



INTEGRATED ENGLISH LANGUAGE ARTS UNIT

TEACHER GUIDE

GOING PUBLIC: WRITING TO PROMOTE AND PRESENT YOUR WORK

DIGITALMEDIA**ARTS**

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ISBN

978-0-89292-583-4

Web Site

dma.edc.org

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Unit Overview

Your students have exhibited achievement in a field of arts or media, and now they are ready to take the next step and bring their work to the attention of a larger audience. In this unit, students examine and articulate their own interests and goals as artists, and explore ways of communicating those interests and goals to the public in order to build an audience for their work. In the process, they will answer such questions as, How do artists work with the media to publicize a show? How do artists present themselves and their work to the variety of audiences they may encounter?

Students develop writing skills in two basic areas, promotion and presentation, as they prepare to stage an arts or media event. The first part of the unit is devoted to developing materials to promote the event, focusing on the creation of press releases. Using a structured writing process—brainstorm, outline, draft, review, and revise—students develop press releases for distribution to print or Web media. In the second part of the unit, students reflect on the artistic vision behind their work as they prepare artist statements.

Unit Length

10 50-minute sessions

Unit Project Description

Students complete two writing projects in support of an art exhibition or other event. In Part 1, each student writes a press release conveying essential information about his or her chosen event. In Part 2, students complete artist statements, in which they reflect on themselves as artists and describe their work in the show or event.

Assessment



Unit activities can serve as formative assessment tools. Use student work to gather information about student progress and to identify concepts or skills to reinforce within your instructional practice. The following activities may be particularly useful for formative assessment:

- Prewriting activity on **Handout 7: Writing a Press Release**
- Analysis activity on **Handout 9: Analyzing Artist Statements**

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. For this unit, the two parts of the unit project serve as the summative assessment:

- A press release designed to promote an art show or other event
- An artist statement presenting student work

Assessment Checklist 1: Press Release and **Assessment Checklist 2: Artist Statement** provide criteria that can be used to gain an understanding of student learning and also suggest a weight for each part of the assessments. If you wish to use a rubric, work with same grade-level or subject-area teachers to develop a tool that is consistent with your school's assessment system.

Framing Questions



- How do artists use writing to engage the public more deeply with their work?
- How can artists use print and Web-based media to reach a wider audience?
- How do artists articulate the influences, ideas, and intentions expressed by their work?

Understandings



- Strong practical writing skills are indispensable in effectively promoting and presenting artistic work.
- Writing style and tone can vary depending on the audience and medium for promotional materials.
- Written documents, such as artist statements, that describe artistic themes and intentions can help audiences achieve a deeper understanding and appreciation of an art form.

Where the Unit Fits In

Going Public is a two-week unit designed to support students in developing the skills they need to write for a purpose—to promote and present their own work. For this reason, it is most suitable for teaching as a bridge between a unit on practical writing and an arts, media, or performance project in another course, most likely toward the end of a semester.

Integration and Multi-disciplinary Teams

This unit integrates English Language Arts content with career and technical education (CTE) knowledge and skills. It is designed to be taught before or in conjunction with the related unit in *Foundations in Visual Arts*.

Foundations in Visual Arts, Unit 7: Art Show! Students consider the ways that art and media can be selected and presented to the public, and develop an exhibition that showcases their artwork for the course.

Mathematics (Algebra). This unit also relates to the algebra unit, *Linear Programming: Optimizing Media Reach*, in which students use linear programming to figure out how to use publicity resources to reach the widest audience.

World Languages. Students in world languages classes can translate the final press releases and artist statements, as well as assist in writing cover letters for distributing translated materials to targeted media or audiences.

Multi-disciplinary Teams. Discuss with the visual arts teacher how your students can best coordinate with exhibition preparation teams. Materials created by students are intended to be used to promote and present the exhibition. At key points during this unit, Teacher’s Notes offer suggestions for coordination between English and visual arts teachers. Coordinate with algebra classes to use their project work to optimize resources in promoting the exhibition.

Student Prerequisites

Students undertaking this unit should have an event or events on the horizon that they can promote using a press release. They should also have completed a body of artistic work or some other endeavor for which they can write an artist statement.

Adapting the Unit

Alternate Events. Although the unit is designed to be taught with *Unit 7: Art Show!*, all of the activities may be used independently to support other types of events and to present students’ involvement and deep interest in other areas.



Audio/Video Alternative. Instead of, or in addition to, written press releases and artist statements, you may wish to have students record audio or video versions of these projects, which can be made available online or at the art exhibition.

Arts and Media Terminology. The unit uses the words art and artist in the broadest sense to encompass work and practitioners in a wide range of arts and media, from dance and music, to film and sound direction, to animation and game development. Feel free to adapt this language in ways that best suit the interests and needs of your students.

Pacing and Sequencing. In the unit, students create publicity materials (Part 1) before developing artist statements (Part 2) so that they can send or post them to media outlets in time for the exhibition, whereas in the professional world artist statements might be completed first. Feel free to sequence the two parts in the order that best suits your classroom needs.

AME Career Connections



In Activity 1B, students attend a panel of practitioners in the field of promotional media to learn more about publicizing their own event. Ideas for other possible connections with career professionals include the following:

- Ask journalists, events editors, or other media personnel to review and critique student press releases before they are distributed to the media.
- Working in conjunction with visual arts teachers, have students include their finished artist statements as part of the portfolios they develop in their visual arts classes. Then invite professionals in the applicable arts fields to review individual statements and portfolios.

Table of Activities

Part 1: Write, and They Will Come: Press and Promotion (5 sessions)

Students write formal press releases that convey information and generate excitement about the art exhibition they are developing in *Foundations in Visual Arts, Unit 7*, or another event.

Activity 1A: Exploring the World of Promotional Media

| | |
|--|---|
| 1A.1: <i>Unit Overview</i> | Students go over the activities and expectations of the unit and preview the knowledge and skills they will learn. |
| 1A.2: <i>Analyze Examples of Promotional Media</i> | Students analyze the content and effectiveness of a range of print and Web media publicity, then present their findings to the class. |
| 1A.3: <i>Introduce the Assessment for Part 1</i> | Students go over the criteria for their first unit project: writing a press release. |

Activity 1B: Listening to the Pros

| | |
|---|--|
| 1B.1: <i>Journal Writing: Questions for Practitioners Panel</i> | Students develop questions for a question-and-answer session at the practitioners panel. |
| 1B.2: <i>Practitioners Panel</i> | Students attend a panel presentation by professionals in the field of promotional media. |

Activity 1C: Getting the Word Out: Writing Press Releases

| | |
|---|--|
| 1C.1: <i>What Is a Press Release?</i> | Students role-play to discover the information that must be included in a press release. |
| 1C.2: <i>Analyzing Press Releases</i> | Student pairs analyze examples of professional press releases for structure, content, and voice. |
| 1C.3: <i>Writing Your Own Press Release</i> | Students draft, review, and revise their press releases. |

Activity 1D: Assessment 1

Students complete the student comment section of the assessment and hand in their press releases for evaluation before sending them to appropriate media outlets.

Part 2: Working with a Vision: Creating Artist Statements (5 sessions)

Students explore their goals as artists and communicate them in artist statements.

Activity 2A: What Is an Artist Statement?

Students learn about the nature and purpose of artist statements, and preview the assessment for Part 2.

Activity 2B: Journal Free-Write on Creativity

Students begin exploring their own creative process and artistic goals in their journals.

Activity 2C: An Artist I Admire

| | |
|---|--|
| 2C.1: <i>Preparing for the Exhibition Visit</i> | Students prepare to attend a virtual field trip, where they will critique the work of an artist they admire. |
| 2C.2: <i>Visiting the Exhibition</i> | Students select an artist they admire from an online exhibition and answer questions about his or her work. |
| 2C.3: <i>Exhibition Follow-Up</i> | Students share their responses to questions about their chosen artists and discuss the critique experience as a class. |

Activity 2D: Analyzing Artist Statements

Students work in pairs to analyze two artist statements for content, voice, language, and structure, and discover characteristics that make a statement effective.

Activity 2E: Writing Your Artist Statement

Students write their artist statements, applying what they have learned by analyzing other artworks and artist statements.

Activity 2F: Assessment 2: Artist Statement

Students fill out the student comment section of the assessment and turn in their artist statements for evaluation.

Advance Preparation



- If you wish to supplement the handout examples, collect professional promotional materials, such as artist statements, press releases, and Web-based promotions, for students to analyze for activities in Parts 1 and 2.
- Communicate with visual arts classes so that press releases and artist statements can be used to promote and present the exhibition. In *Unit 5: Creating Characters: Developing Characters Through Drawing, Animation, and Sculpture*, students form public relations teams, with whom your students will work closely to coordinate press release distribution. If world language classes will be translating promotional materials, coordinate with those classes as well.
- At least a month before beginning the unit, invite participants to the practitioners panel in Activity 1B. Suggestions and details for arranging the panel are in **Appendix A: Planning for a Practitioners Panel**. Coordinate with visual arts teachers if they invite an arts, media, and entertainment professional to visit their classes. As an alternative to inviting a panel of speakers, you might instead host a single speaker.
- Optional: Instead of taking a virtual trip to an online gallery for Activity 2C, you may choose to actually visit an art gallery or exhibition, perhaps coordinating with the visual arts class's visit to an exhibition in *Unit 7: Art Show!* Art institutions may have funds to help pay for transportation for school groups, so when you contact them be sure to ask if support is available.

Part 1: Write, and They Will Come: Press and Promotion

Students analyze examples of media and professional press materials, both print and Web-based, and learn to create press releases that convey information and generate excitement. They synthesize information from multiple sources to answer the questions *who*, *what*, *when*, *where*, and *why*, which are essential to any press release. In addition, students consider structure, audience, voice, and language, and pay close attention to writing mechanics.

Students also do the following:

- Develop questions and interact with a panel of working professionals in the field of promotion
- Peer-review their work in pairs, and prepare final press releases to send to print or Web-based media

Advance Preparation

- Before Activity 1A.2, gather enough examples of event publicity from print and Web media for each pair to have one example. As an alternative, ask students a day or two before Activity 1A.2 to bring in their own examples of media promotion to analyze and present to the class. (See **Appendix B: Promotional Strategy Resources** for examples of print and Web media.)
- Before Activity 1B, confirm the panelists and remind them that students are writing press releases for an art exhibition. Answer any questions they have about gearing their presentations to support this activity. Prepare a handout with a short biography of each panelist. (See **Appendix A: Planning for a Practitioners Panel** for more details.)
- As an alternative to a live panel in Activity 1B, find an online interview, article, or blog by someone who promotes the arts. (See *Additional Resources for Teachers* for links.)
- Optional: For Activity 1C.2, prepare additional or alternative press releases to supplement Handout 6 or arrange to display press releases from the Web to view as a class. (See **Appendix B** and *Additional Resources for Teachers*.)
- Optional: For Activity 1D, gather school and or local newspapers with examples of news writing and promotional writing for discussion.

Length

5 50-minute sessions



Activity 1A: Exploring the World of Promotional Media



Sequence

| | |
|--|---|
| 1A.1: <i>Unit Overview</i> | Students go over the activities and expectations of the unit, and preview the knowledge and skills they will learn. |
| 1A.2: <i>Analyze Examples of Promotional Media</i> | Students analyze the content and effectiveness of a range of print and Web media publicity, then present their findings to the class. |
| 1A.3: <i>Introduce the Assessment for Part 1</i> | Students go over the criteria for their first unit project: writing a press release. |

Understanding

- There is a wide array of promotional media available in print and on the Web, and each has its own format and target audience.



Materials Needed

- **Handout 1: Unit Overview** (1 per student)
- Promotional pieces collected by you or by students
- **Handout 2: Media Overview** (1 per student pair)
- Optional: **Media Chart**
- **Assessment Checklist 1: Press Release**

1A.1: Unit Overview

Explain to students that they are beginning a unit on using writing to support careers in the arts.

1. Discuss *audience*.

Engage students with the idea of audience by posing the following questions:

- What do we mean by having an *audience* for our work?
- Do you have an audience for your art right now? Who is it?
- Who would you like your audience to be?
- How might you reach that audience to show or tell them about your work?

Conclude with the idea that getting the attention of the audience you would like to attract requires a combination of solid, practical writing skills and engaging graphic design. Tell students that this unit will focus on written and verbal communication.

2. Distribute the handout.

Review **Handout 1: Unit Overview** with students. Explain that they will carry out these activities to prepare for a real event, and use the materials they create to inform the media and reach their chosen audiences.

Teacher's Notes: Discuss Collaboration

If you are teaching the unit in conjunction with *Unit 7: Art Show!*, tell students that they will work closely with visual arts classes to promote and present the art exhibition. If their unit work will support another event or events, introduce students to that event or events. Explain that they will communicate with event organizers and participants throughout the unit.

If you have students who are not directly involved in an event, introduce the idea of a publicist, a person whose job it is to promote events for a client. These students can play the role of publicists by writing press releases for other groups, who will be their clients. Work with students to identify events at the school, preferably aligned with their interests, that they can write about.

Point out the vocabulary words. Tell students that they will refer to this list of terms throughout the unit.



Handout 1: Unit Overview

Going Public: Writing to Promote and Present Your Work

You have a special talent and the work to show for it. You're ready to take that next step and "go public," but how will you connect with your audience?

