Advocacy Through Creativity
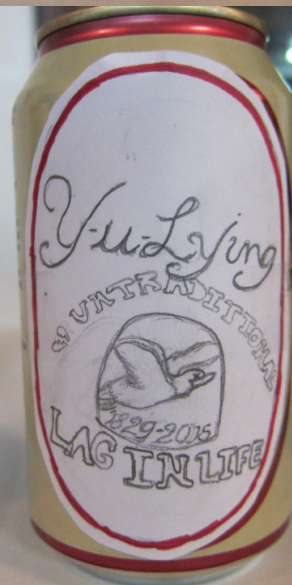
Oliver Youth Counter-Ad Workshops

DALE'S POISON ALE
Brewed and Poisoned by OSKAR BLUES
BREVARD, NORTH CAROLINA

MOUNTAIN PALE ALE
DEATH'S HARSH ALE
BREWED AND CANNED BY OSKAR BLUES BREW
BREVARD, NORTH CAROLINA

MOUNTAIN PALE ALE
LIFE'S PALE LOOK
Brewed and canned by YOURS TRULY
- Grim Reaper

First Brewed 1885 Pleasant Living
NATURAL BABY BUMP

First Brewed 1885
'cuse you just can't stop!
1967
NATIONAL BOHEMIAN BEER
Pringe
They made me do rehab!
24 FL OZ

THE BREWER'S ART PRESENTS
NUDISTHOUSE PALE ALE
In honor of Nudists everywhere
TWELVE FLUID OZ (355ML)
5% ALC/VOL

Rest in Pieces
From the Land of 1885 Pleasant Living
IRRATIONAL BOHEMIAN BEER
"Oh Boy, What a Beer!"
12 FL.OZ (355 mL)

25 FLUID OUNCES
BUD LIGHT
BUD LITE
Margarita With A Twist
ALCOHOL
ANHEUSER-BUSCH, ST. LOUIS, MO
NOW 25 FL OZ

First Brewed 1885 HORRIBLE Living
From the Land of
NATIONAL BARF BAG
BROTHER, WHAT A....!
12 FL OZ

Until Death
Lying
TRADITIONAL
Original Killer
DEATH by the Devil Himself

You Lying
UNTRADITIONAL
1829-2015
LAG IN LIFE

Since 1829
Poisoning is true
Taking Me Death
12 FL OZ

MICA Center for Social Design

MICA's Center for Social Design prepares the next generation of creative leaders through collaborative practice-based learning opportunities, exploring social issues, testing processes & defining the future of design. We apply a collaborative design process utilizing research, analysis, visualization, idea generation, and communication to address social problems.

Practice-Based Studios
Practice-based Studios bring students from a variety of disciplines together with outside partners from government, nonprofit and business sectors to identify opportunities, generate ideas, and make tools for positive social change. To date, we've brought together more than 200 students across 12 disciplines at MICA to collaborate with outside partners on more than 50 projects dealing with issues from affordable housing to HIV/AIDS prevention to disaster preparedness.

Advocacy Through Creativity

Oliver Youth Counter-Ad Workshops

Partnering Organizations

Behavioral Health System Baltimore

Behavioral Health System Baltimore
Behavioral Health System Baltimore is a nonprofit organization that oversees Baltimore City's behavioral health system—the system of care that addresses emotional health and well-being and provides services for substance use and mental health disorders. We advocate for and help guide innovative approaches to prevention, early intervention, treatment and recovery for those who are dealing with mental health and substance use disorders to help build healthier individuals, stronger families and safer communities.
bhsbaltimore.org

Oliver Community Association
Economic Development Corporation

Oliver Community Association
The Oliver Community Association of East Baltimore Community is a resource for people who live in the Oliver community and want to help prevent substance abuse, promote mental health, and prevent related health and social problems.
myolivercommunity.org

Participating High Schools
Institute of Notre Dame
St. Francis Academy
Dunbar High School

Background

Since 2012, MICA's Center for Social Design has partnered with Behavioral Health System Baltimore to facilitate a series of design workshops exposing Baltimore City youth to design and media literacy through first-hand experiences, relationship building, and a transfer of knowledge and skills. Collaboratively, MICA students and Baltimore City youth have created a series of counter-ad campaigns to encourage their peers to think twice before participating in underage drinking.

Contents

#S²

sippn stupid studio

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CENTER FOR
SOCIAL DESIGN

**MICA Center for Social Design
Fall 2014**

MONDAY	*9 AM - 3 PM* **MASD: Social Design Seminar** Mike Weikert & Lee Davis
TUESDAY	*9 AM - 3 PM* **Practice Based Studio: Southwest Partnership** Ryan Clifford
	4 PM - 10 PM **Practice Based Studio: Oliver Youth Counter-Ad Workshops** Becky Slogeris
WEDNESDAY	*9 AM - 3 PM* **Practice Based Studio: Maryland Responds** Ryan Clifford
THURSDAY	*9 AM - 3 PM* **MASD: Social Design Studio** Mike Weikert & Lee Davis
	Practice Based Studio: BCHD HIV Prevention Ryan Clifford
FRIDAY	*9 AM - 3 PM* **Practice Based Studio: Baltimore Campaign for Grade Level Reading** Becky Slogeris

M I C A SOCIAL DESIGN

Essays

Behavioral Health System Baltimore's Partnership with MICA

Underage Drinking Campaign

Rita Mattison, D.M, LCADC, CCDP
Behavioral Health System Baltimore

Behavioral Health System Baltimore (BHSB)— an organization created by the merger of Baltimore Substance Abuse Systems (BSAS) and Baltimore Mental Health Systems (BMHS)—is the area's leading expert and resource in advancing behavioral health and wellness. We help guide innovative approaches to prevention, early intervention, treatment and recovery for those who are dealing with mental health and substance use disorders to help build healthier individuals, stronger families and safer communities.

In 2010, Baltimore Substance Abuse Systems received the Maryland Strategic Prevention Framework (MSPF) Assessment and Planning Grant from than the Alcohol and Drug Abuse Administration (ADAA). The purpose of the MSPF initiative is to provide funding to the local jurisdiction that will enable BSHB to (1) strengthen our prevention capacity and infrastructure and (2) implement evidenced-based, culturally competent prevention strategies and programs in local communities with the greatest needs. These enhancements will lead to the MSPF Priority of reducing the misuse of alcohol by youth and young adults.

