DMH Outreach and Community Engagement Campaign 2022-2023

Strength In Community
REPORT

PROJECT DESCRIPTION

The Los Angeles County Department of Mental Health (LACDMH) Outreach and Community Engagement Campaign was a community capacity-building project that was authored by the American Indian/Alaska Native (AI/AN) Underserved Cultural Communities (UsCC) subcommittee and carried out by our non-profit organization, So'oh-Shinálí Sister Project (SSSP). The AI/AN UsCC's objective for this project was to create content that will reach and inspire AI/AN community members to promote mental health services, reduce stigma and barriers to mental health services, increase the capacity of the public mental health system in Los Angeles County, and increase engagement in the LACDMH stakeholder process. SSSP reached the outcome of the Outreach and Community Engagement Campaign by producing and distributing five videos that served as the centerpiece of the engagement efforts. These videos highlighted underrepresented subpopulations within our communities and focused on strength-based representations of Native identities. This was accomplished through five 2-3 minute interview-style videos that expanded across the topics of (1) Intergenerational Trauma and Intergenerational Resilience, (2) Indigeneity, (3) Elders Storytelling, (4) Ability and Neurodiversity, and (5) 2S-Indigequeer Representation.

PROJECT RESULTS

Deliverable 1 of the project was, "Planning & Strategy Development: Concept Document, Distribution Strategy." In this deliverable, we submitted a detailed concept outline that identified the Objective, Purpose, and Overview of the Project, as well as a rough outline of the email and social media distribution that we led further on in this project's timeline. Other elements of this deliverable included identifying video topics, hashtags, descriptions, and visuals to include as B-roll, and how each video aligned with current LACDMH outreach efforts. At this time, we also began brainstorming possible speakers to feature in the project. We purposefully included several possible speakers for each video that we believed could speak on each topic from a point of knowledge and lived experience that resonates with our stakeholders and the diverse Indigenous community in Los Angeles County.

PROJECT RESULTS

Having a thorough concept outline created by SSSP leadership helped our team conceptualize this community campaign project. With a solid foundation, our team was able to work collaboratively in defining a detailed distribution strategy and begin carving out the logistics needed to bring this concept outline to life. Our team took a deliberate and detail-oriented approach to this first deliverable and all the following.

The second deliverable was, "Pre-Production: Creative development (concepts, ideas, script development/approval, developmental meetings), breakdowns, casting." The creative development deliverable was an exciting portion of this project as we were able to carve out the concepts, ideas, and themes of the campaign. We focused each video of the Outreach and Community Engagement Campaign on uplifting sub-populations of LA Native community members. The groups highlighted across our campaign were identified by LACDMH UsCC Stakeholders as priority areas for support and engagement. During this time we worked to create an outline document for each video that included possible speaking points and meaningful questions to engage in conversation with community members. These documents served as a starting point for an organic conversation with featured speakers as our goal was to highlight their lived experiences and share strengths they found in the community. With completed video outlines, we reached out to and met with community members whom we wished to work with and uplift through this campaign. We worked through film casting thoughtfully as we reached out to folks we had an established relationship with and also reached out to new community members based on high recommendations and introductions. This allowed us to honor and sustain our continuing relationships and also set the foundation for new relationships to extend our connection with others in the community. We were intentional in the way we reached out and worked alongside community speakers. Depending on the mode of communication that each speaker preferred, we utilized emails, phone calls, text messaging, and a Zoom meeting before the day of filming to support communication and accessibility. We shared about the Outreach and Community Engagement Campaign as a whole, the specific video outline for their video, and how they would come in to support the campaign with their knowledge and lived experience.