In this unit, you will develop writing skills in two areas: promotion and presentation. Part 1 is devoted to "getting the word out." You'll examine newspapers, Web sites, and other examples of media with an eye to crafting your own media message for distribution in newspapers and magazines or over the Web. In Part 2, you'll write an artist's statement about your work, your artistic interests and goals, and what you want to communicate through your art.

You will address the following questions as you prepare to stage a real exhibition, event, or performance project:

- How can you, as an artist, use writing to engage the public more deeply with your work?
- How can you use print and Web-based media to reach a wider audience?
- How can you describe the influences, ideas, and intentions expressed by your work?

What You Will Do in This Unit

Listen to the Experts. Explore the work of career professionals by analyzing real-world promotional campaigns and hosting a practitioners panel.

Develop Your Own Promotional Materials. Write a targeted message to generate excitement about your event, using a form called a *press release*.

Observe Artists' Work Firsthand. Visit an online exhibition to discover and write about an artist you admire.

Write an Artist Statement. Introduce yourself to your audience by describing how and why you create art.





Vocabulary

You will learn and use the following vocabulary in this unit.

Aesthetic: A set of ideas about art, or a particular taste or approach to what is beautiful or pleasing to the senses.

Artistic director: A person who is responsible for the administration of a performing arts or media group, such as a theater, film studio, ballet company, or orchestra.

Artist statement: A brief text written by an artist to present his or her art and aesthetics to an audience.

Audience: A reading, viewing, or listening public.

Blog: A Web site that contains an online personal journal with comments and reflections about a single topic or various topics of interest to the writer.

Cover letter: A formal note accompanying other documents, such as press releases, to introduce the writer, provide context for the material, and present additional information.

Electronic mailing list: An online program that allows people to send e-mail to all other subscribers on the list by sending their message to just one address.

Hook: A detail, quotation, or description designed to make a subject sound special, exciting, or engaging, in order to “hook” the reader into reading further.

Lead: The first line or paragraph of a news story that usually contains *who*, *what*, *when*, *where*, and *why* information.

Press release: An official written statement that is sent to the media to publicize an event.

Publicist: A person whose job it is to promote events for a client.

Social networking service: A Web-based service that focuses on building online communities among people who share common interests or activities. These services use a variety of methods, including instant messaging and e-mail.

Social networking site: A Web site that focuses on building online communities for the purpose of allowing its members to communicate and share information.

Viral marketing: A method of spreading messages spontaneously through existing social networks or channels, which is similar to the way a virus spreads.



1A.2: Analyze Examples of Promotional Media

In this activity, students analyze the content and effectiveness of a range of print and Web-based publicity, then present their findings to the class.

1. Have students analyze the effectiveness of promotional materials.

Divide the class into pairs, and distribute an example of promotional material and a copy of **Handout 2: Media Overview** to each pair.

Go over the steps, and provide time for students to complete the handout.

2. Have students present their findings.

Call on student pairs to present their promotional pieces. In their presentations, each pair should do the following:

- Describe the type of media (newspaper, poster, Web site, etc.)
- Explain what event is being promoted
- Briefly describe the information presented
- Evaluate whether the promotion is effective
- Present advantages and disadvantages of this medium in terms of cost, reach, and impact

Record and display the information for the class.

Teacher's Note: Sample Media Chart

| Media Type | Event | Information Presented | Effective? | Advantages of Medium | Disadvantages of Medium |
|--------------|----------------|--|---|---|--|
| Newspaper ad | Museum exhibit | Sculpture show. Artists' names. When and where it takes place. | No. Title and graphics didn't sound exciting. I wanted to know more. Seemed boring. | Subscribers will see it. Information is clear and well-organized. | Limited audience. Not interactive. Not enough information. |

3. Brainstorm other types of promotional venues.

When students have finished presenting, elicit information about other types of media for which you may not have provided examples, such as promotions on radio, television, or social networking sites. Ask students:

- Have you ever joined an event-related group on a social networking site?
- Was it for a virtual event or a real event?
- How did you find out about it?
- What was it about the promotion that made you want to attend?

Add any additional media types to your chart.

4. Discuss advantages and disadvantages of media types.

Discuss the advantages and disadvantages of print versus Web-based media, including how to overcome any disadvantages. Create a table and display students' responses.

Teacher's Notes:

Advantages and Disadvantages of Print and Web-Based Media

The discussion of advantages and disadvantages of different media might include the following.

Print Media

Advantages:

1. You don't need special equipment to view it.
2. People who are uncomfortable with technology can see it.
3. Everything is visible at a glance.
4. You can use both text and graphics.
5. Everyone who subscribes to or views publications where publicity appears will see it.
6. People like the look and feel of a print product.

Disadvantages:

1. The editor or publisher—not you—decides whether to include your information.
2. Space for information is limited.
3. Audience may be limited—people who get most of their information online may miss it.
4. It may cost money to print, copy, and distribute.
5. Information is conveyed for only one sense—vision.
6. Announcements usually are “one time” only. You may need to follow up with reminders.

Web-Based Media

Advantages:

1. You can reach a lot of people quickly.
2. There are no distribution costs.
3. You can use both sound and graphics.
4. Your promotion can be interactive—people can ask questions, you can respond.
5. You can publicize information with very little lead time.
6. Information remains easily accessible for long periods of time.

Disadvantages:

1. You won't reach people who don't have computers.
2. Some people may make inappropriate comments on your site or service.
3. People might not remember information if they are unable to print it.
4. Some people may be uncomfortable with new technologies.
5. You have to be responsible for monitoring sites for appropriate usage and answering questions.
6. Some people prefer the look and feel of print.

After the discussion, guide students to understand that publicists can sometimes help to minimize some of the disadvantages of specific types of media, for example:

- Using alternative technologies, such as e-mailing attachments to print outlets to save mailing costs
- Assigning Web site administrators to monitor sites or services, answer questions for site users, and remove inappropriate messages or postings

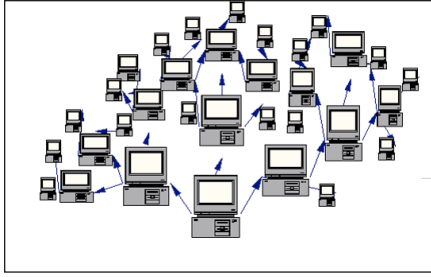
5. Discuss how messages are spread on the Web.

Emphasize that a key difference between print and Web media is how messages are spread. The distribution of print media is limited by the number of copies that can be cost-effectively printed, copied, or mailed. Ask:

- How are messages spread on the Web?
- Why might spreading promotional messages over the Web be described as viral marketing?

Possible answers: This way of spreading a message is similar to the way a virus, such as the common cold, spreads, through close relationships and communication between friends and acquaintances.

Reinforce student responses by drawing a diagram showing students how Web message distribution can expand exponentially. For example, one student sends a message to five friends, each of those five friends sends to five more friends, and so on.



Example of a viral marketing diagram

6. Discuss the audience for each type of publicity from student presentations.

Guide students to understand that to reach a diverse audience, promoters use a variety of media. Students can reach some of their audience through invitations, e-mails, posters, and flyers, but to reach their entire audience, it is necessary to work with contacts in the media.

7. Review media options.

As a class, review the Media Chart (or any other record you made of student presentations) and identify which types of promotion they can manage directly and which types need to go through media contacts, such as editors or Web site administrators.

Tell students that most promoters contact the media through short, targeted articles called press releases.



Handout 2: Media Overview

You and your partner have been given a piece of publicity to analyze. Record the information below for your media piece. Be prepared to present it to the class.

Type of media (newspaper, poster, Web-based, other) _____

Event promoted _____

What information is presented? (Describe in as much detail as possible.)

Is this promotion effective? Why or why not? Describe what drew you to it or made you less interested in it. (Was the description of the event exciting? Was there too much information? Not enough? What else did you like or not like about the piece?)





If the promotion did not appeal to you, to whom might it appeal? Why?

Evaluate the advantages and disadvantages of this promotional medium in terms of its cost, the number of people reached, and its impact on the audience.

| Advantages of This Medium | Disadvantages of This Medium |
|----------------------------------|-------------------------------------|
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |



Media Chart

| Media Type | Event | Information Presented | Effective? | Advantages of Medium | Disadvantages of Medium |
|------------|-------|-----------------------|------------|----------------------|-------------------------|
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1A.3: Introduce the Assessment for Part 1

Explain to students that they are now going to focus on creating promotional materials. Each of them will write a press release that can be used to inform the media about their event.

Distribute **Assessment Checklist 1: Press Release**. Go over the criteria for writing a press release and answer any questions.

Tell students that at the end of the unit, they will assess their own performance in each area, then present their work to you for evaluation.

Teacher's Notes: Teaching and Evaluating Writing Mechanics

Assessment Checklist 1 includes criteria relating to grammar, punctuation, and sentence and paragraph structure, although the unit does not explicitly teach these skills. Use the activities in the unit to teach and reinforce writing skills that your students find challenging, such as using active verbs to generate excitement, incorporating details to develop paragraphs, or using proper punctuation with quotations. This will motivate students to do their best writing so they will look professional to an audience outside the classroom.

Adjust the weighting of criteria related to writing mechanics or any other area as you see fit.



Assessment Checklist 1: Press Release

Use this assessment to help you write and revise your press release. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

| Requirements | Percentage of Total Grade | Comments | |
|---|---------------------------|------------------|------------------|
| Writing a Press Release | | Student Comments | Teacher Comments |
| Follows the structure and format of a professional press release, including title, lead paragraph, supporting paragraphs, and contact information. | 20% | | |
| Includes all information a potential audience needs to know, including answers to the essential <i>who</i> , <i>what</i> , <i>when</i> , <i>where</i> , and <i>why</i> questions. | 30% | | |
| Writes persuasively, including details, quotations, or descriptions that make the event sound special, exciting, or engaging, and a “hook” that captures the reader’s interest. | 20% | | |
| Uses voice, tone, language, and style appropriate to the audience. | 20% | | |
| Demonstrates proper grammar, punctuation, and sentence and paragraph structure. | 10% | | |
| Total | 100% | | |

Activity 1B: Listening to the Pros



Students learn about promotional writing firsthand by listening to a panel of practitioners talk about their work. They read short biographies of each practitioner and prepare at least three questions to ask following the panel presentation.

Sequence

1B.1:
Journal Writing: Questions for Practitioners Panel Students develop questions for a question-and-answer session at the practitioners panel.

1B.2:
Practitioners Panel Students attend a panel presentation by professionals in the field of promotional media.

Understandings

- To take full advantage of an opportunity to meet with professionals, it is important to prepare in advance, including developing thoughtful, focused questions.
- Professionals in the arts field must communicate effectively through a range of media to promote events to diverse audiences.



Materials

- Panelists' biographies handout (1 per student)
- Journals
- **Handout 3: Journal Assignments** (1 per student)

1B.1: Journal Writing: Questions for Practitioners Panel



In this activity, students develop questions for a question-and-answer session at the practitioners panel.

1. Discuss panelists' biographies.

Remind students of the arts promotion panelists' visit, and pass out the handout of practitioner biographies. Have students read the handout to themselves. Ask:

- What interests you about the experiences of these panelists?
- What more would you like to know?
- How do you think their experiences relate to promoting your own event?

Encourage students to discuss the panelists' experiences, using specific details from their biographies.

2. Have students prepare questions for the panelists.

Give students **Handout 3: Journal Assignments**. Tell them that this handout describes all the assigned journal writing in this unit. Have students do Assignment 1: Questions for Panelists.



Handout 3: Journal Assignments

You will be asked to write in your journals several times over the course of the unit. On three occasions, these journal writings will be formal assignments. Other times, you will be asked to take notes in your journals. Below are descriptions of the three assignments. Please keep this handout for future reference.

Assignment 1: Questions for Panelists

You will have an opportunity to meet with a panel of professionals in arts promotion who have many years of experience in areas directly related to the work you are doing in this unit.

Each panelist will talk about his or her work in the field. After the presentations, you will have a chance to ask questions.

You have already read short biographies (often called *bios*) of the panelists. Take a few minutes now to write down at least three questions that you might like to ask three different people during the question-and-answer period. Write the name of the person next to the question you intend to ask him or her. Your questions should be directly related to the panelists' work with event promotion and publicity. Focus on what will help you prepare your press release.

During the panel discussion, listen closely and be prepared to revise your questions slightly if needed, based on the information the panelists provide.

Assignment 2: Free-Write on Creativity

You will learn what it means to write an artist statement. But first, spend a few minutes writing in your journal about your own creative process. Write three or four sentences in answer to each of the following questions:

- Why do I make art?
- What materials, tools, and ideas do I like to work with, and why?
- What aspects of my childhood or my environment influence my art?

Assignment 3: Analyzing an Artist Statement

You will watch a short video of an artist statement. As you watch, jot down answers to the following questions in your journal:

- What information did the artist include?
- Was the tone formal or informal?
- What type of vocabulary did the artist use?
- How did the artist structure the presentation?

Discuss your responses with the class.

You will consider similar questions as you analyze written artist statements with a partner and then prepare to write your own statement.



1B.2: Practitioners Panel

Students attend a panel presentation by professionals in the field of promotional media.

1. Introduce the panel.

Present the format of the event to panelists and students.