BSAS became aware of some exciting work the Maryland Institute College of Art (MICA) Center for Social Design was doing in the community and decided to collaborate with them to work with the Oliver MSPF Youth Coalition Underage Drinking Counter-ad Campaign. Last year, MICA worked with youth from two high schools in the Oliver Community to create the counter-ad campaign B.A.R.F.: Beer and Alcohol Ruins Futures. This message created by the youth has reached communities throughout Baltimore City. In September 2014, several youth traveled to Brown University in Providence, Rhode Island share their experience creating counter-ads against underage drinking as panelist at the A Better World by Design Conference. This year we have continued the collaboration with the Oliver MSPF Community, MSPF Youth Coalition and MICA, and all three high schools in the Oliver Community. The youth have brought a new level of energy and excitement to messaging their underage drinking campaign. They are in the process of creating a video and public service announcement to get the message out to their peers that under-age drinking is irresponsible and unacceptable.

The expertise in media literacy and social design that MICA has brought to the partnership is invaluable. During the sessions, you can feel the excitement and see the commitment of the youth and the MICA students as they work diligently to dissect advertisements, create catchy messages and explore their talents. Creating opportunities and venues for youth to address the issues that are important to them and share their messages with their peers is a step towards change in our communities.

Why a Youth-Driven Alcohol Counter-Ad Project?

David Jernigan, PhD
Director, Center on Alcohol Marketing and Youth
Johns Hopkins Bloomberg School of Public Health

In 2000, the U.S. Congress asked the National Academy of Sciences to develop a report on reducing and preventing underage drinking, and in 2004, the National Research Council and Institute of Medicine (NRC/IOM) published their landmark response. Titled *Reducing Underage Drinking: A Collective Responsibility*, the report envisioned a multi-pronged strategy, including limiting youth access to alcohol, increasing alcohol taxes to raise the price young people pay, and creating a national adult-oriented media campaign.[1]

The NRC/IOM also considered recommending a media campaign oriented to young people; however, based on the evidence available at that time, they concluded that we did not know enough yet about how media campaigns on alcohol use could influence young people, and that what was needed more were carefully evaluated experiments in exploring the use of the mass media to inform and influence young people's drinking behavior.[1]

What do we know about media influences on young people's drinking behavior? By 2009, at least 13 longitudinal studies published in peer-reviewed journals had followed groups of young people over time, measured their media habits and exposure and drinking behavior at baseline, and found that those with greater exposure to alcohol marketing were more likely to start drinking or, if already drinking at baseline, to drink more.[2]

We also know that young people are heavily exposed to alcohol marketing,[3] and that this exposure is related to the actual alcohol brands they drink. Young males ages 18 to 20 received more exposure than any other age group to magazine advertising for 11 of the 25 brands most popular in this age group, according to one study; magazine advertising for 16 of the 25 brands most popular among 18 to 20 year-old females exposed that age group more heavily than any other.[4] Another study found that young people (ages 13 to 20) who were exposed to television advertising for a particular alcohol brand were three times more likely to report consuming that brand than those who were not exposed.[5]

We know from experience with tobacco that, if done well, media campaigns can change youth behaviors.[6, 7] However, the successful tobacco campaigns were dominated by messaging that has been termed "counter-advertising." Rather than focusing on individual behavior, counter-ads address features of the broader social environment and system.[8] They are often controversial, playing off of images familiar from conventional advertising to deliver messages that discourage, rather than encourage, consumption of a particular product. The famous tobacco counter-ad showing two men on horseback under a Western sky, with one saying to the other "Bob, I miss my lung," exemplifies this approach.

In light of the near-complete lack of alcohol counter-advertising, working with groups of young people to produce alcohol counter-advertising can serve two useful purposes: it can help young people build their media literacy skills, and it can

> **"Young people (ages 13 to 20) who were exposed to television advertising for a particular alcohol brand were three times more likely to report consuming that brand than those who were not exposed."**

Finally, we know that media literacy, in which young people learn about the persuasive intent of advertising and how to deconstruct its messages, and build their understanding of how advertising is put together and what its purposes are, can influence young people's intentions to drink and beliefs about whether young people should drink.[9, 10]

There has been very little experimentation with using youth-created counter-advertising campaigns to reduce underage drinking. Such campaigns would ideally be carefully formulated, tested and evaluated, thereby increasing our knowledge of whether and how this approach can work with young people.

produce examples of alcohol counter-ads that could eventually be tested on wider youth audiences and then evaluated for their effects on youth behavior.

Such evaluations would require greater exposure to the counter-advertising than is currently feasible within existing budgets. However, the ads themselves, and the effects the act of creation of them has on the young people who make them, bring us one important step closer to realizing the media element of the NRC/IOM's multi-pronged strategy for reducing underage drinking.

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Hip-Hop Culture for Prevention
From Expression to Commodity Targeting Youth

P. Thandi Hicks Harper, PhD *(#hiphopdevelopment, #hiphoped)*
President, Youth Popular Culture Institute, Inc.
Coordinator, Sustainability & Best Practices,
Howard University Center for Drug Abuse Research

Workshop students with Kariz Kids Inc. producer.

America's youth represent a distinct group with their own unique popular culture—a culture within which Hip-Hop recurrently permeates. Hip-Hop began in the housing projects, parks and poverty-stricken neighborhoods of the South Bronx in 1973, and today is the dominant popular culture of youth worldwide. What began as subterranean artistic expressions (rapping, b-boying/girling, djing, graffiti and fashion) created by and used to organize and attract poor and disenfranchised Black and Latino youth away from drugs and violence, according to Africa Bambaataa who named the culture Hip-Hop[1], is currently an American commodity successfully marketing alcohol to youth.

While there is no argument that alcohol references are plentiful within Hip-Hop, the culture's potential to successfully counter-market drinking-related behaviors is questionable.

Alcohol advertisers intentionally place their ads where youth tune-in and use the "formal features" of Hip-Hop for branding. Formal features are elements and characteristics of Hip-Hop that give messages communicative strength. Examples of these features include the original Hip-Hop artistic expressions, authenticity, technology, music, humor, coded jargon, colors, verve, boldness, celebrities and peers. Hip-Hop celebrities are frequently couched within other formal features for enhanced appeal. Artist such as P. Diddy (Ciroc), Snoop Dogg (Colt 45), Nas (Hennessy), Nicki Minaj (Moscato) and Ice Cube (Coors Light) are marketed via posters; radio, television, magazines and newspapers; billboards; music videos; rap lyrics and social media. MillerCoors' Vice President of Multicultural Marketing discusses a Hip-Hop celebrity's value:

"MillerCoors turned to Ice Cube … because he has broad 'cross-over'…. [We are] looking to increase awareness of Coors Light among black consumers, a group for which the brand is 'underleveraged'…. [Ice Cube is] authentic and real. He's a guy you can hang with."[2]

Hip-Hop's formal features are engrained in alcohol advertising targeting youth, and exposure to alcohol advertising has been found to shape young adolescents' attitudes towards alcohol, their intentions to drink, and underage drinking behavior.[3]

