unexpected behavioural intention arose not from the film itself but as the viewer contemplated upon the creation of the video. A Chinese audience member who opted into a follow up interview mentioned how she was moved by the atmosphere of the video. In the feedback, when asked “How do you think this video might influence your interactions?” her response was “… to build the environment to make them feel better. Your video just assures how the environment for wellbeing can be created for people to feel safe, and maybe I can build the same circumstance for my friends. And
maybe I can be that”. They assumed it was the researcher who created that safe space for the video protagonists. That audience member followed and wanted the researcher’s YouTube channel to learn how to create a safe environment for her friends to share vulnerability too. The researcher believes that “I was behaving in the context of my motivation, aiming to create something that I wished to have had in youth”. This was echoed in an audience member’s response “I felt like it was very validating, and I wish I had something like this when I was younger to watch!”. As the researcher read through the transcribed responses to analyse themes, the notion of belonging and self-assuredness was harmonised in many quotes such as “I wanted to hug myself” and the desire to create something that is, in other audience members words “upbeat warm and generous” to reach young people with helpful information through a format that is entertaining was accurately described “It was fun and also got me thinking”.

This project has taught the researcher how protagonists’ filmed responses were more vulnerable when they gave advice their future selves, versus advice which they intend to share with the public. It resulted in an eye-opening experiment merging psychoeducational song information into a rap song aiming to reach such demographics wherever they are, with music that they would like and follow. The researcher has learned important enhancing elements such as employing shaky moments, dark scenery, vague imagery, and uncomfortable sounds to convey difficulty. To enhance the authenticity of the film, the researcher left some unedited moments in the film to invite an experience of sharing the moment of silence with protagonists in the video, as well as allowing handheld movement for showing the immediacy. Surprisingly to the researcher, the protagonists were themselves confronted with an intense personal
notion of self-compassion, as this process shed light on reaching into their own humanity. Altogether the researcher hopes that this experience will allow a better reach/dissemination of this valuable mental health information, to reach the hearts of others and make a difference for the challenges which young adults are facing.

3.5 Analysis of Themes Identified in Responses

In the analysis of the feedback, nine overarching themes emerged: Impact, Accessibility, Empathy to others, Self-Compassion, Confidence, Introspection, Helpful, Unfavourable, and Entertainment. The themes were identified through a meticulous selection of quotes from the protagonists' responses. The audience feedback was intentionally categorized into comparable groups to facilitate a comprehensive examination. By classifying the themes alongside the protagonists, a meaningful comparison was made possible. These overarching themes encompassed various aspects, including the impact of the content, its accessibility, the presence of empathy towards others, the cultivation of self-compassion, the development of confidence, the promotion of introspection, the perceived helpfulness, instances of unfavorability, and the entertainment value.
<table>
<thead>
<tr>
<th>CODES</th>
<th>THEMES</th>
<th>PROTAGONISTS SELECTED QUOTES</th>
<th>AUDIENCES SELECTED QUOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changed my perspective</td>
<td>Impact</td>
<td>&quot;I feel great. I don't think you have any idea of how big this could be. I think it would be really big... if it had that impact on me during one of the worst weeks of the person that I can remember... I just wanted to die. If it had that impact on me even on my lowest, I cannot imagine how much impact can it have on a regular basis and people&quot;</td>
<td>&quot;I thought of so many people I would love to share this with&quot;.</td>
</tr>
<tr>
<td>I acted differently</td>
<td></td>
<td>&quot;...just went into something (a mood) after supper not really sure why, but then I thought about the video, and I was like oh yeah if I (follow my advice) ... so I did that and it did make me feel better, and I was like oh wow&quot;</td>
<td>&quot;there are people i would like to send it to - it is such a powerful backup to a conversation about embracing all of our humanity in a way that a person might really hear in a new way, also that there is such a great range of ideas for getting through tough days - and that people would not feel so alone when they could see such beautiful people who go through such similar emotions and experiences as them.&quot;</td>
</tr>
<tr>
<td>Positive Behaviour Impact</td>
<td></td>
<td>&quot;I... have behaved differently there is a lot of it... the video kind of changed my outlook on things... we still have each other so ok, and it will get better&quot;</td>
<td>&quot;I could watch it like 6 times in a row. If you haven’t seen that, I suggest checking it out&quot;</td>
</tr>
<tr>
<td>Video came up or in conversation</td>
<td></td>
<td></td>
<td>&quot;Since it changed my mindset, I think this video influences the way I communicate with people and react when I have a bad day&quot;.</td>
</tr>
<tr>
<td>Behavioural intention (effective impact)</td>
<td></td>
<td></td>
<td>&quot;I think this video will encourage me to call my family when I am struggling, rather than shield them from it.&quot;</td>
</tr>
<tr>
<td>Followed your actions</td>
<td></td>
<td></td>
<td>&quot;I am just not gonna stress about the small things today&quot;</td>
</tr>
<tr>
<td>Want to see more or subscribe</td>
<td>Accessibility</td>
<td>Social empathy</td>
<td>Self-compassion</td>
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<tr>
<td>---</td>
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<tr>
<td>Accessible</td>
<td>Definition: Participants found the experience of watching the video to be positive and they suppose their peers would like it too, they will recommend it to others or have already shared the video. Desire to watch similar videos or watch this one again was reported.</td>
<td>“Halfway I was so tempted to hit share and send it to others”</td>
<td>“I have no doubt that this video can make a difference to many people and I hope it does”</td>
</tr>
<tr>
<td>I plan to share it</td>
<td>“I would share this with close friends, because I feel it would be useful for them to hear about other people’s experiences and make them feel more connected and less isolated”.</td>
<td>“I’m thinking this is gonna be very good online. I have a few friends that can really use it”</td>
<td>“This message needs to reach people, you get me? Especially with everyone locked down and that, it’s even more important.”</td>
</tr>
<tr>
<td>I want to share</td>
<td>“a really nice experience. Really emotional. I would share that instantly with people. I feel like that would be therapeutic”</td>
<td>“Everyone in the video was very different as well, but we still have similar experiences. Even though, even though we are different, and I guess the specifics of our like situations might be different. But the reactions are kind of quite common and it’s quite universal. Yes, I like that”</td>
<td>“I felt a lot of empathy to people in the video, although they are strangers, I recognized myself and others’ emotions and difficulties, really enjoyed how light and dynamic the video was and how the message was softly accompanying it”</td>
</tr>
<tr>
<td>I shared it</td>
<td>“Seeing the video and feeling more connected to others as a result is something that came out of this for me. Watching the video alone was enough to implement that for me. I would like to watch the video again, in order to revisit the points made in both the lyrics and the other participants”. “That would help me on a bad day. It was like watching a virtual group hug”</td>
<td>“I felt a lot of empathy to people in the video, although they are strangers, I recognized myself and others’ emotions and difficulties, really enjoyed how light and dynamic the video was and how the message was softly accompanying it”</td>
<td>“Makes you realise that everyone is dealing with their own personal problems and difficulties.”</td>
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<tr>
<td>I want to follow more videos like this and subscribe</td>
<td>“I have been more aware of letting myself feel that way, rather than just being annoyed that I’m feeling down for no reason. Just letting myself feel like that for the time”</td>
<td>“I will be kinder to myself and others. You never know when someone else is having a bad day.”</td>
<td>“It made me think about all the times I try to push myself to have a good day, even when I may not be in the space to do so. It made me think about having more compassion and grace with myself,”</td>
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<table>
<thead>
<tr>
<th>Complimenting producer</th>
<th>Social empathy</th>
<th>Self-compassion</th>
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</thead>
<tbody>
<tr>
<td>Nervous conscious of producer feelings</td>
<td>Definition: A notion of sharing other people’s concerns. Caring about the feelings of others. A desire to help other people. A notion of affinity and belonging. Acknowledging people’s pain. Appreciation of other people. Sympathy. Compassion. Comradery and fellowship in life’s challenges. An intense inclination to being supportive.</td>
<td>“I have been more aware of letting myself feel that way, rather than just being annoyed that I’m feeling down for no reason. Just letting myself feel like that for the time”</td>
</tr>
<tr>
<td>Social empathy</td>
<td>“Seeing the video and feeling more connected to others as a result is something that came out of this for me. Watching the video alone was enough to implement that for me. I would like to watch the video again, in order to revisit the points made in both the lyrics and the other participants”. “That would help me on a bad day. It was like watching a virtual group hug”</td>
<td>“I felt a lot of empathy to people in the video, although they are strangers, I recognized myself and others’ emotions and difficulties, really enjoyed how light and dynamic the video was and how the message was softly accompanying it”</td>
</tr>
<tr>
<td>Noticing new things about people</td>
<td>“Makes you realise that everyone is dealing with their own personal problems and difficulties.”</td>
<td>“It made me think about all the times I try to push myself to have a good day, even when I may not be in the space to do so. It made me think about having more compassion and grace with myself,”</td>
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Normalising negative emotions

Relatability
Not as bad as I thought it would be to see myself with. Inner patience, appreciation, and warmth when confronting pain or self-criticism. Embracing oneself in the face of feeling inadequate. Permission and generosity in allowing oneself the time or space to feel whatever it is they are feeling. A non-judgemental discovery of oneself.

The video has given me some reassurance that I am, and the situation I am in, is ok”
“It just made me feel like normal (scuffles)”
especially as we come closer to the year mark of the pandemic.”
“Learned something new - I quite often don’t feel that great about myself even when others say I’m a great person. This helped me show I’m not alone therefore I’m more like others than I thought.”
“Teaches me to show myself some more compassion and grace when I’m struggling”

My advice is great
Empowered
Emotional Impact
I look good
My advice is great -or help others-
Self Agency
Feeling positive about myself
Feeling hopeful
Togetherness not alone
Trust or feeling Safe

Confidence

“I’m very proud, and I’m proud to be part of it too”
“I’m very proud that like, I just I cannot imagine, I cannot see myself a year ago even being this open about you know, my health feelings. And feeling comfortable enough to giving advice about something that I’m everyday struggling with”
“You have no idea how much that means to me. I feel like I’m a baby who just gave like two steps, and just trying to like walk...it’s like a baby walking for the first time, and it’s not really walking, and then someone is like ‘oh my god you are doing such a great job’”

Impacts me because it motivates me to be more honest with myself, be someone who doesn’t keep anything and being able to actually feel my emotions”
“As (I mentioned) before I gained my confidence and self-expression I would be regularly asked to speak up as people couldn’t hear me”
“Encourages me to pick myself up and to fail better in life.”
<table>
<thead>
<tr>
<th>Emotional or moved</th>
<th><strong>Entertainment</strong></th>
<th><em>That was good, and it was pretty catchy. I was trying to harmonise along, (laughing) harmonise along to the chorus, and even though I didn’t remember the chorus the verse is again. It’s the relatability of the verses of this is almost a universal experience. It doesn’t make you weak it doesn’t make you less than if something that we all experience, So I thought that was good”</em>&lt;br&gt;“I felt I really really enjoyed watching it. Yeah, I loved it and during the sound of the music in general I like listening to the music like I really like listening to the lyrics. I’m definitely going to watch that again”&lt;br&gt;“I feel like so much more motivated now”&lt;br&gt;“I feel good and optimistic”&lt;br&gt;“It made me extremely encouraged that such beautiful, powerful... people could embrace all their emotions and make it ok for all of us to have the entire range, it lifted my soul “&lt;br&gt;“I think it’s great! The 8 minutes passed so fast! It’s really good fun and energising.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Like the audio</td>
<td>Like the song</td>
<td>“It is interesting to watch myself maybe for a future time...I always want to improve myself over time”&lt;br&gt;“I may have found a pattern in my own mental health, I guess which is really helpful, it will help me help me work through it. So yeah, thank you thank you so much for filming”&lt;br&gt;“With that all that the filters in the media, and even everything that we get bombarded in an advertisement, would be less critical of myself”</td>
</tr>
<tr>
<td>Like-positive experience (this is also in positive impact = affect)</td>
<td>Like the visuals</td>
<td>“I definitely got me thinking a lot about myself as I was watching the different people in the video”&lt;br&gt;“if only I saw this when I was younger it would have made me choose things differently, maybe I would have not been where I am now, oy”:&lt;br&gt;“Being where I am right now, I can see that I’ve been too hard on myself and haven’t shown myself enough compassion. I’ve been stuck in the perfectionist mindset, and honestly, it’s not enjoyable at all. But now, I’m ready to approach my life from a fresh perspective. I want to see things in a new light and be kinder to myself”</td>
</tr>
<tr>
<td>Love the animals</td>
<td>Love the animals</td>
<td><strong>Introspection</strong>&lt;br&gt;Definition: Observation into one’s behaviour or lived experience. Reflection and heightened awareness. Sensitivity and curiosity about one’s patterns or analytical thinking and mentalizing. Ideas about past or current experiences are meditated upon positively, negatively, or neutrally. Contemplation and consideration of one’s actions or one’s advice.</td>
</tr>
<tr>
<td>Editing Advice Co</td>
<td>Curating</td>
<td>Already in good mood</td>
</tr>
</tbody>
</table>
**Unfavourable**

Definition: Negative or neutral experience in relation to or perception of video. Participants expressed concern, wariness, apprehension, or cautiousness about their experience of the video. They were nervous or uncomfortable seeing themselves. Seeing others experiencing difficulty made them sad. They have found something in the video elements to be disadvantageous.

"It is weird hearing your own advice. It’s weird but it’s nice seeing myself on camera, and I pretended that I didn’t know the girl that was on the screen, and I was just listening, and I was like oh that is quite nice and I was reminded and soon I was remembered that it was me and my voice I was like ‘oh god shut up’"

"I think that time I was like just I was feeling very sad that I wasn’t happy like I was in that video I think that that was like the negative feeling of watching it”

"I have to admit it was a bit hard"

"To be very honest, it made me feel almost uncomfortable. I’m someone who struggles a lot to let people in and admit that I need help or support in any way. Seeing people expressing their emotions so honestly made me think of all the times I’ve had a bad day, and all the years I’ve spent feeling dissociated from reality without anyone ever finding out about it. “

"Felt sad that there is a need for those music videos"

"I am not used to techno music in background people express their feeling can be a bit raw sometimes"

**Helpful**

Definition: Participants found the video presentation and message to be serviceable or beneficial. They thought

"I have been watching it every day. Like I don’t have time to shower, but I have 15 minutes a day to watch that video, everyday day”

"I feel like a lot of people would benefit from seeing something like that, especially around now (lockdown). Like it is a shitty"

"I really liked towards the end of the video were giving your emotions space and mindfully acting was the message - this was helpful. “

"I have spent years struggling with mental health issues and have only recently started to work harder and learn new tools to help manage it. The video made me reflect on"
It was important for others to hear this message and found the video to be helpful in delivering this message. They found it to be a helpful strategy. They felt better and associated this feeling with the video. They perceived the video or its results to be advantageous as a mental coping technique for themselves and others.

Table 3.1: Codes, Themes, Descriptions, and Selected Quotes

In addition to the highlighted overarching themes, there are noteworthy quotes that fall into subcategories within those themes. These quotes provide further depth and insight into the participants’ experiences. They offer valuable perspectives on themes such as Normalizing/Change of Perspective, Togetherness/Safe, and People Need to Hear This, which complement the overarching themes and contribute to a comprehensive understanding of the participants’ responses. These subcategory quotes highlight specific aspects within the broader themes, enriching the analysis and providing additional meaningful insights.
Translation from Spanish “I think it impacted my perception about having a bad day. I always have thought that having a bad day is not good and it means there is something I must change or do to avoid this. But after watching the video I understood that it is not such bad to not be perfect or to not have a good day or to always feel great”.

“\[I\] am not alone. all the people have hard time, it's not a shame to be depressed and have a bad day”

“I have had years of depression and suicidal ideation, culminating in an attempt in 2017 since which time I have been trying to accept, love and embrace my bad days as much as my good days. It is good to see, hear and know that others have the same struggles. The video helped me remember I am human, which means I am perfect in my imperfections and am okay whatever I am feeling.”

“A few negative experiences at work recently came to mind, and it was like the people in the video were coaching me at that moment and allowing me to express the feelings that they were ok to have. Often at work I can feel that emotions are unwelcome, which I feel is unhealthy”.

Translation from Spanish: “It was very revealing to see that I am not the only one who experiences bad days, that I am not alone in this path and that making mistakes and feeling anxious is part of being human. Also, a reminder that I am human and not just a robot”
“Gosh, I guess I feel it's ok to be human ha-ha. Like, it is okay to feel bad sometimes, I don't need to fight it. I feel kind of better about myself in a weird way.”

**Togetherness/ Safe (Highlighted Subcategory)**

“It reminds me how connected we are, and the value of that connection. It makes me think I will put more energy into connecting with people. I was very moved when one guy said if you reach out someone will be there. I hope that is always true and decided to make myself one always available if someone reaches out, and reach out more myself”

“The video made me feel like it was safe to ask for help and I reflected upon occasions when I was unable to reach out”.

“Tearful; validation that I’m not alone “

**People Need to Hear This (Highlighted Subcategory)**

“Keep sharing with people... Screen it on large screens in the city!”

“I think it's a very effective and novel way to disseminate necessary and vital information to youth and young adults. It also made me feel a lot better today!”

“What a great project and important thing for the world”
3.5.1 Discussion

This section serves to further elaborate on the findings of the data analysis discussed earlier. The previous section presented codes and themes derived from the feedback, focusing separately on the intervention protagonists and dissemination audiences, with accompanying examples of feedback quotes. In this section, the data will be visualized through tables and charts, allowing for a deeper exploration of code intersections and providing additional insights. The evaluation will differentiate between affective, educational, and behavioural impacts. Subsequent sections will address result analytics, exceptions, limitations, conclusions, and potential implementations, organized into overarching thematic segments.

The exploration of audio-visual methods for disseminating psychoeducational content has led to the creation of several experimental DocuMusicVideo (DMV) videos. The intentional normalization of negative emotions, characterized as a coping strategy with soothing therapeutic outcomes, aims to alleviate self-criticism, anxiety, and perfectionism, which often invalidate the experience of emotional pain.

Through thematic analysis conducted in this case study, the efficacy of these audio-visual designs for young people has been revealed. They have proven effective in terms of accessibility, reaching young people in their own environments, and showcasing various impacts of the DMV.
This discussion delves into the ontological experiences of young people, emerging from the identified themes. Each theme will be examined individually, considering the frequency of occurrences and overlapping codes. Meaning will be ascribed to these tendencies, supported by examples from the data as evidence. The conclusions will aim to elucidate the primary insights gleaned from the analysis, all in service of addressing the research questions.

Arguments will be presented to assert the influence of the design on different experiences, including an increased sense of self-efficacy among young audiences across various age groups. The discussion will also highlight the uncertainties surrounding current popular videos, addressing the role of misinformation in the media and analysing its impact.

Theme categories were selected in alignment with the research questions. While some codes could potentially be assigned to multiple themes, careful consideration was given to their placement. For example, the code "Changed my perspective" could relate to the theme of "Introspection," but it was categorized as "Impact" since the research inquiry focused on the effect of the intervention on young people's experiences rather than their thoughts. Similarly, the code "I plan to share it" could have been placed under "Impact," but the aim was to enhance the accessibility of psychoeducational content delivery. The use of NVivo software facilitated the analysis of certain sections with dual coding, triple coding, and beyond. An interactive network diagram displaying the interconnected codes is accessible through the provided live link. Hovering over any code in the diagram will reveal a pop-up box listing related codes, indicating their level of
interconnection and illustrating the larger patterns formed by the codes with the most intersections.

The examination of overlaying codes aimed to uncover nuanced insights within the data. By juxtaposing all the data points, it became evident that the majority of codes exhibited either zero or minimal intersections, thereby emphasizing the heightened significance of codes that did intersect. A substantial number of codes were found to belong to multiple categories and were duly coded accordingly. Notably, the prevalence
of code intersections with other codes ranged from approximately 18 to 40 occurrences within the dataset.

Figure 3 above displays a network diagram of all code intersections combining both protagonists and audiences, providing an overall view of repeating overlaps. Discussion will address each demographic separately. Link to further live interactive experience of this diagram at https://shalhavit.wixsite.com/shalhavit/projects-6

3.5.1 Compassion: The Effects of Co Creation on Self Perception and Agency

Research question 1: How will audio-visual co-creations with young people affect the experience of their mental health?

3.5.1.1 First Viewing and Follow Up Code Distribution

Observation of code distribution can be more enriching than the researcher’s own conclusions, as those are based on their own interpretations of it and can be influenced by their aims. While these conclusions will be supported by theories and research citations, the researcher of this study encourages you, the reader, to click on the visualisations and observe for yourself. In their experience, as well as resulting from this research, one learns best by engaging.
Protagonists, following their first view of the DMV, expressed high levels of introspection and communicated the significance of a therapeutic element in their experience. Confidence and positive emotions were also displayed vividly in their initial feedback of viewing their own co-creation. This viewing feedback took place right before it was to be
released, after receiving their final approval. Their follow up meeting responses may confirm the influence that those notions had on their behaviour and subsequent experience. This impact increase was more significant than the impact change for audience members. It appears that the protagonists’ involvement, as co-creators, was immersive and had them both take a significant role on the outcome of the film, inducing a belonging and ownership, which will be elaborated upon below. Knowing they will make a difference, seeing themselves enhancing a state of mentalizing, would expectedly result in more significant change following the experience. Looking at the distribution of codes within "Impact” can be seen in the video, which will reveal larger percentages of “Video came up in conversation” and “I acted or felt differently” following viewing of the video.

3.5.1.2 Feeling Cared About & Follow Ups

In the existing academic literature, there is a noticeable gap where numerous studies solely focus on measuring behavioural intention rather than actual follow-up behaviour (Cyril et al., 2016). To address this limitation, the current study incorporated two follow-up meetings conducted online, involving both the protagonists and the audience who had watched the videos. The primary objective of this approach was to assess tangible behavioural changes rather than relying solely on intentions. Moreover, this methodology offers a valuable opportunity for a secondary evaluation, ensuring a comprehensive examination of the subject matter.

A notion of being cared for, being significant and mattering was indicated through the responses, mostly by protagonists “I got to speak to someone I didn’t know, but they
seemed to give a sh** about me and were intrigued by the advice I would give someone else”. The experience of co-creating a video to help others by providing one's own advice could also have encouraged this notion. Protagonists were treated with respect and being of importance, which could have processed into a therapeutic effect “You were sort of welcoming ...it was quite easy to talk to you about stuff. You were quite receptive, and you didn't feel like you're being ridiculed. I thought 'you are an idiot' like that and you listened to it, like a weird therapy sort of thing”; “definitely recommend it to anyone who is sort of thing that would help anyone else or if it just needs sort of a quiet 5-10 minutes to talk about something with a stranger free therapy really”; “it was like weird therapy sort of thing like talking about what helped you and hoping that could help others”.

The inclusion of a follow-up conversation, which served as a checking-in session, appears to have enhanced the overall experience by creating a sense of being cared for. As one protagonist expressed, "It's kind of just like... no words, it's just a nice reminder that people are actually there to listen.” This practice instilled a feeling of importance and being genuinely heard, which the participants found immensely meaningful. Additionally, the researchers' demonstration of care through their inquiries was perceived as a significant gesture. Some participants acknowledged the follow-up as a supportive act. Therefore, the feedback obtained from the follow-up sessions not only serves as a valuable means of reconnecting with the participants but also reinforces the sense of support and care within the research process.
The acknowledgement that the outcomes were overall empowering and promoting their ownership by sharing their advice, must keep in mind that this project invited vulnerability. The researcher considers it as a matter of integrity to ensure a built-in acknowledgement of the protagonists’ emotional journey. Ensuring a follow up provides a sense of continuity and after care.

Several protagonists recognized the effect of their conversation with the researcher to have had an undeniable place in the positive outcome of the co-creation phase. Prior to each meeting the researcher prompted themselves with the affirmation and intention of: “Ruthless compassion. I am listening to them, being moved by who they are, being in their world. Discovering them”. In addition to having simply someone listening to them, the atmosphere was enhanced by this intent. When the researcher analysed the feedback, they have noticed this theme arising in the follow up conversations, and inquired whether when mentioning the conversation favourably, were they referring to their interview time or the video itself. The protagonists responded and said it was both.

Finally, the survey was directly designed to discuss self-relationships. In the second question “How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)” it prompts self-relationship introspection and hence will predictably indicate responses in the realm of self-compassion.

3.5.1.3 Co Creation, Feeling Part of

Engagement is enhanced by online collaborations, reflected in “Editing advice” intersecting with “Positive experience” and “Self-agency”. Exemplified in “I'm very proud
and I’m proud to be part of it too”. Collaborative elements, such as co-creation or invitation to feedback, are found to increase independent learning, since the discussion shifts the passive viewer to an active agent (Tsai et al, 2019). “I would most likely implement the fearlessness that you need to take ownership, or to try different things, and learn how to take pride in my achievements, and conversely my shortcomings”. Participation and involvement improve learning more than the video quality itself (Hrastinski et al., 2014) and can lead to behavioural change (Leung's, 2009). “I gained my confidence and self-expression. Before I would regularly be asked to speak up as people couldn't hear me” and “It has motivated me to want to do more work. It has also cemented for me that I am on the right track.”

Gauging what protagonists actually want to gain both increases the effectiveness of the experiment (Hrastinski et al., 2014) and increases engagement (Watt, 2005). Woven into the project is asking protagonists for their advice, then their curation, the researcher also asks audiences for feedback in the survey, highlighting that feedback will feed into future designs. Both survey and screening event discussions invited audiences to contemplate their own advice or other intention for action. “The next time I am having a bad day, I will probably remember this video! It will be helpful to try to remember the tips presented even if it's just spooning with a blanket or kissing my dog!”. 

People tend to spread texts that they find trustworthy, relevant, and useful (Shifman, 2012) “There are people I would like to send it to - it is such a powerful backup to a conversation about embracing all of our humanity in a way that a person might really hear in a new way, also that there is such a great range of ideas for getting through
tough days - and that people would not feel so alone when they could see such beautiful people who go through such similar emotions and experiences as them.”

Additionally, the researcher aimed to convey an atmosphere of work in progress through the screenings. A flawed element induces a conversation and creative dialogue (Shifman, 2012). Co-creation invites engagement and agency, creating a notion of belonging and ownership both for protagonists and audience members. Hrastinski and colleagues (2014), in their conclusions, noted that while employees commented in their feedback forms "it would be cool to see X on a video", many studies do not employ successive design strategies, and do not emphasise future iterations nor accentuate the importance of feedback. All comments providing editing advice would be perceived then as a positive result of this study design; The vast amount of editing feedback expresses a level of belonging to the project.

3.5.1.4 Confidence and Self Efficacy

‘How do we make audience members believe in themselves, in their ability, and increase the notion of one’s self-efficacy and self-determination, through a seemingly passive video viewing?’ Was a subsequent question of this experiment. The notion of self-efficacy: “If they can, then I can too” can lead to improvements in attitude as well and therefore, impact behaviour (Bandura, 1977). Code analysis resulted in the third highest result, following “Helpful” and “Impact”, the significantly mentioned theme of “Confidence”.

Interestingly, amongst the audience members aged 18-35, there were slightly more men than women who watched the video on Facebook (Section 6.3.3 Figure 6.21). Chandler (2021) suggests that context and social relationships shape the spaces where men feel safe to talk. Social modelling is a theory about the effect of observing others like oneself achieving a task, promoting personal enablement (Bandura, 2010). The video elaborately opened the segment featuring men and chose the longer emotional segment featuring a man crying for this reason. The male participation may have also been enhanced by intentionally designing the skits to attend to the complexity and diversity of male presentations, by featuring a gay protagonist, a popular normative looking protagonist, and a man on the autistic spectrum, all men display different communication styles.

3.5.1.5 Code Intersections in Protagonist Feedback

An unexpectedly significant number of code intersections, emerging from the interviews and surveys, was a change in perspective. “Changed my perspective” intersected the most of all codes, crossing 94 times with “Helpful/Therapy”.

While the projects’ ambitions sought behavioural change, the outcome was independent.

A similarly high occurrence was observed also in audience responses, especially younger audiences. Protagonists were a young demographic, and it is possible that the message of normalising negative emotions is most relevant and valuable for young people. Earlier age is associated with earlier stages of mentalization; the adolescents’
identity of self is being developed (Fonagy, 2018). Such developmental stages often imply higher levels of comparison of oneself to others, hence this message was suitable to them. This notion has been accentuated even more in its relatedness during the pandemics’ experiences of isolation and uncertainty given a new and helpful perspective.

“Changed my perspective” also intersected 32 times with “Social empathy”, 31 times with “Self-compassion”, 25 with “Feeling empowered”, 20 with “Togetherness” and 18 times with “Normalising painful experience” indicating that a shift in perception took place in each of those dimensions. The observed intersections of codes suggest that a significant proportion of the identified perspective changes were associated with therapeutic or beneficial experiences. These findings align with the recommendation put forth by McLaughlin et al. (2013) for future research to explore philosophical shifts as indicators of the impact of information, rather than solely relying on measures of life satisfaction. The identified areas of change in perspective provide valuable insights into the constructive progress of this study, which seeks to develop a multimedia approach that effectively encapsulates practitioner recommendations (Ben-Shahar, 2015) on normalizing emotional struggles.

Among the high intersections observed, the most frequent was the occurrence of "Therapeutic" intersecting with "Behavioural intention" (66 overlays). This suggests that the film stimulated a desire to engage in new, perceived healthy behaviours.

The second highest intersection was found between "Therapeutic" and "Social empathy" (42 occurrences). This indicates that experiencing empathy towards others in
the film had a healing effect, potentially fostering a sense of togetherness and alleviating feelings of isolation.

Additionally, "Therapeutic" intersected 48 times with "Empowered" and 32 times with "Video came up". These intersections highlight the association of the video with notions of health, constructive impact, and the empowering or encouraging effect it had when encountered.

Lastly, "Therapeutic" intersected 36 times with "My advice is great", suggesting that individuals felt a sense of empowerment and healing when their own advice was valued and regarded as impactful.

“I acted or felt differently” intersected 43 times with “Therapeutic” and 24 times with “Feeling better recently” which could imply that relating to those actions or knowing oneself to be able to take those actions ignited those improved notions.

3.5.2 Impact: Effectively Translating Experience & Research

Research question 2: What effects will such videos have on audiences, particularly those of similar demographics?

3.5.2.1 Code Intersections in Audience Feedback

In the investigation of code intersections, similar to the analysis of protagonist data, it was found that the majority of codes had minimal or no overlaps, while certain codes exhibited higher intersections with dozens of occurrences. Table 3.2 presents the top 30 overlaps within themed codes. Notably, the most prevalent code overlaps were
observed between "Changed my perspective" and "Therapeutic tool" with 109 instances, followed by 95 overlaps between "Behavioural Intention" and "Social Empathy", and 79 overlaps involving "Therapeutic". These findings suggest that the film has had a significant influence on audience members, particularly in fostering a therapeutic shift in their perception of life and encouraging them to engage in actions that promote healing and kindness towards others.

While the primary message of the film aimed to normalize negative emotions, the resulting prominent theme among audiences was a desire to introspect on their intentions to exhibit more consideration and compassion towards others, potentially serving as a remedial experience for the individuals. Furthermore, the analysis revealed 62 overlaps between "Behavioural Intention" and "Self-compassion", indicating that in addition to contemplating ways to be generous towards others, a notable response from audience members was an intention to treat oneself with kindness and embrace personal challenges, accompanied by a specific course of action.

<table>
<thead>
<tr>
<th>Top 30 Code overlaps</th>
<th>Code overlapping</th>
<th>Num. overlaps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changed my perspective</td>
<td>Therapy this was a helpful tool</td>
<td>109</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>Social empathy</td>
<td>95</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>Therapy this was a helpful tool</td>
<td>79</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>Social empathy</td>
<td>73</td>
</tr>
<tr>
<td>Social empathy</td>
<td>Togetherness not alone</td>
<td>66</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>People need to hear this right now</td>
<td>64</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>Advice I took is helpful</td>
<td>62</td>
</tr>
<tr>
<td>Like-positive experience</td>
<td>Therapy this was a helpful tool</td>
<td>62</td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------------------------------</td>
<td>----</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Behavioural intention</td>
<td>62</td>
</tr>
<tr>
<td>Changed my perspective</td>
<td>Social empathy</td>
<td>59</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>Advice I took is helpful</td>
<td>56</td>
</tr>
<tr>
<td>I acted or felt differently the following days</td>
<td>Therapy this was a helpful tool</td>
<td>55</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>Togetherness not alone</td>
<td>53</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Therapy this was a helpful tool</td>
<td>53</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Changed my perspective</td>
<td>52</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>Empowered Emotional Impact</td>
<td>51</td>
</tr>
<tr>
<td>Normalising negative emotions</td>
<td>Changed my perspective</td>
<td>49</td>
</tr>
<tr>
<td>People need to hear this right now</td>
<td>Social empathy</td>
<td>48</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Social empathy</td>
<td>45</td>
</tr>
<tr>
<td>Changed my perspective</td>
<td>Behavioural intention</td>
<td>43</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Normalising negative emotions</td>
<td>43</td>
</tr>
<tr>
<td>Self-kindness</td>
<td>Self-reflection about my own mental skills</td>
<td>41</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>Advice reflection</td>
<td>40</td>
</tr>
<tr>
<td>I acted or felt differently the following days</td>
<td>Changed my perspective</td>
<td>38</td>
</tr>
<tr>
<td>To help others</td>
<td>Therapy this was a helpful tool</td>
<td>37</td>
</tr>
<tr>
<td>Behavioural intention</td>
<td>My advice is great</td>
<td>37</td>
</tr>
<tr>
<td>Self-reflection about my own mental skills</td>
<td>My advice is great</td>
<td>37</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>My advice is great</td>
<td>36</td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>Helpful tool</td>
<td>36</td>
</tr>
<tr>
<td>To help others</td>
<td>Social empathy</td>
<td>36</td>
</tr>
</tbody>
</table>
The study revealed noteworthy outcomes, with a strong emphasis on self-compassion and social empathy. Despite the video inquiry design focusing on personal advice for oneself, it resulted in a higher emphasis on social empathy. This suggests that individuals may be more motivated to act when it is for the benefit of others rather than themselves, as kindness towards others was more prevalent than self-compassion. This finding aligns with previous research indicating that self-compassion may be less emphasized compared to empathy towards others (Neff, 2003).

Furthermore, the intersections of "Togetherness" with "Social empathy" (66 overlaps) and "Behavioural intention" (53 overlaps) highlight the importance of empathy and the desire to act in a supportive manner towards others. Additionally, the overlap of "Therapeutic" with "people need to hear this" (64 overlaps) suggests that the therapeutic nature of the video's message resonated with audience members, and the overlap of "Therapeutic" with "Social empathy" (73 overlaps) indicates that the experience of empathy itself can be healing.

The intersection of "Changed my perspective" with "Behavioural intention" (43 overlaps) and "Normalising negative emotion" (49 overlaps) aligns with the initial aims of the study, indicating that the video successfully influenced audiences' perspectives and helped normalize negative emotions.
Overall, these findings underscore the significance of social empathy, the therapeutic impact of the video’s message, and the potential for behavioural changes among audience members. However, it is important to consider that these findings are based on immediate survey responses, and further research examining long-term effects and follow-up audience responses would provide a more comprehensive understanding of the video’s influence.

3.5.2.2 Lasting Impact on Audience

Twenty-seven audience members opted in to meet several days after viewing the film, for a follow up interview. Those conversations were recorded and transcribed. Thematic analysis of those follow-up interviews brought forward, like the initial survey, most prevalent 25% “Impact” followed by “Self-compassion” of 20%, while both “Helpful” and “Confidence” covered 15% of their codes, as shown in figure 4 below. A shift is distinguished between the initial survey to the follow up, with more reports of self-related topics. Self-perception, confidence, and self-compassion, appear more significantly in the follow up, demonstrably more than the social empathy. While intentions for social empathy were most prominent immediately after viewing, it appears that individual shifts were most apparent after time.
3.5.2.3 Change of Perspective and Behavioural Intention

In the pursuit of developing audio-visual structures that effectively convey psychoeducational strategies, the value of confusion is argued. Confusion is
characterized by a lack of understanding or uncertainty, often resulting in cognitive dissonance and unmet expectations in comprehending communicated information or narratives. Although confusion is typically associated with negative affect and an unfavourable emotional state, it can actually facilitate emotional arousal, which positively influences memory formation and learning (Muller, 2008).

While the introduction of new information is expected to yield cognitive outcomes, these results may not be long-lasting or translate into action. Previous studies suggest that introducing cognitive instability or dissonance to learners can be beneficial in promoting attitudinal change (Watson, 2017; Park, 2014; Kamradt & Kamradt, 1999; Simonson, 1979). Actively engaging with information is crucial for learners to construct meaning, and videos that are more difficult or confusing have been shown to yield better cognitive outcomes. The unstable opening and interwoven theme in the DocuMusicVideos (DMVs) may contribute to the prevalence of comments indicating a shift in perspective.

The problem-solution structure is a common storytelling design, and while viewers may find it more enjoyable, research by Muller (2008) suggests that it does not fully engage observers in active participation. Since active participation is associated with improved memory, it aligns with the aim of this DMV. Theories of dissonance (Watson, 2017) and information retention (Muller, 2008) seek to understand how the understanding of a concept occurs and how memory is acquired and retained. When designing a multimedia service aimed at providing helpful mental coping strategies, it is crucial to effectively and prominently deliver the learning objectives to ensure optimal acquisition by the learner. Some audience members commented on the abundance of information,
which may initially appear as a problem. However, this response can generate further engagement and even requests for more information. Paradoxes stimulate thinking, and individuals tend to learn better when they discover things for themselves. Shifman (2012) suggests that a paradox creates a puzzle that users feel inclined to solve, thereby increasing engagement. The substantial number of audience members experiencing a shift in perspective can be attributed to the instructional design of presenting a conundrum. For example, one audience member noted that there was so much information that they desired to watch the video again to grasp it all.

It is important to strike a balance between incorporating dissonance and providing sufficient information to avoid cognitive overload (Park, 2014). This balance is critical when presenting complexity, aiming to enhance interaction rather than disengagement. However, this balance is relative, as what may be perceived as too much information for one demographic may be inadequate for others. Consequently, the co-creators of the DMV shared similar demographics with the intended viewers to ensure an appropriate balance. The feedback design was implemented to enable the researcher to assess whether the right balance was achieved.

Therefore, the lyrics of the song primarily consist of questions rather than statements, creating an interactive design. This approach encourages audience members to reflect and consider their own responses, intertwined with practitioner suggestions on normalising emotional struggle (Ben-Shahar, 2015). By posing questions, this DMV prompts the audience to actively participate and engage with the content.
3.5.3 Audience Connecting to Message and Looking at Change

Further exploration of question 2, which examines the effects of such videos on audiences, particularly those with similar demographics, revealed recurring themes related to behavioural intentions and the desire for change in the collected data.

The social modelling theory, as proposed by Bandura (2010), suggests that observing individuals who can be identified with and who demonstrate the ability to accomplish a task can influence one's belief in their own capabilities. In line with this theory, the design of the videos included a diverse range of young people being authentically themselves, aiming to evoke the notion of "they are just like me, and therefore I can achieve similar things." Social modelling also plays a role in the normalization experience, as it instils the belief of "If they can do it, then I can do it too."

Surveys and interviews, as previously discussed, differ in nature, with interviews providing better contextual understanding and elaboration, while surveys tend to be more concise and may lack context when certain words have multiple interpretations. To capture a comprehensive perspective, this study employed a combination of surveys and interviews. The hierarchical coding of all audience responses, encompassing both surveys and interviews, indicates that the most prominent theme was "Impact," followed by "Confidence," "Helpful," "Self-compassion," and "Social empathy," as presented numerically in Table 3.3 below, and visually in Figures 3.21 and 3.22.
These findings highlight the significant impact of the videos on audience members, as evidenced by the prevalence of the "Impact" theme. The videos not only fostered a sense of confidence but were also perceived as helpful, facilitating the development of self-compassion and social empathy among the audience.
Written responses tend to be more direct than spoken responses because they provide an anonymous safe space and allow for more premeditation. Interviews, on the other hand, invite more introspection because they are more common in free speech than in time-limited surveys.
In this study, audience members were given 7 minutes to complete the survey during the event. This time limit likely contributed to the brevity of their responses. Additionally, those who completed the survey at home may have been less motivated to provide detailed feedback.

When only audience surveys were analysed, it was found that the most common themes by order were impact (24%), self-compassion (18%), confidence (17%), entertainment (13%), helpfulness (11%), and social empathy (11%). These findings suggest that the audience found the event to be impactful and that it helped them to develop self-compassion, confidence, and social empathy.

![Figure 3.23: Code Hierarchy Chart of Audience Written Feedback, Surveys, Chat box, Jamboards](image)
In conclusion, the audience members, both in the survey and interviews, were most prompted to change either their perception, behaviour, or their intended behaviour. This is evident in the following quotes: "I think this video will encourage me to call my family when I am struggling, rather than shield them from it", "I will aim to block out time for me throughout the working day without feeling guilty."

Those audience members who were followed up with also noted behavioural intention and action: "Since it changed my mindset, I think this video influences the way I communicate with people and react when I have a bad day", "I felt kinder to myself - to allow myself more mental and physical rest, and not to think about everything at once. Take it day by day."
Some participants even took the initiative to ask for help: "I asked an advisor for help following the video", "I have been exercising more", "I also remembered my own advice", "I have spoken to my friends about it."

These findings suggest that the video was effective in prompting audience members to change their behaviour. This is important because it suggests that the video has the potential to improve the mental health of audience members.

3.5.3.1 *Audience Analytics Online*

<table>
<thead>
<tr>
<th>Platform</th>
<th>Views</th>
<th>Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>6000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PosiFest live event on Facebook, presented this song, adding 11K views not counted here</td>
<td>266</td>
</tr>
<tr>
<td>Tiktok</td>
<td>3220</td>
<td></td>
</tr>
<tr>
<td>YouTube</td>
<td>900</td>
<td>15</td>
</tr>
<tr>
<td>Instagram</td>
<td>1438</td>
<td></td>
</tr>
<tr>
<td>Twitter</td>
<td>629</td>
<td>47</td>
</tr>
<tr>
<td>LinkedIn</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>Total Countable Views</td>
<td>22,120</td>
<td>330</td>
</tr>
</tbody>
</table>

*Table 3.1.1: The known disseminations reach results with those accumulative views as of 18th Oct 2021 and accounts for the different versions and playlists*
The multimedia content was initially released on January 27th, 2021, and subsequently shared across various platforms including magazines, websites, newspapers, blogs, and Edinburgh Radio, among others. While I lack direct access to the data from these platforms, it is worth noting that additional metrics and engagement numbers may exist. For instance, the platform owner of Psychreg shared analytics indicating that the article received 878 views during the week following its publication.

Facebook provides a convenient means for widespread video sharing across multiple groups, facilitating broader audience reach. In contrast, platforms such as LinkedIn, YouTube, TikTok, Twitter, and Instagram received less emphasis, resulting in lower view counts. As part of this project, a dedicated Facebook channel called PosiFest was established, serving the purpose of disseminating research-based entertaining psychoeducational multimedia. The estimation of view counts is contingent upon the distribution channels familiar to the researcher. As of October 18th, 2021, the recorded views amounted to over 22,000, yet only 108 respondents participated in the survey, with 34 individuals leaving comments.
Figure 2 depicts the distribution of survey responses (n=108) across different age groups, presenting an age pie chart. The data reveals that 56% of respondents fell within the age range of 25-34, while 32% belonged to the 14-24 age group. The remaining 12% comprised individuals aged over 34. Further details on the analysis of tables and figures can be found in Appendix 6.3.3.