Explain that each panelist will speak for 5 to 10 minutes about his or her experiences working with promotional campaigns and writing. Panelists may also share their best promotional tips with students, or describe the path they took to prepare themselves for their work in arts promotion. The presentation will be followed by a question-and-answer period.

2. Ask students to take notes in their journals.

Encourage students to take careful notes in their journals during the panel program. Remind them that this is their opportunity to get information from experienced professionals that may help them promote their own event.

3. Moderate panel presentations.

Briefly introduce each panelist before he or she speaks. Watch the time carefully to keep the program moving at the pace you have scheduled.

4. Introduce a question-and-answer period.

Following the presentations, tell students that they will each have the opportunity to ask at least one question. Explain that they must listen carefully to be sure they do not ask a panelist a question that he or she has already answered.

You may wish to start off with a question of your own.

If time allows, you may have students ask additional questions.

5. Debrief panelists' visit.

After panelists leave, discuss with students what they learned from the experience. Ask them for some specific examples, and write and display these on a list. If students mention that they would have liked the panelists to be more informative, encourage them to convey in a respectful manner what more they would have liked to find out.

Have students write brief letters to thank participants.

Note: You may wish to ask practitioners during their visit if they are willing to be contacted after the program to critique students' press releases or answer follow-up questions. If they are willing to do this, arrange with them how to proceed.

Activity 1C: Getting the Word Out: Writing Press Releases



Students explore the content of press releases, analyze examples of professional press releases, and conclude by writing, reviewing, and revising their own press release.

Sequence

| | |
|---|--|
| 1C.1: <i>What Is a Press Release?</i> | Students role-play to discover the information that must be included in a press release. |
| 1C.2: <i>Analyzing Press Releases</i> | Student pairs analyze examples of professional press releases for structure, content, and voice. |
| 1C.3: <i>Writing Your Own Press Release</i> | Students draft, review, and revise their own press releases. |

Understandings

- Press releases have a structure and format that includes a title, a lead paragraph, supporting paragraphs, and contact information.
- A press release answers *who*, *what*, *when*, *where*, and *why* questions for a targeted audience.
- A press release must be persuasive, including details, quotations, or descriptions that make an event sound special, exciting, or engaging, and often a hook that captures the reader's interest.
- Creating a press release involves the steps of the writing process—brainstorm, outline, draft, review, and revise.



Materials

- **Handout 4: What Is a Press Release?** (1 per student)
- **Handout 5: Analyzing Press Releases** (1 per student pair)
- **Handout 6: Sample Press Releases** (1 per student pair)
- Different-colored highlighting markers (6 per student pair)
- **Handout 7: Writing a Press Release**

1C.1: What Is a Press Release?



In this activity, students role-play to discover the information that must be included in a press release.

Explain to students that event publicity must include certain information regardless of whether it is presented in print, on the Web, or in another media format.

1. Distribute the handout.

Give students **Handout 4: What Is a Press Release?** and have them read the information about press releases. Emphasize that many newspapers with reduced reporting staff will print a press release exactly as written.

2. Pair up students to perform a role play.

Review the information and instructions for the role play in the handout. Provide time for students to carry out the activity.

Note: Clarify the distinction between “*Why* would I want to attend?” questions and “*How* would I attend?” questions. “*Why* would I want to attend?” questions focus on the content of the event—the *who* and *what*. “*How* would I attend?” questions focus on logistics—*where* and *when* the event will take place, and any additional information relating to location and access.

3. Share role-play results.

Reconvene as a class. Ask student pairs to share the questions they came up with. As they share their lists, display or project them for the class to view.

Point out the questions that begin with the words *who*, *what*, *when*, *where*, and *why*, and underline these key words.

Teacher's Notes: Sample Questions Answered by a Press Release

The following are examples of questions that students might list as a result of their role plays.

Why would I want to attend?

- What kind of event is it?
- What will happen at the event?
- Who will be involved, or who is putting it on?
- Who is the audience for the event, or who is expected to attend?
- Does the event sound fun and/or interesting?

How would I attend?

- Where will it be held? (room, building, street address, town)
- When will it happen? (date, time, and duration)
- Why is it happening now?
- Is there accessible transportation and parking?
- Is it wheelchair-accessible?

4. Summarize the activity.

Relate the questions that students generated to the information included in press releases. Explain that an effective press release answers the questions *who*, *what*, *when*, *where*, and *why*. It also includes other details that make the event sound special, exciting, or interesting.



Handout 4: What Is a Press Release

Artists, artistic directors, and curators promote events in a wide variety of ways. They may use paid advertising, such as direct mail, or advertisements in newspapers or on the Web, the radio, TV, or billboards. But whether or not they pay for advertising, all promoters seek publicity for their events through free media outlets, including trade journals, newspapers, print and online event calendars, e-mail lists, blogs, and social networking sites. One of the most common ways to initiate contact with the media is by creating and distributing press releases.

A *press release* is a short article that conveys essential information to an editor of a newspaper, journal, radio or television station, or other type of media. Because a press release is often the first contact between an arts promoter and an editor, it must provide a lot of information in relatively few words. Press releases are direct, clear, and to the point, but they must also convey excitement—they must make editors want to publicize the event in their media.

Upon receiving a press release, an editor or publisher has a number of options:

- Publish it in its entirety
- Use the information to create a listing for a local calendar
- Assign a reporter to write a longer article or interview
- Pass it over for other, more interesting events

Your job as a promoter is to make sure the editor doesn't choose the last option!

Perform a short role play with your partner to brainstorm the information you need to cover in your press release.

1. Imagine that you and your partner have just heard about an event this weekend called "Waging Art." You are both artists and are considering attending, but you know nothing about the event other than the title.
2. Role-play a conversation in which you discuss what you would need to know in order to decide whether to attend. This information falls into two categories:
 - Information to let you know why you might want to attend the event
 - Information about how you would attend once you decide to go

Record each bit of information you need in the form of a question, using a two-column format as shown in the example below:

| | |
|--------------------------------|--------------------------------|
| Why would I want to attend? | How would I attend? |
| What will happen at the event? | What is the date of the event? |



1C.2: Analyzing Press Releases

Student partners analyze two examples of professional press releases for structure, content, and voice. They look for answers to the questions they identified in the previous activity, and for other important features of a successful press release.

1. Have student pairs analyze press releases.

Pass out copies of **Handout 5: Analyzing Press Releases**, **Handout 6: Sample Press Releases**, and six different-colored highlighting markers to each pair.

Have student pairs do the following:

- Read each press release and highlight and label the answers to the questions *who*, *what*, *when*, *where* and *why*.
- Highlight and list on the handout any other important components of each press release

2. Discuss content and structure.

Discuss as a class the content and structure of each press release. Point out that the answers to the questions *who*, *what*, *when*, *where*, and *why* questions are often found in the first paragraph, which is known as the lead.

Ask students to talk about any additional components they found and what value they add, if any, to the press release.

Possible answers: Contact information, title, quotation from someone involved in the event, bio of the artist, other background, the phrase “for immediate release”

3. Introduce the vocabulary term *hook*.

Tell students that a successful press release often includes a *hook*—a detail, quote, or description that captures the reader’s interest. Much like a fishing hook is used to catch fish, a hook in a press release is used to catch a reader’s attention. The hook is often at the beginning of the press release. Ask students:

- Did you find any hooks in the press releases you just read? If so, what are they?

Explain that not all press releases have hooks. Most, however, do include a memorable phrase or quotation that makes the event sound special, exciting, or interesting. Ask:

- Did you find any memorable phrases or quotations in the press releases you just read?

4. Discuss voice, tone, and language.

Have students think about the style of writing in the press releases they read.

Ask students:

- Who do you think the audience is for each press release?
- How would you describe the tone and language of these press releases—formal, informal, or colloquial? Why do you think they are written in that style?
- What voice is the press release written in? Why?

Guide students to understand that press releases are formal written pieces that should clearly convey information and be appropriate for a wide variety of audiences. Ask students:

- If you were directing either of these press releases to an audience that consisted only of high school students, would you change the tone or language at all? How?

Discuss any additions or changes students might make to each press release.

5. Summarize the activity.

Relate what students have just learned to the process of writing their own press releases. Discuss the lead and possible hooks. Remind students to write their press releases in an engaging but formal tone and use the third-person voice.



Handout 5: Analyzing Press Releases

1. Read the press release on **Handout 6: Sample Press Releases** labeled Sample 1.
2. Locate the answers to the questions *who*, *what*, *when*, *where*, and *why*. Mark and label them with your highlighters, using a different-colored highlighter for each category of “w” question. For example, use a yellow highlighter for any information that answers questions about *who*, a blue highlighter for answers to questions about *what*, green for answers to questions about *when*, and so on.
3. Use the sixth marker to highlight any other important components of the press release. List these components below.
4. Repeat these steps for Sample 2.

Sample 1: Additional Components

Sample 2: Additional Components





Handout 6: Sample Press Releases

Sample 1

MEDIA CONTACTS: FOR IMMEDIATE RELEASE

Project Administrator
Tel 555/800-8199

November 25, 2008

Press Coordinator
Tel 555/600-5390

Finishing School Presents *Finding Joy*
The Collective's Final Engagement Party Event at MOCA
Thursday, December 4, 7–10pm
MOCA Grand Avenue, Sculpture Plaza
250 South Grand Avenue, Los Angeles, CA 90012

Los Angeles—As the final event of their three-month Engagement Party residency, the Finishing School collective presents *Finding Joy*, a public intervention taking place at MOCA Grand Avenue's Sculpture Plaza, on Thursday, December 4, from 7 to 10pm. Engagement Party is the dynamic new initiative developed by The Museum of Contemporary Art, Los Angeles (MOCA), to engage innovative Los Angeles-based artist collectives.

Inspired by the military term “finding joy” (which refers to the successful establishment of radio contact on the battlefield), Finishing School will lead a workshop in which participants build small DIY radios that will be used to detect prerecorded transmissions located throughout the museum. To generate audio content prior to the event, Finishing School will interview members of the MOCA community about what brings them joy. The public is also welcome to share their thoughts by phone; to participate, please call the Finding Joy Hotline at 213/455-2926 and follow the instructions. Hors d'oeuvres and a cash bar will be available. This event is FREE and open to the public. No reservations are required.

Engagement Party is made possible by a grant from The James Irvine Foundation. For further information, please visit moca.org/party or contact 555/600-1745.

Parking for MOCA Grand Avenue

Parking is recommended at the Walt Disney Concert Hall garage; \$8 flat rate after 4pm. California Plaza parking garage is also available; use the entrance nearest the Omni Hotel on Olive Street. Public lots are located on Kosciusko Way between Hope and Lower Grand Avenue, and on Olive Street between 1st Street and 2nd Street.

Adapted from the Press Room of the Museum of Contemporary Art, Los Angeles, Web site (November 25, 2008), *Engagement Party: Finishing School Presents Finding Joy*.





Sample 2

**FIRST MUSEUM SURVEY OF INFLUENTIAL STREET ARTIST SHEPARD FAIREY
OPENS AT THE INSTITUTE OF CONTEMPORARY ART/BOSTON
EXHIBITION INCLUDES NOW ICONIC OBAMA POSTER**

**SHEPARD FAIREY: SUPPLY & DEMAND
FEB. 6–AUG. 16, 2009**



Boston, MA - Shepard Fairey, the Los Angeles-based street artist behind the red, white, and blue Obama campaign image that swept the globe, is the subject of an exciting new exhibition organized by the Institute of Contemporary Art/Boston (ICA). The 20-year retrospective, the first solo show of the artist's work, explores the breadth of Fairey's career. In addition to the now iconic Obama poster, the exhibition includes about 250 works, ranging from Fairey's renowned Obey Giant stencil to screen prints of political revolutionaries and rock stars, to recent mixed-media works and a major new commission for the ICA. Pedro H. Alonzo, a longtime champion of Fairey's work in the U.S. and Europe, is the ICA's guest curator of the exhibition. In complement to the exhibition, Fairey will create public art works at sites around Boston. *Shepard Fairey: Supply & Demand* opens Feb. 6 and runs through Aug. 16, 2009. The exhibition is accompanied by an expanded, special edition of *Supply & Demand*, the retrospective publication of the artist's work.

"Shepard Fairey's powerful and varied body of work has reached into all aspects of our visual culture, from political posters to T-shirts and album covers, and now museum installations," says Jill Medvedow, director of the ICA/Boston. "His integration of design, popular culture, and politics places him in the current of artistic and cultural forces that shape our world today."

"The content of Fairey's work is a call to action about hierarchies and abuses of power, politics, and the commodification of culture," says exhibition curator Pedro Alonzo. "Fairey is committed to creating work that has meaning for his audience—by using familiar cultural iconography that people can relate to and by constantly bringing his work into the public sphere."

Fairey gained international recognition in the early 1990s with his Obey Giant campaign, seen on streets around the world on countless stickers and posters that Fairey produced and disseminated. Since then, Fairey has created works of art of all types—on the street, as part of commercial collaborations, and, increasingly, for gallery presentation. Fairey has broken many of the spoken and unspoken rules of contemporary art and culture. Working as a "fine" artist, commercial artist, graphic designer, and businessman, Fairey actively resists categorization. Through the Obey project, he has created a cultural phenomenon, but more importantly, a new model of art making and production. He builds off precedents set by artists such as Andy Warhol and Keith Haring, as he disrupts expectations about art and business and muddies the distinctions between fine art and commercial art.

