2023 KT Online Conference: The Power of Engagement: Start with the End-User

Presenters:
Tracy Neville, Emily Sudbrock, and Dee Logan

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Transcript for audio/video file on YouTube:
https://youtu.be/zAzXLJRS4qc

KATHLEEN MURPHY: Our first panel is The Power of Engagement, Start with the End User. So for the conference submissions, people could submit a panel of three presentations that they had pre-organized. Or they could do individual presentations.

So this first one is one that was submitted as a panel from The Transitions to Adulthood Center for Research, The Transitions ACR, part of the Implementation Science and Practice Advanced Research Center within the Department of Psychiatry at UMass Chan Medical School. So this is a NIDILRR grantee presentation.

We're really excited to have a lot of grantees on our agenda this week. But we will start with Tracy Neville. Tracy, do you want to join us on camera?

TRACY NEVILLE: Absolutely. Thank you so much for the welcome.

KATHLEEN MURPHY: Sure. So I'm going to put a link to your bio in the chat. And just briefly, Tracy is a research coordinator for that center I just mentioned. And the title of her presentation is Meaningful Engagement of End Users in Knowledge Translation through Advisory Boards.

So we are excited to hear what you have to say about that. Thank you, Tracy.

TRACY NEVILLE: Wonderful. Hello, everyone, and welcome to our panel today. Again, my name is Tracy Neville. And I am a White woman with long brown hair, today wearing a teal blouse and a white blazer. As Kathleen mentioned, I am a member of the Transitions to Adulthood Center for Research at UMass Chan Medical School, where I serve as a research coordinator and a co-facilitator of our young adult advisory board.

First, we would like to acknowledge NIDILRR, who funds the learning and working during The Transition to Adulthood Research and Rehabilitation Training Center here at UMass Chan Medical School, making this work possible. So thank you so much NIDILRR for your continued support.

To begin, we may have heard the common adage that academic research can happen in a silo, where novel useful knowledge is being generated every day through research. But without a creative

community-informed knowledge translation plan, these findings may remain in the academic community and may not reach the end user.

Today in particular, we're talking about young adults with mental health conditions. So how do we prevent our research from becoming siloed? The Transitions to Adulthood Center for Research at UMass Chan has built an advisory board infrastructure, where we consult and partner with young adults with lived experience of serious mental health conditions and family members of people with serious mental health conditions at a minimum on a monthly basis.

This is our approach. Our young adult advisory board, which we will focus on for my presentation today, is comprised of young adults and run by young adults. And this is really the magic of how participatory action takes place here at our organization, where young adults not only have the autonomy to advise on our center's activities, but in some cases to take the lead.

Working with our young adult advisory board, or our YAB, is a rewarding experience every time. It really helps us to connect with young adults nationally who are living with mental health conditions, who share in our mission to expand access to resources that support young adults during the transition to adulthood, from employment, to education, to living skills, and more.

The YAB is a safe place where young adults can share what we've gone through through our various life experiences without fear of judgment and knowing that perspectives are held at an equal weight with our researchers. The young adults are the experts in their experiences as young adults with living mental health conditions.

Here you will see our mission statement, which is to provide our organization with input from young adults living with mental health conditions to improve the research, policies, and services designed to meet their needs. In terms of advisory board logistics, we hold virtual meetings every month. And they're facilitated by myself and another young adult staff member of The Transitions to Adulthood Center for Research.

YAB members are compensated for their time joining monthly calls and/or for providing input asynchronously. One way we establish flexibility is having that option for asynchronous participation. Given the competing demands of young adult life, whether that's in school, in work, or just general responsibilities, it can often be hard to find a time each month that works for the schedule of all of our advisory board members.

And periodic recruitment is important. We've grown throughout the years as an advisory board with some long-standing members for over five years, as well as some new faces year to year. We recruit to ensure that the board represents a diverse set of identities and life experiences. This may include race, gender, sexuality, geographic location, mental health diagnoses, experience with the justice system, foster care system, and being unhoused.

We encourage you to visit The Transitions to Adulthood Center for Research website for more resources on advisory board logistics. And we'll touch on that a little later as well. Prior to each monthly meeting, agendas are created in collaboration with investigators and staff members of the learning and working

RRTC, where they bring aspects of the development, design, implementation, or knowledge translation of their projects to the YAB to guide them in a youth and young adult-relevant direction.

We schedule each meeting based on our members' fluctuating availabilities. And this is why we use a digital scheduling tool called Doodle Poll to find a time that is common among most members. We also make sure to send all presentation materials to members in advance of the meeting to give them time to digest the information and gather their thoughts.

