

Nathan Cummings Foundation

The Uncool project was made possible through the generosity of the Nathan Cummings Foundation, which supports projects and organizations operating at the intersection of art and social justice. NCF is rooted in the Jewish tradition and committed to democratic values and social justice, including fairness, diversity and community. The nonprofit family foundation seeks to build a socially and economically just society that values nature and protects the ecological balance for future generations; promotes humane health care; and fosters arts and culture that enriches underserved communities.



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● Art Center College of Design

UNCOOL

PARTNERING INSTITUTIONS

Designmatters at Art Center College of Design

Designmatters is an educational department focused on a social impact art and design agenda. It partners with all disciplines taught at the College to develop curricula, project-based learning and research opportunities that result in real-world outcomes benefiting local and international communities. Projects are implemented through unique partnerships and alliances with global development agencies, NGOs, nonprofits, government organizations, academic institutions and leading industry. They are made possible by national foundation and government grants and partner sponsorship.

Founded in 1930 and located in Pasadena, California, Art Center College of Design is a global leader in art and design education. Art Center offers undergraduate and graduate degree programs, as well as non-degree public programs for all ages and levels of experience. Renowned for its ties to industry and professional rigor, Art Center is the first design school to receive Non-Governmental Organization (NGO) status from the United Nations, providing students with opportunities to create design-based solutions for humanitarian and nonprofit agencies around the world. Since its establishment, Art Center alumni have had a profound impact on popular culture, the way we live and important issues in our society.

LOS ANGELES UNIFIED SCHOOL DISTRICT

Second largest in the nation, the Los Angeles Unified School District (LAUSD) enrolls more than 640,000 students in kindergarten through 12th grade, at over 900 schools, and 187 public charter schools. The boundaries spread over 720 square miles and include the mega-city of Los Angeles as well as all or parts of 31 smaller municipalities plus several unincorporated sections of Southern California.

UNCOOL: THE ANTI-GUN VIOLENCE PROJECT

UNCOOL is a funded educational initiative led by Designmatters at Art Center College of Design, and supported by a grant from the Nathan Cummings Foundation. This process book documents the methodology of a 14-week design studio, hosted by Art Center's Advertising and Graphic Design departments, that developed violence and gun prevention campaigns designed to serve a diverse population of at-risk youth.

Inundated with messages that guns are both fun and empowering, many teens grow up feeling that guns are cool. The challenge of the class was to devise materials that inspire the opposite belief—that guns are actually UNCOOL.

This project is a collaboration with the Los Angeles Unified School District (LAUSD) Health Education Programs Unit. One of the projects developed in this studio, the "Where's Daryl?" campaign and teacher's kit underwent further design refinement and was implemented across several schools in LAUSD as a pilot study in 2013.

UNCOOL is dedicated to the memory of Norm Schureman, one of Art Center's most beloved teachers and a victim of senseless gun violence.

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A Defining Moment

Tim Kordic, LAUSD

About six years ago I was introduced to Edwin, my new student worker, to work with on our website. He went to the high school behind my building and I heard he had a knack for technology. At first glance, I was not really impressed. He was skinny, wore baggy jeans at least five times his size, and long white t-shirts. My immediate thought was that he had problems, because his appearance was a mask for something, most likely gang affiliation. I was very up front about his attire and the professional environment he was working in.

Over time he got better and better. I would get small pieces of his life along the way, usually about family issues. As time went on, we began to develop a closer relationship. The longer I knew him, the more impressed I became and the more I encouraged him to do better. He began to enjoy his new school and

got heavily involved and talked about becoming a lawyer. We even got him a summer internship at a legislative office.

By the time he was a senior, I pressured him to apply to college. He reluctantly applied and nervously asked if I would read his college statement. I agreed. I began to read him describe his life before working for my office. I was not prepared for what I was reading. He explained that he had just moved to the new school behind my building to get a new start at 14. He explained that he lived in a rough neighborhood, did not do well in middle school, and for the most part was almost forced to decide on which crew he would side with. His best friend and he began to affiliate with a group from his block and wear the colors and paraphernalia associated with them. They were walking down

“This collaboration with the UNCOOL studio has made a huge difference in how we deliver a message to youth.”

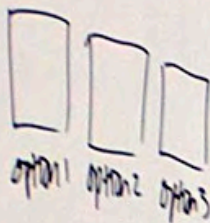
the street with him one day and from nowhere his best friend was shot and killed in front of him by rivals. That was when he decided to change. He changed schools and although he was harassed daily by others to join, he stayed out of the scene. I looked up and saw tears coming down his face. I had never seen him emotional. He had never really told his story before to anyone. We hugged and he told me that I had made a big impact in his life and that he did not know where he would have been without this job he landed a couple weeks after beginning at the new school.

That became a deciding moment for me. I was lucky enough to be in a position to have a line of communication with hundreds of teachers who taught violence prevention in schools. I knew that I needed to give teachers something they could use to engage their students and have some impact. I was also lucky enough to have formed a relationship with the Art Center's Designmatters. I had previous experience working with the Department on another campaign and knew the quality work they produced. When approached about gun violence,

I jumped at the opportunity to work on this campaign with them and to bring it to our District. The process with the students and staff at Art Center is just so empowering that it is hard not to get involved on a deeper level. Every time I talk with the students producing these creative campaigns, I forget that I am talking to students, because the



work is really that good. I am so privileged to be working with such professionals and am so happy to be part of a program with such impact, not just on the Art Center students, but for students in our District and the communities they live in. It is so easy to disassociate with the real problems that exist in our communities. But when 22% of US teenagers from ages 14-17 report witnessing a shooting, somebody has to take steps to make change. I believe this campaign can make that difference.



The Commercial

Here's the concept:

Shows two ^{small} parties → one is a bad future performing + violence and one is happy

→ define "bad" as humiliation



The Website

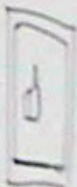
Here's the concept:

Opens into images/news chat social networking



→ Shows all main content

Falls on eye thing (possibly color a checker)



The Journal

Shows a small scale & a big one + a lot of info & detail



Shows a lot of info & detail



The Journal

Here's the concept:

Use the same effect to show the way you do?



Use the same effect to show the way you do?



Use the same effect to show the way you do?

Use the same effect to show the way you do?

Use the same effect to show the way you do?

Use the same effect to show the way you do?

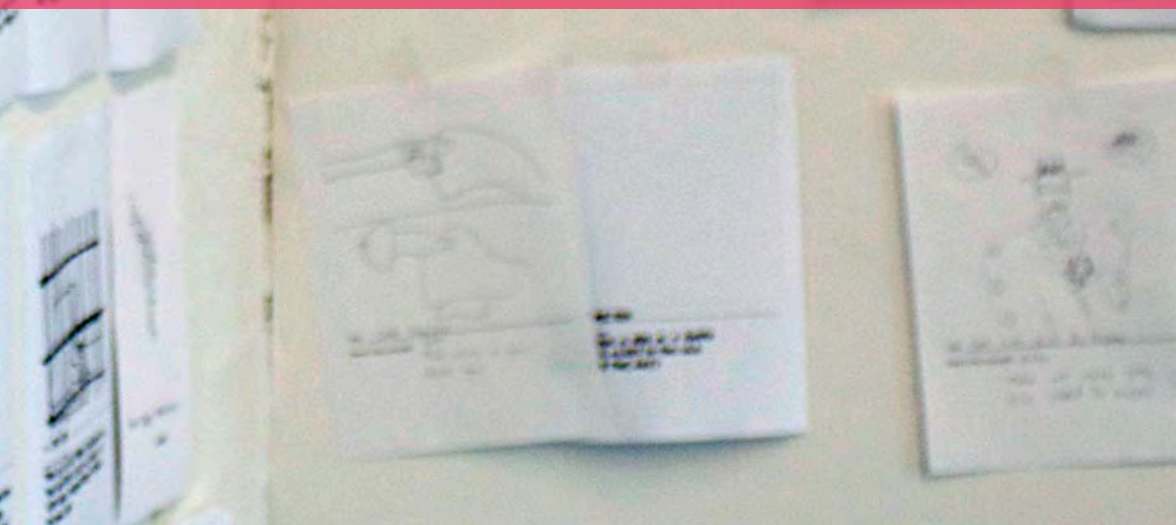
**NONE OF US WHO UNDERTOOK
THIS PROJECT REALIZED WHAT
A BIG PROBLEM WE WERE
TACKLING.**

**GUNS ARE SO INTERTWINED IN
OUR CULTURE—THEY'RE IN OUR
MUSIC, MOVIES, TELEVISION AND
VIDEO GAMES—THAT IT'S VERY
HARD TO POINT TO AN
ABSOLUTE CAUSE.**

Elena Salij,

Instructor, Advertising

What is the root of the problem?



