

AAF MONTGOMERY VIRTUAL

AMERICAN

ADVERTISING

AWARDS

2020-2021 ADDY® AWARD WINNERS



Thank You!

Professional Entrants

AUBURN UNIVERSITY
AU OFFICE OF COMMUNICATIONS
& MARKETING
CHRIS STAGL CREATIVE
NIKHIL GHODKE
SHANNON ANDERSON DESIGN
SOUTHERN POVERTY LAW CENTER
STAMP IDEA GROUP
SUNSHINE CREATIVE, INC
VAL DOWNES CREATIVE
WSFA 12 NEWS

Education Entrants

AUBURN UNIVERSITY AT
MONTGOMERY
COLUMBUS STATE UNIVERSITY
TROY UNIVERSITY

Volunteers

COMMITTEE MEMBERS

LEIGH FARRIOR

VICTORIA BELTON

CHRIS STAGL

WINNERS BOOK

STAMP

WINNERS REEL PRODUCTION

CHRIS STAGL

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CLUB SPONSORS

AL METRO 360

INTERNATIONAL PAPER

LOGOBRANDERS

NEILSON

SPECTRUM MEDIA

WCOV

WILKINS MEDIA

WHARF CASUAL SEAFOOD

EDUCATION

STAMP IDEA GROUP

Judges



DANIELLE SALLEY, Senior Art Director
Chernoff Newman—Columbia, SC

Born a Jersey Girl and raised a Mountain Mama, Danielle made her way down south by chance and ended up making it her home. It started when she attended Savannah College of Art and Design in Georgia where she graduated with a Bachelor of Fine Arts in Graphic Design. Right after graduation, Danielle took a job in Columbia, South Carolina – a city she knew very little about but has now called home for over a decade.

Danielle's career with Chernoff Newman began in 2013 as an interactive designer and front-end developer. Having a design background helped provide an insightful approach to development and user-experience. After six years in that role, Danielle was promoted to Senior Art Director where she works on a variety of accounts including B2B and B2C clients working on award-winning branding, integrated campaign and, of course, interactive projects.

Her passion for advertising is clearly seen through her dedication to the American Advertising Federation (AAF). Through this organization she has been awarded National President of the Year (AAF Midlands, 2014), Member of the Year (AAF Midlands, 2016) and National Governor of the Year (AAF District 3, 2020). She currently serves on the AAF National Board of Directors and was elected the Secretary-Treasurer of the AAF Council of Governors.

Outside of the office, Danielle enjoys playing tennis, riding her Peloton (#RideSalleyRide), and enjoying quality time with her husband, Will, and daughter, Genevieve.



KARL BASTIAN, Creative Director/Owner
PB&J—Traverse City, MI

Karl's firm works with agencies and direct clients across the country providing services ranging from brand and strategic development to the full suite of creative services. Under Karl's guidance, PB&J has won over 25 ADDY awards in the past two years alone and been featured in national award publications including, Communication Arts, HOW Magazine, Adweek, and Lurzer's Archive.

Prior to forming PB&J in 2014, Karl was Creative Director at Pace & Partners, a marketing firm in Lansing, Michigan. Here he led a team of 10 creative professionals working on a wide range of projects for state and national government clients.

During his 20+ year career, Karl has spearheaded comprehensive campaigns for clients ranging from Fortune 500 companies to regional companies and organizations. He has worked with a significant number of clients in higher education, developing and building brands across the full range of new and traditional media.

Karl has served as a judge for several creative competitions, including the ADDY Awards, Creativity International Awards and IMCA Awards. He lives in Traverse City and is an avid runner and outdoor enthusiast.



CRYSTAL MARIE MCDANIELS,
Writer/Brand Storytelling
Duke Energy Corporation—Charlotte, NC

Crystal Marie McDaniels is a chaser of good, engaging, "can't take your eyes or ears away" stories. She has worked with major brands like Disney, Nestle, and Magnolia, and currently manages the Hispanic Outreach Strategy for Duke Energy. She especially enjoys sharing brand journeys in diversity and inclusion and corporate social responsibility. Crystal Marie holds a master's degree from the University of Southern California and a BS from Howard University.



Specialty

STUDENTS

aaf[®] montgomery



Ashley Reid

AUBURN UNIVERSITY AT MONTGOMERY

STUDENT
*Designer
of the Year*
\$500 SCHOLARSHIP

Hera Promotional Brochure

Rest In Show



ASHLEY REID for AUBURN UNIVERSITY AT MONTGOMERY
Ashley Reid, Art Director, Graphic Designer, Copywriter

Positive Shift

Toms, Coons, & Brutes



8 | Positive Shift



The "Tom" or "Uncle Tom"

as derided in Valerie Smith's *Representing Blackness: Images in Film and Video* was America's first Black character, debuting in the two-minute film *Uncle Tom's Cabin* created in 1935 (15). Tom became the caricature from which many of the other well-known Black male depictions originate. He embodies several of the traits that would eventually form into their own representation in the visual media, such as like speaking in old broken vernacular and being used as a tool for the audience's moral amusement.

The "Coon" or "Zip Coon"

Witness of the most detrimental to the imagery of Black men throughout cinema and television. Smith states that the Coon was the "no-account stogie" who was deemed to be foolish, indolent, and unsuitable candidate for the white man's world: short crops, eating watermelon, or using old chickens" (7). Pugh agrees, by stating that the Coon was a mockery of the freed Black men post Civil War era, using an arrogant figure who betrayed his attempts to appear civilized with the lack of sophisticated speech patterns (11). The Coon often appeared in several films such as *Winning and Wobbling*, of a Coon (1904) and *The Mucker* (1907), the amusing image of Black buffoonery, lacking the "single-mindedness" of his older predecessor: *The Tons* (Smith 16).

Uncle Remus

Inspired or based on the Coon stereotypes is the Uncle Remus character. The Uncle Remus depiction of Black men was normally a "quaint, naïve, and comic philosophical" character, an innocent and congenial older man, satisfied with the status quo of the system (Boyle 17). This portrayal of Black men was intertwined in later depictions, changing with each decade to better fit with audiences of different demographics, though they would still have the main traits of being relatively jovial, colloquialists and specific vernacular usage figures. Though one would argue that using this caricature would promote the negative stereotypes regarding Black men, with time, several people would view these figures with positive eyes.

Brutes, Bucks, and Brutal Black Bucks

[illegible]

THE EPITOME OF POSITIVE SHIFT

As for the 2000s to 2020, we see they are vastly superior to the decades preceding them, in a multitude of ways, the film that best illustrates this is *Black Panther* (2018).