3.5.3.2 Relatability and Desire to Help Others

The video was designed to include personal experience aiming to enhance the audience's sense of empowerment (Leung, 2009). Relatability and social empathy intersections, such as “I could very much relate to the feelings being described by the students and brought back memories when I was a student. But a lot is still very relevant today and how you deal with bad days”. Self-Efficacy is expanded upon in section 1.7.8, selecting a nationality diverse range of protagonists, which was visually apparent, has increased the notion of sympathy, aiming to heighten the probability of reflection and, consequently, action (Bandura, 2010).
The “You-Ness” described in the introduction chapter (Shiffman, 2012) reflecting the personal experience presented, often invites more engagement. It applies to the notion that the video was created by “real people”, meaning, the film protagonists themselves, and not a hired production professional, and stranger. The viewer sees the presented individuals as their peers. Such content invites more interaction and conversation. This was evident in the amount of comments expression social empathy and self-compassion.

The unexpected outcome of self-compassion and social empathy could be seen as “they are just like me. I can be more compassionate towards myself, and towards others as well”.

3.5.3.3 Affective, Behavioural, and Cognitive Change

More intention than behaviour was observed. When seeking for a difference made by the film, the researcher of this study chose to categorise both change in action together with change in feeling as those implied a personally observed affective behavioural difference. “The video came up” and “Changed my perspective” appeared to the researcher as more cognitive and were mentioned specifically enough to form their own category. While analysis indicated 433 mentions of “Behavioural intention”, there were 231 of “changed my perspective” following viewing of the video, 143 of “Acted or felt differently”, and 118 of “The video came up”.

3.5.3.4 Togetherness

Another unexpected code is the notion of “Togetherness” in protagonists’ responses. This code definition slightly differed in audience responses. While some still noted feeling together, this code often describes the acknowledgement of the need for, the importance of togetherness in their life perception and behavioural intention.

Several notable intersections were observed between the "Behavioural intention" code and other codes. Specifically, there were numerous occurrences of "Behavioural intention" overlapping with "Social empathy", indicating a commitment to reaching out and checking on loved ones, among other actions. Additionally, there were many instances of "Self-compassion" intersecting with "Behavioural intention", reflecting a positive outcome of a desire to treat oneself and others with kindness. This aligns with the overarching theme of the song, which encourages self-acceptance. The design of Bandura’s self-efficacy theory, which emphasizes the belief in one’s own abilities through observing others who are similar, may have also contributed to a sense of belonging among the audience members.

It is possible that some of the audience responses of feeling together or thinking about togetherness related to the fact that they have seen the video as a group experience. The group event discussion could have increased the feeling of togetherness and social support awareness, which was relatively novel at the time during the first Covid-19 lockdown. Watching this video that explores personal challenges and emotional openness together could also have created an experience of togetherness. This is different in comparison to an individual viewing. Several responses recorded during
audience events mentioned the intention of committing to more social support activities, such as group activities, especially during lockdown, as described “I see how important it is for me to join group events like this” or even intention to connect to others privately “I want to do more 1-1 things it will be good for me right now at this time of isolation”.

“After I was at my lowest, one of my friends asked me why you didn’t call me when you’re doing so bad, and there was someone in the video that said, ‘you are not a burden’. I think that needs to be emphasised somehow that by reaching out to help you’re not a burden. You’re not interrupting other people’s lives. You are being an authentic friend, and friends are a two-way street. Everybody does, I think”

Online audience member, May 2021, follow-up interview.

3.5.4 Reach and Accessibility

Research question 3: Would the videos aid accessibility to the psychoeducational concepts?

3.5.4.1 Desire to Share

One of the researchers’ aims is to design accessible mental health interventions. This means that the helpful information or intervention would be packaged in a way that is desirable to its audience. A relevant finding therefore was that most protagonists wanted to share the film, even with a sense of urgency. Similar inclinations for sharing
were expressed by the audiences as well. “Halfway I was so tempted to hit share and send it to others”; “I would definitely share with my friends, not only because I really like the video in itself but also it’s such an important message to get out there”; “I would share that instantly with people I feel like that would be therapeutic”.

3.5.4.2 Aesthetics and Music

Artfulness was used intentionally, such as the type of musical that is popular in night clubs, or certain colour schemes addressing emotions. The positive valence of an audio-visual signal increases viewing time (Coffield, et al., 2014) as an audience member noted “effective, I listened better, I suppose because music is more strongly associated with our emotions”. An audience member’s response “Electrically good I really enjoyed that I was like nodding smiling” aligns with recent studies suggesting that aesthetic values of photos can positively impact reach and affect (Meghawat et al, 2018). Music is associated with physically strengthening pain tolerance and emotional resilience such as lowering anxiety and promoting positive feelings (Fernando et al., 2019).

Both positive emotion and entertainment were of high importance in this design, resulting in responses such as “I felt I really really enjoyed watching it. Yeah, I loved it, and the sound of the music in general. I like listening to music. Like, I really like listening to the lyrics. I’m definitely going to watch that again”. Emotions influence the atmosphere incentivising action, in addition to increasing trusting positive outcomes (Bandura, 2010). “I love the visual imagery of being out in the hills, climbing on shale, running with dogs ... alongside the whole concept of permission to go inside, to be
inside, curled up 'duvet day' .... I love the words, the music”. Such notions promote cognitive engagement and can result in gains in learning on both comprehension and transfer level according to Cognitive-Affective Theory of Learning with Media (Park, 2013) and similar educational multimedia studies (Menger et al., 2013).

3.5.4.3 I Like

“I Like” is repeated frequently in the feedback regarding the visuals; complimenting the researcher; the featured animals, and more. Positive feelings increase likelihood to act in accordance with the desired intention (Scrimin et al., 2015; Plas, 2013; Moreno, 2006) and promote coping (e.g., Mitchell & Phillips, 2007). They increase mental engagement which results in gains in learning throughout educational multimedia studies (Menger et al., 2013) and in line with the Cognitive-Affective Theory of Learning with Media (Park, 2013). Positive emotion inducing techniques such as colour contrasts, picture framing aesthetics, storytelling, state of the art visual and audio and the positive affective impact of music, will benefit learning in DMV design.

Entertainment as a delivery format has been selected for this project, since mood, emotions or level of stress can affect self-perception and feeling about one’s ability to succeed (Bandura, 2010) as observed “I feel like so much more motivated now”; “Encourages me to pick myself up”; “I feel good and optimistic”; “maybe I can be that”. Furthermore, mood and wellbeing are likely to impact behaviour (Scrimin et al., 2015) and coping (e.g., Mitchell & Phillips, 2007).
3.5.4.4 Undocumented Outcomes

With time, random verbal responses have been accumulated, of various audience members who messaged to note the difference this DMV has made for them.

A young person who did not know the researcher or production team, approached the researcher at Meadows Park in Edinburgh to acknowledge the video and song, and shared that they have been listening to the music on Spotify and that it was empowering to them.

Another audience member wrote to share how they became present to the sensitivity of their child and was inclined to act subsequently “I feel it was a piece of good fortune to find you via this morning’s (screening event) session, and I already feel greatly helped just to have a starting point”. Months later, the researcher followed up to check in, to learn that “(name) is doing well... Thankfully he never slid further down the slope I feared we were nearing. With good support... seemed to boost his overall esteem... His ‘worries’ are never far away, but he’s managing them well”. To me this is significant evidence for the impact this DMV had on an audience member, their action taken, and their loved one.

Others may have found this public resource and the impact has not been documented. The nature of this project; being available online without future restrictions, indicates a possibility of future undocumented effects and reach.
3.6 Exceptions and Further Observations

3.6.1 Age

The topic of age emerged in the audience feedback, particularly from individuals who were older than the intended target audience. Although age-related comments were not explicitly categorized, they are worth acknowledging. Some comments fell under a disagreement theme, with one audience member expressing strong emotions: "It was very emotional - I know it was for young people, but could you do something with older people too?" This highlights the awareness of the video's design for a specific target audience. While there is a possibility of catering to broader age groups, doing so may dilute its impact by becoming less specific. However, it is noteworthy that despite expressing a desire for broader representation, these individuals also recognized and appreciated the relatability of the video. The same audience member who initially expressed discontent with the age range mentioned, "But the fact you can relate to someone is so important."

Another notable observation related to age was the correlation between the frequency of "changed my perspective" responses and younger respondents. For instance, one audience member mentioned, "It helped me realize that everyone can have bad days and it is okay... There are people around me that can be feeling the same and they can become support systems." It is possible that older audiences may have encountered similar messages before or have gained life experience that allows them to normalize negative emotions. Regardless, when experiencing negative emotions, individuals of any age can be prone to self-judgment and struggle with self-acceptance. The message of the video was found to be helpful for both young people and adults alike. It is
conceivable that the older audience already had knowledge of the concept and found it to be a refreshing reminder, while for younger individuals, it may have been a relatively new or less normalized idea.

3.6.2 Gravely Sound

An intriguing uncategorized aspect that emerged from the audience feedback was the consistent mention of the gravelly sound of the rocks featured in the video between 1:05 and 1:13 minutes. This particular segment resonated with five protagonists and twelve audience members, who found it relatable and impactful. In fact, some individuals expressed a desire to know the location of the scene so that they could visit it themselves and engage in a similar stress-relieving activity.

The repeated references to this segment and its relatability suggest that the sound of crushing rocks made a lasting impression on the audience, enhancing their connection to the video. Its inclusion provided a tangible and cathartic outlet for stress and frustration, offering audience members a relatable metaphor for their own emotional experiences.

3.6.3 Music

Many young audience members mentioned liking the music style or song specifically. Several adults who participated mentioned it was not the kind of music they would listen to and so did a few young people. The choice to facilitate a modern style of music, which often plays in clubs and social gatherings of this age demographic, could have impacted the adolescents’ positive experience or desire to share. One older audience
member noted that their adolescent son, passed by as they viewed the video and overheard the music and therefore joined them in watching it with expressed interest, while their son grooved to the music.

3.7 Limitations and Future Directions

3.7.1 Survey Vs Interview

A distinction of verbal interviews from written survey results inquired into the differences between those method outcomes:

In the interviews conducted, the analysis revealed that the most prevalent theme was "Helpful," accounting for 23.7% of the coded responses. This was followed by the themes of "Confidence," "Introspection," and "Impact," as depicted in Figure 12 below.

The prominence of the "Helpful" theme suggests that the video effectively fulfilled its intended purpose of providing support and guidance to the audience. The high percentage of responses related to "Confidence" indicates that the video had a positive influence on audience members' self-assurance and belief in their own abilities. Additionally, the themes of "Introspection" and "Impact" highlight the video's ability to encourage introspective thinking and provoke meaningful reflections on personal experiences.
Figure 3.25: Code Hierarchy Chart of all Participant Interviews

Figure 3.26: All Interview Codes Hierarchy Sunburst Screen Recording
In the survey responses, the analysis revealed that the most prevalent theme was "Helpful," accounting for 28.7% of the coded items. This indicates that participants perceived the content of the survey as beneficial and valuable in providing assistance or
guidance. Following closely behind was the theme of "Impact," which constituted 24% of the codes. The majority of these codes were related to "behavioural intention," suggesting that the survey had a significant influence on participants' intentions to take specific actions or make behavioural changes.

Elaboration of those differences suggests the significant difference expressing Impact considerably more in the written feedback, and considerably less introspection.

The survey results were favourable to the research aim of providing actionable coping skills and effective communication with impact. The theme of "Impact" emerged as the highest value, representing 24% of the survey responses, primarily focused on "Behavioural intention."

The difference in introspection between interviews and written feedback can be attributed to the nature of free-flowing speech in interviews compared to more premeditated written expression. Interviews allow for a spontaneous and reflective exchange, promoting introspection and mentalizing. On the other hand, written feedback is typically more concise and may offer less room for extensive reflection and self-analysis.

All protagonists' interviews involved high levels of introspection. Naturally, they were asked about their experience. One of the film protagonists shared that they have relatively high functioning autism and they usually do not discuss their experience, but then in the follow up interview did talk a lot about their internal experience “interesting to watch myself”; “it’s like nice to see myself just stumbling over my words”.
A distinction can be observed between the responses from the survey and the interview phase of the study. The survey questions were designed with specific intentions, such as assessing reach and impact, using prompts like "would you like to share" and "do you think you will act differently." As a result, the survey responses were more focused and targeted. In contrast, the interviews were conducted prior to the survey and followed a more neutral approach. Participants were asked open-ended questions such as "what was your experience like" and were given 5 minutes of uninterrupted time to share their thoughts. This neutral approach in the interviews aimed to elicit less biased responses. The subsequent survey, on the other hand, was intentionally designed to measure behaviour change. It was the researcher’s intention for the survey questions themselves to prompt participants to consider potential behavioural outcomes, thus incorporating a level of intervention with the audience member's benefit in mind.

Being asked if they would behave differently engaged survey respondents in considering such behaviour. And while such impact is favourable, the end goal of those DMVs is to reach and impact young people in their natural engagement environment. And since videos on social media do not normally engage in follow up surveys, this part of the intervention design does not benefit the ambition of this study.

Surveys gauging impact of video would more genuinely convey the impact if designed neutrally. Hence the DMV survey was revised with the intention of a less biased response. Inquiring if the video alone impacted behaviour change, the interviews have more of a neutral stance; surveys are more biased to inquire for behavioural intention, and therefore they were presented to participants only after the neutral interview, and
consequently, surveys have not impacted interview neutrality. The hierarchy charts at figures 12 and 13 of the interview codes demonstrates the high response of “Impact” and “Behavioural intention” even when not prompted to, and before behaviour intention was even mentioned.

3.7.2 Researcher Involvement Bias

As in any human study, researchers would have a context from where they conduct their research. This can be personal, spiritual, professional, or other. A reflexive section (3.4) elaborates on the researcher’s experience and provide further transparency to provide the most rigour to this study.

It is important to keep in mind that the filmmaker is also the researcher who conducted the interviews, and hence there is the potential influence of a power imbalance or participants’ increased desire to please. All protagonists mentioned a sense of comfort talking to the researcher, which could affect their feedback by telling them what they suppose they would want to hear. At one point one audience member mentioned that they were nervous since they wanted to say the right thing. They may have tried to be polite and consider the researcher’s feelings. The researcher’s involvement in conducting surveys has undoubtedly influenced the participants’ response.

While the surveys provided specific questions, the online anonymous surveys, however, provided a safe space. Most of the online viewers did not have an acquaintance with the researcher and would therefore answer more freely. For future studies, a possible direction would hold some of the interviews conducted by someone who is not the
filmmaker, in this case the researcher. The neutral interview process of this project was curated carefully not assuming an expectation for a positive experience, to enable all answers to be expressed.

Audience screening events were also held in the personal presence of the researcher. With a larger audience feedback, a future study could perhaps analyse those separately.

3.7.3 Reaching Radio, Clubs and Public Venues

The DMV song was featured in various public online events, pub nights, and radio broadcasts. It was even played at a prominent club in the USA, made possible through establishing personal connections with DJs and radio hosts. Notably, the club requested songs without lyrics. However, the text was an important element in conveying the message of the DMV, as the combination of auditory and visual modalities can enhance message effectiveness and working memory. This concept, known as dual coding, encourages active engagement and meaning construction by providing information through multiple channels. It is suggested that future projects consider the venue or collaborate with DJs in the early stages of video design and execution.

During one club screening event, the song was mixed by DJ Joshua Carl to align with the club’s music standards. As this event was not structured with feedback surveys, it is challenging to determine if the young audience truly paid attention to the impactful lyrics. Another limitation is the difficulty in gauging how the concept of accepting negative emotions resonated with individuals on a particular day, as they may be
hesitant to express their thoughts. Nonetheless, the song’s inclusion in a weekend club night by DJ Joshua Carl Hall at Tavern in the Square in Boston, USA, indicates its presence in different settings. Links for shorts from the club night

https://youtu.be/H0bBq2_UUP4 and https://youtu.be/3bKabGBnSqs

It is important to note that the quality, importance, content, music, and aesthetics alone may not guarantee the video's impact or audience reach. Marketing strategies and the charisma and sociability of disseminators also play crucial roles in creating a successful reach. Considerable effort should be devoted to developing multimedia projects that are accessible and emphasizing effective dissemination channels. Collaborations, particularly with DJs, can provide insights into the music they already play, contributing to broader dissemination and increased public reach.

3.7.4 Online Public Platforms

“When you try to catch a few rabbits, you end up with none. You must focus on one customer first and find your way to reach that one best” Professor Aulet (2013) stated to his global audience, by Professor Aulet (2013), in his renowned business course at MIT, emphasized the importance of focusing on one customer rather than spreading oneself too thin. He stated, "When you try to catch a few rabbits, you end up with none. You must focus on one customer first and find your way to reach that one best.” As someone who had the privilege of serving as the course instructional designer, the researcher has been guided by these principles.
In line with these principles, the current project aims to target young people who actively engage with social media on English-speaking platforms. This audience encompasses a broad range, starting with young individuals in Edinburgh and gradually expanding the outreach efforts to other demographics through Facebook. The dissemination strategy was implemented during the Covid-19 lockdowns, prompting the researcher to share each post across multiple Facebook groups. To facilitate this, they joined 52 groups dedicated to mental health discussions and established the "PosiFest" platform, which focuses on collecting entertaining presentations and formats that offer mental coping strategies. The project is active on Facebook and Instagram, and a TikTok profile was opened specifically to share 30-second segments of the 8-minute video, conforming to the platform's time limitations. Additionally, each post was shared across various platforms including the Facebook PosiFest page, Facebook Public profile, Facebook PosiFest story, Facebook personal page, Facebook personal profile, Facebook personal story, Instagram, Instagram story, LinkedIn, Twitter, and TikTok.

The process of creating a slice and post takes one to two hours. This includes editing the video, selecting a thumbnail, adding subtitles, writing descriptive text, searching for handles and tagging relevant institutions, individuals, or organizations, posting the video, and tweaking the post for each platform. Additionally, hashtags are created to reach the right search engines.

Other elements to consider include the following, for example: for TikTok post twice a day during certain hours, for Instagram post once or twice a day, for LinkedIn post about twice a week.
After many weeks, the researcher has deemed this process time-inefficient. It is important to consider these factors for the next DMV dissemination and focus specifically on the demographics' choice of platform, what magazines and social media pages they follow, and even create collaborations with these.

3.7.5 Time Limitations

“It’s 5pm. I opened YouTube for data analysis for this chapter. A notification popped up. Two people viewed this film today.

Following my reading about popular vs social videos, I realise that this channel may just be growing more organically which is different than a viral video. All channels of dissemination are surely not all known to me. Perhaps my video organically accumulates real audiences through time”. Researcher’s journal. October 18th, 2021.

Assessments of the reach of this study is hindered due to its submission nature. Potential increased reach is possible over time. It appears that the video performance, its views, keep growing after its release and promotion. Elaborated in the theoretical section 1.7.3.3.6 are distinctions on sociability versus popularity of video. Popular and viral videos are misleadingly perceived as impactful, as they do not necessarily imply that audience engagement prevails. While a viral video will be more promoted on search engines, and hence will likely reach more people, it is possible that videos that had a positive effect on an audience member will be later revisited by that person, shared, and keep growing over time in a nonlinear pace but perhaps more organically.
Other influences such as events, promotions, remakes, are unanticipated and hence this analysis can only indicate its results for less than a year from its publishing.

3.7.6 Disagreements

While the majority of protagonists and audiences expressed positive views regarding the video, describing it as beneficial, advantageous, or serviceable, a small percentage of survey and interview respondents (3%) shared negative comments. Those comments were related to the style of the video, the type of music, or an unpleasant memory that arose after viewing it. The small amount of negative feedback indicates that the video was well-received by the majority of audience members, which can suggest that it is likely to be well-received by others as well.

3.7.7 Length

In the context of modern social media platforms, it is widely recognized that they cater to the preferences and attention span of young people (Emge, 2004). In line with this understanding, several feedback responses from the audience indicated a desire for shorter versions of the video, with some suggesting the need to adapt and cut the content specifically for these platforms. To address this feedback, the researcher took the initiative to edit the video into approximately 30-second segments and created a dedicated profile on the emerging social media platform TikTok.

The initial video posted on TikTok garnered significant attention, receiving 821 views, while subsequent videos ranged between 200 and 300 views. It is possible that the first video received higher viewership due to its immediate posting, which may have
benefitted from algorithmic promotion as a new channel. Notably, a marketing professional observed the shift towards vertical videos, a format distinct from the traditionally produced horizontal videos for television and cinema. This highlights the need for a novel approach to production, particularly targeting the TikTok and social media story viewers who predominantly engage with content on mobile devices and expect a vertical aspect ratio.

3.8 Conclusions

Co-creation and the utilization of film have been widely acknowledged for their positive and therapeutic outcomes. The present study reinforces this notion by demonstrating the positive impact of a unique blend of cutting-edge audio-visual effects on young audiences, particularly within specific demographic groups.

The production of co-creation projects that incorporate popular audio-visual styles, such as music genre videos, alongside documentary elements and cognitive and learning design, has proven to yield beneficial outcomes. This successful approach can serve as a valuable template for future interventions, potentially influencing significant public impact on a larger scale.

One of the primary research inquiries addressed in this study was how audio-visual co-creations involving young people would influence their mental health experiences. The findings indicate that these co-creations had predominantly positive effects on the mental health experiences of young individuals. Notably, it fostered increased feelings of pride and a normalization of their emotions related to challenging life experiences.
The co-creation film elements appeared to inspire a sense of ownership among the protagonists, leading to expressions of pride, self-trust, and positive self-regard. Additionally, the act of sharing advice with others through the co-creation process empowered the protagonists and contributed to a heightened sense of self-efficacy, as anticipated.

The incorporation of group sharing in the viewing of films within the DMV demonstrated an increase in peer relatedness among participants. Both the audience and protagonists exhibited overlapping codes most frequently in "Behavioural Intention" and "Social Empathy," followed by an intersection with "Self-Compassion." These findings imply that the DMV fostered a sense of community closeness and prompted individuals to become more considerate of others. Notably, high levels of observation and introspection into one's behaviour and lived experiences were reported.

The protagonists unanimously expressed the beneficial and timely therapeutic effects of the video project, particularly during the Covid-19 lockdown. Turning to the second research inquiry, which explored the effects of these videos on audiences, particularly those within similar demographics, the co-creations of this design predominantly evoked compassion and empathy on personal and social levels among audiences of similar demographics. Audiences reported affective, cognitive, and partly behavioural differences in predominantly constructive ways. Overall, the resulting themes indicated mostly favourable and appreciative feelings.

The Bandura-influenced design of showcasing others with similar experiences appeared to inspire relatability and trust among the audience. Audience members were motivated
to normalize negative emotions on both cognitive and affective levels, leading to
increased kindness and generosity towards oneself, as well as compassion and
appreciation for others. Quotes such as "I wanted to hug myself" exemplified the sense
of belonging and self-assuredness evoked by the videos. Notably, the videos led to
changes in thoughts, feelings, desires to act, and actual actions taken. The impact on
audience members resulted in increased trust, reliability, a deeper connection with the
content, and possibly even motivation for action. Younger audiences, in particular,
reported a shift in perception.

Overall, the DMV constructively influenced perception and behaviour, appearing as a
helpful resource, often associated with social empathy and self-care. Turning to the third
research inquiry, which explored the videos’ impact on the accessibility of
psychoeducational concepts, the results of this case study indicate that the audio-visual
structure employed can enhance the accessibility of articulated psychoeducational
concepts. The design effectively facilitated learning and perception impact, thus serving
as a fruitful format for delivering therapeutic psychological concepts. The assessments
of effective reach observed in the outcomes were promising. Many protagonists and
audience members expressed a desire to share the video, intentions to watch more, or
have already shared the video, underscoring its relevance and urgency during the
Covid-19 lockdown.

To expand the reach of these audio-visual presentations and target additional
demographics, it is recommended to involve other relevant decision-makers, such as
large club DJs and event producers. As a practice-led research project, the
advancement of future practices has been a key goal. The development of a novel combination of documentary film, music, and educational genres has been introduced, and the constructive nature of these findings emphasizes the importance of iterative multimedia development and process refinement.

The current results provide a preliminary guideline for future projects with similar aims. The DMV videos can be effectively used to disseminate psychoeducational content and expand their reach, serving as a preventative information resource and a supportive addition. However, given that this study represents one of the first preliminary models, further robust datasets and iterations will be valuable in guiding future designs.

Overall, the aim of this project was to reach young people with helpful information through an entertaining format. As one audience member aptly stated, "It was fun and got me thinking," encapsulating the success of the project in engaging and provoking thought among the target audience.
CHAPTER 4: Second Case Study “Mental Obstacles Can Enlighten You, AKA Post Traumatic Growth”

Similar to case study 1, case study 2 will present the process of design, development, execution, analysis implementation and results of the two-step process of case study 1: intervention and dissemination. It will include its design methodology, ethical aspects, participant recruiting protocols for both intervention and dissemination, the evaluation structure and data analysis, outcomes, visual data, interpretation of results, reflexive summaries, and discussion. The cinematic section 4.3 will reflect upon the therapeutic intentions and referenced film aspects. Finally, a critical reflection will add transparency into its development and analysis.

4.1 Introduction

“Mental Obstacles Can Enlighten You, AKA Post Traumatic Growth,” a short musical film, mixing elements of music video and documentary, is the final of six audio-visual experiments, created with and for adolescents, weaving both personal and psychoeducational mental health coping strategies, and by doing so aiming to promote coping strategies.

Feedback from protagonists and audiences was used to measure accessibility and efficacy amongst users. This intervention follows a similar assessment structure to the previous case study and builds iteratively on its feedback to improve the reach of psychoeducational topics.
Together with a young protagonist from the Centre for Adolescent Mental Health, narratives of recovery were aligned with topic-related studies. The young protagonist selected the subject matter, then engaged in research on their topic. They then suggested their favourite musical preference, which led to the design of a song in their preferred musical style. The resulting multimedia co-design project was a music video repackaging academic research on mental health coping techniques in conjunction with the protagonist’s own advice. It was then presented to youths with similar demographics online and at in-person events. Assessment comprised of surveys and interviews about the experience of the co-creator and the audience members. The topic selected for this case study was post-traumatic growth.

Aspiring to leverage the capacity of entertainment cinematic formats, this project sought to contribute to and enhance traditional means of public mental health service. Aiming to develop accessible tools to reach and positively influence the mental wellness of young adults, this alternative new multimedia format could contribute to currently available resources.

4.1.1 Background

Research has articulated helpful suggestions for alleviating mental health challenges. However, as elaborated in section 1.6.1.2, poor access hinders its impact on young people (WHO, 2021).

The present case study is situated within the context of the thesis’ overall aims to research how to improve the mental well-being of adolescents by developing accessible
wellness education. Informed by cognitive and multimedia learning theories, it intends to provide impactful digital means to share helpful psychoeducation and empower help-seekers to contribute to their peers’ wellbeing by sharing both personal and psychoeducational emotional coping skills.

This project is a consecutive design following five prior experimental multimedia outputs. The short co-created film weaves the protagonists’ advice with research-based psychoeducational information about emotional struggle, co-curated by the protagonist.

For the protagonist, this intervention may serve as an expression of ownership over their healing and self-management process and provide them with a sense of contribution to others in similar situations (Borish et al., 2021). For the audience members, this intervention is a new format of receiving psychoeducational information created by another like themselves and offers exposure to experience of a relatable other.

The final video can be considered to serve as part of preventative resources and can be used as a means for the mental health provider to share with the young people to watch. The goal is to also reach youths even before their first visit to mental health services.

This intervention is composed of two stages. In the first stage, the co-creation experience with the young protagonist was assessed. The second stage disseminated the music video to determine its influence on its audience.
4.1.2 Intervention

4.1.3 Stage one: Protagonists

4.1.3.1 Intervention Process

The target population for this study was young adults from the East London Foundation Trust Centre for Adolescent Mental Health Services (ELFT CAMHS). The Trust invited the researcher to facilitate a participatory film intervention with young patients who were not in full-time care and who were participating in the Trust's user participation programs.

To be eligible for the study, protagonists had to:

- Be aged 14 or older
- Be able to provide informed consent
- Be willing and able to participate in six bi-weekly meetings and interviews

To be ineligible for the study, protagonists had to:

- Be under the age of 14
- Be unable or unwilling to provide informed consent
- Be suggested not to participate by the clinician
- Be unwilling or unable to participate in bi-weekly meetings and interviews

The researcher recruited protagonists by inviting them to an introductory meeting during the Trust's weekly online social gathering. During the introductory meeting, the
researcher explained the study to protagonists and answered any questions they had. Protagonists who were interested in participating in the study signed an informed consent form (Stokes, 2022; Tedeschi, 2020; Kaufman, 2020; Collier, 2016). Four out of eight initially interested patients expressed their desire to participate. However, one pair changed their mind the following week, and another protagonist experienced a mental health breakdown and was advised to step down. Consequently, only one protagonist, Sam (pseudonym), remained throughout the intervention.

The intervention process involved biweekly meetings where reflexive listening techniques were used to attune to the protagonist's flow of consciousness. After the protagonist articulated their thoughts, the researcher responded with encouragement and production-related comments. Sam was invited to reflect on personal growth and the psychoeducational topic of posttraumatic growth during the initial meeting. Abstracts and highlights from relevant studies were reviewed to provide additional context (Stokes, 2022; Tedeschi, 2020; Kaufman, 2020; Collier, 2016).

Sam was then encouraged to further explore their thoughts at home and translate their message into a poem. The suggestion was made to plan a chorus to convey key message highlights that would resonate in the listener's mind, while the verses would form the remaining parts of the song. The protagonist's preferred melody was also considered.

The visual design phase involved discussions between the researcher and protagonist to determine the type of video desired, such as narrative, animation, or lyrical. Together, they decided which visuals would accompany different parts of the song. The
protagonist had the option to film their own visuals or request personalized or professional footage from the researcher.

The filmed clips were sent to the SUPL, who shared them with the researcher for assembly according to the agreed design. In subsequent meetings, the protagonist reviewed the drafted music video, suggested changes including preferred fonts, and explored editing possibilities. Editing was implemented between meetings, refined during live video sessions, and finalized with minor corrections and credits based on the protagonist's requests. A final version was agreed upon, and the protagonist had an additional week to decide on further alterations.

The sixth meeting concluded with the protagonist's final approval and consent to publish the video. Resources to be shared in the YouTube description were discussed. At the seventh and final meeting, the protagonist was interviewed about their experience, followed by completion of a survey (see Appendix 6.4.10). A concluding follow-up meeting was scheduled two weeks later, with an optional meeting proposed after the public screening.

The methodology employed a semi-structured approach for the intervention process. The initial meeting focused on eliciting the protagonist's reflections and desired advice related to their mental health journey. Psychoeducational research input aligned with the protagonist's responses was provided, and important deliverable messages for the co-created piece were suggested.
The protagonist shared two musical references, serving as the basis for creating an original instrumental remix. Subsequent meetings allowed the protagonist to request modifications to the instrumental track to align with their preferences.

Next, the protagonist drafted a poem that was transformed into a song by overlaying the lyrics onto the music. The researcher provided guidance on cadence and structure, emphasizing the protagonist’s exploration, play, and creative choices. The protagonist had the freedom to emphasize certain words, employ vocal effects, and include sound effects such as echo or silence. Throughout the process, the researcher noted all the protagonist’s requests and ensured their satisfaction with the final song, accommodating further modifications if necessary.

The intervention process and methodology followed a collaborative and iterative approach, incorporating the protagonist's perspectives, research input, and creative choices to co-create a meaningful piece of art.

4.1.4. Stage two: Audiences

4.1.4.1 Recruitment

This section provides an overview of the recruitment process for audience members to view the film and the methods used to collect their feedback. It also explains the analysis of the collected data and terminology used in indexing.

To attract audience members, the film was disseminated through various channels, including screening events and online platforms. Screening events were promoted through social media posts, mental health charities, student groups, and public
organizations. These events targeted individuals who were similar to the film's protagonist in terms of demographics, such as young people's services, youth movements, and university students.

The screening events followed a consistent structure, which involved audience members completing a feedback survey and optionally participating in a discussion. The events primarily attracted young adult demographics, specifically those over the age of 16. The structure of the events included a brief introduction, screening of the film, distribution of the survey, and discussion.

In addition to screening events, online surveys were conducted using paid and unpaid crowdsourcing platforms. These surveys were distributed to individuals who actively engaged with social media and expressed willingness to participate in the project. The surveys were identical to those provided to the film protagonists and aimed to gather feedback from the audience members.

Feedback forms and interviews were collected from both the film protagonist and the audience members. Interviews were transcribed for analysis. Thematic analysis was conducted on the sresponses of both groups to understand the impact of the co-creation experience on the film's protagonist and the audience members' viewing experience.

In the second phase, the focus shifted to investigating how the co-creation process influenced the audience members, referred to as "audience members" moving forward. These individuals, aged 16 and above, were actively engaged with social media and
willing to participate in the project. The audience members had the option to watch the video either during screening events or individually.

Follow-up surveys and meetings were conducted with the audience members. The follow-up surveys aimed to assess the impact of the film on their experiences and whether they could recall any specific experiences that occurred as a result of viewing the video. The follow-up meetings were scheduled between three days to a week after the initial viewing, based on the audience members’ availability. Most audience members preferred to answer the survey questions conversationally during the meeting, although a written survey option was also offered.

The survey questions used for the follow-up feedback were the same as those elaborated in section 4.1.6, and they were read out loud during the meetings with the audience members.

**Included criteria for screening audience members are as follows:**

- Able and willing to provide informed consent
- Able to hear and see
- Over age 14
- If between the ages 14-16, must provide parent/guardian consent
- Engage with social media

If participants whose first language was not English wanted to participate and their English was low level, they were asked to provide an English language speaker of their own who they trust.
Excluded criteria for screening audience members were as follows:

- Unable or unwilling to provide informed consent
- Unable to hear and see
- Aged under 14
- Never engage with social media

4.1.5 Dissemination and promotion

The video was shared on popular social media platforms such as Facebook, TikTok, YouTube, Instagram, Twitter, and LinkedIn. It was promoted through different types of posts, including feeds, reels, and stories. Several mental health-related pages, such as PsychReg, CAMHS talks at the London ELFT hospital, CAMHS itself, Health in Mind, and the Multi-Service Eating Disorder Association, supported the promotion. Public newsletters like The Rooftop and academic platforms like Research Bow at the School of Health in Social Science at the University of Edinburgh also contributed to the dissemination efforts. Additionally, the video was presented at the PGR SHSS Conference 2022.

To reach a specific target audience, a paid marketing service was utilized, allowing the video to be seen by 100 adolescents who fit the inclusion criteria.

Public screening events were organized, where audiences were invited to participate in surveys and engage in discussions. These events took place both in person and online. The largest in-person event, called PosiFest, attracted 3,000 audience members and was held at the Pear Tree Garden in the heart of Edinburgh city. Online events included
the UCL London Film Festival Mental Health, CAMHS ELFT, Changa Manga Desert Festival, Beer Sheva New Year’s Home Event, as well as several smaller screening events at small gatherings. Online events provided a direct link to the survey, while in-person events displayed a barcode that could be scanned to access the survey.

A comprehensive list of the distribution channels used can be found in Appendix 6.4.2.

4.1.6 Audience Feedback Procedure

Online surveys were disseminated via social platforms and magazine articles, in addition to paid services, aimed at English-speaking adolescents over the age of 16 who engage with social media.

Screening events also took place and were structured as follows: a short introduction, film viewing, an immediate feedback link leading to the survey, a discussion. To appeal to organisations to invite a screening event, a mental-wellbeing workshop was offered in addition to the screening. The activities included exercises on mental coping strategies workshop (see Appendix 6.4.2.2). The workshop was carefully structured to present the film early in the agenda, and the feedback.

Having the screening and responses before any elaborate engagement aimed to minimize the potential of those activities' effect the feedback and prevent them from being considered as co-interventions. Also, introduction games or icebreakers were kept brief to reduce their influence on the outcomes. Feedback forms were kept anonymous to promote uninhibited feedback. All events concluded with an activity contributing to the audience members’ goal setting and acknowledging them for their
participation. The in-person event was a large public festival that included other games and activities related to emotional health and wellbeing.

Audience members, either online or attending in-person events, had a final section on their surveys to opt-in for a follow-up interview. If they did, they were invited to provide their email address and were emailed to schedule the meeting. The follow-up meetings opened with an acknowledgment for their time and were followed by a semi-structured conversation asking the questions of the follow-up survey. If they were unable to meet and preferred to do so, they would be provided with the follow-up survey itself.

The following are links to the surveys used:

Link to survey used: https://forms.office.com/r/QZPQGVRDuC

Link to follow up survey: https://forms.office.com/r/VgLzmgzHJ8

The survey entailed the following questions:

● This is a general question, answer it however you see relevant: How was your experience of watching the video?

● How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)

● How do you think this video might influence your interactions or behaviour?

● How can we improve this video?

● Have you ever sought professional help for mental or emotional health issues? Y/N

● Do you have someone you can trust and turn to when things get difficult? Y/N
The follow up survey, for audience members who opted to meet a few days later, consisted of the following questions and was filled either in written feedback or one on one conversation. It asked the following questions:

- This is a general question, answer it however you see relevant: How was your experience since watching the video? Did it come up in your mind?
- How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)
- How do you think this video might influence your interactions or behaviour?
- How can we improve this video?
- Have you ever sought professional help for mental or emotional health issues? Y/N
- Do you have someone you can trust and turn to when things get difficult? Y/N
- Your age 14-24 24-34 over 34

4.1.7 Multimedia

The co-created multimedia, resulting from this case study, was posted on various online platforms such as YouTube, Facebook, Instagram and others (see Appendix 6.4.2). The protagonist was invited to link resources which they found helpful. While the researcher
provided an outline and suggested resources, the video title and description were
decided upon by the protagonist.

Video title: Mental Obstacles Can Enlighten You - A Music Video About Post Traumatic
Growth https://youtu.be/8c9pd51DsPk

The following is the description appearing under the video, as posted on social media:

🌱🙏🏽 GIVE US FEEDBACK: https://forms.office.com/r/QZPOGVRDuC 🙏🏽🌱

I wanted to make this film because I want people to be aware that mental health is your own
personal journey that consists of growing as a human, understanding, and accepting yourself in a
deeper way.

You can listen to our podcast episode at CAMHSTalk about how we made this film here:
https://camhstalk.blubrry.net/2021/12/14/episode-32-music-and-mental-health/

BOOK SUGGESTIONS:

You Are Awesome: “Find Your Confidence and Dare to be Brilliant at (Almost) Anything” by
Matthew Syed

APP SUGGESTIONS: Anti Stress - Anxiety Relief Relaxing Games

RESROUCES LIST:

CAMHS Podcast https://camhstalk.blubrry.net/

Breathing Space 0800 83 85 87 http://www.breathingspace.scot @NHS24

(CALM) The Campaign Against Living Miserably - dedicated to preventing male suicide. Free,
confidential, and anonymous call 5pm-midnight thecalmzone.net/get-help @TheCalmZone with
your mental health at heart: health-in-mind.org.uk
Facebook: @healthinmindscotland @Health_in_Mind Ypeople. We understand peoples’ life journey and provide kindness to everyone. Providing support to vulnerable groups, homeless help and youth services. @YpeopleOrg

Call anytime the Samaritans 116 123 or find international line https://www.samaritans.org/

YOU are also invited to join our community at PosiFest.UK @PosiF

4.2 Methodology

This section will present the methodology of the study design in this case study. It will include ethical aspects considered and protocol, the procedures used for the data collection and storage, and format of data analysis presentation.

4.2.1 Approach to Data Collection

The study protocol was approved by the affiliated Institutional Review Board, and consent was obtained both from parent and protagonist. This qualitative study involved surveys, interviews, and discussions, which were composed of open-ended questions and demographic measures. It examined how the protagonist experienced the co-creation of the documentary-style music video and how audiences responded to the final product, which was designed by a relatable individual. Viewing of the multimedia, surveys and interviews was facilitated online or in person, either privately or in group settings such as screening events. The protagonist which took part of this study was self-selected out of cohort of 8 patients at CAMHS with a non-obligatory invitation. The sampling of audience members used randomised online surveys, public events, social media marketing, and snowball methods. Braun and Clarke’s (2006) thematic analysis approach was implemented as the assessment method for this study. The thematic
analysis has been reviewed by a department colleague and another PhD researcher of
the same academic level of knowledge to maximise mitigation against bias. Alignment
with research questions guided the categorisation of this work.

4.2.2 Design Interview Process and Surveys

A structure for several interviews and surveys was put in place, aiming to gain an
understanding of the protagonist’s experience of developing and viewing the co-
produced multimedia. The assessment schedule is laid out in table 4.2.

The protocol included biweekly meetings in which the protagonist was acknowledged for
their contribution, by first co-creating a music video about their advice and then co-
curating and editing it for the final film.

Before the study began, the protagonist was given and read an information sheet by
their clinician and were invited to sign a consent form and send it to the researcher
within the next week. The study included bi-weekly 30- to 60-minute meetings for two
months. During those meetings, the protagonist was invited to share their insights about
help-seeking and health-building and their advice for themselves and others. They were
then invited to include video footage of their own with their mobile device. Those video
contributions were edited and mixed with images and text of their request. At each
meeting, the protagonist was invited to decide what parts of their interview and video
would be used for the final film. All edits were shared with them before the final
decision. Finally, the co-curated video was published worldwide as part of a
documentary music video. The interview and questionnaire took place in a safe
environment on Zoom at a time that was convenient for them. The questionnaire and interview took around thirty minutes to complete. The intervention schedule is presented in table 4.2 and elaborated upon in appendix 6.4.1.2.

<table>
<thead>
<tr>
<th>First week</th>
<th>Second week</th>
<th>Third week</th>
<th>Fourth week</th>
<th>Fifth week</th>
<th>Sixth week</th>
<th>Seventh week</th>
<th>Eighth Week</th>
<th>Ninth Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st meeting.</td>
<td>(No meeting)</td>
<td>2nd meeting</td>
<td>(No meeting)</td>
<td>3rd meeting</td>
<td>(No meeting)</td>
<td>4th meeting</td>
<td>5th meeting</td>
<td>6th meeting</td>
</tr>
<tr>
<td>Chat ideating the young person’s advice and music preferences</td>
<td>(Musical track created. Young person writes poem)</td>
<td>Music draft chat and edit. Song ideated</td>
<td>(Words added to melody, song created)</td>
<td>Song approved; visuals ideated.</td>
<td>(Visuals filmed and sent to researcher, who edits video draft)</td>
<td>Video draft co-curated and final edits requested.</td>
<td>Final video agreed to publish. Feedback survey and interview</td>
<td>After-thoughts chat. Feedback survey and interview</td>
</tr>
</tbody>
</table>

Table 4.2: Intervention schedule by weeks and activity
### Table 4.3: Intervention assessment programme by week

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Screening</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment of Eligibility Criteria</td>
<td></td>
<td></td>
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<tr>
<td>Written informed consent</td>
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<td></td>
<td></td>
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<tr>
<td>Demographic data, contact details</td>
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<td></td>
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<td></td>
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<tr>
<td>Filed notes gathered</td>
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<tr>
<td>Interview</td>
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<td></td>
<td></td>
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<tr>
<td>Survey</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Video shared</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

#### 4.2.2.1 Follow-Up Assessments

Following the five bi-weekly 30- to 60-min meetings and finalizing of the video, a final 30- to 60-min follow-up meeting was scheduled a week or two after, according to the protagonist’s preference. During that final follow-up meeting, the protagonist was invited again to share in a hermeneutic-style interview how the experience was for them and asked further guided questions. At this and the previous meeting, they also filled out a final survey and were reminded of their invitation to access the final research results by sharing the links with them. The surveys and interview transcripts were thematically analysed and stored anonymously alongside all anonymous research files on university DataStore storage for an envisaged 10 years.
Survey questions used in the follow up assessment:

- This is a general question, answer it however you see relevant: How was your experience of watching the video?
- How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)
- How do you think this video might influence your interactions?
- Do you have someone you can trust and turn to when things get difficult?
- How can we improve this video?
- Your age:

The follow-up meeting’s survey differed only in the articulation of the first item, asking “How was your experience since watching the video?”.