DESIGN BRIEF

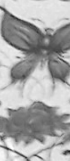
GUNS N GRENADES

75¢

WARNING

2 to collect

LOW fat



THE DESIGN BRIEF



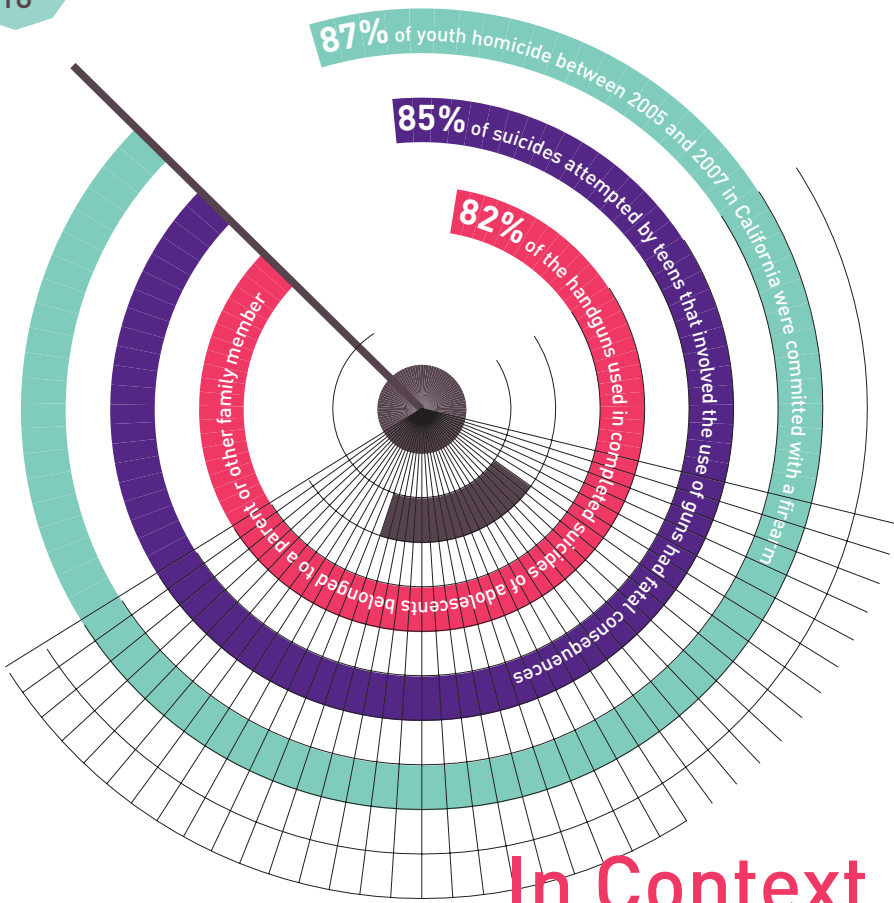
We live in a world today where guns and gun violence are extremely prevalent and highly glamorized in mass media—including movies, music, TV, and video games all aimed at children. The reality is that guns increase the likelihood of death in domestic disputes, in street crimes, and in schools—and kids are disproportionately likely to be the victims. In this trans-disciplinary studio at Art Center College of Design, supported by a grant from the Nathan Cummings Foundation, students were given a design brief to develop design-driven programs intended to make guns UNCOOL to kids.

In collaboration with LAUSD's Health Education Programs and HIV/AIDS Prevention Unit, which focuses on conveying the dangers and long-term impact of gun violence to its roughly

680,000 students, the first UNCOOL Studio developed violence and gun prevention integrated campaigns to serve a diverse population of at-risk youth.



“It was like, you ain’t nobody if
you ain’t got one.” -Biggie Smalls



In Context

Myriam Forster, USC

Adolescence is typically a period of tremendous change, experimentation and personal development. Educators, health practitioners, scholars and parents are well aware of the many challenges and pitfalls faced by teens, but what is perhaps less well understood is that as some youth progress from early to mid adolescence into emerging adulthood, the risk of injury or death from violence increases dramatically. Violence victimization and violence exposure undermines a child's healthy development, hampers his or her ability to achieve to their goals, diminishes the capacity to experience

fulfillment and satisfaction, and paradoxically, figures as a risk factor for perpetration. When we think of youth violence we include, but do not limit ourselves to, homicide, intimate partner violence, gang violence, bullying and sometimes suicide; all of which can, and frequently do, involve firearms. Moreover, unintentional injury, self-injury and suicide substantially contribute to firearm morbidity and mortality and are central to any discussion of adolescent health. If a child lives in close proximity to a weapon at the moment he or she is contemplating suicide, fatality risk markedly increases. Therefore any policy or action that eliminates easy access to the most lethal method of suicide during a moment of severe emotional crisis is, in effect, saving lives.

The United States appears to be especially plagued by juvenile gun violence. In 2003 the U.S. had a youth homicide rate 14 times higher than other developed nations, and a 42-times greater youth firearm homicide rate than comparable high-income countries (Richardson & Hemenway, 2003). Minority youth are extraordinarily vulnerable: Non-Hispanic Black males are experiencing nearly 18 times the number of deaths at the hands of others than their Non-Hispanic White counterparts

(Violence Policy Center, 2009). This pattern of ethnic disparity is also evident in arrest and incarceration rates: minority youth comprise 84% of all minors incarcerated for criminal assault, 75% of aggravated assaults, and 85% of all weapons offenses (U.S. Department of Justice, 2010).

One of the most profound changes in our communities is the use of weapons in disputes among young people. From 1985 to 1993 there was a 128% increase in the use of guns to commit homicide (Blumstein, 2002). There is considerable turnover in the possession of guns and it has been argued that confiscating a single illegal gun would probably stop several individual youths from ever possessing or using a firearm. Residing in communities beset by violence and crime not only increases access to illegal firearms, but to peer groups that may endorse criminal behavior while also escalating fears of predatory attacks. Findings from school-based surveys, law enforcement data, qualitative and quantitative research studies have established a strong association between the use and ownership of guns and gang membership or affiliation. In California, 40% of homicides with known circumstances were gang related.

Indeed, the highest percentage of homicide victims aged 15-24 were killed as a result of gang or drug activity (California Department of Justice, 2008). Gang affiliation has been linked to a combination of risk factors that include difficulties with emotional self-regulation, family violence, substance use, community violence exposure, deviant peers, child maltreatment, and peer victimization. Although the etiology of violence is complex, over the last few decades empirical studies have shown that children with lower social competency and higher levels of risk taking or impulsivity may be particularly sensitive to the negative social and environmental influences associated with aggression (Hawkins, Herfenkohl & Farrington, 1998).

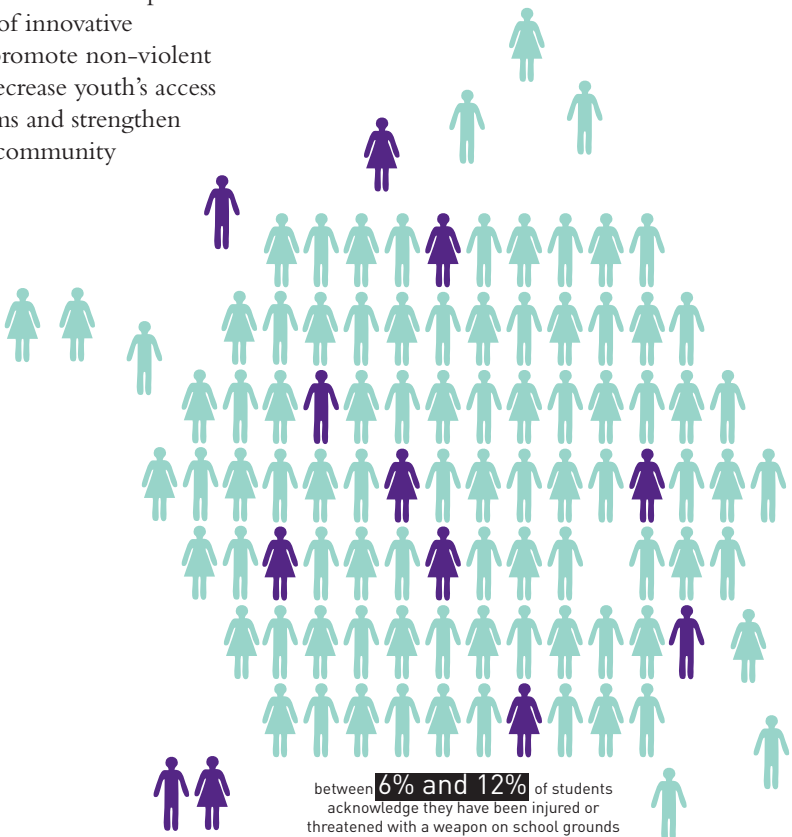
Prevention

Ecological approaches to youth violence stress the importance of community structure, family processes and peer exposure in determining individual involvement in violence and vulnerability toward victimization. The available resources (cultural, social, and familial) in these contexts can provide a foundation upon which to promote safe and healthy communities. Positive relationships with supportive adults, pro-social engagement with peers, and involvement with extra-curricular activities all act as a protective shield for youths at risk.