Only recently has Hip-Hop been recognized as a public health issue. The federal government began to take notice of Hip-Hop as a possibility for alcohol and other drug prevention in 1999 when the U.S. Department of Health and Human Services Substance Abuse and Mental Health Services Administration's (SAMHSA) Center for Substance Abuse Prevention (CSAP) funded the research and writing of *Hip-Hop's Influence Within Youth Popular Culture: A Catalyst for Reaching Youth with Substance Abuse Prevention Messages.*[4] This book outlines trends, related research, model projects and recommendations to increase one's Hip-Hop culture competence for effective prevention. Hip-Hop Development™ (HHD - https://vimeo.com/49390871), a new and emerging theory of change and practical application that recognizes Hip-Hop as an important integral component of positive youth development and engagement models, represents the foundation for the use of Hip-Hip in prevention and community building.[5]

In 2008, SAMHSA's National Registry of Evidence Based Programs and Practices (NREPP) accepted a program curriculum intervention based on the aforementioned book.[6] The curriculum, named a "best practice," is entitled Hip-Hop 2 Prevent Substance Abuse and HIV/AIDS (H2P) and its associated cypher learning technology is called Hip-Hop 2 Prevent Drugs.Digital.

A two-year study was conducted using the H2P curriculum with Black adolescents. Findings show increases in perceived risk of harm from and disapproval of drug use, in HIV knowledge and in self-efficacy to refuse sex.[7] This is the first science-based curriculum to empirically demonstrate the positive effects of Hip-Hop on adolescent cognition and behavior. A related study suggests Hip-Hop culture competence for facilitating "today's Hip-Hop generation's self-growth, skill enhancement, and leadership development."[8]

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8. Hicks Harper, P.T., Rhodes, W.A., Thomas, D., Leary, G. & Quinton, S. (Fall, 2007). "Hip-Hop Developmenttm : Bridging the Generational Divide for Youth Development," *Journal for Youth Development – Bridging Research and Practice*, 2, no. 2: 43-55.

In a recent survey of students in East Baltimore, 37.5% of eleventh graders reported alcohol use in the past 30 days. The Oliver Youth Counter-Ad Campaign was designed to change this reality. Using a peer-to-peer (P2P) environmental strategy, local high school students spearheaded the project's underage drinking prevention communication. Alcohol counter-ad messages and products were designed and produced; and HHD was the foundation for selected strategies and media literacy training. Hip-Hop's formal features guided the shaping and customization of prevention messages and materials and served as a resourceful pathway for relevant communication. Formal features are evident in the counter-ad above.

The B.A.R.F. message stands for Beer & Alcohol Ruins Futures. This message, along with #sippinstupid, is visible throughout Greenmount East/Oliver communities. A public service announcement (PSA) and Hip-Hop music video by youth and for youth, starring the campaign's local talent, has also been produced for disseminating the messaging. The utilization of

technology for capturing images, beats, spoken word tracks and student engagement were all a part of the music video and PSA development process.

Research exploring the effects of Hip-Hop in alcohol counter-advertising produced by youth is practically non-existent. However, the effect of the Hip-Hop counter-ad music video on middle and high school student knowledge and changes in their perception that drinking is cool will be measured as a part of the Oliver Youth Counter-Ad Campaign evaluation. This is a significant, although small study (due to limited resources), which represents the beginning and continuation of examining a once local, now global, cultural phenomenon that just may have promise in the field of public health. As youth stakeholders, we cannot afford to ignore the possibilities. I believe that the alcohol industry's targeted marketing, along with the insistence of America's youth (particularly those living in urban communities like Oliver), will make it impossible to disregard Hip-Hop the expression *and* Hip-Hop the commodity.

Environment

The Oliver Community in East Baltimore

Number of alcohol stores per 10,000 residents

Greenmount East 9.7

Baltimore City 4.6

primarily why the Coalition defined this predominately African American community as its target.

Factors

In a series of surveys and focus groups, a majority of youth and adults shared the opinion that underage drinking is a major problem that needs to be addressed,

health burdens. According to the Baltimore City Liquor Board and Comptroller statistics, Greenmount East has 37 liquor stores inside of or on its boundaries—twice Baltimore City's average alcohol outlet density. 18 of these stores are located in residential areas, where youth live and go to school. A bar is located on almost every corner and they open at 6am, and some

"It's almost like we see people high off something every day; it's just the way it is."

In 2009, the Maryland Alcohol and Drug Abuse Administration was awarded funding from the federal Substance Abuse and Mental Health Services Administration (SAMHSA) to develop and implement the Maryland Strategic Prevention Framework (MSPF). The main priority of this framework is to reduce the misuse of alcohol by youth and young adults, and the MSPF Coalition has made it a goal to reduce the number of youth, reporting past month alcohol use.

High school students missing 20+ days of school

Greenm. E.	**45.3%**
Balt. City	**21**
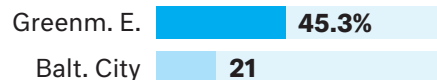
As a part of this initiative, the MSPF Community Coalition has

targeted the Greenmount East Community Statistical Area, with their initial efforts taking place in the Oliver community that lies within. 37.7% of families in Greenmount East have an income below the poverty level, compared to 15.2% in Baltimore City overall, and absenteeism is quite high, with 45.3% of high school students missing 20 days or more of school.

Neighborhoods in Greenmount East, including the Oliver community, were drastically affected by the Baltimore riots of 1968 that followed the assassination of Reverend Dr. Martin Luther King Jr. For years to come, these communities have suffered from urban decay, housing abandonment, crime, economic and mental depression, drugs, and violence, which is

head on. Young people often become a part of a cycle of substance abuse because of their early community and familial exposure to drugs and alcohol. After conducting these studies, the Coalition was able to summarize a series of main contributing factors:

Retail Availability
The presence of alcohol stores is strongly associated with crime and community violence, which deter outdoor activity and impose physical and mental

vendors neglect to card underage patrons.

Social Availability
Youth in the community are surrounded by substance abuse, whether it be in their homes around family, or at house parties with friends. Getting alcohol is never a problem; most concurred that they can easily get it from their peers or adults.

Social/Community Norms
The vast majority of youth participating in focus groups

indicated that drinking is promoted among their peers as a way to have more fun. In addition, drinking alcohol is seen as ra rite of passage for many males in the community, and is promoted through rap artists, some of which even have their own alcohol label. Alcohol provides an outlet for the young and old to cope with the conditions and depression in their community. Youth and adults expressed that there is nothing for young people to do so they turn to alcohol— which is easily accessible and cheap.