Shepard Fairey: Supply & Demand features work in a wide variety of media: screen prints, stencils, stickers, rubylith illustrations, collages, and works on wood, metal, and canvas. These works reflect the diversity of Fairey's aesthetic, displaying a variety of influences and references such as Soviet propaganda, psychedelic rock posters, images of Americana, and the layering and weathering of street art. While his





provocative imagery draws in his audience, Fairey uses his work as a platform to make statements on social issues important to him. The artist explains his driving motivation: “The real message behind most of my work is ‘question everything.’”

This landmark exhibition, co-curated by guest curator Pedro Alonzo and Emily Moore Bouillet, former assistant curator at the ICA, examines prevailing themes in Fairey’s work. “Propaganda,” “Portraiture,” and “Hierarchies of Power” look at the many ways the artist urges critical thinking about the images that surround us, whether advertising, portraits of heroes, or symbols of wealth and power. In the works grouped under “War and Peace,” Fairey, responding to recent U.S. military operations, reveals the many faces of conflict. “Stylized” investigates Fairey’s Warhol-like blurring of popular culture and fine art, while “Music” illustrates some of the artist’s earliest cultural influences. “Question Everything” presents the myriad forms and vehicles for the artist’s work, whether stickers, large-scale murals, or framed work on gallery walls.

Shepard Fairey was born in Charleston, South Carolina, in 1970 and currently lives and works in Los Angeles, California. He received a BA from the Rhode Island School of Design in 1992. He has had recent solo exhibitions at White Walls Gallery, San Francisco (2008); Merry Karnowsky Gallery, Los Angeles (2007); Jonathan Levine Gallery, New York (2007); Stolen Space, London (2007); and Galerie Magda Danysz, Paris (2006). His work is in the collection of the Victoria and Albert Museum, London; the Los Angeles County Museum of Art; the Museum of Contemporary Art, San Diego; and the National Portrait Gallery, Washington, D.C. Fairey is also the founder of Studio Number One, a graphic design company.

Shepard Fairey: Supply & Demand is sponsored by Levi Strauss & Co., Boston Phoenix, and Renaissance Waterfront Hotels, Boston.

About the ICA

An influential forum for multi-disciplinary arts, The Institute of Contemporary Art has been at the leading edge of art in Boston for seventy years. Like its iconic building on Boston’s waterfront, the ICA offers new ways of engaging with the world around us. Its exhibitions and programs provide access to contemporary art, artists, and the creative process, inviting audiences of all ages and backgrounds to participate in the excitement of new art and ideas. The Institute of Contemporary Art, located at 100 Northern Avenue, is open Tuesday and Wednesday, 10 am–5 pm; Thursday and Friday, 10 am–9 pm; and Saturday and Sunday, 10 am–5 pm. Admission is \$15 adults, \$10 seniors and students, and free for members and children 17 and under. Free admission on Target Free Thursday Nights, 5–9 pm. For more information, call 555-400-3100 or visit our Web site at www.icaboston.org.

Adapted from Press Releases on The Institute of Contemporary Art/Boston Web site, *Shepard Fairey: Supply & Demand*.



1C.3: Writing Your Own Press Release



Note: This activity offers a good opportunity for formative assessment. Check students' work after they complete steps 1 through 3 of **Handout 7: Writing a Press Release** and before they begin the draft.

1. Introduce the activity.

Distribute **Handout 7: Writing a Press Release**. Explain that Handout 7 will guide students through the steps of preparing an outline and then writing, reviewing, and revising their press releases.

Provide the following guidance for the information required in step 1:

- **Contact Information:** Talk to students about the information they should use. You may wish to provide a school or classroom e-mail address and phone.
- **"For Immediate Release" Date:** This is the date by which they should send the press release to the media (not today's date). If they have not researched deadlines for specific media outlets, emphasize that four weeks before the event is a useful target date.
- **Title:** Encourage students to consider what would make an attention-grabbing title. A successful title makes it clear what the event is about.

2. Discuss researching information.

Direct students to steps 2 and 3 on the handout, and ask:

- How might you obtain the information needed to answer the *what*, *who*, *where*, *when*, and *why* questions about your event?

Possible answers: Ask participants in the event, including visual arts teachers, student artists, or other event organizers.

Encourage students to conduct short interviews with the visual arts teacher or with participating student artists to gather their perspectives. Remind students that they can use what the teacher or artists say about the exhibition as quotes in their press releases. (The same procedures apply to students who are promoting non-arts events.)

Note: Review fundamentals of interviewing, including thanking the interviewee, preparing questions in advance, quoting accurately, and taking careful notes. Refer to **Handout 5: Interviewing Techniques** in *Foundations in Visual Arts, Unit 3: Community Storytelling*, for tips on interviewing.

3. Provide time for students to write, review, and revise press releases.

Have students use the handout to prepare their outlines and write their press releases. Have them work in pairs to review and provide feedback on their partners' handouts. Provide guidance, as needed. Have students revise their work based on their partner's comments and create a final draft press release.

4. Comment on final drafts.

When students have completed Handout 7, collect their final press release drafts. Provide written feedback and return the drafts to students.

5. Have students prepare final press releases.

Have students make final revisions and prepare a press release suitable for sending to the media.

6. Distribute press releases.

If you are presenting this activity in conjunction with *Unit 7: Art Show!*, your students will work with public relations teams in the visual arts classes to distribute their press releases to the media.

Otherwise, you may wish to have students create press packets and research media options on their own. Have students send press releases to print media, such as newspapers and magazines, and/or post them online on Web sites and social networking sites. Many schools have Web sites that allow students to post information about events. Students may also send them to a local TV or radio station to be read as public service announcements.

Teacher's Notes: Optional Extensions for Distributing Publicity

The Press Packet

Extend the activity by having students research local media outlets and send their press releases in a press packet. Handouts B2 through B6 in **Appendix B** present ideas for researching and targeting appropriate outlets and assembling press packets. See *Additional Resources for Teachers* for links to some current social networking sites and services.

Creating Additional Materials

If interest and time allow, teams might produce additional promotional materials: flyers, posters, print and audio interviews, feature articles, mini-documentaries . . . the possibilities are endless! **Appendix B** has some suggestions for adapting press releases to other media venues.



Handout 7: Writing a Press Release

Follow the steps below to create your press release.

1. Fill in the information for the press release heading.

Contact Information (name, e-mail, and phone number):

“For Immediate Release” Date (approximately four weeks before the event):

Title: _____

2. Answer *what, who, where, when, and why* questions.

What is the event? _____

What will it be like? _____

Who will be involved? _____

Who is invited? _____

Where will it be held? _____

What is the accessibility (wheelchair accessibility, parking, public transportation)? _____

When will it take place? _____

Why is it happening now? _____





3. Research additional information.

What is special and exciting about this event? *Why* would people want to go? (You might use descriptions of the kinds of work that will be exhibited, biographies of the artists, background stories, or quotations from participants.)

4. Write a one- to two-page press release.

Steps 1, 2, and 3 can serve as your outline:

- Step 1 provides information for the heading.
- Step 2 provides information for the lead, as well as the body paragraphs.
- Step 3 provides information for the body paragraphs, including the hook.

Create a draft of your press release.





5. Review your partner's press release.

Exchange papers and review your partner's press release. Make sure that it includes the following:

- Contact information
- A title for the press release
- All necessary information (*what, who, where, when, and why*)
- Information that engages the reader's interest
- The basic structure of a press release, including heading, lead, and body paragraphs
- Clear and concise writing

Write comments on your partner's press release. Is any key information missing? How might your partner make it more engaging or improve the writing?

Meet with your partner to go over your suggestions for revision.

6. Revise your press release.

Revise your press release based on your partner's feedback, and create a final draft.



Activity 1D: Assessment 1



Students complete a self-assessment and hand in their press releases for evaluation before sending them to appropriate media outlets.



Materials

- Students' copies of **Assessment Checklist 1: Press Release**
- Optional: School and or local newspapers for examples of news writing and promotional writing.

1. Complete Assessment Checklist 1: Press Release.

Have students complete the student comment column in **Assessment Checklist 1: Press Release**. Set up conference times for students to present their work to you and go over the criteria, or have students hand in their final press releases for you to evaluate.

2. Discuss other forms of assessment.

Tell students that another form of assessment is to evaluate how effective their press release was in drawing an audience to their event. Brainstorm possible strategies for carrying out this real world assessment.

***Possible answers:** Tracking where their press releases appeared in the media, monitoring "hits" on Web sites, counting ticket sales or audience turnout, creating a survey for attendees*

Refer to Handout B7 in **Appendix B** for ideas about how to assess the success of your promotion.

3. Discuss the role of promotional writing in the media.

Engage students in a discussion about the difference between *promotional writing* and *news writing* by posing the following questions:

- What is the purpose of your press release?
- If someone were to write a news story about your event, how might it differ from a press release?
- How can you tell the difference between a piece of promotional writing, such as a press release, and a news story?
- Is there information about your event that you might leave out of a press release but include in a news story?
- Have you ever read an article in the media and wondered whether it was objective and unbiased, or whether it was written to promote someone or something? Give examples.

Note: You may wish to have students look at their school or local newspapers to find examples of both types of writing.



Guide students to understand that each type of writing has a purpose, but that sometimes the differences become blurred. For example, students may have seen news stories that presented a biased view of a person or event. Encourage students to use their understanding of promotional writing to recognize it in their daily lives.

Part 2: Working with a Vision: Creating Artist Statements

Writing an artist statement is an important part of defining and presenting oneself as an artist. Students carry out a series of activities to develop an understanding of the content, tone, and structure of an artist statement before writing their own. In their statements, they reflect on themselves as practitioners of an art form and share their goals and artistic influences. They also describe the art they have created for the show, and articulate how their work fits into a larger exhibition.

Length

5 50-minute sessions

Teacher's Notes: Audio or Video Recording (Alternative)

For ELL students or others who communicate more effectively verbally rather than in writing, you may wish to provide the option of recording artist statements, using either audio alone or both audio and video. Another alternative is to pair these students with students who can serve as “scribes,” writing down initial verbal statements that can then be revised by the student artists.

Advance Preparation

- Coordinate with the visual arts teacher to ensure that students’ artist statements will be ready in time for the art exhibition.
- For Activity 2C, locate virtual exhibitions that students can “attend” online. (See *Media & Resources* for links to digital galleries and exhibitions.) If students are writing about an area other than visual arts, find related links.
- For Activity 2D, select a videotaped artist statement to show. (See *Media & Resources* for the link to videos from the PBS television series *Art 21*, in which contemporary artists talk about their work. The example used in the unit is “Practice” by Mark Bradford.)
- If you wish to supplement Handout 9 in Activity 2D, locate additional artist statements or have students find their own. *Additional Resources for Teachers* provides links to statements by visual artists, designers, and film directors.



Activity 2A: What Is an Artist Statement?



In this activity, students learn about the nature and purpose of artist statements, and preview the assessment for Part 2.

Understandings



- An artist statement is a brief text written by an artist to present his or her art and aesthetics to an audience.
- An artist statement uses first-person voice, an informal tone, and vocabulary appropriate to the discipline.

Materials

- **Assessment Checklist 2: Artist Statement** (1 per student)

1. Introduce Part 2 of the unit.

Have students recall the press releases they created and distributed in Part 1—to, in effect, “capture an audience” for their art show. Tell them that in Part 2, they will explore how to engage audiences during the exhibition.

Ask students:

- Have you ever viewed a work of art and had no idea what it was showing or what it was about? If so, what kind of information might have helped?
- As an artist, what would you like someone viewing your work to know? Is there something you might want to tell your audience in order for them to “get it”?

Tell students that often artists write a statement to be displayed along with their artwork. Project or display the term *artist statement*. Ask students:

- What do you think an artist statement might include?

As students respond, guide them to understand that an artist statement is a written communication between an artist and his or her audience. Artist statements present what artists might say if they could have a personal conversation with each person who views their work.

Conclude by telling students that in this part of the unit, they will write an artist statement for their work that will be shown in the exhibition.

2. Preview the assessment for Part 2.

Distribute **Assessment Checklist 2: Artist Statement** and tell students that the assessment for Part 2 is their artist statement. Go over the criteria and respond to any questions.

Tell students that at the end of the unit, they will have a chance to assess themselves on each of the criteria. They will then turn in their completed artist statements for your evaluation.

Teacher's Notes: Teaching and Evaluating Writing Mechanics

Assessment Checklist 2 includes criteria relating to grammar, punctuation, and sentence and paragraph structure. Although the unit does not explicitly teach these skills, you will probably want to include them in any evaluation of student work. Use the activities in the unit to teach particular skills or concepts that students find challenging, such as using precise and descriptive language, using effective transitions, or using commas properly to ensure clarity. This will motivate students to do their best writing, so they will look professional when presenting their artwork to an outside audience.

Adjust the weighting of criteria related to writing mechanics, or any area, as you see fit.