Public health practitioners concur that primary prevention efforts have a far greater effect on the life of individuals at risk for victimization and/or perpetration of violence than remedial and corrective measures after the fact. This is particularly true for gun violence: the death of young people only reinforces the practicality and



efficacy of early prevention programs for at-risk children and youth. The key objective of programs and policies must be to disrupt the proliferation of illegal firearms to children and intervene on the conditions that promote violence as a means of resolving conflict and gaining control over one's environment. Future actions should include new transdisciplinary approaches toward the development and evaluation of innovative programs that promote non-violent social norms, decrease youth's access to illegal firearms and strengthen individual and community resilience.



Mafia

De-glamourizing the Mafia

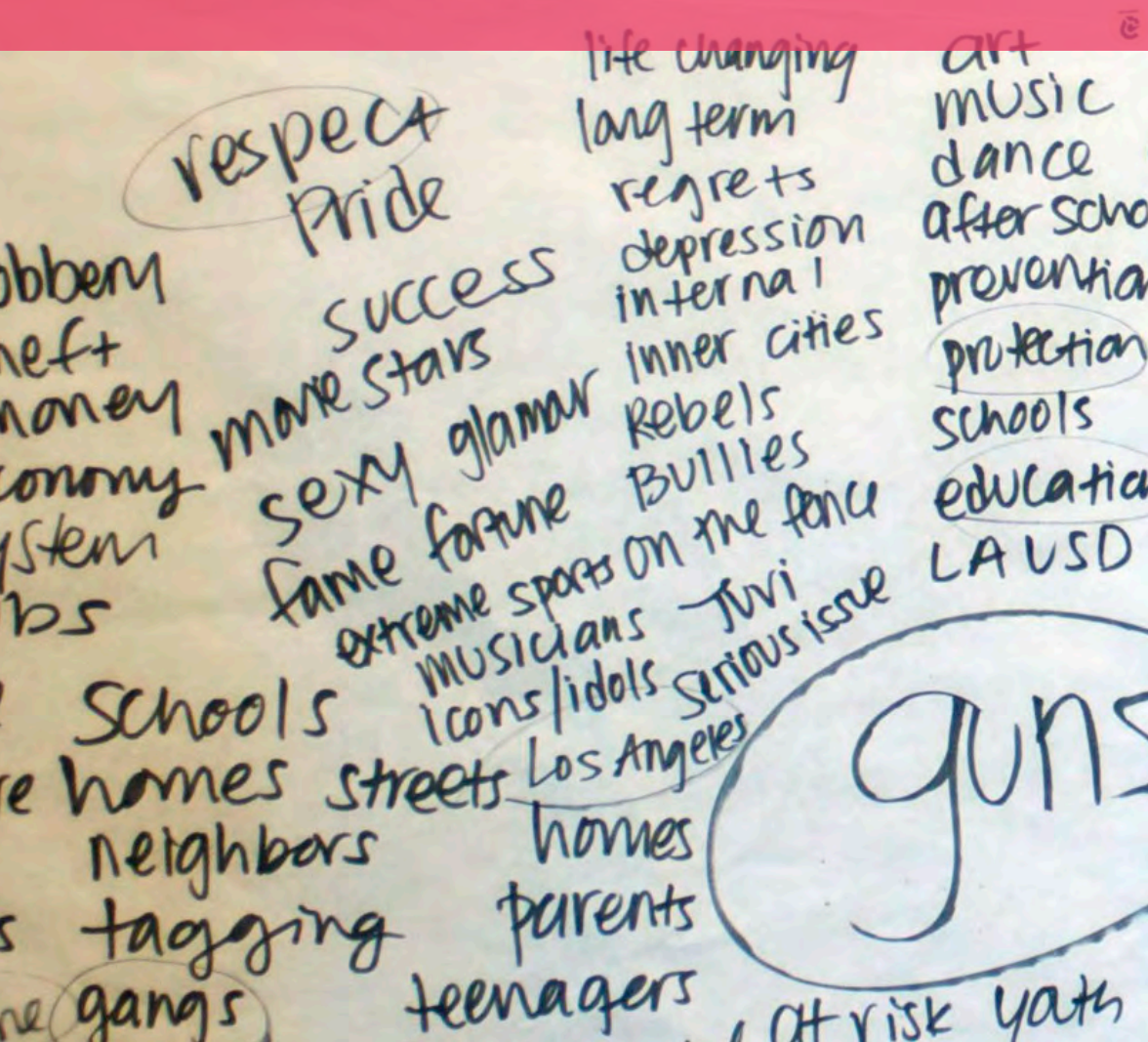
- Media
- War against Organized crime
- Law enforcement
- Arrest
- Betrayal
- Confession
- Drug abuse
- Ruthless
- Unorganized

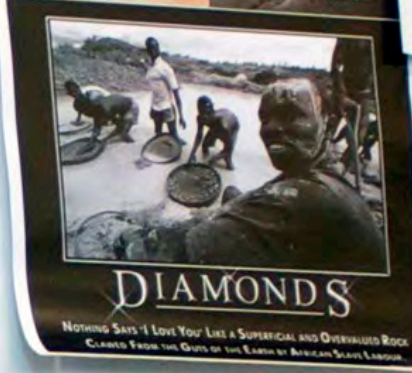
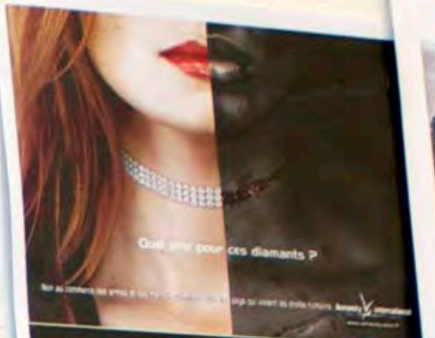
I HAVE DONE THIS WORK WITH MANY DIFFERENT GROUPS, BUT THIS GROUP STOOD OUT AS VERY OUTSIDE THE BOX.

Gilbert Salinas,

Director of Patient Centered Care, RLANRC

How would you describe the joint effort?





extra curricular competitions

ol programs

parents involvement

cool influence

peer pressure

friends

Violence

killing

murder

suicide

hunting

shooting

bullets

psychological

biological

behavioral

injury

gun powder

assumptions

persuade

influence

news

media

websites

video games

movies

holster

trigger steel

sniper

stereotypes

society

community

hierarchy

classes

values

ethics

self control

understanding

desert

drive by

cop

law

government

DESIGN RESEARCH



The studio's design research phase produced a number of important findings that could inform the development of the students' work. It became clear, for example, that lecturing or "talking down" to teens was not an effective mode of communication that would yield behavior change. Instead, the campaign's message needed to be delivered in a peer-to-peer tone, that respected the teens' perspective and held their attention. It also became apparent that a typical teenage outlook rarely included consideration of long-term consequences. The studio therefore decided that communicating the danger of death and long-term risks of gun involvement would not be as effective as emphasizing immediate, smaller-scale risks that guns would pose to the continuity of the teenage lifestyle.

"The studio felt dynamic on so many different levels. I left empowered and inspired."