Positive Shift 133

Black Panther was to be a monumental film. If not the most monumental film, in terms of showcasing Black men in a positively in numerous ways. Farranell agrees in his article, *Black Panther: A New Kind of Heroism*, that the film is a landmark in the history of Black Panther was revolutionary because the film broke new ground. He states that it is the first film in the Marvel Cinematic Universe to have a Black superhero, Black director, and Black cast. He also states that the film is a landmark in the history of Black cinema, as it is the first, true "Black Panther" (Farranell 78). He also expresses the importance of how the film is a landmark in the history of Black cinema, as it is the first, true "Black Panther" slaves, thieves, dealers and thieves. Black Panther would show them as kings, queens, inventors and diplomats, unlike other superhero films (78). This is even more surprising, when realizing that the film is a landmark in the history of Black cinema, as it is the first, true "Black Panther" history and practice racial capitalist. Some of the South being one of the most outrageous examples. In fact, in the film, T'Challa is forced to go to war with the white supremacist, who is in the castle in the film, breathing new life into a world of increasingly Black casted movie can be seen. This is explained in White's article *I Dream a World: Black Panther and the Re-Making of America*. White states that the film is a landmark in the history of Black cinema, as it is a stable nation under the same and sacred contracts as Afrocentric with the more modern, high tech gadgetry, solidifying the setting's theme as Afrocentric (423). This contradicts the old

Black Panther would tackle multiple themes regarding black men with its two leads, T'Challa, 'The Black Panther' (Chadwick Boseman) and 'Wakanda' (Tyrese 'Killmonger' Stevens (Michael B. Jordan)). The two are polar opposites, T'Challa being the current king of Wakanda, and King T'Challa's nephew, Erik Killmonger is someone who is wild and out of control, neither who is willing to accept the throne to receive no objection against the eyes of oppression in the US. However, both are sincere in showing different aspects of Black history and culture in their depiction in the movie, showing the audience a culmination of what the film and television has progressed to over the century. Both T'Challa and Killmonger are aspects of Black men-themes in the media and are both positive depictions, highlighting different standards in the Black community.

The Rise of the Black Nerd



30 | Positive Shift

The '90s would follow in the footsteps of the 1980s, changing the face of the postcard through a few new character archetypes. With the rise of Black culture through the hip-hop music genre, and the increase of Black roles needed thanks to *The Cosby Show* opening doors for more black actors with its star-winning success, we would see new depictions of young Black

Ulliel was actually most akin to JJ Evans, his cartoonish portrayal of a one that would sport multiple catclashes, racemobilia, and even cawals, yet he was not detrimental to the image of a young Black man, just something audiences had never seen before (Bogle 352). Ulliel was deemed a "shilly new kind of African American character," he was a needy, cartoonish innocent who, though still being a stereotype, was adored by fans and members of the NAACP (Bogle 352).

Will, who was a product of the hip-hop era, Usher was "disaffected" and showed the typical bright-grok monocore, yet, as a Black man, he allowed the audience to consider this idea: "a Black kid can be bright and precocious and might end up in an Ivy League school" (Boyle 372). Usher, like Thoo, would be another step in portraying young Black men as the criminal-monocores of the past and would further in an age where they could be seen as highly intelligent, caring, and funny, yet not devoid into the caricatures of the past, like J.

HIP

WITH NO HOPE

[illegible]

The reign of the 1980s to 2000s television would decrease new beginnings for depictions of Black men, but taking new ground and setting themselves apart from several traditions of the older movies and shows. No longer were Black athletes or young Black men seen in drags, these years would push for progress in the *protagonists of several modern of their careers*. Including in their fields, The Effect of Prime Time Television Efficacy: Racial Stereotypes on Latino and Black Americans: A Longitudinal National Level Study. Saying that the twenty-year span would signal the possibility that many of the more conflicting roles that dominated previous years have diminished if not disappeared entirely (540). Showing that the public was willing to acknowledge that their truly was justice to Black male depictions and that new interpretations would be had.

HUNTER IRBY *for* **TROY UNIVERSITY**
Hunter Irby, Art Director

Idea Bank Typography Mural

*Judge's
Choice*

TYPOGRAPHY



OLIVIA KATTOS *for* TROY UNIVERSITY
Olivia Kattos, Art Director

Chronicles of Narnia

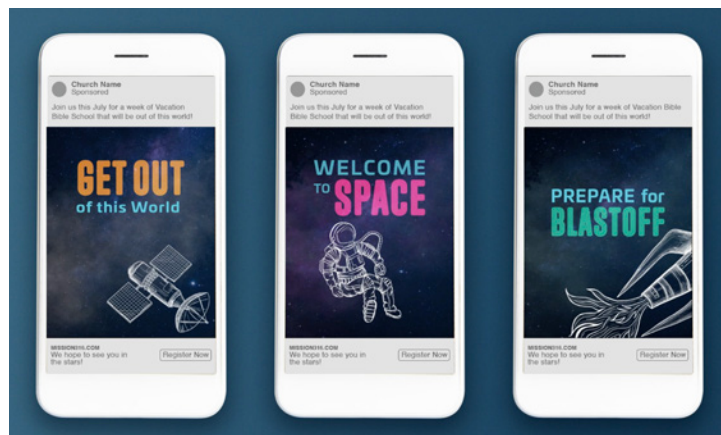
Judge's Choice

ILLUSTRATION



CARLIE HEDGES *for* COLUMBUS STATE UNIVERSITY
Carlie Hedges, Art Director and Illustrator

Mission 3:16



Judge's Choice

INTEGRATED CAMPAIGN



ASHLEY REID *for* **AUBURN UNIVERSITY AT MONTGOMERY**
Ashley Reid, Art Director, Graphic Designer, Copywriter, Illustrator

The background is a vibrant blue with a pattern of white, multi-pointed stars and thin white lines radiating outwards from the center, creating a starburst or 'burst' effect.