Once speakers and presenters are identified, us as facilitators reach out to gather the content for the presentation. And this may include a summary of the project they're currently working on presented in plain language, as well as a list of open-ended questions that they may want the YAB's input on.

One of the most important elements of facilitating and sustaining an advisory board is creating community. To do this, we utilize several strategies. First, we utilize icebreakers. We begin each monthly advisory board call with greetings and an icebreaker question or activity, from, if you were to write a book, what would it be about?

This day, we found out that one of our YAB members is writing a book about their experiences navigating school and their career while managing a mental health condition, which is really exciting to learn. To is a hot dog a sandwich? This sparked a lively debate among members, which we reflect on with laughter to this day.

To one of our most recent conversations, which was prompted by the icebreaker, what is a recent win in your life? By starting off our discussion with this icebreaker, we found out so many great things that are happening in each other's lives. And it's a great way for us to celebrate and encourage each other on our life journeys and to build that sense of community.

We have also established a comfort clause. And this is a set of guidelines created by the members and facilitators of the board. And they define how each meeting is run. We establish ground rules, including confidentiality of topics, professionalism in and outside of the meetings, non-judgment, respect for all perspectives, including each other's correct pronouns and names.

And by establishing this comfort clause at the beginning of every call with space for discussion and icebreakers, we actively build a safe space, where every member feels comfortable sharing their opinions even when they may differ from the majority. And once we've started our conversation with a discussion topic or icebreaker and comfort clause, we move into the material from our presenters.

Here we have a quote from our training director at UMass Chan on the project Helping Youth on the Path to Employment, or HYPE for short. Debbie Nicolellis shares how the YAB impacts the projects she leads and facilitates creative thinking and problem solving. Nicolellis shares, "The YAB helped us think about the topics that are really needed by supporters of young adults as they develop their careers. You always leave us thinking, inspired, and hopeful. Many thanks to the YAB."

And next we have a quote from a long-standing YAB member who shares their thoughts anonymously here on the importance of including relevant stakeholders in the development of your work. They state, "If you can include the community in creating, collecting, and disseminating research, the community will ensure it is relevant. Ask the questions to yourselves. How can we include the community this affects, for example, youth, at each stage of this research? At what point does it make sense to include them?"

In the informing of our knowledge translation, one essential piece is the diversity of our members. Recruitment of young adults from various geographic locations informs that diversification of our knowledge translation strategies. We want geographic diversity because this is a national board.

And because of our virtual format, we are able to recruit nationally. So where are our members from? Our current board spans across the United States from eastern Massachusetts to southern California. Our board composition may change over time. This is simply a representation of our current board.

And having representation from diverse identities and areas of the country helps us to think about different ways of reaching different communities. For example, language commonly used by young adults can differ among communities across the country, from rural Ohio to Los Angeles, California, just as an example.

We work with our advisory board to develop several things. First, to develop topics for tip sheets and briefs. Young adults have a role in directing the topics of research and knowledge translation at our center. Design visuals of recruitment materials, the YAB has given input on designs created for the recruitment for research studies. And they have also designed materials themselves for the recruitment of YAB members in a visually appealing, aesthetically pleasing way for young people.

They guide the direction of grant applications and the design of research studies. Our advisory board members have been in the room in early development stages of new grant applications, having their voices infused in the design of grant-funded research projects on topics that really impact the lives of young adults, as well as to determine knowledge translation strategies.

When it comes to disseminating knowledge on social media, for instance, our YAB informs us on which platforms they use and would be most conducive to communicating resources and research. And next we'll share a few examples of knowledge translation projects that have been heavily influenced by our advisory board members. So not only do our YAB members assist in advising existing knowledge translation strategies, such as tip sheets, briefs, and papers.

They also introduce and take the lead on novel KT strategies, for example here, memes. The YAB meme project uses cultural images and plain, simple language to convey meaningful content on social media. Our young adult advisory board conceptualized and executed from start to finish a series of young adult friendly memes that relate to common experiences in school, work, or broadly living with a mental health condition.

For example, here mental health is just as important as physical health. Change my mind. This youth-led project produced 70 memes over the past four years, which surpassed the project goal. And they're being

disseminated through The Transitions to Adulthood Center for Research social media channels and website.

Working on the YAB meme project was a fun bonding experience for our YAB over the years, allowing members to share laughs, utilize their creativity, and connect with each other about shared experiences navigating their mental health condition. Here we have two more examples of knowledge translation projects.

First, the ABLE tipsheet, which was titled, Saving Money for a Better Life, What Can the ABLE Act Do For Me? The YAB conceptualized this topic and provided continual feedback on a tip sheet on The Achieving a Better Life Experience Act, or ABLE Act, a federal law that was passed in 2014 offering people with disabilities, including those with serious mental health conditions, a chance to pursue their hopes and dreams in a realistic way without as many financial obstacles.