Assessment Checklist 2: Artist Statement

Use this assessment to help you write and revise your artist statement. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

| Requirements | Percentage of Total Grade | Comments | |
|--|---------------------------|------------------|------------------|
| Artist Statement | | Student Comments | Teacher Comments |
| <p>Answers all or most of the following questions in an engaging fashion:</p> <ul style="list-style-type: none"> • Why do I make art? • What materials, tools, and ideas do I like to work with, and why? • What aspects of my childhood or environment influence my work? • How would I describe my work? • How is my work organized? For example, how do I use artistic elements, such as materials, line, form, shape, color, and space? What subjects or themes interest me? • What do I want my art to communicate? How do I want my audience to feel? • Why do I think my art is effective? What do I believe is exceptional, unique, or compelling about it? • How does my work fit into the theme or subject of my part of the exhibition? | 60% | | |





| Requirements | Percentage of Total Grade | Comments | |
|---|----------------------------------|-------------------------|-------------------------|
| Artist Statement | | Student Comments | Teacher Comments |
| Demonstrates proper use of first-person voice and an appropriately informal tone. | 10% | | |
| Uses vocabulary appropriate to the arts field or other discipline. | 10% | | |
| Is approximately one page long and is logically organized and coherent. | 10% | | |
| Demonstrates proper grammar, punctuation, and paragraph and sentence structure. | 10% | | |
| Total | 100% | | |

Activity 2B: Journal Free-Write on Creativity



Students begin to explore their own creativity and artistic goals in a journaling assignment.

Understanding



- Writing about your own work helps you define and articulate your artistic goals and personal aesthetic.

Materials

- Journals
- Students' copies of **Handout 3: Journal Assignments**

1. Have students write in their journals.

Direct students to Assignment 2 on Handout 3. Tell them that they will begin exploring ideas for their artist statements by free-writing in their journals to answer the following questions:

- Why do I make art?
- What materials, tools, and ideas do I like to work with, and why?
- What aspects of my childhood or my environment influence my art?

Ask students to write three or four sentences in answer to each question.

Teacher's Notes: Non-Visual Arts Adaptation

Rewrite the journal questions in Assignment 2 by tailoring them to your students. If students are working in a range of art forms and disciplines, display the first two questions with blanks: *Why do I _____?* and *What _____ do I like to work with, and why?* Model how students can fill in the blanks to create their own questions. For example, if a student is writing an artist statement about being a gymnast in an upcoming gymnastic exhibition, the student's questions might be, "Why do I do gymnastics?" and "What equipment and moves do I like to work with, and why?"

Note (alternative): Instead of individually writing their answers to the questions in Assignment 2, have students answer them orally with a partner. Students may record their own answers or have their partners take notes while they speak. Students can then use these recordings as part of an audio artist statement, or add their ideas to their written statements.

2. Share journal entries and introduce the vocabulary word *aesthetic*.

When students are finished writing, encourage them to share their entries with the class if they wish.

Use students' responses to introduce the word *aesthetic*. Project or display the word alongside its Greek root, *aisthanesthai*. Tell students that *aisthanesthai* means "to perceive." Explain that an artist's aesthetic is the way that he or she perceives, or thinks about, art—his or her ideas or philosophy about art. Suggest to students that in their journal entries they wrote about what art means to them and how they thought about art in relation to their own lives. By so doing, they began to express a personal aesthetic.

Explain that an artist's aesthetic often comes through in an artist statement. Tell students that their personal aesthetic is one of the ideas from their journal free-write that they will incorporate into their artist statements.

Note (vocabulary): Share with students an interesting fact about another word with the root *aisthanesthai*. The medical term *anesthesia* comes from the same root but, because of its prefix "an," has the opposite meaning. Someone who is under anesthesia "does not perceive."

Activity 2C: An Artist I Admire



Students gain experience describing works of art and their own responses to art. This activity is conducted in conjunction with a virtual “field trip” to an online exhibition or gallery, where students can view the work of multiple artists and make aesthetic judgments about work they are drawn to.

Sequence

| | |
|---|--|
| 2C.1: <i>Preparing for the Exhibition Visit</i> | Students prepare to attend a virtual field trip, where they will critique the work of an artist they admire. |
| 2C.2: <i>Visiting the Exhibition</i> | Students select an artist they admire from an online exhibition and answer questions about his or her work. |
| 2C.3: <i>Exhibition Follow-Up</i> | Students share their responses to questions about their chosen artists and discuss the critique experience as a class. |

Understandings

- The Feldman method of art criticism is a way to critique artwork using description, formal analysis, interpretation, and judgment.
- When writing about art and other disciplines, it is helpful to use descriptive vocabulary specific to that discipline.



Materials

- **Handout 8: An Artist I Admire** (1 per student)
- **Appendix C: Critique Vocabulary** (1 per student)
- Computers with Internet connections (1 per student)

2C.1: Preparing for the Exhibition Visit

Students prepare to view an online exhibition or gallery and to write about the work of an artist they admire.

Note (optional): As an alternative to going online, visit a local gallery, an exhibition at a school or library, or an art complex.

1. Go over the handout.

Explain to students that before they write about their own work, they will gain experience writing about an artist they admire.

Distribute **Handout 8: An Artist I Admire**, and have students read over the questions. Tell them that today they will view the work of a number of artists. It is their task to choose one and to complete the handout with information about that artist.

Remind students that they should write down as much information as they can so that later they will be able to remember everything they saw, felt, and thought.

Teacher's Notes: Critiquing Across the Disciplines

You may wish to point out to students that, in many ways, critiquing a work of art is similar to critiquing a work of literature. Ask students how the questions about art on Handout 8 might be adapted to apply to a novel, poem, or short story. Students might observe that they can describe a written work and talk about how it is organized; they can also discuss what a written work communicates and whether it is effective. Understanding the relationship between critiquing art and critiquing literature might help students transfer these skills from one discipline to another.

If students are writing about work in fields other than visual arts, adapt the language in Handout 8. *Additional Resources for Teachers* has links to sites that provide vocabulary for critiquing dance, theater, music, and poetry.

2. Review the Feldman method.

Review the Feldman method of art criticism introduced in *Foundations in Visual Arts, Unit 1: Getting to Know You*:

- *Description*: Avoid value judgments. Identify what you see, even the most obvious elements.
- *Formal analysis*: How is the work organized? Describe how such elements as materials, line, form, shape, color, and space are used.
- *Interpretation*: Describe what the artwork communicates to you. Can you give it an alternative title that sums up your reactions to it?
- *Judgment*: Do you think this work of art is successful? Why or why not?

Tell students that they can use this method to write creatively about the work they are going to see. Point out that the first four questions on Handout 8 mirror the four steps of the Feldman method. Tell students that question 5 concerns how the work of their chosen artist fits into the whole exhibition.

Note: You may wish to spend more time going over the Feldman method. Talk through a sample critique, using an example of artwork in the classroom or online. This modeling strategy, called a think-aloud, lets students see how a reviewer “thinks through” the process of art critique.

3. Discuss the vocabulary used in art criticism.

Distribute **Appendix C: Critique Vocabulary**. Review the vocabulary for critiquing art. Emphasize to students that this list will get them started, but they should feel free to find other words that best describe the work of their chosen artists.

Regardless of the vocabulary they use, guide students to write about their work in two ways: *description*—what the work looks or sounds like, accomplishes, or might feel like to touch—and *response*—how the work makes them feel.

2C.2: Visiting the Exhibition

Provide students with the link to the exhibition you have chosen for the class visit, or provide several links so that each student can choose his or her own exhibition. Tell students that they will see the work of a number of artists, but they should fairly quickly identify the work of one artist they particularly admire. Ask students to complete Handout 8 for that one artist only. Encourage students to spend most of their time at the exhibition with the work of the artist they most admire.

If there are accompanying artist statements available online, point out an example and tell students that, in a gallery, statements are often posted on the wall or displayed on a table near the corresponding artwork. Tell students that they should be sure to read the statement by their chosen artist, if it’s available, and suggest that they read several other artist statements as well.

2C.3: Exhibition Follow-Up

Ask volunteers to share their responses to the questions on Handout 8.

Lead a class discussion, using the following questions:

- Were you able to answer the questions corresponding to the four steps of the Feldman method? Were some questions more difficult to answer? Which ones? What made them more difficult?

***Possible answers:** Students may have found it easier to describe the work and how it made them feel than to identify themes or explain why the art was effective.*

- How did you use descriptive vocabulary to present a clear picture of the artwork and your response to it? Give some examples.
- Was the relationship between your chosen artist's work and the rest of the exhibition clear? Explain why or why not.

Tell students to start thinking about how they might use this set of questions to analyze or interpret their own work.



Handout 8: An Artist I Admire

Artist's Name _____

Artist's Field _____

Medium (cloth, wood, oil, watercolor, recycled materials, etc.) _____

1. How would you describe the artist's work? Be specific and note details. Use different senses, if applicable.

2. How is the work organized? How does the artist use such elements as materials, line, form, shape, color, and space? What subjects or themes seem to interest your artist?

3. What does the work communicate to you? How does it make you feel? (What emotions does it evoke? Why are you drawn to it?)

4. Why is the work effective? What is exceptional, unique, or compelling about it?

5. How does your artist's work fit into the themes or content of the larger show?



Activity 2D: Analyzing Artist Statements



In this activity, students work in pairs to analyze two artist statements for content, voice, language, and structure, and discover characteristics that make a statement effective.

Note: Handout 9: Analyzing Artist Statements offers a good opportunity for formative assessment.



Understanding

- An effective artist statement describes how and why the artist creates; is written in the first person, using an informal voice; uses descriptive vocabulary appropriate to the discipline; and has a coherent structure.

Materials

- Students' copies of **Handout 3: Journal Assignments**
- Journals
- Video clip of an artist statement
- Equipment for playing the video
- **Handout 9: Analyzing Artist Statements** (1 per pair)
- **Handout 10: Sample Artist Statements** (1 per pair)
- Highlighting markers (1 per pair)



1. Show students a videotaped artist statement.

Have students read Assignment 3 on **Handout 3: Journal Assignments**. Tell them that you will play a short video of an artist statement to give them an idea of what makes an artist statement effective. As they watch, have them jot down answers to the four questions on the handout.

Discuss students' responses to the handout questions.

Note: The possible answers below relate to the Mark Bradford video "Practice" from the PBS *Art 21* series.

- What information did the artist include?
Possible answers: Mark Bradford describes the subject of the video—playing basketball in an ante-bellum skirt—and what materials he used; he also talks about his intentions in presenting a piece about overcoming barriers.

- Was the tone formal or informal?

Possible answers: He uses the first-person voice; he speaks informally, in a relaxed conversational way, using standard English grammar and diction.

- What type of vocabulary did the artist use?

Possible answers: He uses descriptive vocabulary specific to his subject, such as “ante-bellum skirt” to describe his costume, “billowing” to describe the movement of the skirt, and “making the shot” to refer to his goal on the basketball court—and, metaphorically, in life.

- How did the artist structure the presentation?

Possible answers: He began by describing his plans for the work, then commented on what was happening in the video, and ended by summarizing his goals and intentions. The video was one to two minutes long.

Explain to students that they will consider similar questions as they analyze written artist statements with a partner.

2. Introduce sample written artist statements.

Note: If you are planning to have students prepare audio or video statements instead of written statements, you may wish to find additional recorded examples. Refer to *Additional Resources for Teachers* for suggestions.

Divide the class into pairs, and explain that students will analyze two written artist statements in depth in order to identify the characteristics of an effective statement.

Distribute **Handout 9: Analyzing Artist Statements**, **Handout 10: Sample Artist Statements**, and a highlighting marker to each pair. Review Handout 9 and answer any questions students might have.

3. Provide time for students to analyze statements and list characteristics.

Have student pairs complete steps A through D on Handout 9, reading and analyzing each artist statement for content, voice, language, and structure.

Note: If you think students might find it difficult to answer the question at the end of step A, *Does the artist answer any other questions, besides 1–8? If so, what are they?*, model a few examples from an artist statement other than the two on Handout 10.

4. Create a class list of effective characteristics.

As a class, display and discuss the characteristics on the lists that student pairs developed, compile characteristics, and consolidate by combining similar items and eliminating redundancies. Display a final list and have students record it in their journals. Tell students they will use this list as they write their own statements in the next activity.

Teacher's Notes: Characteristics of an Effective Artist Statement

The final class list will probably contain many of the following characteristics.

Content

The statement describes the following:

- Why the artist creates
- Personal experiences that influenced the artist's work
- Themes or ideas that interest the artist
- The artist's tools, methods, and training
- Elements of the work, such as materials, line, form, shape, color, or space
- What makes the art exceptional, unique, or compelling
- How the work fits in to a larger show or related art field

Voice and Language

- The statement is written in the first person.
- It has an informal tone.
- It uses vocabulary specific to the discipline.

Structure

- The statement is approximately one page long.
- It opens with a first paragraph that presents the artist's inspiration for the work.
- It includes body paragraphs that describe the work itself.
- It concludes with a paragraph of information about specific work or future goals.

Non-Visual Arts Adaptation

The list of characteristics for students working on non-visual arts projects will vary slightly, particularly in description of the works, but most of the characteristics related to content, voice, language, and structure will be similar.



Handout 9: Analyzing Artist Statements

What makes an artist statement effective? In this activity, you will analyze two professional artist statements, considering content, voice, language, and structure, and then develop a list of characteristics of an effective artist statement.