PROJECT RESULTS

Deliverable three was "Production/Filming and Post-Production." In this deliverable, we accomplished securing accessible and versatile filming sets across LA County. We went into the filming and post-production stages with a detailed schedule for filming and editing that allowed us to manage the many moving and overlapping pieces that go into creating a video campaign. We were able to handle the filming and editing with a lot of care and intent due to our clear, detailed timeline. SSSP staff and our videographer arrived early at filming locations to set up, test equipment, and carefully set the area in the frame for a polished and professional finished product. We also stayed after the interview to capture additional B-rolls from the filming location or outside scenery to include in the videos. At all filming appointments we took the time to connect with the speakers before the filming to ensure they felt comfortable and relaxed. This helped us foster natural conversations which came through in the final product of each video as community members were engaged in the conversations as opposed to a predetermined and scripted video segment. By grounding our filming in this way, we gathered beautiful footage of conversation and connection and we had more than enough content to create well-rounded, meaningful videos. In many cases, we had several truly impactful video clips that did not make it into the final cut but would be able to stand as their own video or sub-video for each specific topic.

Other things that we accomplished through this stage included working closely with a videographer on a fast-paced filming and editing schedule as well as an Indigenous graphic designer who collaborated with us to create intro and end cards, as well as name cards for our speakers that incorporated tribal design elements that resonated with our LA Urban Native communities.

PROJECT RESULTS

The image above is an example of one of five title cards that our graphic designer created for this campaign. This also illustrates how our videographer layered graphics over the B-roll for a clean, aesthetically pleasing finish. We intentionally utilized a non-cursive font for readability and centered warm colors and florals across all graphics.

Above is a still from our *Elders Storytelling* video with Virginia Carmelo. We continued to incorporate warm colors and florals in the graphics. All the speakers' name cards are formatted with a light tribal design in the background of their name, tribal affiliation(s), and pronouns.

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PROJECT RESULTS

These intro and end cards are further examples of how we collaborated with an Indigenous graphic designer to create illustrations that would resonate with our LA Urban Native Community. Since this video campaign is centered across LA County, we included a brief land acknowledgment thanking the Gabrieleño-Tongva, Tataviam, and Chumash people as the original caretakers of this land, known today as LA County and surrounding areas.

Additionally, we created a general title card for the campaign with the project title and tagline, "Strength In Community," followed by the LACDMH ACCESS center helpline number for mental health services. On this card, we also centered modern, inclusive, and transgenerational graphics of community members. The final graphic we created was a "Thank You" end card which highlighted the logos for all the organizations that were a part of this engagement campaign, the ACCESS Center helpline number, and illustrations in the likeness of AI/AN powwow dancers.

PROJECT RESULTS

The fourth deliverable was "Campaign Implementation" where we accomplished sharing and distributing all five videos of this LACDMH Outreach and Community Engagement Campaign. Through this process, we followed a detailed distribution calendar which accounted for posting the videos across all of our social media platforms, including Instagram, Facebook, Youtube, Linktree, our non-profit website, and our monthly newsletters. To increase engagement we continued to share videos on our stories after they had been initially posted to our feeds. We also led an email distribution campaign for community partners to view and re-share these videos with their communities. For this email distribution process, we created publicly accessible Google folders that housed each campaign video, sharing instructions, and captions to accompany social media posts or newsletter descriptions.

When sharing videos on our platforms we used various hashtags for each post that resonated with the messages and topics of each video. We also tagged other Native organizations and profiles that have both large and smaller followings. The campaign videos were also shared with AI/AN UsCC stakeholders so that they could push the distribution of this project as well. Overall, we took many steps to ensure this campaign had a high impact and far reach to promote mental health services, reduce stigma and barriers to mental health services, increase the capacity of the public mental health system in Los Angeles County, and increase engagement in the LACDMH stakeholder process.
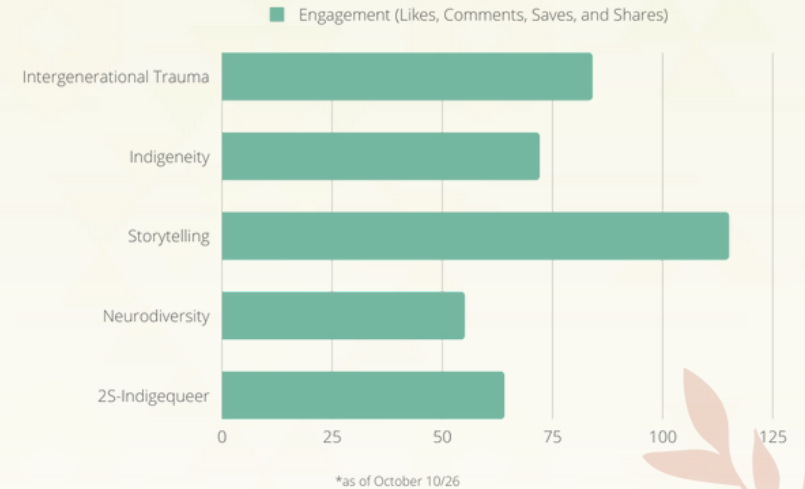
OUTCOMES AND PERFORMANCE