The disclosure tip sheet is another example of a KT tool that was developed in partnership with our YAB, which was titled, Do I Tell My Boss? Disclosing a Mental Health Condition at Work. YAB members helped to modify this tip sheet based on the most salient issues or questions they had about navigating their mental health condition at work, things that may not have been realized by our researchers.

The YAB suggested breaking down the types of questions employers can and cannot ask legally in a job interview. For example, in the US, employers can't ask, do you have a physical or mental health impairment that could keep you from performing the job you seek? But could ask, are you able to perform the essential function of the job you are seeking with or without reasonable accommodations?

So your next steps. This presentation was developed based on our own experience facilitating community engagement through advisory boards and our own lessons learned. Our approach may not be the right fit for all organizations, as there is no one-size-fits-all solution. Each individual advisor comes with their own unique background perspectives and ways of working.

And therefore, engagement is continuous. There is lots of trial and error in developing effective strategies for working with advisory boards. We encourage you to reference The Transitions to Adulthood Center for Research toolkit for creating and sustaining youth advisory boards, which is linked here in the presentation slides.

We've also included some additional resources that may be useful in the development of your own advisory board at your organization, including two youth-informed tip sheets, a webinar on developing and sustaining a family advisory board for family members of individuals with serious mental health conditions, a webinar on tips and tricks for creating a youth advisory council, which was presented by two former YAB facilitators at our center.

Up next, you'll hear from two of my colleagues on two more exciting projects informed by knowledge translation strategies and advisory boards. Thank you so much.

KATHLEEN MURPHY: That was great. Thank you, Tracy. And our audiences always love when there's extra resources, like party favors. So we appreciate all those links. And as I put earlier in the chat, we do archive this conference. So all of these presentations are already up in the expo under conference materials. And we will also post the recordings and transcripts of the recordings.

So you can access those links now if you want from that Conference Materials tab. So we are going to move on, as Tracy mentioned, to another presentation from this Transitions to Adult Center. And this one is coming from Emily Sudbrock. She is a project assistant at the UMass Chan Medical School. And she's a co-host of the podcast, STAY Tuned.

So the STAY is an acronym, Supporting Transition Aged Youth. And she works on other projects also related to youth mental health and stakeholder engagement. And I'm going to drop her longer bio in the chat, in case you want to know more about her. And are you going to--

EMILY SUDBROCK: Hi. Thank you, Kathleen. So I'm Emily Sudbrock. Like Kathleen said I'm, one of the co-hosts of our podcast called STAY Tuned, Supporting Transition Age Youth. I identify as a young adult White woman. I have medium length blonde hair. And I'm wearing a navy blue shirt.

So once again, we just wanted to thank NIDILRR for making this webinar possible. So we found that the popularity of podcasts among young adults is exploding. 42% of those between the ages of 18 and 34 listen to podcasts at least once a week, with an even higher percentage for 12 to 17-year-olds.

So with this in mind, we thought that a podcast would be a good dissemination tool to reach young adults. We took it to the young adult advisory board. And they agreed. The YAB also helped us decide on the image for a logo, which was designed by a young adult as well.

Once again, our podcast is called STAY Tuned, Supporting Transition Age Youth this is a podcast for, about, and by young adults with mental health conditions. We aim to acknowledge that mental health services need to change for current and future young adults because what worked in the past, may not be applicable now.

So the purpose of our podcast is to share research on how transition aged youth and young adults navigate school and work. Our guests include research collaborators from across the globe, as well as young adults with lived mental health experience. We discuss the challenges and opportunities faced by young adults with mental health conditions.

So my co-host, Mei, and I are both young adults with lived mental health experience. And when we first started this project, we decided that our aim was to make the podcast relatable, interesting, and palatable to other young adults. We wanted to create something that both of us would be interested in listening to, since both of us love podcasts as well.

And we also wanted to create a sense of connection, as well as give space for self-disclosure, both from us and from our guests. So the center selected hosts who were aligned with their target population that

they were trying to reach. And a fun fact, Mei and I have actually never met in person. But we work closely together on this project.

And there's an episode that we did together this past winter, where we talked about how our lives revolve around sitting in front of screens, so for work, school, and for fun, which is fairly common for young adults these days. And because of this, it can be hard to form connections as a young adult in general and in remote jobs, especially when you add a mental health condition on top of that.

So we talk about our own struggles with mental health, navigating our 20s, our first real jobs, going to college, grad school, et cetera. Our audience is made up of mostly young adults, which is an underserved population in the mental health field. We found that many resources are out of date, unaffordable, or inaccessible to young adults.