If the protagonist chose to host a screening event for their peers at CAMHS, another optional follow-up assessment took place, including both an interview and survey.

4.2.2.2 Survey design

This study sought to assess the impact of the participatory filmmaking intervention on the young protagonist and similar demographic audiences. It also sought to estimate the effectiveness of such a production to better disseminate psychoeducation for young people who may be facing similar emotional challenges. The survey questions were iterated concerning, and aimed to answer, the research questions of this study, as noted above. Since it was to be distributed amongst young people during social events and screenings, which implies a shorter attention span, the survey was designed to be
as succinct as possible. Survey questions were aggregated from studies on public health and wellbeing, and were assessed, one by one, to select the most relevant ones for this study. The final questions that were chosen underwent a review process with the supervision team. During this process, the wording and phrasing of the questions were carefully examined and agreed upon. The objective was to ensure that the survey questions remained unbiased and did not introduce any factors that could potentially influence the responses. Additionally, it was important to ensure that the questions did not imply a specific experience that participants must have, aiming to maintain a neutral and objective approach.

4.2.3 Ethical Protocol

CAMHS East London Foundation Trust panel determined this project status as Patient and Public Involvement (PPI) and hence declined the requirement for NHS ethical approval in a written email to both the researcher and the principal supervisor, Professor Matthias Schwannauer. Ethical approval was sought, and endorsement was received via the Edinburgh College of Arts (ECSA) Ethics Committee at the University of Edinburgh, as attached in Appendix 6.4.11.

Participation involved a discussion regarding emotional experiences and hence held the potential for emotional discomfort or upset. To mitigate that, local and online accessible helplines and resources were provided to the participant. In the case of any aggression or misappropriate behaviours becoming apparent, or in any case of participant behaviour that did not have integrity for the researcher to handle professionally, the researcher would have sought appropriate help from other healthcare professionals and
from the supervisor, Consultant Clinical Psychologist and adolescent mental health expert, Professor Matthias Schwannauer.

The DataStore is a file store for active research data at the University of Edinburgh. Files uploaded to the data store are given a date to be discarded. Access is restricted to computers registered on the University of Edinburgh network using university login credentials or via the university of a virtual private network (VPN).

The researcher was solely responsible for all data collection, storage, and management for the integrity of the research project. The researcher also collected the data at each meeting. An audio interview was recorded during the last two meetings alongside the additional survey text. All interviews were transcribed by the researcher. All audio recordings were recorded during meetings and not outside of meetings. Recorded audio interviews, alongside separate videos submitted by the protagonist, were uploaded to and stored on the DataStore. They were edited on fingerprint-protected and encrypted professional editing devices and kept again in the DataStore until the end of the experiment. At the end of the experiment and after finalized consent, the music video was shared and made publicly available online on various social media platforms and presented in film festivals. Film footage that was not used and did not include identifiable audio or video will be kept in DataStore for 3 years and then be automatically discarded.

Transcribed audio interviews and surveys will be kept with ID numbers to match those to consent forms, which will be stored in a separate folder. All text files will be stored on the data store as well. Names and contact information files will be automatically
destroyed within 3 years of project completion. Anonymous text data will be kept in a secure data store and automatically destroyed within 10 years. The study was conducted per the principles of the international conference on harmonization tripartite guidelines for good clinical practice (ICH GCP).

Aisling Callaghan, East London Foundation Trust Service User Participation Lead CAMHS Bedfordshire and Luton had agreed to introduce the project to their program protagonists whom they found suitable for participating in such a project and to provide them with an invite, PIS for protagonists, and PIS for guardian if protagonists were under 16. Protagonists were limited to only those who took part in the care program at CAMHS Bedfordshire and Luton whose clinician suggested they were fit and suitable to participate and who would potentially desire to contribute to others by sharing their advice. If they were interested, and after filling the forms correctly, they provided their email to their clinician, who then shared it with the researcher. If protagonists were under 16, clinicians were to note that, so the researcher was aware. The researcher then used that contact information and invited them to an information meeting where they could ask questions if they had any. If they were under 16, their parents/guardians were invited as well. At the end of this information meeting, they chose if they wanted to take a consent form, which was for them to return within a week if they chose to participate. If under 16, parental/guardian consent was obligatory to be included. During first contact, and later throughout the project, no more than two attempts were made to contact a protagonist to schedule an interview.
Recruiting for audience members was facilitated by offering screening events with Mental Health charity organisations and institutions that invited the public to attend via online and word of mouth. During the online screening event, audience members were invited to opt-in for an online anonymous survey, which included a PIS and CF as the first two sections. Following this survey, they were given the option to provide their information for a follow-up interview. No more than two attempts were made to contact an audience member to schedule an interview.

Transcribed audio interviews and surveys were kept with ID numbers to match those to consent forms, which were stored in a separate folder. All text files were stored on DataStore. Names and contact information files are to be destroyed automatically within 3 years of project completion. Anonymized text data are kept on a secure university DataStore and destroyed automatically within 10 years.

4.2.4 Data Management
4.2.4.1 Personal Data

Personal data collected included full name, age, contact number, and email of the participant, and following the procedure in Table 4.4. Access was given only to research team including the researcher and supervision team. Personal data was programmed to be stored for 3 years from the end of the project.
### 4.2.4.2 Data Information Flow

<table>
<thead>
<tr>
<th></th>
<th>Each Feedback Meeting</th>
<th>End of Project</th>
<th>3 Years after</th>
<th>10 Years after</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identified text</td>
<td>Collected</td>
<td>Kept</td>
<td>Discarded</td>
<td></td>
</tr>
<tr>
<td>Anonymized text</td>
<td>Collected</td>
<td>Kept</td>
<td>Kept</td>
<td>Discarded</td>
</tr>
<tr>
<td>Interviews audio</td>
<td>Collected</td>
<td>Kept</td>
<td>Discarded</td>
<td></td>
</tr>
<tr>
<td>Video submissions</td>
<td>Collected</td>
<td>Kept</td>
<td>Discarded</td>
<td></td>
</tr>
</tbody>
</table>

*Table 4.4: Data information flow*

Data collected or generated by the study (including personal data) was not transferred to any external individuals or organizations.

Lyrics, based on interview insights, were co-written, and shared with a music producer to create an instrumental track and layer with the lyrics. Vocals were either to be sung by the researcher or vocalists of the protagonist’s choice, keeping the protagonist anonymous. However, if the protagonist preferred to keep their voice in the final song, a special line was to be added to the consent form, and it was re-signed for this specific matter both by the protagonist and the music producer. A data-sharing agreement was obtained between the University of Edinburgh and the music producer.
All video backups were stored on the university encrypted storage Data Store. During the editing phase, videos were edited on the fingerprint-protected drive and uploaded to Data Store. Final videos were shared online, on public platforms, at online events, and at film festivals. Three years after the end of the project all recordings will be discarded.

Documented files, such as personal information, were stored separately to anonymized ID-numbered interview and survey files. Those were all stored on DataStore throughout the entire project and were anonymized at the end of the research. Three years after the end of the research identifying consent forms and audio files will be destroyed and the anonymized files and thematic analysis will stay on university private servers for a maximum of 10 years.

The results of this study, including a music video and transcribed interviews and notes, may be summarized in published articles on online wellbeing-related channels, at the University of Edinburgh, scientific reports, and presentations. The music video was shared on social media platforms, such as YouTube, Vimeo, Facebook, Twitter, TikTok, and more, and will potentially be shown at film festivals, radio, television, and clubbing events. Participants are not identifiable from any published results unless they consented for their voice to be used or for their name to be in the credits. Quotes or key findings were always made anonymous in any formal outputs unless prior and explicit written permission to attribute them to participants by name was agreed upon in new consent forms. Anonymised information will be stored for a minimum of 10 years and may also be used for future research, with their consent.
During the final meeting, the protagonist was offered the final film link and a summary of the findings from the study upon request by email.

Ethical aspects, approval, invitation form for the protagonist, information forms, and consent sheets for both parents and protagonists are presented in appendices 6.4.5-6.4.9. For transparency reasons, a reflexive journal was written by the researcher following every session and is summarised in the reflexive sections of this dissertation (see Section 4.4).

4.2.5 Data Analysis Design

This study used thematic analysis following an inductive approach allowing the data to determine themes. The elaborated steps follow the same method as the previous case study. Codes were assigned according to the data and then branched into overarching themes which were determined in alignment with the research questions. Reflexive notes are elaborated upon in the reflexive chapter of this dissertation, adding transparency and providing insight into the researcher’s experience.

A latent approach guided the coding; it considered both the context and subtext of the provided feedback and was enabled due to the interviewer also being the coder.

Following Braun and Clarke (Clarke et al., 2015) the analysis was executed from the protagonists’ data and the audiences’ data.

1. Re-familiarisation with context by thorough reviewing of all data. Reflexive notes are generated.
2. All data is meticulously coded. All codes are assembled into overarching themes.

3. Re-reviewing of themes against the research questions.

4. Definitions for each theme are articulated and elaborated upon.

5. Quotes are identified from the data for each theme.

6. A peer of a similar level of knowledge reviews and clarifications are addressed.

4.2.6 Data Format Terminology

**Surveys:** An online link or barcode was shared for audience members to complete digital responses.

**Interviews:** Audience members were invited to interview after filling out the survey. Protagonist interviews took place at different stages of intervention. All interviews with audience members were follow-ups since they filled in the interview option in their survey form, then were contacted to schedule the interview.

Written comments. Audience members typed responses under the social media post, or the Zoom text comments section.

Conversation field notes. Communications were recorded during or following an event. Field notes were analysed in thematic analysis and are elaborated upon in the reflexive chapter.
4.3 Cinematic Design

This section displays the intended platforms for the documusicvideo, and the cinematic research questions behind its design. It relates the audio-visual themes to cinematic references behind decisions made in film presentation. The therapeutic intent in the film’s design will be addressed in detail.

4.3.1 Platform

This section will describe the intended presentation platforms on which the DMV was designed for.

Following the previous DMV design, this was planned both for individual viewing and in-person or digital events. The film protagonist was aware of this and intended it during the co-design.

As the Covid-19 restrictions were alleviated, the screening of the in-person event, PosiFest festival, took place at March 5th 2022 at the Edinburgh Pear Tree Garden. The DMV was planned to and executed its projection on outdoor screens (10x20 meters) in the evening. It was designed for both online and in-person events. One in-person event, Changa Manga, projected the film on the desert cliffs of the Negev in Israel at nighttime. The projection was estimated to be of similar dimensions.

The online principal platforms implemented were YouTube, Facebook, Instagram, and TikTok, on the PosiFest public channel. From those, the link was shared by numerous
channels: social groups, magazines, academic blogs, hospital virtual resources, and partnering mental health organizations' websites.

The aspiration was for the music-film to communicate psychoeducational concepts and to reach more large social venues and dance clubs around the world. The song and video are intended to reach as many young adults as possible, especially at public venues online and in person, where the young people leisurely engage with friends. Such platforms can aide the reduction of stigma and promote the encouragement of psychologically remedial topics for constructive conversations.

4.3.1.2 Thumbnail

The selection of an image for the thumbnail holds significant influence over its reach and therefore plays a crucial role in the dissemination process (Berger, 2013). In the context of this study, the researcher, who is also a musician, incorporates their performance into the video alongside other elements. To maximize the potential views, it is appealing to opt for visually stunning outdoor drone shots of the musician on the mountain, that showcase vibrant colours, as these contrasting and bright images are likely to attract more attention. However, the essence of participatory filmmaking lies in highlighting the expression and individuality of the young person involved, with the fundamental purpose of allowing them to shine. As the researcher assumes the role of creating a spotlight for someone else, this reaffirming experience contributes to the careful selection of the thumbnail image.
December 19, 2021 “I chose the image with Sam’s (pseudonym) hands to be the icon (Figures 58, 59). That's a huge tap on the back which only I can give myself. I preferred the presentation that honours their creation. My videos leave people empowered and enabled”.

Figures 4.1, 4.2: Protagonists fingers building Jenga blocks. The selected frame from the video “Post Traumatic Growth” which served as the song’s representative thumbnail for all online platforms.
4.3.2 Cinematic and Distribution Research Questions

The design of the DMV was guided by the following inquiries, which further elaborate on the main research questions and outline the future intentions and objectives of the researcher in producing this video.

1. What methods of co-creation can enhance the notion of safety, for protagonists, to express their feelings and opinions?

2. What audio-visual and musical means could enhance the purpose of

   • reaching young adults informally? and/or

   • adequately sharing useful research-based psychological recommendations?

3. How can audio-visual elements be used to empower a seemingly passive viewer who is sitting at home and feeling confronted by difficult emotions?

4. What forms of dissemination can effectively reach adolescents who experience emotional challenges?

5. How can a psychoeducational video get attention in a sea of alarming breaking news and popular social media; how will it merit attention amongst other online resources and noise that is competing over the young person’s attention?

6. What cinematic techniques can constructively demonstrate mental coping strategies?
7. In what ways can musical and visual means encourage viewers’ empathy?

4.3.4 Cinematic Structure

This section will display the auditory and visual structure of the DMV and will include some of the symbols and intentions behind its execution.

Figure 4.3: Overlays of images, one of walking barefooted on mountain grass, one of fern foliage, with the opening text of the song. A frame from the video “Post Traumatic Growth”

Intro: 0-0:39 Video opens with a symbolic audio-visual collage, indicating pain, with murky colours and heart-paced movement, which were constructed of an ultra-close-up view of an opaque obscured matter movement. The text describes loneliness and fear.
The protagonist requested sounds of a screechy high-pitched noise, to accentuate the fear and helplessness of experiencing a mental challenge. The movement of the cocoon has been paced to resemble a heartbeat. The opening segment continues for 10 seconds as the dark-paced matter dissipates into a brighter theme, where the matter (Figure 54) reveals to be a cocoon that slowly unfolds into a beautiful orange butterfly, flapping its wings gently as it climbs out of the crust, at which point the text is presented describing self-revelation and deep acceptance, and the sound, specifically requested by the protagonist, changes into ocean waves accompanied by birds chirping. This opening segment was created to establish contrast and context to the triumphant song about overcoming the challenge. The open segment dissipates into a black background with simple font white text appearing “By a 16-year-old”.

Verse 1 of the song: 0:41-2:08 The song begins slow with soft melodic sounds. As a lyrical video, the text covers most of the screen. The narrative visual collage is comprised of a green mountain view, a woman’s bare feet walking on the brown gravel leading up to the mountain, an overlaid imagery of the protagonist's hands building Jenga blocks, another overlay of a clock ticking on a white wall, taken by the protagonists in their room, fading into an over the shoulder angled vision of the woman looking away at the hills, another fade of the lilac flowers in the young person’s room and the happy-sad octopus doll. A female voice, the researcher, sings the words which were written by the young protagonist, to their request, in a gentle melodic elegance comparable to the style used by Billie Eilish in her song “My Future” (Eilish, 2020) which inspired its development.
Verse 2 of the song: 0:28- 4:18 The song builds up to a faster-paced electro-pop style with the spoken word of the protagonist’s voice. Lyrics appear in the foreground, with text colours overlaying using creative effects to produce a negative background. The camera moves inside the knotted tangled dark bushes and comes out to discover rays of light and blue skies. A recurring moving image of the hands building and destroying the Jenga blocks, symbolises the repetitiveness of emotional hurdles which do not occur linearly but can be seen like an infant falling and then standing again. The walking woman is now on top of the hill with her hands expanded, holding the vibrant pashmina blowing in the wind, as the drone circles around her, exposing the majestic landscape of the Pentland hills. Faded in are images of a candle from the protagonists’ room surrounded by dried flower petals which they have neatly arranged. Sporadic images of the butterfly emerging out of the cocoon appear and fade. The protagonists’ hands again are assembling the wooden blocks. Overlaid is another view over the shoulder of the woman, now laying on the grass and looking away. Walking away barefoot on the brown gravely path to the hills, the last words which appear on the screen, from the lyrics, is “I am” and “Growth”, while the echo reverberates both words in the protagonist’s voice. The faded image of the clock returns and fades into black.

Outro: The music in the background continues after the song has ended, the black fade is interrupted with white text over black with the title of the song, pointing out “resources below” continuing to “By a mental health champion” as the letters “by” slowly fade an exchange to “can you be” comprising the final statement “can you be a mental health champion?” and the screen dream-like fades into bright images of the protagonist’s own
handwritten phrases selected by the protagonist, read out by their little sister. The screen fades now into a blinding complete white. Credits conclude.

Figure 4.4: Overlays of images, one of researcher walking on path with hills in background, one of wall clock, with assembled words from song. A frame from the ending frames of the video “Post Traumatic Growth”

4.3.5 Cinematic References

This section will point at various artistic creations from the field of the audio and audio-visual industry, with reference to the decisions taken in the design of this DMV.

This film and song are aimed to both develop psychoeducational tools, while serving as a means for the protagonist’s self-expression and emotional development. The protagonist desired to express the triumph over the past, therefore most of the song is about the lessons which they have learned, and that they wished they knew before going through their challenging experience. In their words: “knowing that going through
such a hard time will make me grow so much”. It is an exultant and victorious statement. Similar documentary styles, such as the film IVRY (Oleson, 2018) featuring a boxer narrating his spoken word about his life wisdom to his son. Like IVRY, this short music film provides a platform for the protagonist to express their lessons learned, proudly. IVRY also presents the protagonist's voiceover while exhibiting relevant imagery in the background.

In the exploration of cinematic references, the creation process expanded to include the selection of video style and auditory genre. Wayne Marshall's Techonomusiciology course at Harvard University (2016) sheds light on the absence of complete novelty in the modern world, particularly in music, where old genres are reimagined through the fusion of beats and segments, resulting in innovative compositions (Brøvig-Hanssen et al., 2021). In this project, the protagonist actively contributed their favourite musical segments, which served as the foundation for a genre mashup. Two tracks, one by Billie Eilish (2020) and the other by Beethoven (1867), were submitted and entrusted to a professional sound producer tasked with harmoniously blending the styles. Collaborating with the protagonist, the researcher meticulously aligned the words of a poem with the newly created track, exploring various musical directions and offering choices of male or female vocalists. Embracing the spoken word as a means of self-expression and identity, the protagonist opted for a spoken word performance, eliminating the need for musical expertise (Michalko, 2012).

The ensuing musical piece underwent careful editing, incorporating echo and cathedral sound effects according to the protagonist's discernment. With the finalized song, the
focus shifted towards the selection of an appropriate video style. Opting for a lyric video format featuring prominent text overlaid on a collage of imagery, the protagonist made their choice from a variety of visual styles, highlighting the influence of cinema. The capturing of footage involved a combination of the protagonist's mobile device recordings and the researcher's assistance in gathering additional requested shots. Notably, the protagonist filmed the construction and destruction of Jenga block structures and a clock in their room. Furthermore, they enlisted the researcher's involvement, capturing a drone-shot scene of the researcher standing on a mountain with outstretched arms. Additionally, footage depicting the transformation of a cocoon into a butterfly and photographs of objects such as an octopus and lilac flowers reflected in a mirror were meticulously arranged. Throughout the filming process, the researcher provided guidance to ensure that each shot aligned with the protagonist's cinematic vision, utilizing the phone to capture specific elements.

Through an optimized and streamlined approach, the preferred musical segments, poem, and carefully curated visuals seamlessly merged to form a cohesive digital media piece, embodying the essence of cinematic references.

The opening and ending sequences of this short music film were thoughtfully crafted to enhance the narrative of transitioning from darkness to light. The film titled "The Scam" (Dawe, 2021) begins with a serene scene of a beekeeper going about his routine, setting the initial tone. However, an unexpected and unfortunate turn of events disrupts this narrative as it unfolds, only to ultimately bring the focus back to the beekeeper at his residence. Throughout the short documentary music video, animated imagery seamlessly intertwines with live footage, while still images are interspersed between the clips. In line with this approach, the case study incorporates visuals in the form of photographs, featuring written words on white paper surrounded by dried rose petals, as a concluding element in the music film. The significance of the film's introduction and
conclusion is emphasized, with careful attention given to align the visual elements with the narrative arc. The opening employs darker colours (Figures 33, 34, 35), harsh sounds, and slower music, gradually transitioning into more upbeat sounds accompanied by brighter and lighter colours (Figures 36, 37, 38, 39), culminating in the final scenes featuring brighter and well-lit imagery (Figures 40, 41, 42) and white written papers and a fade to blinding white, symbolizing the emergence from pain and hardship.

Figures 4.5, 4.6, 4.7: Murky shadowy screen images from the open sections of the video “Post Traumatic Growth”
Figures 4.8, 4.9, 4.10, 4.11: Middle section, brighter and lighter screen images symbolising progress.

Frames from the video “Post Traumatic Growth”
Figures 4.12, 4.13, 4.14: Very bright and colourful, embodying growth, ending frames from the video “Post Traumatic Growth”
The theory of broadening and building (Fredrickson, 2004) suggests that negative emotional states appear mentally as a narrow tunnel view, which can be metaphorically symbolised or experienced as darkness. The painful experience appears as the entirety of one’s experience and there is no awareness of any sense of improvement. Even a paper cut can constrict all of one’s attention onto that pain and its experience overcasts one entirely. The move from negative emotions to positive ones is described as an opening, as the perspective broadens, and is often represented as brightness. This move from narrowness or darkness into expansiveness can be used as a coping strategy itself; according to Fredrickson (2004), broadening one’s horizon such as a leisure walk, or drive can expand the visual periphery and may influence the emotional shift. In this film project, a transition from dark to light, from cocoon to butterfly, blocks built and destroyed, are emblematic of the emotional transition from pain to strength.

Seeking a unique aesthetic to produce a lyrical video that blends with its message, this film is inspired by Timberlake’s lyric video (Timberlake, 2013) which carefully combines two principal colours and two leading fonts, and artistically changes the size and cadence of the appearance of the words to complement both the moving imagery with the musical beat. Inspired by Timberlake’s designers, this music video project facilitates the final cut text blend mode of exclusion (Figures 43-46), which produces a film in negative effect. The effect corresponds and aligns with the visual’s colour and shape henceforth not interrupting the visual story with harsh text but rather complementing it.
Figures 4.15, 4.16, 4.17, 4.18: Frames with the exclusion text blend mode, which produces a film negative effect, weave the images and lyrics. From the video “Post Traumatic Growth”
Figures 4.19, 4.20: Frames from the video “Post Traumatic Growth” demonstrating points where a transparent white adds the text subtly onto the image.
Figure 4.21: Frames from the video “Post Traumatic Growth” demonstrating changes of size and cadence of the word’s appearance at times, aiming to parallel the musical pace.

Figure 4.22: Bright outdoor image of woman in wind overlaid with image of candle and dried rose petals. Frame from the video “Post Traumatic Growth” demonstrating the overlay of the imagery, aiming to adds a dream-like feel, even spiritual meaning.
In the given statement, the author describes how the use of multiple overlaying images in figures 47, 48, 49, and 50 creates a dreamlike experience. This artistic choice aims to enhance the viewer's perception that there is not one clear reality experienced externally. Instead, the emotions conveyed in the images are intertwined with other concepts such as memories and other influencing thoughts.

The use of overlaying images is a common technique employed in film and music videos to suggest various ideas like the passage of time, dreams, or memories. This technique is similar to what can be observed in Enya's music video for "Only Time," released in 2009, where moving images overlap each other.

Furthermore, in figures 47 and 48, the addition of transparent white text over the images contributes to a subtler experience within the visuals. This choice of incorporating text adds to the imaginative state of the song, further immersing the viewer in the artistic representation.

The music style weaves together two melodic structures based on artists of the protagonist's choice. The spoken word element in this project is inspired by popular spoken word musical genres, specifically, the production of “Wear Sunscreen”, (Luhrmann, 1999) which invites the listener to an expressive pronounced poem composed of shared various bits of advice while a beat plays in the background, as well as “Be Safe” by The Cribs (2007). Repeated echoing of the spoken word (Anderson, 2016) facilitates the overlay of the articulated lyrics with electronic elements to create new art in wording structure, constructing reverberation and vocal layers, inviting the listener into a trance-like state. DJ David Guetta repeats phrases when playing at gala
events, which creates a resonance in the listener’s mind (Guetta, 2021, minutes 25:42 and 1:02:30). The listener may be more likely to either consciously or unconsciously remember a piece of what was said.

4.3.6 Addressing the Therapeutic Intent

Posttraumatic growth is the experience of progressive alteration following and resulting from an emotional challenge or crisis. It is exhibited in various ways such as an increased notion of connection in personal relationships, an appreciation for life, inner strength, a new perspective or alteration in priorities, and an experience of a richer viewpoint on life or oneself.

The term Post Traumatic growth was invented by Tedeschi & Calhoun in 1995, articulating that trauma is an experience that shakes one’s belief in themselves and the world. Rumination and automatic negative thoughts hinder ones lived experience of freedom, and a search for a new meaning-making can take place, building a new narrative. Following a significant trauma, the psyche tries to rationalise what occurred. The event or experience of failure induced a cognitive distortion, which can hold implications and even a threat to either self-perception or reality. The psyche tries to make sense of the event and produce conclusions for the future. It can sometimes result in ruminations and fear. Posttraumatic stress may consist of involuntary fears and distress. PTSD is a very commonly used term in public awareness, contrasting with the constructive definition of posttraumatic growth. Post traumatic growth implies that alternatively, the brain can begin making a new connection and new reasoning, creating a novel perspective on the event or the self, involving significant cognitive processing and thoughts, resulting in new cognitive structures and observations. Posttraumatic
growth can correlate with life wisdom and elaboration for the ongoing development of a new narrative and perception of self and life.

4.3.6.1 Therapeutic Goals

1. Psychoeducation: Providing encouraging information relating to evidence-based research about post-traumatic growth, communicating that thriving can also result following emotional challenges or breakdowns. Such information can normalise emotional struggles and encourage hope. Support viewers with allowing permission to have struggles, that those are normal and that in fact growth of many sorts can arise succeeding pain. Suggesting various outcomes of post-traumatic growth such as meaningful connection, richer life perception, priority correction, and a stronger sense of appreciation.

2. Socio-behavioural: Increase awareness of emotional struggle and encourage social support. Sharing a vulnerable experience of a young person, raise consciousness that others might be hurting too. Hence, having others more mindful that others can struggle just as you.

3. Affective perception: An increased sense of empowerment, and locus of control, promoting viewers' notion of self-efficacy. Taken from the social cognitive theory, self-efficacy is one's notion of being “Able to”, the confidence in one's capacity to act in ways that impact their future, and their sense of control over their outcomes. When one sees their peers or people who are like themselves, executing a task, it can positively influence their confidence that they can too (Bandura, 2010). To be an agent is to
intentionally influence one’s life condition. The belief in one’s causative capability impacts motivation, ambition, and accomplishment (Bandura, 2010).

4. Behavioural: Involving viewers in considering new approaches to mitigate against emotional difficulty. Influencing their desire to share such information with their peers. The perceived usefulness of the video will contribute to the viewer’s behavioural intention to employ the provided information (Liaw, 2008) and share it with others (Waterhouse, 2013).

5. Cognitive awareness: The provided information is the sort of research that is less common or popular. Providing insight into helpful new terminologies can encourage viewers’ curiously to learn more about the topic and open a path to more knowledge on other psychoeducational tools, as the awareness about those matters has now surfaced. Additionally, the end of this film articulating “Resources below” links to further learning possibilities.

6. Cognitive perspective: One risk in creating a film which portrays giving advice, especially which is supported by research, is creating a notion of authority. Therefore, weaving in the young protagonist’s personal experiences and using their own words, can set a context of shared reflections. The film can then both inform about the scientific term, while not claiming to be a one-solution-for-all. This creates an informative environment rather than an authoritarian one.
4.4 Field Notes

This section will provide excerpts from the researcher’s field notes and other elements outside of the assessed feedback, to shed light upon other influences on the film design and outcome, to add transparency into its development and analysis.

Field notes were assembled following each meeting with the protagonist, and later, following audience screening events. Reflexive writing was then used to reflect upon authentic experiences shared outside of the official surveys and interviews which were not included in the thematical analysis. This reflexive writing can provide more transparency and a richer context to the co-creation process and to the experience of the researcher.

![Drone image of wide outdoor landscape with small distant open armed woman with an orange scarf blowing in the wind, overlaid with themed lyrics from the video “Post Traumatic Growth”](image_url)

*Figure 4.23: Drone image of wide outdoor landscape with small distant open armed woman with an orange scarf blowing in the wind, overlaid with themed lyrics from the video “Post Traumatic Growth”*
4.4.1 Participatory Filmmaking: the creative process of production

“How can we not feel anxious about making private worlds public, revealing confidential statements made in the context of . . . relationship[s] based on trust? . . . [N]o contract carries as many unspoken conditions as one based on trust. Above all, we [must] . . . protect them from the dangers of misinterpretation” (Bourdieu, 1999)

While not claiming to represent a demographic, this participatory film serves as an outlet for creative output based on collaboration (Borish et al., 2021; Sanders, 2012). The documentary offers an element of witnessing the protagonist in a way that is persistently theirs, as they get to choose how they are portrayed. The co-creation enables their expression and their voice above all (Sanders, 2012; Lunch & Lunch, 2006; Koch et al., 2009). Sam is a CAMHS patient and until this day the researcher does not know what brought Sam to the department or what diagnosis Sam has. Sam is an equal, and more - Sam is the expert on their experience.

While documentary films can consist of informational observations, participatory film invites a rather personal narrative (Sanders, 2012; Lunch & Lunch, 2006). Sam was the name selected by the young person as an alias, a name that conceals their nationality, their gender, and their socioeconomic status. Hence, the researcher will refer to them in a gender-neutral way “them/they/their”. While their voice can be heard in the song and throughout the CAMHS podcast, a listener may stay wondering about the above.

Sam chose visual imagery to symbolise their meaning making of the words they chose to use for lyrics, while composing their lyric video. Clips of their hands building and
destroying Jenga block piles as a metaphor of their emotional journey, and numerous photographs of items in their room which held significant value to them. Sam chose a rather discrete appearance in their film — while Sam’s face was not revealed, their voice was used, their hands tenderly collapsed and rebuilt the wooden blocks, and they presented their own handwriting and flower-petals arrangements.

Figure 4.24: Overlays of images, one of fern foliage, one of wall clock, with reduction effect portraying words from song. A frame from the video “Post Traumatic Growth”

Sam articulated various images such as a clock ticking, Jenga blocks falling, walking feet in bushes, and sounds of a screeching door, to faint ocean waves, chirps of birds. They preferred to contemplate further at home and elaborate via email before our live editing sessions “I have decided to abandon the kite idea for the opening, and instead I would like to focus on the butterfly cycle. I would like these three phrases to be
displayed in words on the video: I feel isolated. I feel supported. I feel like I have
accepted myself in a deeper way. In relation to the phrase, I feel isolated links to the
cocoon which is really hard, and I would like it if there could be a wiring noise to this
scene. With regards to the phrase, I feel supported links to the cocoon opening and I
would like it if there could be the sound of birds tweeting to this scene. With reference to
the phrase, I feel like I have accepted myself in a deeper way links then to the butterfly
and I would like it if there could be beach and waves tranquility sounds to this scene”. A
following email articulated “In relation to the support section I would like it if you could
put ‘things might be difficult now but have hope and they will be better in the future’

Figure 4.25: A frame from the video “Post Traumatic Growth, displaying a monarch butterfly leaving
its cocoon, with reduction effect portraying words from song.
4.4.2 Challenges and Solutions

Sensitivity and integrity were amongst the most important balancing beacons through this co-creation process. In participatory research and filmmaking (Sanders, 2012; Smith et al., 2009; Koch et al., 2009; Lunch & Lunch, 2006) power imbalance naturally arises from the relationship between researcher and protagonist (McNiff, 2008; Borish et al., 2021). Co-creation, as a researcher, invites a fine equilibrium between control and responsibility, to provide guidance and be guided. The atmosphere sought is of equals, and while the researcher executes the final edits, Sam asserts the final decision.

4.4.2.1 Expressing Pain in Triumphant Words

Supervisor Dr Amy Hardie, when learning that this film characterises a victorious narrative, suggested that we include an opening segment to invite relatedness for the viewer and augment the challenging past before the triumph. A complete narrative involves both conflict and resolution to comprise the timeline. She suggested that without the struggle, the triumph can appear empty. The researcher invited Sam to reflect upon what happened leading to this conclusion, and how we can envelop this feeling in video.

However, while a depiction of conflict was advised, Sam kept entreat ing exultant elements. The researcher asked Sam for three expressions of what the challenge looked like. Sam articulates loneliness, suffocation, and isolation. Then, they pause asked to take their time and got back with a written phrase in a few days. As the researcher grew to know Sam, they learned how it is important for Sam to think things
through to get back to a final statement of “this is what I want”. Sam requested the words "Have hope and they will be better". Introspecting upon that choice, the researcher recalled an audience member in the previous case study passionately proclaiming against toxic positivity. A concern arose, that this line can seem simplistic or condescending for a struggling person to read. Yet, it was Sam’s request following contemplation. Dr Amy’s guidance to have an opening segment that has the viewer relate to the pain clashed with Sam’s constant responses for opening encouraging words. The researcher had decided to not demand amendments by repeating “No, this is not what we mean” but instead find a creative way to employ Sam’s original language, and still have it reflect their difficulty. Using time, visual space, and scattering elements the researcher orchestrated the words to appear at different times aiming to create a curious experience rather, as the “missing piece” invited the viewer to think (Shifman, 2012). Appearing one by one in different parts of the blurry opaque screen also portrayed how difficult it is to reach this positive statement when encountering difficulty. The text mixed with the background murky imagery and screechy sounds contribute to a cognitive paradox of hopeful words with disenchanting sounds and images. Creating conflict for the viewer is suggested to enhance engagement (Muller, 2012) as it raises an ongoing question which is left unanswered, inviting the audience to an inquiry of making sense of the story.

This resolution honours Sam’s decision while finding a creative outlet to express the emotional battle that came before they wrote those encouraging words. Sam’s request was fulfilled while the communication of the agony and confusion that came before that state was accomplished.
Figure 4.26: Murky coloured ultra-close-up on a bursting cocoon, with scattered appearing words from song. A frame from the video “Post Traumatic Growth”

4.4.2.2 Vertical Turned Blurry and Aiding Focus

In the creative realm, mistakes can present unexpected opportunities. In section 3.7.7, it was mentioned that young people are increasingly inclined to engage with vertical content, recording and watching it on their phones. However, upon receiving Sam’s footage, the researcher realized they had neglected to request horizontal framing. Expanding a vertical video to fit the horizontal full-screen dimensions significantly reduces image crispness. Rather than asking Sam to re-record everything, the researcher decided to incorporate the hazy imagery into the editing process. By overlaying additional outdoor imagery, the hazy elements created a contrast with the
sharp, high-quality text, as shown in figure 55. This resulted in enhanced emphasis on the words, as if they were in the camera's focus.

Figure 4.27: Zoomed in low resolution image, with lightly transparent words from song. Since the letters are of higher resolution they can appear in focus and hence closer. A frame from the video “Post Traumatic Growth”

4.4.2.3 Context for The Audience on The Co-Creator

To create the context for the audience, and since apart from their hands Sam didn’t have a visible presence, we sought another way to inform the viewer about who created this. The intertitle, also known as a “title card” text which opens the film and ignites a framework for the viewer, was leveraged for this purpose. Sam suggested adding the wording “Written by an adolescent mental health champion in the UK”. Together we narrowed it down to “By a sixteen-year-old” to present in the introductory segment. This
aimed to create relatability for audiences of other adolescents. As revealed, observing an experience of accomplishment that is in proximity or similarity to oneself, can increase confidence in oneself (Bandura, 2010). When viewers know more about Sam, such as Sam’s age and the fact that they are on a mental health journey, they may relate more. Sam was satisfied with that design, and after further thought emailed me with the request for an ending text as well “With regards to the mental health champion piece I would like it if at the end you could put by a mental health champion. ‘Can you be a mental health champion?’”. We faded those texts between sentences, creating perspective by fading the words “written by” to become “can you be”.

4.4.3 The Protagonist’s Touching Choice

Sam was invited to choose a celebrity from the list of contacts, to have them read or sing a few words in Sam’s song to both promote it and to have them feel like someone of distinction encouraged their words. To highlight Sam’s touching choice, it is noteworthy to list the involved possibilities of a famous musician, actors, a united nations knight, artists for peace, cancer survivor, and more. From the inventory were Tom Hanks, Cynthia Fenneman (President & CEO at American Public Television) Saranna Roghtberg (Comedy Cures for Cancer), Lauri Besden (Lawyers Concerned for Lawyers), Guila-Clara Kessous (UN Knight & human rights artist) and more. Sam gave it some thought and came back with the most moving response; they wanted their younger sister to read a few quotes at the end of their song. The caption below “Make your life a masterpiece”, presented in figure 4.28, is surrounded by dried rose petals in Sam’s arrangement and personal handwriting. This physical masterpiece ends this
digital audio-visual masterwork, inviting the viewer to make their life their special creation.

Figure 4.28: Sam’s handwriting, with their design of dried rose petals, as the words are read out by their young sister. A frame from the video “Post Traumatic Growth”

4.4.4 Researcher’s Field Notes

Like any integrity validation of research tools, the role and state of the researcher – the assessor - can meaningfully influence its evaluation. This study aims to assess the impacts and effects of these DMV videos, both on protagonists (research question 1) and audiences (research question 2) and finally, the effectiveness and accessibility of those psychoeducational multimedia (question 3). Gauging significant experiences and thought processes which the researcher had encountered can enhance perspective on their process of evaluation and its development.
As discussed in section 1.7.3.3.15, the experience of the researcher has direct impact on the participants, and on their learning outcomes. This section will share critical reflections upon the researcher’s experiences and suggest the influence it had not only on the outcomes but also the assessment itself.

A creative freethought writing session led by Mimo Caenepeel at the University of Edinburgh, brought the researcher to acknowledge that, aside from adding value and transparency to this dissertation, documenting the researcher’s experiences, challenges, and perceived failures resulting from this co-creation, gave them an inner endorsement for their creative and academic expedition. The majority of individuals experience imposter syndrome or engage in contemplation of their self-worth, indicating that these phenomena are commonly encountered within the general population. The researcher’s writing of this section, aside from adding validity, testifies that their excursion is valid, important, and significant to be notable. It adds rigor to the educational practise and invites a deeper appreciation.

September 8th, 2022. One of many field notes, at the beginning of the case study creation, described: “As I am working with my musician friend Oliver on the word cadence for the song, I find myself song singing over and over these words ‘I'm the one who has a unique voice’. I reflect upon my arcane experience of imposter syndrome with my own voice. Validated by my protagonist - I’m the one singing this. It is so bizarre and wild and wonderful. The young person, who I came to empower, is now empowering me, to sing their words, like an angel who sent this phrase for me to declare, in their name, that I have a unique voice… while seeking a structure for
pausing after each ‘stronger’ pause, ‘stronger’ pause, ‘and stronger I stand’ and as I vocalise it, I realize how robust I stand today in comparison to my childhood insecurities. Coming back from my North America tour where I presented the other case study songs, thanks to this Ph.D. project. In the audience, a music manager invited me to meet a spine expert who taught me how to ‘stand like a Phoenix’ based on the ‘mountain’ yoga pose. So symbolic for earning up to who I am... My supervisor Dr Amy Hardy, at the beginning of my doctoral journey, asked me to consider how to express who I am in my Ph.D... I had no idea how affirmative this would be for who I am”
September 10, 2021. “…At night when I go to sleep, there’s now a reverberating affirming voice echoing in my head, in a Billie Eilish style. Before, I didn’t have confidence in my songs, and now I am making a song for a unique young person – we are the ones who have a unique voice”.

September 13, 2021. “I shared my musical first edits with Sam to see what they think. I could see the smile appearing on their face as their words began playing in the clip. They like it!

I feel a special connection with Sam now having our words combined in one song. They created for me an experience that I am the one who has a unique voice by requesting me to sing those words. I can’t believe that Sam wants me to be standing on a mountain with my arms open… The Service user Participation Lead stayed after the call to ask if
we can create more for the hospital after my research. I feel privileged and grateful to be a professional in what I love”.

The researcher's self-reflection and newfound understanding of validation broadened their perception of critical feedback. In a previous case study, an audience member's comment about the difficulty in hearing words was initially seen as negative feedback. However, through this process, the researcher reframed it as a clarification and recognized it as valuable input rather than personal disapproval. The researcher's increased self-confidence allowed them to acknowledge that different individuals have varied preferences. While some audience members appreciated the message of "time is precious," others expressed aversion. These preferences could be influenced by the audience member's identity and timing of accessing the video. Many comments related to editing were production-focused. By querying the ontology of the feedback providers and considering their experiences, these comments were categorized as indicators of involvement. This analytical approach differed from the previous case study, which represented the researcher's initial in-depth analysis of such a production. In the previous study, most critical comments were categorized as "Unfavourable," carrying a more negative connotation. In this case study, the researcher, having developed a more sophisticated analysis framework, differentiated similar comments as camaraderie with the researcher and improvement suggestions, labelled as "Technical," distinct from "Disagreement." The researcher accurately observed behavioural intentions by noting not just affect but also a discernible shift in thinking, feeling, or being, categorized as "Alteration." Reflecting on personal growth can contribute to repeatability and foster flexibility, creativity, and analytical support.
It was very rewarding for the researcher to witness the reported responses of audience members having such positive transformative emotions. The researcher feels proud of the goal which they had set, in their words, the content of the lyrics that they leverage are constructive, especially when compared to general pop music hits such as “hit me, baby, one more time” (Rodier et al., 2012). This project’s records are not of jargon science, but are rather simply articulated, presenting young people’s words, providing information that can potentially make a tremendous difference, as popular musical lyrics heavily influence young people’s identity (Johnson, 2018; Ransom, 2015; Ito, 2013). In conclusion, research on increasing the accessibility of helpful psychoeducational content through entertaining means is essential.

4.4.5 Impact Beyond the Scope of Analysis

Dec 17, 2021, Israel, Negev Desert. The researcher held a screening of the video on the cliffs at the Changa Manga outdoor festival. Somewhere around 50 young people attended the screening. Some festival attendees only passed by to notice only parts, while others sat on folding chairs or rested on the rocks. Audience members approached the researcher following the screening. Some of them noted that they didn't watch the whole thing but wished they had, they were impressed and said it was beautiful, they were very moved.
The Centre for Adolescents Mental Health Services at the East London Foundation Trust is considering a larger-scale similar project. Since an important objective of this project was to benefit and broaden the reach of psychoeducational concepts, this offer demonstrates ripples, induced by this project, prompting further similar endeavours.