One of our most successful platforms for outreach and engagement was Instagram, which alone, generated 3,468 total accounts reached across this campaign. We also utilized Facebook, YouTube, our Website, and our Monthly newsletter to share the engagement campaign. Across all platforms, our campaign reached a total of 4,350 views.

OUTCOMES AND PERFORMANCE

Below are two graphs that illustrate how each video performed in comparison to one another. The graph to the left compares the total number of views, with our most viewed video being Elders Storytelling featuring Virginia Carmelo at 1,315 views. The second video of this campaign, *Indigeneity*, was the least viewed video with only 353 views. We would like to note that this low viewership rate is due to our team being advised to pause distribution shortly after the video was released. Following this pause, we were then instructed to maintain the posted video but not promote it any further. Had we shared and promoted this video in the same way we promoted the other four videos, we believe the views and engagement numbers would have been much higher. The contrast in views/engagement numbers between the *Indigeneity* video to the others in this campaign also shows how successful our regular outreach efforts were.

LACDMH CEC - All Social Platform Views

■ Views

Intergenerational Trauma	
Indigeneity	
Storytelling	
Neurodiversity	
2S-Indigequeer	

0   500   1,000   1,500

*as of October 10/26

LACDMH CEC - All Social Platform Engagement

■ Engagement (Likes, Comments, Saves, and Shares)

Intergenerational Trauma	
Indigeneity	
Storytelling	
Neurodiversity	
2S-Indigequeer	

0   25   50   75   100   125

*as of October 10/26

The graph to the right shows the level of engagement across all platforms which is inclusive of all likes, comments, shares, and saves. Again, our most engaged video was *Elders Storytelling* featuring Virginia Carmelo which had a total of 115 points of engagement. These points of engagement are important as these numbers indicate that folks are not only viewing the videos, but they are also interacting with them through likes, and comments, saving them to refer back to at a later time, or sending them to share the message with a friend or loved one.

OUTCOMES AND PERFORMANCE

Engagement is also a useful tool for social media as it generally correlates to the number of views a post will have and will boost pertinence within social media algorithms. For example, posts with increased engagement will usually cue the algorithm to prioritize that post on people's feeds or the discovery page. We saw this to be evident in our video campaign as, of the total of 3,468 accounts reached, 1,342 accounts were from non-followers. This indicates that we had enough meaningful engagement to reach followers outside of our existing follower network.

The previous graphs look at our campaign's performance across all utilized platforms while the next two focus exclusively on performance from Instagram engagement. The two pie graphs on the following page show first what successful Instagram engagement is according to Adobe Express, followed by our percentage of engagement for Video 3 - *Elders Storytelling* with Virginia Carmelo.