So our goal is to help make our audience feel less alone and discover resources that are available to them that they might not have been aware of. In terms of guests, when we first started the podcast, we were just interviewing researchers. When we have researchers on, we encourage them to explain their research and use friendly language because, as I'm sure many of you know, research can be confusing and often inaccessible.

So these interviews were very interesting and important. But we soon realized that young adults weren't always connecting with these episodes. So with that in mind, we began reaching out to young adults themselves, who had lived mental health experiences, in order to interview them as well. Having young adults on allows them to share their stories, resonate with our target demographic, and help reduce stigma surrounding mental health.

So far, we have covered a wide range of topics, such as trauma-informed LGBTQ+ youth care, PTSD, navigating the workforce as a young adult, isolation during the pandemic, taking a leave of absence, and disability services for young adults.

"From the outside I looked like I was doing OK. But underneath the surface, I really wasn't." This is a quote from Ali Gould, one of our young adult guests. During her episode, she shared with us her story of taking a leave of absence from work when she was struggling with her mental health.

She was able to disclose her situation to her supervisor and her coworkers because her job placed value on mental health. She shared with us that this was very beneficial because she didn't feel like she had to hide what was going on, feel ashamed, or worry about potential negative reactions that would have created more stress for her. And she spoke to the importance of jobs being understanding of mental health and supporting their employees when times are tough, so that they feel safe disclosing and coming back after a leave of absence.

So there's a lot that goes on in creating and producing a podcast. My co-host and I have taught ourselves a lot of it since joining this project. So I'll take you through what that process looks like for us. Personally I do most of our pre-production work. So I keep an ongoing list of potential guests that I'll reach out to.

And our podcast team also has regular weekly meetings for us to brainstorm future episodes and potential guests. Our topics and themes are specific to each episode and our guests. So when I invite on a guest, I typically have a rough idea of the topic. But I always ask them what they'd like to talk about because if the guest enjoys what they're talking about, it becomes a more interesting episode.

So typically, I will write up five to six questions per episode. I create a rough draft of these questions based on the topic or the theme of the episode, which can take a couple hours, depending on how much research I do on the topic or about our guest. Then I'll send them to Gene and Mei, my podcast teammates, and finally to the guest for their feedback.

I'll also set up a time and date with the guest to record on Zoom. And typically, I'll block out about an hour and a half to record each episode. We also aim to post an episode every month. My co-host, Mei, does most of our post-production work. So after we record on Zoom, Mei will edit the episode.

She edits both in Audacity, which is better for larger edits, but unfortunately can't edit video, and Descript, which has been a game changer because it's super user friendly, especially for those of us who had no prior editing experience, and is also better for detailed editing. For example, it can take out fillers for you, such as um or extra pauses.

And we might start to record our episodes on Descript in the future, which will help streamline the editing process. So then Mei will add royalty free intro and outro music from the YouTube Music library, as well as the graphics for the video title screen. We've been playing around with our episode lengths.

So our average episode is typically around 40 minutes. But they range from about 30 minutes to an hour. And editing will usually take Mei around five to six hours, depending on how the recording went. And this timeline has been cut down for her over the time that we've been on the project because we essentially taught ourselves how to do the editing.

And so when she first started, it took her longer. But now she's cut it down to about five to six hours. When I asked her about it, she said it takes her about one full workday, including breaks and everything. So once she finishes her editing, she'll then upload the completed episode to Anchor and add the episode title and description.

Some software and equipment that has been really helpful for us includes getting professional mics to record, subscriptions for Audacity and Descript, utilizing Anchor to publish across different podcast platforms, and YouTube for video versions of our episodes. So as you can see, creating a podcast is not as simple as it may seem.

It can be very time intensive and requires an adequate team and budget. STAY Tuned is available on Spotify, Google, Pandora, and Stitcher. And we recently began creating transcripts for each episode using Descript. So we started doing this after getting feedback from a listener who suggested that we add transcripts to make our episodes more accessible.

These transcripts allow our audience members to read along with the episode and are especially helpful for individuals who are deaf or hearing impaired. We've been working to create YouTube videos to go along with each episode, so that our audience can watch if they prefer to listening. And we recently posted our first video version of an episode.

We're also hoping to become available on Apple Podcasts in the future. This will be helpful for us because it'll allow listeners to rate and review our podcast. So our knowledge translation KT team disseminates and promotes each episode through our social media, for example, on Facebook, Instagram, LinkedIn, as well as in newsletters and on our website.