-Gilbert Salinas, Violence Prevention Specialist



Photo (opposite page):

Gilbert Salinas presenting to the studio.

Photo (top):

Gilbert Salinas

Photo (bottom):

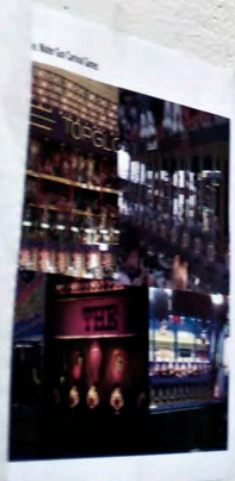
The expert panel: Julio Arroyo and Myriam Forster

Expert Panel

The studio had the privilege of having a dynamic expert panel come in at the start of the term and contextualize the issues behind the design brief. The conversation illuminated successful afterschool programs, child developmental psychology, a first-person account of the impact of gun violence as a teen and much more. These expert advisors were involved throughout the semester, providing invaluable feedback.



ster
Steel
silencer
sniper
types desert eagle
drive by
unity cops
hy law
government



STORM DRAIN



THE EXPOSURE OF YOUTH TO GUN VIOLENCE THROUGH MEDIA HAS RENDERED THEM UNABLE TO FULLY UNDERSTAND THE CONSEQUENCES OF GUN VIOLENCE. BEING AN ACTIVE CREATOR OF MEDIA, I FEEL RESPONSIBLE NOT ONLY TO AVOID GLAMORIZING GUNS, BUT ALSO TO EMPLOY MY SKILLS TO COUNTER ITS EFFECTS.

María Lamadrid,

Media Design Program: Field

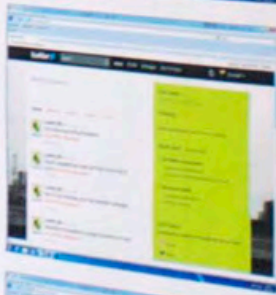
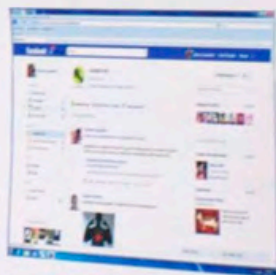
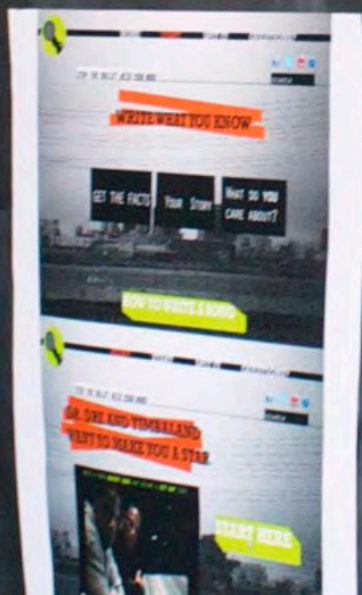
What attracted you to the studio?

DR. DRE AND TIMBALAND
WANT TO MAKE YOU A STAR



website

network



IDEA DEVELOPMENT



IDEA DEVELOPMENT



Armed with the insights gained through the design research phase, the team embarked on an intense idea development stage. Their rapid prototyping of ideas and campaign concepts was further informed by identifying prior campaigns that had successfully de-glamorized other once-attractive issues, such as smoking. The strongest ideas were then developed into preliminary proposals to be presented at the midterm critique.

Precedent Studies

Most of the students in the Uncool studio had not tackled a design brief of this complexity before. Looking to other prominent campaigns that dealt with large-scale societal issues was an important step in the research and strategy around Uncool. The following examples were particularly insightful in teaching the teams about effective tactics, tone, and platforms for delivery, as well as generally inspiring a strong belief in the societal impact of a well-executed idea.



The Truth Campaign

The Truth Campaign was started in 2000 by the American Legacy Foundation. It is the largest anti-smoking campaign to date not run by the tobacco industry and also arguably the most successful such campaign in history. Truth's approach broke free from the traditional message and tone—the wagging finger admonishing its audience that smoking kills. Instead, Truth focused its attention on the tobacco industry. Who are you really giving money to when you buy a pack of cigarettes and what are their tactics and intentions? The ads targeted teens and young people under the age of 30. The message was delivered without preaching. Everyone should have the facts, and from there “you decide” was their motto. The ads were in-your-face with a guerilla, hidden camera aesthetic. It reinforced the notion that youth were being duped. You were not a rebel for smoking, but a pawn doing exactly what big tobacco had planned.

The Million

The Million was a pilot program in New York City created by Droga5. It was proposed as a response to the perpetual problem of low achievement and high dropout rates in New York City schools. Rather than simply producing posters haranguing students to stay in school—an approach that had demonstrably failed, decade after decade—the creators leaned into students' love of cell phones and need for connection. They actually gave students cell phones, and offered them free minutes as a reward for good attendance and school performance; as a bonus, teachers could stay connected to their students by providing tutoring and assignments over the same phones.

Above the Influence

Above the Influence is an advertising campaign that began in 2005 under the sponsorship by the Office of National Drug Control Policy. The campaign's intention is to address the types of pressure or "the influence" that teens face in regard to drugs, drinking and sex. Through print and television ads, the campaign emphasizes how hard it is to resist this pressure, but that succumbing to "the influence" makes you lose control of who you are. Teens do not want to be babied or told what to do. This effective approach hinges on the tone of respect for teens and the understanding that independence is deeply important to their audience. Taking drugs, for example, makes you lose control, but resisting and staying above the influence maintains your power and self-sufficiency.



Rapid Prototyping

Rapid prototyping is simply a sketch of an idea. The requirement for each prototype was to have a title, concept, and a rough visualization. Students were asked to produce dozens of these, and the classroom quickly became plastered with the nascent designs. This exercise helped students to stop editing their ideas, and give form through image and words at a very early stage. It was acceptable for the ideas to be uninformed—most great ideas start out on shaky footing. But it was important give form to ideas so the studio could collectively tease out promising directions and push them forward.

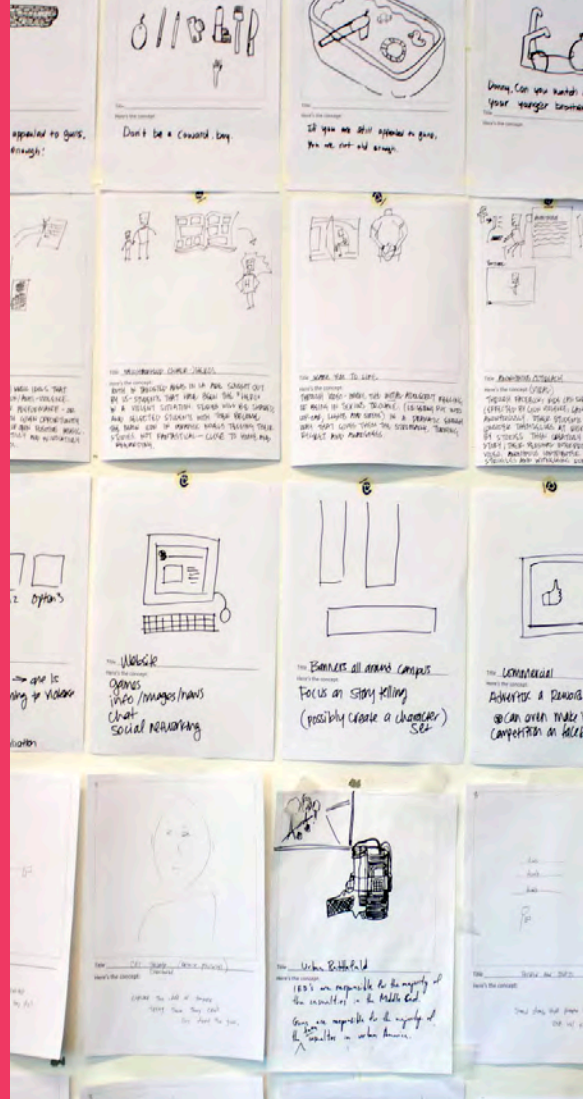


Photo (opposite bottom): Students during a studio meeting

Photo (opposite upper right): The first round of rapid prototypes that the studio created.

Midterm

Building on their research findings, the students embarked on creating proposals for the campaign. Working alone or in small teams, they developed five projects at the midterm.