According to Adobe Express (2022), Instagram usually requires higher rates of engagement in comparison to other platforms because,
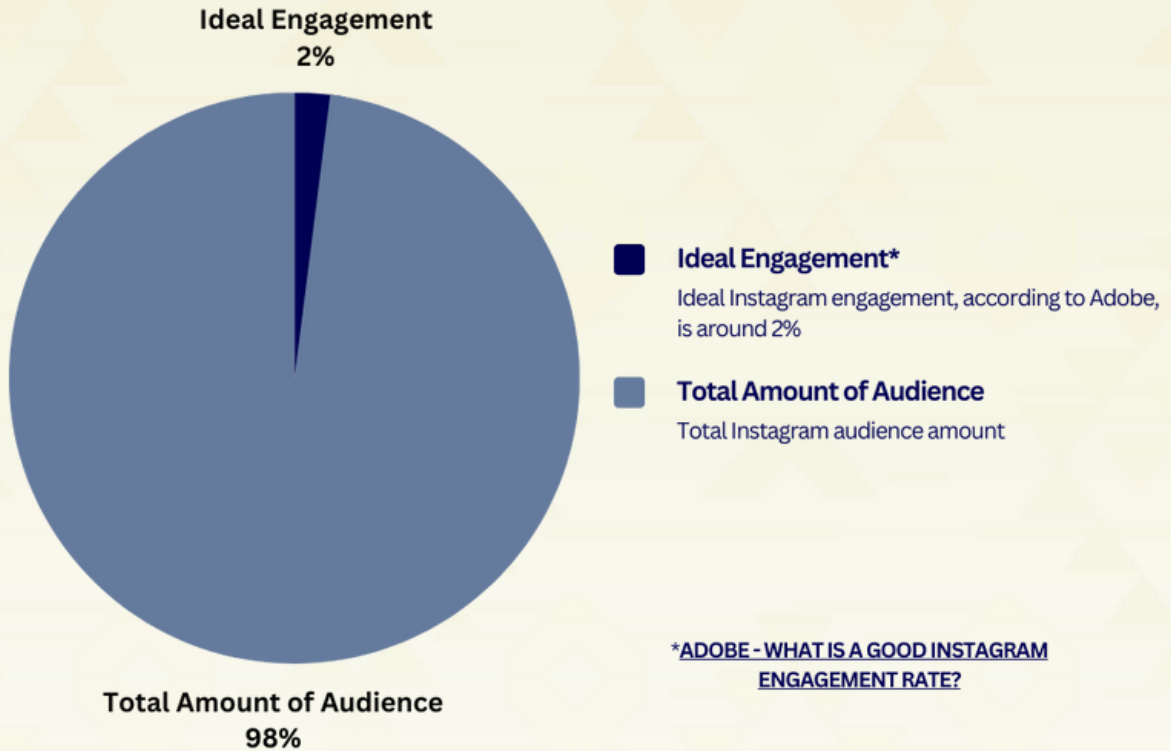
"[W]ITH ONE POST PER SCREEN, YOU'RE REQUIRED TO FOCUS ON THE CONTENT AND EITHER ENGAGE OR SCROLL PAST. AROUND 2% IS SEEN AS A GOOD SOCIAL MEDIA ENGAGEMENT RATE ON INSTAGRAM. ANYTHING 3% OR MORE IS GREAT." [1]