4.4.6 Designing for An Audience

The resulting visual style resembles in part large festival projections such as burning man event background images: the festival goers may only peek at the large screens while they dance or pass by. They may not attentively listen to the lyrics, but their attention might clasp a phrase briefly. Such as “mental obstacles can enlighten you”.

Figure 4.31: The video “Post Traumatic Growth” projected on a cliff rock in the Israeli Negev desert, during the Changa Manga festival.
As the researcher was reviewing the published video in a social area, a community member passed by. He is employed as a truck driver for ASDA. This young professional has dropped out of high school and did not complete any formal education. Following twelve years of being a chef, he began experiencing panic attacks and sought a less stressful job, and still often battles with anxiety and panics in social situations. Later that day he approached me “You know, I never heard of post-traumatic growth. I never knew that existed”.

That person is this project’s audience. He is not a lifelong education seeker who pursues the latest online course, nor does he listen to an occasional inspiring TED talk - he doesn’t even know of TED talks. He just happened to pass by, as the music was playing, and happened to get a glimpse of research that would otherwise be inaccessible to him.

The researcher is committed to enhancing the reach of such projects on larger scales, to be a contribution for more individuals who may benefit from it. And even if it continues its current trajectory, consisting of droplets of helpful concepts, passers-by may hear something of value that they won’t otherwise, and just maybe acquire something helpful for themselves. This is the researcher’s goal.
Figure 4.32: Frame from the video ‘Post Traumatic Growth,’ the researcher stands on a hill with her arms wide open, holding a scarf that flutters in the wind at the protagonist’s request.
4.5 Analysis of Themes Identified in Responses

This section expands upon the data analysis results presented above. In the previous section, codes and themes arose from the feedback, separately for intervention protagonists and dissemination audiences were displayed, and examples of feedback quotes were shared. In this section data will be visualised in tables and charts, and code intersections will be reviewed, to provide further insights. Affect, educational, and behavioural impacts will be distinguished for the outcome evaluation. In the following sections, analytics of results, exceptions, limitations, conclusions, and potential implementations will be discussed in overarching themed sections.

The selected thematic categories concluded the repeated codes and were distinguished under the research questions. The codes resulted in clusters, and while some could have been included with others, the research sought to identify insightful suppositions to its aims. For example, the category “Alteration” is closely related with and even includes reported instances of insight and hence could have coincided with “Reflection”. Hitherto the research's specific interests sought to address its questions. To recapitulate, the research questions were as follows:

1. How will audio-visual psychoeducational co-creations with young people affect the experience of their mental health?

2. What effects will such videos have on audiences, particularly those of similar demographics?

3. Would the videos aid accessibility to the psychoeducational concepts?
Theme categories were selected in alignment with the research questions. Several codes could arguably belong to another theme, such as “Positive” could relate to “Pleasant” but was determined as “Sharable” since the research inquiry sought the accessibility benefits of such co-creations for the reach of psychoeducational concepts. One section can be categorized as more than one code with the NVivo software, hence some of those codes were dually coded, triple coded, or more. An interactive network diagram displays the linked codes. There is a link to further live interactive experience of this diagram at https://shalhavit.wixsite.com/shalhavit/post-traumatic-growth. In the diagram, hovering over any of the codes will present a pop-up box listing the overlaying codes. It will not show the quotation but just provide speculation on how interlinked they are and exhibit the larger shapes as the codes with most intersections.

This discussion seeks to explore the ontological experiences of the young people that arose from the themes. This section will address each theme in turn. Themes will be observed by occurrences and overlapping codes. The meaning will be attributed to those tendencies, including examples from the data as evidence. Conclusions will seek to explain the key takeaways, and the purpose of the analysis is to answer the research questions.

It will be argued that the research design outcomes, the videos, have produced a potentially beneficial new format for psychoeducation and a psychologically advantageous participatory research intervention.
Overlaying codes were sought to deeper understand the nuances in the data. When all data was compared, most codes had zero to few intersections, which means that many codes were exclusive. Various intersections implied the codes belonged to more than one categorical theme. The prevalent amount, amongst those who held intersections, of a code intersecting with another code, was approximately 12-30 intersections in the data.

Figure 4.34 displays a network diagram of all code intersections combining both protagonists and audiences, providing an overall view of repeating overlaps. Further, the discussion will address each demographic separately.
Figure 4.34: Cloud network diagram of intersections of all codes against all codes. (Link to live interactive experience of this diagram at https://shalhavit.wixsite.com/shalhavit/post-traumatic-growth. Hovering over any of the codes will present a pop-up box listing the overlaying codes.)
<table>
<thead>
<tr>
<th>Therapeutic</th>
<th>Positive</th>
<th>221</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>Pleasant</td>
<td>201</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Pleasant</td>
<td>140</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Self-Efficacy</td>
<td>94</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Personal relationship</td>
<td>87</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Calm</td>
<td>77</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Realised something new</td>
<td>74</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Social sympathy</td>
<td>63</td>
</tr>
<tr>
<td>Positive</td>
<td>Self-Efficacy</td>
<td>59</td>
</tr>
<tr>
<td>Social Support</td>
<td>Social sympathy</td>
<td>59</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Behavioural intention</td>
<td>59</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Social Support</td>
<td>56</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Words of song</td>
<td>55</td>
</tr>
<tr>
<td>Positive</td>
<td>Calm</td>
<td>54</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Personal Empathy</td>
<td>52</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Relatable</td>
<td>52</td>
</tr>
<tr>
<td>Tools for coping</td>
<td>Therapeutic</td>
<td>52</td>
</tr>
<tr>
<td>Self-Efficacy</td>
<td>Personal relationship</td>
<td>51</td>
</tr>
<tr>
<td>Calm</td>
<td>Pleasant</td>
<td>51</td>
</tr>
<tr>
<td>Positive</td>
<td>Personal relationship</td>
<td>50</td>
</tr>
<tr>
<td>Positive</td>
<td>Editing</td>
<td>49</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Hope</td>
<td>45</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Needed this is needed</td>
<td>44</td>
</tr>
<tr>
<td>Personal relationship</td>
<td>Personal Empathy</td>
<td>40</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Mentalising</td>
<td>40</td>
</tr>
<tr>
<td>Togetherness</td>
<td>Social Support</td>
<td>39</td>
</tr>
<tr>
<td>Hope</td>
<td>Self-Efficacy</td>
<td>34</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Editing</td>
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<tr>
<td>Togetherness</td>
<td>Therapeutic</td>
<td>34</td>
</tr>
<tr>
<td>Togetherness</td>
<td>Social sympathy</td>
<td>33</td>
</tr>
</tbody>
</table>

*Table 4.7. Top 30 intersections of all codes against all codes*
4.5.1 Code Intersections in Both Protagonist and Audience Feedback

A further investigation of the data observed overlaying codes to put on display intersections. The most frequent code overlaps were as expected, such as “Therapeutic” with “Positive” (211 overlaps), or with “Pleasant” (140 overlaps). As those were the most significant in numbers, it infers the favourable outcome of the film, providing positive notions and a remedial experience. Positive emotions are collated with sharing behaviours online, and while painful emotions, such as anger and anxiety, are correlated with being the most emailed articles and news, as those negative emotions tend to hold the higher valence of emotions, positive emotional content tends to be more viral (Berger, 2013).

Of the highest intersections, “Therapeutic” crossed with “Self-Efficacy” 94 times, indicating the primary outcome of the film both for the protagonist and audiences is affirming, an inherently remedial notion. A vulnerable peek into one’s authentic experience, sharing both struggle and coping, can promote both identifications—as reflected in 114 references for “Relatability”—and the notion of confidence and the ability to manage one’s emotional challenges. Both for the protagonist, who shared sensitive expression on a public platform, and for audiences who related to the content and experienced a notion of community, were associations with psychological empowerment, ownership, and ability (Freitas & Gaudenzi 2022). This can also support the outcome of “Therapeutic” overlapping with “Personal relationship” (87 times), enhancing the empowerment and sense of the ability of both the protagonist and the individual in the online community. The genuine openness of the young co-producer
may have inspired an identification and hence self-observation. Its enabling message could have prompted a positive context of this inner looking.

“Therapeutic” also crossed with several elements demonstrating the high level of emotional benefit that is reflected in “Social Sympathy” 63 times, “Behavioural Intention” 59 times, and “Social Support” 56 times. The desire to help others is a healing one on its own. And while technology is argued to enhance and at times detract from its therapeutic benefits, the desire to act is associated with beneficial therapeutic empathy (Howick, 2018).

“Positive” intersected with “Editing” 49 times since most of the editing comments were in a constructive context, for example, “you can make it even better if you have the text on for longer” is a constructive suggestion made with an expression of fondness. Sociability is a term which is argued by Shifman (2012) to be more relevant to engagement than popularity; while popular videos are indicated by view count, social-video indicators point to the levels of engagement from viewers, which implies that they felt an authentic element in the video and hence they could engage. That viewers felt the desire to comment a lot implies that the video provided enough of a trustworthy experience that audience members were inclined to contribute to, and perhaps can even promote a community around it. Henceforth, a video resulting in high engagement can suggest accessibility as well.

“Togetherness” interacted with “Therapeutic” 34 times and “Social Sympathy” 33 times. It is sensible that when one feels part of the whole, feeling together, one cares more about others. Social support has been denoted as a positive mindset catalyst and
buffer against hardship, and humans as a social species experience togetherness as therapeutic (Bavik et al., 2020).

“Self-Efficacy” overlapped 51 times with, and is related to, “Personal Relationship”, as when one believes in oneself, one feels closer to oneself. Bandura’s (2012) self-efficacy theory design, conveying that individuals can feel enabled by observing others like oneself, could consequently have created a notion of belonging.

4.5.2 The Significance of Therapeutic Words in A Popular Style Song

Johnson et al. (2018) indicates the substantial impact that popular music lyrics hold and notes that they can “translate” culture and identity. Social norms that are influenced by irresponsible popularity, in film and music, comprise a constraining construct for young adults as they develop their identity (Fonagy, 2018). The lack intentional responsible design for public psychological wellbeing is, therefore, a threat for the development of society. This study’s feedback, indicating audience’s attention to and appreciation of the lyrics, which can imply popularity, and denoting they are therapeutic, is a desirable achievement.

“Therapeutic” codes overlapped with “Words of the song” 55 times, signifying that audience members and protagonists found the lyrics beneficial on an emotional level. Research denotes that topic tendencies in public popular song lyrics over the past 20 years have been demonstrated to be increasingly negative (Interiano, 2018; Lafrance et al., 2018). Since young people’s socialisation is heavily influenced by popular media, those messages have a significant negative impact on the youth’s socialisation (Hust,
The Office of Communications, also known as OFCOM (2023), regulates content on the internet for taste and decency, including all music and videos online. Another organisation in the UK carrying similar responsibilities in the film industry is the British Board of Film Classification (BBFC, n.d.). These committees decide what the standards are for rating decency and appropriateness to the public. Every four to five years they survey the British public by disseminating a massive audience survey to determine decency (BBFC, n.d.). Inquiry responses will eventually inform what is considered its rating. For example: PG rating stands for Parental Guidance Suggested. It is a film rating that is given to movies that may not be suitable for children under the age of 13. These movies may contain mild violence, mild language, or some suggestive content. Parents are advised to screen these movies before allowing their children to watch them. G stands for all audiences, all ages are admitted. R stands for restricted, under 17 requires accompanying parent or adult guardian. U stands for Universal. It is the lowest film rating in the United Kingdom. A film with a U rating is suitable for all ages. This means that there is no content in the film that would be harmful or disturbing to children.

The terminologies used to assess offensiveness in media content undergo shifts that may either move towards more or less offensive classifications. On the 7th of December each year, a public briefing takes place to showcase the procedures followed by the British Board of Film Classification (BBFC) and the Office of Communications (OFCOM) in determining what is currently considered offensive. These organizations face considerable pressure from various stakeholders, including parents, film producers, and the government, to assign films a PG (Parental Guidance) or U (Universal) rating. The
objective behind this pressure is to ensure that films are accessible to a broad audience, including young individuals. Both the BBFC and OFCOM regulate specific scenes and make determinations regarding their inclusion in final programs.

It is worth noting that neither the OFCOM nor the BBFC report employing a social scientist committee specifically responsible for safeguarding public well-being or addressing the significant influence media messages have on young people. Instead, they express their research aims as understanding "What matters to people."

Consequently, it can be inferred that a significant portion of decision-making relies on public surveys, while the remaining weight of decision-making is largely determined by the material presented to these organizations, considering factors such as profitability and individual choices made during content production.

Recent legislation has recognized that corporate ownership carries significant weight in content decisions (Cooper, 2018). Furthermore, efforts have been made through Payola laws to counterbalance monetary dominance in the form of "pay for play" practices by enforcing transparency. For instance, if a broadcaster receives payment for promoting certain material, they must disclose the source of the payment and indicate that the content is sponsored (FCC, n.d.). However, there currently exists no regulatory oversight specifically focused on responsible messaging in media content.

Studies have provided support for the notion that popular media, often controlled by affluent organizations, lacks diversity in its content. These influential entities play a significant role in determining what the public hears and consumes. Jenkis (2012) emphasizes the importance of musicians speaking up and actively engaging in
collaborations with policymakers, stating, "There is a need for hip-hop to be used more often as resistance by artists doing research." This perspective highlights the potential of hip-hop as a form of resistance and research that can challenge the status quo and advocate for social change. Moreover, the study by Jenkis (2012) offers crucial insights for non-profit organizations and policymakers, suggesting that collaborations, intersectional approaches, and context-specific solutions are crucial considerations to address the complex challenges faced by society.

As demonstrated in this study, as well as others, the existence of positive and uplifting music within the popular music industry is evident; however, it appears that such music is not promoted to the same extent. Ransom (2015) supports this notion, stating that "mindfully listening to meaning-filled lyrics accompanied by music's emotive power can enhance well-being ... suggesting the potential of lyrics to positively impact various dimensions of well-being."
4.5.1 Experience of Protagonist: Affirmed, Engaged

Research question 1: How will audio-visual psychoeducational co-creations with young people affect the experience of their mental health?

Figure 4.35: Protagonist feedback of intervention both during and after publishing and screening, codes hierarchy chart

Figure 4.35: Protagonist feedback of intervention both during and after publishing and screening codes sunburst screen recording https://youtu.be/JMGueK74-a8
Figure 4.36: Protagonist feedback of intervention itself codes hierarchy chart

Figure 4.37: Protagonist feedback of intervention itself codes hierarchy sunburst screen recording

https://youtu.be/pHEZ0yaWISs
**Figure 4.38:** Protagonist feedback after publishing and screening codes hierarchy chart

*(disagreement is only no effect noticed)*

**Figure 4.39:** Pie chart illustrating the numerical proportion of themes in protagonist feedback after publishing and screening. The video link breaks down each theme by the codes it consists of. A codes hierarchy sunburst screen recording [https://youtu.be/ZrNZQB3Y0Ao](https://youtu.be/ZrNZQB3Y0Ao)
The pseudonym "Sam" was chosen by the protagonist, deliberately selected to avoid implying any specific ethnicity or gender. Consequently, gender-neutral pronouns are utilized throughout this article, and Sam is referred to as "They." It is important to note that the researcher has consistently avoided asking about or confirming Sam's diagnosis, even now, in order to minimize treatment bias. Appropriately, Sam used the words "It makes me feel that I have got more belief in myself, it makes me feel more confident as well in myself, that I can make a positive impact". Overall, the intervention has been therapeutic and affirming and the protagonist expressed their keen desire to share their work with their peers and online with the world.

During the intervention and before publishing the protagonist feedback of the intervention itself, the coding references aggregate of all codes were 254 (48%) of "Therapeutic", 83 (16%) for “Affirming”, 21 (4%) for “Alteration”, 35 (7%) “Reflection”, 104 (20%) “Sharable”, 32 (6%) “Technical”.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>254</td>
<td>48%</td>
</tr>
<tr>
<td>Affirming</td>
<td>83</td>
<td>16%</td>
</tr>
<tr>
<td>Alteration</td>
<td>21</td>
<td>4%</td>
</tr>
<tr>
<td>Reflection</td>
<td>35</td>
<td>7%</td>
</tr>
<tr>
<td>Sharable</td>
<td>104</td>
<td>20%</td>
</tr>
<tr>
<td>Technical</td>
<td>32</td>
<td>6%</td>
</tr>
</tbody>
</table>

*Table 4.8: Themes by number of mentions and percent in protagonists’ feedback of intervention before publishing the video*

Following publishing, the protagonist feedback reflected coding references aggregated of all codes were 73 (50%) of “Therapeutic”, 32 (22%) “Affirming”, 7 (5%) “Alteration”, 1
(less than 1%) “Disagreement”, 6 (4%) “Reflection”, 16 (11%) of “Sharable”, and 10 (7%) of “Technical”.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>73</td>
<td>50%</td>
</tr>
<tr>
<td>Affirming</td>
<td>32</td>
<td>22%</td>
</tr>
<tr>
<td>Alteration</td>
<td>7</td>
<td>5%</td>
</tr>
<tr>
<td>Disagreement</td>
<td>1</td>
<td>1%&lt;</td>
</tr>
<tr>
<td>Reflection</td>
<td>6</td>
<td>4%</td>
</tr>
<tr>
<td>Sharable</td>
<td>16</td>
<td>11%</td>
</tr>
<tr>
<td>Technical</td>
<td>10</td>
<td>7%</td>
</tr>
</tbody>
</table>

Table 4.9: Themes by number of mentions and percent in protagonists’ feedback of intervention after publishing the video

Since those results, during the intervention, and after publishing, are so similar, a combined calculation was undertaken. For the protagonists’ feedback on the intervention, both during and after publishing, the coding references aggregated of all codes were 327 (49%) of “Therapeutic”, 115 (17%) “Affirmed”, 28(4%) “Alteration”, 41 (6%) “Reflection”, 120(18%) “Sharable”, 42(6%) “Technical”.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Number</th>
<th>Percent</th>
</tr>
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<tbody>
<tr>
<td>Therapeutic</td>
<td>327</td>
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<td>Affirming</td>
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<td>Sharable</td>
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<td>18%</td>
</tr>
<tr>
<td>Technical</td>
<td>42</td>
<td>6%</td>
</tr>
</tbody>
</table>

Table 4.10: Themes by number of mentions and percent in all protagonists’ feedback of intervention, combined from both before publishing the video
The following tables provide an overview of the themes identified in the protagonists’ feedback of the intervention before and after publishing the video, as well as a combined analysis from both stages. These tables, namely Table 4.8, Table 4.9, and Table 4.10, present the themes categorized by the number of mentions and the corresponding percentages, and their detailed discussion will follow in the subsequent sections.

4.5.1.2 Therapeutic Experience

Therapeutic impressions encompassed the largest volume in all feedback responses of the protagonist. These consisted of high notions of self-acceptance, such as “I feel like I have accepted myself more deeply”. Co-creation, by definition, provides the protagonist with authority which indicates enabling notions (Park et al., 2020). The participatory process, which was focused on the making of emotional health-related videos to present to others, lies at the heart of this intervention and was a key factor in the psychologically empowering experience of the protagonist. The strengthening notions, “It is very uplifting and empowering” and “It really empowered me,” can also be related to the somewhat destigmatising and experiencing of their mental challenge, as the following quote also demonstrates: “It has made me feel like every time I listen to it, it makes me feel happier about my need,” hence allowing them to see their circumstances as less wrong or problematic and instead developing a different angle and perspective.

The following responses fit with anticipated outcomes of expressive arts therapy: “The experience has been really inspiring because I am able to put my thoughts alive into a song. And I like to be able to express myself creatively”; “… been really helpful to put
my emotions into song”; and feeling safe to express: “Like I can express my ideas in an environment I am comfortable with”. Overall, the responses mentioning a positive experience formed the largest segment: “After that I felt a lot more positive about myself”, “Yeah, I feel really happy,” “I think I remember one time I was upset. The draft you sent to me. I listened to it, and it made me feel happier again. Yeah”. In addition, stemmed words of “positive” occurred 22 times in protagonist feedback.

4.5.1.3 Ownership

Self-efficacy is described as ownership of one’s actions, belief in their success, hope in future aspirations, and the confidence to act on those (Bandura, 2010). Sharing one’s narrative and addressing emotional difficulties openly, while sharing one’s coping methods on a public platform has been correlated with notions of empowerment (Freitas & Gaudenzi 2022). “Being able” was also mentioned several times, such as “Being able to write, I mean it is a song, but I made it into poem,” “Being able to make it into a song,” “That I have accomplished,” “Um, being able to film as well,” “You see, before I didn't think I could write a song before, it has been a really interesting journey.” The ownership and self-assurance are expressed also as feeling proud: “… and like feel proud,” “I feel like I lack in confidence somethings, and I don't think something is right and it actually is, and I think doing this has made me feel a lot more positive about myself,” and “I know it’s gonna be powerful.”
4.5.1.4 Affirmation and Reflection Enhancing Self Efficacy

Approximately 17% of all feedback received during the study focused on engaging in meaningful, kind self-talk and affirmation. This self-assuredness was exemplified through quotes such as "just to be who I am really," "It makes me feel that I have got more belief in myself," and "It makes me feel more confident as well in myself." These affirmations allowed individuals to feel empowered and believe that they can make a positive impact. Notably, the aspect of affirmation showed the most significant increase, from 16% immediately after the intervention to 22% after the media was published. Other codes did not exhibit substantial differences. Similar studies on expressive art have also shown increased confidence (McNiff, 2008), especially when individuals express meaningful experiences that are publicly displayed (Freitas & Gaudenzi 2022).

The code "Reflection" in the feedback accounted for 7% of the assessed outcomes and further increased after the intervention, likely due to protagonists being immersed in their experiences. However, after the video was published, the frequency of "Reflection" decreased to 4%. This may be attributed to the affirmation feelings becoming more concrete, as the "Affirmed" code increased from 16% to 22% of all feedback. These differences stood out the most, while other code categories remained relatively consistent. The theme of affirmation was closely related to identity and self-knowledge, evident in the protagonists’ reflections. They expressed deeper thoughts and understanding of themselves through statements like "I think it makes you think more deeply about how you are feeling" and "I feel like it has helped me understand myself more in a deeper way just by making this song." Engaging in the process of designing
and creating art that expresses positive thoughts seemed to ignite a deeper self-
understanding and enhancement of self-perspective and growth, as expressed in
statements like "doing this project has been really helpful to put my emotions into song,
and it just helps me to reflect the positives" and "it gives me a reminder just to reflect
and think about yourself like who you are." Technical aspects were naturally a part of
the reflection process, with editing-related comments accounting for 6% of the
referenced codes, categorized as "Technical." These comments included examples
such as "was really interesting like using, for example, like putting the Jenga box
together to show that you are falling down, and you are going back to the top again."

A notable difference was observed in the level of affirmation reported at the beginning of
the intervention compared to after publishing, with minimal differences in sharing or
reflecting codes. As mentioned earlier, all other codes remained proportionally similar.
The protagonists expressed an even greater sense of affirmation after the public
screening, with an increase from 16% at the end of the intervention to 22% after the
publishing and screening to their peers. The "Reflection" code decreased from 7%
before to 4% after, and "Sharable" decreased from 20% to 11%, possibly because
protagonists had already shared the video with their peers and close ones through a
link.

Within the categorization of overarching experiences, the "Therapeutic" code
predominantly encompassed the majority of reported feedback. However, the
subsequent follow-up feedback revealed a notable upsurge in the expressions of
affirmation. This included personal empathy, personal relationships, and a predominant
focus on self-efficacy. This may be due to the protagonists being informed that the video was now in the public domain and having already shared it with their family members. For instance, the protagonist mentioned, "Yeah, my brother watched it with me last night. He liked it, yeah, I think he did feel more positive about himself since he has COVID, and he was smiling at that, and I think it just made him a bit happier, yeah." The protagonist also invited their peers to the public viewing, although the researcher is unaware of the subsequent conversations that took place. However, it can be expected that strong feelings of self-efficacy and pride emerged, as exemplified by statements like "I can make a positive impact and feel proud" and "Yeah, because I have created something that's gonna be quite powerful, yeah."

<table>
<thead>
<tr>
<th>Code</th>
<th>During intervention</th>
<th>After publishing the film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>7%</td>
<td>4%</td>
</tr>
<tr>
<td>Affirmed</td>
<td>16%</td>
<td>22%</td>
</tr>
<tr>
<td>Sharable</td>
<td>20%</td>
<td>11%</td>
</tr>
</tbody>
</table>

*Table 4.11: Codes in protagonist's feedback that notably differed before and after publishing the video*
When comparing codes against codes in the protagonist feedback, as presented in Table 4.12 the noteworthy overlaps occurring were of “Therapeutic”, which intersected mostly with “Self-efficacy” 53 times, with “Personal Relationship” 34 times, with “Social Support” 29 times, and with “Hope” 19 times. This implies that for the protagonist the highest therapeutic notion was empowerment, as expressed in “Yeah, I think I have a lot more belief in myself now as well,” which was by far the highest therapeutic impact.

Confidence is naturally related to a connection to oneself, for example, “After that I felt a lot more positive about myself,” a desire to help others, for example, “And make them realize that mental health is a positive,” as personal wellbeing correlates with social

Table 4.12: Top 15 code intersections in protagonist feedback
empathy (Bavik et al., 2020) and a sense of hope. A recent study invited mothers of children with autism to share their experiences on YouTube and found that mothers of children with autism who shared their experiences on YouTube reported feeling more empowered, confident, and connected to a supportive community. The study also found that sharing their experiences helped the mothers to reconstruct their personal narratives and to feel less alone (Freitas & Gaudenzi 2022). The Birth Project (2019) is a similar study that looked at the experiences of women who gave birth in the UK. The study found that women who shared their experiences online reported feeling more supported and connected to other women. The study also found that sharing their experiences helped the women to feel more empowered and confident. In line with such psychologically empowering influence of presenting vulnerable lived experiences, and participatory filmmaking (Lunch & Lunch, 2006), the protagonist has potentially come to a larger perspective of their mental challenges, as was described in the following quote: “It has made me feel like every time I listen to it, it makes me feel happier about my need”; “It makes me feel that I have got more belief in myself”.

2.2.9.1.5 Sharing with Peers

'Sharing' comprised 18% of the protagonist's experience and was mentioned in 120 coding references. Sam shared the film first with their family: “It already has influenced my interactions and behaviour with my family and with myself next day and I would probably want to watch it again because it was very powerful and made me think about a lot, I really appreciate watching it again”. The protagonist involved their younger sibling’s participation, following extra appropriate parental approval, by adding their little
sister’s vocals to the end of the video. They then shared it with their other young sibling too: “Yeah, my brother watched it with me last night. He really liked it, yeah, I think he did feel more positive about himself since he has Covid-19, and he was smiling at that, and I think it just made him a bit happier, yeah”. The protagonist was enthusiastic to share the video: “It just makes me want to share it with people” and “I want to share it with others”. Co-creation has been indicated to promote pro-social approaches (Park et al., 2020) and positively influence intrapersonal behaviour, even in more extreme cases, such as with protagonists in the neurological spectrum who are less socially adept (Saladino et al., 2020). The notion of “Desire to help others” was notable, as 37 references to social support were mentioned and 32 references to social empathy. Together those subcategories comprise 21% of the “Affirmed” code. Examples for those notions in the protagonist’s quotes are as follows: “just to make them know that mental health is a positive and that you are not alone”; “Hearing the words and seeing them on the screen as well and I think it will inspire lots of others as well”; “like make them feel more positive yeah”.

4.5.1.6 Unexpected Notions

The intervention unexpectedly generated a large number of comments related to the word "Smile" from both the protagonist and the audience. Additionally, there was a significant quantity of responses indicating relaxation.

The unexpected frequency of mentions of "Calm" in the feedback will be discussed further in section 4.5.2.6. It is noteworthy that despite the relatively upbeat electronic musical genre, the co-creation process resulted in a relaxing experience for both the
protagonist and the audience, as indicated by 63 stemmed words related to "Relaxed" in the protagonist's responses. The protagonist's quotes further illustrate this sentiment, such as "It felt relaxing," "I think how that mix with like I don't know how to say it like a calm voice," and "It's just the words and how it's been set up that makes me feel reassured and the voice of it." This relaxation may have been attributed to the researcher's reassuring demeanour or the promotion of a safe space atmosphere during the co-creation process (McNiff, 2008).

Furthermore, the protagonist's experience was characterized by an extraordinary emphasis on smiling. One possible explanation is that the initially introverted protagonist developed a fondness for smiling and felt more comfortable with the researcher during the later stages of film development. The phrase "Brings a smile to my face" was mentioned multiple times in the final feedback sessions, surpassing any previous case studies in this research. Another possible factor contributing to this emphasis on smiling is the more personal nature of their involvement, as there were no other peers involved in the production. While a highly personal experience can indicate heightened sensitivity, its positive effects can lead to increased ownership and pride, as the protagonist determined the content topic, majority, and direction of audio and visual design. Quotes referencing smiling include "it has brought a smile to my face every time I watch it," "it just puts a smile on my face that I have done something like that that will really make people think about mental health. Yeah," and "It made me smile and feel proud. Yeah, because I have created something that's gonna be quite powerful, yeah." Additionally, the protagonist expressed, "It has made me feel happier and brought a smile to my face because I made something that is really going to - putting my thoughts
into words was a really nice way of doing it, and I brought a smile to my face really because I'm helping others and putting my thoughts into words has helped me express myself more as well, yeah."

4.5.2 Effect on Audiences, Specifically of Similar Demographics

*Research question 2: What effects will such videos have on audiences, particularly those of similar demographics?*

*Figure 4.40: Audience feedback of intervention right after screening codes hierarchy chart*
Figure 4.41: Audience feedback of intervention right after screening codes hierarchy sunburst screen recording https://youtu.be/lxa90TbdCEw

Figure 4.42: Audience follow up feedback of intervention several days following screening codes hierarchy chart
Figure 4.43: The audience follow-up-feedback of intervention several days following screening codes hierarchy sunburst screen recording https://youtu.be/o8R0oft4tcM

This project’s objective, assessing the effects that such productions have on audiences, particularly those of similar demographics, concludes in the following discussion.

Data were meticulously dissected into short consecutive word combinations resulting in a diversity of categories. For example, a sentence “This video had a huge impact on me, it made me see my own struggles in a new light and I even called a friend to share it with them”, would be divided “it made me see my own struggles in a new light” was categorised as normalizing, and even as self-relationship, and “and I even called a friend” is both behaviour and “to share it with them” is sharing. The same theme category titles were distinguished for both audience and protagonist for comparison reasons.
Audience feedback on the intervention was assessed immediately following the screening, that is, before any group discussion. The coding references aggregated for all codes are presented below in table 4.13.

<table>
<thead>
<tr>
<th>Code</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>613</td>
<td>37%</td>
</tr>
<tr>
<td>Affirming</td>
<td>177</td>
<td>11%</td>
</tr>
<tr>
<td>Alteration</td>
<td>135</td>
<td>8%</td>
</tr>
<tr>
<td>Disagreement</td>
<td>178</td>
<td>11%</td>
</tr>
<tr>
<td>Reflection</td>
<td>68</td>
<td>4%</td>
</tr>
<tr>
<td>Sharable</td>
<td>273</td>
<td>16%</td>
</tr>
<tr>
<td>Technical</td>
<td>226</td>
<td>13%</td>
</tr>
</tbody>
</table>

Table 4.13: Code distribution in numbers and percent of (n=211) audience feedback
4.5.2.1 Audience Analytics: Online

<table>
<thead>
<tr>
<th>Platform</th>
<th>Views</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>963 (45 shares)</td>
</tr>
<tr>
<td>Tiktok</td>
<td>246</td>
</tr>
<tr>
<td>YouTube</td>
<td>269</td>
</tr>
<tr>
<td>Instagram</td>
<td>322</td>
</tr>
<tr>
<td>Total Countable Views</td>
<td>1800</td>
</tr>
</tbody>
</table>

Table 4.5. Dissemination (known reach in views as of June 1st 2022)

The multimedia was published on Dec 1st, 2021. A paid survey was implemented to gather half of the feedback responses. A large emphasis was placed on the promotion of the public mega-event, PosiFest.uk, which took place on March 5th, 2022. The in-person festival was visited by 3,000 people during the day, about 500 of which were in the venue garden where the projection took place during the screening, and about 2,000 participated online during the screening. The video was posted on YouTube, LinkedIn, Facebook, Twitter, and Instagram with short promotional trailer segments, and
was promoted by magazines and institutions as presented in Appendix 6.4.2. This video was published post the COVID-19 lockdown which could have been the cause of less online engagement than previous videos in this series.

Figure 4.33 illustrates the distribution of survey responses (n=211) across various age groups, represented by an age pie chart. The findings indicate that 60% of the respondents were in the age range of 25-34, while 15% belonged to the 14-24 age group. The remaining 17% constituted individuals aged over 34. For a more comprehensive examination of the data presented in tables and figures, please refer to Appendix 6.3.3.

![Survey respondents by age](image)

*Figure 4.33: Survey respondents by age*

The dissemination results in the number of individuals the video reached via the various platforms, which are known in this research, are 1,900 in the number of views and 211 feedback responses, and 14 left comments as of June 1st, 2022. Other platforms known to this date with unavailable reach data, are numerous magazines, websites, newspapers, blogs, Edinburgh Radio, etc, presented in Appendix 6.4.2. An example of such numbers which were not counted is the digital streaming service Spotify whereas
at the date of writing this data analysis on January 1st, 2023, are 7,882 listeners for the specific song “Post Traumatic Growth” on Spotify, and it has been added onto numerous playlists, such as “Pop Miles”, “Popped Up”, and “Charting Up Pop”. The assessment estimation is based on the distribution channels known to the researcher.

Of those 2011 who responded, a half have been recruited through the paid service Groove Hub Marketing Agency, as mentioned, and about a quarter are estimated to have responded via mental health charities and official screening events, the rest were of public screenings that had reached audiences through word of mouth and containing overall the most representative audiences to the demographic of this research. Figure 4.33 presents an age pie chart for all survey respondents.

Online analytics with tables and graphs are elaborated on in Appendix 6.4.2.3.
<table>
<thead>
<tr>
<th>CODES</th>
<th>THEMES</th>
<th>PROTAGONIST SELECTED QUOTES</th>
<th>AUDIENCE SELECTED QUOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behavioural intention</td>
<td>Alteration (of mindset or behaviour)</td>
<td>“Because reading something like that and like actually putting it into action just makes you realize how important it is.”</td>
<td>“It showed me that my mental health is growth that I am what I make myself believe, so I can be anything I want to be.”</td>
</tr>
<tr>
<td>Video recollected</td>
<td>Definition: A difference was noted either in a desire to act differently or by taking new actions, resulting from the viewing. Participant reported voluntary casual unplanned thoughts about the multimedia content. New contemplations arose or new experiences were noticed. Change.</td>
<td>“Putting the Jenga box together to show that you are falling down, and you are going back to the top again.”</td>
<td>“Like sometimes I read your messages or voice again to hear something positive”.</td>
</tr>
<tr>
<td>Realized something new</td>
<td></td>
<td>“I feel a little boosted”</td>
<td>“There was a letter written by a 16-year-old or something like you can do anything, what was it, I think I wrote it down”</td>
</tr>
<tr>
<td>Different actions or experiences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affirming</td>
<td>Affirming</td>
<td>“It makes me feel that I have got more belief in myself, it makes me feel more confident as well in myself, that I can make a positive impact”.</td>
<td>(Translation) “A positive and strengthening experience arises. Strengthens my feeling towards myself. To feel better and to believe that I am capable of dealing with things”.</td>
</tr>
<tr>
<td>Personal Empathy</td>
<td>Definition: Tenderness and kindness towards oneself. Self-compassion and genteelness—as opposed to self-judgment, and warmth were reported following viewing the audio-visual. Feeling confident, affirmed, and trusting one own’s ability or one’s belonging with society.</td>
<td>“And it has boosted my confidence and self-esteem, yeah. Yeah, I think I have a lot more belief in myself now as well”.</td>
<td>“It made me feel better about myself, like I can be free with people.”</td>
</tr>
<tr>
<td>Personal relationship</td>
<td></td>
<td>“So, I feel like I lack in confidence sometimes, and I don’t think something is right and it actually is, and I think”</td>
<td>“It reminded me to love myself”.</td>
</tr>
<tr>
<td>Togetherness (I feel together)</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Self-efficacy</td>
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</tbody>
</table>
| Curious about production process | **Technical**  
Definition: Production-related feedback. A level of comradery with the producer of the material. Inspecting and commenting about technical elements, such as editing or decisions made in the production of the content. Suggesting input for improvement. | “So, I like having online session and because I can be who I am, and it just helps me to be myself (being in my own room during the meetings)”  
“Just to make them know that mental health is a positive and that you are not alone.”  
“Here, let’s see when you scroll here, here, yes after I hear it and read it ‘priority correction appreciation self-love’ this area”. | “I felt moved and curious to know about the filmmakers and their motivations”  
“You can still improve it, but I kinda like the quotes at the end”.  
“And both the audio and video effects along with the nice scenery kept me interested the whole time”.

<p>| Editing | | | |
| Music | | | |
| Cautious | | | |
| Because you asked | | | |
| Text is hard to read | | | |
| Visuals | | | |
| Vocals are hard to hear | | | |
| Age comments | | | |</p>
<table>
<thead>
<tr>
<th>Calm</th>
<th>Dealing with difficulty</th>
<th>Hope</th>
<th>Positive</th>
<th>Social empathy</th>
<th>Social support</th>
<th>Therapeutic</th>
<th>Tools for coping</th>
<th>Can improve my relationships</th>
<th>Normalizing emotional difficulties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic (non-clinical / wellbeing)</td>
<td></td>
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<tr>
<td>Definition: The video served as a coping tool, providing beneficial and reassuring insights. Participants reported a positive perception and hope for deeper connections with others and themselves, expecting a better future. They found the video advantageous for mental coping, both for themselves and others.</td>
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<tr>
<td>&quot;Because I think I had quote low self-esteem about myself, and I think from that it has made me want to do something that is positive&quot;.</td>
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<tr>
<td>&quot;Since watching the video - hum it's made me feel more positive about myself.&quot;</td>
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<tr>
<td>&quot;And it has brought a smile to my face every time I watch it.&quot;</td>
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<tr>
<td>&quot;Life affirming, calming, reassuring - a lens through which anxieties are perspectivised&quot;.</td>
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<tr>
<td>&quot;feel empowered, as if I'm on the right path. I have struggled with mental issues for a very long time. I was suicidal as a child, and I've struggled since...&quot;.</td>
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<tr>
<td>&quot;I felt more comfortable, and easy, and my headache slowly moved away&quot;.</td>
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<tr>
<td>Sharing video</td>
<td>Sharable</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Needed this is needed</td>
<td>Definition: The desire to share the multimedia has been expressed. Participant mentioned the video to their peers. They felt this can be of importance to others. Participant found the audio-visual to be serviceable, enjoyable, or relatable.</td>
<td>It just makes me want to share it with people.&quot;</td>
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</tr>
<tr>
<td>I would watch this in time of need</td>
<td>&quot;Yeah, my brother watched it with me last night&quot;.</td>
<td>Hearing the words and seeing them on the screen as well and I think it will inspire lots of others as well&quot;.</td>
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<tr>
<td>Relatable</td>
<td>&quot;This video can impact so many lives&quot;.</td>
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<tr>
<td>Pleasant</td>
<td>&quot;It was something that I am glad I saw because you don’t typically see media representation of that I only ever heard therapist talk about that, so I liked that&quot;</td>
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<tr>
<td>Words of song I connect with</td>
<td>&quot;I think it will work well to promote it for people in the mental health field&quot;.</td>
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<tr>
<td>Vocals I like</td>
<td>&quot;We need more of this&quot;.</td>
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<td></td>
</tr>
<tr>
<td>Codes</td>
<td>Themes</td>
<td>Descriptions</td>
<td>Selected Quotes</td>
<td></td>
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</tr>
<tr>
<td>Educational Engaged with video</td>
<td>Reflection</td>
<td>Definition: Participant cognitively engaged with the content; it made them contemplate its message, its elements, and how it relates or applies to them. They drew parallels to their own lives.</td>
<td>“And also, to know that mental health can be experienced by anybody and not a certain section of people”.</td>
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</tr>
<tr>
<td>Introspecting about the science</td>
<td></td>
<td></td>
<td>“I feel like it has helped me understand myself more in a deeper way just by making this song.”</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Mentalizing</td>
<td></td>
<td></td>
<td>“I like to be able to express myself creatively”.</td>
<td></td>
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</tr>
<tr>
<td>Recent events</td>
<td></td>
<td></td>
<td>“Giving me over perspectives to change narratives into positives.”</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Symbolism in elements</td>
<td>Disagreement</td>
<td>Definition: Dislike or differ in opinion regarding the project. A neutral or apprehensive opinion or emotion was expressed. Either not like an element in the audio-visual, such as sound style or content, or not feeling like it made a difference or will make a difference to others or considering something in the video elements to be disadvantageous.</td>
<td>(no disagreement was noted by protagonist)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Creepy sound</td>
<td></td>
<td></td>
<td>“I found some of the noises a little harsh that distracted me, but I appreciate the reasoning”.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disagree</td>
<td></td>
<td></td>
<td>“The phrases I mentioned... ‘think positive’ and ‘time is precious don’t waste it’ are more harmful than helpful”.</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
| No effect noticed |  |  | “probably not enough to make me feel inspired to maybe change... I would need a more powerful dose of whatever that is”.

Table 4.6: Codes, Themes, Descriptions, and Selected Quotes
4.5.2.2 Follow Up

Despite the relatively low response rate from the audience, with only 13% (27 out of n=211) providing follow-up feedback, the comparison is still presented in table 4.10 below. The audience's follow-up feedback occurred within a range of several days to a week after their initial feedback, based on their availability.

<table>
<thead>
<tr>
<th>Code</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>385</td>
<td>44%</td>
</tr>
<tr>
<td>Affirming</td>
<td>62</td>
<td>7%</td>
</tr>
<tr>
<td>Alteration</td>
<td>61</td>
<td>7%</td>
</tr>
<tr>
<td>Disagreement</td>
<td>50</td>
<td>6%</td>
</tr>
<tr>
<td>Reflection</td>
<td>65</td>
<td>7%</td>
</tr>
<tr>
<td>Sharable</td>
<td>154</td>
<td>17%</td>
</tr>
<tr>
<td>Technical</td>
<td>102</td>
<td>12%</td>
</tr>
</tbody>
</table>

Table 4.14: Code distribution in numbers and percent of audience follow-up feedback
In general, the feedback received from the larger audience group who reported after viewing the film was mostly consistent with the smaller cohort who provided follow-up feedback a few days later. It is likely that those who were motivated to follow up independently were individuals who held more favourable opinions and were particularly inspired by the film, resulting in their responses being more positive. This is evidenced by an increase in the percentage of "Therapeutic" referenced codes from 37% to 44%, and a decrease in the percentage of "Disagreement" referenced codes from 11% to 6%. Additionally, there was a slight increase in the percentage of "Reflection" codes from 4% to 7%, and a slight decrease in the percentage of "Affirmed" codes from 11% to 7%. It is possible that these shifts in codes can be attributed to an initial focus on introspection and confidence, followed by an expansion of the therapeutic element in the following days. However, it is important to note that these slight deviations in codes should be interpreted with caution due to the limited number of follow-up responses received.