A. Content

The questions you answered about creativity (on Handout 8 and in your journal) are reproduced in the table below. As you read each artist statement, do the following:

- Decide which questions the artist answers, and check the appropriate boxes.
- On each statement, highlight the answer to each question and write the corresponding question number.

| Question | Statement | |
|--|-----------|---|
| | 1 | 2 |
| 1. Why does this artist make art? | | |
| 2. What materials, colors, and ideas does he or she like to work with, and why? | | |
| 3. What aspects of his or her childhood or environment influence his or her work? | | |
| 4. How would you describe the artist's work? Be specific and note details. Use different senses, if applicable. | | |
| 5. How is the work organized? How does the artist use such elements as materials, line, form, shape, color, and space? What subjects or themes seem to interest your artist? | | |
| 6. What does the artist want the work to communicate? How does he or she want to make people feel? | | |
| 7. Why is the work effective? What is exceptional, unique, or compelling about it? | | |
| 8. (If applicable) How does this artist's work compare with other work in his or her field? | | |

Does the artist answer any other questions, besides 1–8? If so, what are they?

Sample 1: _____

Sample 2: _____





B. Voice

What is the voice and tone of the artist statement? (First, second, or third person? Formal or informal?)

Sample 1: _____

Sample 2: _____

C. Language

What kind of language and vocabulary does the artist use in the statement? (Vocabulary specific to the discipline?) Give examples.

Sample 1: _____

Sample 2: _____

D. Structure

What is the structure of the statement? (How many paragraphs and pages long is it? What type of information is contained in each paragraph? How does the statement begin and end?)

Sample 1: _____

Sample 2: _____

Characteristics of an Effective Artist Statement

1. Although the two statements you read differ, they have many common elements. Using these statements and drawing on what you've learned in your analysis, list the characteristics of an effective artist statement. Use the back of this handout to make your list, or type it on a separate piece of paper.
2. Discuss everyone's lists as a class, and combine them into one final class list.
3. Write the final list in your journal.
4. Keep these characteristics in mind as you write your own artist statement.





Handout 10: Sample Artist Statements

Sample 1

Jeongmee Yoon, "The Pink and Blue Project"

"The Pink and Blue Project" was at first motivated by my daughter. At five years old, she loves pink so much that she wants to wear only pink clothes and use only pink toys or objects.

I found that she is not unusual and most other little girls in the U.S. and South Korea love pink clothing, accessories and toys. This phenomenon seems widespread among various ethnic groups regardless of their cultural background. It could be the result of an influence of customs or the power of pervasive commercial advertisements for merchandise such as Barbie and Hello Kitty.

While producing the "pink" images, I also became aware that many boys have a lot of blue possessions and started photographing them as well. Through advertising, consumers are directed to buy blue items, symbolizing strength and masculinity, for boys; and pink items, symbolizing sweetness and femininity, for girls.

To make "The Pink and Blue Project" images, I visit the child's room, where I display and rearrange his/her colored accessories. I ask my models to pose for me with their pink or blue objects, in an effort to show the viewer the extent to which children and their parents, knowingly or unknowingly, are influenced by advertising and popular culture. I first lay out the larger items, blankets or coats, and then spread smaller articles on top of the clothes. This method references objects that are displayed in a museum collection. In some pictures, the children even look like dolls.

I use a 6x6 format Hasselblad camera because the square format enhances the effect of the many crowded objects on display. My photographs are taken with the smallest aperture, f-22, to get a hyper-realistic depiction of each object and person.

Reprinted with permission of the artist, Jeongmee Yoon.





Sample 2

Kesign Design Consulting: Computer-Aided Design and Graphics

Since I was about seven, I have been designing theme parks, film sets, zoos, worlds, and objects. I have never thought of myself as an artist, rather, I see myself as a designer. I see art as something visually pleasing alone, or visually not pleasing, depending on the intent of the artist. I have always designed for usefulness. To me, an object that is made to be used must function well first and then be visually appealing. Too often I have seen buildings that are praised for their design but do not enclose a space effectively or have structural problems. I have seen beautiful houses that I would not want for a home. I have used tools or other objects and wondered why the controls are so hard to reach. I want to design useful environments that also happen to be exciting places to experience.

I feel that my imagination is what makes me a good designer. I am not referring to imagining a good design, instead, I am referring to imagining myself using the object, living in the house, riding the theme park attraction. By so doing, I mentally encounter and solve problems before resources are committed. As a professional model builder for eighteen years, this imagining of a situation has saved me countless hours and materials by anticipating a problem and solving it before using time and materials to pursue a dead end. By the time I start construction, most of the problems are expected and resolved and the model seems to fall together.

My fantasy is to build a theme park that would be a cross between Disneyland with its perfectly choreographed story that the visitor passively enjoys and Delos (the overall complex in the movie Westworld) with its "spare no expense" attitude to making a believable interactive experience. I would like to build a theme park in which the visitors interact with the characters, both audio-animatronics and carbon based. It would recreate worlds, past, present, future, and imaginary, to the finest movie set-like detail. I believe that if theme parks don't become more interactive, they will loose [sic] out to Virtual Reality, why hassle with packing and traveling if you can insert a new disk. I would like to put twenty-five years of film and theme park experience and endless hours of education to use in designing the best interactive experience on Earth. If I can't build the best theme park on earth, I'll be happy to build the first theme park on the moon.

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Activity 2E: Writing Your Artist Statement



Students write their artist statements, applying what they have learned by analyzing other artwork and artist statements.

Understanding

- Creating an artist statement involves the steps of the writing process—gather source materials and reflect, outline, draft, review, and revise.



Materials

- **Handout 11: Writing Your Artist Statement** (1 per student)
- Optional: Students' copies of **Handout 9: Analyzing Artist Statements**
- Optional: Students' copies of **Appendix C: Critique Vocabulary**

1. Introduce the activity.

Explain to students that they will use what they have learned to write their own artist statements. Distribute **Handout 11: Writing Your Artist Statement** and go over the steps with students.

Remind students that as they write, they may also consult Handout 9 and **Appendix C: Critique Vocabulary**.

Note: If you adapted Handout 8 to include critique vocabulary for other disciplines, have students refer to that as well.

2. Provide time for students to write, review, and revise their statements.

Support students as they follow the steps in Handout 11 to complete their final drafts.

3. Comment on final draft artist statements.

Collect students' final drafts of their artist statements. Provide written feedback and return the drafts to students.

4. Have students prepare final artist statements for display.

Have students make final revisions to their statements. Work with visual arts classes to decide how the artist statements will be presented at the exhibition, and have students make any final adjustments to prepare them for display.

Activity 2F: Assessment 2

Students fill out the student comments section of their Assessment Checklists and turn in their artist statements for evaluation.



Materials

- Students' copies of **Assessment Checklist 2: Artist Statement**

1. Complete the assessment.

Ask students to fill out the student comments section of **Assessment Checklist 2: Artist Statement**. Meet with students individually to review their artist statements and discuss their fulfillment of the criteria, or have students turn in their artist statements for a final evaluation.

2. Discuss the writing process.

As a class, discuss the process of writing artist statements, using the following questions:

- What did you most enjoy about developing your artist statement?
- What did you find most challenging?
- Did you learn anything about yourself as an artist through this process? Explain.
- If you write another artist statement five years from now, what might change and what might stay the same?



Handout 11:

Writing Your Artist Statement

An artist statement is a written communication between an artist and his or her audience. Artist statements present what artists might say if they could have a personal conversation with each person who views their work.

Now you are ready to write your own artist statement by applying everything you have learned in the previous activities to your own work. Follow the steps below to develop your statement.

1. Gather materials.

Read and review this handout and ask your teacher any questions you may have. Remember: You will draw from four sources when writing your statement:

- Direct observation and consideration of your artwork
- Your journal free-write about creativity
- The questions you considered in Handout 9 about content, voice, vocabulary, and structure.
- Your class list of characteristics of an effective artist statement

2. Develop an outline.

Rewrite the questions in the content table on Handout 9, substituting first-person for third-person references. For example, instead of *Why does this artist make art?*, write *Why do I make art?*

Then answer the questions you've created. Your answers will provide a rough outline for your artist statement.

3. Write the first draft of your artist statement.

Develop your outline into structured paragraphs.

Check your writing against the list of characteristics of an effective artist statement. Have you included most or all of these characteristics?

4. Peer-review your partner's artist statement.

Exchange your finished first draft with your partner. Review your partner's draft, using the list of content questions from Handout 9 and the list of characteristics of an effective statement. Ask yourself:

- Does the statement answer most or all of the content questions? If not, what has been left out?
- Does the statement reflect all of the characteristics of an effective artist statement? If not, what characteristic(s) doesn't it exhibit?
- What other suggestions do you have for revising the statement?

Write your comments on your partner's statement.

5. Revise your artist statement.

Use your partner's feedback to revise your statement.



Appendix A: Planning for a Practitioners Panel

Setting Up the Practitioners Panel

You will need to contact professionals for the practitioners panel at least one to two months before you plan to present the unit. Try institutions and businesses close to home. Some organizations, such as the Society of Professional Journalists, the National Association of Black Journalists, or the National Association of Hispanic Journalists, may have a local chapter that can offer assistance. Faculty colleagues or even students may also have connections in the promotional world. The Web, reference librarians, and the phone directory are other potential sources.

Ask each panelist to submit a brief biography (three to five sentences) or a resume from which you can write a biography.

Information for the Panelists

Provide panelists with some context for their visit by briefly describing the writing projects that students will engage in. Give them some guiding questions to help in preparing their statements, for example:

- Can you tell us about one of your most successful promotional campaigns?
- What do you think about when you are writing a promotional piece?
- Do you have any special tips for students to use in promotion? Any pitfalls you can warn students against? Any stories to illustrate tips or challenges?
- What types of experiences and education prepared you for your work in arts promotion?

Ask each panelist to speak for 5 to 10 minutes, and arrange for panelists to answer questions afterward.

Visual Arts Practitioners Panel

If your class is putting on an art show in conjunction with the Foundations in Visual Arts course, your panel may include art curators, public relations writers, artists who do their own promotion, arts/media journalists, artist and media agents, gallery owners, managers of performance spaces, or directors or publicists for art/media cooperatives.

Check with the visual arts teacher to combine your classes for this special visit, since these practitioners will be of interest to their classes as well. Or you might see if panelists would be willing to speak to two different classes, focusing on arts promotion in your class and other topics with the visual arts classes.

Non-Visual Arts Practitioners Panel

If you are promoting a non-visual arts project, invite panelists relevant to that particular arts, media, or non-arts field. If, for example, the event is a play, you may wish to invite an artistic director, theater manager, theater publicist, or theater Web manager.



Appendix B: Promotional Strategy Resources

Handout B1: Sample Press Release (Broadcast)

For Immediate Release

Contacts:

P.O.V. Communications: 555-900-7425. Emergency contact: 555-700-4748

P.O.V. online pressroom: www.pbs.org/pov/pressroom

P.O.V.'s *Inheritance* Captures Remarkable Meeting of Nazi's Daughter and His Victim In Special 9 PM Broadcast Wednesday, Dec. 10, on PBS

One Woman Is the Child of Brutal Camp Commander Portrayed in *Schindler's List*—The Other Was His Domestic Slave

"In a documentary world awash in Ken Burns knockoffs . . . it is good to be reminded of what the camera can capture that no amount of narrative or analysis could ever hope to."

—Mary McNamara, *Los Angeles Times*

Inheritance is an extraordinary, gut-wrenching account of the continuing effects of Nazi horrors on human souls. The *Schindler's List* portrayal of the Plaszow Concentration Camp and its brutal commander, Amon Goeth, set in motion the events recounted by this new documentary. *Inheritance* is a Holocaust film like no other. It tells the stories of two women with very different scars from the WWII genocide of Europe's Jews—whose sorrows and angers intersect in the haunting memory of one man.

Now in her sixties, Monika Hertwig has struggled a lifetime with what she learned at age 11—that her father, Amon Goeth, had not been killed in World War II like other soldiers, but was hanged as a war criminal when she was a baby. Over the years she forced herself to learn more about "Amon," but when Spielberg's movie came out in 1993, Monika became, in her own words, "sick with the truth."

Helen Jonas was 15 years old when she arrived with other Jews at the Plaszow Camp in Poland, which was both a work camp and a death camp. In one of those strange twists of fate that exposed her to daily humiliations and beatings but which probably saved her life, an imposing SS officer one day pointed at her and ordered, "I want her in my house." It was Amon Goeth.

Academy Award-winning director James Moll's *Inheritance* has its national broadcast premiere in a special presentation on PBS on Wednesday, Dec. 10, at 9 p.m., concluding the 21st season of P.O.V. (Check local listings.) American television's longest-running independent documentary series, P.O.V. is public television's premier showcase for point-of-view, nonfiction films, and winner of a 2007 Special News & Documentary Emmy Award for Excellence in Television Documentary Filmmaking.





Monika begins *Inheritance* with a powerfully understated observation that few can make with equal authority: “Every father in a war should think about his children.” Born in 1945, and only a year old when Polish authorities hanged Goeth, Monika never knew her father and had little curiosity about him. Many German children in those years were growing up without fathers, who had died fighting in the war, and no one talked about the war anyway. But this veil was strangely pierced when Monika, 11 years old, was told spitefully by her mother, “You are like your father and you will die like him!”