This successful engagement percentage is illustrated in the first pie chart. The following pie chart shows that our video, *Elders Storytelling* with Virginia Carmelo, had a 5.4% engagement rate on Instagram which is more than double the percentage of a "good" rate according to Adobe. We are happy to report that all five of our videos had an engagement rate of more than 2%.
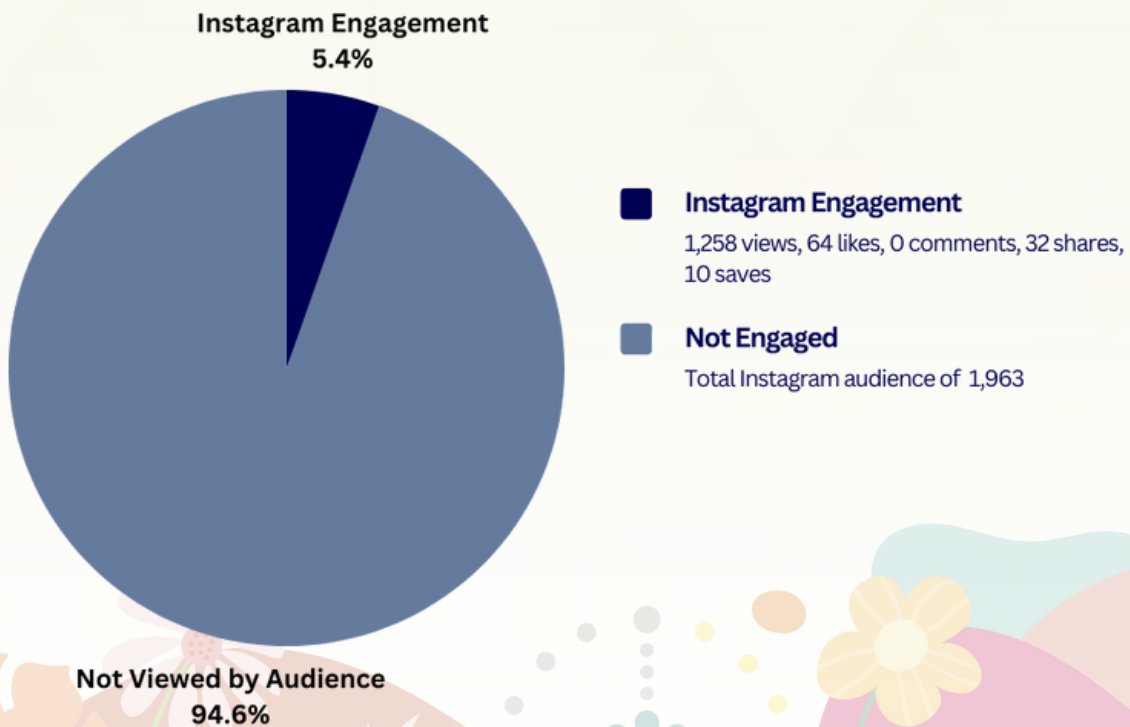
1. "Adobe Express." Your guide to social media engagement rates, May 9 2022, https://www.adobe.com/express/learn/blog/what-is-a-good-social-media-engagement-rate#what-is-a-good-social-media-engagement-rate

OUTCOMES AND PERFORMANCE

Adobe Ideal Instagram Engagement

Ideal Engagement
2%

■ **Ideal Engagement***
Ideal Instagram engagement, according to Adobe, is around 2%

■ **Total Amount of Audience**
Total Instagram audience amount

***ADOBE - WHAT IS A GOOD INSTAGRAM ENGAGEMENT RATE?**

Total Amount of Audience
98%

Video #3 - *CEC Elders Storytelling* with Virginia Carmelo Instagram Engagement

Instagram Engagement
5.4%

■ **Instagram Engagement**
1,258 views, 64 likes, 0 comments, 32 shares, 10 saves

■ **Not Engaged**
Total Instagram audience of 1,963

Not Viewed by Audience
94.6%

OUTCOMES AND PERFORMANCE

The numbers and percentages above begin to show how successful and engaging our campaign was in terms of digital outreach. Furthermore, our campaign was also successful in how it aligned with current LACDMH outreach efforts. Our first video, *Intergenerational Trauma and Intergenerational Resilience* featuring Carrie Johnson, Ph. D. (Wahpeton Dakota), extended our and LACDMH's **outreach effort of existing inclusive branding and messaging tailored to community members of all ages to community members of all ages** by focusing on the importance of community coming together. Dr. Johnson spoke about complex understandings of trauma and resilience in our communities in a way that was accessible and easy to understand by all ages. This access to knowledge is foundational in creating inclusive messaging that has a far reach to community members.

Our second video, *Indigeneity*, featured Alexandria Yellowhair (Diné) and Robyn Gomez (Mexica-Huichol/Xicana) aligned with the **outreach effort featuring messaging developed to uplift the diversity and strengths of Indigenous identities/ backgrounds.** We intentionally worked with speakers who represent both AI/AN and Indigenous backgrounds to accurately represent the beautiful, diverse representation of the Urban Los Angeles Native community. Both Alexandria and Robyn engaged in a discussion that explores how distinct, inclusive, and strong the Indigenous community is within Los Angeles County.