Low Perceived Risk
While underage drinking is a major problem, a compounding community challenge is that too many residents, and some public officials, do not see alcohol as a serious problem. Consequently, this issue is inadequately addressed. Too many parents have not been influential in stopping or preventing the use of alcohol by their children, and many of the parents interviewed even admitted to allowing youth to drink alcohol in their homes. They believed this allowance to be better than their children drinking on the streets.
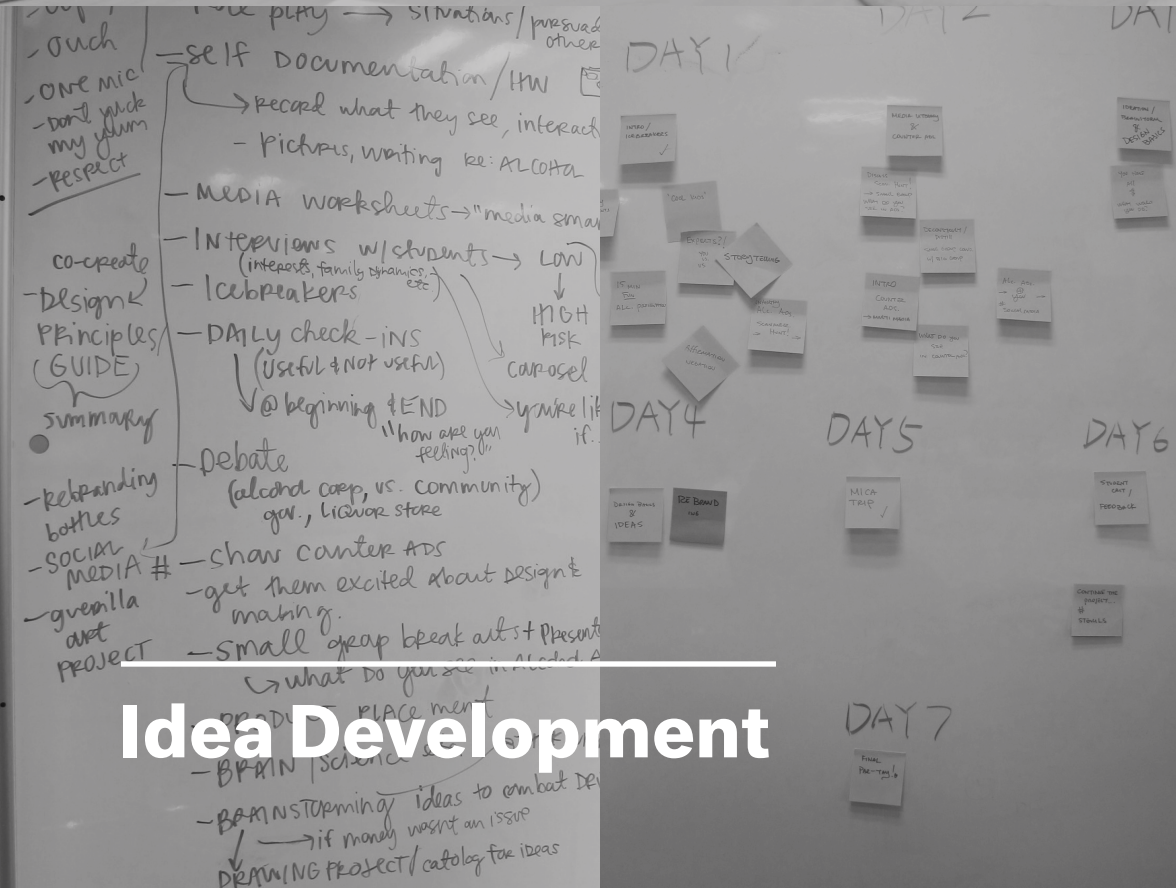
All data and quotes sourced from the MSPF Community Needs Assessment Report, Baltimore City; Reducing Underage Drinking & Alcohol Abuse In Greenmount East/ Oliver Communities; SPF Community Coalition, Oliver Community Association, Baltimore Substance Abuse Systems, December 2012

Progress & Process

Idea Development

Before we started developing the workshops, we familiarized ourselves with the nuances of the Oliver community. Some of us visited to do field research, while others scoured demographic data to learn more about the social landscape.

The team started off by answering two key questions through thorough research, discussion and data visualization:

What is the overall alcohol and underage drinking landscape in Baltimore City?

What Information can you learn about the youth population in Baltimore City? What challenges do they face?

We then visited the Baltimore Design School to see their facilities and field recommendations for working with kids. Afterwards, Dr. David Jernigan from the Hopkins Center on Alcohol Marketing and Youth (CAMY) was generous enough to run us through some helpful statistics about how the industry markets to youth, and what effective rhetorical methods we can use to educate the public. Which brought us to the topic of counter-ads.

What is a counter-ad? Counter-ads are parodies of advertisements that use advertising persuasion tactics to deliver more truthful or constructive messages. "Students can "talk back" to deceptive or harmful media messages by applying media literacy skills to communicate positive health messages, in a fun and engaging exercise."

Why counter-ads? Youths in Baltimore are inundated with alcohol advertising from all angles. Though not always directly targeted towards kids, these advertisements use key persuasion tactics to project a "cool" and "sexy" image that don't tell the whole truth about alcohol abuse. For this reason, it is essential that students learn media literacy so they can critically understand messages from the media.

Counter-ads enable students to take this media literacy knowledge and "flip the script" by using the exact same techniques to reveal what the alcohol companies are trying to hide. While PSAs traditionally serve business rather than social interests by "placing the target of change on the individual person rather than on social factors," counter-ads "contextualize health problems, connecting them to current social and political conditions." In doing so, this tactic "questions the motives of marketers of alcohol, tobacco, fast foods, and other products with negative public health implications, suggesting that their driving force is a concern for profit rather than health."

The MICA Team speaks with a teacher at the Baltimore Design School

The Workshops

The MICA team created a series of seven workshops to engage students in thinking about the risks of underage drinking and creatively addressing the problem through counter-ads.

1

The Dangers of Underage Drinking

Objectives
Establish principles for successful, respectful collaboration, have students get to know each other, and discuss why underage drinking is dangerous.

Activities
The evening started off with introductions, and an ice breaker. We then had a discussion about our community rules, which were established to make sure everyone in the workshop respects each other and works harmoniously. From there, we watched two alcohol-related videos: one about what alcohol does to the adolescent brain,[1] and a humorous video about how abusing alcohol makes people do dumb things.[2] Afterwards, the MICAns and workshoppers shared their personal stories about people they know abusing alcohol, while also writing down how the stories made them feel. With that, we organized the feelings by positive/negative and me/us/family.