Gold

STUDENTS

Hera Promotional Brochure

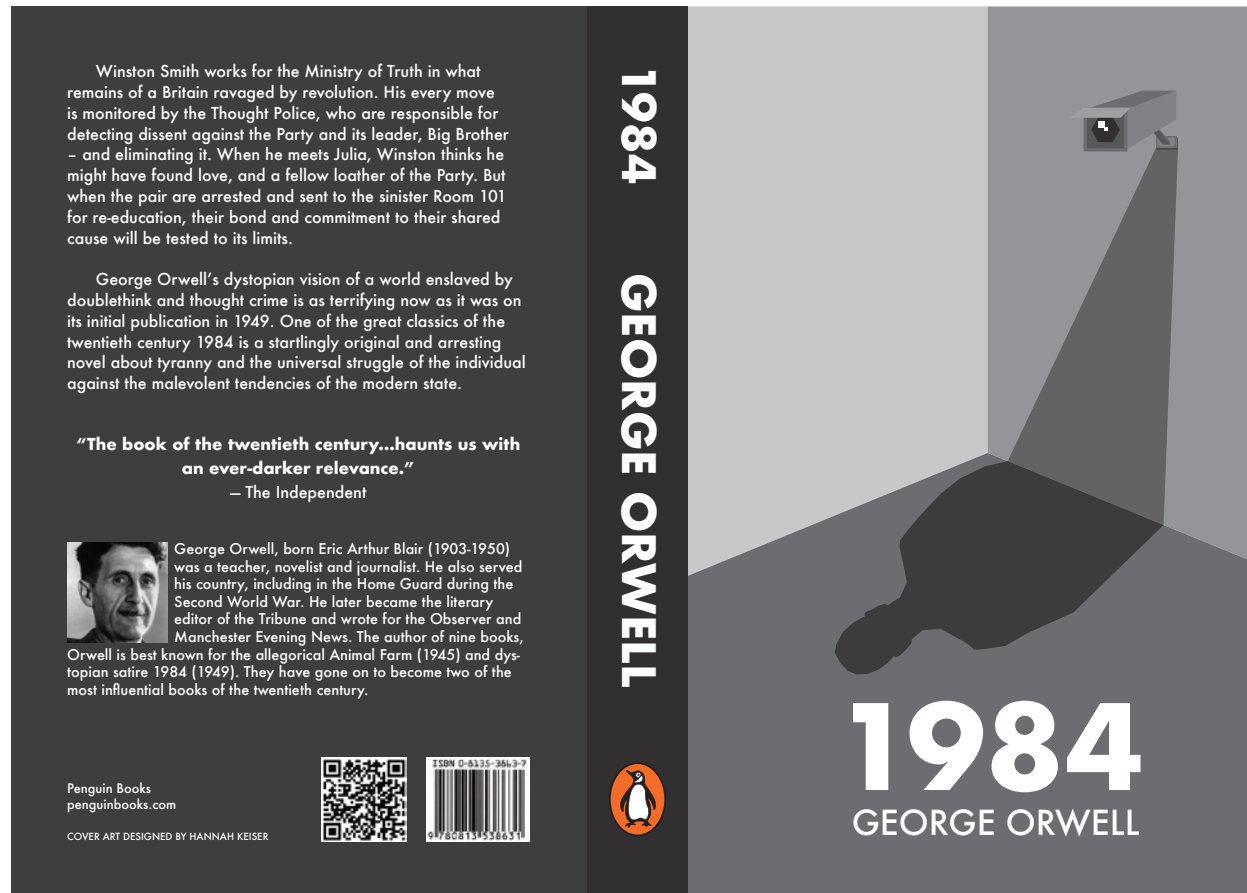
COLLATERAL MATERIAL > S03 - PRINTED ANNUAL REPORT OR BROCHURE



AUBURN UNIVERSITY *at* MONTGOMERY
Ashley Reid, Art Director, Graphic Designer, Copywriter

1984 Cover Design

COLLATERAL MATERIAL > S05 - PUBLICATION DESIGN > S05A - COVER



TROY UNIVERSITY
Hannah Keiser, Art Director

Chronicles of Narnia

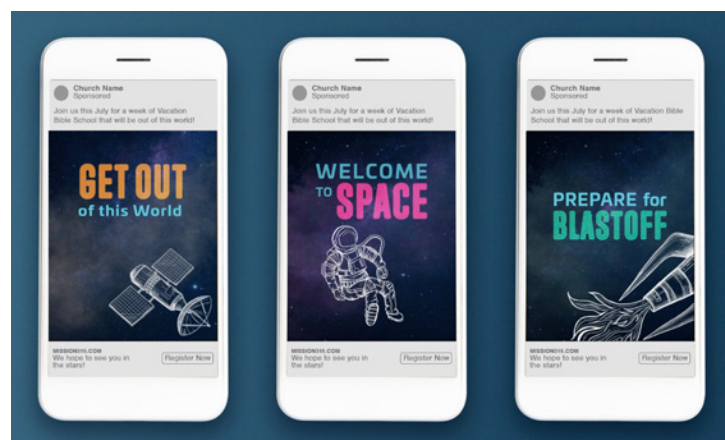
COLLATERAL MATERIAL > S05 - PUBLICATION DESIGN > S05C - COVER/
EDITORIAL SPREAD OR FEATURE - SERIES



COLUMBUS STATE UNIVERSITY
Carlie Hedges, Art Director and Illustrator

Mission 3:16

INTEGRATED CAMPAIGNS > INTEGRATED ADVERTISING CAMPAIGN > S21 - CONSUMER CAMPAIGN



AUBURN UNIVERSITY *at* MONTGOMERY
Ashley Reid, Art Director, Graphic Designer, Copywriter, Illustrator

Great Snackspectations

STILL PHOTOGRAPHY > S26B - COLOR, SINGLE



UNIVERSITY OF AUBURN *at* MONTGOMERY
Ashley Reid, Photographer



Silver

STUDENTS

Memoriam Chocolate Packaging

S01 - PRODUCT OR SERVICE SALES PROMOTION > S01A - PACKAGING



COLUMBUS STATE UNIVERISTY

Carlie Hedges, Graphic Designer and Illustrator

Fruities Lip Balm Packaging

SALES PROMOTION > S01 - PRODUCT OR SERVICE SALES PROMOTION > S01A - PACKAGING

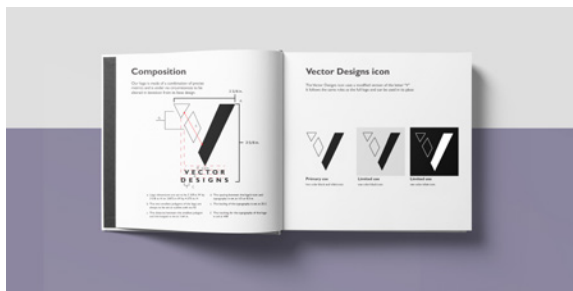


COLUMBUS STATE UNIVERSITY

Carlie Hedges, Graphic Designer and Illustrator

Vector Designs Standards Manual

COLLATERAL MATERIAL > S03 - PRINTED ANNUAL REPORT OR BROCHURE



AUBURN UNIVERISTY at MONTGOMERY
Terence D. Howard, Designer

Positive Shift

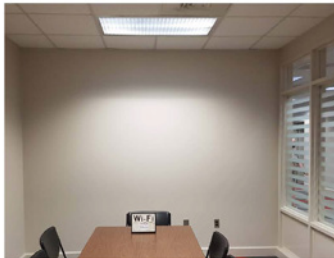
COLLATERAL MATERIAL > S05 - PUBLICATION DESIGN > S05D - MAGAZINE DESIGN



TROY UNIVERSITY
Hunter Irby, Art Director

Idea Bank Typography Mural

AMBIENT MEDIA > S11 - GUERILLA MARKETING, INSTALLATIONS AND EVENTS > S11A - SINGLE OCCURRENCE OR INSTALLATION

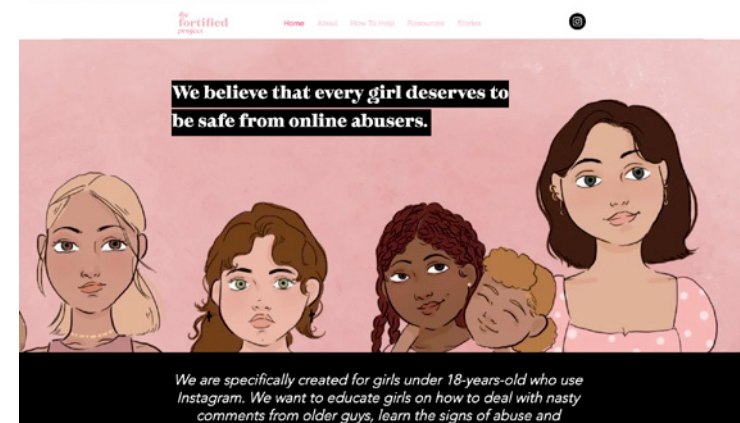


TROY UNIVERSITY
Dang Long, Art Director

The Fortified Project

WEBSITES > S12 - WEBSITE (DESKTOP OR MOBILE)

<https://www.thefortifiedproject.com>



TROY UNIVERSITY
Megan Colquitt, Art Director

The Fortified Project

ILLUSTRATION > S25 - ILLUSTRATION > S25B - ILLUSTRATION - CAMPAIGN



TROY UNIVERSITY
Megan Colquitt, Art Director

Congrats



Specialty

PROFESSIONALS

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Camille Leonard
STAMP

Art Director

**OF THE YEAR
FOR EXCELLENCE
IN CAMPAIGNS**



Maghen Barranco

STAMP

Copywriter

**OF THE YEAR
FOR EXCELLENCE
IN SOCIAL WRITING**

How Did We Become US?

