



CELEBRATE YOUTH WORK TRAINING MODULE 4

In Module 4, trainees consider options for celebrating and exhibiting youth media work, and learn key strategies for planning and successfully organizing community celebrations with youth.



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OVERVIEW

Exhibition is an exciting and rewarding part of the process—it provides an opportunity for youth to engage directly with an audience to share their own unique perspective and tell a compelling story. In Module 4, trainees consider options for celebrating and exhibiting youth media work, and how to address the challenges that might arise. They learn key strategies for planning and successfully organizing community celebrations with youth, and complete a work plan that will serve as a guide for how to support and facilitate youth in creative and purposeful media-making.

TRAINING GOALS

- Understand the distinction between *copyright* and *fair use* and how to guide young people through these issues
- Consider the importance of targeting one’s audience in youth media-making
- Explore ideas and strategies for celebrating and exhibiting youth work
- Reflect on opportunities for collaboration and reaching out to a wider audience
- Create, share, and receive feedback on a work plan

MATERIALS AND EQUIPMENT

- Computer, projector/monitor, and external speakers, or another way to screen media
- “Celebrate Youth Work” training presentation slides
- *Adobe Youth Voices Guide*
- Flip chart paper and markers

Training Handouts (included in the appendices of this document):

- Copyright Guidelines for Educators
- Model Release Form
- Artist Statement Guide and Worksheet
- Planning Worksheets

MEDIA SAMPLES

In the script, we refer to a number of carefully selected youth media works culled from around the world that correspond to the content of Module 4. These sample media can be found on the **AYV training gallery**: <https://vimeo.com/createwithpurpose>. Be sure to review the media in advance. If the selected works do not connect with or relate well to your trainees, select alternate media from the collection that might be more suitable.

Media samples:

- Meter X Meter (video, 4:26), PBYRC Computer Clubhouse
- Hungers Core (video, 1:37), Northview Heights Secondary School
- Meat Packing (poster campaign), Boston Public Schools
- Victim (video, 4:09), Maysles Documentary Center

READING

The *Adobe Youth Voices Guide* is a key companion to the AYV training, providing additional context, resources, and support for planning and implementing a youth media program. To prepare for Module 4, we recommend assigning Chapters 6 and 8 to trainees; Chapter 6 is particularly helpful in explaining exhibition and outreach, and Chapter 8 provides additional planning support.

TUTORIALS

A number of video tutorials were produced to reinforce key AYV concepts and principles. The tutorials show youth and educators in action and are useful in explaining key concepts and ideas in a direct and appealing way for youth and educators. The entire collection of AYV tutorials can be found on the AYV training gallery. The Copyright Overview video tutorial introduces copyright guidelines for media-making.

EXHIBITION ACTIVITY NOTES

For this activity, select media that you think will best resonate with the trainees in your setting. In addition to brainstorming a list of ideas, provide flip chart paper and markers, and encourage trainees to create visual representations of their exhibition ideas, such as drawing a gallery space layout or designs for promotional materials. Make sure that participants think through multiple roles for youth and ways to encourage youth leadership in exhibition planning and execution. This is a great opportunity to share resources and expertise and to build community among the group of trainees. Ideally, one of the ideas will spark plans for an actual exhibition that they will ultimately support one another in achieving.

WORK PLAN ACTIVITY NOTES

We recommend letting trainees know before the training that they will have time for planning. This allows them to prepare in advance and to bring calendars, curriculum, or other materials to help with planning.

The Work Plan activity requires facilitation to keep participants on task. Some may become bogged down in too many details, while others may be somewhat resistant at first to planning before youth can be engaged in the process. Clarify that the role of the facilitator is to properly map out and set the stage for success. Youth can still make important choices within the program, but proper instructional planning, even if preliminary, is key to success.

CELEBRATE YOUTH WORK: TRAINING MODULE 4

STEP 1: WELCOME AND GOALS

Duration: 5 minutes

Slides 1–2: Title; Training Goals

WHAT TO DO

- Welcome trainees.
- Review the Module 4 training goals.
- Allow time to determine participants' needs and to better understand what they wish to gain from this training.

PROMPT

Good morning, everyone, and welcome! In this training, we will explore how to publicly share and celebrate young people and the work they create. Let's first review the goals for the training, and then take a moment to check in on your own goals and needs for this session.

STEP 2: REVISITING “CREATE WITH PURPOSE”

Duration: 15 minutes

Slide 3: Create with Purpose

WHAT TO DO

- Revisit “Create with Purpose” by sharing the youth media sample and discussing how this piece illustrates the criteria.