The third video, *Elders Storytelling*, featured Tongva/Kumeyaay elder, Virginia Carmelo, and aligned with our **outreach effort to integrate representation of Indigenous ways of learning with elder community members** as Virginia shared the importance of carrying on oral traditions to maintain and pass on connections to the land to future generations. She also spoke about the importance of language and how our connection to language defines our worldview as another way to emphasize the importance of Indigenous ways of learning.

OUTCOMES AND PERFORMANCE

The fourth video, *Ability and Neurodiversity,* featured Aramiss Youngblood (Ohlone Mission Indian), aligned with the outreach effort to extend the existing focus on the inclusive representation of folks with disabilities and varying needs. Aramiss shared his experience of having a learning disability and reminded viewers that folks who have a learning disability or who are neurodivergent deserve respect and to be included.

For video five, *2S-Indigequeer,* we collaborated with Clementine Bordeaux (Sicangu Oglala Lakota), and this video aligned with the outreach effort to enhance current messaging with increased representation of Indigenous LGBTQPAI+, 2Spirit & Indigequeer folks as Clementine identifies as being Indigequeer. In this final part of our video campaign, Clementine shared the importance of representations and provided several recommendations for 2S-Indigequeer resource material. She emphasized the importance of "Strength in Community" and what that statement means to her as a Sičáŋǧu Lakótapi (Rosebud Sioux Tribe) and Indigequeer community member.

LESSONS LEARNED

One point of learning we came across during the first deliverable is to ensure that all outline documents and planning concepts are reviewed and approved directly by current AI/AN UsCC co-chairs and any needed LACDMH personnel. We set clear communication on our outline document of community members we wished to work with for these videos. This helped us depict our vision and thoughtful intentions for this campaign. In future projects, having co-chairs review these outlines and planning documents after submission and before the completion of the next project deliverable will ensure that our visions for the project are aligned.

During the second deliverable, we identified learning around communication and outreach with community speakers and the AI/AN UsCC. We learned that we needed to have more potential speakers identified on our original Concept Outline. For example, one issue we experienced was finding community members who were both available and committed to participating in this project.

LESSONS LEARNED

For our 2S-Indigequeer video, we reached out to three different self-identified 2S-Indigiqueer folks. Two of them had confirmed interest but no availability and the third withdrew just days before filming which also caused us to accrue a cancellation fee and lose out on essential funds. We had completed filming and post-production for this video with a fourth self-identified 2S-Indigiqueer community member but were asked by the AI/AN UsCC to pull and recreate the video. After all of this, we successfully confirmed Clementine Bordeaux, an enrolled member of the Sičáŋǧu Lakótapi (Rosebud Sioux Tribe), to be our featured speaker for our 2S-Indigiequeer video. The back and forth with several potential speakers, cancellations, and requests to refilm took a lot of time, funding, and resources as we had to restart the casting and outreach process over again each time. Similarly, for the video on Ability and Neurodiversity, we had confirmed a Tongva and Chumash community member who respectfully withdrew from the project, then we completed filming and post-production on a video with another self-identified Apache community member before we were asked to recreate this video as well. We created an approved video for this topic alongside Aramis Youngblood (Ohlone Mission Indian). All of these challenges heavily impacted our budget, filming timeline, capacity, and distribution phase.

When it came to filming and post-production of deliverable three, we also learned a few practices that will support future video campaign projects. In considering filming sets, we must keep outside elements in mind, such as the weather and background noises. Initially, we wanted to have various indoor and outdoor filming backgrounds but soon learned that outdoor filming locations are much harder to plan as there are weather conditions that may not be able to be planned for when filming is scheduled very far in advance. With outdoor locations, there are also other interferences that we have to work harder to avoid, such as background noise from cars, music, construction, etc., as well as any pedestrians who may be passing by and picked up in the audio or the frame. Another point of learning around filming is asking speakers to briefly repeat the question as they answer and have the interviewer take a brief pause before replying. Both of these practices will reduce the time it takes to create a well-polished final video.