Best In Show



VIEW REEL
FOR VIDEO
COMPONENTS

VAL DOWNES CREATIVE
for SMITHSONIAN // NATIONAL
MUSEUM OF AMERICAN HISTORY

Valerie Downes, Art Direction and Video Editing
Emily Chiariello, Education Specialist and Content Writer
Adrienne Van der Valk, Content Writer/Editor and Narration
James Seawood, Narration

Phantom Host Breakfast Event Items



Best In Show
PRINT



STAMP for CAROLINE TAYLOR

Ashley Reid, Graphic Designer

Camille Leonard, Creative Director/Copywriter

Beth Bushman, Account Director

Cristen Bozeman, Production Manager

Sounds Like Hate Podcast



Best In Show

INTERACTIVE

SOUTHERN POVERTY LAW CENTER

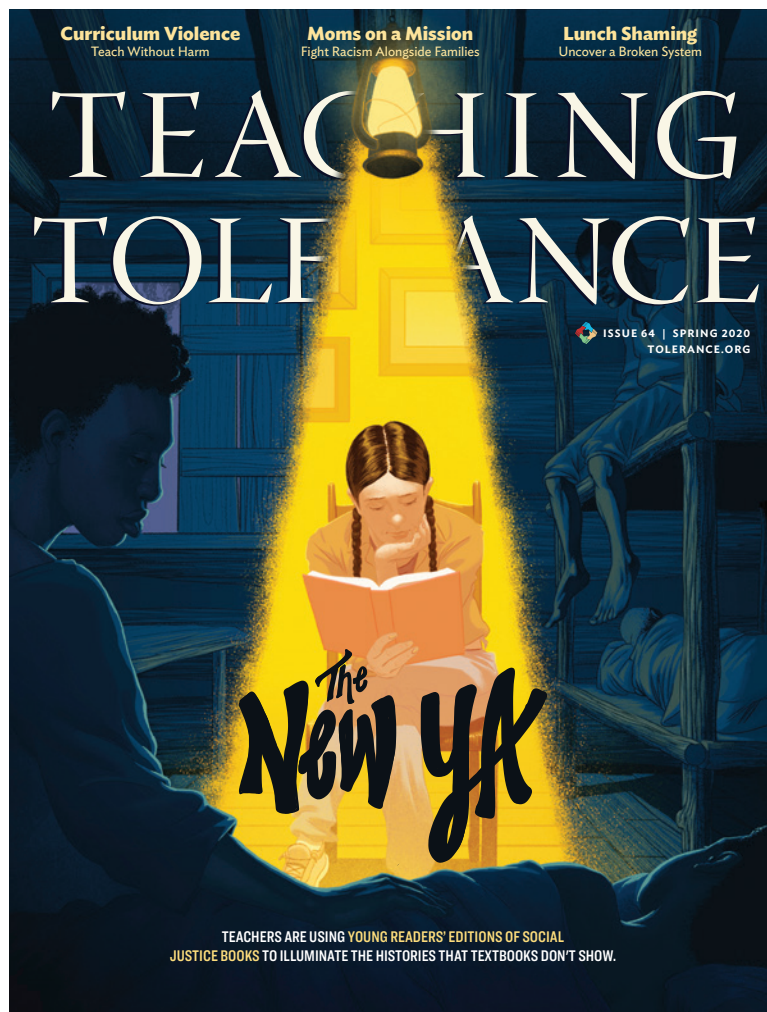
Scott Phillips, Senior Creative Lead

Michelle Leland, Senior Creative Lead

Jacob Saylor, Video Editor

Ryan Olbrysh, Freelance Illustrator

Teaching Tolerance Magazine #64 Cover



Best In Show

ILLUSTRATION

SOUTHERN POVERTY LAW CENTER

Russell Estes, Art Director

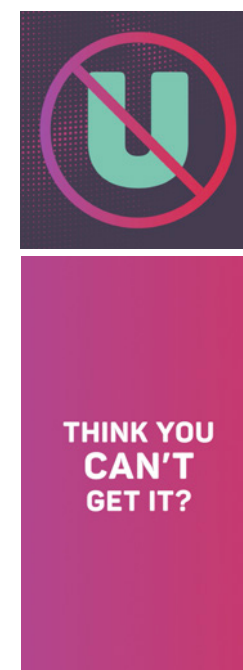
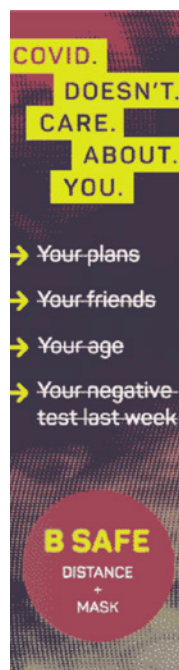
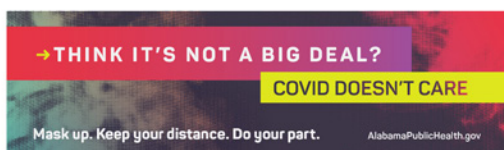
Kristina Turner, Senior Creative Lead

Covid Doesn't Care About You

*Public
Service*



VIEW REEL
FOR VIDEO
COMPONENTS



STAMP for ALABAMA DEPARTMENT OF PUBLIC HEALTH

Camille Leonard, Creative Director
Jim Leonard, Executive Creative Director/Copywriter
Stephen Poff, Animation
Anthony Vachris, Copywriter
Victoria Belton, Account Executive
Maghen Barranco, Social Media Manager
Cristen Bozeman, Digital Media Director

Weaponization of Whiteness

Mosaic
Magazine



It's time to recognize and stop the pattern.

BY COSHANDRA DILLARD ILLUSTRATION BY MEENAL PATEL

THE EVENTS OF A TROUBLING SUMMER have reminded us all about the importance of affirming Black Lives Matter in schools. But acknowledging Black students and celebrating their culture isn't enough. Anti-racist educators are pushing their schools to respond not through vague statements or gestures but with actionable steps toward dismantling systems that harm Black students. As a first step, educators must examine how whiteness operates—and is weaponized—in schools.

In late May, on the day news broke of George Floyd's murder, a different video was receiving widespread national attention. In it, a white New York City woman calls 911 on a Black man as the two stand yards apart, in a secluded section of Central Park.

The man, Christian Cooper, had insisted that she put a leash on her dog, per posted rules. The woman responded with aggression. And, understanding how minor disputes have led to Black people's deaths, the man had begun recording the interaction.

