



Art Press

communication for creatives



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ART-PRESS

Communication for

Creatives

Artistic PR Curriculum

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Introduction

Context:

The project responds to the lack of specialized training in artistic PR and communication for creative professionals in Romania. Artists and cultural workers often lack tools for digital presence, advocacy, and strategic communication. ART-PRESS develops a transnational, practice-based methodology, co-created with partners from Romania and Norway, to enhance visibility, sustainability, and social relevance of artistic work.

The training is situated within the Erasmus+ KA210-VET framework, addressing the need to adapt vocational education and training to labour market demands in the cultural and creative industries. It contributes to lifelong and continuous learning by providing structured training for professionals who previously relied on informal and fragmented approaches to PR. The course also draws on non-formal and adult education practices, using methodologies and resources from EPAL and pilot workshops that make knowledge accessible to independent artists outside formal education systems.

Overall Objectives:

- Equip artists, artist managers, and cultural professionals with communication and PR skills adapted to the creative sector.
- Strengthen the capacity to build authentic and coherent artistic narratives.
- Promote intercultural dialogue and cross-border collaboration in the arts.
- Support advocacy and sustainable positioning of artists in the wider cultural ecosystem.

Target Audience:

The training is designed for communication and PR specialists transitioning into artistic PR, artist managers in the film and music industries, and independent artists from underserved contexts. It addresses young professionals (18–35), mid-career specialists (35–50), and re-oriented professionals (45+) who seek new pathways in the creative industries.

Learning Outcomes:

At the end of the workshop, participants will be able to:

- Define and communicate their artistic identity with authenticity.
- Build a coherent digital presence and narrative.
- Translate artistic work from object to experience using emotional and interdisciplinary tools.
- Apply advocacy and PR strategies to build institutional and community relationships.
- Map their artistic ecosystem and design communication strategies.
- Create a personal manifesto to guide their communication practice.

Target Skills and Competencies:

- Develop and manage artist brands and identities.
- Build and sustain strategic media relations for arts and entertainment.
- Apply crisis management approaches suited to the cultural sector.
- Operate effectively in cross-border and intercultural communication settings.
- Engage in co-creation and collaboration with institutions, partners, and audiences.
- Strengthen digital competencies: online visibility, social media strategy, digital storytelling, event promotion, live-streaming, and resilience in adapting to digital transformation.

Detailed Programme

Total duration - 8 hours

Day 1 – Authenticity, Storytelling & Artistic Presence (4h)

- *Module 1: Welcome, Icebreaker & What Is Art?*
Explore definitions of art and establish a collaborative environment.
- *Module 2: The Artist's Voice – Authenticity & Digital Footprint*
Balance authenticity and privacy in digital communication.
- *Module 3: Artistic Narrative & the Red Thread*
Identify thematic and emotional constants to create coherent storytelling.
- *Module 4: From Object to Experience – Communicating Emotion*
Translate works into emotional, sensory experiences.
- *Module 5: PR as Advocacy – Building Institutional Relationships*
Understand PR as more than visibility: advocacy, influence, and alliances.

Day 2 – Collaborative Communication & Creative Strategy (4h)

- *Module 6: The Artist's Ecosystem – Communication Beyond the Audience*
Map the circles of influence around the artist: team, partners, institutions, audiences.
- *Module 7: Communicating Through Multidisciplinarity*
Explore how interdisciplinary practices expand reach and impact.
- *Module 8: Communication Strategy & Planning*
Develop a mini communication plan with objectives, key messages, and channels.
- *Module 9: Reflections & Personal Manifesto*
Integrate learning into an individual commitment for future practice.

Teaching Methods:

- Presentations and case studies (Banksy, Maria Abramović, David Bowie, Constantin Brâncuși, Taylor Swift, Lizzo, Ai Weiwei).
- Group discussions and plenary reflections.
- Practical exercises: digital footprint 360° analysis, “Three Words” identity exercise, stakeholder mapping, advocacy mini-campaign, ecosystem mapping, multidisciplinary scenario building, communication plan drafting.
- Peer-to-peer feedback and open dialogue.

Assessment / Reflection:

- Continuous reflection through plenary discussions and worksheets.
- Final personal manifesto (written and/or presented) as synthesis of learning.
- Group feedback on mini communication plans and advocacy exercises.

Modules

Module 1 – What is Art?

Duration: 30 minutes

Context

The session opens the workshop by exploring the fundamental and often contested question: *What is art?* Participants are invited to reflect on the diversity of perspectives, acknowledging that art has no single definition. This pluralism shapes both how art is created and how it is communicated. By engaging with multiple viewpoints, participants begin to recognize the link between artistic practice, communication, and interpretation.