Monika, who had never gotten along with her mother, was so struck and puzzled by what her mother had said that she went to the woman she most trusted, her maternal grandmother. And for the first time, Monika heard the truth: “They hanged your father.” Why? “Because he killed Jews.” It’s a testament to the post-war German will to forget that the young Monika knew nothing about the history of Jews in Germany, or what happened to Jews during the war. So her grandmother began Monika’s painful re-education, telling her with guilt and shame about her father. A more terrible paternal legacy would be difficult to imagine.

A fanatical anti-Semite, Amon Goeth held as camp commander absolute authority of life and death over every inmate. Not content to oversee the death of thousands, he rode about on a white horse, personally killing, beating, and torturing prisoners with apparent sadistic glee. Helen saw that look of animal pleasure whenever Goeth beat her while hurling vulgar invectives. Living in a basement room of the “beautiful villa” Goeth had built for himself and his wife, Helen daily heard the sounds of shots coming from the camp and witnessed innumerable acts of murder and brutality. Goeth made a point of personally shooting to death Helen’s boyfriend, a young resistance fighter, just as the youth finished caring for and burying Helen’s sick mother.

One ray of hope in Helen’s bleak life was Oskar Schindler, who ran the factory that used the camp’s inmates for forced labor—which nonetheless saved those who did it from the gas chambers. As a maid in the Goeth household, she regularly saw Schindler who, with astounding equanimity, went from socializing with his friend, Goeth, to saving a thousand Jews, even pausing in his comings and goings to whisper to Helen that he would see to it that she would be all right. For a teenage girl living in the house of Nazi bestiality personified, these encouraging words were as mysterious as they were incredible.

Schindler did, in fact, ultimately save Helen and her sisters, and it was Helen’s appearance in a German television documentary that captured Monika’s attention. Here was a woman who had lived in her father’s house in the years just before her birth. Here was direct witness to what her father had become at Plaszow. As importantly for Monika, here is someone who might shed light on her mother’s state of mind as she, too, lived in that house, within gunshot sound of the concentration camp.

Helen at first resists the idea of meeting Monika. She can feel sorry for Monika, but why should she be expected to help the child of a “perpetrator”? Eventually she comes to see that returning to Poland again, and meeting Monika, might serve her own emotional need still to find answers. The women arrange to meet at the Plaszow camp memorial to the unnamed thousands who died there. The meeting, with Helen’s daughter Vivian accompanying her, must count as one of





the most heartrending and searing evocations of the Holocaust ever filmed, especially when the women visit the “beautiful villa,” still standing with its horrible memories for Helen and implacable reality for Monika.

And yet, for all the terror and despair evoked by the memory of Amon Goeth, *Inheritance* is ultimately a portrait of two brave and remarkably resilient women who bear witness to an unchangeable past in the name of a better future.

“I first contacted Monika Hertwig, the daughter of Amon Goeth, to ask for her permission to use photographs of her father in a documentary we were producing for the 10th-anniversary *Schindler’s List* DVD,” says director Moll. “She was charming. Easy to talk to. Then suddenly, Monika surprised me with a statement completely off the subject. She said, ‘I am not my father.’ That statement became the genesis of *Inheritance*.”

Inheritance is a production of Moll’s Los Angeles-based independent film company, Allentown Productions.





Handout B2: Distributing Promotional Materials

Researching Media

Working in teams, follow the steps below to narrow your search for the best media outlets to promote your event:

1. Brainstorm possible media outlets on a separate sheet of paper.
2. Narrow down your choices to four media outlets.
3. Copy the names into the left-hand column of the table below.
4. Decide as a team which of you will be responsible for gathering which pieces of information.
5. When all the information has been gathered, complete the table.

| Name of Media | Contact | Info Needed by | Submission Format | Special Instructions |
|---|--|--|--|--|
| <i>Example: Main Street Journal</i> | <i>Samantha Mendes, Arts Editor smendes@main.news 555-222-0000</i> | <i>Before noon Monday for Thursday issue</i> | <i>E-mail press release as Word attachment</i> | <i>Write event name and date as subject header</i> |
| 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |

Creating a Task Calendar

Create a calendar for distributing materials, following the steps below:

1. Generate a list of distribution tasks (for example, put up posters, hand out flyers, post event on social networking site, invite your friends).
2. Refer to a calendar and write a "date to be completed by" next to each task.
3. Order the tasks chronologically.
4. Display tasks and dates clearly on a list, calendar, or actual timeline.





Handout B3: Media Outlets

Use school resources, phone directories, and search engines to locate specific examples of print and Web-based media serving your area.

Print Media

School Newspapers—Many high schools have student- or parent/teacher-run newspapers or newsletters, which would be ideal places to publicize your event.

Town Newspapers—Many towns have small local or regional papers that focus on people and events in town. Some have events calendars in addition to space to print short articles.

Publications for Classified or Want Ads—Local or regional advertisers often have space for articles or advertisements about community events.

Regional Arts Publications—Areas with active arts and media communities may have weekly or monthly publications devoted exclusively to arts and media in the region.

City-Wide or Regional Newspapers—Major newspapers, such as *The Boston Globe*, *Los Angeles Times*, *Chicago Tribune*, or *The New York Times*, have special sections devoted to regions in the circulation area. If your school is in or near major city, the newspaper may be interested in publicizing your event as a feature story.

Foreign Language Newspapers—If your potential audience includes non-English speakers, you may wish to translate your message into another language and approach a local foreign language paper.

Web-Based Media

School Web Sites—If your school has a Web site, you may be able to post your promotional message on it or use it to link to a Web site of your own design.

Blogs—You may have access to a blog on a school Web site. There are also tools available online for you to create your own blog or online journal.

Invitation Services—You can create an invitation to your event using an online service, then distribute it to the friends, family, and community members for whom you have e-mail addresses.

Event Calendars—Many regional news services, nonprofits, and other organizations have online calendars, which you can use to post your own event.

Social Networking Service—You can use the online community of a Web-based service to distribute event information using a variety of methods, including instant messaging and e-mail.

Social Networking Sites—You can use an online social networking site to create an interactive page for your event, which may include photos and videos, participant biographies, and descriptive text.

E-Mail Lists—You can set up discussion groups about your event and/or distribute announcements through targeted e-mail lists.





Handout B4: The Press Packet

Arts and media promoters often send media outlets a packet of materials, of which the press release is an important component—but it is not the only piece. Other materials that may be part of a press packet include the following:

- *A cover letter.* Every press release should be accompanied by a brief letter, called a cover letter, either in print or in an e-mail with the press release attached. This letter can be very short—two or three sentences identifying the writer and what the press release is about. A cover letter also provides an opportunity to request additional press coverage, such as an interview or review.
- *Photos or electronic images.* Providing a print-quality image or photo file of something related to the event will increase your chances of getting media coverage.
- *Artist resumes or statements, curatorial statements or catalogs, flyers, brochures, or other print material.* Follow up by sending additional materials to your media contacts, particularly when artist and curatorial statements or catalogs become available.

Remember, it is *critical* to get the name of the right contact person and to spell the names of the media outlet and contact person correctly!

Work with your teacher to write a brief cover letter and assemble the press packet. Decide on the best distribution method—postal service, e-mail, or fax—and then send your press materials to the media outlets you have chosen.





Handout B5: Analyzing a Social Networking Site

Analyze the Screen

Follow the steps below to analyze the screen (or screenshot) of a social networking site:

1. List all the features that appear on the screen.
2. Write a one-sentence description of the purpose of each feature.
3. Decide which features would be most useful for promoting your event.
4. Write a one-sentence description of how each feature might be used in your promotional strategy.

Report your findings to the class.

List Relevant Features

Make a list of the site features that you find relevant for promoting your event.

Conclude by asking yourself:

- Who is the audience for this site?
- How many people might you reach using this type of site?
- In terms of audience, how does the use of a social networking site differ from placing press releases with print media?
- What types of writing do you see on this page—formal (third person), informal (first person), colloquial?
- How does the use of writing styles on this page compare to those in your press release?

Draw Conclusions

Discuss with your class or a smaller group how writers adapt their writing styles to attract and interact with different audiences. What are some examples from your own experience? How does your writing style vary when you use various technologies to communicate with friends, such as texting, e-mail, instant messaging, or social networking site postings, versus communicating with adults at school or at work?





Handout B6: Untangling the Web

Follow the steps below to research and implement a strategy for promoting your event on the Web.

Step 1: Research four options for Web-based promotion, filling in the chart below:

| Name of Site or Service | Audience Reached | Writing Style | Helpful Features | Advantages | Disadvantages |
|-------------------------|------------------|---------------|------------------|------------|---------------|
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

Step 2: Discuss all four options with your team and choose one or two to implement. Name the option(s) and describe the rationale for your choice.

Step 3: Adapt your press releases and additional information, and enter your material into the sites or services. If the strategy involves an ongoing procedure, begin the process, and provide a description and schedule for frequency of posting and monitoring.





Handout B7: Assessing Promotional Success

Follow up on how well you promoted your event. You can assess the success of your media promotion strategy in several ways:

1. *Track media exposure.* Find out whether people viewed your promotional material.

PRINT MEDIA

Did you get media coverage? Document whether the press release you sent was printed in a local paper, journal, or magazine, or whether the information appeared in a calendar listing.

WEB MEDIA

Did anyone visit your site or service? If possible, record the number of “hits” your site gets, or talk with people who have viewed it.

2. *Determine audience turnout.* How many people attended the show? Check the sign-in or “guest” book. (For some events, you may have records of ticket sales.)
3. *Survey attendees.* While counting the turnout gives you general information, it can’t tell you which promotions worked the best—so you might want to do a survey to learn which parts of your promotional strategy were most and least successful.

To add “real world” data to your assessment, create a short, simple form (on a half-sheet of paper) that asks audience members or exhibition attendees to indicate how they learned about the show. A sample form appears below.

Welcome to Our High School Art Exhibition!

Please help us determine how to publicize our events in the future by checking boxes below to tell us how you heard about the show:

Newspaper or journal article. Which one? _____

Radio spot. Which station? _____

Social networking site. Which one? _____

School blog. Which one? _____

Social networking service. Which one? _____

Friend or relative in the show

Other. Describe: _____





Appendix C: Vocabulary for Critique: Using the Elements of Art

When critiquing a work of art, it can be hard to describe a piece without making a “value judgment.” The following is a list of straightforward words you might use to describe different elements in artwork.

Line

- Descriptive (a line that depicts something in a drawing, helping viewers to understand what is shown in the drawing)
- Expressive (a line that expresses a feeling)
- Implied (a line that is suggested but not explicitly drawn, such as the line created when one color ends and another begins)
- Curved, jagged, or straight
- Closed or open

You might also use descriptions of the way a line looks, such as *soft*, *hard*, or *smooth*.

Shape (2-D)

- Positive (figure) or negative (ground)
- Geometric (perfectly straight or round) or organic (irregular; not perfectly straight or round)
- Closed or open

You might also use descriptions of the way a shape looks, such as *large*, *small*, *wide*, *narrow*, *long*, or *short*.

Form (3-D)

- Geometric
- Organic
- Closed or open

You might also use descriptions of the way a form looks, such as *large*, *small*, *wide*, *narrow*, *high*, *deep*, or *shallow*.

Value

- Tint (the lighter range of a color, such as the color mixed with white or lightened with water)
- Shade (the darker range of a color, such as the color mixed with black or dark gray)



Materials Needed

Throughout the Unit

- Equipment to display or project vocabulary terms and student responses to activity prompts and questions (blackboard or whiteboard, chart paper, overhead projector, or computer, and chalk or markers)
- Professional promotional materials, such as artist statements, press releases, and Web-based promotions to supplement handouts for activities in Parts 1 and 2 (optional; see Advance Preparation)

Part 1: Write, and They Will Come: Press and Promotion

Writing Supplies and Other Equipment

- Student journals
- Highlighting markers (6 colors)

Handouts

- Handout 1: Unit Overview
- Handout 2: Media Overview
- Optional: Media Chart
- Assessment Checklist 1: Press Release
- Appendix A: Planning for a Practitioners Panel (optional)
- Practitioners panel biographies handout (see Advance Preparation)
- Handout 3: Journal Assignments
- Handout 4: What Is a Press Release?
- Handout 5: Analyzing Press Releases
- Handout 6: Sample Press Releases
- Handout 7: Writing a Press Release
- Appendix B: Promotional Strategy Resources (optional)

Examples of Media Resources

- Examples of event publicity from print and Web media for Activity 1A.2, enough for each pair of students to have one example (see Advance Preparation)
- Optional: School and or local newspapers for examples of news writing and promotional writing for Activity 1D (see Advance Preparation)

Advance Preparation

- Before Activity 1A.2, gather enough examples of event publicity from print and Web media for each pair to have one example. As an alternative, ask students a day or two before Activity 1A.2 to bring in their own examples of media promotion to analyze and present to the class. (See **Appendix B: Promotional Strategy Resources** for examples of print and Web media.)

- Before Activity 1B, confirm the panelists and remind them that students are writing press releases for an art exhibition. Answer any questions they have about gearing their presentations to support this activity. Prepare a handout with a short biography of each panelist. (See **Appendix A: Planning for a Practitioners Panel** for more details.)
- As an alternative to a live panel in Activity 1B, find an online interview, article, or blog by someone who promotes the arts. (See *Additional Resources for Teachers* for links.)
- Optional: For Activity 1C.2, prepare additional or alternative press releases to supplement Handout 6 or arrange to display press releases from the Web to view as a class. (See **Appendix B** and *Additional Resources for Teachers*.)
- Optional: For Activity 1D, gather school and or local newspapers with examples of news writing and promotional writing for discussion.