LESSONS LEARNED

When folks repeat their questions during the filming process, it supports context that may be needed for some of the video clips that otherwise may seem unconnected to the section that follows. There is always a workaround for adding needed context but this would have saved a lot of time on the backend of editing and sequencing clips. Another beneficial practice for post-production is ensuring there are more than enough B-roll clips or pictures collected before editing. When editing a 45-minute to one-hour conversation down to a few minutes, it creates many cuts in filming, which require sufficient accompanying B-roll so that the video flows together. One final point of learning we identified for filming/post-production is including a final question that is directly related to the campaign tagline. For this project, our tagline was "Strength in Community," and all videos spoke about the importance of community in relation to mental health. Each speaker shared their experience being in community and the importance of connection as Indigenous peoples. However, it would have been beneficial to the overall campaign if we had asked every speaker directly, "What does strength in community mean to you?"

For future video campaign projects, one step we can take to increase outreach and distribution of deliverable four is to push engagement across other platforms. This can look like utilizing Twitter, TikTok, and other new social media platforms that will come out in the future. Another way that we can reach more community members is by creating a special newsletter for all videos once the project is complete in addition to including the videos in our monthly newsletter. A final point of learning for deliverable four is ensuring the AI/AN UsCC stakeholders and co-chairs view and provide feedback for each video before it is distributed. One way we can ensure this is accomplished is by adding one to two weeks at the end of deliverable three where co-chairs and stakeholders are expected to provide direct feedback to the contractor. In turn, this would require us to expand the project timeline by approximately 10 weeks simply to account for an additional week per video as they are filmed, edited, and shared for feedback. When SSSP submitted all videos and received confirmation to begin distribution, we were unaware that the co-chairs and stakeholders had not reviewed the whole campaign. Making space for this feedback on the calendar will ensure that everyone is on the same page before distribution begins.

RECOMMENDATIONS

Based on the points of strength, our accomplishments through this project, and our points of learning, SSSP has three key recommendations for future LACDMH Outreach and Engagement Video Campaign projects. The first and most important recommendation is to ensure clear language around only uplifting AI/AN community members. Historically with capacity building projects, inclusion of various Indigenous identities – First Nations, Central and South America, and Pacific Islander communities – have all been permissible and celebrated. This was a major point of learning and adjustment that came forth when there was an oversight in the communication of those who should be featured in this campaign. There was no clear communication that this point of view had changed from previous projects which caused a miscommunication with casting. We recommend that on future projects the AI/AN UsCC include a disclaimer in the RFB that clearly identifies who is included when stating AI/AN or Native American.

The second recommendation is to ensure that all deliverable submissions are shared with co-chairs for feedback and approval. Throughout this project, SSSP submitted all deliverables and received confirmation before moving on to the next phase. Unfortunately, there was a drop in communication and many of the early planning documents were not reviewed, or reviewed in detail by the sub-committee's co-chairs. This was also the pattern with video distribution. After the campaign videos were submitted, and we received the green light to begin distribution, we learned that stakeholders had not had an opportunity to view the videos before distribution. We recommend that the review period be worked into the future deliverable timeline.

Our final recommendation is for future LACDMH AI/AN UsCC contractors to take steps during the filming process to ensure there are minimal impacts that would extend the editing process. This may include eliminating background noises at filming locations and planning to film at indoor locations where elements may be controlled such as the temperature, noise, lighting, etc. We also recommend having speakers repeat the question they are answering and suggest that contractors add ample time for collecting a large amount of B-roll footage to incorporate. Planning for these things will greatly reduce the time and tedious nature of production editing. For any questions related to this project please contact us at, admin@sssisterproject.org or (323) 916-6415.