Learning Objectives

- Recognize the diversity of definitions and perceptions of art.
- Understand how these perceptions influence communication and reception.
- Build a safe and open environment for sharing personal perspectives.
- Stimulate curiosity and critical reflection on the role of art in society.

Key Concepts

- Art as comfort and disruption: *“Art should comfort the disturbed and disturb the comfortable”* (Banksy).
- Art as inspiration: *“The highest purpose of art is to inspire”* (Bob Dylan).
- Art as confession: *“A work of art is a confession”* (Albert Camus).
- Art as perception: *“Art is not what you see, but what you make others see”* (Edgar Degas).

These quotations highlight that art is simultaneously personal, social, political, and aesthetic, and as such, it is one of the most important and nuanced human experiences.

Activities

1. Icebreaker – Introduction Round

Each participant introduces themselves with name, professional domain or artistic discipline, and intention for attending the workshop.

2. Discussion – What is Art?

- Facilitator presents the four quotes above.
- Participants respond: Which resonates most? Which challenges them?
- Open floor: “What is art to you, and how does your definition affect how you communicate it?”

3. Reflection

- Facilitator highlights the diversity of responses as an entry point into the workshop theme of *authenticity and communication*.

Teaching Materials

- Icebreaker prompts.
- Slide deck with selected quotes (Banksy, Dylan, Camus, Degas).

Expected Outcomes

- Participants articulate personal definitions of art.
- Group recognizes multiplicity of meanings and how this affects artistic communication.
- Establishment of a collaborative and open learning environment.

Module 2 – The Artist’s Voice: Authenticity & Digital Footprint

Duration: 45 minutes

Context

In today’s cultural landscape, artists communicate as much through their online presence as through their stage or studio work. The digital footprint—everything searchable and visible online—functions as both portfolio and narrative. Authenticity is not about exposing everything, but about consistency between who you are, what you create, and how you communicate. This module explores how artists balance authenticity and privacy, and how intentional communication can build trust and coherence over time.

Learning Objectives

- Understand the concept of authenticity in artistic communication.
- Analyze the risks and opportunities of the digital footprint.
- Identify strategies for managing visibility without compromising integrity.
- Recognize how consistency in communication builds credibility.

Key Concepts

- **Authenticity:** Consistency between identity, artistic work, and communication. Can include boundaries (e.g., choosing what to share, maintaining a persona).
- **Public recognition of authenticity:** Built through a recognizable aesthetic, clear values, and long-term coherence—even across different projects or experiments.
- **Digital footprint:** The totality of online traces (search results, social media, websites, press articles). It can strengthen an artistic voice or reduce it to accidents and inconsistencies.

- **Risks of unmanaged footprint:**
 - Reductionism (one viral moment or out-of-context comment defines the artist).
 - Contradiction (sudden shifts in style without narrative coherence).
 - Overexposure (audience focuses on the artist's private life instead of the work).

Examples

- **Banksy:** Anonymity yet coherent message; demonstrates authenticity without revealing identity.
- **Marina Abramović:** Radical vulnerability, using her own body to explore limits; authenticity through lived risk.
- **Taylor Swift:** Transparency and personal storytelling as artistic narrative; builds loyal audiences but raises questions about exposure vs. authenticity.
- **Lizzo:** Body positivity and activism built her brand, but later changes sparked debates about betrayal of her own identity narrative.
- **Nick Cave (Red Hand Files):** Uses digital media for intimate, poetic dialogue with fans; transforms communication into an extension of his artistic world.

Activities

1. **Case Study Discussion:** Facilitator presents one example (e.g., Banksy or Abramović). Group discussion: How does this artist balance authenticity and communication?
2. **Exercise – 360° Digital Footprint Analysis:**
 - Each participant chooses a contemporary artist.
 - Research: Google search (top 5 results + images), AI-generated description, official website, Instagram/TikTok/YouTube profile.
 - Task: Summarize the narrative that emerges.
 - Reflection: Is it coherent? What does it say about authenticity?
3. **Plenary Reflection:** How do audiences perceive authenticity online? What lessons can participants apply to their own practice?

Teaching Materials

- Slide deck with dilemmas, examples, and risks.
- Worksheet: 360° Digital Footprint Analysis (Google + AI + Website + Social Media).
- Participant responses collected and shared.

Expected Outcomes

- Participants articulate the role of authenticity in their communication.
- Participants practice analyzing and deconstructing digital footprints.
- Awareness of personal agency in curating and controlling one's artistic narrative online.