Outcomes
Based on the previous activity, we then moved on to developing a hashtag for the project. After much friendly deliberation, everyone agreed on #sippnstupid (or #s2 for short). Students were then sent on a week-long scavenger hunt to post alcohol ads on Instagram with the hashtag that we all developed.

1. "Under Construction: Alcohol and the Teenage Brain"; youtu.be/g2gVzVIBc_g

2. "All it takes is one more drink - Funny Anti Drinking Advert" youtu.be/146 9ovbm2BM
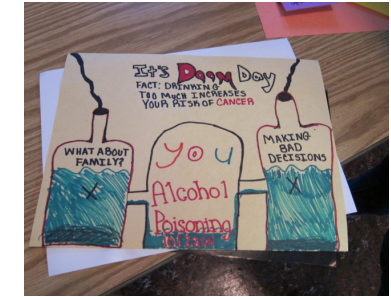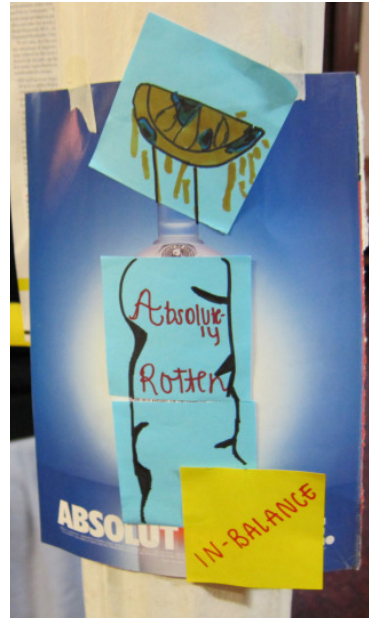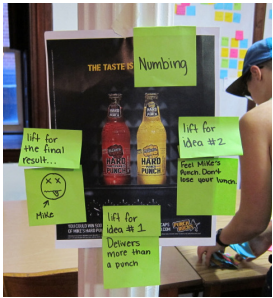
2 / Media Literacy

Objectives
Teach students media literacy tactics and have them apply them to existing alcohol ads

Activities
We jumped right into a lesson about media literacy and how advertisers use emotional appeal to influence people. Students were asked to identify different tactics being used in the #sippnstupid examples that they collected after the previous workshop. Naturally, that led us to start discussing how we can use those same methods to create counter-ads. Then, the workshoppers took existing print ads and altered them to communicate more accurate messages about alcohol abuse, using the concepts they discussed in the media literacy activity.

Outcomes
After they were finished, the students presented all of their new counter-ads in a mini art show. Some students even posed with their photos and uploaded them to their social media accounts. To celebrate their hard work, workshoppers received a #sippnstupid pendant based on their hashtag, designed and laser-cut by the MICA students.

3 / Counter-Ad 'Project Runway'

Objectives
Teach students design principles and constructive critique methodologies through making and doing

Activities
In workshop 3, students were challenged to design a counter-ad from scratch, based on real alcohol advertisements found online. After forming and naming their design teams, the workshoppers designed their counter-ads in short bursts, as the MICA students periodically stopped the students to give them new instructions based on media literacy and design lessons (think Project Runway). For example, the students were instructed to design for ten minutes, were stopped and directed to use the "cause and effect" media literacy tactic in their ad, and then were sent off to continue working for five more minutes (etc.). While this was going on, the MICA students floated around to offer advice and ask questions, much like art directors.

Outcomes
After the exercise was over, the students arranged their ads on a table for a post-it critique of everyone's work and then discussed which ad was their favorite (and why).
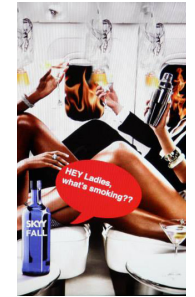
4

Beer Can Rebrand

Objectives
Teach students branding concepts, and use pop culture references and humor to make real consequences relatable.

Activities
To start, the workshoppers were introduced to the Big Brand Bar, a bar full of bad decisions and consequences. Each student drew a number from a bag, and walked up to the bar to exchange it for the corresponding beer can, each of which held an alcohol-related scenario[1]. Then, everyone was instructed to "re-brand" the cans so that they told the truth about alcohol abuse, based on the story in their can. The workshoppers sketched out their ideas, periodically took breaks to discuss their work and eventually made final alterations to their projects.

Outcomes
After all of the cans were finished, each student presented and made a 'pitch' for their work at the #Sippnstupid Bar. Everyone was given #sippnstupid dollars to vote for their favorite cans after the presentations were over.

1. Sample scenarios included: "Forget selfies. Sip this and get ready for a mug shot so cool that Justin Bieber will be put to shame" and "Pharrell asked you out for a night on the town. All that drinking got you so happy you danced into a wall and broke your foot. Start limping home."


5

MICA Field Trip

Objectives
Encourage sense of importance & pride through displaying work, expose students to a college design environment, and coach them in using design software to realize ideas.

Activities
The students traveled to MICA to continue working on their counter-ads in their very own #sippnstupid studio, housed within MICA's Center for Social Design. Upon arrival, students were surprised with a gallery installation of their re-branded cans. After a brief icebreaker, the students chose an ad from the previous workshop to bring into the computer and recreate. Volunteer design students from MICA coached them through the design process in Illustrator and Photoshop.

Outcomes
At the end, the workshoppers viewed each other's work and voted on which pieces they'd like the MICA students to finish. Students also began to brainstorm ideas for what to do with the counter-ads once they were finalized. (e.g. billboards, bus shelters and t-shirts.)
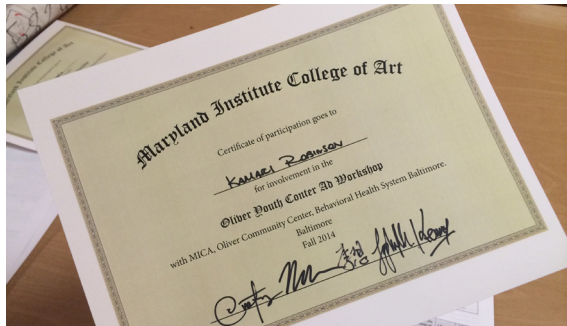
6, 7

Critique, Feedback, Finale!

Objectives
Teach students how to give constructive criticism, make revisions based on thematic concepts, and present completed counter-ads.

Activities
In workshop six, the workshoppers critiqued the counter-ads aand provided design feedback to the MICA team. The final workshop was a celebration, complete with #sippnstupid button making, pizza, and a certificate ceremony.

Outcomes
The students absolutely loved the posters, and were excited to take ownership of their fully realized ideas. The buttons were a big hit, and each student made multiple buttons to wear on their jackets and give to friends.