"Unfortunately, we live in an era with things like Ahmaud Arbery, where Black men are seen as targets," Cooper said in a CNN interview. "This woman thought she could exploit that to her advantage, and I wasn't having it."

He had good reason to be concerned. "Trying to tell them there's an African American man threatening my life," she says. In the video, the woman's tone goes from calm to hostile, used in a matter of seconds. She mentions twice to the 911 dispatcher that an "African American man" is threatening her.

White supremacy and anti-Black attitudes don't belong to only one ideology, one political party or one particular geographical location. These attitudes exist across different regions, socio-economic classes, income levels, education groups and political affiliations. Since both anti-Blackness and white supremacy are baked into our country's foundation, they often play out in our daily lives.

And just as all white people have the ability to weaponize their whiteness, all Black people can be harmed by it. Black students aren't exempt. Weaponizing whiteness happens in schools every day.

ENTITLEMENT TO POWER AND CHALLENGES TO AUTHORITY Educators recognize when their authority is being tested and sometimes react in counterproductive ways.

"To me, [the weaponization of] whiteness in schools] describes the way that minor issues—like a student coming to class late or cutting class—and up spiraling into more serious disciplinary issues that can have consequences for students," explains Charlie McCracken, a humanities teacher and



20 TEACHING TOLERANCE

SOUTHERN POVERTY LAW CENTER
for TEACHING TOLERANCE MAGAZINE 65

Cierra Brinson, Designer
Meenal Patel, Illustrator

Ending Curriculum Violence Illustrations

*Judge's
Choice*



SOUTHERN POVERTY LAW CENTER


Michelle Leland, Senior Creative Lead

Kristina Turner, Senior Creative Lead

Keith Negley, Freelance Illustrator

Founding Fathers Social Media Campaign

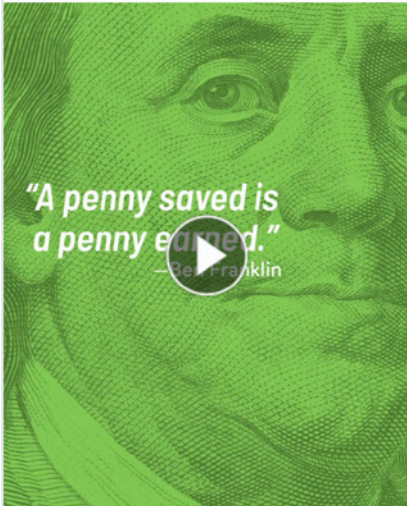
Judge's Choice

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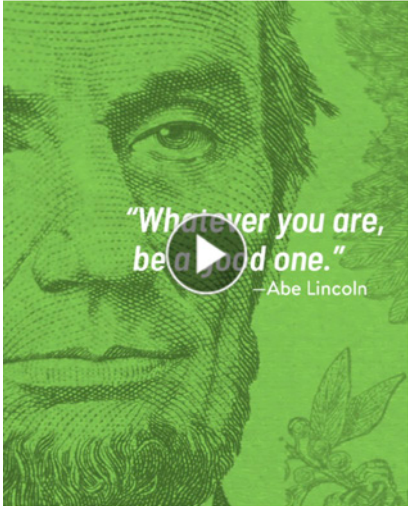


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STAMP for CYGNAL

Camille Leonard, Creative Director/Copywriter

Jim Leonard, Copywriter

Victoria Belton, Account Executive

Cristen Bozeman, Digital Media Director

The South Votes

*Judge's
Choice*



SHANNON ANDERSON DESIGN
Shannon Anderson, Designer



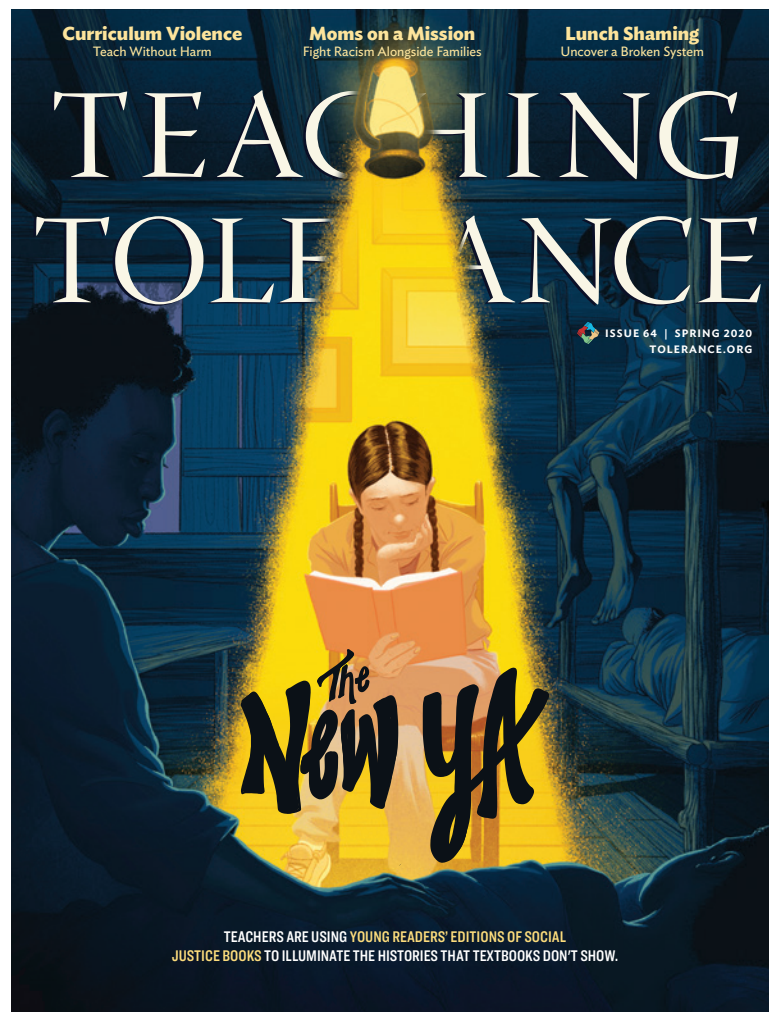
Gold

PROFESSIONALS

aaf® montgomery

Teaching Tolerance Magazine #64 Cover

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008A - COVER



SOUTHERN POVERTY LAW CENTER
for TEACHING TOLERANCE MAGAZINE

Russell Estes, Art Director
Kristina Turner, Senior Creative Lead

Weaponization of Whiteness

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008B - EDITORIAL SPREAD OR FEATURE



It's time to recognize and stop the pattern.

BY COSHANDRA DILLARD ILLUSTRATION BY MEENAL PATEL

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boys, in particular, are seen as more threatening than they are, according to 2014 article published by the American Psychological Association.

In 2017, research from Georgetown Law's Center on Poverty and Inequality confirmed that Black girls are also viewed as older than they are, and they are less protected and are punished more severely in school than white girls. Two years later, the Center expanded on their work, synthesizing their findings and providing forthright accounts from Black girls and women. One key takeaway was that anti-discrimination led to "harsher treatment and higher standards for Black girls in schools."