One of the most important things that we've learned while creating our podcasts is that accessibility matters. Transcripts and video episodes allow us to reach more young adults. We've also realized that the status of our guests matters. So while we still interview researchers, we've shifted to include more young adults who can share their stories and relate to our audience.

We reach more young adults with podcasts that feature young adults. In 2022, we published five episodes, each featuring a researcher talking about young adults. And as you can see, the majority of our audience was ages 28 to 34, as well as 45 to 59, with only 3.2% of listeners ages 18 to 22, and 9.6% ages 23 to 27.

In 2023, we have published six episodes to date, five of which featured a young adult talking about their personal experiences. And as you can see here, our audience has increased to 4.1% ages 18 to 22 and 17.5% ages 23 to 27. So once we started interviewing more young adults, our young adult audience increased.

So you can find a link to our podcast here. And we'll put it in the chat as well. So you can see here some of our most recent episodes. And we hope that this presentation inspires you to listen to STAY Tuned and to share our podcast with the young adults in your lives. Thank you.

KATHLEEN MURPHY: Thanks, Emily. Another presentation-- when we have people register, we have them see if they have any questions that they want for our presenters. And a lot of them really do want very hands-on tips. And these presentations so far have been really spot on in meeting that informational need. So we appreciate it.

But we're going to hear from Dee Logan who's been very helpfully busy in the chat. Thank you, Dee. And Dee is, again, from the same center, The Transitions to Adult Center. She's a project manager for The Implementation Science and Practice Advanced Research Center-- they call it ISPARC-- the KT coordinator for the center that's organized this panel, and the project director for The Center on Knowledge Translation for Employment Research-- they call it sector-- which is also at the UMass Chan Medical School.

So that is one of the KT centers that NIDILRR funds as well. So I'm going to go ahead and drop Dee's bio and the link here. And her presentation has a really fun title, BAM! KAPOW! Using Participatory Action, Knowledge Translation, Comics, and Youth Voice to Deliver Our Message. Thank you, Dee.

DEE LOGAN: This is Dee Logan. I am a White woman in my 40s with dark hair that's up in a bun on the top of my head. I wear glasses. And I'm wearing a black v-neck shirt and a skirt. Thank you so much for having me and having us.

My presentation is going to have a little bit of background information about what the learning and working RRTC does involving youth voice and our comic project. Same acknowledgments to our learning and working RRTC funded by NIDILRR. Thank you, NIDILRR.

I wanted to go over what the mission of our larger center, The Transitions to Adulthood Center for Research, is. So our goal is to promote the full participation in socially-valued roles of transitional aged youth and young adults ages about 14 to 30, who have serious mental health conditions. And we use both the tools of research and knowledge translation in partnership with this at-risk population to achieve our mission.

And I wanted to talk a little bit about what we consider participatory action research, or PAR. So at our center, PAR is a collaborative approach that equally involves all partners in the research process and recognizes the unique strengths that each brings. PAR increases participants' voice and power in the research context and emphasizes equitable partnerships between the researcher and the participants.

Continuing, PAR allows for or emphasizes really meaningful engagement of the participants throughout the research process and addresses questions and concerns most relevant to stakeholders. So in this instance, this presentation is really about our young adults who we want to help with our research.

We want to make services and research more accessible. We want to ensure that services and research are friendly and culturally appropriate to young adults with serious mental health conditions. And our PAR model allows direct feedback on how to improve our services and make them more relevant.

So while many of us probably have used PAR, PAR principles in the past, there's this growing literature of something called participatory action knowledge translation. And it's less known how PAR principles can be applied to knowledge translation. At The Learning and Working Center, we infuse PAR principles into our knowledge translation activities as well.

So my presentation will illustrate three knowledge translation principles and examples of use of PAR principles in knowledge translation and the resulting products. These principles will be end user input into knowledge translation products and process, choosing an appropriate modality for the audience, and determining key messages.

So the end user input into knowledge translation and process is really important. And we have different methods that we can use. We have our advisory boards, which Tracy's talked about a bit, which are our GAB and our FAB. We also have many staff persons who identify as persons with lived experience.

So we're able to really infuse their voice into the work that we do for knowledge translation. And then others that we interact with, we may have other people on teams that we're working on with research to

inform our knowledge translation. For process, our young adults can really be there to help with idea development, as well as the modality and the topic.

As Tracy talked about, the YAB came up with the ABLE Act tip sheet. That was something they were interested in. They wanted to write that when the ABLE Act came out to make it more aware to young adults with disabilities and with mental health conditions. They help us decide what modality would be most useful for sharing knowledge and research findings.