4.5.2.3 Code Intersections

<table>
<thead>
<tr>
<th>Code Combination</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>Positive</td>
</tr>
<tr>
<td>Positive</td>
<td>Pleasant</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Pleasant</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Calm</td>
</tr>
</tbody>
</table>

**Realised something**

<table>
<thead>
<tr>
<th>Code Combination</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>new</td>
</tr>
<tr>
<td>Therapeutic</td>
<td>Personal relationship</td>
</tr>
</tbody>
</table>
Therapeutic Behavioural intention 52
Therapeutic Relatable 49
Therapeutic Personal Empathy 47
Positive Calm 45
Calm Pleasant 44
Positive Editing 41
Therapeutic Self-Efficacy 41
Therapeutic Social sympathy 41
Therapeutic Words of song 38

Table 4.15: Top 15 intersections in audience feedback. Bolded are the less expected word overlaps in the list.

4.5.2.4 Therapeutic Influences

Most of the code intersections were constructed of therapeutic themes, as displayed above in table 4.15. Therapeutic elements comprised the greatest reported outcome, with 998 audience member mentions for the code “Therapeutic”, comprising 37%-44% of outcome codes. “Therapeutic” intersected with, by order of prevalence, the codes “Calm” 66 times, “Realising something new” 60 times, “Personal relationship” 53 times, “Behavioural intention” 52 times, “Relatable” 49 times, “Personal empathy” 47 times, “Words of song” 38 times. Noteworthy therapeutic elements of this film, for audiences, induced calmness, enhanced a notion of connection to oneself, and established a desire to act, which means the audience were inspired, ready to act and feeling a personal connection to the song; the music video was deemed relatable and it touched
upon an experience of inner healing. Similar results referencing relatability resulted in 
the study by Freitas & Gaudenzi (2022) discusses above in section 4.5.1.4.

The positive audience responses, which were analysed via comments on the YouTube 
channel, may be due to the relatable nature of the video as the content was produced 
by ordinary people (Shifman, 2012). There may be similar experiences of relatability 
and personal empathy arising in the case study above. The therapeutic, positive, and 
pleasant outcome-coded elements comprised of relatability, self-compassion, self-
efficacy, and calmness (calmness will be addressed specifically in section 4.5.2.6.1).

Audience members noted that this video can serve as a helpful tool for coping, and it 
was a positive influence on their notion of resilience and improvement: “It helps to feel 
more positive about myself and actually helps the way I feel about an upcoming event in 
my life”. The video presentation and its message were found to be remedial and 
beneficial, as expressed in the following quotes: “Helps my mental health.” “Uplifting” 
and “It did brighten my mood at the long run”.

Viewers found it to be a helpful strategy that they may employ in the future: “Maybe it’s 
some type of video that I would watch when I am anxious.” Healing and encouraging 
insights were experienced in addition to the hope for a deeper connection with others, 
self, and a better future.

This aligns with research on social support (Bavik et al., 2020) correlating one’s 
wellbeing with the support that one gives and receives. Audience members perceived 
the video to be advantageous as a mental coping technique for themselves and others,
as conveyed in the following quotes: “It’s opened my mind I felt how slowly I am getting away the negative thoughts and coming to my mind good thoughts,” “I would say after watching it I would feel less anxious,” “So, if I was looking for some self-esteem help or advice or reinforcement about my emotions I looked to that video that would be the source,” “Maybe I could watch the video when I feel too anxious”. Stemmed words of “Healing” occurred 25 times in audience feedback.

4.5.2.5 Emphasis on Lyrics

A special emphasis on the words of the song, in audience responses, was deemed important as in this case study the researcher accentuated more lyrical autonomy to the protagonist than in previous case studies. The researcher did not assert significance to aesthetical cadence and rhythm and aligned mainly with the artistic poetic expression of the protagonist. Fifty-nine aggregated items were coded relating to the lyrics, and responses included quotes such as: “I really enjoyed the lyrics, very inspiring”; “I want to read them again!”; “I did connect on the form was the language it uses.” This was a surprise, as a previous DMV iteration in this series has emphasised professional word arrangement with melodic input for cadence, that case study translated Csikszentmihalyi’s Ted talk on “Flow” (2004). Here, however, the word choice was almost completely created by the protagonist, and the final articulation was the decision of the young person. The authentic, non-professional, word arrangement, could have resonated more with audiences.

Melodic and lyrical elements are considered amongst the most meaningful influences on the experience of a film, and hence video can be used to leverage helpful messages
and reach vast numbers of people (Delgado et al., 2020). Enveloped considerably in social media, the lyrics in musical multimedia messages are often listened to even after the video had been viewed, and they are presented on audio platforms, such as radio, and online channels, such as Spotify. Unfortunately, studies denote an increased popularity in music messages that reinforce gender stereotypes, family violence (Hust, 2008), and even promote drug abuse (Market, 2001). This finding of audience members meaningfully relating to lyrics, as an indicator of popularity (Shifman, 2012), is of possible value for public mental health as musical lyrics have the potential to influence emotion and increase wellbeing (Ransonm, 2015).

4.5.2.6 Empathy

While the therapeutic category also included words and wordings coded as “Social empathy”, there is a rationale for presenting “Social empathy” as a distinct category. However, there were few responses coded as “Social empathy” and therefore these were included with “Therapeutic”, since social support and social compassion are fundamental human emotional needs (Bavik et al., 2020). The increase in social connection and social empathy is hence linked with overall wellbeing.

More than social empathy, self-compassion was noted in 71 references for “Personal empathy” and 81 of “Personal relationship” comprising 63% of the “Affirming” overarching theme. In contrast to the previous case study video, where several protagonists appeared, this film is presented as a creation of one individual. In the previous video, audiences reported intense experiences of social empathy while this case resulted in more personal subjects being reported. The identification of the
audience member with the appearing-to-be individual in the video could have induced more personal sympathy and self-compassion (Testoni et al., 2021) as exemplified in the quotes “I need more attention on myself” and “I need to pay more attention to my health.”

4.5.2.7 Unexpected Themes

Within the overarching theme of “Therapeutic” there were a large amount if instances of the word “Calm” and several instances of the word “Creepy”. These unexpected, repeated words in the audience responses were unplanned in the design nor they were implied in the wording. However, “Creepy” was more expected since the young co-creator requested an opening with “Screechy high-pitched sounds”, wishing to exemplify their hardship and pain before the growth. Sixteen code references occurred for “Creepy”, of those 13 stemmed words were observed, comprising 0.06% of the weighted percentage in audience responses, such as “The background music seems creepy” and “The music and voiceovers were haunting and penetrating, touching a deep sense of vulnerability”. While relative to other codes it was irrelevant, other similar case studies had other unique repetitions, and hence they are worth noting. Similar responses were elicited by the song “Is it Okay to Have a Bad Day” with repeated attention given by audience members to the “Gravelly sound” of the rocks under the protagonist’s feet as they aggressively stomped on the pile of stones in that video.

Calm is a new category that surfaced within the code which was unexpected during the design. For example, “Calm” is not mentioned in the words of the song nor was the
music designed specifically for this purpose; however, it was evident as a separate code.

Notably, 80 references for the code “Calm” arose, conveying a notion that was not specifically intended, nor in the lyrics neither it was implied in the visuals. Sixty-three stemmed words were observed for “Relaxing” and 56 for “Calm”, comprising 0.31%, and 0.28% of the weighted percentage in all audience responses, respectively. Numerous quotes demonstrate the calming unforeseen effect, such as: “It made me feel calmer”, ”more relaxed“, “it calmed my mind”, “I can take a good example of your relaxed voice And I could be present at the moment with my mother after watching it”, ”It relaxed my mind”, “It made me calm”, “I feel free, and your voice is relaxing 😌”. It has been noted that seeing others’ problems can potentially cause a perceived contrast for the viewer, and hence lead to reducing one’s own pains, and hence promote a notion of soothing (Testoni et al., 2021). “I felt calmed by focusing on the broader reality…”; “I was putting a new pressure on myself to achieve and sometimes you need to calm down”; “I felt more comfortable and easier, and my headache slowly moved away”. Within the code intersections, “Calm” intersected with “Therapeutic” 77 times, hence most of the 80 references were included in the “Therapeutic” theme, as demonstrated in the following quotes: “After watching it I would feel less anxious I guess if I had interactions after watching the video, I would be calmer”.

4.5.2.7.1 Technical and Editing Comments

Technical comments on production-related topics can also imply that the film appears as authentic, meaning the audience member feels their feedback will reach the actual creator, and that they feel safe to share their criticism. Shifman (2012) articulates a “You-ness” distinction in the assessment of social media videos. “You-ness” refers to the video appearing as user generated and not made by professionals. The survey's request for feedback invited such comments by denoting “How can we make this better?” and consequently could have affected the “You-ness” indicating an imperfectness. This could have prompted the audience member to relate to the creator even more which may have encouraged the more thorough feedback and suggestions.
Being art-based research (Smith at al., 2009; Hughes & Sjober 2014) influencing opinion sharing and generating a safe atmosphere to comment are primary elements in this design. While these are very technical, the tone of the written feedback can imply a level of comradery with the researcher of its material “your work further compels me to want to connect that with mental health. That you spent a lot of attention on the natural world in your video compliments this connection”. Comments addressed the visual elements “the hills reminded me of being outdoors and how rewarding that is for your mental health” and auditory effects “I liked the way that the two voices overlapped sometimes”. Some audience members found the echo distracting, the words moving too fast, did not enjoy the screechy sounds, suggested it to be shorter, or longer, however they expressed it as constructive suggestion and not as negative experience “some of the writing I said that I couldn’t quite work out because it disappeared quite quickly”. They inspected and commented about technical elements such as the editing, decisions made in the technical production of the content, or suggested input for improvement, as quoted: “In some parts of the audio, the effects made it difficult for me to understand the wording without reading the titles”; “The only thing I find it hard to read the handwritten text”. Altogether, 308 referenced codes were noted for the “Technical” overarching theme, comprising 12% of audience responses.

Moreover, often audience members referred to the researcher’s decisions, and encouraging, or empathising with them, which implies the fundamentals of a practice-led-research, promoting equality and safe expression (Smith et al., 2009) influenced comradery for the audience members as well. For example, “I am inspired by your bravery to share. Thank you. :))”; “I really like how you facilitate, empower, produce, and
even am blown away that you sing in your own videos”; “I don’t think there is anything you can do (to improve the video) I got the message loud and clear”.

4.5.2.7.2 Opening and Closing Sequences

Several solid opinions are related to the beginning or end of the video. Some strongly disagreed and found it simplistic or even negative such as “Remove the ‘think positive, be positive, etc.’ message. I think it's a toxic positivity that doesn't support real mental challenges” while others voted it favourable “Really liked the ending of the video, the last half minute” even praised it the most “The last 25 seconds of the video with the handwritten messages left the greatest impression on me”. More comments addressed the open and ending design “The intro is a bit too piercing and made me unsure about whether what I was about to watch was going to be unpleasant.”; “Creepy at first but then refreshing”; “The clashing at the start made me feel slightly uncomfortable, but as it went on it seemed to all come together more”.

4.5.2.7.3 Age

While most audience members were young people or young adults, several older individuals took part in the public screenings. Several young adults and adults seemed to highlight the age, which was accentuated in the text over the opening of the video, denoting it was written “By a sixteen-year-old”. Some remarked positively about the age “I was so impressed that a 16-year-old made it” while others were angry or feeling alienated by the age gap to theirs “I was a bit annoyed that ‘written by a 16-year-old’ was mentioned at the beginning, I think it makes it alienate older people like me”.
4.5.3 Sharing: Increasing the Reach of Psychoeducational Concepts

*Research question 3: Would the videos aid accessibility to the psychoeducational concepts?*

Figure 4.45: All audience feedback codes before thematic division

Figure 4.46: All audience feedback of intervention screening codes hierarchy chart
Figure 4.47: All audience feedback of intervention screening codes hierarchy sunburst screen recording https://youtu.be/oVXw2r2RqRI

The coding references aggregated from all audience feedback screening events is presented below in table 4.16.

<table>
<thead>
<tr>
<th>Code</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Therapeutic</td>
<td>998</td>
<td>39%</td>
</tr>
<tr>
<td>Affirming</td>
<td>196</td>
<td>8%</td>
</tr>
<tr>
<td>Alteration</td>
<td>239</td>
<td>9%</td>
</tr>
<tr>
<td>Disagreement</td>
<td>228</td>
<td>9%</td>
</tr>
<tr>
<td>Reflection</td>
<td>133</td>
<td>5%</td>
</tr>
<tr>
<td>Sharable</td>
<td>427</td>
<td>17%</td>
</tr>
<tr>
<td>Technical</td>
<td>328</td>
<td>13%</td>
</tr>
</tbody>
</table>

Table 4.16: Code distribution in numbers and percent of all audience feedback
The findings depicted in Figures 4.45, 4.46, and the animated sunburst diagram in Figure 4.47 reveal the prominence of "Therapeutic" and "Sharable" themes, which are closely associated with sharing behaviours. This indicates that videos that evoke positive emotions, are likable, and shareable hold significant value. The subsequent discussion will explore various facets related to accessibility, addressing question #3. These aspects include relatability, reflection, affirmation, enjoyment, attention-grabbing audio elements, and even the potential for a hypnotic experience induced by the video.

In addition, the numerical data and corresponding percentages presented in Table 4.16 will be further examined in this discussion. This analysis aims to provide a more comprehensive understanding of the findings by unveiling specific details and patterns revealed by the quantitative information. By integrating the data with the previously mentioned themes and aspects related to accessibility, a deeper insight into the audiences' perceptions and experiences can be gained.

4.5.3.1 A Psychoeducational Tool

To recap, the aim of this study was to develop effective psychoeducational multimedia. The research questions inquired the affects that such a co-creation will have on the experience of the protagonists (question 1), the effects of such videos on audiences of young people (question 2) and finally whether such videos would aid the accessibility to the psychoeducational concepts, portrayed in the multimedia (question 3).

Addressing question 3, an important ambition for this intervention was to assess the potential of the co-produced videos as a leveraged psychoeducational tool. Cinematic
interventions on social media demonstrate that films that express an authentic experience of one’s emotional challenges and coping can engage audience members to watch and respond more than other educational film formats on the topic. This was exhibited in a recent study presenting a YouTube of mothers speaking about their difficulties with childcare. Videos as such are also likely to encourage notions of the community (Freitas & Gaudenzi 2022).

Furthermore, the issue of access is a significant concern addressed in question 3. Poor access to psychological services and a lack of easily accessible information (WHO, 2021) impede the desired outcomes of research-based psychoeducation, thereby reducing its effectiveness for those who could benefit from it. The research question aims to examine how the video contributes to improving the accessibility of psychoeducational concepts.

In the video, concepts related to research-based self-help, specifically post-traumatic growth, were presented. The video utilized phrases such as "mental obstacles can enlighten you" and highlighted the transformation from post-traumatic stress to post-traumatic growth. It emphasized the positive outcomes that can arise from enduring significant suffering, such as meaningful connections, a deeper perception of life, reevaluating priorities, and appreciation.

To enhance accessibility, the audio-visual narrative of the video was carefully crafted. It began with screechy sounds and dark blurry images that gradually transitioned into images of a cocoon and a butterfly evolving. The audio included the soothing sounds of birds chirping and gentle ocean waves. This combination of visuals and sounds aimed
to create an engaging and immersive experience, making the psychoeducational content more accessible to a wider audience.

Other audio-visual narratives were the Jenga Blocks being built and destroyed repeatedly, while the affirming words were repeated in an upbeat sound, a barefoot walk on a path, through dark bushes, followed with imagery of a woman with her open arms on top of the hill, her shiny scarf blowing in the wind.

Research question 2 explores the impact of these videos on audiences, specifically focusing on individuals with similar demographics. The benefits of this video's psychoeducational endeavour are reflected in the vast feedback responses presenting 998 references in the “Therapeutic” code comprising 39% of all responses, the “Reflection” theme entailed 5% (133 references) “Alteration” of 8% (196 references) and “Sharable” 17% (427 references) indicating a positive and meaningful difference, leading to change of feeling, action, or experience. It was favoured to the extent that the audience members wanted to share it, as cited: “It helps in passing information”; “Surprising and insightful”.

Stemmed words of “Enlightened” occurred 19 times in audience feedback. It has been demonstrated that the experience of viewing a cinematic film can affect engagement, enhance educational messages, and can increase educational value (Popa et al., 2021). Numerous responses indicate that the audience member may not have heard of the topic before, and is now seeking more information on this topic, as the following quotes demonstrate: “I felt open to seeing the work and of a topic that I am interested in”; “It’s opened my mind”; “and having questions”. One even seemed to have paused
the video to learn more on the subject and provided the elaborate response: “Mid way I switched tasks to look it up and found it derives from Greek trauma ‘A wound, a hurt; a defeat’, whereas when I saw a butterfly pupating, I think you meant to show another side of something negative”.

Amongst the highest code overlaps “Therapeutic” intersected with “Realised something new” 74 times. It appears that the video has provided both new information and a difference in perspective for individuals relating to the topic, as cited: “Yes. There were some setbacks at work but could turn it into something positive”; “I have experienced post-traumatic growth and I remembered my experiences of recovery”; “Possibly the wording made me conscious of the benefit of growth and positivity”. Understanding of something new that was not there before “What’s new for me is that mental obstacles can also be of help”; “I feel more enlightened”; “It improves my knowledge on mental health”.

All the above indicate the video to be both a favourable and helpful psychoeducational tool, inviting audience members to introspect and positively contemplate upon their own experience – as “Mentalisation” occurring 43 times in aggregated codes- and realise something new of benefit for themselves.

4.5.3.2 Discovering Something New

The alteration referred to in this research signifies a noticeable change observed either in the intention to behave differently or in the actual actions taken as a result of watching the video. This change could manifest as a desire to act in a new way or as
concrete actions initiated after the viewing experience. “And I know that if I am going to see my friends, I know that I am putting myself in a risky situation, so you know, like yeah, to be affirmed that just to keep on track.” Films are known to inspire transformative experiences and ignite, even life-changing, insights (Mitchell, 2010).

The considerable emotional valence of the film can encourage proactive dialogues promoting psychological resilience, and promote information seeking as well (Uhls et al., 2021). Such insights or changes denoted in the audience’s feedback were such as the quotes: “I can be powerful, happy and the best in my life when I accept my obstacles as an access to greater experiences”; “I think I need to stop isolating myself”; “It sure gave me a good day”; “make me go outside”; “I’ll try to remember that “Life is beautiful and therefore I should not waste it”, I hope that will influence my behaviour and mood at least in the short term”.

Audience members reported voluntary casual unplanned thoughts arising in their minds about the multimedia’s content even when film viewing was over, as the following quotes demonstrate: “That’s an image I do think of since watching the video”; “Yes, I remember that “life is precious and I should not spent it”; “I still remember the bit at the end he has some handwritten notes sort of almost reminded me of like it either no sound quite it’s just some there was an innocence about it”. New contemplations arose or new experiences were noticed, alteration in emotional experience, a new approach, a new way of thinking, a plan for or action on the new behaviour.

Realization of new insights were highlighted, as the following quotes demonstrate: “that situations don’t define you”; "I think it serves as a reinforcement of being more
productive "; "Made me feel more positively about struggles with anxiety and low mood during big life changes - doesn't make me weak"; “I feel it was a positive experience and opened up a way to think about different things”; “I felt calmed by focusing on the broader reality”; “Being even more positive about things”. “Alteration” comprised 8% of outcome codes with 196 references in all the audience’s feedback.

4.5.3.3 Reaching Relevant Demographics

Reach was another outcome sought in this intervention. Research inquiries into the innumerable predictors of the popularity of social media videos observed various influential elements such as title, thumbnail, and content, and correlate those with the demographics watching behaviour (Chang et al., 2019). Numerous triggers were identified to increase the desire to share, and considerable emotional content (Waterhouse, 2013) correlates with virality.

Empathy and affection are emotions that correlate with sharing behaviours and virality and increased expressive connection and generosity on social media (Nikolinakou et al., 2018). High levels of empathy and affirmation were noted in this case study video, described by audience members as tenderness and kindness towards oneself. Similar to the normalization of challenges in the previous case study, this video seems to have inspired notions of self-efficacy, ability, and self-compassion, and these were referenced 293 times comprising 9% of outcome feedback, cited examples are: “I feel more confident”; “No matter how things were difficult, I will make it”; “makes me realize that as growth is an essential in life so are challenges and problems”; “I feel supported”. Kind tenderness towards oneself “It taught me to love myself”. Feeling confident, affirmed,
trusting one own's ability “A reminder of all is well and I am growing on a being and spirit level”. Self-compassion and gentleness as opposed to self-judgment “I need more attention on myself”, empathy and warmth were reported following viewing the film.

Togetherness is understood here similarly to the previous case study, “Is it Okay to Have a Bad Day”, as social support or social connection. The knowledge that the film was created by a vulnerable person, and the intimacy of exposing a painful experience, both enabled a level of relatability (Rogers, 2000) and can promote a notion of togetherness. Closeness and assuredness regarding one belonging with others are hence categorised under the overarching theme of “Affirmed”.

4.5.3.4 Relatable

Reflection and identification with characters or values are suggested to be common outcomes of cinematic interventions (Lakin, 2019). Relatability can positively correlate with the desire to share on social media. “Relatable” comprised 115 references comprising 27% of the overarching theme “Sharable”. Videos which focus on ordinary people are more likely to be shared (Shifman, 2012) and so are videos exhibiting positive emotions (HBR, 2015) “I still remember the bit at the end he has some handwritten notes sort of almost reminded me …it's just there was an innocence about it”. The code “Relatable” was included in “Sharable” as it's a direct predictor of sharing and often was mentioned in the context of sharing “I think that's the one that stuck out the most to me and a picture of that caterpillar becoming a butterfly as well. That sort of definitely resonates”.

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4.5.3.5 Reflecting

Reflection as an overarching theme comprised (5%) of audience responses with 133 references. Reflection implies an engagement with the film. Audience members cognitively interacted with the content “It made me thoughtful and curious”. They felt inclined to contemplate upon its message, its elements, and how it relates or applies to them. The phrase "Make me think more about my mental health AND others" is presented in capitalized text to highlight its exact wording as expressed by an audience member in the survey. The audience member specifically emphasized the importance of contemplating both their own mental health and the well-being of others. Drawing parallels with their own lives and new insights “It’s not about how many times that you fail or about how many times that you pick yourself up isn't it”. More than a passive viewer, the audience took an active role in deliberation about how the content applies to their own lives. The stemmed words “Reminds me” occur 41 times, with the caveat that one of the questions in the survey in parentheses invited the audience member to consider an experience that comes to mind.

4.5.3.6 Sharing

A desire to share the multimedia has been expressed in 427 references, categorised as the theme of “Sharable” and covering 17% of the audiences' outcome feedback. For example: “This video can impact so many lives”; “It makes me want to teach the message”. Audience members found the audio-visual to be serviceable and important to a large extent, enough to motivate them to share, as cited: “I would like to see more of these short films that are aimed at self-help”; “it sticks in my mind”. Moreover, a notion
of urgency has been implied “We need more of this”. To the survey question of “What can we do better” the response: “By making it daily for us” or “You can make it longer”. A desire for more similar content was expressed “I would need a more powerful dose of whatever that is” and the fact that such content is not readily available “But all I can say is there isn't much there aren’t many self-help videos out there.” Higher emotional valence is associated strongly with sharing behaviours (Alhabash, 2015) henceforth the prominence of this video and its prospective benefit for others were highlighted “It's a topic I find inspiring, and I think more people should understand the wisdom that integrating, and healing trauma can bring”; “Powerful mental health message with the power to inspire people”; “made me think it would be great for some people”.

4.5.3.7 Attention to Sound

Music preferences were mentioned, and attention to auditory effects was noted, in audience feedback. Some were positively noted while others were neutral or indifferent, only two audience members mentioned not liking the musical genre.

Special attention was directed to the sound effects, as the following quotes demonstrate: “It felt great with the rain stuff”; “Seems calming with the background music” and the vocals, or vocal overlaying in the song “I liked the way that the two voices overlapped sometimes”; “And your singing is also perfect”; “and I feel free, and your voice is relaxing 😌.”
4.5.3.8 Hypnotic Experience

It could be the repetitions of the sounds, the faded overlaid layers of the visual imagery, that have resulted in several responses denoted an entrancing experience "It is a grounding message, almost mantra-like"; “a little trippy gave me a chill relaxing vibe”; “It gave me chills”; “I find the music hypnotic and the overall impression I get is of the possibility of personal growth despite adversity”. Shifman (2012) relates repetitive messages to the virality of a video, which influenced this design, and while not intended to it could have influenced the mentioned “Hypnotic”, “Trippy”, “Mantra-like” experience.

4.5.3.9 Special Attention to Lyrics

Since the protagonist requested particularly a lyric video the text was most emphasized, hence diverting attention to the words. Often in popular music words of songs can be ignored, especially when they comprise a part of an audio-visual experience. The visual element can enhance attentiveness or reduce the lyrics. Responses of audience members noticing the words can indicate clarity. As cited: “I really enjoyed the lyrics, very inspiring”; “A lot of truth there”; “Like sometimes I read your messages or voice again to hear something positive”; “The last 25 seconds of the video with the handwritten messages left the greatest impression on me”; “I want to read them again!”. A particular mention of the specific favoured lyrics implies memory formation (Sweller, 2020) and deeper learning of the psychoeducational content, as demonstrated in the quotes: “I especially remember the words 'Mental obstacles can enlighten you' and 'great good can come from great suffering'”. 
4.5.3.10 Mentalising

Mentalising can be referred to as a self-mirroring cognitive process, a thought or introspection into one's thought process. Mentalising held 43 aggregated items coded, comprising 30% of the “Reflection” theme, henceforth 1.5% of all audience feedback. While not significant in overall responses, it indicates the characteristics of much of the type of reflection indicated by audience members. Observers of the video were self-examining, reflecting upon their way of processing their reality, and their emotional responses to occasions and challenges in their lives. Mentalization refers to the attention given to one or others’ reasoning, which led to feelings and behaviours. As cited: “It helps if you know the root cause of what you are going through”; “If anything, it can be a catalyst or a small first step in a long and difficult process towards working on mental health issues”; “This film made me reconsider my attitudes”; “looking at what I did right rather than what went wrong”.

4.5.3.11 Affirming

Affirmation is a notion that is often related to sharing behaviours (Shi, 2018; Akpinar et al., 2017; Dafonte-Gomez, 2015). It held 239 aggregated items coded and comprised 9% of the audience outcome feedback. Since sharing often reflects upon how an individual desire their peers to see them (Waterhouse, 2013), videos shared are often an expression of how they would like to be perceived. Hence, the reassuring experience of the video can correlate with peer distribution. Affirming statements were conveyed, such as “It made me feel better about myself, like I can be free with people”; “It
reinforces my empathy to those who are suffering silently to support them to express their voice through creativity”; “It has an impact on my outlook and acts as reassurance almost”. Those all can imply valid considerations for one to share this video with one’s peers.

4.5.3.12 Enjoyable

“Pleasant” refers to an upward emotional valence, while “Positive” was classified as “Therapeutic”. “I enjoyed them both and want to watch and absorb again”; “Thanks, I watched this in the morning, so it gave me this feeling I do feel after breathing in the petrichor”; “It reduced any negative energy”. While positive was themed under “Therapeutic”, a positive experience often implies upbeat feelings. Sharing behaviours are a secondary associated consequence of an enjoyable experience with multimedia (Akpinar et al., 2017; HBR, 2015; Dafonte-Gomez, 2015). Pleasing and pleasurable comments were such as “It’s literally perfect”; “It sure gave me a good day”; “Great experience”; “It’s awesome”; “Fantastic”.

4.5.3.13 Predominant Words

Figure 4.48 and Table 4.19 present the notable top stemmed words observed in audience responses, including "Like" (714 occurrences), "Think" (426 occurrences), "Feel" (456 occurrences), "Positive" (313 occurrences), "Helps" (222 occurrences), "Good" (142 occurrences), and "Health" (209 occurrences). These findings align with the thematic analysis, which indicates a strong association between healing notions (39% prevalence) and positive, pleasurable, and health-related words. Additionally, the
most prevalent theme, "Sharable" (17% prevalence), also relates to positive emotions and thoughts, as supported by previous studies (Shi, 2018; Akpinar et al., 2017; HBR, 2015; Dafonte-Gomez, 2015).

<table>
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<tr>
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<th>Count</th>
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<td>103</td>
<td>0.51%</td>
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</table>

*Table 4.19: Word Frequency Query in All Audience Responses*
4.6 Limitations and Future Directions

Critical observation suggests that involvement with the survey itself invited reflection since the questions were open-ended. Therefore, since contemplation has potentially been primed, it must be factored into consideration when determining outcomes, especially for the codes relating to reflection. The content of those reflections is hence of importance when assessing the outcomes. The reflection topics varied between mentalising, introspecting symbols, and constrictive educational insights. Those indicate that the video holds a positive psychoeducational impact.
The high level of involvement implied by the editing suggestions in the feedback was likely to result from the surveys’ priming question: “What can we do to make it better?”. Nonetheless, audience members could have chosen to say very little, or engage on other levels relating to other aspects of the production, such as dissemination or even the content itself. Most of the editing suggestions comprised longer and more thorough feedback for technical improvements.

The code “Engaged with Video”, which was categorised as “Reflection”, even though favourable to this research, could be arguably categorised as “Sharable”. The code “Engagement with the video” included mostly positive engagements, while the negative ones were categorised as “Disagreement”. The fact that an audience member engaged, whilst favourable, is not enough of a reason to share. Hence, the researcher found it more appropriate for those engagements to associate with “Reflective” as a more neutral theme. While positive valence is strongly linked with sharing behaviour, engagement, in this case, was deemed more a reflective act, rather than a motivator to share.

4.6.1 Researcher Involvement Bias

The researcher conducting interviews with respondents can potentially create power imbalances. To mitigate this issue, several measures were implemented in accordance with the ethical protocol, introduction, and information sheet. One such measure was mindful listening, ensuring that the researcher actively engaged and respected the protagonists’ perspectives. Additionally, protagonists were explicitly reminded of their freedom to withdraw from the study at any point without the need for justification.
Encouragingly, the protagonists expressed a sense of comfort with the researcher, as exemplified by the statement, "Like I can express my ideas in an environment I am comfortable with." This positive rapport is particularly beneficial for the vulnerable demographic of young individuals admitted to the psychiatric unit at a hospital.

However, it is important to acknowledge the potential influence of desirability bias in the interviews. Audience members may feel inclined to provide responses that they believe align with the expectations of the filmmaker or researcher, potentially skewing their true thoughts or experiences. Furthermore, it should be noted that all audience in-person screening events were attended by the filmmaker, which may introduce additional biases. Conducting a future study that separately analyses feedback from larger audience screenings could be a valuable avenue for further investigation.

There was a notable tendency to address the researcher directly. Audience members expressed agreement with their decisions, provided encouragement, or showed empathy towards them. While this may initially appear as a potential bias or an attempt to appease the researcher, it can also be interpreted as an indication of an atmosphere where audience members felt safe to be vulnerable and approach the researcher. From a dissemination perspective, this observation is favourable, as it aligns with the notion that video sharing is often motivated by a sense of camaraderie or relatability (HBR, 2015; Shifman, 2012). For instance, audience members expressed sentiments such as "I feel a little boosted… That is a tremendous amount that you are taking on, and it tells me that even I might be able to take on more than I think that I can," and "How rewarding that can be."
The utilization of online surveys, which provided an anonymous and neutral platform, further contributed to a safe environment for audience members. The majority of online audience members were not personally acquainted with the researcher, allowing them to provide answers without any hindrance. For future studies, it could be beneficial to involve interviewers who are not directly associated with the film's researcher. However, it is important to note that the current project's interview process was carefully curated to maintain a neutral stance, with questions designed to avoid assuming an expectation of a positive experience. This approach aimed to facilitate an open expression of all perspectives and experiences.

4.6.2 Online Public Platforms

This project sought to reach young people and hence focused on social media platforms. In the previous case study, the video was uploaded to and promoted on numerous platforms. The outcome was challenging to measure across platforms and was estimated to have hindered its popularity on one channel. Therefore, this video was posted on fewer original channels. The original was premiered on YouTube and promoted on other platforms, and later it was uploaded to Facebook and Instagram. Snippets were posted on TikTok and twitter to invite viewers to follow the link and watch the entire film on YouTube.

Critical reflection upon the online platforms where the video was promoted will point out that several of those platforms were mental health related, hence their following audience members would have been individuals who have an interest or some reason to connect to such topics. To improve the neutrality of results, more than half of the
online responses were recruited via GrooveHub, a paid marketing agency, to the public. The screening events were projected both to neutral audiences, such as public festivals, university film festivals, and to mental health interest groups, such as CAMHS and Health in Mind.

The large in-person event PosiFest.uk was designed to be a public engagement specifically for these case studies, alongside other psychoeducational promoting activities. Those components should be considered in the outcome as these are influenced by the type of people who have chosen to engage with such platforms. PosiFest took place intentionally at a neutral location, the Pear Tree venue in Edinburgh, which is known as a public pub garden, and its audience attracts all types of young adults and families. The video was projected at 7pm alluding to audience members being more of the single non-parent demographics who are often out at these hours, as adults who have young children will likely be home at this time. The PosiFest festival did not attract specific demographics that have an interest in mental health topics, and its design deliberately included the entrance gate invitation banner with no association or subtext but only the large words “You Are Invited”, aiming to prevent a screening of specific interest individuals who enter the venue. If the gate sign invitation was phrased with a specific title such as “Welcome to the positive psychology festival”, then the passers-by would only have engaged if they were interested in those topics. But, instead, the banner and staff invited any person on the street. Overall, the festival included 3,000 individuals from the public in the city of Edinburgh.
Meaningful experiences were shared by audience members of the in-person festival. Visitors scanned the barcode, which was projected after the music video, and answered the survey or opted in for a follow-up interview. One young audience member mentioned, “It made me feel very good about myself. I was thinking a lot about all the experiences in the past and how I grew from them, and they make me feel like I am good at this. It made me feel good about myself”. Another audience member, a young parent who visited the event, shared in their proceeding interview, “Overall, it really stayed and resonated in my mind, it was quite powerful for the next 2 days after watching it. On the day after, my parents have come to visit after not seeing our little daughter for 3 years and I thought a lot about the distress and the family trauma in our family…. We also saw the Disney movie Encanto just speaking about family trauma and the experience of my parents not seeing my daughter and seeing her grow on these special years because of COVID19. Your film made me have a different perspective on the distress that we have experienced, and my family and I started looking at how to move forward the next day with my family and look at the growth and how we could grow. It stayed with me”.

The following are from the written comments on YouTube and Facebook: “The message of growth through suffering is universal it is now all over the WEB I would say this is beautiful take note Morton, yes, we can make of our lives a masterpiece! 🌟❤️💝” “This is very cool” “As I listen to the video, I think the big shifts for me have involved pruning before growth, mainly eliminating second-guessing and any negative affirmation or even negative words”. One young audience member mentioned “it made me feel very good about myself. I was thinking a lot about all the experiences in the past and how I grew
from them, and they make me feel like I am good at this. It made me feel good about myself “.

4.6.3 Disagreements

While the comments aiming to suggest a different opinion could have been noted as reflection, they were categorised as a disagreement to mitigate against bias and denote the importance of not presenting all interventions as favourable. A dislike or difference in opinion regarding the project can either be neutral or apprehensively expressed. Disagreement was mentioned in 228 aggregated references, comprising 6%-11% of outcome themes in first feedback and follow up feedback respectively, and occurred at parts such as dislike and or genuine productive comment. Some comments were more important to be read from the perspective of their context. For example, an appearing to be negative response, if read heuristically would be interpreted otherwise than its apparent humoristic intent, for example, “I probably won’t be walking up any hills in fear you might be there telling me I’m a building block.”

Some aversions to an element in the audio-visual, such as sound style or content, were communicated. Others, though, merely denoted disagreement that the video could make a difference to others or that the respondent had considered something in the video elements to be disadvantageous to its purpose of being a helpful resource, such as “the creepy sound at the beginning was overdone, it was more harmful than helpful to the message of the video”. Some audience members implied their different personal preferences for musical style, delivery format, or other elements in the video. As some of the disagreement concluded with a constructive suggestion, those can be referred to
as engagement and were double coded with “Reflection” and “Engagement”. Whilst most protagonists and audiences valued the video as beneficial, advantageous, or serviceable, three individuals commented negatively about their experience “are toxic positivity … ‘think positive’ and ‘time is precious don’t waste it’ are more harmful than helpful”.

Forty-two aggregated codes were sub-categorised as “Dealing with difficulty”. Within the context of interviews and documented responses, those were not categorised as a disagreement or negative as in previous case studies, but as therapeutic. Within the situations reported, “Dealing with difficulty” codes occurred as participants felt safe to share their challenges, and the notion was categorised as therapeutic.

4.7 Conclusions

Following the comprehensive analysis of themes, the subsequent section will present conclusions pertaining to the research questions of the study. The first research question investigated the impact of the intervention on the protagonists' experience of their mental health, and this aspect will be discussed in the initial part of the section. The subsequent research question focused on understanding the influence of the videos on audiences, which will be addressed in the second part. Lastly, the section will delve into the potential of these videos in leveraging psychoeducational concepts by enhancing their accessibility. By exploring these key areas, a holistic understanding of the study’s findings and their implications will be provided.
Cinematic interventions, both production-focused and screening-focused, demonstrate noteworthy favourable outcomes for their participants, either in educational or emotional behavioural realms, as demonstrated in the systematic review of this dissertation (See Chapter 3). Results from the current study successfully complement this body of research and validate the benefits of the presented novel design involving co-creation with and for young demographics, and their psychoeducational potential, as elaborated in the conclusions below.

4.7.1 Protagonist

The first of the research questions investigated how will audio-visual co-creations with young people affect the experience of their mental health. The outcomes of this case study indicate that co-creations can have significant therapeutic implications on young protagonists and can positively increase their experience of confidence and self-efficacy, as demonstrated in previous studies (Saladino et al., 2020, Park et al., 2020) and affirmed in this case. It can influence the protagonists’ constructive experience of themselves and increase their empathy towards others.

Various positive wellbeing effects on protagonists can result from co-creation experiences. The constructive influences could be a consequence of the level of authority given to the co-creation protagonist (Koch et al., 2009) alongside the framework with which the video was produced and the context of conveying an emotional coping strategy. The protagonist exhibited substantial impressions of feeling affirmed at the end of the intervention and increasingly after publishing and screening the video to their peers; in their words, “It has boosted my confidence and self-esteem,
yeah. Yeah, I think I have a lot more belief in myself now as well.” Ownership, determination, and assuredness were expressed as protagonists elaborated and reflected on their experience. They felt more reliant and articulated more hope for the future.

The previous case study and research support the constructive psychological influences of participant-led audio-visual designs, particularly when the topics selected are therapeutic. Since this study invited the protagonists to co-create content that can be a value for themselves and presented to others, the context of this video anticipated its outcome. This specific production had a relaxing effect partially due to the style of music and choices of the protagonist, and a frequent positive experience expressed was “it put a smile on my face.” In this production, no negative impact was communicated or detected. The protagonist also shared the video with their peers and family as a sounder expression of their conviction and optimism.

4.7.2 Audience

The second of the research queries investigated what effects such videos will have on audiences, particularly those of similar demographics to the protagonist. The results of this case study reflect upon the effects of this co-creation video, the DMV, on audiences. It presents them in affective, cognitive, and partly behavioural domains. Differences observed by audience members comprise new thoughts, insights, feelings, desire to act, or even actions that have been taken. Mainly those were positive personal and social-relational. Few unfavourable or neutral perceptions of the video were noted, while some of those consisted of feedback and partly expressed comradery with the
researcher. The transparency of the video opening, denoting the lead co-creator was 16 years old, could have influenced those. The overall resulting themes in audience responses indicated mostly favourable and appreciative expressions.

Both the personal demonstration of the video, having had a young individual vulnerably visualize coping with their emotional challenges, and in this specific case the topic in the video, post-traumatic growth, were likely to have primed the high relatability and notions of affirmation amongst audiences of similar demographics. The Bandura-influenced design, of seeing another like oneself succeeding in a task, is suggested to have inspired relating and trust; audience members were motivated to reflect on their emotional journey, they related to the challenges and have introspected upon positive outcomes for their emotional hurdles. Notions of self-assuredness and togetherness were felt by audience members, followed by compassion and appreciation toward other people.

The impact of co-creation videos on audience members can vary. Especially when presenting certain visual or musical genres. These impacts can already be of favour or dislike, depending on predetermined preferences. Since the selected genre of music, electro-pop, is a popular style amongst young people, more appreciative themes arose in this case study. The visual style also appealed to young demographics, possibly resulting in its similarity to the short social media segments with which they are familiar. In this case, the auditory repetitions were associated with hypnotic mindsets. The selected topic, “growth that can result from negative experiences”, was a reassuring one in nature, inviting reflective pleasant notions. This could have also inspired a high level
of calm responses. Overall, high rates of self-efficacy, and personal, and social empathy, were observed. Positive emotional valence is a high predictor of sharing behaviours in a video (Berger, 2013), and the utmost number of remarks related to the video being therapeutic and enjoyable.

4.7.3 Psychoeducation:

The third research question investigated whether the videos would aid accessibility to psychoeducational concepts. Accessibility online is increased in response to features such as likeability, platform, newness, benefit, inspiration, and other influences mentioned in the introduction chapter. This case study sought to increase the film's reach for young people. The frequency of code overlaps within all feedback denoted mostly intersections of “Therapeutic” with the top list of “Self-efficacy”, “Personal relationship”, “Social sympathy” and “Realised something new”.

Both the young protagonist and audiences from similar demographics have expressed the significant advantages, helpfulness, and serviceability of the video project. Particularly noteworthy are the therapeutic, psychoeducational, and emotional benefits reported by participants. The project has enabled a transformative learning experience, offering a fresh approach and perspective on life's challenges. It has fostered an expanded sense of empathy towards oneself and others, resulting in increased confidence, self-efficacy, and self-kindness, all of which are key determinants of resilience. These findings highlight the profound positive impact of the videos on the psychological well-being and resilience of both the young protagonist and the targeted audience.
The relatability of the subject matter “post-traumatic growth” could have engaged both audiences and the protagonist with positive reflection. Induced social empathy could have also increased the desire to share the video with peers. Many responses noted a shift in understanding that increased empathy towards self and others. Other high correlators with “Therapeutic” were “Calm”. In this specific co-creation calmness and relaxation was an unexpected noted significant outcome.

Numerous positive emotional triggers were correlated with the desire to share since emotional valence correlates with virality (Akpinar et al., 2017; HBR, 2015; Dafonte-Gomez, 2015). Encouragement and safety to respond were demonstrated by the elaborated feedback comments on the video, also indicating the constructive atmosphere created by the video.

Learning and perception impact are eminent outcomes of this message's intended design, indicating effective employment of delivery format for helpful emotional educational conceptions.