Their 2019 report includes firsthand accounts from Black girls and young women who participated in a focus group about their interactions with educators. "Like, most times when you try to, like, defend yourself, they see how you're talking back," one person recounts. "And then, they'll be like, 'There's consequences.' And they'll be like, 'Oh, so they get a detention, get a suspension.' They always feel like you're talking back, but you're really not. You're just trying to defend, like get your side across."

These assumptions about age and maturity have real, severe consequences. Speaking with TT in 2019, David Johns, an educator and executive director of the National Black Justice Coalition, noted that, too often, Black children aren't allowed to just be children.

"It's incredibly important for parents, family members and educators to protect the ability for our babies just to be babies—to laugh, to make mistakes, to color outside of the lines, to create things with blocks that don't make sense, to those of us who have forgotten how to dream," Johns says. "Too often, we punish them from Black kids in ways that are unfair and unmeasured."

It's not just in schools. Black students are more likely to receive official disciplinary action—and harsher action—than their white peers.

I have witnessed students being penalized for dress code violations, getting an attitude with a teacher, fighting, arriving late too many times and 'seeming high on something,' says Clark (lastly), a Black high school counselor and co-author of *Interrupting Racism: Equity-minded Action in School Counseling*.

These practices were typical at a majority Black public charter school where I've

worked for several years. The police on a Black person for no real reason, they display a sense of entitlement. The other signals that they belong in that space and the Black person does not—and they have the authority to police that person. Throughout the spring and summer months, there was no shortage of these specific encounters.

SOUTHERN POVERTY LAW CENTER
for TEACHING TOLERANCE MAGAZINE

Cierra Brinson, Designer
Meenal Patel, Illustrator

I Am More Than//Vote! Mural

OUT-OF-HOME > 026 - SITE > 026A - INTERIOR OR EXTERIOR – SINGLE



SOUTHERN POVERTY LAW CENTER

Michelle Browder, Artist

Kristina Turner, Senior Creative Lead

Michelle Leland, Senior Creative Lead

Tafeni English, Civil Rights Memorial Center Director

Becoming US

BRANDED CONTENT & ENTERTAINMENT > 051 - BRANDED CONTENT & ENTERTAINMENT
FOR ONLINE FILM, VIDEO & SOUND > 051A - SINGLE ENTRY :60 SECONDS OR LESS



VIEW REEL
FOR VIDEO
COMPONENTS

VAL DOWNES CREATIVE *for* SMITHSONIAN //
NATIONAL MUSEUM OF AMERICAN HISTORY

Valerie Downes, Art Direction and Video Editing
Emily Chiariello, Education Specialist
Adrienne Van der Valk, Content Writer

How Did We Become US?

BRANDED CONTENT & ENTERTAINMENT > 051 - BRANDED CONTENT & ENTERTAINMENT FOR
ONLINE FILM, VIDEO & SOUND > 051B - SINGLE ENTRY - MORE THAN :60 SECONDS



[VIEW REEL
FOR VIDEO
COMPONENTS](#)

VAL DOWNES CREATIVE *for* **SMITHSONIAN //**
NATIONAL MUSEUM OF AMERICAN HISTORY

Valerie Downes, Art Direction and Video Editing
Emily Chiariello, Education Specialist and Content Writer
Adrienne Van der Valk, Content Writer/Editor and Narration
James Seawood, Narration

Phantom Host Breakfast Event Items

INTEGRATED CAMPAIGNS > 060 - INTEGRATED ADVERTISING CAMPAIGNS > 060C - CONSUMER CAMPAIGN-LOCAL



STAMP for CAROLINE TAYLOR

Ashley Reid, Graphic Designer

Camille Leonard, Creative Director/Copywriter

Beth Bushman, Account Director

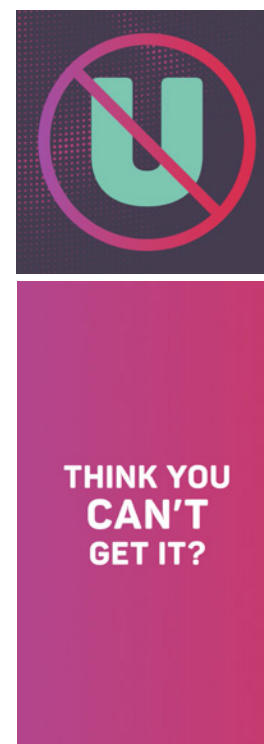
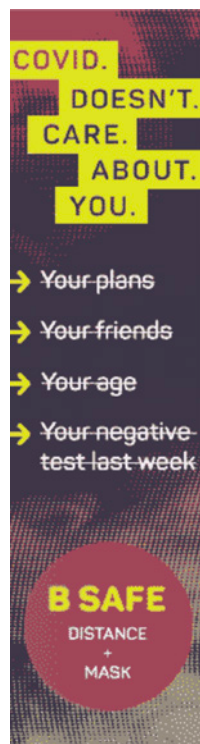
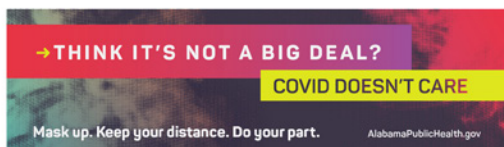
Cristen Bozeman, Production Manager

Covid Doesn't Care About You

INTEGRATED CAMPAIGNS > 060 - INTEGRATED ADVERTISING CAMPAIGNS > 060D
- CONSUMER CAMPAIGN-REGIONAL/NATIONAL



VIEW REEL
FOR VIDEO
COMPONENTS

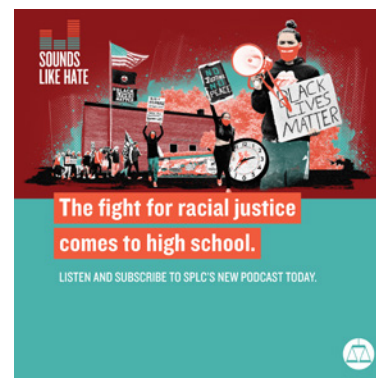


STAMP for ALABAMA DEPARTMENT OF PUBLIC HEALTH

Camille Leonard, Creative Director
Jim Leonard, Executive Creative Director/Copywriter
Stephen Poff, Animation
Anthony Vachris, Copywriter
Victoria Belton, Account Executive
Maghen Barranco, Social Media Manager
Cristen Bozeman, Digital Media Director

Sounds Like Hate Podcast

CORPORATE SOCIAL RESPONSIBILITY > CORPORATE SOCIAL RESPONSIBILITY CAMPAIGNS >
064 - INTEGRATED MEDIA CORPORATE SOCIAL RESPONSIBILITY CAMPAIGN



SOUTHERN POVERTY LAW CENTER

Scott Phillips, Senior Creative Lead
Michelle Leland, Senior Creative Lead
Jacob Saylor, Video Editor
Ryan Olbrysh, Freelance Illustrator



Silver

PROFESSIONALS

Impact Report

COLLATERAL MATERIAL > 007 - BROCHURE > 007A - SINGLE UNIT



SOUTHERN POVERTY LAW CENTER
Alex Trott, Designer

Teaching Tolerance Magazine #65 Cover

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008A - COVER



SOUTHERN POVERTY LAW CENTER
for TEACHING TOLERANCE MAGAZINE
Kristina Turner, Senior Creative Lead

Uplifting the Student Vote

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008B
- EDITORIAL SPREAD OR FEATURE



Uplifting the Student Vote

Educators have a critical opportunity to help shape the electorate in 2020 and beyond.