That's where our podcast project came from and the comic project that I'll be talking to you about in a little bit. Our process is iterative. It's not just one and done. We will go to our young adult advisory board more than once throughout our development of a KT product or output. And they really can help us narrow down what is most important, what the key message is, as well as make sure our language is youth-friendly and appropriate to the audience.

And our learning and working our RRTC has many different groups that we try to share our knowledge with. And we have many different modalities we've come up with over the years to try to reach these different audiences. We work with individuals with disabilities, their family members, teachers, providers of services, other researchers, policy makers.

And over the years, we've developed comics, and blogs, and podcasts, and trainings to help reach these different audiences where they're at. And as I said, we use an iterative process of review with both our staff and our advisory councils to continually assess what are the most important or main messages. And this keeps us on a constant process of clarification of our ideas and language.

So we don't go off into what we think would be good. But we stick to what the end user really needs and wants. So now I'm going to jump into one of the modalities that we've been doing since 2019, which was our comics project. So comics, if you don't know, feature a series of panels that convey a story through both language and images.

Using comics as a knowledge translation tool has been a growing field. And the National Library of Medicine, or NLM, uses comics that they call graphic medicine to teach research findings and to tell personal stories of illness and health. We've also found that illustrated memoirs and stories of and by BIPOC authors and illustrators have been rising in recent years, giving a platform to disadvantaged, vulnerable, or marginalized populations.

So we developed a comic project called Adulting Shorts, which we have recently learned in Gen Z adulting is no longer cool. So millennials thought adulting was something that was cool. But now, Gen Z is like, no, that's no good. So if we continue this project in a future learning and working RRTC, we may have to think about rebranding it.

So getting that sort of feedback real time is super helpful. In our comics, we incorporate the voice of youth and young adults with mental health conditions, both in helping with the story, coming up with the topic, and our artwork. So these are just some quick examples of the comics we've done over the past few years.

You can see varied styles. Each one is its own story. And I want to go through where this idea came from. So it came from a young adult staff person who was thinking of new ways to reach young adult audiences.

And they had the original idea of talking about how to request accommodations at school when you're in college, like when you're in college and you need accommodations. And not everyone knows that they can ask for them, how to ask for them, what goes into it. So that was their idea.

And over a long period of time for the first one, we went from our little stick figures to this comic that was drawn by another young adult with lived experience of a mental health condition. So it was just amazing to see all that hard work go into something. And we learned a lot. We were overambitious.

And the first time we went to the YAB with our ideas, we brought these folks. We wanted all our characters to be genderless, to be random colors, like purple, green, blue, and really androgynous. And when we went to the YAB, they were like, no, make them look like us, make them look like people. It really will make us more invested in what's going on if we can identify with the character.

Basically, we were trying too hard. And they let us know what was more real and helpful for them to actually engage in the material, which was awesome to know. And another example of feedback we got on comics was in year two, we worked on a comic with a different artist.

This artist was an individual with lived experience of a mental health condition. We would bring the comic artwork to the YAB. We'd bring the story to get feedback. And we were getting great feedback. And then we'd publish it. And a little while later, we get the feedback that yeah, the YAB doesn't love the artwork. But they were afraid to say anything when we were there, which sucks.

But we understand. It can be really hard because artwork is something personal and subjective. So results of that feedback was the artist we had originally worked with was available. And we knew that they loved their artwork. We knew the YAB loved their artwork. So we were able to contract with them again to do the artwork for our next year's comic, which as you can see, is kind of similar in style to the very first one.

But over the years, their artwork, their ability to do art has grown. So it's actually even better. But this is an example of trying to listen to our YAB. So what are some of our learnings?

End user input can be used in a variety of modalities. It can be used in our podcasts, comics, tip sheets, blogs. If you just think about ways to do it and wanting to reach out, you can include it almost everywhere. It's really vital to include the voice of your end user in your knowledge translation activities and products to ensure they're meaningful to the audience you're trying to engage.

And there's multiple ways that the voice of the end user can be incorporated into KT activities. You could have podcast hosts that you contract out to work on your podcast that are representative of the population that you are trying to reach. They could help design your podcast activities or your comic activities.

And for the best end product, having iterative feedback from your end users is really imperative. And thank you so much for having us. If you need to contact us, our emails are here. And we look forward to any questions. Thank you very much.

KATHLEEN MURPHY: Thank you, Dee. I can see all the applause. And there's some excited comments that I don't think everyone is seeing. So as a reminder, everyone, absolutely feel free-- and right now we'd really like to get questions. And I think some of you maybe are not looking when you put the comment in because unfortunately, we've talked to Zoom about this. For some reason, the default, the top of the menu, those things only go to host and panelists.