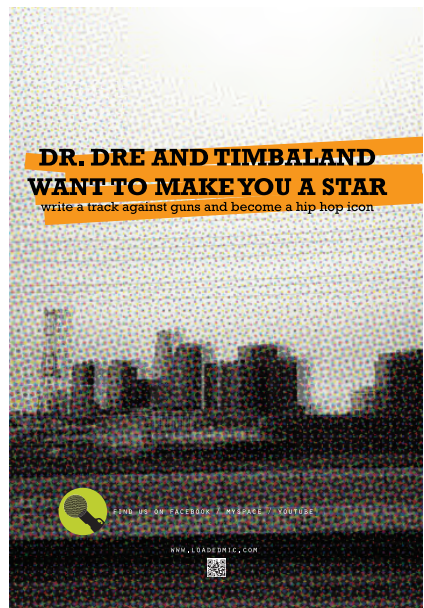


4.5 Pounds

is an advertising campaign that hinges on the idea that pulling the trigger of a gun takes 4.5 pounds of pressure, something anyone can do, inverting the idea that you must be tough to do so.

Fire Back

is a hip-hop competition for anti-gun raps. The competition will conclude with a live performance.





Useless

is an advertising campaign grounded in the idea that guns have no real use. It illustrates with humor situations where guns are not useful.



Where's Daryl?

is a campaign that shows the small, daily effects in the life of one teen who got in trouble with guns.

Real Gun

is a gun app that creates opportunities to educate its users about the real effects of guns.



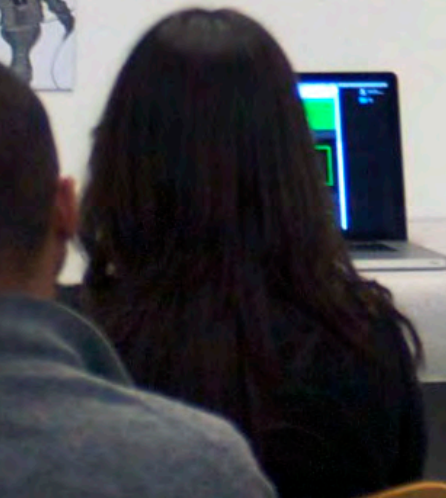
After the midterm, the studio determined that REAL GUN, WHERE'S DARYL? and FIRE BACK were the strongest projects, and were selected to move forward. The students reconfigured their groups to work on refining and strengthening the three projects.

VIDEO



RENT
CAL
ARE
ASY.

USELESS



**FROM THIS STUDIO, I HAVE LEARNED
HOW POWERFUL OUR GROUP'S
VISUAL MEDIUMS (PHOTOGRAPHY,
FILM, GRAPHIC DESIGN) CAN BE IN
TACKLING A MAJOR ISSUE SUCH AS
MAKING GUNS UNCOOL TO KIDS.
EACH OF OUR SKILL SETS CAME
INTO PLAY AS WE HAD DIFFERENT
PROBLEMS TO SOLVE IN A SHORT
AMOUNT OF TIME, AND IT WAS CLEAR
HOW OUR DESIGN EDUCATION
HELPS IN ADDRESSING
REAL-LIFE SITUATIONS.**

Damon Casarez,
Photography
What is the role of design?



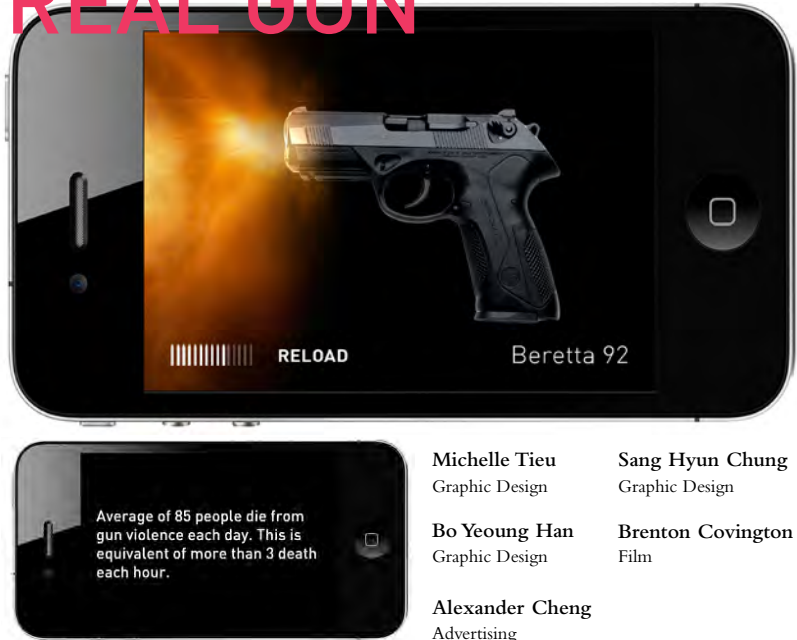


STUDIO OUTCOMES

WHERE'S
DARYL?



REAL GUN



Michelle Tieu
Graphic Design

Sang Hyun Chung
Graphic Design

Bo Yeoung Han
Graphic Design

Brenton Covington
Film

Alexander Cheng
Advertising

Real Gun is a smartphone application that surprises the user by demonstrating what really happens when you shoot a gun. The application taps into kids' pre-existing interest in downloading realistic gun-firing apps by presenting an experience that veers into the real-world consequences of shooting a gun.

When the user first begins the app, he is presented with a number of guns to choose from. After firing a few rounds, one of several randomly selected scenarios takes over the experience. In one scenario the

player receives a simulated call from 911 and the phone shows a GPS-enabled map with a police car heading toward the user's address. Another scenario presents a video call from "Mom," who either scolds



Photo (opposite): A screen from the "17 Minutes" scenario.

Photo (top): Bo presenting Real Gun during the final critique.

Photo (bottom): Sang presenting Real Gun during the final critique.

"At the midterm, we had four ideas that were promising. Right now we have 11, but we could easily have 40. I see infinite possibilities. And they all happen randomly, so you never know what's going to happen next."

Sang Hyun Chung





Photo (left): Michelle Tieu presenting Real Gun during the final critique.

Photo (right): The opening screen for Real Gun.

Photo (far right): Description of Real Gun in the app store.

the player (“What in the hell are you up to?”) or kicks him out of the house (“You’re going to hurt someone, and you mean too damn much to me for me to just sit around here and say nothing”).

Other scenarios include: “17 Minutes,” which reminds players that an American dies every 17 minutes from gun violence by locking the app for 17 minutes; “In the Prison,” which places the user behind bars and points out that possessing an illegal gun can land

you in prison for year; “Gun at School,” which hands the player an expulsion notice, reminding him that schools have zero tolerance policies for bringing guns to school; and “Facebook,” in which the player can

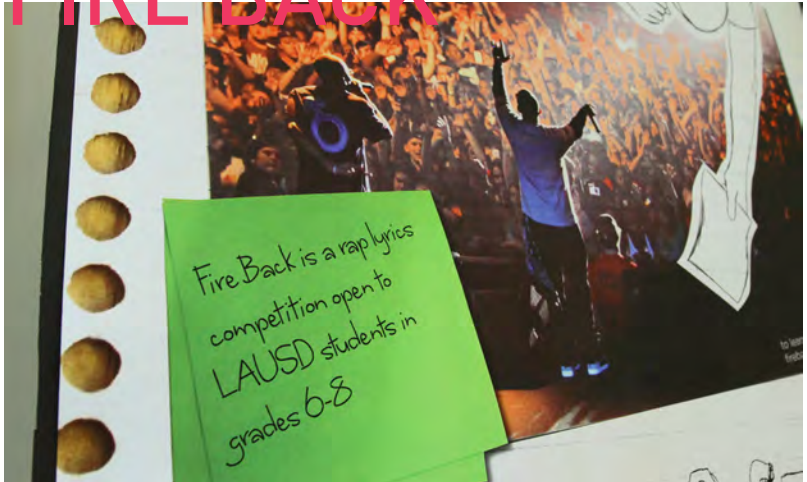
“The kind of kid who is attracted to downloading one of these apps is exactly the kind of kid who needs to hear this message. Real Gun has a kind of jiu-jitsu to it—it uses the power of the enemy against them.”

Elena Salij, Instructor, Advertising

accidentally shoot their friends on the ubiquitous social network, with a reminder that 20,000 Americans are injured in gun accidents each year.