BY JENNIFER KATZ, ILLUSTRATIONS BY KATHY HENRY

38

When people of color of all ages are less likely than white people to be contacted by voter information and registration efforts, the student vote is only part of the challenge. In the last decade, countries in 12 states and other legislative attempts to encourage registration have reduced opportunities for students to register at school and have their voices heard at the polls.

Complete policies regarding the timing and availability of the voter registration efforts have passed in some states and are being implemented in others. In 2019, the National Student Vote Initiative (NSVI) released a report titled "The State of Student Voting: A National Overview of Student Voting in the United States."

By then, however, lawmakers in neighboring Virginia had tightened regulations that any voter registration effort must be approved by the state's Department of Elections. This restriction resulted in a plan until this year, allowing Virginia students to register at school, in person, or by mail. The plan, however, was not implemented until this year.

More recently, a federal judge temporarily blocked a 2019 Tennessee law that took registration a step further, requiring those eligible to register to be contacted by a voter information effort.

40



Connecting With and Beyond Their School
Jennifer Wong, an English teacher at Central High School in Orange, California, is working with students to address their voices of concern. In 2019, Wong and a group of students created a video titled "The Voice of the Student" and shared it with the Southern Poverty Law Center to help address ongoing issues of the engagement and registration of students to vote. Afterward, they

launched the school's Potter Vetter Club, which Wong says has become a place where students can share their voices and be heard. The club has also been instrumental in addressing the needs of the diverse student body.

In the 2019 U.S. midterm elections, young people turned out at the highest rates in decades. But even so, just 66 percent of eligible 18- to 29-year-olds cast a ballot, compared to 69 percent of eligible citizens and 70 percent of eligible voters 30 and older.

39

When they surveyed their data from over 100 schools, the researchers found that 70 percent of eligible 18- to 29-year-olds cast a ballot, compared to 69 percent of eligible citizens and 70 percent of eligible voters 30 and older.

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The New YA

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008B
- EDITORIAL SPREAD OR FEATURE



The process of publishing young adult fiction is a complex one, involving many steps from manuscript to final book. The process begins with the author submitting a manuscript to a publisher. The publisher then sends the manuscript to an editor, who will read it and decide if it is worth publishing. If the editor likes the manuscript, they will send it to a developmental editor, who will provide feedback on the story and structure. The author will then revise the manuscript based on the editor's feedback. Once the manuscript is revised, the publisher will send it to a copy editor, who will check for grammar and punctuation errors. The copy editor will then send the manuscript to a proofreader, who will check for any remaining errors. Finally, the publisher will send the manuscript to a printer, who will produce the final book.

Traditionally, adaptations have been designed to introduce young readers to canonical stories and authors. However, in recent years, there has been a growing trend towards creating young adult editions of classic literature. These editions are designed to be more accessible and engaging for young readers, while still maintaining the integrity of the original work. They often include features such as introductions, glossaries, and discussion questions to help young readers understand the text and its context.

44

45

SOUTHERN POVERTY LAW CENTER for TEACHING TOLERANCE MAGAZINE

Alex Trott, Designer
Keith Negley, Illustrator

SOUTHERN POVERTY LAW CENTER for TEACHING TOLERANCE MAGAZINE

Kristina Turner, Senior Creative Lead
Michael Marsicano, Freelance Illustrator

Teaching Tolerance Magazine # 64

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008D
- MAGAZINE DESIGN



SOUTHERN POVERTY LAW CENTER for TEACHING TOLERANCE MAGAZINE

Russell Estes, Art Director
Kristina Turner, Senior Creative Lead
Michelle Leland, Senior Creative Lead
Scott Phillips, Senior Creative Lead
Cierra Brinson, Designer
Claudia Whitaker, Designer
Sunny Paulk, Designer
Jacob Saylor, Designer
Shannon Anderson, Designer
Hillary Andrews, Designer
Alex Trott, Designer
Angela Greer, Administrative Assistant

Teaching Tolerance Magazine #65

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008D
- MAGAZINE DESIGN

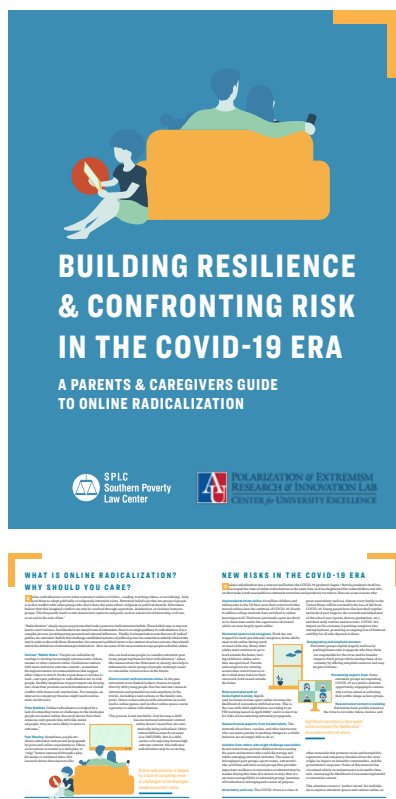


SOUTHERN POVERTY LAW CENTER for TEACHING TOLERANCE MAGAZINE

Kristina Turner, Senior Creative Lead
Michelle Leland, Senior Creative Lead
Scott Phillips, Senior Creative Lead
Cierra Brinson, Designer
Claudia Whitaker, Designer
Sunny Paulk, Designer
Shannon Anderson, Designer
Jacob Saylor, Designer
Hillary Andrews, Designer
Alex Trott, Designer
Angela Greer, Creative Assistant

PERIL Guide

COLLATERAL MATERIAL > 008 - PUBLICATION DESIGN > 008D - MAGAZINE DESIGN



NAME *for* SOUTHERN POVERTY LAW CENTER
 Russell Estes, Creative Director
 Claudia Whitaker, Designer/Illustrator

Phantom Host Breakfast Invitation

COLLATERAL MATERIAL > 009 - SPECIAL EVENT MATERIAL > 009A - CARD, INVITATION, ANNOUNCEMENT - SINGLE UNIT



STAMP *for* CAROLINE TAYLOR
 Ashley Reid, Graphic Designer
 Camille Leonard, Creative Director/Copywriter
 Beth Bushman, Account Director