ABSOLUT LIAR — Country of Sipping stupid

This superb stupidity was distilled from grain grown in the richfields of Southern Foolery it has been produced at the famous old distilleries near Ltis in accordance with more than 400 years of Foolery tradition. This vodka has been sold under the name Absolut stupidity since 1879.

40% ALC./VOL. (80 PROOF) 700 ML.
IMPORTED
PRODUCED AND BOTTLED IN SIPPIN STUPID CITY BY SIPPIN STUPID INC.

#sippn stupid

Alcohol makes you basic.
Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

@CounterAdWrkshp
Oliver Youth Counter Ad Workshop

This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

CRYY CONFUSIONS — A LL ROTTEN CHERRY

#sippn stupid

Alcohol makes you basic.
Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

@CounterAdWrkshp
Oliver Youth Counter Ad Workshop

This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

ST PAULI'S GIRLS — 5.4% ALC./VOL.
ST PAULI BRAUEREI CO.
St Pauli's Girls
Brewing unplanned pregnancies

#sippn stupid

Alcohol makes you basic.
Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

@CounterAdWrkshp
Oliver Youth Counter Ad Workshop

This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

Yu lying — TRADITIONAL LOSER — Until Death — by The Old Devil Himself

#sippn stupid

Alcohol makes you basic.
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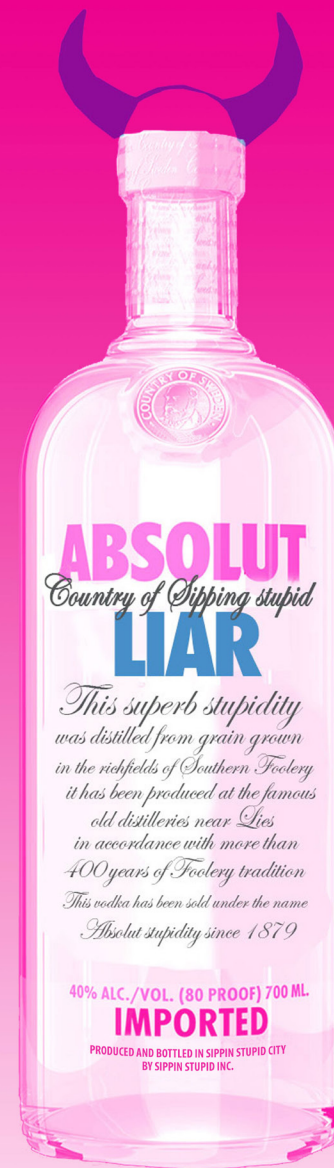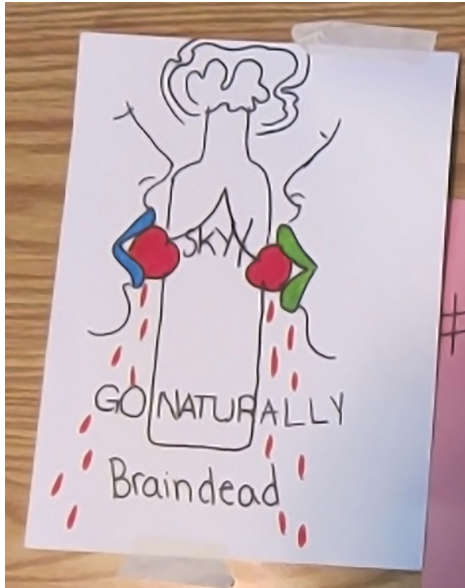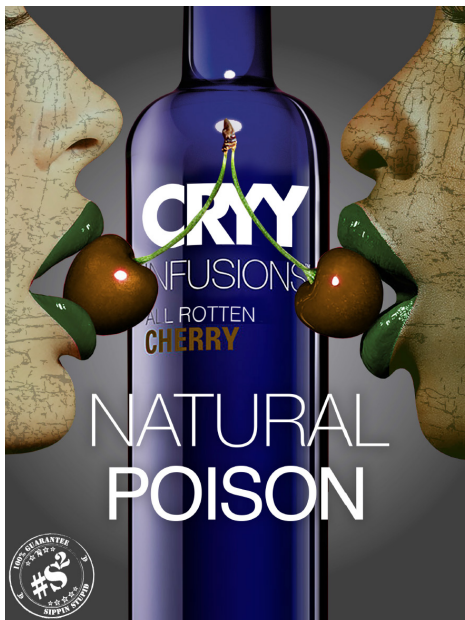
Counter-Ad Process

Ad #1, Workshop 3

Workshop 5

Workshop 6

Alcohol makes you basic.

Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

🐦 *@CounterAdWrkshp*
📘 *Oliver Youth Counter Ad Workshop*

This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

Ad #2, Workshop 3

Workshop 5

Workshop 6

CRYY
CONFUSIONS
ALL ROTTEN
CHERRY

#sippn stupid

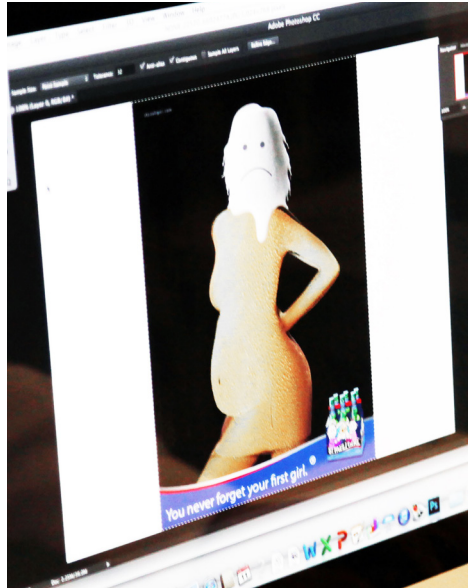**Alcohol makes you basic.**

Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.
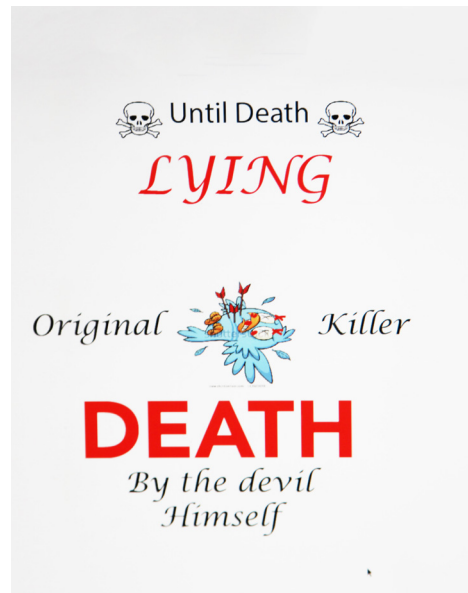
This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

@CounterAdWrkshp
Oliver Youth Counter Ad Workshop

Ad #3, Workshop 2

Workshop 5

Workshop 6

Alcohol makes you basic.

Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

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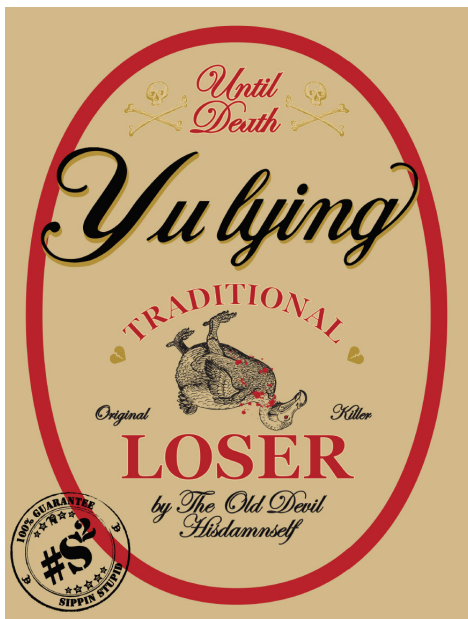
🐦 *@CounterAdWrkshp*
ⓕ *Oliver Youth Counter Ad Workshop*

Ad #4, Workshop 4

Workshop 5

Until Death

LYING

Original   Killer

DEATH

By the devil
Himself

Workshop 6

#sippn stupid

Alcohol makes you basic.

Alcohol companies don't want you to know that underage drinking slows down daily brain activity and causes long-lasting damage.

This counter-ad was created by Baltimore City high schoolers and students at the Maryland Institute College of Art during a workshop about underage drinking prevention.

🐦 *@CounterAdWrkshp*
f *Oliver Youth Counter Ad Workshop*

Feedback & Going Forward

The students in the workshops have enjoyed and learned lots from their experiences. These newly-minted peer to peer educators expressed their satisfaction by articulating their favorite part of the program during video interviews and on post-workshop surveys:

"Being exposed to the real problems, learning how to explain in ways other teens can understand it."

"Making videos with pictures and audio."
"I never thought we could be that creative."

"I have a lot of older cousins, and a lot of them have been influenced by those things (underage drinking.) I know what it's like because of them, and I want to make sure that I stay away from it."

"The activities, OMG. They really showed us what we can do as a group to accomplish things."

"Getting to work with people who actually do this for a living (underage drinking prevention) and getting to do it with art. It's all been fun."

"I hope that they are affected by the campaign and actually take it seriously, see that there are teens working to help other teens out. We're not just doing it to do it. We really care."

Once the campaign was created, the youth designers shared their work with peers in their school and the surrounding East Baltimore community. Inspired by the impact their work is having on promoting healthy behavior, the students are already planning ways to reach more peers with their work next year.

From the MICA students:

Eva Fury

What were some things you didn't expect?
I think some of the workshops that we created as a collaborative group were super fun and rewarding. When all five members of the facilitation team were really on point we were able to create great work and inspire the young people in the program.

What would you do differently?
I would open up the concept of underage drinking to healthy choices and decision making for young people and collaborate with the participants on how they would like to address hard hitting issues including but not limited to counter-advertising.

Sophie Miller

What were some things you didn't expect?
I was very surprised by the commitment and excitement the students brought to each workshop. They took us seriously, and fully participated in each lesson. Sometimes it seemed like they were overflowing with ideas.

What would you do differently?
I would have loved to have more projects like the "Sippn Stupid Bar" throughout the workshops. I felt like students were most engaged when there was a story or game-like activity involved. I would also have loved to change the setting of the workshops to a studio or design lab environment that would inspire students as they worked.

What's Next?
We hope to expand the Oliver Youth Counter Ad Workshops in the future to include more local youth. We also hope to focus more strategically on dissemination of the work that the students create both in and out of schools.
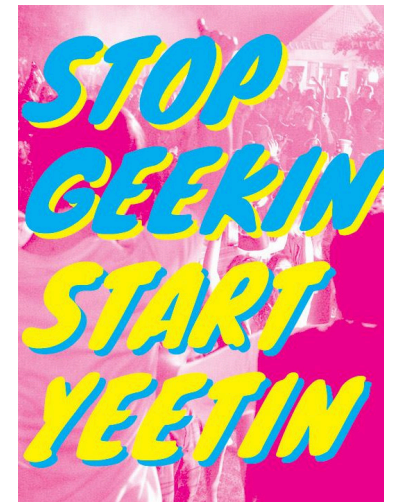
Advisers & Partners

David H. Jernigan, PhD
Director, Center on Alcohol
Marketing and Youth

Dr. Jernigan is the Director of the Center on Alcohol Marketing and Youth, funded by the Centers for Disease Control and Prevention. In that capacity, Dr. Jernigan pioneers in the monitoring of youth exposure to alcohol advertising, including the development of best practices in monitoring as well as standard measures for reporting levels of youth exposure and for comparing it to adult exposure in various media. This work is primarily in the United States although he has provided technical assistance to researchers doing similar work in the European Union. The Center has also conducted content analyses of alcohol advertising, with a particular focus on the advertising most likely to be seen by youth. The Center also develops translational materials and training curricula in the areas of alcohol taxation, alcohol outlet density, and dram shop liability. These include case studies, legal research, research-to-practice action guides, and training curricula.

Rita Mattison, D.M., LCADC, CCDP
Director, Prevention Services,
Behavioral Health Systems Baltimore

Rita serves as the Director of Prevention Services and provides oversight for prevention and early intervention activities, initiatives and community programs. Previously, she worked at Johns Hopkins Hospital Community Programs/East Baltimore Mental Health Partnership as the Program Manager for School-Based Mental Health. Rita has over 25 years of experience working in private and public mental health and substance abuse treatment organizations as a clinical director, director, manager and consultant. She is also a national presenter on school-based mental health/substance abuse services. Rita received her Master's in Human Services from Lincoln University and her Doctorate in Management in Organizational Leadership from the University of Phoenix.

P. Thandi Hicks Harper, PhD
President, Youth Popular Culture Institute, Inc.
Coordinator, Sustainability & Best Practices,
Howard University Center for Drug Abuse Research

Dr. Hicks Harper is the President of YPCI, Inc.—an organization dedicated to giving a public health and education spin to Hip-Hop culture, including the fostering of positive youth engagement that leads to positive change worldwide. Dr. Harper's theory of change and practical application, coined Hip-Hop Development in 2006, emphasizes the role that Hip-Hop culture can play in constructively engaging youth, thus leading them to positive, personal, social, educational, and spiritual development. She is a nationally and internationally recognized expert in researching, writing and designing programs, curriculums and products that effectively use youth popular culture, particularly Hip-Hop, as the contextual backdrop for youth engagement; pedagogy; gang, substance abuse, and HIV/AIDS prevention; strengthening families; and rebuilding communities. Hicks Harper is the first in academia, worldwide, to examine rap music as a tool to facilitate learning using quantitative measures as a part of her graduate study at Howard University (1987).