FIRE BACK



Deanna Hagopian
Graphic Design

Maia Swift
Advertising

Steven Ligatsa
Graphic Design

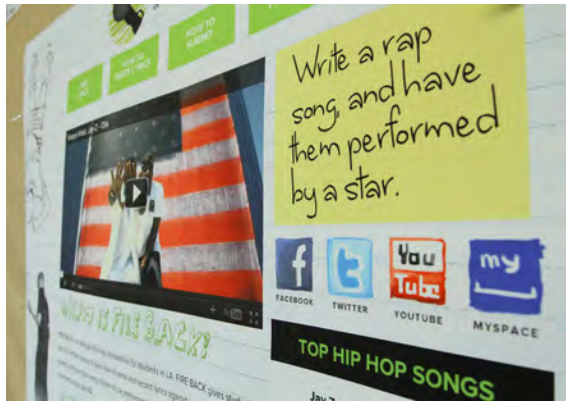
Maria Lamadrid
Graduate Media Design

Fire Back is a year-long hip-hop music competition that engages middle school students by inviting them to compose anti-gun rap lyrics and submit them to a contest. The winners will not only have their songs recorded by professional rap artists, but will also get a chance to meet their hip-hop heroes in person. The competition will conclude with a live performance.

“We’re asking kids to do something they’ve never done before. Imagine that you could meet Jay-Z, will.i.am or Nick Cannon.”-Elena Salij, Instructor, Advertising

Fire Back uses the power of the Internet to place students—not the teachers—in the role of creating anti-gun messages. This competition is designed to showcase exceptional talent that combines meaningful messages and original hip-hop music. There will be no regard to the entrant's technique, background, budget or gender so long as the song addresses gun violence and its social consequences.

Fire Back will utilize a variety of mediums to catalyze and disseminate the peer-to-peer anti-gun messages, including: posters hung in schools and other public spaces announcing the competition; a website that will serve as the hub for the contest and an official entry point for students to upload their entries; social media platforms encouraging a participatory culture around anti-gun messaging; and a classroom curriculum to help teachers both guide their students through the contest and incorporate the competition into their curriculum.



GET READY TO

FIRE BACK

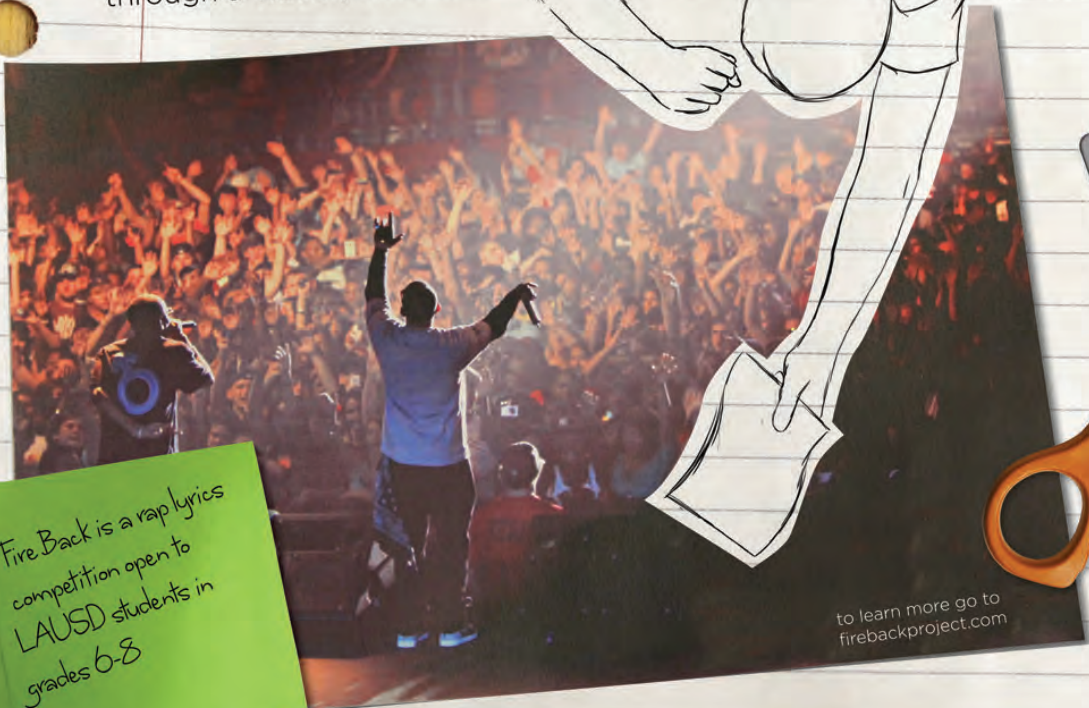
against gun violence

1. WRITE

a rap song that draws attention to the dangers of guns

2. SUBMIT

your song on paper or through a video you create



Fire Back is a rap lyrics competition open to LAUSD students in grades 6-8

to learn more go to firebackproject.com

3. MEET A STAR

be one of the top 5 submissions and get mentored by a famous rap artist

“Middle school-aged kids don’t necessarily think about actual consequences of shooting a gun. We want to provoke those thoughts by giving them a competition. Since teenagers are motivated by prizes, we thought a contest where a famous rapper sings your lyrics would be a great incentive.”

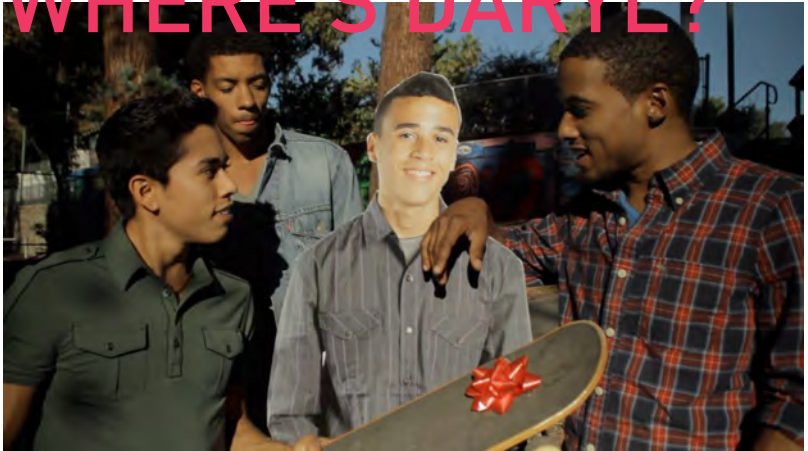
Maia Swift, Team Fire Back

“What’s great about this project is that it bridges literacy with a message about prevention. I could see this fitting into History as well.”

Tim Kordic, Project Advisor, LAUSD



WHERE'S DARYL?