MEDIA SAMPLE

Meter X Meter (video, rt 04:26)

PROMPT

Throughout the training, we have explored ways to support the authentic voice of youth during the production process, which is one of the core concepts of “Create with Purpose.” After viewing this media project, in what ways do you think the educator supported media-making with a purpose?

STEP 3: COPYRIGHT AND FAIR USE BASICS

Duration: 15 minutes

Slide 4: Copyright and Fair Use Basics

WHAT TO DO

- Share Slide 4 and introduce the basic facts about copyright. Ask trainees if these facts align with their general understanding.
- Distribute the Copyright Guidelines for Educators and Model Release Form.
- Explain to trainees, especially those who are educators, that the notion that everything is okay if it is for educational purposes does not always

apply, especially when considering distribution outside of educational settings, such as film festivals. Festivals often prohibit the use of materials in a work that do not have explicit permission.

- Point out that the laws and guidelines regarding copyright are shifting, but the basic ethic within the field of youth media is to encourage young people to create original content and to make the works completely their own.
- Their role as facilitators should be to help youth understand licensing and what ownership means and to consider the rights and hard work of other artists before using someone else's material. Respecting copyright is a practice that professionals follow and youth should emulate.
- Refer trainees to Chapter 6 in the *Adobe Youth Voices Guide*, which offers sound advice for negotiating copyright concerns.
- Remind trainees about Model Releases forms. Explain that any individual seen or heard onscreen should sign a release. Release forms are included on the production checklist as a reminder to bring them when shooting on location.

PROMPT

Many challenges arise when addressing media ownership. Young people frequently want to use popular music that is copyrighted, or think it is “no big deal” to download an image from the Internet to use in a project. It is important to strike a balance between copyright law, which is often open to interpretation, and good policy, which is to avoid using copyrighted content by creating your own content and respecting the creative efforts of other artists.

DISCUSS

Creative Commons is a great resource for obtaining copyright-free materials. What other resources do you know about?

STEP 4: EXHIBITION STRATEGIES

Duration: 15 minutes

Slides 5–7: Why Exhibit?; Youth Experience; Reaching Your Audience to Have Real Impact

WHAT TO DO

- Share Slide 5, and ask trainees to think about the implications for sharing youth work with a specific audience, based on the quotes.
- Offer these key reasons to exhibit:
 - It creates awareness around issues that are important to young people.
 - Creating media for a real audience increases the youth artist's sense of ownership of his or her media works and message.
 - Work made with a message and for an intended audience should be shared with that audience.
 - It not only motivates youth artists to complete their projects, it also deepens their engagement with the issues.

- Share Slide 7, and underscore the importance of targeting one's audience in media-making. Note that youth media works do not have to be for a global audience—they can be local, personal, and even private. Remind trainees that youth media-making is about developing young people's 21st century skills by engaging them in meaningful and relevant learning experiences. Exhibition is a key step and a powerful learning experience, allowing youth to see that they have made an impact on an outside audience.

PROMPT

Exhibition is a key step in the media-making process—it provides an opportunity for youth to engage with a real audience about issues that are important to them. The most powerful learning experiences are when youth can see that they have made an impact on an outside audience. The opportunity to showcase work and reach people outside of their communities and schools is especially exciting to young people. Let's consider some possibilities together.

STEP 5: SOCIAL MEDIA FOR EXHIBITION AND DISTRIBUTION

Duration: 10 minutes

Slides 8–10: Why and When Use Social Media?; Social Media Success Story; Legal and Ethical Considerations for Integrating Social Media

WHAT TO DO

- Using Slide 8, facilitate a discussion about what role social media can play in engaging audiences and promoting the work.
- Share the example from Slide 9 and explain how social media was used.
 - Deaf Not Dumb: The emphasis of this media project was on promoting the process. The blog was started before the website launched as a way to share the girls' stories. From the beginning, defining their audience and thinking about how they were going to distribute the work was discussed.
- Review Slide 10, and underscore that social media creates a public record. Educators and youth should consider safety and privacy issues before using social media as part of their project.

PROMPT

Social media can be a powerful tool for getting the word out and having an impact. Let's take a look at a youth media example and discuss some of the considerations for a social media campaign.