In conclusion, addressing the third research question (would the videos aid accessibility to the psychoeducational concepts?), the suggested audio-visual structure can advance the accessibility of articulated psychoeducational concepts.

The employment of co-creation and trendy audio-visual styles, such as popular music genre videos with documentary elements grouped with cognitive and learning design, could have beneficial outcomes for its viewers and thus can serve as a template for future interventions and infer potential public impact. Since this is one of a few first
preliminary models, more robust demographic sizes and more iterations will benefit and guide future designs.

As practice-led research, advancing future practices has been another goal of this project. The development of a novel protocol for a psychoeducational musical documentary film has been introduced. The constructive nature of these findings highlights the importance of developing more iterative multimedia and refining this process.

The current results provide a preliminary guideline for future projects with similar aims, the video can be used to disseminate psychoeducational content and increase its reach to serve as preventative informational resource and an additive for support.
CHAPTER 5: Discussion

5.1 Introduction

This chapter critically evaluates the argument and process of this dissertation, presenting the findings of the study and discussing their interpretations, potential implementations, and implications. It commences with a summary of the project’s objectives and research questions, followed by an exploration of the impact of the co-creation intervention on young protagonists and its effect on viewing audiences of the film. The chapter delves into the effectiveness of the intervention in enhancing the accessibility of psychoeducational topics for young individuals, contextualizing the discussion with insights from existing literature.

In the subsequent sections, the strengths and limitations of the study are examined, providing a foundation for future research directions and suggestions. Research consequences and clinical implications are thoroughly considered, paving the way for broader insights. Reflections on the study’s aims lead to comprehensive conclusions, and the chapter culminates in proposing next steps to advance academic knowledge in the emerging realm of psycho-edutainment multimedia while also addressing the enhancement of effective and accessible psychoeducational videos. Critical recommendations for future research underscore the chapter's assessment of the project's primary objective and its valuable contribution.
5.2 Key findings

5.2.1 Overview

Literature on cinematic interventions, such as film viewing and co-creation filmmaking, report positive well-being benefits (Sanders, 2012; Koch et al., 2009, Lunch & Lunch, 2006). The first of the research questions investigated, how audio-visual co-creations with young people will affect the experience of their mental health. It is apparent that the intervention has constructively influenced the perception and behaviour of young protagonists and peers and appeared to be helpful. The themes which arose from the data were of predominantly affective, cognitive, and partly behavioural, and were mostly favourable and appreciative. Alteration was reported on various dimensions from thought, feeling, desire to act, or action that has been taken, in response to co-creating or viewing the film. These outcomes are in line with previous research on multimedia education (Park, 2014), particularly enveloping psychoeducation addressing young people (Goodwin et al., 2021). Additionally, they provide an enhancement to the relational mental skills by engaging social empathy and self-efficacy.

The combined findings from both case studies demonstrate that the films had notable therapeutic, psychoeducational, and emotional benefits, with 52% of participants reporting them as "helpful" and an average of 48% indicating a "therapeutic" response. These outcomes reflect the remedial impact in terms of social empathy and self-care.

Perhaps of most significance, there were relatively few unfavourable or neutral experiences for all study participants. In line with the affirming topics in the discussed videos, audience members were motivated to reflect on their emotional journey and
relation to challenges as well as introspect upon or discover positive outcomes of their experienced hurdles.

5.2.2 Impact on Protagonists

Since this study included both intervention and dissemination the impacts will be provided into the impact on protagonists and audiences. This section will discuss the key findings for the protagonists, and addressing the first of the research questions, addressing how such film co-creation will affect the young people’s experience of their mental health.

The co-creating protagonists in this study demonstrated increased measures of psychological empowerment (Fetterman, 2015; Bandura, 1997), such as a sense of encouragement, confidence, self-agency, constructive self-perception, and self-efficacy as often demonstrated in co-creations (Saladino et al., 2020; Park et al., 2020) and as expressed as “I gained my confidence and self-expression” (Self report of protagonist in case study 1).

Protagonists reported feeling significant, that their opinion mattered, that they were cared for, and they expressed a high amount of empathy and self-efficacy as elaborated with statements like “I feel like I have accepted myself in a deeper way” (Self report of protagonist in case study 2), and reports of their feeling important, engaged, and affirmed as intended in the design of this action-based research (McNiff, 2008). Additionally, their sense of affirmation increased over time which aligns with film action research (Sandercock, 2014).
All protagonists conveyed that the video project was advantageous or serviceable. They reported ownership “It has made me feel like every time I listen to it, it makes me feel happier about my need” (Self report of protagonist in case 2), determination, feeling less alone, and greater assuredness was expressed as they elaborated and reflected on their experience. They felt more reliant and reported greater hope for the future.

5.2.3 Impact on Audiences

This section will discuss the key findings for the audiences in the dissemination phase of the study. It will address the second of the research questions, which investigated what effects will such videos have on audiences, particularly those of similar demographics to the protagonist.

Similar to the protagonists, audience members reported positive social-relational and personal effects such as empathy and felt the films encouraged behaviours that relate to mental resilience, which aligns with interventions involving film co-creation (Popa et al., 2021; Mitchell, 2010). Both positive emotion and entertainment were of high importance “I felt I really really enjoyed watching it” (Self report of audience member in case 2). Audience members also described increased compassion for others, togetherness, and empathy for themselves. Audience members who saw young people who resembled themselves felt less alone and expressed increased notions of enablement and empowerment as anticipated in self efficacy theory (Bandura, 2010) “I feel like so much more motivated now” (Self report of audience member in case 1), as well as greater relatability and trust of the material.
Audience members experienced these films as a therapeutic tool that provided beneficial advice. They felt a deeper connection with the content and a drive for action that “Encourages me to pick myself up” (Self report of audience member in case 2). Advantages were reported both in cognitive and affective measures, as audience members were motivated to normalise negative notions and reduce stigma. Lastly, they experienced enhanced self-efficacy as the films’ audiences notably reported that the works “changed my perception” (audience member of cCS1) and that they “Realised something new” (audience member of CS2), especially the adolescent audiences.

5.2.4 Psychoeducation

This section will address the third research question investigated whether the videos would aid accessibility to the psychoeducational concepts. The current result is in line with previous findings of multimedia interventions with adolescents (Goodwin et al., 2021) associating behavioural intention and self or social empathy, for both audience and protagonists, which were outcomes of the psychoeducational concepts conveyed in the DMVs. This suggests impact on pro-social behaviours and social support. Those are indicated by code overlaps of “Behavioural Intention” with “Social Empathy” followed by an intersection with “Self-Compassion”, implying the film strengthens notions of community closeness and encourages a new objective shift for higher consideration of others. Additional code overlap frequency denotes ‘therapeutic’ with the top list of ‘self-efficacy’, ‘personal relationship’, ‘social sympathy’, and ‘realised something new’ pointing to high levels of observation or introspection into one’s behaviour or lived experience.
In line with the objective of the third research question, assessments for effective reach were observed in the outcomes: most of the protagonists and some of the audience members noted a desire to share the video, conveyed an intention to watch more, or actively shared the video. Several expressed an urgency to distribute them in a timely manner in context of Covid-19 and considering post-lockdown mental health issues.

5.2.5 Summary

The quest to develop effective psychoeducational multimedia with and for young people has resulted in various favourable outcomes, measured in accessibility and various aspects of psychological empowerment ("psychological empowerment" see section 1.7.7). All produced videos resulted in high volumes of psychotherapeutic measures and were perceived as overall enjoyable and beneficial. They slightly differed in proportions, and most emphases were on personal versus social empathy. The intervention strengthened protagonists’ notions of personal empathy and ownership and they felt affirmed and empowered, while audiences gained new insights, and expressed pro-social notions, high compassion, and social support. Furthermore, participants found the DMVs to be enjoyable and effective in promoting constructive learning and resilience. These positive outcomes align with the intended design of the message, highlighting that this format is fruitful for delivering therapeutic psychoeducational concepts.
5.3 Interpretation

5.3.1 Protagonists

Previous research supports the various constructive psychological values of participatory filmmaking (Sanders, 2012; Koch et al., 2009; McNiff, 2008) for protagonists in participant-led audio-visual designs (Saladino et al., 2020; Park et al., 2020). Even more so, it is likely to be the case when the topics selected for co-creation are psychotherapeutic. Studies which invited protagonists to develop multimedia on personal topics that they see as valuable for themselves, expressed numerous psychological benefits (Haase et al., 2020). These benefits were enhanced further when the co-created videos were presented to others (Freitas & Gaudenzi, 2022). Hence, the design of this project’s films formation anticipated their encouraging and enabling remedial outcomes.

Sharing advice with others, for protagonists, empowered them and provided a notion of self-efficacy as predicted in health-related co-creations (Saladino et al., 2020; Enge, 2013). Notions of increased ownership and sense of purpose were observed in studies presenting their protagonists’ films to the public (Freitas & Gaudenzi, 2022).

Significant code overlaps arose between behavioural intention with social and self-empathy, suggesting that the films encouraged increased notions of purpose, enablement, pride, and togetherness, and normalised their feelings on challenging mental states and lived experiences.
Such findings support the growing body of research indicating the association between film co-creation, and their diverse measured aspects of empowerment (Saladino et al., 2020; Park et al., 2020; Enge, 2013; Koch, 2009) for protagonists, such as notions of ownership, trusting of oneself, and other gauges of positive self-regard.

5.3.2 Audiences

The objective of the second research question, reflected in the outcomes. Designing a video featuring young people to reach similar young people was demonstrated in this study to be impactful in various aspects. Studies on documentary films that present individuals sharing vulnerable coping experiences on a public platform, suggest that remedial influences are experienced by both audience and protagonist (Freitas & Gaudenzi, 2022). In line with other cinematic interventions, audiences expressed high notions of self-efficacy (Park et al., 2020) and closeness to oneself (Mitchell, 2010).

Both the personal element, of having had a young individual vulnerably visualise their constructive coping with emotional challenges, and the topics of emotional coping, are likely to prime the high relatability and affirmation amongst audiences (Uhls et al, 2021; Popa et al., 2021) of similar demographics (Bandura 2018). Witnessing others who are like them in the video, who were managing a challenging emotional experience, resulted in an overarching experience of self-validation by normalising difficult experiences and induced an overall soothing effect. This thesis endorses the social modelling theory, which suggests that seeing people who are like oneself completing a task successfully, can cause one to believe more in one's abilities (Bandura, 2010). This is distinguished as self-efficacy, the confidence in one's capabilities to execute actions or achieve their
own goals, which can impact the approach to challenges and promote recovery from setbacks and disappointments (Tsai et al.'s, 2014; Chen, 2001). The high prevalence of self-agency and ownership concluding both case studies increased the likelihood to invite behavioural changes.

The impact on audience members can vary, especially when presenting a visual and musical genre that already may be of favour or dislike, depending on their predetermined preferences. It is possible that since the selected genre of music, electro-pop is a popular style amongst young people, more appreciative themes arose. The visual style may have also appealed to the young demographic, due to its similarity to the short social segments which they are familiar with online (Neiger et al., 2012). Film-based interventions are considered a promising method for enhancing mental health literacy (Goodwin et al., 2021). Overall high rates of personal and social empathy were observed. Positive valence emotions are high predictors of sharing behaviours in a video (Berger, 2013), and the highest remarks correlated to reports the videos were therapeutic and enjoyable.

5.3.3 Psychoeducation

The objective of the third research question, was anticipated based on previous studies, and advanced further in this innovative design. Multimedia can increase the accessibility of psychoeducational messages (Lakin, 2019). Accessibility online has been previously demonstrated to increase in response to features such as likeability, platform, newness, benefit, and other influencers (Akpinar et al., 2017). Similarly, like in participatory co-creation studies (Sandercock, 2014), both the protagonist and audiences of similar
demographics have conveyed that the video project is beneficial or advantageous. Assessments of effective reach are implied in the notion of safety to comment on the video (Shifman, 2012) which was implied by the high volume of positive technical feedback, inferring viewers experienced feeling connected - hence the inclination to voluntarily elaborate.

Multimedia interventions can measure effectiveness by behaviour (Park et al., 2020), behavioural intention (Popa et al., 2021), and help-seeking (Uhls et al., 2021). Numerous emotional triggers were identified to increase the desire to share, since strong emotions correlate with virality (Waterhouse, 2013). Music is often considered meaningful and may therefore influence personal and social connection (McFerran, 2010, 2014; Miranda, 2013), and induced social empathy could have also increased the desire to share the video with peers. With the attractive format, the relatability of the subject matters on constructive emotional coping may have engaged both audiences and the protagonist with positive reflection.

In addition to including theoretical approaches of visual and educational multimedia design (Grunwald et al., 2016; Mayer, 2014; Park, 2014; Plase et al., 2013; Muller, 2008), an emphasis prioritised the participant-focused approach, aligned with user experience design, known as UX (Platt, 2007). It differentiates the researchers’ opinion from the user’s opinion and prioritises that of the user. In this study, the users were both the film protagonists and the audience members, and their insights guided the design. Those tactics centre the production around its meaning and relevance to the user and
can relate to the highly favourable responses, and the audience members' comments on the urgent importance of the content.

Incorporating storytelling techniques, the cognitive-affective theory of learning with media (Park, 2013) examines the role of motivation and emotional impact in facilitating learning processes. This suggests that the strategic timing of displayed information (Mayer, 2014; Park, 2014) could have played a significant role in drawing attention to the lyrics, as observed by the audience members.

Cinematic interventions can increase participation and can leverage the delivery of psychoeducational concepts (Goodwin et al., 2021), as exemplified in this study. Learning and perception impact were significant outcomes of this message's intended design, indicating fruitful use of format for delivery of therapeutic psychological concepts.

5.4 Strengths

5.4.1 Analysis Techniques

The analysis techniques applied in this study maximised outcome assessments by undertaking both interviews and written surveys and using thematic analysis (Braun & Clarke, 2006). Written feedback allows a premeditated response and is expected to be more succinct and present less reflection and self-analysis. Verbal interviews induce a free stream of consciousness hence entailing considerably additional self-reflection and conversational mentalization.
The questions inquired specifically about the research questions. It is possible that, if only general experiences were addressed, the results would have been conceivably broader. In this case, the questions were neutral and open-ended including inquiry about participant' general experience as well as inviting self-reflection, another related to social interactions, and lastly one focused on comments for improvement. The interview was also neutral, it was timed before the survey and hence attracted less bias in response. It articulated “what was your experience like'' and participants were informed that they will proceed with this question with 5 minutes of uninterrupted encouraging listening. The protagonists' feedback configuration commenced with a neutral question to provide unbiased responses and proceeded with an intentional survey. A similar follow-up meeting commenced aiming to gauge the behaviour change specifically. Due to larger numbers, audience members initially received the survey where they were invited to opt-in for a follow-up interview.

5.4.2 Direct Assessment of Film

Audience surveys were distributed immediately following the viewing of the film to minimize the risk of bias in the analysis of study results. This is because group discussion can influence audience members' responses to surveys. For example, an audience member may be more likely to say that they found the film helpful if they know that other people in the group also found it helpful. By distributing the surveys immediately following the viewing of the film, the researchers were able to get a more accurate assessment of audience members' thoughts and feelings about the film.
Here are some of the ways in which group discussion can influence audience members’ responses to surveys:

- **Social desirability bias**: Audience members may be more likely to give socially desirable answers, such as saying that they found the film helpful, even if they didn’t really think so. This is because they may want to appear to agree with the group or to avoid appearing to be critical of the film.

- **Groupthink (Janis, 2008)**: Audience members may be more likely to conform to the group’s opinion, even if they don’t really agree with it. This is because they may feel pressure to fit in or to avoid conflict.

- **The Hawthorne effect (McCraney, 2007)**: Audience members may improve their performance or behaviour simply because they are aware that they are being observed. This is because they may want to make a good impression on the researchers.

By distributing the surveys immediately following the viewing of the film, the researchers were able to minimize the impact of these factors on the results of the study.
5.4.3 Participatory Research Promoting Engagement

The intervention was designed with the framework of practice-led research, considering the expected high level of engagement (Smith, 2009) and incorporating co-creation elements (Smith & Deans, 2009). These guidelines fostered a sense of autonomy and agency for the protagonists, resulting in empathetic engagement from the observing audiences. The intervention followed the principles of the multimedia learning theory aligned with cognitive design (Sorden, 2012), aiming for a balanced combination of audio-visual and cognitive stimulation. It also integrated elements of familiarity and user-generated style based on research on multimedia popularity (Shifman, 2016). Additionally, incorporating iterative design and incorporating feedback from both protagonists and audiences may have contributed to the improved outcomes of the intervention.

5.4.4 Mitigating Against Researcher Involvement Bias

To mitigate the influence of research bias resulting the researcher’s personal motivations and experiences, it is essential to elaborate on the personal history of the DMV researcher. This should help to provide transparency and offer a greater level of rigour to the academic worth of this research. Reflective sections in both case studies (sections 4.4, 3.4), including the researcher’s motivation (section 1.4), provided further transparency by elaborating on the researcher’s experience, offering further integrity to this study.

The researcher conducted both interviews and screening events. Constructively, this may have created the notions of comradery and relatability (Shifman, 2012).
Nevertheless, although all ethical measures and consent procedures were kept and participants communicated “I can express my ideas in an environment I am comfortable with” (audience member CS 2), the presence of the researcher considerably holds a power imbalance which may influence the participants’ response (expanded in section 5.5.4). Mitigating this were the online anonymous surveys, providing a considerably safe and adequately neutral platform.

5.5 Limitations

5.5.1 Slight Differences in Case Study Results

While the diverse short films produced resulted in fundamentally similar outcomes, they varied slightly in results. These variations are discussed below.

5.5.1.1 Different Themes in Case Studies

There were different resulting theme categories between case study 1 and case study 2 as they were classified independently. Both were reviewed by professional peers to produce impartial results. Only relevant charts and graphs were presented due to their relation to research questions, and hence case studies discussion differs partially in structure.

5.5.1.2 Difference Between In-Person and Online Screening Due to Covid-19

Another context that disturbed results between case studies, affected by the pandemic, was the move from online-focused screenings during a time of national crisis to a year later when restrictions were alleviated, anxiety was reduced, and more screening events
took place in person. Case study 1 was published on January 27th of 2020, closer to the time of the first lockdown on March 11th of that year, when globally higher virtual content watching was reported (WHO, 2022) in addition to higher reported levels of anxiety. All screening events occurred virtually, and audience members were at home often seeking online support.

Case study 2 was published on Dec 1, 2021, which occurred as the heavy restrictions in the UK were alleviated. Online activity was reduced whilst in-person events were permitted. The public was able and seeking in-person engagements, and dissemination entailed also large in-person screening events.

Due to the differences in circumstances, sampling for participants and the viewing experiences were impacted. Similar conditions would have resulted in a more accurate comparative model.

5.5.1.3 Empathy is Not a Unique Theme in Case Study 2

Case study 2 presented slightly different results specifically in the realm of social empathy. There are two possible reasons. First, because the themes specific to empathy were less prevalent in the second film as opposed to the first film or because the move from online to in-person viewing may have impacted the outcomes. Additionally, this can relate to the visual presentation of more protagonists and personality diversity in the video of case study 1.

The second case study did not consider personal and social empathy as distinct themes in the codes arising in the feedback. They were not noteworthy in numbers in
comparison to other codes, and hence those were incorporated as part of the therapeutic overarching theme.

5.5.1.4 Aesthetics, Social Design, and More

Regarding the demographics of the protagonists, significant differences were observed between the two case studies. In case study 1, the protagonists comprised sixteen young adults aged 18-34 who identified with mental health struggles and volunteered to participate from the general public. They were professionally filmed in person and at locations of their preference. On the other hand, case study 2 involved a single 16-year-old participant who was a service user at CAMHS and willingly chose to take part.

It is important to note that co-creations involving vulnerable demographics often yield smaller participant numbers, as highlighted by Saladino et al. (2020).

The one protagonist for CS2 interacted only via online meetings, and until today has not met the researcher in person. This has likely affected both their experience and the production outcomes. The online experience allowed an intimate interaction; the protagonist was in the safety of their room and had more control over the extent of communication at any point. In contrast, the protagonists of case study 1 were met in person, which can cause more performance-related or other anxieties resulting in social interaction.

In case study 2, the protagonist was required to present their own personal story, which could potentially evoke feelings of stage fright or stress. This aspect of the intervention had the potential to both enable the protagonist to share their story and also create a
sense of anxiety or pressure due to the nature of public speaking or self-expression. Case study 1 protagonists knew they would be observed as part of a group. In this work the use of a single protagonist in one of the case studies provides a contrast to the potential group dynamics which may have influenced case study 2. So, while the different methods and interaction may have impacted the outcomes, they also provide a clear differentiation that can help determine the impact of interpersonal interaction and group influence on DMV impact and validity. Similar projects (Freitas & Gaudenzi, 2022) suggest that collective projects can both empower and alleviate stress but may also cause comparisons. Further insights onto those differences, and similarity of results, is elaborated upon in section 5.7.

5.5.1.5 Organic Vs Paid Survey

The limitation in equating outcomes was observed due to variations in survey response numbers. The collection of audience feedback primarily occurred organically, supplemented by the paid surveys and numerous screening events. Due to time constraints and pandemic-related delays, case study 2 employed a paid survey to gather one hundred responses, representing approximately half of all responses. This paid assessment aimed to minimize bias by reaching audiences with minimal prior connection to the project, in comparison to word-of-mouth recruitment methods.

The lack of abundant numbers of responses implies that the conclusions should be considered prospectively. If more plentiful responses were analysed the interpretation could have been more accurate.
5.5.2 Public Platforms in Person and Online

While the online arena provides the ability to reach a wide and diverse audience, critical observation of similar psychoeducational multimedia interventions (Goodwin, 2021) denotes that the reach of such multimedia, addressing mental health, is predominantly accessible through related interest platforms and organisations, such as the hosting organisation CAMHS, the Scottish Mental Health Film Festival, Health in Mind charity, and similar. Mitigating this were paid surveys and in-person general events. Those have more successfully reached the young audience members from the public, to whom this multimedia was aimed. Significant experiences and feedback were shared by public audiences partaking in an in-person festival by scanning a barcode and answering the survey or opting in for a follow-up interview.

5.5.3 Time and Length Considerations

In addition to style preferences, it was essential to gauge and determine an appropriate length of time for the development and for final production of audio-visuals. This is of particular importance as modern social media platforms evolve and there is a need to address young people’s level of participation and attention span.

Additionally, vertical videos have become more popular as this project evolved, from YouTube horizontal viewing to TikTok vertical phone-holding audiences. Previous psychoeducational film interventions (Goodwin, 2021; Hughes & Sjoberg 2014) encourage the leveraging of marketing professionals and larger budgets to increase the reach and impact of such productions, as in this case mainly organic and relatively low-budget promotion has been facilitated.
Moreover, the evaluation of the study’s reach is constrained by the submission deadline and the potential for ongoing dissemination of the video online. Factors like future events, promotions, and remakes are unforeseen, and thus this analysis can only provide insights into its impact on the public within a timeframe of less than a year from its publication, which was the duration observed in this study.

5.5.4 The Researcher’s Presence in Co-Production Films

Co-production films are created collaboratively by researchers and participants or protagonists, and they offer a number of potential benefits. These include increased protagonist engagement, empowerment, and the production of more authentic and meaningful films, as demonstrated in this study.

One of the key issues that arises in co-production film research is the researcher’s presence. On the one hand, some researchers argue that their own presence is essential to the co-production process, as it allows them to facilitate the collaboration and ensure that the film is produced in a way that is ethical and respectful of all protagonists (Gibson, 2005). On the other hand, other researchers argue that their own presence can be disruptive and can undermine the collaborative nature of the process (Kindon, Pain, & Kesby, 2007). Therefore, the choice of strategy will differ based on the particular research context. And the researchers ought to consider several crucial factors regarding their involvement in co-production films.

The presence of the researcher in their films raises important questions regarding power dynamics, control, and the potential impact on the authenticity and focus of the
film. According to Pohl et al. (2010), the level of power and control exerted by the researcher can significantly influence the outcome of the film and its reception by audiences.

In the case study presented, the researcher adopted a power-sharing approach, endeavouring to empower the protagonists by granting them decision-making authority and complete control over the film's content and visuals. Each edit made in the film was carried out according to the specific requests and preferences of the protagonists, with the researcher assuming the role of an editor, showcasing the visuals at each stage. Ultimately, the final authority in shaping the film's representation resided with the protagonists, allowing for an authentic portrayal of their unique perspectives and lived experiences.

Moreover, the researcher's decision to include their own footage and brief visuals of themselves in the film was driven by a desire to establish equality with the protagonists rather than being an invisible presence. This deliberate choice aimed to create a more personal experience and showcase the researcher's commitment to the protagonists' messages.

However, one could argue that the presence of the researcher in the film might be viewed as irrelevant or even out of context. Since the film primarily focuses on the mental health experiences of the protagonists, the inclusion of the researcher could potentially distract viewers from the intended message. Surprisingly, no comments were made in this regard, neither in the feedback nor in the anonymous responses. This
suggests that the audience may have found the researcher's participation to be genuine and enhancing the overall experience.

On the one hand, the researcher's presence in the film can be seen as a testament to their commitment and willingness to be an active part of the process. It could have created a sense of connection and trust between the researcher and the protagonists, as demonstrated by the protagonists' voluntary expression of feeling safe. This involvement might also contribute to the film's authenticity and impact.

On the other hand, some viewers might argue that the researcher's presence takes away from the protagonists' stories, as the focus shifts to the researcher themselves. It is important to consider how the inclusion of the researcher aligns with the film's goals and whether it enhances or distracts from the intended message.

Overall, the problematization of the researcher's presence in their films highlights the complexity of their role and the potential implications it may have on the film's authenticity and focus. Balancing the power dynamics, sharing control with the protagonists, and considering the impact on the audience's interpretation are crucial elements that researchers must critically reflect upon to ensure the integrity and effectiveness of their films.

Another important factor is the relationship between the researcher and the protagonists. If the researcher has a good relationship with the protagonists, then their presence is more likely to be welcomed. However, if the researcher's relationship with the protagonist is strained, then their presence is more likely to be seen as intrusive.
While no explicit remarks were provided on this matter, an overall sense of safety and trust in the researcher emerged, with protagonists expressing positive sentiments about their experiences with the researcher. One protagonist likened the interaction to a therapeutic encounter, wherein the researcher's genuine concern was evident. Furthermore, audience members even approached the researcher directly, aspiring to emulate the empathetic and open nature that the researcher demonstrated, commending their impactful and meaningful contributions.

Finally, researchers should also consider the purpose of the film. If the film is intended to be a documentary that aims to reflect the research process, then the researcher's presence may be constructive. However, if the film is intended to be more creative or subjective, then the researcher's presence may be less important (Gibson, 2005).

In conclusion, the researcher's presence can be appropriate within co-production films. However, it will vary depending on the specific context of the research. Researchers should carefully consider the various potential benefits and drawbacks when deciding about their own presence within the film.

5.6 Future Directions

5.6.1 Dissemination and Marketing

Topic relevance, engagement design, and other factors for video visual and educational qualifications are not enough to influence the reach of the video. Marketing will significantly impact the reach and effect of the video (Campbell et al., 2020). Quality or importance, while instrumental, may not directly correlate with the impact of the video.
(Hughes & Sjober, 2014) and while those are imperative to its achievement, they may not forecast its spread to vast audiences.

Marketing strategies and engaging the expanded network of the disseminators are instrumental factors proving essential to create the necessary reach and impact on broader audiences. One of the learned outcomes from this study resulted from an attempt to reach a more diverse audience at a large event presenting these videos. A public engagement endeavour, inspired by this study, is the PosiFest.uk festival. PosiFest invited the public to engage with the videos in a public space in central Edinburgh and, in an attempt to reach a greater audience and attract the general public, promoted the screening with a large banner titled “You are invited” hence engaging any passers-by and not only topic enthusiasts.

Another desired advantage of this project was its utilization of music styles that are popular among young people. However, despite its favourable reception among audience members in this study, it is worth noting that night clubs and popular radio/video platforms did not actively promote the project. To further enhance the demographics reached, and popularise these audio-visual presentations, a suggestion was made to involve other relevant decision makers of public events such as event managers, large club DJs, and event producers. Additionally, co-creation with known DJs who have a large following will not only provide a greater likelihood of acceptance in terms of the quality and nature of the music but will entice the co-creators to participate in the dissemination process.
As part of that, it became clear that most of the popular media channels amongst teens are produced with high budgets and large teams (Galuszka, 2011). As such, advanced professional production and dissemination are likely beneficial aspects. Collaborations, for example, should be considered both when planning for reach and in preparing content design.

5.6.1.1 Dissemination and Stakeholders

Learning designs were explored to engage the audience member in thinking. Multimodality (Meghawat et al., 2018; Sweller, 2011), also referred to as dual coding (Park, 2013) was implemented in the design, which included text over the visual, to enhance the message. While primary stakeholders of the intervention were the protagonists and audiences, secondary stakeholders were the platforms of promotion and dissemination. In several of the clubs which aired this project, the DJ requested music videos with no text, to comply with their aesthetic style. This suggests that future projects may want to initially consider the stakeholders of planned dissemination, the venues, and their needs, or work in conjunction and collaboration with the DJs employed by the desired events as part of the design and execution of the videos.

5.6.1.2 Assessments

Self-assessment does not provide concrete evidence for the identification of effectiveness. Learning needs, activities, and peripheral impacts of the intervention may not be represented in the individual reports. Studies suggest expanded measures such as third-party observations may provide further rigour of reported outcomes (Colthart et
al, 2008). Pre- and post-assessments both for protagonists and audiences can improve measures of change. Assessing the audience member’s mood, for example, before watching the film, can better clarify the context for their responses.

5.6.1.3 Dissemination Organic vs Paid

Dissemination can benefit from both organic and paid promotion. Organic promotion has proved to provide higher quality feedback and more in-depth responses vs the paid surveys that primarily included rushed comments. The organic promotion also resulted in significantly higher views, while the paid promotion resulted, in this case, in a view count close to that which was paid for in survey responses. The first case study, which implemented only organic distribution, received over 22K views with 108 feedback respondents, which is 0.5% responses. The second case study, which implemented also paid promotion, received 1.8K views and 210 feedback responses, which is 11.7% responses. The second case study received noticeably lesser views and considerably more responses, likely from the paid surveys.

So, while the feedback was greater in the paid distribution model, the impact and viewership were significantly, negatively impacted. This finding may not be of significance in relation to marketing, but it’s impact on research findings is of importance as it may skew the assessment of worth in relation to viewership numbers. With that, paid surveys can also mitigate against the content reaching primarily audiences of specific interests, as they can target diverse audiences, according to researchers’ aims.
5.6.2 A More Neutral Feedback Process

The neutral interview process of this project was curated carefully and facilitated neutral questions not assuming an expectation for a positive experience. This enabled all possible viewpoint and experience to be expressed as part of the answers. Most of the online survey respondents did not have any acquaintance with the researcher and would therefore have answered more freely. However, all interviews and screening events were hosted by the researcher, which may have influenced both the experience of the audience, their perception of the film, and even cause an unbalanced power dynamic. Online surveys, on the other hand, remained anonymous.

For future studies, it would be worthwhile for the interviews and events to be conducted by a facilitator without a direct connection to the production of the videos. This may provide a more reliable neutral environment for participants to respond openly. Analysis of the feedback was primarily executed by the researcher before its review by non-incentivized colleagues of similar training, which may have also impacted research outcomes. A more robust system for collecting, analysing, and judging the worth of feedback results would help reinforce the validity of the findings presented here. While it is imperative that the interviewer would also be the thematic analyser, to keep its context, a future project with more responses can benefit from numerous executors for the interviews and analysis.
5.6.3 Contextualising Negative Comments

Although the majority of protagonists and audiences found the video to be beneficial, advantageous, or serviceable, there were a few individuals who found it bothersome. In order to address this, it may be worthwhile to include a content warning in future iterations to provide viewers with a heads-up about the potential content that might be distressing. Furthermore, it is important to differentiate between the various types of disagreement or dislike expressed towards the production. It is also important to acknowledge the different types of disagreement or dislike observed in the two case studies, namely conceptual, aesthetic, narrative, technical, and personal disagreements. In the two case studies, these types were categorized as "disagreement" and "unfavourable," comprising approximately 6% to 11% of the overall outcome themes. Understanding and analysing these different perspectives can provide valuable insights for improving the intervention and addressing specific areas of concern.

In analysing participants' feedback, it is important to differentiate between expressions of dislike accompanied by improvement-related comments and those without such suggestions. It is noteworthy that certain disagreements were accompanied by constructive suggestions, indicating a level of engagement. These types of comments can be categorized as instances of active reflection or engagement and can be double-coded accordingly. Moreover, the disclosure of emotional discomfort by participants reflects a sense of safety within the intervention environment. When individuals feel at
ease sharing negative experiences in a given context, it signifies the presence of psychological safety, which aligns with therapeutic principles (Edmondson, 2016). The recognition and cultivation of psychological safety within the intervention setting can foster a conducive atmosphere for growth and exploration.

While the presence of psychological safety can indicate a supportive environment, it is important to recognize that it may not be universally experienced. Individual differences, power dynamics, and cultural influences can shape participants' perception of safety and their willingness to express negative experiences. Relying solely on self-reported measures of psychological safety has limitations, as participants may vary in their ability or willingness to disclose emotional discomfort. Striking a balance between creating a safe space and encouraging critical dialogue is necessary, as an overemphasis on safety might stifle dissenting opinions and hinder exploration of alternative perspectives. It is essential to foster an environment that ensures psychological safety while also promoting thoughtful critique and diverse viewpoints for a comprehensive understanding of the intervention's impact. Ongoing evaluation and adaptation are needed to ensure participant well-being and meaningful engagement.

5.6.4 Expanded Follow-Up

Principally, in the systematic review studies, only one assessment took place with the intervention. The judgement-action gap is a well-evidenced phenomenon in the field of moral development, it denotes that behavioural intention often does not lead to behaviour change. This evidence can bear on the gap in this body of literature which suggests that behavioural intention can result in no observable change in actual
behaviour. It is why in this study, follow-up surveys and interviews were facilitated to examine whether behavioural intention has led to actual behavioural change (Williams et al., 2012). Future studies could benefit from increased emphasis on follow up assessments.

5.6.5 Triple Survey Repetition

According to various theoretical frameworks, including Ebbinghaus (2013), memory formation is believed to involve processes of retention and forgetting over time. Hu et al. (2013) propose additional factors that influence information loss or retention, such as the study format and the frequency of information review. Numerous studies suggest an optimal duration for maximizing memory retention. Buzan (2006) argues that repeating information within a timeframe of one day to one week after initial learning is ideal for promoting long-lasting memory formation.

A potential future intervention aimed at enhancing long-term impact could involve a series of three consecutive meetings with audience members. In this suggested structure, the first meeting would involve viewing the video, followed by a second meeting for reviewing the content, and a final meeting for follow-up discussions. This sequential approach is designed to reinforce information retention and promote long-term memory formation. The last follow-up meeting, in particular, would aim to solidify the impact achieved during the second feedback session, further enhancing long-term retention.
Music videos are of entertainment value and are hence normally viewed more than once if they are liked and popular. If the videos are produced in a more professional manner, which often includes higher budgets and marketing, and create the necessary entertainment value, then they may have a similar effect as the retention process described above through repetitive watching and listening that is inherent to many music videos.

5.6.6 Larger Scale Studies

Any future research would benefit from access to a more robust demographic over a greater period. The ability to undertake a longer research process, perhaps over several years with multiple videos and planned locations for a comparative model between different cultural and ethnic grouping would provide more robust information about the efficacy of these videos. Such research would present more data for understanding the worth and capability of DMVs to change behaviour and self-perspective over time. Especially if undertaken with a planned long-term feedback commitment.

5.6.7 Importance of Engagement with Audiences in Online Media

Participation and involvement can improve learning more than the video quality itself (Hrastinski et al., 2014) and can lead to behavioural change (Leung, 2009). Online viewing, hence, might negatively impact this kind of interaction. Focusing on spreading a video or its virality may not be more constructive versus interpersonal engagement. An engagement with a real human is substantive to the online experience, and therefore, responding to audience comments is essential. No encouragement of
engagement can endanger the authentic tone of a video. In this construct, feedback was invited both from film protagonists and audiences. A follow-up with audiences and protagonists was incorporated for assessment while mindfully encouraging those who commented to feel acknowledged and belonging.

5.6.8 Integrity ofProtocols and Consistency of Measurement Methods

When planning a film intervention that involves co-creation, it is essential to consider the potential vulnerabilities and benefits of the researchers, protagonist, and audience members. This project incorporated several crucial considerations and tools to ensure the integrity of the intervention. Ethical measures (Hardie, 2016), involvement design (McNiff, 2008), plans for impact and dissemination (Fledgling Fund, 2008), analysis layout (Braun & Clarke, 2006), transparency in critical reflections, and assessment apparatuses like the ROBINS-I (Sterne et al., 2016) tool were utilized.

As previous reviews have suggested, the consistent implementation of comparable structures in multiple studies will enhance the reliability of conclusions and serve as valuable references for improving future designs (Goodwin, 2021). This highlights the importance of creating a safe and comprehensible design and analysis process, which will contribute to the advancement of multimedia production in the context of therapy and psychoeducation. The impact of such interventions can have distinctive outcomes across various disciplines, including film, marketing, psychology, psychotherapy, and more. Terms like Cinematherapy, DocuTherapy, and Filmmedicine have been used in studies with similar goals, reflecting the diverse range of objectives sought by different
disciplines. Therefore, assessment methods may vary accordingly. The structure presented in this study lays the groundwork for research and application in all these fields, establishing a cross-discipline category and outlined protocol that can facilitate the comparison of outcomes and conclusions.

Creative professionals and academics recognize the need to articulate guidelines for filmmakers and practitioners to uphold integrity in the therapeutic filmmaking process. While terms like "Cinematherapy," "Docutherapy," and now "Filmmedicine" exist in the filmmaking industry, it is crucial to acknowledge that they can imply vulnerabilities if misused. Therefore, there is a need for consistent and coherent classifications in these emerging fields to ensure responsible and effective practice.

5.6.8.2 Ethical Protocol

Since film can promote wellbeing but can equally cause damage, ethical training, and guidance, involving the development of mindful listening and sensitivity, are crucial emphases for documentary filmmaking. Those are relevant both for theoretical frameworks and intentions setting. In their book on participatory video, Lunch and Lunch (Lunch & Lunch, 2006) meticulously articulate the process including setting up, fieldwork and the ethics and prioritising the filming by the co-creator, interviewing tips, reflection and analysis, screenings of footage with the protagonists, editing footage, and even technical tips.

Ethical aspects stand at the core of the therapeutic creative process. Dr. Amy Hardie has articulated the term Filmmedicine, to encompass creative research-by-practice
involving documentary film in the various fields of social, arts, and medical sciences. Practitioners can leverage the practice of film for psychotherapeutic goals and the good of the public (Hardie, 2016). Interview techniques and reflective listening emphasize the representation of the protagonist's interests, promoting emotional safety and reliability.

Therapeutic intent must be identified while carefully considering its audience and screening settings such as public or private. FilmMedicine prioritises the integrity of the film in its relation to the protagonist, the audience, and the researcher/filmmaker herself.

5.6.8.3 Considering all Partakers

Modern technological advancements have leveraged the accessibility of means for filmmaking to billions of mobile users. Hence, a responsible guiding outline will benefit not only professionals in the creative and care industry but also the public. More so, the nature of such leveraged communication, with the absence of guidance, can lead to a lack of integrity and may cause significant harm to any of the participants.

All aspects of the production entail moral aspects. The consideration of the psychotherapeutic aspects for all involved in the film is emerging in research awareness. The therapeutic process can be explored through the involvement of the audience, the protagonist, and the researcher. While some studies centre around the co-creators (Haase., 2020; Park et al., 2020) others consider the audience members (Freitas & Gaudenzi, 2022). The researcher's wellbeing is contemplated upon by protocols sections which require a supportive structure for the researcher (NHS, 2021, 2015).
Nevertheless, these divisions contemplate merely problematic instances rather than remedial aspects of the intervention on the researcher. Reflexive journaling and critical reflections are recommended to both reduce bias and enhance the growth and therapeutic properties of the researcher. Examples of such growth outcomes are self-determination, normalisation of imperfect scenarios in production, and their self-expression. Dr. Amy Hardie, in Filmmedicine (Hardie, 2020), and director Yonatan Nir in Docutherapy (Nir, 2021) articulate a triangle of protagonist-audience-researcher.

Numerous practitioners leverage cinematic expression in various ways to enhance the wellbeing of the protagonist or audience members (Freitas & Gaudenzi 2022; Saladino et al., 2020; Mitchell, 2010; Poppa et al., 2010). Filmmaker Yonatan Nir (Nir, 2021) attempts to refine the steps for psychotherapeutic collaborative documentary filmmaking processes, suggesting them as tools to provide to caregivers and therapists. Nir articulates (1) first establishing a safe environment to co-investigate with the protagonist/s and reflect upon their respective journey, as often designed with co-creation interventions (Saladino et al., 2020). (2) Filming is performed with a witnessing lens; a perspective, carefully attuned to the protagonists’ experience and desire. (3) The video editing sessions involve the protagonists’ requests and approval. (4) They also evaluate the extent of dissemination and for whom, whether for the public or screened in other private settings.

5.6.8.3.1 All in Focus: Protagonist, Audience, Researcher

As noted above, the three viewpoints to be considered are those of the protagonist, the audience, and the researcher. In this study, the researcher reflects upon their

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experience in the critical reflections, while the audience and protagonists’ experiences are rigorously analysed into themes resulting from interview series and surveys. An elaborative process analyses the protagonists and the audiences, but not the researcher. In a feminist theory approach (Ferguson, 2017), protagonists can be invited to share their own critical reflection, and more so, since the researcher articulated elaborate field notes, those can be analysed as well.

Further thoroughness may be achieved in gauging the researcher’s experience using the same thematic analysis to their field notes. In this case, those were collected after each meeting with the protagonist/s, screening events, and following some of the editing sessions or during the feedback analysis, when personal or professional insights arose. Those can shed a deeper meaning on the researcher’s experience, and as more studies evolve those can be compared and derive insights.

Given the vast potential of cinematic experiences encompassed in its production and viewing, a future increase in consistently designed studies will provide clearer results that can be used to expand and enrich the development of such interventions and their understandings.
5.6.9 The Practical Rigorous Structure Suggested

In this study, the tools used to ensure reliability and thoroughness in developing cutting-edge technology are summarised below in table 5.1.