Thomas Banuelos
Film

Alex Cheng
Graphic Design

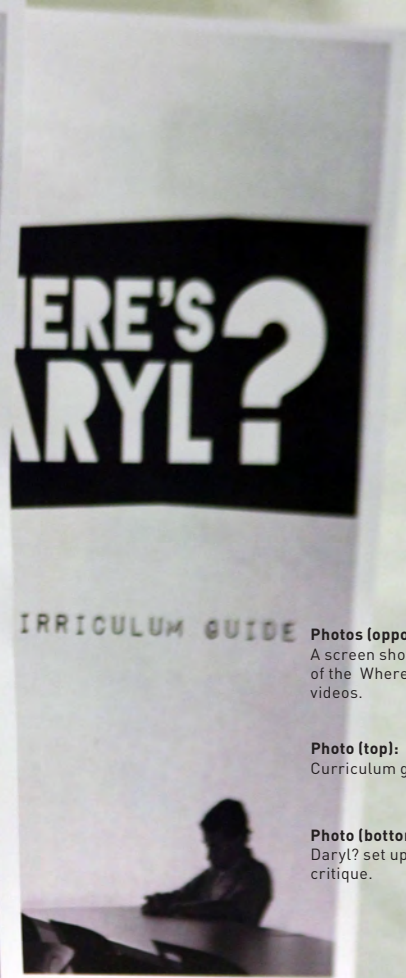
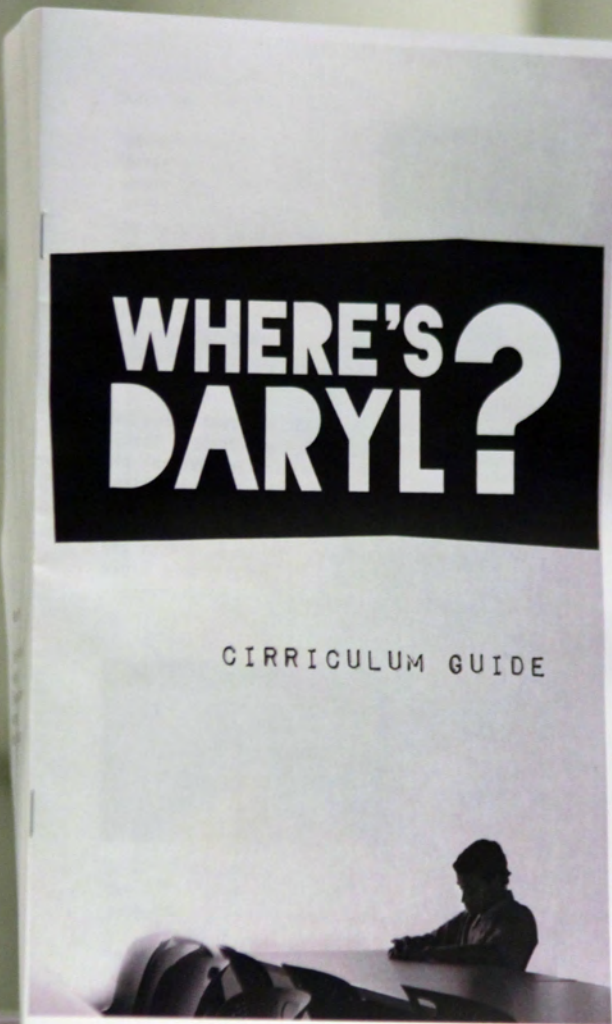
Damon Casarez
Photography and
Imaging

Rhombie Sandoval
Photography and
Imaging

Where's Daryl? is a short-term school-wide event designed to alert middle school students to the hazards of getting involved with guns. The event features Daryl, a fictional middle school student who has gotten into trouble through his involvement with guns.

Using various mediums—videos, posters, Facebook—students learn Daryl's story: how he got involved with guns, his experiences with the juvenile justice system, his regret about his situation, and his resolve to avoid such trouble in the future.

Where's Daryl? does not present images or stories of gun violence, nor does it focus on statistics about the human cost of gun violence. Research indicates that such representations are too abstract to be absorbed by most preteens, and



Photos (opposite page):
A screen shot from one of the Where's Daryl? videos.

Photo (top):
Curriculum guide

Photo (bottom): Where's Daryl? set up for the final critique.



“We’re going for totally over-the-top humor as a way of getting kids to watch these videos as entertainment, and then hopefully the message will sink in.”

Thomas Banelos,
Team Where's Daryl?



WHERE'S DARYL?

DARYL USED TO THINK GUNS
WERE COOL, BUT NOT ANYMORE.
HE TOOK A GUN TO SCHOOL
JUST TO SHOW OFF TO HIS
FRIENDS AND GOT CAUGHT. NOW
HES IN JUVIE.

DARYL USED TO LIKE
SPENDING TIME WITH HIS
FRIENDS. BUT NOW THEY'RE
HAVING FUN WITHOUT HIM.

may in fact further romanticize guns and gun violence in the preteen mind. Instead, *Where's Daryl?* seeks to personalize the risks of guns by inspiring students to consider the impact on their own lives if they get involved with guns as minors.

This is accomplished through:

1) Four short, engaging videos available via YouTube or in-class DVDs that present important life events that Daryl, represented only by a cardboard cutout, is missing out on—playing basketball, taking a driver's permit test, spending time

with his girlfriend—because he's in trouble with the law; 2) Posters suitable for use in school hallways and in the classroom, that mirror the messaging of the videos; 3) A Facebook page through which Daryl communicates his experience in his own words and which provides links to relevant online resources; and 4) Complementary curriculum materials that invite students to consider the personal costs of being involved with guns through group discussions, bulletin board postings, research and writing assignments.



“Kids giggle when they’re unaware of something or if they’re scared—it’s their way of defending themselves. By creating a comical piece for them to laugh at, you’ve turned the tables on them. But then there’s a serious side to it and that challenges them to have a conversation.” - Tim Kordic, Project Advisor, LAUSD



**I ALWAYS VIEWED GUNS IN THE
MASS MEDIA AS A NORMAL
THING. I DIDN'T REALIZE HOW
INAPPROPRIATE IT REALLY WAS
AND HOW MUCH INFLUENCE
IT ACTUALLY HAS ON AT-RISK
YOUTH. NOW I REALIZE THAT THE
GLAMORIZATION OF GUNS NOT ONLY
TEACHES VIOLENCE, BUT ALSO
STEREOTYPING, MORALS
AND ETHICS.**

Deanna Hagopian,
Graphic Design

Has your view of guns changed?



pride

STRONG

ONWARD



Tell me
how to love someone
who doesn't love me back.

Tell me how to respect someone
who doesn't deserve my respect.

Tell me how to trust someone
who betrayed me so badly.

Tell me how to care for someone
who never cared about me.

Tell me how to speak wisely to someone
who only spoke down to me with b

Tell me how to get along with someone
who brought me nothing but evil

Tell me how to get close to someone
who caused me so much pain.

Tell me how to forgive someone
who hurt me so severely.

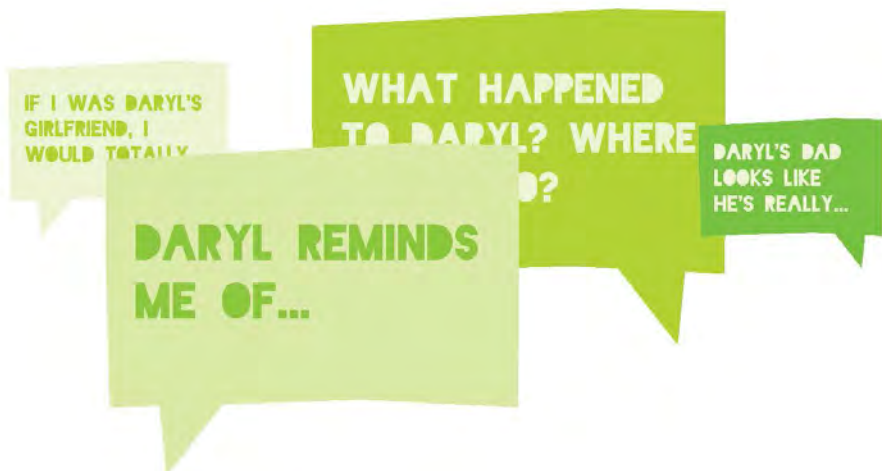
Tell me how to open my heart to
who broke it to pieces so many



PILOT IMPLEMENTATION

After the studio's conclusion, Designmatters and project partners from the Los Angeles School District selected the "Where's Daryl?" campaign for further conceptual development. This phase of the project was developed in collaboration with LAUSD under the creative direction of Art Center alumna Maria Moon, and strategic development of Designmatters Director Elisa Ruffino. It was the recipient of a 2012 **Sappi Ideas that Matter** grant award, recognizing the campaign's promise for positive change in the community. The Sappi award enabled a pilot roll-out of the campaign in spring 2013 across several schools in the LAUSD district.

For more information visit designmattersatartcenter.org



WHERE'S DARYL?

Daryl's friend has a gun.

He lets him try it

Daryl shoots some soda cans

WHERE'S DARYL?

The more he plays with it, the more he likes it.

Daryl buys it from his friend

Daryl gets a gun

Corkboard tiles for Daryl's message board wall



poster



Daryl cutout



Materials for activities

Teacher's guide



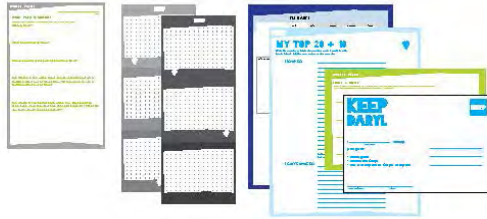
DVD



Sticky note post-its



Worksheets



Materials for students

Stickers & buttons



markers



A tote bag to hold it all in!



LAUSD PILOT PROPOSAL

"Where's Daryl?" is an innovative educational program that allows middle school students to creatively explore their feelings about guns as cool or UNCOOL. The project guides them through a personalized anti-gun decision-making process. Through innovative social impact design educational

materials, the project encourages youth to reconsider the impact of guns on their lives and communities, as well as consider the activities they value most, and how involvement with guns will interfere with their fun, their dreams and their goals.