STEP 6: EXHIBITION ACTIVITY

Duration: 30 minutes

Slides 11–12: Exhibition and Distribution Strategies; Exhibition Activity

WHAT TO DO

- Share Slide 11, and review the different strategies for engaging targeted audiences in meaningful ways.
- Introduce the Exhibition Activity by reviewing the steps on Slide 12. Share that trainees will work in groups to create an exhibition plan for one of the sample youth media projects.
- Screen all three media samples.
- Divide participants into small groups, and provide flip chart paper and markers to each group.
- Task each group with choosing one of the sample media pieces to create an exhibition plan for. They should start by brainstorming ways to bring the finished work to an audience and have a specific, purposeful impact. Have them use the flip chart paper to outline their ideas. Encourage visual thinking and creativity. Invite trainees to sketch promotional materials, gallery layouts, invites, programs, etc. They should also outline the steps involved, potential partners, and roles.
- Have each group present its ideas to the whole group for feedback.
- Debrief the activity, using the discussion questions below.

MEDIA SAMPLES

Meat Packing (poster campaign); Hungers Core (animation) (video, 1:37); Victim (documentary) (video, 4:09)

DISCUSS

How might you engage young people in the planning process? What overall benefit would the experience bring to youth?

STEP 7: THE ARTIST STATEMENT

Duration: 10 minutes

Slides 13–16: The Artist Statement; Artist Statement—Yisheng Pan, Boston Public Schools; Artist Statement Content

WHAT TO DO

- Introduce the concept of an artist statement by reviewing Slide 13. Explain that the artist statement is used in art museums and galleries around the world to communicate to the public critical information about the work that is being exhibited. Creating their own artist statement gives youth another important opportunity to consider the audience and to practice effective communication skills. It also supports their growing ability to reflect on and assess their own growth.

- Distribute the Artist Statement Guide and Worksheet, and discuss how it can be used.
- Share the sample youth artist statement on Slides 14 and 15. Discuss the statement, using the questions below.
- Using Slide 16, summarize what an artist statement should include.

PROMPT

Youth ownership of every aspect of the creative process, including exhibition, is important. Encourage youth to write an artist statement. It is a good way to practice communication skills and for youth to reflect on their accomplishments. Let's take a look at an example.

DISCUSS

What does this statement tell us about the young person who created it? How does the statement add to the work's message? How can it illustrate the young person's creative confidence?

STEP 8: WORK PLAN ACTIVITY

Duration: 90 minutes

Slide 17: Work Plan Presentations: Key Questions

WHAT TO DO

- Review the questions on Slide 17. Tell participants that their next task is to create a work plan for the year ahead, either individually or in teams, and then briefly present it to the group.
- Give trainees an hour to develop their work plan. Encourage them to use this time to review their calendars and make note of trainings, events, opportunities, and deadlines unique to their program.
- Encourage participants to refer to the planning worksheets in the *AYV Guide* and the Key Questions on Slide 17 as they develop their work plan.
Note: Trainees may be somewhat resistant at first to planning before youth can be engaged in process. Assure them that youth can still make important choices within the program, but proper instructional planning, even if preliminary, is key to success.
- Invite participants to share their work plans with the whole group. Allow time for other trainees to provide feedback and suggest revisions.

PROMPT

Let's take some time to plan how you will integrate "Create with Purpose" principles into your existing programs. How will you engage youth in media-making "with purpose"?

STEP 9: REFLECTION

Duration: 10 minutes

Slide 18: Reflection

WHAT TO DO

- Reflect on the Module 4 training as a whole, using the reflection prompt questions to guide discussion.

PROMPT

Let's reflect on what we have shared together in this session.

DISCUSS

How will you help youth make the most out of exhibiting and sharing their work?

STEP 10: REVISITING GOALS

Duration: 10 minutes

Slide 19: Revisiting Goals

WHAT TO-DO

- Conclude the training by revisiting the goals and providing an opportunity for questions and direct feedback.
- Remind trainees that the content in this training is covered in more detail in the *AYV Guide*.
- Administer a survey or end-of-session assessment, which will provide valuable feedback.