Module 3 - Artistic Narrative & the Red Thread

Duration: 45 minutes

Context

An artist's biography says *what* they have done. An artistic narrative explains *why* they do it, and what emotional core drives the work. This module explores the concept of the “red thread”—the recurring themes, emotions, or aesthetics that create continuity across an artist's practice. By making the red thread visible, artists can communicate complexity without losing coherence, helping audiences follow and connect with their journey.

Learning Objectives

- Differentiate between biography (facts) and artistic narrative (meaning).
- Identify personal red thread elements (themes, emotions, values, aesthetics).
- Understand risks of incoherence and strategies for consistency.
- Apply narrative techniques to strengthen artistic communication.

Key Concepts

- **Artistic narrative:** The emotional and thematic story that transcends individual works. Builds resonance rather than just information.
- **Red thread:** Constants that define an artist's identity across media, genres, or phases. Not rigid but recurring enough to create recognition.
- **Risks of incoherence:** Loss of credibility, public confusion, diluted identity.
- **Difference between coherence and stagnation:** Consistency does not mean repetition; transformation is valid if core values remain visible.

Examples

- **David Bowie:** Reinvented personas but always within the same larger narrative of identity exploration.
- **Constantin Brâncuși:** Coherent search for essence through pure forms—same themes (ascension, transcendence, earth-sky connection) across all works.
- **Victor Rebengiuc:** Career-long red thread of authenticity and human dignity across diverse roles.

Activities

1. **Mini-Lecture:** Facilitator presents biography vs. narrative with examples (Bowie, Brâncuși, Rebengiuc).
2. **Exercise - “The Three Words”:**
 - Participants revisit the artist analyzed in Module 2 (digital footprint).
 - They select three essence-words (themes, emotions, or aesthetics) that define that artist.
 - Share and discuss: Which words create coherence? Which risk oversimplification?
3. **Group Discussion:** How can artists distill their own red thread without losing complexity?

Teaching Materials

- Slide deck: biography vs. narrative, red thread, coherence vs. stagnation.
- Online worksheet: “The Three Words” exercise.
- Post-its for collecting group essence-words.

Expected Outcomes

- Participants articulate difference between biography and narrative.
- Participants identify constants (themes/values) that can guide their own storytelling.
- Awareness of how to build coherent communication across artistic transformations.

Module 4 – From Object to Experience: Communicating Emotion

Duration: 45 minutes

Context

Contemporary audiences are less interested in consuming static objects and more drawn to transformative experiences. This shift challenges artists to communicate not only the finished work (painting, performance, album) but also the *emotional experience* it generates. By framing art as an experience, artists invite deeper connections, create communities rather than collectors, and ensure memorability through emotional resonance.

Learning Objectives

- Understand the paradigm shift from object-based to experience-based communication.
- Identify strategies to communicate emotions and sensory impact effectively.
- Explore risks of overemphasizing form at the expense of substance.
- Practice translating artistic works into emotional narratives.

Key Concepts

- **Object vs. Experience:**
 - Object = tangible artwork (painting, show, recording).
 - Experience = emotional memory, relationship between artist and audience.
- **Paradigm shift:** Public no longer “consumes objects” but seeks immersive, multi-sensory, participatory experiences.
- **Benefits of communicating experience:**
 - Greater memorability (audience remembers how it felt).
 - Builds community around the work.
 - Supports financial sustainability through diversification (installations, immersive shows, transmedia projects).
- **Risks and pitfalls:**
 - Oversizing the “show” while losing artistic essence.
 - Reducing art to spectacle rather than meaningful experience.

Examples

- **Yayoi Kusama:** Iconic immersive installations (dots, pumpkins, infinity rooms) create both visual spectacle and intimate refuge for vulnerability.
- **Olafur Eliasson:** Large-scale installations (“The Weather Project”) transform natural elements into perceptual experiences.
- **Beyoncé:** Extends albums into multi-sensory transmedia experiences (visual albums, concerts, digital storytelling).

Activities

1. **Case Presentation:** Facilitator presents Kusama or Eliasson. Group discusses: What makes this an “experience” rather than just an “object”?
2. **Exercise – Audience Experience Analysis:**
 - Participants choose one artwork (from an admired artist and one less aligned artist).
 - Write: What do audiences take away emotionally? What remains as memory or relationship?
 - Share in plenary.

3. **Reflection:** How can participants frame their own work as experience? What do they want audiences to *feel*?

Teaching Materials

- Slide deck: object vs. experience, paradigm shift, examples.
- Worksheet: “Audience Experience Analysis.”

Expected Outcomes

- Participants recognize and describe the emotional dimension of artworks.
- Participants practice translating artistic products into experiences.
- Increased awareness of strategies for sustainable and memorable artistic communication.