<table>
<thead>
<tr>
<th>Implementations Aimed to Enhance Effectiveness:</th>
<th>Implementations Aimed to Enhance Integrity:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Impact planning</strong> employed the Barrett &amp; Leddy model (2008)</td>
<td><strong>Ethical</strong> procedure following level 2 of the Edinburgh College of Art requirements. Fundaments from NHS ethical requirements for a Non-CTIMP Study Protocol (NHS, n.d.), were reviewed to ensure moral keeping for all partakers. (Protagonist, audience, researcher).</td>
</tr>
<tr>
<td><strong>Cognitive learning theories</strong> instructional models for learning with multimedia (Park, 2014; Moreno, 2005)</td>
<td><strong>Thematic analysis</strong> employed Braun and Clarke steps (Braun &amp; Clarke, 2006).</td>
</tr>
<tr>
<td><strong>Consecutive design</strong> and iterative process (Aulete, 2013) employed User Experience insights (Plat, 2016)</td>
<td><strong>Reporting</strong> was facilitated with the ROBINS-I tool to clarify the risks of bias of intervention in protocol planning and reporting of intervention (Sterne et al., 2016).</td>
</tr>
<tr>
<td><strong>Participatory research</strong> facilitation involved target demographics in co-creation (Leavy, 2016)</td>
<td><strong>Critical reflections</strong> of the researcher, enhanced research transparency (Leavy, 2016).</td>
</tr>
</tbody>
</table>

Table 5.1: Summary of tools used in this research project
5.6.10 Advancing Collaborations Between Researchers and Professional Filmmakers

Integrating researchers into the professional filmmaking process and industry can offer several academic benefits, including the provision of assessment tools and reporting mechanisms to evaluate the effectiveness of the work being undertaken. Encouraging collaborations between professionals and researchers has the potential to enhance our understanding of the impact of films. This collaboration can broaden our knowledge and appreciation of the potential mental health benefits that cinema offers to its viewers. Furthermore, it can also contribute to the improvement of the quality and reach of health-focused audio-visual outputs.

5.6.11 Further Directions: Public Wellbeing and Policy Reform

Numerous research projects results (Freitas & Gaudenzi, 2022; Goodwin, 2021; Popa et al., 2021; Saladino et al., 2020; Lakin, 2019; Mitchell, 2010) vividly support the positive leveraged influence that therapeutic audio-visual projects can have on society. Meanwhile, and more so recently with the influences of Covid-19, governing organisations call for projects and initiatives to promote and enhance public wellbeing and alleviate stress (WHO, n.d.). Social Media and Pop culture are suggested to be of large influence on the identity of society (Interiano, 2018). In particular, young people's identity and socialisation are implied to be increasingly shaped by popular music messages (Johnson, 2018; Ito, 2013; Hust, 2008).
The UK’s Broadcasting Code, governed by Ofcom (2023), serves as the policy framework that assesses the appropriateness of content but does not specifically evaluate its value in terms of messaging. This code establishes a set of regulations that UK broadcasters must adhere to, encompassing various aspects such as program content, depiction of violence and harmful material, and safeguarding children. While the Broadcasting Code does not explicitly address the value of content in terms of messaging, it does require broadcasters to consider the potential impact of their programs on viewers. Consequently, broadcasters are expected to consider both the positive and negative messages that their programs may convey. Notably, there has been an increase in the prevalence of negative messaging in popular music, leading to concerns regarding its potential harm to young people. However, the UK government has yet to take significant action in addressing this issue. Worrisome trends associated with negative messaging in popular music have emerged (elaborated in section 1.6.3.1) but have not yet been addressed at a policy level. Meanwhile, the dominance of commercial incentives and corporate ownership within the music industry (FCC, 2021; Myer, 2007; Leight, 2020) plays a pivotal role. A small number of large corporations exert substantial control over the distribution of music and hold significant influence over the selection of songs played on popular radio stations and streaming services (Cooper, 2018; Wilcken, 2009; Galuszka, 2011). Consequently, these corporations wield considerable power over the messages conveyed to the public through music. It has been alleged that the music industry employs payola, the practice of paying radio stations to play specific songs, to manipulate the music played on popular radio stations. While the UK government has established laws to combat payola, enforcing
these regulations has proven challenging (section 1.6.3.1). As a result, the music industry maintains a disproportionate control over public messages conveyed through music, with the issue of payola continuing to be a matter of contention.

In the UK OFCOM and BBFC determine content appropriation only through public surveys and negation of their dislikes, while no mention of an aim to promote positive or constructive influences. Negative messages are increased in analyses of the wording in the top trending songs "There is a clear downward trend in “Happiness” and “Brightness”, as well as a slight upward trend in “Sadness” “(Interiano, 2018).

To promote public mental health, policymakers should consider implementing policies that prioritize the promotion of constructive messaging in multimedia platforms. This can be achieved through the development of projects similar to the Digital Media Ventures (DMVs) created for this research and ensuring their dissemination on popular outlets.

While regulatory bodies like OFCOM and BBFC primarily focus on determining what is considered appropriate content, which often involves addressing and mitigating problematic elements, it would be beneficial to complement their "controlling for damage" approach with a proactive emphasis on promoting constructive messaging and fostering resilience.

To effectively achieve this, it is important to foster collaboration between social scientists and the commercial muscle of the entertainment industry. By incorporating boards of social scientists within popular platforms and working hand in hand with their commercial incentives, policymakers can ensure that constructive topics receive widespread exposure on influential scales. This collaboration would harness the
expertise of social scientists in understanding the impact of media on mental health, while also leveraging the industry’s resources and reach.

By utilizing implicit methods aimed at addressing specific contexts for healing and improvement, policymakers can enhance the effectiveness of constructive communications, thereby positively influencing the mental well-being of individuals. Implementing policies that promote tools and resources to enhance personal well-being can have broader societal impacts.

Furthermore, as noted by Johnson (2018), popular music plays a significant role in the translation of cultures and the formation of identity. It serves as a powerful influencer in shaping individuals’ sense of self (Hust, 2008).

“When inner battles subside, outer conflicts decrease, paving the way for peace in human connections”.

*The Researcher*

5.7 Implications

5.7.1 Reaching Young People with Helpful Psychoeducation

To elucidate the implications and significance of this project’s outcomes, a review of the research problem underpinning this study (as described in section 1.6) will be presented to underscore the importance and potential contributions of the resulting productions.
As previously mentioned, adolescence embodies a period characterized by profound developmental, psychosocial, and existential challenges in the lives of young individuals (Clark, Eiser, & Skinner, 2008). Constrained accessibility limits the dissemination and impact of psychoeducational resources on young individuals (World Health Organization [WHO], 2021; Priester et al., 2016). Moreover, the escalation of negative influences within mainstream media (Market, 2001), a primary avenue of youth engagement, further compounds these challenges. An important opportunity emerges in the form of positive emotional context learning experiences, designed to familiarize young individuals with psychoeducational concepts through contemporary digital platforms (Ransom, 2015; Jenkins et al., 2012). Such pedagogical modules may encompass subjects such as self-management, self-control, emotional regulation, and an array of coping strategies, all of which contribute to enhancing and expediting emotional resilience. The concept of resilience encompasses not only the efficacy to navigate life's adversities but also the capacity to foster personal growth through these challenges (Joscelyne et al., 2015; Goldmann & Galea, 2014; Connor & Davidson, 2013). Given the essential relevance of these themes, it is worth noting that young adulthood represents a reflective phase within the journey of self-individuation (Fonagy et al., 2018), characterized by a fervent desire to shape one's identity (Singer, 2011; Casey et al., 2008). Notably, the World Health Organization underscores the compelling need for the development of accessible mental health education tools, capable of reaching diverse audiences (WHO, 2021; Priester et al., 2016).

The productions realized through this project, evaluated via feedback-driven thematic analysis, are closely associated with favourable psychotherapeutic outcomes and are
consistently rated as engaging and beneficial by their viewership. The thematic content delivered through these videos has been attributed with normalizing emotional challenges, fostering a sense of belonging, significantly enhancing self-compassion and empathetic understanding, predominantly empowering observers, and fostering skills in new forms of emotional coping, thus nurturing feelings of self-efficacy. Remarkably, the collaborative nature of these creations has contributed meaningfully to the personal growth, knowledge acquisition, and preparedness for future mental challenges of young individuals. While cognitive knowledge is undeniably valuable, the witnessing of relatable successes in other’s emotional undertakings (Bandura, 2018) holds the potential to resonate on a deeper level, influencing the formation of one’s own identity.

The primary objective was to resonate with young individuals within their current environments, crafting content that is accessible and relevant. These videos were disseminated through widely used platforms, thereby extending their reach to young people who may not have otherwise encountered such psychoeducational material. Given their digital permanence, these productions hold the promise of enduring influence. Markedly, subsequent to the conclusion of the analysis phase, instances of indirect influence surfaced: a youth dance troupe announced their intention to create a performance based on one of the project’s videos, and an orphanage in Nepal adopted a song inspired by the project as their theme. Furthermore, a continuing international festival, dedicated to promoting this initiative, was established (Posifest, 2020). These instances illustrate the expanding reach and potential ongoing impact.
The co-creators of these productions reported elevated self-esteem and affirmation, expressing heightened empowerment and a more profound connection to their capabilities. Their accounts reflect an augmented sense of pride, hope, meaning, and unity. Importantly, these productions will continue to be available online, providing the potential for sustained influence on diverse audiences in the future. Moreover, they serve as a touchstone for co-creators to revisit, offering a poignant reminder of their journey towards growth and self-discovery.

5.7.2 Clinical Implications

The primary objective of this practice-led research project is to advance and inform future clinical practices. A significant contribution made by this endeavour is the creation of a novel and rigorous format, designed to deliver effective and accessible psychoeducational multimedia. This innovative design strives to engage young audiences more impactfully while also empowering co-creators, and maintaining research integrity.

Combining documentary film, music, and education genres, this study integrates theoretical frameworks like impact planning (Barrett & Leddy, 2008), cognitive and instructional design (Moreno, 2016), cognitive load and memory retention (Grunwald et al., 2006), user experience, and co-creation practice-led research structures (Leavy, 2016; McNiff, 2008). Ethical protocols (NHS, 2015), comprehensive analysis (Braun & Clarke, 2006), strategies to mitigate bias (Sterne et al., 2016), and critical reflections are
all woven together to uphold the integrity of the co-creation process and ensure clarity in its outcomes.

While the realm of multimedia research is well-established in scientific and physical health domains (Wilson et al., 2012), only a limited number of these studies have been specifically designed to improve emotional well-being and address the increased accessibility of psychoeducation for wider public demographics. This project thus enriches the educational wellbeing multimedia research landscape. Distinctively, this approach is designed for passive viewers, promoting incidental learning. The fusion of psychoeducation and entertainment elements has been well received by adolescents, giving rise to a unique mental health resource that can proactively aid young individuals, potentially averting the need for more intensive care. The resultant videos can disseminate psychoeducational content, extending their reach as preventative information or supplementary support in primary care.

Assessments involving participating youth provide supportive evidence, as indicated by the research model's self-reporting systems. These videos could serve as tools for health service providers in behavioural and mental health, offering an alternative, potentially more accessible means of knowledge dissemination compared to traditional methods. Additionally, the videos can provide valuable distractions during distress, enhancing their utility.

This design offers a potential model for creating psychoeducational resilience tools tailored for specific audience demographics, particularly the digitally-engaged younger generation. The outcomes provide preliminary guidelines for future projects with similar
aims. The overarching aspiration is to enhance mental health and resilience education tools' effectiveness in communicating with adolescents, while also establishing a framework for researchers and clinicians to effectively communicate psychoeducational messages to this demographic at large.

5.8 Conclusions

5.8.1 Intended Impact of Audio-Visual Psychoeducational Co-Creations on Youth Mental Health

This chapter encapsulates the culmination of an extensive research journey that aimed to elucidate the impact of audio-visual psychoeducational co-creations on the mental health of young individuals. Guided by three fundamental research questions, this study ventured to explore the multifaceted influence of these interventions. This section provides a comprehensive summary of the findings, discussing the original contribution to the field, and outlining a vision for the future impact of this research.

5.8.1.1 Effects on Young People's Mental Health Experience

The primary research question sought to unravel the impact of audio-visual psychoeducational co-creations on the mental health experience of young individuals. The study meticulously examined the cognitive, affective, and social implications of film-based interventions. Extensive literature, including notable works by Goodwin (2021), Popa et al. (2021), and Testoni et al. (2021), underscored the consistent positive outcomes achieved through such interventions. These outcomes encompassed
heightened self-compassion, social empathy, engagement, and psychotherapeutic effects. By delving into these dimensions, the study demonstrated how film-based interventions possess the potential to facilitate positive mental health experiences among youth.

5.8.1.2 Effects on Audience, Particularly Similar Demographics

The second research question focused on the effects of these audio-visual psychoeducational interventions on audiences, particularly those sharing similar demographics. Through a meticulous analysis of six consecutive iterative design videos, including two in-depth case studies, the research uncovered a profound correlation between increased well-being measures and the consumption of these interventions. The findings revealed a significant enhancement in confidence, self-efficacy, self-compassion, and empathy towards others. This section elucidates the therapeutic implications of these effects, indicating the potential of audio-visual interventions to foster emotional growth and well-being among youth, a result that echoes the works of Uhls et al. (2021) and Saladino et al. (2020).

5.8.1.3 Accessibility of Psychoeducational Concepts

The final research question delved into whether these audio-visual psychoeducational co-creations would aid in enhancing accessibility to psychoeducational concepts. By pioneering a novel combination of impact planning (Barrett & Leddy, 2008), cognitive multimedia learning approaches (Moreno, 2006), iterative design (Aulet, 2013), user experience principles (Platt, 2016), and co-creation (Leavy, 2016, this study demonstrated a novel approach. By aligning with established research in mental
flourishing (Rozin, 2022; Kaufman, 2020; Csikszentmihalyi, 2004), the research highlighted the potential of these interventions to serve as an accessible avenue for valuable mental health content consumption.

5.8.2 Original Contribution to Knowledge

This study's originality stems from its combination of practice-led research methodologies, documentary film, entertainment music video genres, and educational structures. This fusion served as a mechanism for the employment of co-creation and modern audio-visual styles. Drawing inspiration from sources like Martínez-Martí et al. (2017) and Seligman (2014), the study provided a robust template for future interventions. By crafting engaging multimedia content, the research contributes to the expansion of the psychoeducational toolkit for enhancing well-being and mental health education.

5.8.3 Vision for Future Impact

The application of this research is not limited to its immediate findings but extends to the realm of future practices. By pioneering a model that combines documentary and music video genres with educational structures, the study opens avenues for innovative interventions that can cater to diverse audiences, even beyond the scope of the research. Furthermore, the study underlines the significance of rigor and reporting in co-created filmmaking research interventions (elaborated in sections 5.6.7 and 5.6.9). The recommendations for bias mitigation (Sterne et al., 2016), ethical considerations, thematic analysis (Braun & Clarke, 2006), and critical reflections (Leavy, 2016) provide a roadmap for maintaining integrity in future research endeavours.
Conclusion

In conclusion, this PhD research journey delves into the transformative potential of audio-visual psychoeducational co-creations for youth mental health. Through a meticulous examination of the research questions, the study underscores the positive impact of film-based interventions on mental health experiences, audience well-being, and accessibility to psychoeducational concepts. The originality of the research lies in its innovative fusion of multimedia genres, educational design structures, and practice-led methodologies, contributing to the expansion of effective psychoeducational strategies. By envisioning the future impact of these interventions and advocating for rigorous reporting, this research paves the way for enhanced mental health education and well-being among the youth population.
6.1 Terminology

**Multimedia:** While multimedia can refer to various channels or systems of relaying information or entertainment, including fictional characters and utilizing games, this project emphasises the use of the auditory and visual mediums. Multimedia can otherwise refer to more than one medium of communication is used, which can be image, audio, or text.

**Film/Movie/Cinema.** Video, audio-video, film, movie will be used interchangeably. Video often refers to Moving images, and audio-visual specifies the moving images with sound. **Film** often refers to series of moving images (i.e., a movie, considered a form of art). While Film is an art, the term movie implies a form of entertainment. These terms can be transposable in this thesis.

**Cinema.** Production of movies as a form of art or industry.

**DocuMusicVideos (DMV).** Documentary music videos. While multimedia can refer to various formats weaved together even games, this project focuses specifically on film. Rather than fiction, this project emphasises documentary film, docufiction, or videos with a documentary element. Music videos are a form of entertainment that presents a musical element (normally a song) through an audiovisual channel that can include other elements such as stills, text, videos, and more. And while films may be lengthy such as feature films, the short documentary style videos, with a melodic element, are distinguished hereby as documentary music videos or **DocuMusicVideos.**

**Youth. Young people. Adolescents.** These definitions are expanded in section 1.6.1.1. This project will focus on the ages of 16-34.
Participant. A partaker of an activity. In this context participants could be the young people who took part in the intervention, they can also be those who took part in the viewings online or screening events. In most cases, the term participant will refer to the partaker of the filmmaking.

Protagonist. The main character of a film. In this participatory filmmaking research, those would be the co-creators as they are also the main subjects in their co-created films.

Audience. Spectators of a film, in a group or individually, either an in person or virtual setting.

6.1.2 Academic studies grouped under the umbrella of positive psychology

Listed are some academic studies on the type of content that this project aims to promote:

- Kind acts “A positive feedback loop between positive activities, kindness, and wellbeing” (Layous et al., 2017)

- Mindfulness “Effects of a mindfulness meditation app on work stress and wellbeing”. (Bostock et al., 2018)

- Humour “Humour-based online positive psychology interventions” (Wellenzohn et al., 2016)

- Relationships “Effects of expressing gratitude in ongoing relationships depend on perceptions of enactor responsiveness” (Algoe et al., 2016)
• Character strengths “Character strengths predict resilience over and above positive affect, self-efficacy, optimism, social support, self-esteem, and life satisfaction” (Martínez-Martí et al., 2017)

6.2 Bibliography

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https://www.youtube.com/watch?v=s59rx_VBCY8


6.3 Appendix Case Study 1

6.3.1 Lyrics

Is it Okay to Have a Bad Day

(Permission To Be Human)

Is it okay
to feel a little bit down to have a bad day
To experience discomfort jealousy and pain
To hide from the sunshine and stay in the rain
It is alright
to sometimes sit on a bench and not constantly fight
The negativity and instead embrace the sadness
Abandon sanity and explore the madness

Why do I try
To obsessively reach for the sky
To never look bad to never be wrong
To hide all my weaknesses and always be strong
Maybe it's fine
To not be perfect and always shine
because if you never stray from your path
You are probably a dead person or a Psychopath

Is it okay (to allow myself permission)

to be human?

We do not allow ourselves to be sad and make mistakes

we put on a pretty smile and act all fake

Just to look nice our mental health we sacrifice

As the anger builds up, we explode and pay the price

We are ashamed of others, and we don’t share

Imagining the worst outcome, we get scared

By suppressing emotions, we become our worst enemy

Our bodies get weaker, and our brains lose sanity

Paradoxically, we can only try to heal

when we accept the pain and welcome how we feel

Five minutes of writing or calling a friend,
can put your mind at ease from always trying to pretend

When you are blocking them, they become a distraction

So, drop your baggage and you’re ready to take action
You put the rainbow of emotions in an embrace

They don't control you anymore and it puts you in a better place

Is it okay (to allow myself permission)

to be human?

If you write cry share and give your emotions place

Accept there is pain and give it space

You won’t mindlessly react but mindfully act

Words of song based on studies by professors:

- Dr Tal Ben Shahar on the topic: Permission to be Human (Happier TV. 2016)
- Dr Amy Edmondson on Psychological Safety (August Public Inc. 2018)
- Dr James Penebackers' studies on Expressive Writing (Kacewicz et al., 2007)

6.3.2 Distribution Channels (Radio, Articles, Clubs, Spotify Etc)

Online platforms and known dissemination channels were all distributed organically over the span of 6 months. No paid ads were used for this study.

Original posts, not counting reposts, were as follows:
6.3.2.1 Social Media Posts by Researcher

YouTube; Instagram; Twitter; TikTok (new account for this purpose); Facebook: 100+ Sharing onto different Facebook Groups, Shalhavit Personal Page, Public Profile, PosiFest Official Page; LinkedIn: 50+ Sharing onto different LinkedIn Groups, Shalhavit’s page, PosiFest page.

6.3.2.2 Webpage Distributions by Organisations

University of Massachusetts Medical School, Department of Psychiatry, Website, and social media (USA)

Transitions to Adulthood Centre for Research (Transitions ACR) Facebook, Twitter, Instagram

Implementation Science & Practice Advances Research Centre (iSPARC) PsychReg and their social media (International)

Research Bow at SHSS and their social media (University of Edinburgh)

Health in Mind and their social media (Edinburgh)

MEDA Website and their social media (USA)

The Rooftop (London)
6.3.2.3 Music Streaming Platforms

Song, without video, currently features on: Spotify, iTunes, Amazon, Tidal, TikTok, YouTube Music, PosiFest public online and in person events, Edinburgh Radio, DJ Joshua Carl MA USA clubbing events.

6.3.2.4 Screening Events

<table>
<thead>
<tr>
<th>Screening Event Hosted by</th>
<th>Data Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explorathon</td>
<td>Conversation field notes</td>
</tr>
<tr>
<td>Health in Mind (PR, Publicity on all social media platforms)</td>
<td>Conversation field notes, Surveys, Jamboard</td>
</tr>
<tr>
<td>MEDA (PR, Publicity on all social media platforms)</td>
<td>Conversation field notes, Surveys, Jamboard</td>
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<tr>
<td>Global Changers Medellin - Ana Maria Botero 2 weekend meetings with youth groups in Columbia</td>
<td>Conversation field notes, Surveys, Jamboard</td>
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<tr>
<td>UCU University College Utrecht (Jonathan Nasielski, PR)</td>
<td>Conversation field notes, Surveys, Jamboard</td>
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<td>Event</td>
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<td>Edinburgh Innovations</td>
<td>Surveys, Written comments,</td>
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<td></td>
<td>Conversation field notes,</td>
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<td>Jamboard</td>
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<td>SMHAF Scottish Mental Health Arts</td>
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<td>Festival screening and panel event</td>
<td>Surveys</td>
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<td>FilmMedicine Screening</td>
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</tr>
<tr>
<td>PosiFest 21 days of screening</td>
<td>Surveys, Written comments,</td>
</tr>
<tr>
<td>were each day both on YouTube and</td>
<td>Conversation field notes</td>
</tr>
<tr>
<td>Facebook including exclusive</td>
<td></td>
</tr>
<tr>
<td>behind the scenes releases.</td>
<td></td>
</tr>
<tr>
<td>OakTrails Oklahoma</td>
<td>Surveys, Conversation field</td>
</tr>
<tr>
<td></td>
<td>notes</td>
</tr>
<tr>
<td>MEDA Hybrid in person and online</td>
<td>Surveys, Written comments,</td>
</tr>
<tr>
<td>Musical Performance event</td>
<td>Conversation field notes</td>
</tr>
<tr>
<td>Melinda’s Pool, Newton</td>
<td>Surveys, Conversation field</td>
</tr>
<tr>
<td></td>
<td>notes</td>
</tr>
</tbody>
</table>
Table 6.1: Screening event according to hosting organization and format of data collection

<table>
<thead>
<tr>
<th>Event</th>
<th>Data Collection Methods</th>
</tr>
</thead>
<tbody>
<tr>
<td>Howard Cohens’, Boston Waterfront</td>
<td>Conversation field notes</td>
</tr>
<tr>
<td>DJ Joshua Carl MA, USA club events</td>
<td>Conversation field notes</td>
</tr>
<tr>
<td>Workshop at burning man online large event SparkleVerse Camp lead by Jamie Mitchell</td>
<td>Surveys, Written comments, Jamboard</td>
</tr>
<tr>
<td>Urban playa dreamers’ lab barcelona, performance including other songs</td>
<td>Surveys, Written comments, Conversation field notes</td>
</tr>
<tr>
<td>Fun Palaces Scotland</td>
<td>Surveys, Written comments, Conversation field notes</td>
</tr>
<tr>
<td>PosiFest mega event at Pear Tree, Edinburgh UK</td>
<td>Surveys, Written comments, Conversation field notes</td>
</tr>
</tbody>
</table>

6.3.3 Social Media Data

6.3.3.1 Facebook

The largest number of views for this DMV were on Facebook, as it was most distributed on the Facebook platform as a result of a channel established, following the design of this video, PosiFest, which generated a large following: Since this DMV was designed
by inviting young people to share their advice to themselves, entwining those segments with research, and aiming to therefore be more accessible to the public, I sought to create a large-scale event with a similar design in mind; merging entertainment with research and personal experience, all in the context of mental coping skills and resiliency.

Therefore, an unexpected outcome of this research is the above-mentioned popular channel on Facebook, PosiFest. This channel began as an idea planning an in-person festival where the DMVs created will be presented to reach the public. Due to covid19, the researcher decided to present the entire event online, resulting in 11K views on the day of the event. The researcher saw this as a call and need for such events and information and continued to manage the channel with daily contributions and contributors, to benefit the local - and then global - community who were now experiencing grief of lost ones, lockdown and isolation. The channel's following has increased throughout the pandemic which can explain the largest number of views this film has received on Facebook.

Detailed are the demographics, durations and further analytics provided by Facebook.
**Figure 6.16:** Facebook Performance Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021

**Figure 6.17:** Facebook Performance Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021
How People Are Watching
Shares provided the most Minutes Viewed.

Recommends: 34.6%
Followers: 26.2%
Shares: 39.2%

Figure 6.18: Facebook Source Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021

Audience
Region
Scotland
Nuevo León
England
Massachusetts
Texas
California
Punjab
Berlin
New York
Florida

Figure 6.19: Facebook Region Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021
Figure 6.20: Facebook Country Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021

Figure 6.21: Facebook Age and Gender Analytics of Final Iteration Video Since Published on PosiFest Channel, as of 18th Oct 2021
Figure 6.22: Facebook Region Analytics of Behind the Scenes Mexican Participant Video Since Published on PosiFest Channel, as of 18th Oct 2021

Figure 6.23: Facebook Country Analytics of Behind-the-Scenes Mexican Participant Video Since Published on PosiFest Channel, as of 18th Oct 2021
Observed analytics of “Behind the Scenes” segments featuring the Mexican protagonist exchange student, indicate more women as well as her age, likely her friends were excited to see her. She mentioned how she watched herself several times as well, and now that she is back in Mexico.

*Image 6.24: Facebook Views for Behind-the-Scenes Segment Views Since Published on PosiFest Channel, as of 18th Oct 2021*
Figure 6.25: Facebook Views for Behind-the-Scenes Segment Views Since Published on PosiFest Channel, as of 18th Oct 2021

Figure 6.26: Facebook Views for Behind-the-Scenes Segment Views Since Published on PosiFest Channel, as of 18th Oct 2021
Several responses in the surveys and interviews of individuals expressed a desire to watch more of each participant segment “If there were any clips of the individuals sharing their experiences that were not used in the final video, I would like to see more of them!” and all participants indeed agreed to share those, except two parts removed when a participant requested her parents not see her smoking in that segment. One participant in the first instance refused, before watching, and then after watching it decided they find it important to share and alter their preference. Watson (2017) suggests such raw elements may increase impact and learning outcomes as well. Audience members were delighted to hear those segments as they were announced on Facebook. Those were published under the title: Behind the Scenes with (film participant name) “Is it Okay to Have a Bad Day?”. All Segments were published on PosiFest Channel. The image above provides the number of views for each of the segments on Facebook. A difference can be seen between the segment and is very likely related to how much these were promoted. As this was not a planned segment of the research, some of them were shared by the researcher onto several other Facebook groups while some were not, with no specific reason. The first two were shared a lot and the rest were not. I founded the PosiFest channel at the time and enrolled a team of 30 volunteers to post daily posts on the online channel. Managing so many people brought me, however, to burnout at a stage, which is why the other segments were not shared as much as I would have liked to. Some were shared again at a later stage and on different days, affecting the outcome in views. All were shared mostly on weekdays at 7pm.
6.3.3.2 YouTube

Figure 6.27: YouTube Overview Analytics of Final Iteration Video Since Published on Researcher’s Channel, as of 18th Oct 2021

Figure 6.28: YouTube Engagement Analytics of Final Iteration Video Since Published on Researcher’s Channel, as of 18th Oct 2021
Figure 6.28: YouTube Traffic Source Analytics of Final Iteration Video Since Published on Researcher’s Channel, as of 18th Oct 2021

Figure 6.29: YouTube Reach Analytics of Final Iteration Video Since Published on Researcher’s Channel, as of 18th Oct 2021

(Impressions = total number of times the video thumbnail was shown to viewers since video was published)

Figure 6.30: YouTube Engagement Analytics of Previous Iteration Video Since Published on Researcher’s Channel, as of 18th Oct 2021
The YouTube views have been greater than the researcher’s primary video views, most likely since it was shared more and linked to many articles such as the Linkedin, Psychreg, Health in Mind, and more. The watch time directly correlates the more views the more hours are watched. Views and performance are higher than normal to this channel, likely since I have never promoted a video from this platform as much as this
one. Another element which contributed to the popularity of this video was the co-
creation by several individuals: in just one video it encompasses meaningful
expressions of sixteen individuals. So aside from the screening events, hosting on news
and radio platforms, this video had a personal importance and sense of ownership for
sixteen individuals that would have shared it with their families, friends, or networks.

6.3.3.3 TikTok

Figure 6.33: TikTok 30 Second Segment Views Since Published on Researcher Dedicated
Channel Established to Disseminate these and Reach a Younger Audience, as of 18th Oct 2021
Figure 6.34: TikTok 30 Second Segment Views Since Published on Researcher Dedicated Channel Established to Disseminate these and Reach a Younger Audience, as of 18th Oct 2021

Figure 6.35: TikTok 30 Second Segment Views of Club Event Since Published on Researcher Dedicated Channel Established to Disseminate these and Reach a Younger Audience, as of 18th Oct 2021
### 6.3.4 Thematic Codebook

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Files</th>
<th>References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant research question:</td>
<td>Would the videos aid accessibility to the psychoeducational concepts?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Accessibility</strong></td>
<td>A difference in desire to share the video, intention to watch more, or participant has shared the video.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Accessible coherent</td>
<td></td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>I plan to share it</td>
<td></td>
<td>17</td>
<td>28</td>
</tr>
<tr>
<td>I shared it</td>
<td></td>
<td>12</td>
<td>27</td>
</tr>
<tr>
<td>I want to follow more videos like this and subscribe</td>
<td></td>
<td>19</td>
<td>24</td>
</tr>
<tr>
<td>I want to share</td>
<td></td>
<td>12</td>
<td>20</td>
</tr>
<tr>
<td>Want to see more or subscribe</td>
<td></td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Relevant research question</td>
<td>What effects will such productions have on audiences, particularly those of similar demographics?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Concern</strong></td>
<td>Unfavourable or neutral experience in relation to or perception of video</td>
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<td>0</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------------------------------------------</td>
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<td>---</td>
</tr>
<tr>
<td>apologising for not remembering</td>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Critical of my voice</td>
<td></td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Difficult to watch</td>
<td></td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Disagreement with video design</td>
<td></td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Don't connect with song video</td>
<td></td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Entertained amused</td>
<td></td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>I did not share it</td>
<td></td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I do not want to follow</td>
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<td>1</td>
<td>1</td>
</tr>
<tr>
<td>I don't like the editing</td>
<td></td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Made me sad or emotional reminiscing</td>
<td></td>
<td>7</td>
<td>14</td>
</tr>
<tr>
<td>Negative Impact</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
<td>-----</td>
<td>-----</td>
<td></td>
</tr>
<tr>
<td>Negative or no behaviour impact</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>No behaviour anticipated</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>No difference in behaviour</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>No impact noted</td>
<td>10</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Online Experience wasn't so smooth</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Stress</td>
<td>6</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Video Didn't come up</td>
<td>10</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Weird feel a bit</td>
<td>15</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>Worried what others will think of me</td>
<td>6</td>
<td>19</td>
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</table>
Relevant research question

1. How will audio-visual co-creations with young people affect the experience of their mental health?

2. What effects will such videos have on audiences, particularly those of similar demographics?

<table>
<thead>
<tr>
<th>Confidence</th>
<th>Ownership, feeling proud and trusting of oneself.</th>
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<th>0</th>
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<td>Editing Advice Co Curating</td>
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<td>232</td>
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<td>Empowered Emotional Impact</td>
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<td>Feeling hopeful</td>
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<td>19</td>
<td>71</td>
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<tr>
<td>Feeling positive about myself</td>
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<td>11</td>
<td>32</td>
</tr>
<tr>
<td>I look good</td>
<td></td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>My advice is great</td>
<td></td>
<td>30</td>
<td>84</td>
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<tr>
<td>My advice is great -or help others- Self Agency</td>
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<td>10</td>
<td>19</td>
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<tr>
<td>Topic</td>
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<td>196</td>
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<tr>
<td>--------------------------------</td>
<td>------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Togetherness not alone</td>
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<td></td>
</tr>
<tr>
<td>Trust or feeling Safe</td>
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<td>22</td>
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<td>Relevant research question</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1. How will audio-visual co-creations with young people affect the experience of their mental health?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. What effects will such videos have on audiences, particularly those of similar demographics?</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Social empathy</td>
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<td>0</td>
<td></td>
</tr>
<tr>
<td>Kindness to and appreciation of other people.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Complimenting producer</td>
<td>17</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>How did you find these people</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Nervous conscious of producer feelings</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Noticing new things about people</td>
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<td>33</td>
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<tr>
<td>Empathy</td>
<td>49</td>
<td>355</td>
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</tr>
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<td>where did you find these people</td>
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<td>2</td>
</tr>
<tr>
<td>Relevant research question</td>
<td>1. How will audio-visual co-creations with young people affect the experience of their mental health?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. What effects will such videos have on audiences, particularly those of similar demographics?</td>
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<td></td>
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<tr>
<td>Helpful</td>
<td>Video projects are beneficial, advantageous or serviceable.</td>
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<td>Advice I took is helpful</td>
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<td>Advice reflection</td>
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<td>Easy to watch</td>
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</tr>
<tr>
<td>Feeling better recently</td>
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<td>55</td>
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<tr>
<td>Grateful excited to be part of this</td>
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<td>54</td>
</tr>
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<td>Helpful tool</td>
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<td>61</td>
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<td>People need to hear this right now</td>
<td>31</td>
<td>136</td>
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<tr>
<td>Talking with you Shalhavit</td>
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<td>33</td>
<td></td>
</tr>
<tr>
<td>Therapy this was a helpful tool</td>
<td>53</td>
<td>419</td>
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<td>To help others</td>
<td>28</td>
<td>72</td>
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<tr>
<td>Relevant research question</td>
<td>What effects will such videos have on audiences, particularly those of similar demographics?</td>
<td></td>
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<td><strong>Impact</strong></td>
<td>A difference in thought, feeling, a new desire to act or an action has been taken.</td>
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<td>Behavioural intention (effective impact)</td>
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<td>Changed my perspective</td>
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<tr>
<td>I acted or felt differently the following days</td>
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<td>143</td>
<td></td>
</tr>
<tr>
<td>followed your actions</td>
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<td>4</td>
<td></td>
</tr>
<tr>
<td>Video came up or in conversation</td>
<td>23</td>
<td>118</td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>----</td>
<td>-----</td>
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<tr>
<td>Relevant research question</td>
<td>How will audio-visual co-creations with young people affect the experience of their mental health?</td>
<td></td>
<td>What effects will such videos have on audiences, particularly those of similar demographics?</td>
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<td>Introspection</td>
<td>Observation or introspection into one’s behaviour or lived experience</td>
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<td>Already in good mood</td>
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<tr>
<td>Been up to much, don’t remember</td>
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<td>1</td>
<td></td>
</tr>
<tr>
<td>Comparing myself to others</td>
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<td>29</td>
<td></td>
</tr>
<tr>
<td>Critical of seeing myself</td>
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<td>30</td>
<td></td>
</tr>
<tr>
<td>Critical thinking</td>
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<td>Reflecting on social scenario</td>
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<td>Reflection</td>
<td>16</td>
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<td>------------------------------------------------</td>
<td>----</td>
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<td>Reminiscing</td>
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<td>Self-conscious critical</td>
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<td>Self-reflection mentalization about my own mental skills</td>
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<td>Sharing about current events</td>
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<td>Sharing about Having a Bad Day or a challenge</td>
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<td>Voice</td>
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<td>How will audio-visual co-creations with young people affect the experience of their mental health?</td>
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<tr>
<td>What effects will such videos have on audiences, particularly those of similar demographics?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Positive Experience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional or moved</td>
<td>18</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>----</td>
<td>-----</td>
<td></td>
</tr>
<tr>
<td>Like the audio</td>
<td>11</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Like the song</td>
<td>16</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Like the visuals</td>
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<td>37</td>
<td></td>
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<td>Like-positive experience (this is also in positive impact = affect)</td>
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<td>237</td>
<td></td>
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<tr>
<td>Positive experience</td>
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<td>Love the animals</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>What effects will such videos have on audiences, particularly those of similar demographics?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self-compassion</td>
<td>Kindness or generosity regarding oneself.</td>
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<td>0</td>
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Table 6.2: Thematic codebook exported from Nvivo software

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>14</th>
</tr>
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<tbody>
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<td>Discovered something new about myself</td>
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<tr>
<td>Empathy</td>
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<td>18</td>
</tr>
<tr>
<td>Normalising negative emotions</td>
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<td>94</td>
</tr>
<tr>
<td>Not as bad as I thought it would be to see myself</td>
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<td>14</td>
</tr>
<tr>
<td>Relatability</td>
<td>15</td>
<td>74</td>
</tr>
<tr>
<td>Self-compassion</td>
<td>33</td>
<td>231</td>
</tr>
<tr>
<td>Self-kindness</td>
<td>24</td>
<td>85</td>
</tr>
</tbody>
</table>

6.3.5 Expanded Quotes of Protagonist Feedback

**Impact / Change**

“... the impact that it had on me. It gave me the strength to talk with my personal tutor and ask for a special circumstances letter... And then it gave me the strength to take better care of myself and actually stand up and do something for me...I feel so much better now.”
“I have managed to cut short periods of low moods”

“I feel great I don’t think you have any idea of how big this could be. I think it would be really big… it felt so weird giving advice and that way I’m like a third person I felt like I was sharing like a TED talk of someone but it was actually me and it probably there is like millions of other people who can give better advice but works for me so well… that’s why I’m like I am sure now even that before I even that last week when I talked to you that you can make this big like if it had that impact on me at one of the worst weeks of the person that I can remember… like last week was one of the worst like I just I just wanted to die if it had that impact on me even on my lowest I cannot imagine how much impact can it have on a regular basis and people you know”

“I… have behaved differently there is a lot of it… I had a productive streak…yeah it is really lonely it sucks but yeah… the video kind of changed my Outlook on things… we still have each other so ok, and it will get better”

“I thought about it yesterday actually just went into something (a mood) after supper not really sure why but then I thought about the video, and I was like oh yeah if I have a bath and cup of tea right now that would make me feel better, so I did that and it did make me feel better, and I was like oh wow (anonymous) you know that so wise”

**Accessibility**
“I would share this with close friends because I feel it would be useful for them to hear about other people’s experiences and make them feel more connected and less isolated”.

“I definitely needed to see this now I probably would have like had a few (friends) last week probably would have appreciated it as much as I do now”

“I would definitely share with my friends, not only because I really like the video in itself but also it’s such an important message to get out there”

“a really nice experience really emotional I would share that instantly with people I feel like that would be therapeutic”

**Social Empathy**

“ I think the number one thing I will try to implement is to be kind to others. Be kind to everyone. You never know what goes on behind closed doors and you never know the differences you could make by just being kind. It isn’t difficult and it’s so rewarding... I’ll try to implement that in my life.”

“Seeing the video and feeling more connected to others as a result is something that came out of this for me, watching the video alone was enough to implement that for me. I would like to watch the video again in order to revisit the points made in both the lyrics and the other participants”.
“Everyone in the video was very different as well but we still have similar experiences even though even though we are different, and I guess the specifics of our like situations might be different, but the reactions are kind of quite common and it’s quite universal yes I like that”

“Watching it on there was really nice the guy crying made me really upset because I felt it, I felt it yeah yeah the lyrics for really good”

“ That would help me on a bad day. It was like watching a virtual group hug”

**Self-Compassion**

“I like to think I’ll be kinder to myself in the future, when I have a bad day, I think I’ll try and watch this video and take any of the advice I can.”

“There was the most special warm hug from myself”

“I have been more aware of letting myself feel that way rather than just being annoyed that I’m feeling down for no reason just letting myself feel like that for the time”

“The video has given me some reassurance that I am and the situation I am in is ok”

“I’m going to cry again it was really nice to watch thank you thank you for making it”

“It just made me feel like normal (snuffles)”

**Confidence**
“Proud I think Proud is like the word to describe my feelings”

“I'm very proud that like I just I cannot imagine I cannot see myself a year ago even being this open about you know my health feelings and feeling comfortable enough to giving advice about something that I'm everyday struggling with”

“I'm very proud and I'm proud to be part of it too”

“I felt that it greatly improved my attitude to myself and to negative emotions and struggles.”

“You have no idea how much that means to me I feel like I'm a baby who just gave like two steps and just trying to like walk...it's like a baby walking for the first time and it's not really walking and then someone is like oh my god you are doing such a great job”

“I would most likely implement the fearlessness that you need to take ownership, or to try different things, and learn how to take pride in my achievements, and conversely my shortcomings”

**Entertainment**

“That had more impact than I expected :D”

“I feel like so much more motivated now”

“The process has reinforced the positive effect of certain actions on my mental health.”
“That was good and it was pretty catchy I was trying to harmonise along (laughing) harmonise along to the chorus and even though I didn't remember the chorus the verse is again it's the relatability of the verses of this is almost a universal experience it doesn't make you weak it doesn't make you less than if something that we all experience so I thought that was good”

“It was a good experience yeah; I feel like I definitely needed to see this now I probably would have like had a few last weeks probably would have appreciated it as much as I do now

**Unfavourable**

“I have to admit it was a bit hard”

“I think that time I was like just I was feeling very sad that I wasn't happy like I was in that video I think that was like the negative feeling of watching it”

“It is weird hearing your own advice it's weird but it's nice seeing myself on camera and I pretended that I didn't know the girl that was on the screen, and I was just listening and I was like oh that is quite nice and “I was reminded and soon I was remembered that it was me and my voice I was like oh god shut up”

“Hearing that my voice was horrible”

“it's always hard to listen and talk about mental health”
**Introspection**

“It is interesting to watch myself maybe for a future time...I always want to improve myself over time”

“With that all that the filters in the media and even everything that we get bombarded in an advertisement would be less critical of myself”

“I think the full stereotype of girls are Critical and how they look it’s not true anymore”

“Seeing that other people had done the same activity and had similar responses was also enriching.”

“I may have found a pattern in my own mental health I guess which you're really helpful it will help me work through it so yeah thank you thank you so much for filming”

“Everyone can all go through the same thing, and it is like not worrying too much about yourself...keep trying to remind myself and not compare yourself to others... I’m getting everyone felt that way you hate hearing your own voice”

**Helpful**

“works for me so well because I have been watching it every day like I don't have time to shower but I have 15 minutes a day to watch that video every day ”
“I feel like a lot of people would benefit from seeing something like that especially around now like it is a shitty time but you have picked the best time... definitely something that is needed now”

“Weirdly it has made me more motivated to follow my own advice and keep pushing with my healthy eating etc as that was when I was happier”

“you could publish it right away because it is so needed. Like It would help know it's just like it's mind-blowing I want I want it to be a thing”

“When I was going through all the Corona stuff (was very sick and body was very challenged by the covid symptoms) I would have loved to see that video and I was going to the Coronas that would have cheered me up”

“It's really weird timing because I'm literally in the middle. I'm going to start crying. I'm in the middle of I guess like going through my youngest age of acceptance... this is like the cherry on top of the cake”

“it was like weird therapy sort of thing”

6.3.6 Expanded Quotes of Audiences Responses

Self-Compassion

“I wanted to hug myself”

“Teaches me to show myself some more compassion and grace when I’m struggling”
“That I am always very hard on myself, and I feel bad for feeling bad. I put a lot of pressure on me and on the fact that I have to be fine all the time because others need me to be”.