PROMPT

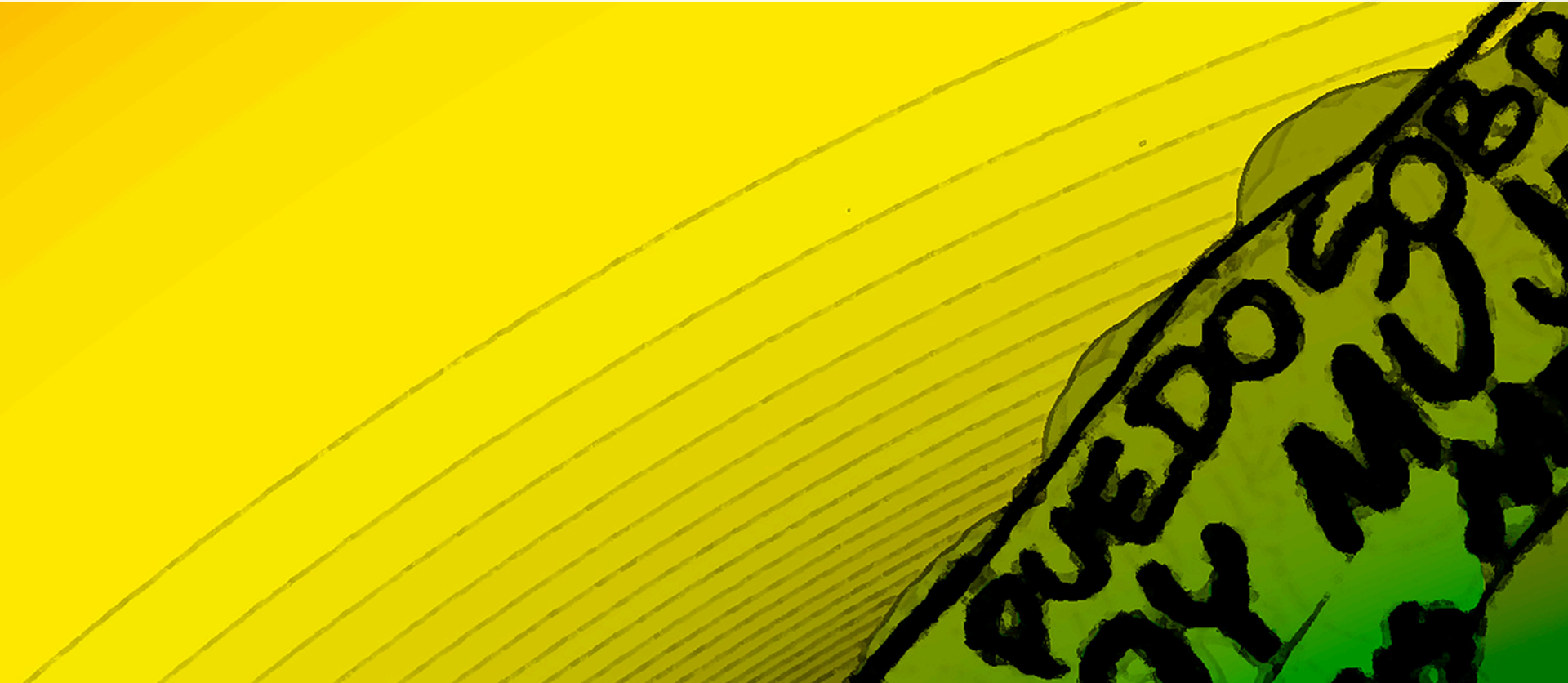
Let's revisit the goals we had for this training. What questions do you still have? What will you walk away with?

TRAINING HANDOUTS

- Celebrate Youth Work Presentation Slides
- Copyright Guidelines for Educators
- Artist Statement Guide and Worksheet
- Planning Worksheet

Celebrate Youth Work

Training Module 4



Training Goals

- Understand the distinction between copyright and fair use and how to guide young people through these issues
- Consider the importance of targeting one's audience in youth media-making
- Explore ideas and strategies for celebrating and exhibiting youth work
- Reflect on opportunities for collaboration and reaching out to a wider audience
- Create, share, and receive feedback on a work plan



Create with Purpose



Relevant (to the makers and the audience)

Intentional (designed to have a clear impact on an intended audience)

Personal (expressing a clear POV or specific perspective)

Collaborative (youth and educators working side by side)

Original (evident in style and content)

Inquiry-Based (derived and led by youth questions)

High Quality (effective use of tools and techniques)

Copyright and Fair Use Basics

- ***All creative work is copyrighted.***
This includes the work youth will create and produce.
- ***There are times when you do not need to credit the original creator of an image or audio file you reuse.***
For works in the public domain, yes, but as a general rule it is always best to credit anyone who previously created media elements in any work.
- ***You can copy creative material for the purposes of parody and/or criticism.***
You can according to the Fair Use Doctrine. However, it is important to stress and encourage the creation and use of original content when facilitating youth media.
- ***Using copyrighted material restricts distribution and exhibition of media work.***
Be mindful of where you would like to show the media. Many festivals won't show work containing copyright

When young people create their own original work they begin to understand, acknowledge, and respect the hard work of others.

Why Exhibit?

- Creates awareness around issues that are important to young people.
- Creating media for a real audience increases the youth artist's sense of ownership of his or her media works and message.
- Work made with a message and for an intended audience, should be shared with that audience.
- It not only motivates youth artists to complete their projects, it also deepens their engagement with the issues.
- It's fun!