So if you want everyone to see your comment or questions, that's the second option. So I just wanted to make you aware of that in case we want to start a dialogue among the attendees. So kind of scanning back, there's a lot of excitement. And I wanted to find one about someone else is using comics, the EBASE project.

Comic is a beautiful tool, very similar to an approach EBASE is using to translate research evidence to people with disabilities and also non-literate communities. So Jimwa, if you wanted to go ahead and drop in the chat to everybody what EBASE is because people love getting examples of other KT strategies. And that would be super helpful to everyone.

And he or she is also pointing out comic storytelling is not just for entertainment, but also a beautiful tool for education. And people think it's really cool. OK, so here is a question for I think any of the panelists that have presented who are involved in the HYPE project.

So Laura Cohen is wondering, is there a national database for HYPE sites outside of Massachusetts, which is a state in the United States near Boston? So I don't know which one of you is best positioned to answer that.

DEE LOGAN: This is Dee. I don't know if any of us are actually able to answer that question. I don't know. Tracy, you work on a different project than that. And Emily and I are on research projects. So we can bring that question back to the HYPE team. Or you can email hype@umassmed.edu any questions you have. I can drop that in the chat.

KATHLEEN MURPHY: Perfect. Thanks. So we are getting some other questions now. Allison Taylor is wondering, how do you recognize and compensate your youth advisory board members and youth artists? Do you name youth artists so they can add their work to portfolios or keep them private because they've identified as people with lived experience?

DEE LOGAN: Do you want me to go, Tracy? Or do you want to start with the YAB.

TRACY NEVILLE: Sure. This is Tracy. I can speak to compensation for our advisory board members. Essentially our center contracts our advisory board members as contractors. And they're invoiced every month for the hours they work either providing asynchronous input on the materials that are sent to them

or for the time that they spend attending our meetings, so that they receive a check in the mail or a bank transfer for the amount that they're owed.

So that is more functionally how we go about paying our advisory board members. But Dee, would you like to speak to our youth artists?

DEE LOGAN: Yes. This is Dee. One thing I also want to add is we fund our advisory board activities from our learning and working RRTC. So when we put together the budget, we allotted for a number of members, a number of meetings so that we had a mechanism to pay for members to be part of the YAB.

Similarly, with our artists for the comic project, we set aside a certain amount of funds in our budget to ensure we could compensate them. Artist question is very interesting. We kind of had artists fall in our lap actually. We were really lucky. One of the artists was related to someone who works at our center and had-- she needed to work on hours for school.

So it all worked out. They were a contractor under UMass, the same as a YAB member. They're invoiced for their time. They send me their hours. I put it in. They get a check or a transfer.

So we ask the artists if they want to be named as the artist on the work when it's published, and also let them put it into their portfolio should they decide that they want to do that. So we ask before we just do it. We want to be mindful of the fact that they may not want their name attached to it.

Same with anyone who is an author on the comic. If they don't wish to have their name public, they are allowed to say no, I don't want my name on it.

KATHLEEN MURPHY: Thank you. And Bambi Tinnaway, I do see your question. But I think I better seg. So right now, I'm going to go to another one. And then I'll come back to you. For the podcast, did you make a deliberate decision to record rather than doing a live podcast? If so, why?

EMILY SUDBROCK: Hi. This is Emily. Yeah, we record our podcast primarily so that we can have them essentially just live on, so that we can have our episodes uploaded to Spotify, so we can link them on our website.

KATHLEEN MURPHY: I'm going to pop in. I think what the person means though is, why did you pre-record?

EMILY SUDBROCK: Oh, I see. I think it's mostly so that our guests can feel comfortable with the end product, so that if they're nervous or if we're nervous, if anyone misspeaks or decides that they want something taken out-- sometimes we'll go on little tangents that we take out-- it just makes it easier so that the end product is more streamlined and more I guess just in line with what the topic is and what exactly we're trying to convey with the episode.

KATHLEEN MURPHY: Another advantage to recording that we found at the Center for KTDRR is it does allow us sometimes to accommodate time zones from people who are very far from our audiences. So for

example, if we to have a presenter from Australia, sometimes we'll pre-record so they're not participating in a live event because we try really hard to do this conference at a time when everybody can make it.

But that is a strategy. So I'm going to go back to Bambi's question. So you talked about the comics. And of course, you've already talked about a lot of KT strategies in relation to those comics. But then it's a product. So how do you decide about how to promote uptake of the comics? How do you decide dissemination strategies with the people that you want those comics to reach, the end users?

DEE LOGAN: Yes, so our KT team, our knowledge translation team, includes two folks who have backgrounds in marketing. And every few months they go to our young adult advisory board to do kind of a listening session to find out basically, where are the young adults at? And talking about the best ways to get our products and our findings into the hands of young adults.