“Positively. I struggle a bit with relationships so I always need help and encouragement. I am also the hardest on myself.”

“It made me think about all the times I try to push myself to have a good day, even when I may not be in the space to do so. It made me think about having more compassion and grace with myself, especially as we come closer to the year mark of the pandemic.”

“Learned something new - I quite often don't feel that great about myself even when others say I'm a great person. This helped me show I'm not alone therefore I'm more like others than I thought.”

**Normalising / Change of Perspective (highlighted subcategory)**

Translated from Spanish: “I think it impacted my perception about having a bad day. I always have thought that having a bad day is not good and it means there is something I must change or do to avoid this. But after watching the video I understood that it is not such bad to not be perfect or to not have a good day or to always feel great”.

“I am not alone. all the people have hard time, it's not shame to be depressed and have a bad day”

Translated from Spanish: “It was really cool, I liked seeing that I'm not the only vulnerable person. Because that's something that we don't often show to others”
“I have had years of depression and suicidal ideation, culminating in an attempt in 2017 since which time I have been trying to accept, love and embrace my bad days as much as my good days. It is good to see, hear and know that others have the same struggles. The video helped me remember I am human, which means I am perfect in my imperfections and am okay whatever I am feeling.”

Translated from Hebrew: “It uplifted me, made me understand that it’s okay to be human, something that society made wrong to be”

“A few negative experiences at work recently came to mind, and it was like the people in the video were coaching me at that moment and allowing me to express the feelings that they were ok to have. Often at work I can feel that emotions are unwelcome, which I feel is unhealthy”.

Translated from Spanish: “It was very revealing to see that I am not the only one who experiences bad days, that I am not alone in this path and that making mistakes and feeling anxious is part of being human. Also, a reminder that I am human and not just a robot”

“I felt relieved to think that it is not bad to have a bad day and I do not have to pretend to be perfect and do not commit mistakes. While watching the video I also was thinking about what I can do to feel better when I have a bad day.”

“Gosh, I guess I feel it’s ok to be human haha. Like, it is okay to feel bad sometimes, I don’t need to fight it. I feel kind of better about myself in a weird way.”

**Social Empathy**

“I'm surprised that every time I see someone cry in the film my tears follow them.”
“I felt a lot of empathy to people in the video, although they are strangers, I recognized myself and others’ emotions and difficulties, really enjoyed how light and dynamic the video was and how the message was softly accompanying it.”

“it made me open my mind a bit more to others experiences”

“Makes you realise that everyone is dealing with their own personal problems and difficulties.”

“It helped me realise that everyone can have bad days and it is okay, the most important thing is to not be stuck there. There is people around me that can be feeling the same and they can become support systems”

“Positively. Learn to listen more to others rather than trying to fix their problems.”

“It makes me want to make sure others are really doing ok and reach out to them more, but also I think I will feel safer asking for help and acknowledging times when things are not good.”

“I will be kinder to myself and others. You never know when someone else is having a bad day.”

“I'll try to do more reaching out to people and give my wife a hug more often”

“Be more mindful of other people’s circumstances and that they may be having a bad day”

“Being more empathetic with people, by realising that I am not the only one going through a bad situation”
“It might help me judge people less”

**Togetherness/ Safe (Highlighted Subcategory)**

“It makes me feel more connected to others, and also more accepting of myself”

“It reminds me how connected we are, and the value of that connection. It makes me think I will put more energy into connecting with people. I was very moved when one guy said if you reach out someone will be there. I hope that is always true and decided to make myself one always available if someone reaches out, and reach out more myself”

“Make me more likely to ask others for assistance”.

“Getting more to the feeling that we are all humans in this crazy ride, maybe more relaxed

It makes me feel more connected to others, and also more accepting of myself”

“The video made me feel like it was safe to ask for help and I reflected upon occasions when I was unable to reach out”.

“Made me feel less alone”.

“I felt connected to the people from the video”.

“Tearful; validation that I’m not alone “

“This video brought clarity to my current stage of life by reminding me of all the options I have for support and coping”.

**Impact/ Sharing**
“I thought of so many people I would love to share this with”.

“I will talk about this video and would like to share it with my much younger siblings who have teenagers in their households who are struggling”

“there are people I would like to send it to - it is such a powerful backup to a conversation about embracing all of our humanity in a way that a person might really hear in a new way, also that there is such a great range of ideas for getting through tough days - and that people would not feel so alone when they could see such beautiful people who go through such similar emotions and experiences as them.”

“I could watch it like 6 times in a row if you haven’t seen that I suggest checking it out”

“If there were any clips of the individuals sharing their experiences that were not used in the final video, I would like to see more of them!

**Helpful**

“I found it powerful and helpful”.

“I really liked towards the end of the video where giving your emotions space and mindfully acting was the message - this was helpful.“

“through music was more effective, I listened better, I suppose because music is more strongly associated with our emotions”
“A lot of what people were saying resonated with me, for example, always trying to appear perfect and in control... this is something I am guilty of. I thought the video sent a really positive message and it was nice to have 'normal' people talking throughout.”

“I love the visual imagery of being out in the hills, climbing on shale, running with dogs ... alongside the whole concept of permission to go inside, to be inside, curled up 'duvet day' .....I love the words, the music”

“Reassuring messaging that it's OK to talk about your feelings”.

“what a great project and important thing for the world”

“I have spent years struggling with mental health issues and have only recently started to work harder and learn new tools to help manage it. The video made me reflect on how I wish I’d been able to see myself more clearly earlier and accepted who I am so that I could've gotten to this point earlier.”

“I think that especially because that this covid situation is a real important time because it can be allows people to like to see inside of themselves”

“I found the video very engaging, seeing other people open up and feel their own emotions in such a raw way was amazing. I think it's incredibly important to let yourself feel”.

“I felt like it was very validating and I wish I had something like this when I was younger to watch! Normalizes having a bad day”

**People Need to Hear This (Highlighted Subcategory)**

“Keep sharing with people. Better funding for sound and production. Screen it on large screens in the city!”
“I think it's a very effective and novel way to disseminate necessary and vital information to youth and young adults. It also made me feel a lot better today!”

“what a great project and important thing for the world”

**Entertaining / Positive Experience**

“Great - it's enjoyable, 8 minutes passes by so quickly. I loved seeing all of the people really being themselves and speaking candidly about something that is pretty taboo”.

“Great experience. Some of the participants gave me goosebumps, sharing their emotions, and struggles. Thanks a lot for sharing.”

“I think it was beautiful to see people being open and allowing themselves to feel a full range of emotions. I'll definitely try to do more of that for myself and encourage the prior asking me to do the same.”

“I love the visual imagery of being out in the hills, climbing on shale, running with dogs ... alongside the whole concept of permission to go inside, to be inside, curled up 'duvet day' .....I love the words, the music”

“I found the video very engaging, seeing other people open up and feel their own emotions in such a raw way was amazing. I think it's incredibly important to let yourself feel.”

“it made me extremely encouraged that such beautiful powerful young people could embrace all their emotions and make it ok for all of us to have the entire range, it lifted my soul”

“I think it's great! The 8 minutes passed so fast! It's really good fun and energising.”

“It was fun and also got me thinking”
“Pretty perfect, especially for the Edinburgh audience.”

**Behavioural Intention / Impact**

“I think this video will encourage me to call my family when I am struggling, rather than shield them from it.”

“I will aim to block out time for me throughout the working day without feeling guilty.”

“I am just not gonna stress about the small things today”

“I think I will communicate more when feeling upset (at least I hope to) but also write it down”.

“Since it changed my mindset, I think this video influences the way I communicate with people and react when I have a bad day”.

“I’m worried about my son’s current anxieties moving towards an eating disorder and the video left me screaming more loudly ‘so what do we do to fix this problem’. It was good to be pushed towards addressing this issue properly.”

“Encourages me to be more open with my emotions with others and become more empathetic with people”

“The next time I am having a bad day, I will probably remember this video! It will be helpful to try to remember the tips presented even if it's just spooning with a blanket or kissing my dog!”

“I felt kinder to myself - to allow myself more mental and physical rest, and not to think about everything at once. Take it day by day”

**Negative**
“To be very honest, it made me feel almost uncomfortable. I'm someone who struggles a lot to let people in and admit that I need help or support in any way. Seeing people expressing their emotions so honestly made me think of all the times I've had a bad day, and all the years I've spent feeling dissociated from reality without anyone ever finding out about it. “

“Felt sad that there is a need for these music videos”

“It made me feel worse! I am struggling at the moment as one of my best friends' parents died from covid - the funeral is today and I can't be there to help her due to travel restrictions. I feel helpless. Seeing the man crying in the video brought that home!” (viewer later wrote about their intentions to be kind to themselves and others today)

“I am not used to techno music in background people express their feeling can be a bit raw sometimes”

(Translating an audience member response) “music doesn't put her in a thinking mode she likes more to move and feel the music and dance and enjoy the music”

“It is all about young people so would be good to have older people represented as well and get their experience on how they deal with bad days as well"

**Self-Empowered / Confidence (Positive Self-Regard)**

“Loved it… Especially the combination of interviews with music and graphics. Much more powerful than interviews alone”.

“Give me a special feeling”
“It impacts me because it motivates me to be more honest with myself, be someone who doesn't keep anything and being able to actually feel my emotions”

“As (I mentioned) before I gained my confidence and self-expression I would be regularly asked to speak up as people couldn't hear me”

“I was kind of brought up like men don't cry you'll have to be tough like if someone hits you hit them back kind of do but feeling like other people in the video like crying as well showing their emotions it shows you that you're not we can actually you're a strong kind of thing “

“It has motivated me to want to do more work. It has also cemented for me that I am on the right track.”

“Encourages me to pick myself up and to fail better in life.”

“Made me look internally and realise that it's okay to show emotions and that if I'm feeling a “negative” emotion that I can tap into those healthy coping mechanisms”

“I feel good and optimistic”

“your video just assures how the environment for wellbeing can be and maybe I can build the same experience for my friends”

“maybe I can be that”

6.3.7 Event Agenda

A five-minute welcome and intro greet the attendees with an icebreaker to respond in chat box: What Are Habits You've Picked Up In Quarantine? Facilitator engages and acknowledges responses. A fifteen-minute activity follows, where participants learn
about active listening, as applied by documentary filmmakers. Following is a discussion and introduction to the DMV project. Film is screened, then a link is shared in the online event chat box (if in person, a barcode is projected for scanning) and participants are provided with seven minutes to complete the survey. Once completed, a conversation inviting questions to the director-researcher engages participants with a group feedback session. They later are invited to work in pairs and look at accountability steps which they can take for the integrity of their own mental health now that they are present to its importance. They are also given a jamboard link to share their thoughts anonymously while answers are presented openly. Another discussion concludes with the researcher acknowledging the participants for their time and listening and ends with a rejuvenating three-minute meditation as they go on for their day.

6.3.8 Survey

Survey for feedback:

- This is a general question, answer it however you see relevant: How was your experience of watching the video?

- How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?)

- How do you think this video might influence your interactions or behaviour?

- How can we improve this video?

- Your age 14-24 24-34 over 34

- Have you ever sought professional help for mental or emotional health issues? Y/N
• Do you have someone you can trust and turn to when things get difficult? Y/N

• Where did you find this video? If on social media, on what page did you see it posted

• Would you be willing to answer a follow up similar feedback form in a few days?

  I would prefer: Yes, I am done / Yes. I am happy for a short follow up form in a few days / Yes. I am happy to meet online and chat in a few days

• OPTIONAL: Your Email (if you chose Yes to follow up)

Follow Up survey questions

• This is a general question, answer it however you see relevant: How was your experience since watching the video?

• Does this video still impact how you feel about yourself today?

• Did video influence your interactions? (Please elaborate: what experience comes to mind?)

• How can we improve this video?

• Your age  14-24  24-34  over 34

• Have you ever sought professional help for mental or emotional health issues? Y/N

• Do you have someone you can trust and turn to when things get difficult? Y/N

• Where did you find this video? If on social media, on what page did you see it posted

Thanks again, I could not do this without you.
Your feedback makes a significant difference to my next design, so thank you so much.

You are very invited to stay in touch or send me any future thoughts or suggestions.

Many thanks 😊

Link to survey used with first 50 respondents https://bit.ly/37BLRBD


Link to follow up current survey https://forms.office.com/r/WjZek5VdfB
"Is it Okay to Have a Bad Day?"
Online Feedback Form (anonymous)

Thank you for contributing your feedback for this music video research project.

We aim to develop more accessible Wellness Education by creating songs based on academic research on wellness and providing coping skills and, with the help of YOU, the online community, repackage it into music video and share your own coping skills to maximize its reach and impact.

Your participation is voluntary and is not associated with benefit or payment. There are no anticipated risks associated and you have the right to withdraw from the session at any time.

We promise that once you answer the feedback form, the system will not save your email and your answers will be kept anonymous.

* Required

CONSENT
I agree to the inclusion of my written or, if interviewed, recorded contribution in this project.

I understand that this feedback and potential interview or part of it may be distributed in any medium in any part of the world including the Internet while I remain anonymous.

My contribution has, to the best of my knowledge, been truthful and honest. I have not deliberately sought to conceal any relevant facts from the makers of this film.

This research has been reviewed and approved by the Edinburgh University Research Ethics Board. Questions or concerns should be addressed to Research Investigator Shafheit Simcha Cohen at shafheit@ed.ac.uk. If you have any concerns that you do not feel can be addressed by the researcher, you may contact the Head of Clinical Psychology program at the School of Health in Social Science David Gillanders, University of Edinburgh, Doorway 6, Medical Quad, Teviot Place, Edinburgh EH8 9AG david.gillanders@ed.ac.uk
1. This is a general question, answer it however you see relevant: How was your experience of watching the video? *

2. How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?) *

3. How do you think this video might influence your interactions? *

4. How can we improve this video? *

5. Your age *
   - 14-24
   - 24-34
   - over 34
6. Have you ever sought professional help for mental or emotional health issues? *
   - Yes
   - No

7. Do you have someone you can trust and turn to when things get difficult? *
   - Yes
   - No

8. Where did you find this video? If on social media, on what page did you see it posted
Thank you SO MUCH
Your feedback makes a difference to my next design, so thank you so much.

This content is neither created nor endorsed by Microsoft. The data you submit will be sent to the form owner.

Microsoft Forms

Would you be willing to answer a follow up similar feedback form in a few days?
Your answers will help us learn a lot about how to create more helpful information in a more accessible way, for other people just like you. We promise that once you answer the feedback form and do not choose to be contacted again, the system will not save your email and your

9. I would prefer *

☐ Thanks, I am done.

☐ Yes. I am happy for short follow up form in a few days

☐ Yes. I am happy to meet online and chat in a few days

10. OPTIONAL: Your Email (if you chose Yes to follow up)
6.3.9 ECA Ethical Forms and Approval

( double click to expand full form)

Checklist for Ethical Review (Levels 2 and 3) UNDERGRADUATE and POSTGRADUATE TAUGHT VERSION

All research carried out in the CAHSS, whether by staff or students, is subject to some ethical oversight by the researchers’ peers. Level 2 and above means a little more oversight of the project (i.e. this form), as the risks have been identified as higher than at Level 1.

This checklist should be completed for Undergraduate and Postgraduate Taught dissertations and independent student projects where the student and supervisor have completed the Level 1 Self-Audit and has been directed to Level 2 by that process. The student should complete the checklist under the guidance of their dissertation or project supervisor/tutor, or their Course Organiser (CO), as directed by their CO.

Staff completing the checklist with their students should ensure, wherever possible, that appropriate training and induction in research skills and ethics has been given to the students involved prior to completion of the checklist. This is particularly important in the case of student research projects. Staff are encouraged to assist students in developing ways to reduce the ethical risks of any particular project/research, as this is very possible to do whilst still producing dissertation/project work that is rigorous, imaginative, exploratory and (where applicable) participatory.

If the answer to any of the questions below is ‘yes,’ please give details of how this issue is being/will be addressed to ensure that ethical standards are maintained. Please read ‘Researcher’ as the person (in this case, the ECA student) carrying out the project.

<table>
<thead>
<tr>
<th>1 THE RESEARCHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your name, student number, and year of study:</td>
</tr>
<tr>
<td>Course Name, Code and Course Organiser’s</td>
</tr>
</tbody>
</table>
6.3.10 Presentation Slides for Screening Events, Example (double click to expand full slides)

WELCOME!

An interdisciplinary project
Which lies between Cognitive Science and Film

Shalhavit-Simcha Cohen
University of Edinburgh

Ana Maria Botero
Global Shapers Community of Medellin

6.3.11 Protagonist Consent Forms

(double click to expand to full document)
Participation Consent Form

Research Participants name: ___________________________

Research project title:
“Is it Okay to Have a Bad Day?”
A Docu Music Video

Research investigator: Shalhavit-Simcha Cohen

I agree to the inclusion of my filmed or recorded contribution in this project, the nature of which has been explained to me. I understand that my contribution will be edited and there is no guarantee that my contribution will appear in any final film. I agree that my contribution may be used to publicize any final documentary.

I understand that this filming (or part of it) may be distributed in any medium in any part of the world including the Internet.

I agree to participate in follow up interview.

My contribution has, to the best of my knowledge, been truthful and honest. I have not deliberately sought to conceal any relevant facts from the makers of this film.

There are no anticipated risks associated with your participation, but you have the right to stop the session or interview or withdraw from the research at any time.

Thank you for agreeing to be interviewed as part of the above research project. Ethical procedures for academic research undertaken from UK institutions require that participants be told exactly how information contained in their involvement will be used, and they must explicitly agree to take part. This consent form is necessary to ensure that you understand the purpose of your involvement, and that you agree to the conditions of your participation. Would you therefore please read the accompanying information sheet and then sign this form to certify that you approve the following:
Dear Shalhavit,

With thanks to Amy and apologies for the tardiness of this response, I have looked at your ethics form and participant consent form for the project "Is it OK to Have a Bad Day".

I attach a copy of the Consent Form with some comments and suggestions in Tracked Changes, which are mostly to do with reformatting and phrasing to make it as clearly-structured as possible.

As for the ethics form, I can see that it is well-considered. Without a summary of your (research/practice) project it is a little difficult for me to decipher the exact project here, but Amy's overview is very valuable, and as long as you have discussed it in detail with your supervisors, I am happy to grant approval. What I would say however is that that approval is conditional on the following, please:

- You answered yes to "Section 3. Could the research induce any psychological stress or discomfort?" - please make sure you have discussed with your supervisors how this could happen and what you will do to both try to mitigate this, and to help deal with it where it happens (obviously this can include directing participants to those who can help them deal with it).
- You answered yes to "Section 5. Are any of the participants likely to be particularly vulnerable, such as elderly or disabled people, adults with incapacity, your own students, members of ethnic minorities, or those in a professional or client relationship with the researcher?" - without a
6.3.12 Protagonist Feedback Forms

I provided release form:
____YES/NO_____  

Yay! Thank you so much for your time :-) 

1. **First** we will watch this:

"IS IT OKAY TO HAVE A BAD DAY"
A DOCU MUSIC VIDEO

[https://youtu.be/7zoI9uaX6ZM](https://youtu.be/7zoI9uaX6ZM)

And then:

*Please tell me about your experience of watching this film. How was this like for you?*

2. **Then** we will watch your behind the scenes:
6.4 Appendix Case Study 2

6.4.1 Lyrics

Mental Obstacles Can Enlighten You

Post Traumatic Growth

Mental health is growth that starts from the inside

From post-traumatic stress to post traumatic growth

I can fight the storm,

I am the one who has a unique voice,

Stronger,

Stronger

and stronger I stand,

Lead the right path to those who need guidance,

Remember that you are the true you,

I will always strive to be a better person,

Find peace and tranquillity,

It is your time to shine in the spotlight
Great good can come from great suffering:

meaningful connection,

richer life perception,

priority correction,

Appreciation

Self-love

Mental health is growth that starts from the inside,

From post-traumatic stress to post traumatic growth

Emotional health blossoms from the very roots of being you,

Emotions that are buried needs to find the source of light

Remember this is me and this is who I am

Growth is an amazing ongoing process that can help you work towards the building blocks of life,

You are just as powerful as everyone else is

Mental health is growth that starts from the inside,

From post-traumatic stress to post traumatic growth

Emotional health blossoms from the very roots of being you,

Emotions that are buried needs to find the source of light

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You are just as powerful as everyone else is

Mental health is growth that starts from the inside

You are just as powerful as everyone else is

Mental health is growth that starts from the inside

You are just as powerful as everyone else is

Post traumatic growth

Growth

Mental obstacles can enlighten you

6.4.1.2 An Intervention Framework for Collaborative Music Video Creation: Meeting Structure and Process Description

The intervention meetings structured in table 4.2 comprised of the following content:

First week: The first meeting happened in the first week. This lasted between 30 to 60 minutes and entailed an icebreaker, following which the project was introduced and the content of the PIS and consent forms were read out loud. The participant was invited to
request clarifications or ask questions if needed. The participant was invited to share, from their current state of mind, what their advice for others and what their advice for themselves would be regarding their wellbeing. The participant decided to either allow their voices or words to be used for the song. The following questions invited them to reflect upon

1. “What has been most helpful to you, now that you’re here, in your journey of help-seeking or health building, and what would you recommend for others?”

Other directing questions were:

1. “Tell me about your recovery journey”

2. “Were there any significant events or experiences that you would like to share”

3. “Looking back, what would you be your advice to yourself regarding health building? to others?”

The participant was reminded that if at any point they were not happy or wanted to cut a part of what they said, it would be deleted forever.

Open hermeneutic discussion

Following the discussion, the self selected participant was invited to film with their mobile phone anything they found relevant to their advice. There would not be any recognisable features in their films.
Musical preferences were shared by the participant, to be remixed into an instrumental track. Meanwhile, the participant was invited to ideate a poem or lyrics for a song, guided by the information that the chorus was to be created based on their central theme alongside highlights from related current research on the topic, and a song based on their words as expressed and/or spoken, or their written poem. It could either employ their original voice or song according to the participant's preference. Song words were reviewed by the clinician and adolescent mental health expert, Professor Matthias Schwannauer.

Second week: No meeting. Over the two weeks following the first meeting, the participant wrote a poem or lyrics for a song based on their message, and research, in their own words.

Third week: A meeting of 30 to 60 minutes. The participant listened to the created instrumental remix and asked for revisions if needed. The researcher assisted in designing their lyrics into a song and chorus. The participant decided what audio elements, from a selection presented by the PI, would be used to enhance certain words or lines in their songs.

Fourth week: No meeting. Over the two weeks following the second meeting, the participant was invited to contemplate upon, and to film, visuals for the song.

Fifth week: A meeting of 30 to 60 minutes. The participant heard the song draft and was asked, “Does that align with what you meant?” to approve or request modifications. They went over the lines of the song and ideated imagery to be filmed by themselves.
using their mobile device and/or they could request the researcher to film or assemble professional footage that they would like.

Sixth week: No meetings. The participant shared their footage with the researcher-filmmaker. The film was edited. The film draft was reviewed by the clinician and adolescent mental health expert, Professor Matthias Schwannauer, and filmmaker Dr Amy Hardie.

Seventh week: A meeting of 30 to 60 minutes. The participant viewed a video song and video rough cut, was asked, “Does that align with what you meant?” and was invited to request modifications. Participants could choose to stay and direct the modified music.

Eighth week: A meeting of 30 to 60 minutes. The final music video was presented, the participant was asked, “Does that align with what you meant?”, feedback discussion was attained in hermeneutic style by answering, “How was this experience for you?”, and final verbal consent was given by participants for film publishing. The first survey was provided to the participant to complete during the meeting or if they preferred to do so at a later time and to send to the Service User Engagement Lead to share with the researcher. Following which the DMV was published

Ninth week: Final meeting consists of hermeneutic discussion based on the question, “How was this experience for you?”. A second survey was conducted.

All interviews were transcribed. Video was presented in multiple large-scale screenings to various audiences to learn of its impact on non-participants.
6.4.2 Dissemination

Events facilitated:

PosiFest, the first festival on Positive Psychology in person event at Pear Tree Edinburgh with over 3K in person participants, and online. [www.Posifest.uk](http://www.Posifest.uk)

PosiFest incorporated a Mega Screening event of all produced music videos in this PhD

Screening event at UCL London Film Festival Mental Health

Screening event at CAMHS East London Foundation Trust

Screening event at Changa Manga Desert Festival [https://youtu.be/RsRx-s5z_YM](https://youtu.be/RsRx-s5z_YM)

Screening event at Beer Sheva New Year’s Event

Several smaller screening events at small gatherings

North America summer tour, presenting last two Music Video projects, locations:

Oaktree Oklahoma, Friends-House Cambridge, Harold Cohen event Boston, Tavern in the Square Allston-Boston, MEDA the Multi Service Eating Disorder Association Newton, Studio Blue Rhode Island.
Published video and magazine style article:

Article & video on Article at Health in Mind Website and their social media (Edinburgh)

Article & video MEDA Website and their social media (USA)

Article & video at The Rooftop (London).

Article & video on Research Bow at SHSS and their social media (University of Edinburgh)

Article & video in PsychReg and their social media (International)

Article & video CAMHS talks (London ELFT CAMHS)

Article & video on LinkedIn

Article & video on Facebook personal & PosiFest

Article & video on Instagram personal & PosiFest

Article & video on Twitter personal & PosiFest

Presented at PGR SHSS Conference 2022

Song published on Spotify:

https://open.spotify.com/track/1cxZuzMxAewxLJzignJaM?si=3719ab52da204ab7
6.4.2.1 Screening Agenda:

Coping Strategies for Mental Health Challenges

CAMHS ELFT

Agenda

- (by 6:05) 5 min waiting for people to arrive & welcome
- (by 6:20) 15 Icebreaker: Name one of your favourite uplifting songs?
- (by 6:35) 15 min introduce ourselves: Tell people about the project. How it happened. What we have enjoyed, some feedback we have already, and what we hope people will get out of the music and the video
- (by 6:40) 5 min screening of Music Video
- (by 6:45) 7 min link for anonymous feedback
- (by 7:00) 15 min Q&A discussion
- (by 7:02) 2 min acknowledging audience, ourselves and Sam - INVITE TO POSIFEST!!!
- (by 7:10) 3 minute energizing breath meditation
Feedback form special for CAMHS

https://forms.office.com/r/4bKxrrghEy

Original video online:

https://www.youtube.com/watch?v=8c9pd51DsPk

6.4.2.2 Public Screening Invite

The following articulation was used for all invite events listed on the dissemination list at Appendix 5.4.2

Mental Obstacles Can Enlighten You: Music Film Screening & Activity

This short documentary music film is one of a few experiments, created together with and for young adults. It aims to share mental health coping skills, and research on coping skills, and by doing so, normalising emotional struggle.

This study aims to research how to improve the mental wellness of young adults by developing accessible coping skills education. This video both translates academic research on mental health coping skills topics, alongside individual interviews on the topic in documentary format. Our production is informed by cognitive and multimedia learning theories. Feedback from participants and audiences will inform consecutive designs in the future.

After the short film screening, we are all invited to share our thoughts with this film’s director-researcher and musician, Shalhavit-Simcha Cohen. Shalhavit would like to learn what our
experience was like. She will invite us to participate in designing her next film, and aims to learn from our feedback on how to better contribute to the community.

Join us for a 45-minute exploration into how young people are coping in these difficult times.

The outcome of this workshop will be to co-create a sustainable structure for participants to keep mental health in mind.

Together we will observe and articulate actionable goals and techniques to address mental wellbeing and support each other during these times.

The session will be based on the screening of the short music film "Mental Obstacles Can Enlighten You" followed by discussion facilitated by this film’s director-researcher and mental health researcher, Shalhavit-Simcha Cohen. This video both translates academic research on Post Traumatic Growth alongside individual experience, expressed via spoken word. Informed by cognitive learning theories, we aim to develop accessible coping skills education with and for young people.

This documentary music video was co-created with intended young audiences.

Bandura’s insight of “what is most personal is most general” promotes the sharing of one’s story. Moreso, the story aspect implies this is also a personal experience, allowing the viewer to think for themselves.

Feedback from participants and audiences inform iterative designs following, and by doing so providing agency to the audience, knowing their feedback will have an impact.

PUBLIC SCREENING AGENDA

- 5 min waiting for people to arrive & welcome
• 10 Icebreaker: Name one of your favourite uplifting songs?
• 10 min introduction
• 5 min screening of Music Video
• 7 min link for anonymous feedback
• 15 min Q&A discussion
• 2 min acknowledging audience, ourselves, and anonymous film participant from the Centre for Adolescent Mental Health in
• 3-minute guided energizing breath meditation

Bio:
Shalhavit-Simcha is a multi-award-winning PhD researcher, musician, and creative director. Hir PhD focuses on developing documentary music videos, together with and for young people.

Passionate about people's mental-health and multimedia, Shalhavit-Simcha is the recipient of Harvard University’s Bok Prize for Public Service and founder of PosiFest, a Mental Wellbeing Festival.

6.4.2.3 Online Analytics
Figure 6.48: YouTube watch time and views by day count on June 27, 2022

Figure 6.49: YouTube traffic source analysis on June 27, 2022
Figure 6.50: YouTube traffic sources and views count on June 27, 2022

<table>
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<tr>
<th>Traffic source</th>
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<th>Impressions</th>
<th>Impressions click-through rate</th>
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</table>

Figure 6.51: YouTube traffic sources and views count on June 27, 2022

Figure 6.52: YouTube impressions leading to watch time count on June 27, 2022
Figure 6.53: YouTube impression numbers by day count on June 27, 2022

1:54
Average view duration

39.7%
Average percentage viewed

Figure 6.54: YouTube viewership duration analysis retrieved on June 27, 2022

Figure 6.55: YouTube view count and watch time retrieved on June 27, 2022
6.4.2.4 Lyric Video Draft

First draft lyrics with effects as planned with participant:

(Bare feet walking towards peak)

Mental health is a growth that starts from the inside, from post-traumatic stress to post traumatic growth (Sunshine)

I can fight the storm (Jenga blocks build up)

I am the one who has a unique voice,

Stronger, (Jenga blocks)

Stronger (Jenga blocks)

and stronger I stand, (Jenga blocks)

Lead the right path to those who need guidance, (Clock ticking)

Remember that you are the true you, (Mirror)

I (echo) will always strive to be a better person,

Find peace and tranquillity,

It is your time (echo) to shine in the spotlight (Clock ticking)

Mental health is a positive (Sunshine)

Great good can come from great suffering: (Octopus)

meaningful connection,
richer life perception,
priority correction,
appreciation

Self-love

Mental health is growth that starts from the inside, (Clock ticking)

From post-traumatic stress to post traumatic growth (Jenga blocks overlay)

Emotional health blossoms from the very roots of being you, (Clock ticking)

Emotions that are buried needs to find the source of light (Candle)

Remember this is me and this is who I am (start shaped standing on mountain)

Growth is an amazing ongoing process that can help you work towards the building blocks of life, (Jenga blocks)

You are just as powerful as everyone else is (Jenga blocks fall and build up again a few times, GIF like)

Mental health is growth that starts from the inside,

From post-traumatic stress to post traumatic growth

Emotional health blossoms from the very roots of being you, (Clock ticking)

Emotions that are buried needs to find the source of light

Remember this is me and this is who I am (start shaped standing on mountain)

Growth is an amazing ongoing process that can help you work towards the building blocks of life,

You are just as powerful as everyone else is (smiley octopus)
6.4.3 Approval from CAMHS as PPI project

SCHWANNAUER Matthias
To: CALLAGHAN, A
Cc: COHEN Shalhaha

Ok,

Many thanks Aisling, that makes sense and will allow us to participate

Best wishes
Matthias

From: CALLAGHAN, Aisling (EAST LONDON NHS FOUNDATION TRUST) <aisling.callaghan@nhs.net>
Date: Thursday, 29 July 2021 at 13:22
To: SCHWANNAUER Matthias <M.Sch wannauer@ed.ac.uk>
Subject: Re: Bedfordshire and Luton CAMHS in collaboration with Shalhavit Simcha-Cohen

This email was sent to you by someone outside the University.
You should only click on links or attachments if you are certain that the email is genuine and the content is safe.

Hi Matthias,

Absolutely, we consider this project to be part of our participation work with our young people, not a research study as such. We have done this with previous projects and with research being completed by our clinicians.

Thanks,

Aisling Callaghan (she/ her)
Service User Participation Lead
CAMHS Bedfordshire & Luton
9 Rush Court
Bedford
MK40 3JT
07827 937 182

East London Foundation Trust
https://camhs.elft.nhs.uk/
Keep up with our service by listening to our CAMHS podcast
- www.CAMHSTalk.com

From: SCHWANNAUER Matthias <M.Sch wannauer@ed.ac.uk>
Sent: 29 July 2021 11:56
### 6.4.4 Thematic Codebook

**Post Traumatic Growth**

**Codes**

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*Table 6.3: Codebook of codes and described themes by number of references and appearance in files*
Health Building Music-Video

By Shalhavit-Simcha Cohen, PhD Mental Health Researcher
University of Edinburgh

*Co-production of a short music-video with and for youth.*

I invite your help for our music video project: Over two months I hope to meet you, every other week, during which we will explore what advice you would share with other young people facing similar challenges to you.

You will be invited to film with your mobile phone anything you find relevant to your advice. *There will not be any recognizable features in your films.*

From our discussions and with your videos we will create a short music video. I will weave into the video also research-based information regarding help seeking and health building. The video editing stages will be shared with you, to ensure the final results are satisfactory to you.

This project aims to enhance your contribution and provide an impactful and accessible video for young help seekers who can learn from your journey.

For more information about this project, please see the enclosed participant information sheet.

*If you are interested, please provide your email for Aisling to share with me 🚶‍♀️ I look forward to connecting with you.*
6.4.6 PIS CAMHS Participant

PARENT/GUARDIAN INFORMATION SHEET

Health Building Music Video

Your child is being invited to take part in research on Wellness Education with Multimedia. Shalhavt-Simcha Cohen, PhD researcher at the University of Edinburgh is leading this research. Before you and your child decide if they would like to take part, it is important you understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

WHAT IS THE PURPOSE OF THE STUDY?

The purpose of the study is to discover ways to improve young people’s mental health with the use of tools that are easier to reach and more effective. This will be done by both using research on mental health coping skills topics, and mixing that information with personal stories, such as individual interviews on topics in documentary format. These will all be packaged into a music video documentary, co-created with and for young adults.

WHY HAS MY CHILD BEEN INVITED TO TAKE PART?

Your child is invited to participate in this study because they are aged between 14 and 34 years old, have the experience of help seeking and are about their own health building journey. Because of this your child may be able to share advice aimed at other young people like them.

DOES MY CHILD HAVE TO TAKE PART?

No – it is entirely up to you and your child. If your child does decide to take part, they are still free to withdraw at any time and without giving a reason. Deciding not to take part or withdrawing from the study will not affect your child’s healthcare. During your child’s participation, if at any point during the study your child is not happy with what they have shared, it can be deleted forever.

Once the final video has been shared at the end of this project, it will live on the internet, film festivals, and social media platforms and can no longer be removed. Your child is advised to contact the research team at the earliest opportunity should your child wishes to withdraw from the study. Your child’s anonymised data may be used in the production of formal research outputs (e.g., journal articles, conference papers, theses and reports).

If your child does decide to take part and you consent, please keep this Information Sheet. Your child will be asked to sign an Informed Consent Form to show that your child understands their rights in relation to the research, and that they are happy to participate. You will also be asked to sign a consent form to show you are happy for them to take part.

WHAT HAPPENS IF MY CHILD IS INTERESTED IN TAKING PART?
6.4.7 PIS for CAMHS Parent or Guardian

PARTICIPANT INFORMATION SHEET

Health Building Music Video

You are being invited to take part in research on Wellness Education with Multimedia. Shalhavit-Simcha Cohen, PhD researcher at the University of Edinburgh is leading this research. Before you decide to take part, it is important you understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

WHAT IS THE PURPOSE OF THE STUDY?

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WHY HAVE I BEEN INVITED TO TAKE PART?

You are invited to participate in this study because you are aged between 14 and 34 years old, have the experience of help seeking and are on your own health building journey. Because of this you may be able to share advice aimed at people like yourself.

DO I HAVE TO TAKE PART?

No – it is entirely up to you. If you do decide to take part, you are still free to withdraw at any time and without giving a reason. Deciding not to take part or withdrawing from the study will not affect your healthcare.

During your participation, if at any point during the study you are not happy with what you have shared, it can be deleted forever.

Once the final video has been shared at the end of this project, it will live on the internet, film festivals, and social media platforms and can no longer be removed. You are advised to contact the research team at the earliest opportunity should you wish to withdraw from the study. Your anonymised data may be used in the production of formal research outputs (e.g., journal articles, conference papers, theses and reports).

If you do decide to take part, please keep this Information Sheet.

WHAT SHOULD I DO IF I AM INTERESTED IN TAKING PART?
6.4.8 CAMHS Parent or Guardian Consent Form

PARENTAL/GUARDIAN CONSENT FORM

Study Title: Building Health Music Video

Researcher’s name and contact details: Shalhavit-Simcha Cohen

Participant ID:

1. I confirm that I have read and understood the Participant Parental/Guardian Information Sheet (Version 1 dated 21 April 2021) for the above study.

2. I have been given the opportunity to consider the information provided, ask questions and have had these questions answered to my satisfaction.

3. I understand that my child’s participation is voluntary and that they or I can ask to withdraw at any time without giving a reason and without their medical care or legal rights being affected.

4. I understand that if my child choose to withdraw their participation, my child’s anonymised data will still be used unless they or I request otherwise.

5. I understand that my child’s anonymised data will be stored for a maximum of 10 years and may be used in future ethically approved research.

6. I understand that relevant sections of my child’s data collected during the study may be looked at by individuals from the Sponsors (University of Edinburgh and East London Foundation Trust), where it is relevant to their taking part in this research. I give permission for these individuals to have access to this data.
6.4.9 Consent Form for CAMHS Participant

**PARTICIPANT CONSENT FORM**

**Study Title:** Building Health Music Video

Researcher’s name and contact details: Shalhavit-Simcha Cohen

Participant ID:

1. I confirm that I have read and understood the Participant Information Sheet (Version 1 dated 21 April 2021) for the above study.

2. I have been given the opportunity to consider the information provided, ask questions and have had these questions answered to my satisfaction.

3. I understand that my participation is voluntary and that I can ask to withdraw at any time without giving a reason and without my medical care or legal rights being affected.

4. I understand that if I choose to withdraw my participation, my anonymised data will still be used unless I request otherwise.

5. I understand that my anonymised data will be stored for a maximum of 10 years and may be used in future ethically approved research.

6. I understand that relevant sections of my data collected during the study may be looked at by individuals from the Sponsors (University of Edinburgh and East London Foundation Trust), where it is relevant to my taking part in this research. I give permission for these individuals to have access to my data.

7. I agree to my CAMHS clinician being informed of my participation in the study.
**6.4.10 Survey for Participant**

**View the video, then feedback**

* Health Building - Experimental Music Video - Feedback Form - Anonymous

- **Required**

Thank You!

Thank you for willing to contribute your feedback.

We aim to develop more accessible psychological tools. This experimental MUSIC VIDEO is based on wellness research. Your answers will help us improve and serve those who need it most.

Your participation is voluntary and is not associated with benefit or payment. There are no anticipated risks associated and you have the right to withdraw from the session at any time.

We promise that once you answer the feedback form, the system will not save your email, unless you choose to share it. Otherwise your answers will be kept anonymous.

**CONSENT**

I agree to the inclusion of my written or, if interviewed, recorded contribution in this project.

I understand that this feedback and potential interview or part of it may be distributed in any medium in any part of the world including the Internet while I remain anonymous.

My contribution has, to the best of my knowledge, been truthful and honest. I have not deliberately sought to conceal any relevant facts from the makers of this film.

This research has been reviewed and approved by the Edinburgh University Research Ethics Board. Questions or concerns should be addressed to Research Investigator Shalhavit Simcha Cohen at _____________. If you have any concerned that you do not feel can be addressed by the researcher, you may contact the Head of Clinical Psychology program at the School of Health in Social Science David Gillanders, University of Edinburgh, Doorway 6, Medical Quad, Teviot Place, Edinburgh EH8 9AG
1
This is a general question, answer it however you see relevant: How was your experience of watching the video? *

2
How did this video impact how you feel about yourself? (Please elaborate: what experience comes to mind?) *
3
How do you think this video might influence your interactions or behaviour? *

4
How can we improve this video? *

5
Have you ever sought professional help for mental or emotional health issues?

☐ Yes
☐ No

6
Do you have someone you can trust and turn to when things get difficult:

☐ Yes
☐ No
Your age

- 14-24
- 24 - 34
- Over 34

YOUR EMAIL: *

If you would be willing to follow up chat in a few days, please fill your email. Otherwise type x.
### 6.4.11 Ethical Approval from Edinburgh College of Art ECA

#### Online surveys
PGR Self Audit Checklist for Ethical Purposes - 2020/21

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<th>Response ID</th>
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<th>Completion date</th>
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1. **Student name**: Shalhavit Simcha Cohen
2. **Universal username (UUN)**: s1871282
3. **Programme name**: PhD Design
4. **Title of Project**: Health Building Music Videos
5. **Project Supervisor / Tutor**: Amy Hardie
6. **Funding Body (if applicable)**: University of Edinburgh
7. **Are there any issues of confidentiality which are not adequately handled by the normal tenets of ethical academic research?**: No
8. **Are there issues of data handling, management and consent which are not adequately dealt with and compliant with academic procedures?**: No
9. **Are there any special moral issues/conflicts of interest?**: No
10. **Is there a potential for harm or stress for those involved in your research?**: Yes
11. **Is there a potential for physical harm or stress for those involved in your research?**
12. **Is there a potential for risk to the researcher?**
17th August 2021

Dear Shalhavit-Simcha,

Subject: Outcome of ECA Ethics Review

Thanks for sending your work ‘Health Building Music Videos’ for ethical peer review. Please find the response below. The reviewer(s) have responded with one of four possible opinions on its ethics. Please note that these are opinions not approvals. If you go ahead with the work (as described in your ethics checklist) then a ‘favourable opinion’ here means that we believe it will be ethical.

In this form the Further Comment section, below, will outline broad comments and any additional conditions or provisions that are being made along with the opinion.

✓ – Favourable Opinion

☐ – Favourable Opinion with Additional Conditions (In this circumstance there is no need for you, the researcher, to respond to confirm the completion of these conditional actions. Please just apply the amendments requested in the conditions detailed below and it will be taken in good faith that you will do so.)

☐ – Provisional Favourable Opinion (In this circumstance you, the researcher, should apply the amendments requested in detail below and should then evidence this in a response to the ECA Ethics Committee via the ECA Ethics Director.)

☐ – Unfavourable Opinion (Please see Further Comments, below.)

Further Comment from Reviewer(s):

This checklist for PhD research is detailed and considered, and it has received a Favourable Opinion from its review. We wish Shalhavit-Simcha all the best with the work.

NB. During the application process, the researcher elaborated on the topic raised in Q25 of the practicalities of the meetings. We now are very clear that these are online, with an option of an in-person socially-distanced meeting outdoors. All the meetings with (one or two) young people are accompanied by Aisling Callaghan who is their Service User Participation Lead at CAMHS Bedfordshire & Luton, as is the introductory group meeting.