Youth Experience

These statements from youth make the argument:

"It was such an experience! I got compliments here and there, and seeing my name roll up on the credits made me feel so accomplished! It was just great!"

"It was pretty exciting showing everyone what it was like doing the project and how I felt about domestic violence."

"I felt accomplished and people were interested in what I had to say which made me feel like the boss."



Reaching Your Audience to Have Real Impact

It's more than just a screening or an upload on YouTube - exhibition and outreach activities should provide opportunities to engage with your audience.

- Stage a community gathering
- Host a public art event
- Put on a media showcase featuring multiple projects



Why and When Use Social Media?

- Reach a larger audience.
- Engage in conversations with audience members.
- Celebrate and share the successes of the work and the youth themselves.
- Document and share the process.

Youth want to share their work - establishing an exhibition and outreach plan from the beginning of the project ensures that they reach their audience!

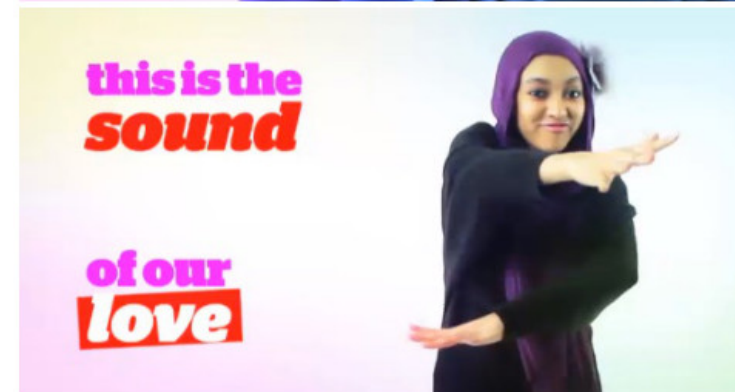


Social Media Success Story

Deaf Not Dumb

By leveraging social media and building momentum through press releases and connections to media outlets, their message and story reached thousands and activated an international campaign.

- Over 175,00 views on YouTube and AYV's Media Gallery
- Story picked up by a number of national and international newspapers and magazines
- A 20 minute film about them aired on the BBC's Deaf Channel
- Online media coverage produced by Action on Hearing Loss (a charity in the United Kingdom)



Legal and Ethical Considerations for Integrating Social Media

- What's allowed in your school or program?
- Always review internet safety guidelines with youth before engaging with the public online. (Recommended: Intel's guidelines for Internet Safety)
- Consider the age limit of the platform that youth will be using.
- Prepare youth for a variety of responses. Be vigilant about deleting responses that are not respectful or helpful to the dialogue.
- Consider creating your own web page or blog on a topic that helps to manage and direct the conversation.
- Engage youth in conversations about how to promote respectful dialogue and exchange.



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Exhibition and Distribution Strategies

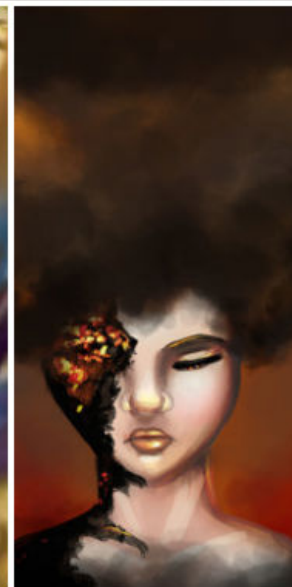
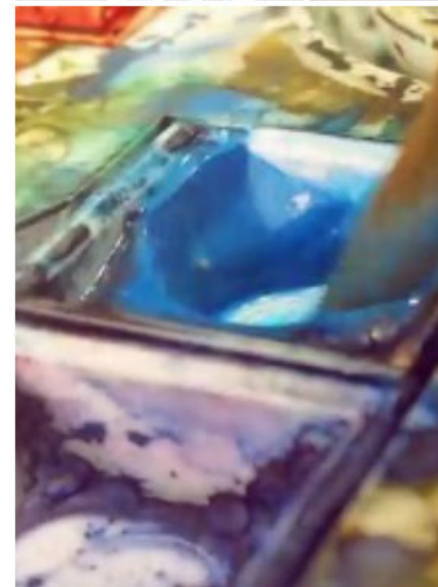
- Preview Screenings
- Local Community Events
- Partnering with Other Groups
- Policy Connections
- Festivals
- Outdoor/Drive-In Screenings
- Marketing Materials & Promotion
- Installation Art
- Broadcast & Cable
- Press Events
- Viewing Guides & Classroom Resources
- Online Exhibition



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Exhibition Activity

- Select one of the screened media samples.
- Brainstorm all the ways you can engage an audience:
 - Who is the intended audience for this work?
 - Are there others that you can partner with to reach that audience?
 - What steps or planning activities would be involved?
 - What outreach, distribution, and exhibition activities do you propose doing?
- Get creative! Sketch out ideas for promotional materials, gallery layouts, invites.