Where's Daryl?

Thomas Banuelos
Film

Damon Casarez
Photography and Imaging

Rhombie Sandoval
Photography and Imaging

Alex Cheng
Graphic Design

Fire Back

Deanna Hagopian
Graphic Design

Steven Ligatsa
Graphic Design

Maia Swift
Advertising

María Lamadrid
Graduate Media Design

Real Gun

Michelle Tieu
Graphic Design

Bo Yeoung Han
Graphic Design

Sang Hyun Chung
Graphic Design

Brenton Covington
Film

Faculty

Elena Salij
Advertising Faculty

Allison Goodman
Graphic Design Faculty

Betsy Kalven
Teaching Assistant,
Graduate Media Design



BIOS

FACULTY

Elena Salij

Advertising Department

Elena Salij served as lead faculty for the UNCOOL anti-gun violence studio. She is a current Art Center faculty member in Advertising, former chair of Art Center's Advertising Department, and a noted advertising professional. Concurrent with her work at Art Center, Salij also heads a New York-based consultancy specializing in new product development, brand repositioning and creative development, and advertising agencies. Salij's commercial clients have included Ocean Spray, JP Morgan Chase, and Procter & Gamble. She earned her BA from Swarthmore College and MA from Harvard University Graduate School of Design.

Salij has experience highly relevant to the anti-gun violence studios, as she led a 2008 Designmatters project in partnership with Pasadena's Flintridge Center (formerly Flintridge Foundation), which is dedicated to improving the quality of life in low-income, underserved areas of Pasadena and Altadena. With the Flintridge Center and representatives of Northwest Empowering Communities, Helping Others (NW ECHO), a consortium of 23 nonprofits serving Northwest Pasadena, her students designed five distinct outreach campaigns to discourage at-risk teens from gang activity and promote access to artistic and professional empowerment. These campaigns have proven so effective that they remain in use by Northwest ECHO.

Allison Goodman

Graphic Design Department

Allison Goodman served as support faculty for the UNCOOL anti-gun violence studio. She is currently a professor in Art Center's Graphic Design Department and previously served as the Department's interim Chair and as also as the Assistant Chair in the Digital Media Department (now Media Design Practices). She is also the author of "Seven Essentials of Graphic Design" (How, 2001). Prior to joining Art Center, Goodman worked at several Los Angeles design studios, including Sussman/Prejza & Co., and The Office of Richard Saul Wurman where she art directed the ACCESS line of guidebooks as well as promotion material for Polaroid and the TED conference. She earned her BFA from Carnegie-Mellon University and her MFA from Art Center College of Design.

EXPERT ADVISERS

Timothy Kordic

Los Angeles Unified School District (LAUSD)
Health Education Programs, HIV/AIDS Prevention Unit

After working in the corporate world with change management, an unexpected career change landed Tim Kordic in education. For almost a decade, he worked as a classroom teacher in middle schools. Eventually, he was recruited into the district office after being involved with many grants. He then worked in different aspects of prevention. Initially, he worked in violence and substance abuse prevention for the Title IV programs, but later worked in tobacco prevention. Tim is now the Project Manager for the LAUSD HIV/AIDS Prevention Unit. He has been involved with comprehensive sexual health and HIV prevention-education for LAUSD for the past few years. A CDC grant from the Division of Adolescent School Health (DASH) funds his unit to help meet the mandates for comprehensive sexual health and HIV prevention-education.

Gilbert Salinas, BS, MPA

Director of Patient Centered Care,
Rancho Los Amigos National Rehabilitation Center

Salinas has received many local and national awards for his excellent work in the field of violence prevention, youth advocacy, patient advocacy, and gun violence prevention. He has shared a podium at conferences with President Bill Clinton, State Assembly members, City Council members and other dignitaries. Gilbert was a part of the planning and review committee for former Surgeon General David Satcher's Dept. of Health and Human Services "Report on Youth Violence." He is a past Chairman of the Violence Prevention Coalition of Greater Los Angeles and was a part of the transition team for Mayor Antonio Villaraigosa. He was appointed to the oversight committee by the Mayor's office of Gang Reduction and Youth Development Program. Gilbert is a past Program Director for the KnowBarriers Violence Prevention Program, the Violence Prevention Coalition of Greater LA, and YouthAlive's hospital based intervention program, "Caught in the Crossfire." Gilbert is currently assigned to the position of Director of Patient Centered Care, at Rancho Los Amigos National Rehabilitation Center. He has helped to create the first Patient and Family Advisory Council at RLANRC. Most recently he provided one of the keynote presentations for The Institute for Healthcare Improvement's 23rd Annual National Forum. The IHI forum is the most highly attended conference in healthcare with over 6000 registered participants. The presentation was also live via the Internet worldwide.

For over 15 years, Gilbert Salinas has presented workshops, keynote addresses, presentations,

and conducted training on a broad issue of topics, including: Patient Centered Care, Violence Prevention, Patient Advocacy, Cultural Competency, Disability Rights, Motivational Speaking, and Nonprofit Management. He has been featured in local, state and national newspapers, in journals, and on radio and television, including PBS, CNN and MTV.

Myriam Forster

USC Institute for Prevention Research

Myriam Forster is currently a doctoral student in the Health Behavior Research track at the University of Southern California Institute for Prevention Research. Her academic training and interest centers on adolescent trauma and risk behavior, substance abuse, violence perpetration/victimization, and risky sexual behavior. She is also involved in several longitudinal studies that assess cultural identity, acculturation, and psychosocial influences on health outcomes among Hispanic adolescents.

She has authored or co-authored papers that examine addiction specificity and co-occurrence, acculturation and victimization, and she is currently participating in several projects that examine behavioral outcomes and gang affiliation among a cohort of adolescents in southeast Los Angeles. Her long-term project explores the influence of psychosocial factors on violence victimization or health compromising behaviors that may increase risk for maladaptive behavioral syndromes during the transition from adolescence to young adulthood.

Julio Arroyo

Director of Arts Programming, arc

Artistic Director, TAKE ACTION Leadership Campaign

Originally from Brooklyn, New York, Julio Arroyo graduated Skidmore College with a Bachelors Degree in Dance Performance and Choreography. Before moving to Los Angeles he danced professionally throughout the Northeast and worked as a teaching artist in New York for 10 years. Julio joined the arc family in January of 2006. Since 2008, he has served as the Artistic Director of the Take Action Leadership Campaign producing the largest older youth-based talent show in the country, a partnership with LAUSD's Beyond The Bell Branch. In 2009, Mr. Arroyo received the California School-Age Consortium Award of Excellence for his work with Older Youth, the first ever to be awarded in this category.

DESIGNMATTERS DEPARTMENT

Mariana Amatullo

Vice President

Designmatters Department

Mariana Amatullo founded the college-wide initiative Designmatters at Art Center College of Design in 2001 with a task force of faculty, chairs, staff and students. In her capacity as the lead of the program, she oversees strategic educational partnerships and develops a portfolio of research collaborations, communication campaigns, exhibitions and publications that enhance Art Center's commitment to be at the forefront of international art and design education and contribute solutions to social and humanitarian issues of critical urgency. Amatullo pursued studies in art history at L'Ecole du Louvre, Paris, and holds an MA in Art History and Museum Studies from the University of Southern California, Los Angeles, and a License en Lettres, from the Sorbonne University, Paris. She is currently a Non-Profit Fellow with the Doctorate Management Program of the Weatherhead School of Management, Case Western Reserve University.

Elisa Ruffino

Director

Designmatters Department

Elisa Ruffino is the Director of Designmatters at Art Center College of Design, where she is responsible for overseeing management of the Designmatters' portfolio of ongoing projects, and leading the program's operations. Elisa is the project development liaison between Art Center creative teams and Designmatters' collaborators in the nonprofit, government, global development, academic and business sectors, to yield the program's trademark real-world outcomes. Since joining Art Center in 2002, Elisa has worked closely with the College's students, faculty and alumni to produce several award-winning awareness campaigns, publications, and documentary films.

In 2012/2013, Elisa provided strategic project development to the pilot implementation of the award-winning Uncool/Where's Daryl education toolkit, and its rollout across several schools in the LA Unified School District.