2020 Commencement

COLLATERAL MATERIAL > 009 - SPECIAL EVENT MATERIAL > 09B - CARD, INVITATION, ANNOUNCEMENT CAMPAIGN

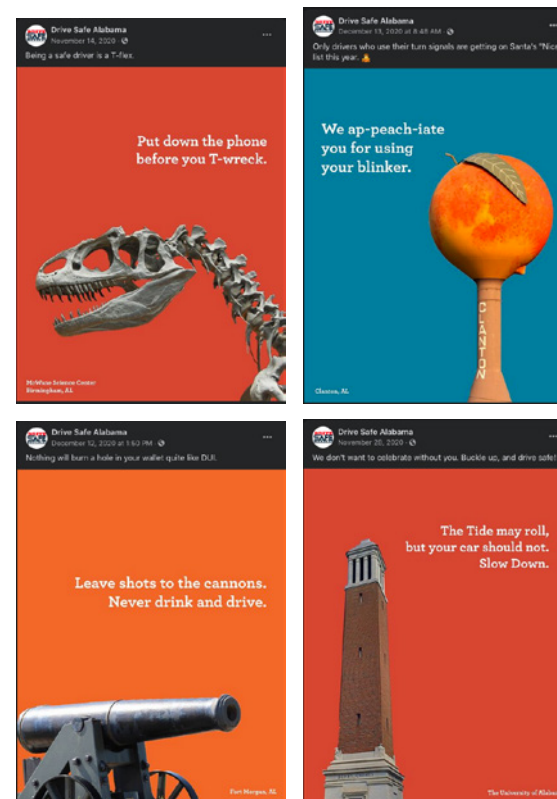


AUBURN UNIVERISTY

Julie Huff
Tracey Newell
Gracelyn Spates
Staci Sarkowski
Marisa Singh

Landmarks Campaign

SOCIAL MEDIA > 032 - SOCIAL MEDIA > 032B - SOCIAL MEDIA CAMPAIGN

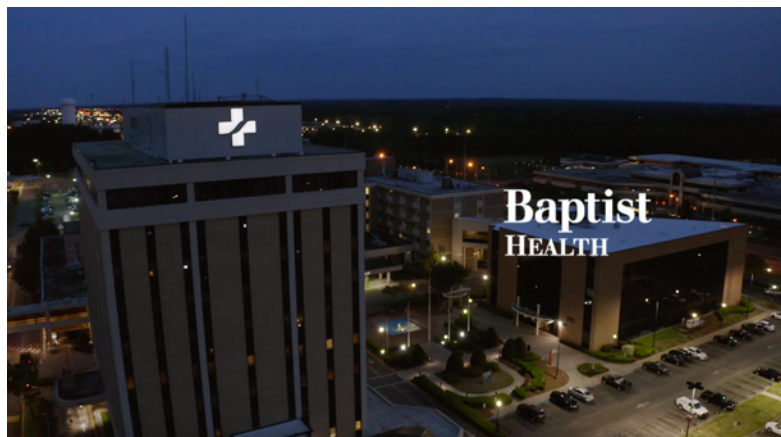


STAMP *for* ALABAMA DEPARTMENT
OF TRANSPORTATION

McKenzie Dailey, Graphic Designer/Copywriter
Maghen Barranco, Social Media Manager/Copywriter
Victoria Belton, Account Executive

“It Is Well” Health Heroes TV

TELEVISION ADVERTISING > 044 - TELEVISION ADVERTISING
– LOCAL (ONE DMA) > 044B - SINGLE SPOT :30 SECONDS



VIEW REEL
FOR VIDEO
COMPONENTS

STAMP *for* BAPTIST HEALTH

Jim Leonard, Executive Creative Director/Copywriter
Stephen Poff, Videographer
Beth Bushman, Account Director
Roberta Pinkston, Media Director
Baptist Health Employees, Photography
Kristene DiMarco, Song “It Is Well”

Covid Doesn't Care About You TV

TELEVISION ADVERTISING > 045 - TELEVISION ADVERTISING
– REGIONAL/NATIONAL > 045B - TELEVISION-NATIONAL CAMPAIGN



VIEW REEL
FOR VIDEO
COMPONENTS

STAMP *for* BAPTIST HEALTH

Camille Leonard, Creative Director
Jim Leonard, Copywriter/Executive Creative Director
Stephen Poff, Animation
Anthony Vachris, Copywriter
Victoria Belton, Account Executive
Cristen Bozeman, Media Director

Y'all Means All

INTEGRATED CAMPAIGNS > 061 - INTEGRATED BRAND IDENTITY
CAMPAIGN - LOCAL OR REGIONAL/NATIONAL



SOUTHERN POVERTY LAW CENTER

Russell Estes, Creative Director

Alex Trott, Designer

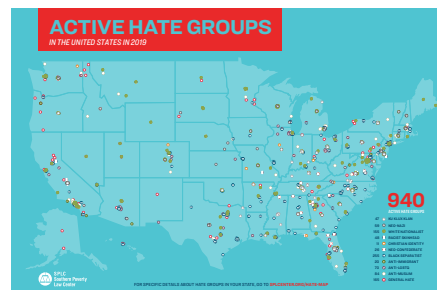
Cierra Brinson, Designer

Michelle Leland, Senior Creative Lead

Claudia Whitaker, Designer

2019 Year in Hate Campaign

CORPORATE SOCIAL RESPONSIBILITY > CORPORATE SOCIAL
RESPONSIBILITY CAMPAIGNS > 064 - INTEGRATED MEDIA CORPORATE
SOCIAL RESPONSIBILITY CAMPAIGN



SOUTHERN POVERTY LAW CENTER

Russell Estes, Creative Director

Michelle Leland, Senior Creative Lead

Scott Phillips, Senior Creative Lead

Hillary Andrews, Video Editor

Why Lunch Shaming Persists

VISUAL > 071 - ILLUSTRATION > 071A - ILLUSTRATION - SINGLE

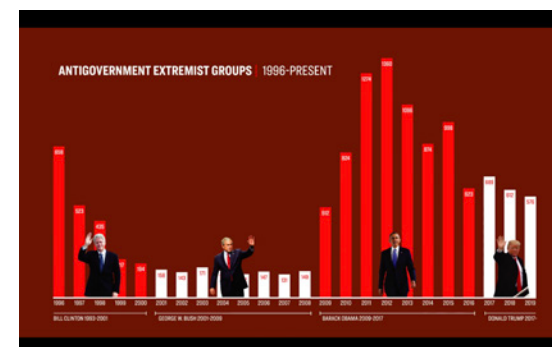


SOUTHERN POVERTY LAW CENTER

Kristina Turner, Senior Creative Lead
Shannon Anderson, Designer
Melinda Beck, Freelance Illustrator

Anti-government Extremism Video

FILM, VIDEO & SOUND > 102 - CORPORATE SOCIAL RESPONSIBILITY FILM, VIDEO & SOUND



The Southern Poverty Law Center began tracking antigovernment extremist groups in the mid-90s after a series of events sparked a rise in militia groups throughout the country.

VIEW REEL
FOR VIDEO
COMPONENTS

SOUTHERN POVERTY LAW CENTER

Scott Phillips, Senior Creative Lead
Hillary Andrews, Video Editor

The South Votes

POLITICAL ADVERTISING > 117 - POLITICAL CAMPAIGN



SHANNON ANDERSON DESIGN
Shannon Anderson Design, The South Votes

Thank You!

**Good luck to all in the
District competition!**

**Your support means a
great deal to our organization.**

We need volunteers to help us
provide continuing education, networking,
awards, and more opportunities for the river
region area's advertising community.

Please contact
president@aafmontgomery.org
if you can volunteer some time
each month on our board.

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Congrats