The Artist Statement

More than a project description...

- a statement that captures the voice, strengths, and aspirations of youth

The statement is a learning activity...

- treats youth like creative experts
- encourages reflection on the creative process and their own growth

The statement can be used to further develop creative confidence...

- it serves as an artifact of their learning and testament to their abilities
- young person can use what they've written for future endeavors in education, career or community

Let's look at an example...





About Me:

My name is Yisheng Pan. I was born in Guangzhou, China and immigrated to Boston, Massachusetts at the age of one. I am currently a senior at Boston Latin School. I have always had an interest in art, but I only recently developed a passion for design. During my junior year of high school I worked as an intern for an architecture firm in Watertown, Sasaki & Associates. Under the guidance of highly talented professionals I was introduced to the world of design. I was taught the basics of graphic design, and the power of it.

GEDHUN CHOEKYI NYIMA 1995

Artist Statement Content

Statements should include:

- Explanation of who they are, where they are from and anything they would like audience to know about their background
- Any special skills or talents they gained while creating the project
- Any way they had to be especially creative while making the project
- Anything unique about their approach or style
- Ideas for how they would like to apply their skills and talents, and ideas for any future creative endeavors



Work Plan Presentations: Key Questions

As you present your plan, please share:

- How does media making fit within your current curriculum and the goals you have for your young people this year?
- What are the big ideas or themes that you believe will engage your youth?
- What media format(s) are you most likely to use?
- How will your instructional strategies ensure that your young people will truly “Create with Purpose”?
- What additional support and training will you need in the next 3-5 months for your project to succeed?



Reflection

Exhibition is more than a closing presentation, it is an opportunity to:

- Connect and communicate with an audience
- Engage in meaningful discussions and community dialogue
- Recognize and celebrate youth accomplishments

How will you help youth make the most out of exhibiting and sharing their work?



Revisiting Goals

- Understand the distinction between copyright and fair use and how to guide young people through these issues
- Consider the importance of targeting one's audience in youth media-making
- Explore ideas and strategies for celebrating and exhibiting youth work
- Reflect on opportunities for collaboration and reaching out to a wider audience
- Create, share, and receive feedback on a work plan



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COPYRIGHT GUIDELINES FOR EDUCATORS

Adobe Youth voices aims to provide breakthrough learning experiences using video, multimedia, digital art, web, animation, and audio tools that enable youth to explore and comment on their world. As a founding partner of AYV, Arts Engine provided the resources necessary to ensure the that AYV youth produced media produced work has a wide audience.

Why should I be concerned about copyright and releases?

- ☐ I want to submit my film to festivals or contests.
- ☐ My film should be shown on TV or uploaded to a video website.
- ☐ I'd like to sell a DVD of my film.
- ☐ My film will travel all around my country, all around the world.

What is 'Copyright?'

- All creative work is copyrighted. Even if there is no copyright notice or emblem, since 1978, allcreative works automatically have the protections of copyright laws.
- But I'm not making money off my piece? Even if you don't make any money on the use of someone else's creative work, it can still be a violation of copyright laws.
- Do I always have to credit the original creator? Even if you believe that the borrowed material is 'safe' (falls under the Fair Use Doctrine), the original creator must always be credited.
- Are there any exceptions to this rule? Public Doman: Works created in the U.S. prior to 1923 are now in the public domain and are not protected by copyright. You should assume, unless you know otherwise, that anything created after 1923 is protected by copyright laws. In addition, many works created between 1923 and 1964 have allowed their copyrights to lapse and are now in the public domain.
- So when can I copy creative material? Portions of creative works may be copied for the purposes of parody or criticism.

FORMAT GUIDELINES:

FILM & VIDEO

Using TV footage – how many seconds is allowed without having to get permission? Any? There is no set time limit or percentage of a piece. Make sure the footage is used towards commentary, critique, or parody/satire and that its utilization is not simply used as a substitute to shooting something yourself (ie. personal interviews, etc.)

Images from crowds – when do you get releases?

Not when filmed in a public place where there is no assumption of privacy. If an individual is singled out, then you would need a signed release for permission.

No face, just body parts – do you need a release?

Generally, no. However, if the decision to not show the individual's face is for protective reasons, you would still need a release, as the individual's personality and identity is still tied to the depiction.