Part 2: Looking at Painting and Concept Art

Writing Supplies and Other Equipment

- Student journals
- Computers with Internet connections
- Equipment for playing the videotaped artist statement
- Highlighting markers

Handouts

- Assessment Checklist 2: Artist Statement
- Handout 3: Journal Assignments
- Handout 8: An Artist I Admire
- Appendix C: Critique Vocabulary
- Handout 9: Analyzing Artist Statements
- Handout 10: Sample Artist Statements
- Handout 11: Writing Your Artist Statement

Examples of Media Resources

- Links to digital galleries and virtual exhibitions that students can “attend” online for Activity 2C (see Advance Preparation)
- Videotaped artist statement to show for Activity 2D (see Advance Preparation)

Advance Preparation

- Coordinate with the visual arts teacher to ensure that students’ artist statements will be ready in time for the art exhibition.
- For Activity 2C, locate virtual exhibitions that students can “attend” online. (See *Media & Resources* for links to digital galleries and exhibitions.) If students are writing about an area other than visual arts, find related links.

- For Activity 2D, select a videotaped artist statement to show. (See *Media & Resources* for the link to videos from the PBS television series Art 21, in which contemporary artists talk about their work. The example used in the unit is “Practice” by Mark Bradford.)
- If you wish to supplement Handout 9 in Activity 2D, locate additional artist statements or have students find their own. *Additional Resources for Teachers* provides links to statements by visual artists, designers, and film directors.

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at <http://dma.edc.org> and at <http://dmamediaandresources.pbworks.com>, a Wiki that allows users to add and edit content.

Part 2: Working With a Vision: Creating Artist Statements

Activity 2C: An Artist I Admire

Digital Galleries and Exhibitions

These exhibits were created especially for the Internet.

American Wing Period Rooms

Metropolitan Museum of Art Virtual Reality Tour

www.metmuseum.org/Works_of_Art/vr/index.asp

Voices and Images of California Art

San Francisco Museum of Modern Art Interactive Features

www.sfmoma.org/multimedia/interactive_features/4

Picturing the People

Autry National Center of the American West

www.autrynationalcenter.org/ptp/index.html

(includes curatorial statements with audio)

¡del Corazón! Latino Voices in American Art

Smithsonian American Art Museum

<http://americanart.si.edu/education/corazon/>

Women of Renown: Female Heroes and Villains in the Prints of Utagawa

Kuniyoshi (1797–1861) Museum of Fine Arts, Boston (MFA) Interactive Tours

MFA Exhibitions

www.mfa.org/collections/index.asp?key=37#Exhibitions

(includes curatorial statement)

Word / Poem / Picture: Words on One's Sleeves

Los Angeles County Museum of Art Online Collections

<http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=epage;id=501598;type=803>

(includes curatorial statement)



Natomas High School Design Department, San Francisco, Calif.

www.nhsdesigns.com/gallery/gallery2/main.php

Gallery Podcasts

These podcasts include audio versions of both artist and curatorial statements.

San Francisco Museum of Modern Art: Audio Archive

www.sfmoma.org/pages/audios

Museum of Fine Arts, Boston: Podcasts

www.mfa.org/collections/index.asp?key=2725

Los Angeles County Museum of Art: Videos and Podcasts

www.lacma.org/art/ScreeningRoom.aspx

Metropolitan Museum of Art: Met Podcast

www.metmuseum.org/podcast/index.asp?HomePageLink=podcast_l

Activity 2D: Analyzing Artist Statements

Art 21: Art in the Twenty-First Century. PBS Home Programs. Artist statements, interviews, and footage of installations and artwork for dozens of artists.

www.pbs.org/art21/series/index.html

Additional Resources for Teachers

Unit Overview

Career Connections

Road Trip Nation. A resource for students and teachers, which posts interviews with people in a wide range of careers.

www.roadtripnation.com/EDU/

Part 1: Write, and They Will Come: Press and Promotion

Activity 1B: Listening to the Pros

Interviews, Articles, and Web Sites on Arts Promotion and Marketing

An Interview with Expert Web Copywriter Scott Smith from *Search Engine Guide: The Small Business Guide to Search Marketing*, February 1, 2007.

www.searchengineguide.com/ross-dunn/an-interview-wi.php

Ask the Expert. *National Arts Marketing Project: A Program of Americans for the Arts*.

www.artsmarketing.org/marketing_news/monthly_articles

Somebody Likes Your Art, Now What? by Alan Bamberger.

www.artbusiness.com/ilkie.html

11 Cost Effective Ways to Market Your Artwork in a Down Economy by Janielle Baglien.

Emptyeasel.com/2009/04/09/11-cost-effective-ways-market-your-art-business-in-a-down-economy/

Fine Art America. Fine Arts News and Press Releases.

<http://fineartamerica.com/pressreleasedirectory.html>

Activity 1C.2: Analyzing Press Releases

Examples of Press Releases for Art Exhibitions

Picturing the People Press Release

Autry National Center of the American West

www.autrynationalcenter.org/pdfs/PicturingthePeople_08.03.07.pdf

National Gallery of Art: Exhibition News Releases

www.nga.gov/press/exhibit.shtm

San Francisco Museum of Modern Art: Recent Press Releases

www.sfmoma.org/pages/press_exhibitions

Los Angeles County Museum of Art: Press

www.lacma.org/about/PressReleases.aspx



Metropolitan Museum of Art: Current Press Releases
www.metmuseum.org/press_room/recent.asp?type=1

Museum of Fine Arts Boston, Seeing Songs
www.mfa.org/press/index.asp

Examples of Press Releases and Teasers for Film and Television

Pixar: 20 Years of Animation Illustrates Marriage of Traditional Artistry With Technical Advances In Animated Films, from Pixar Press Box
www.pixar.com/companyinfo/press_box/news/20051208-181679.htm

P.O.V. Pressroom: press releases by film
www.amdoc.org/pressroom_pov2008.php

P.O.V. Programs on PBS: teasers
www.pbs.org/pov/tvschedule.php

Resources for Optional Extensions

Information on Preparing Press Releases / Press Packets

Artists Foundation: Writing a Press Release, PSA, Calendar Listing & Creating a Press Kit

www.artistsfoundation.org/art_pages/resources/resources_arts_presskit.htm

Artists Network: Write a Press Release in 16 Easy Steps, by Michael Chesley Johnson. (This article first appeared in the June 2008 issue of *The Artist's Magazine* under the title "Get the Word Out.")

www.artistsnetwork.com/article/press-release/

Teaching Basic News Writing in Middle School—Writing a News Story
www.brighthub.com/education/k-12/articles/6798.aspx

Web Marketing Strategies

The Viral Sanctuary is an online newsletter with information and updates about viral marketing strategies.

www.theviralsanctuary.com/

The Six Simple Principles of Viral Marketing by Ralph F. Wilson.

www.wilsonweb.com/wmt5/viral-principles.htm

Some Current Social Networking Sites and Services

Blogger at www.blogger.com/start—You can create your own blog, or online journal, through this site. You may also have access to a blog on a school Web site.

Evite at www.evite.com—You can create an invitation to your event, using this online service, then distribute it to the friends, family, and community members for whom you have e-mail addresses.

Facebook at www.facebook.com—This site allows you to create an interactive page for your event, which people can access online. Facebook allows uploading of photos and videos, descriptive text, and member information.

ListServe at www.listserve.com—This site allows you to set up discussion groups or distribute announcements through targeted e-mail lists.

MySpace at www.myspace.com—This social networking site is similar to Facebook.

Twitter at <http://twitter.com>—This messaging service allows you to create and distribute promotional messages of up to 140 characters, called “tweets,” online or by texting.

Part 2: Working With a Vision: Creating Artist Statements

Activity 2C: An Artist I Admire

Information About Writing Critiques in Art and Other Disciplines

Barnet, Sylvan. (1985). *A Short Guide to Writing About Art* (2nd ed.). Boston, MA: Little Brown.

Feldman, Edmund Burke. (1994). *Practical Art Criticism*. New York: Prentice Hall.

Hobbs, J., Salome, R., & Vieth, K. (2005). *The visual experience* (3rd ed.). Worcester, MA: Davis Publications, Inc.

Guidelines for Writing a Dance Critique by David Marchant
<http://artsci.wustl.edu/~marchant/critguidelines.htm>

Writing About Dance by Robert M. Seiler
www.ucalgary.ca/~rseiler/dance.htm

Writing About Music by Robert M. Seiler
www.ucalgary.ca/~rseiler/music.htm

Writing About Poetry—The OWL at Purdue by Brian Yothers
<http://owl.english.purdue.edu/owl/resource/615/01/>

Writing About Theatre, Hunter College
<http://rwc.hunter.cuny.edu/reading-writing/on-line/perform.html>

Activity 2D: Analyzing Artist Statements

Examples of Artist Statements (Visual Art)

Billboard Project by Chris Woods (2001)
www.dianefarrisgallery.com/artist/woods/news/statement.html

The Face of Pakistan by Phil Borges (2002)
www.dianefarrisgallery.com/artist/borges/ex02/statement.html

General artist's statement for the Diane Farris Gallery by Elzbieta Krawecka
www.dianefarrisgallery.com/artist/krawecka/artist_statement.htm

Threshold by Lisa Klapstock (2003)
www.dianefarrisgallery.com/artist/klapstock/ex03/statement.html

Examples of Artist Statements (Designers)

About Carlos Baena (Pixar animator)

www.carlosbaena.com/home_about.html

About July Films, July Films Inc.

www.julyfilms.com/about.php

James Joyce's *The Dead* by Linda Roethke, costume design statement (2002–2003)

www.lindaroethke.com/jamesjoyce/designstatement.htm

Michiko Stehrenberger Biography

www.michiko.com/1205/bio-1205.htm

Examples of Artist Statements (Film Directors)

Art From the Streets by Layton Blaylock (2006)

www.artfromthestreets-themovie.com/statement.html

My Father, The Genius by Lucia Small (2002)

www.smallangstfilms.com/film_director.html

Operation Filmmaker by Nina Davenport (2007)

www.operationfilmmaker.com/statement.html

Thin by Lauren Greenfield (2005)

www.laurengreenfield.com/index.php?p=C2JIGFV1

Examples of Artist and Curatorial Statements (Video and Podcasts)

Art 21: Art in the Twenty-First Century. PBS Home Programs. Artist statements, interviews, and footage of installations and artwork for dozens of artists.

www.pbs.org/art21/series/index.html

Los Angeles County Museum of Art: Videos and Podcasts

www.lacma.org/art/ScreeningRoom.aspx

Metropolitan Museum of Art: Met Podcast

www.metmuseum.org/podcast/index.asp?HomePageLink=podcast_I

Museum of Fine Arts, Boston: Podcasts

www.mfa.org/collections/index.asp?key=2725

San Francisco Museum of Modern Art: Audio Archive

www.sfmoma.org/pages/audios

Activity 2E: Writing Your Artist Statement

Information on Writing an Artist Statement

Artists Foundation: *How to Write an Artist Statement* (includes examples)

www.artistsfoundation.org/art_pages/resources/resources_arts_statement.htm

Cue Art Foundation Web site

www.cueartfoundation.org/current-exhibitions.html

Empty Easel online magazine: *How to Write a Good Artist Statement and Resume*

<http://emptyeasel.com/2006/12/15/how-to-write-a-good-artist-statement-and-resume/>

Incredible Art Department: *Artist's Statement*, Submitted by Pam Stephens

www.princetonol.com/groups/iad/Files/Pam-Artist.htm

Milwaukee Artist Resource Network: *Writing an Artist Statement*

www.marnonline.com/arts-resources/artist-statement.shtml

"Your Artist Statement: Explaining the Unexplainable" and "Keep Your Artist Statement Short and Clear." *ArtBusiness.com* articles for artists.

www.artbusiness.com/artstate.html

Standards

This unit was developed to meet the following standards.

California Academic Content Standards for English Language Arts, Grades 9–12

Readings

2.1 Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.

Writing

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

1.5 Synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium.

2.3d Include visual aids by employing appropriate technology to organize and record information on charts, maps, and graphs.

2.3e Anticipate and address readers' potential misunderstandings, biases, and expectations.

2.3f Use technical terms and notations accurately.

Written and Oral English Language Conventions

1.3 Demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.

1.5 Reflect appropriate manuscript requirements, including title page presentation, pagination, spacing and margins, and integration of source and support material with appropriate citations.

California CTE Arts, Media, and Entertainment Industry Sector Foundation Content Standards 9–12

2.2 Writing

(1.1) Students demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.

(1.9) Students revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

4.0 Technology

Students know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments:

4.2 Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services.

California CTE Arts, Media, and Entertainment Industry Sector Media and Design Arts Pathway 9–12

A1.0 Visual and performing arts and English language arts content standards

Students master appropriate visual and performing arts (VPA) and English language arts (ELA) content standards in relation to visual, aural, written, and electronic media projects and products.

A1.1 VPA Artistic Perception

(1.1) Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.

(1.3) Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

A1.4 VPA Aesthetic Valuing

(4.3) Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.

(4.5) Employ the conventions of art criticism in writing and speaking about works of art.

A1.5 VPA Connections, Relationships, Applications

(5.3) Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

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