So we use that strategy of asking. And we also kind of have in some ways a blast it to the moon strategy for everything, where we always put things on our website. We always put things on our different social media channels, which we have LinkedIn. We have Instagram. We have X-- I hate that name-- and Facebook.

We have all of those. And we have a newsletter as well. And then our larger center, ISPARC, will also cross post for everything. So we do have kind of a blast it to the moon, as well as really thinking about where young adults are because sometimes we know it needs to get to maybe a parent's hand first or a teacher. And then it can get to the young adult. So we try different ways.

KATHLEEN MURPHY: And I think a lot of people, whether or not they use those platforms, are aware that they have kind of automatic analytics. So you are able to measure in various ways how people are engaging. So Jamal Miguel is wondering, is there more engagement with podcasts to storytelling? And are the podcast-- no, sorry. I'm at the wrong question. Susan Elien, how do you gauge the success of your podcast? Is there more engagement with audio only or the video recording?

EMILY SUDBROCK: This is Emily. So actually, on Anchor, the platform, it's really helpful because you can see your analytics. It's mostly on Spotify. But it's very helpful because you can see how many followers you have, the plays per episode, plays over time, and the episode rankings, so which episodes do better than others.

We can also see information about where in the world our audience members are located, what devices they're listening on even, and the age groups. So that's really helpful in terms of gathering analytics and seeing how well we're doing for audio. For the videos, since we're kind of newer to doing video podcasts on YouTube, we don't really have many analytics yet.

But that's definitely something that we're interested to see how our audience sort of carries over or like which platform. So either audio only or video, what does better with our audience. So it'll be really interesting to see over time how that does.

KATHLEEN MURPHY: And someone's asking about whether or not you transcribe your podcasts. You do, right? That's what the description in Audacity was referring to.

EMILY SUDBROCK: Yes, we use Descript. And that helps us do transcriptions, which is really nice.

KATHLEEN MURPHY: So there's a question about using focus groups to explore the needs of diverse communities. And in a way, your youth advisory board is almost like an ongoing focus group, that you have this panel of youth that you're engaging in. But do you do additional kinds of data collection outreach to figure out a variety of things? I don't know. Dee, this might be a question for you, talking about the use of KT and in KT.

DEE LOGAN: This is Dee. As long as I've been knowledge translation coordinator, we haven't had outside focus groups that we use. We've engaged other young adults through either work or through connections with Youth Move or-- what is it-- Speaking for Hope, which are in Massachusetts. We also can reach out to our local Massachusetts statewide young adult advisory council, which is funded by the Massachusetts Department of Mental Health.

We have connections there, where we can go and present ideas and listen what's going on around the state. But we haven't, as far as I know, had real focus groups since probably the very beginning of our learning and working center, the first iteration. But I know different projects have their own advisory boards that help them work on knowledge translation as well.

So sometimes those very project specific things that come out.

KATHLEEN MURPHY: OK, so that question came from Martha Portocarrero, who works in translation and a variety of things at AIR I know. So she's been helpful to us as well. Roberto Sandoval is wondering how you vet the information in preparation for your podcast. I mean, that's such an important part of KT and I think a real distinguisher between KT and just regular communications, where we really need to think about, what is the information that we're putting out there?

EMILY SUDBROCK: Yeah, this is Emily. I do most of our research. Typically when I'm creating our questions for the episode-- so for each episode, I'll have five or six questions to go off of based off of the research that I do either about the topic or about our guests themselves. And often I'll have our guests give me any information that they think will be helpful beforehand so that when I'm creating the questions or if I'm editing them, then they can make sure that everything-- basically fact checking me like before we do the episode.

And then obviously using reliable research when I'm developing the questions is very helpful. And there's multiple people on our team that the episodes go through. So if there's anything that needs to be caught, then hopefully it is caught.

KATHLEEN MURPHY: OK. Your answer is really-- go ahead, Dee.

DEE LOGAN: Oh, sorry. Is it OK if I-- I just wanted to add something. Sorry, I lost my train of thought. So The Learning and Working Center, our focus is employment and education. So all of our podcasts are about those topics. And when we meet with the researchers, we want them to take some of what they've been doing and translate it into a youth-friendly way.

So we vet in the sense of we come up with ideas for who the guest will be and have an idea of what we would like them to talk about and try a little bit to keep them on that, especially when they're folks we know. A lot of the folks have been researchers we work with. So we have a good idea of what they do.

KATHLEEN MURPHY: So we're going to close out this first panel. Thank you so much, Tracy, Emily, and Dee, and all of you who participated.