Release for recording someone voice – do you need a release?

Yes! – this does not have to do with copyright, but with privacy laws.

Parent signatures for kid interviews – do you need this for ALL interviews?

Yes!

Suggestions for where to get copyright free music:

<http://search.creativecommons.org>

<http://www.garageband.com>

When DON'T I need to get releases / permission:

- Buildings filmed from public places (note: a mall, etc., is not a public place)
- Federal government works – including words, footage, etc. – hold no copyrights
- Objects in public domain, when you have access to a reproduction yourself
- Public domain is generally 70 years after death of author
- Or, if by a company: 95 years since publication or 120 years from creation
- (almost) Anything published before 1923

MULTIMEDIA

Can I use images from the Internet?

As long as for non-commercial use, follow the guidelines above. Follow same guidelines as for video - make sure the copyrighted image is necessary to support your claim, part of a critique or parody, or fair use - or just use copyright free images! But you must always cite the source of your images.

How do you site images from the Internet?

In a slide show: include a list of references on the end slide, just as you would write a bibliography for a paper, such as: Author. Title. [Online] Available <http://address/filename>, Date.
In a video project: include a name/where obtained next to the image when in use, and then make sure to include in your credits.

Where can you get copyright free images?

- The best place: Creative Commons - <http://creativecommons.org/>
- Many Flickr albums have Creative Commons licensing – browse and check image details for an explicit description
- For wildlife, plants, space, and the environment: <http://gimp-savvy.com/PHOTO-ARCHIVE/>
- The Library of Congress' Flickr account are all royalty and copyright free: http://www.flickr.com/photos/library_of_congress/
- For a small fee, you can check “microstock libraries” such as
 - iPhotoStock - <http://www.istockphoto.com/index.php>
 - Shutterstock - <http://www.shutterstock.com/>
 - Fotolia - <http://us.fotolia.com/>
- A website with a listing of other free sites for not only images, but some audio and video can be found here - <http://www.sdast.org/shs/library/cfimages.html>

CITING MEDIA SOURCES

Standards for citing on multimedia?

Either cite along with clip/quote/etc or in credits

Is a model release needed for photography?

Yes, except when photographed in a public place where there is no assumption of privacy

PRINT PROJECT

How do I find royalty free images?

See listing above, but check each image's listed restrictions. Standards for citing from books and from the internet, especially on a print project. There are a variety of standards – MLA, APA, and Chicago are the most frequently used for citing in print projects. Info you must include: author, where obtained (book title, website, etc), date published.

CORPORATE BRANDS

Am I allowed to show brands?

The truth is, you should try to avoid this. In general, no, you are not legally allowed to show brands. However, in documentary film, since going out of your way to avoid these would in effect be altering the reality you are documenting, it is generally agreed that you are allowed to show brands. However:

- content is attributed when needed
- it is not the prime focus of the scene unless needed
- be sure that the brand was not purposely put in the shot if not needed to critique

How would I make a piece about consumerism without showing brands?

If you are creating a documentary that is critiquing these brands, you are allowed to use them in context. That means – use just enough to make or illustrate your point, no more.

How can I avoid copyright or release hassles?

1. Try your best to keep identifiable copyrighted images - such as commercial logos - out of your project.
2. Do not use clips from other films, videos, or TV programs.
3. Use all original music, audio, images or ones that are in the “public domain.”
4. Find music and other material that the creators have agreed to make available for sharing. Creative Commons, for example, runs a great web site that enables people to share their creative work with the public in a legal way. Check it out: <http://search.creativecommons.org>

IMPORTANT NOTE: If you are producing a film that will be viewed only in your school/program site, or by friends, teachers, family, etc., it is probably safe to assume that any legal copyright action against you would be unlikely. However, if your film is a hit at school and with friends and family, you might want to enter it in film festivals and contests that would require adherence to copyright laws. It may be difficult to go back and get the necessary releases and permission after your film has been made.

What should I do if I need to comply with copyright and release laws?

- ☐ Get release forms signed by anyone who appears in your film.
- ☐ Get release forms for any recognizable private locations (e.g. stores, private homes) and for any public locations.
- ☐ Get written permission for any music, images or text created by someone other than yourself that you use in your film.
- ☐ Always refer to your educator/mentor if you are ever unsure about the borrowed material in your project.