Howard Roberts
Program Coordinator,
Oliver Community Association

Howard Roberts is a native Baltimorean and member of Historic St. Francis Xavier (the oldest African American Catholic Church in the country). He is currently the Program Coordinator for the Oliver Community Association (OCA) and a facilitator for the MSPF initiative in East Baltimore. Prior to his position with OCA, Howard coordinated community and school–based research and enrichment initiatives for the University of Maryland's Department of Family Medicine and Johns Hopkins School of Public Health where he was responsible for the encouragement of health inspired collaborative efforts with community and church leaders.

Faculty & Students

Becky Slogeris
Social Design Associate,
Maryland Institute College of Art

Becky Slogeris is a Social Design Associate at the Center for Social Design at Maryland Institute College of Art (MICA) where she is responsible for program coordination, operations and communications for various initiatives engaging MICA students and faculty in social innovation projects in Baltimore, nationally and internationally. She is a graduate of MICA with a BFA in graphic design and an MA in Social Design, where her thesis work focused on designing curriculum and tools for teachers and empowering students to create change in their communities.

Kenny Bademosi
MA Candidate
Social Design

Eva Fury
MA Candidate
Social Design

Matthew Bambach
MFA Candidate
Graphic Design

Caroline Li
MFA Candidate
Community Arts

Sophie Miller
MA Candidate
Teaching

Workshop Participants

Isabella Bennett

Sidney Conway

Naomi Deer

Aaliah Derry

Ashley Deshields

Tyshelle Gilmer

Myles Haley

Makayla Headley

Jayquann Johnson

Morgan Jones

Jazmin Jupiter

Amber Kappner-Jones

Michela Libutti

Wabathi Ngecu

Mika Panday

Karlee Perry

Jewyl Raikes

Maya Roberts

Kamari Robinson

Elona Tate-Shivers

Janiah Tillery

Akira Tisdale

Tarsha Savage

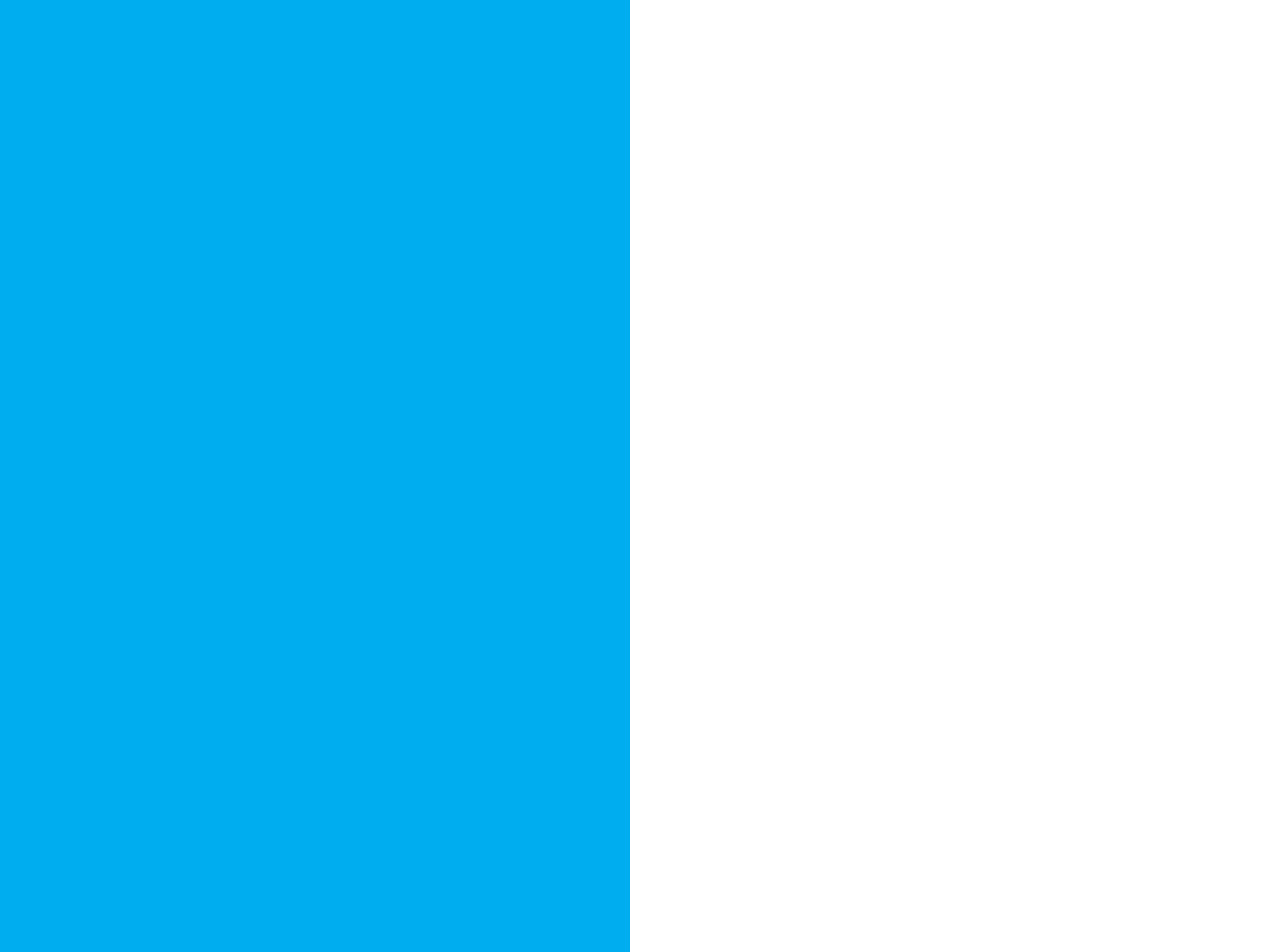Alexa Smith

Stefan Turner

Nia Vick

Jaya Watty

Yasmeen Walker

Mya Wright

Saquaya Young

Advocacy Through Creativity
Oliver Youth Counter-Ad Workshops

Since 2012, MICA's Center for Social Design has partnered with Behavioral Health System Baltimore to facilitate a series of design workshops exposing Baltimore City youth to design and media literacy through first-hand experiences, relationship building, and a transfer of knowledge and skills. Collaboratively, MICA students and Baltimore City youth have created a series of counter-ad campaigns to encourage their peers to think twice before participating in underage drinking.

MICA SOCIAL DESIGN