

## Handout 1: Unit Overview

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### Going Public: Writing to Promote and Present Your Work

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*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.

## 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.)

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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?)

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

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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

## 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%		
<b>Total</b>	<b>100%</b>		

## Handout 3: Journal Assignments

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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.

## 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?



## Handout 5: Analyzing Press Releases

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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

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### Sample 2: Additional Components

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## Handout 6: Sample Press Releases

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### Sample 1

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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](http://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.

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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](http://www.icaboston.org).

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

## Handout 7: Writing a Press Release

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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):

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

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Title: \_\_\_\_\_

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

*What* is the event? \_\_\_\_\_

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*What* will it be like? \_\_\_\_\_

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*Who* will be involved? \_\_\_\_\_

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*Who* is invited? \_\_\_\_\_

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*Where* will it be held? \_\_\_\_\_

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*What* is the accessibility (wheelchair accessibility, parking, public transportation)? \_\_\_\_\_

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*When* will it take place? \_\_\_\_\_

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*Why* is it happening now? \_\_\_\_\_

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## 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"> <li>• Why do I make art?</li> <li>• What materials, tools, and ideas do I like to work with, and why?</li> <li>• What aspects of my childhood or environment influence my work?</li> <li>• How would I describe my work?</li> <li>• 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?</li> <li>• What do I want my art to communicate? How do I want my audience to feel?</li> <li>• Why do I think my art is effective? What do I believe is exceptional, unique, or compelling about it?</li> <li>• How does my work fit into the theme or subject of my part of the exhibition?</li> </ul>	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%		
<b>Total</b>	<b>100%</b>		

## Handout 8: An Artist I Admire

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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.

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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?

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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?)

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

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

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## 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

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### Sample 1

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#### 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.

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Reprinted with permission of the artist, Jeongmee Yoon.

## Sample 2

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### 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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## Handout 11:

# Writing Your Artist Statement

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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 B: Promotional Strategy Resources

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## Handout B1: Sample Press Release (Broadcast)

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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](http://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:</i> <i>Main Street Journal</i>	<i>Samantha Mendes,</i> <i>Arts Editor</i> <i>smendes@main.news</i> <i>555-222-0000</i>	<i>Before noon</i> <i>Monday for</i> <i>Thursday issue</i>	<i>E-mail press</i> <i>release as Word</i> <i>attachment</i>	<i>Write event</i> <i>name and date as</i> <i>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

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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

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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

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### 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

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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

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- 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)

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- 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

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- 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)