FINAL CONSIDERATIONS FOR COPYRIGHT

- Asking permission and getting denied does not end your rights to Fair Use – sometimes it can even help your case
- Make sure all material is needed to make your commentary/critique – instead of a short cut from making your own material
- Make sure you use no more than is necessary to make your point
- Use a variety of sources – do not focus entire piece on one quote, clip, or brand
- Identify and credit owner of material
- Be prepared to argue why material is either (a) extremely necessary or (b) very unavoidable without altering the “reality” you are capturing
- Fair use does not help you get access to material – you may still have to deal with piracy laws if ripping a DVD, taping off the television, etc
- Fair use as we know it is unique to America. Other countries may allow for it, but each has it’s own individual laws.
- GET ALL RIGHTS WHEN POSSIBLE.

WRITING THE ARTIST STATEMENT

ARTIST STATEMENTS may appear on gallery walls next to an artist's collection of work, inside program guides, as the film credits roll, etc. These brief messages provide helpful background information to the audience, giving artists a chance to discuss the context in which they created the piece.

Artist Statements are different from a project synopsis or description. A project synopsis is needed for a festival submission, whereas an artist statement will enhance the exhibition and provide depth and meaning to an overall program book, brochure, museum space or whatever the presentation or exhibition requires.

With an Artist Statement, artists can direct viewers to focus on something in particular in their work. They may also provide needed insight or challenge the audience in some way.

The act of writing the Artist Statement is valuable in itself. In order to decide what they want to say, the youth artist must process and reflect on their media-making experience. Crafting an Artist Statement, as part of exhibition and outreach efforts, culminates young people's creative journey and furthers their development as artists.

By asking youth to draft artist statements, you are:

- Treating youth as professional artists
- Respecting their creative process and encouraging them to be more thoughtful and reflective of their own process as well
- Providing another meaningful way in which young people can connect with their audiences
- Demonstrating an artistic practice that is also good reflective educational practice

TIPS AND PROMPTS FOR DEVELOPING ARTIST STATEMENTS

Support artists and production teams in composing artist statements to go along with their media work. Beyond their name and the title of their work, they should write something reflective – shedding light on who they are and the uniqueness of their voice.

Try using any of the following prompts:

*Do you consider yourself an artist? A filmmaker? Can you explain why?
Do you think it is important for young people like yourself to make
media? Why?*

*What interests you in the world? Who or what inspires you?
What makes your perspective a little different, i.e., Where do you come
from?*

How do you see things?
How is your media project different from pieces made by adults?

Why did you choose this subject/person/topic to focus on?
What techniques did you use? Why?
How did you come to make some of the artistic choices?

What do you think stands out in this media piece?
What do you want others to see? What do you want others to feel,
understand, or change as a result of watching this piece?
What did you learn, what did you gain from the experience of making
the work?

Encourage youth to write down their thoughts on their own before getting into a discussion with others in the group. This way, responses are genuinely their own reflections about their work.

Note that if the media project is a collaborative work, the artists should ultimately come together to generate a collective statement that reflects the views of the group. Give them time to share their individual reflections and negotiate with each other to arrive at consensus on the group artist statement.

The **Artist Statement Worksheet** is designed to help youth artists think through different aspects of their creative process. After they generate an initial draft, they can share what they've written with peers and make edits as they wish. The other participants serve as a test audience for their artist statement, giving them the opportunity to revise and clarify their message – so that what comes across is truly what they meant to say.

ARTIST STATEMENT WORKSHEET

Title of media project and Format, Artist's Name and Age

Why did you choose this topic for your media work?

What is unique about your perspective on this subject? Where are you coming from?

How did you come to make the different artistic choices? What techniques did you use to achieve the effect(s) you were after?

What do you want others to understand about the piece? What would you want them to do as a result of seeing your work?

Write your Artist Statement.

Look over your notes above and highlight what you feel are the most important things to say about your work. Draw on the different ideas and sentiments from your notes to write 2-3 paragraphs that convey the key points you want to share.

PROGRAM PLANNING WORKSHEET

THE BASICS
Program Information
Program name:
Educator(s):
Number of adult facilitators and volunteers:
Big Idea
What is the guiding question that young people will uncover during this media project? (This is the question that is going to motivate youth topics.)
Program Description: Describe the media project(s) youth will engage in.
Form:
Length:
Style or Format: (documentary, experimental, self portrait, etc.)

PROGRAM SCOPE		
Goals		
	Skills:	Estimated development time:
What skills will the youth learn?		
Are there state or national standards you would like to align with your program?		

THE PROCESS

Process and Preparation

Will youth work in groups or individually? How will you select groups?

How will you introduce new media styles to your youth? What media are you going to show to help inspire ideas?

How will you present the media project guidelines to the youth? (Copyright, legal issues, project length, etc.)

What brainstorming methods will you use?

How much time will you spend on each stage of production?

How will you incorporate critical review and critique into your program?