Module 5 – PR as Advocacy: Building Institutional Relationships

Duration: 45 minutes

Context

Public relations is often reduced to visibility and media presence. Yet for artists, PR can also serve as advocacy: a tool to influence institutions, policies, and communities in favor of the arts. Advocacy goes beyond “getting seen” to creating allies and driving change. This module introduces the distinction between PR and advocacy, explores examples where art has shaped public debates, and equips participants with tools to pitch not only to audiences, but also to funders, policymakers, and partners.

Learning Objectives

- Differentiate between PR (visibility, image, media relations) and advocacy (influence, alliances, long-term change).
- Understand why advocacy matters for artists and how it supports sustainability.

- Identify stakeholders relevant to advocacy efforts.
- Practice advocacy through stakeholder mapping and campaign design.

Key Concepts

- **PR = Visibility today**
 - Media relations, image, reputation.
- **Advocacy = Change tomorrow**
 - Long-term influence, policy, alliances.
- **Why artists need both:**
 - Visibility builds recognition.
 - Advocacy sustains resources, legitimacy, and structural support.
- **Risks:**
 - Being perceived as “activist” rather than artist.
 - Time and energy required. Not every artist chooses advocacy.

Examples

- **Pussy Riot:** Feminist punk collective in Russia, using performance as political activism.
- **Ai Weiwei:** Chinese artist and human rights advocate, arrested multiple times for his activism.
- **“Cumînțenia Pământului” campaign (Romania):** Public fundraising and communication around Brâncuși’s sculpture, connecting heritage with civic engagement.

Activities

1. **Mini-Lecture:** Facilitator presents the difference PR vs. advocacy, with case examples.
2. **Exercise – Stakeholder Map:**
 - Participants choose a cause they care about.
 - Map: allies, opponents, target audience.
 - Define key messages for each.
3. **Exercise – Mini Advocacy Campaign:**

- In groups, design a short visual message + slogan around the theme “Art has the power to change society.”
- Present to plenary.

Teaching Materials

- Slide deck: PR vs. Advocacy, examples, risks.

Expected Outcomes

- Participants articulate the difference between PR and advocacy.
- Participants identify and map their own stakeholder ecosystem.
- Participants practice translating artistic values into advocacy messages.
- Increased capacity to approach institutions, funders, and policymakers with clear, strategic communication.

Module 6 – The Artist’s Ecosystem: Communication Beyond the Audience

Duration: 45 minutes

Context

Artists do not work in isolation. Every artistic career is shaped by an ecosystem of people and institutions: close collaborators, partners, cultural organizations, media, and audiences. Communication within this ecosystem is as crucial as communication with the public. When the inner circles misunderstand the artistic vision, external communication collapses. This module trains participants to identify the circles of their ecosystem and adapt communication strategies to each.

Learning Objectives

- Recognize the artist's ecosystem and its multiple circles of influence.
- Understand the importance of internal communication as the foundation for external visibility.
- Learn how to adapt the same artistic vision into different communication languages (artistic, technical, commercial, institutional).
- Identify risks and red flags in ecosystem communication.

Key Concepts

- **The artist is not an island:** art emerges in relationship with others.
- **Four circles of the ecosystem:**
 - Close team – manager, PR, assistants.
 - Partners – galleries, curators, collaborators, sponsors.
 - Institutions – museums, cultural centers, funding bodies, media.
 - Public – audiences, communities.
- **Golden rule:** If your team cannot explain your art, the public cannot understand it either.
- **Different languages for different circles:**
 - Artistic: metaphors, poetic language.
 - Technical: specifications, logistics.
 - Commercial: audience attraction, market value.
 - Institutional: cultural impact, research, policy relevance.

Examples

- Romanian independent musical theatre project included in the National Theatre's repertoire ("Iata-ne aici!" - Rockabella, Touchstone Creative, Teatrul National "I. L. Caragiale") – success due to clear and consistent communication with both media and partners.
- Example of miscommunication: contradictory messages between channels causing confusion in public perception.

Activities

1. **Ecosystem Mapping:**
 - Participants map their own four circles.
 - Define for each: who is included, what messages are needed, and what channels are most effective.
2. **Reflection Questions:**
 - Which circle creates the most difficulties?
 - Where is communication missing or unclear?
 - What message should reach each circle?
3. **Plenary Sharing:** Discussion of challenges and strategies to improve ecosystem communication.

Teaching Materials

- Slide deck: ecosystem model, communication languages, risks.
- Worksheet: “Define Your Ecosystem.”
- Participant responses collected and shared.

Expected Outcomes

- Participants visualize their own communication ecosystem.
- Participants learn to adapt their artistic vision into multiple communication codes.
- Participants identify weaknesses and strategies to strengthen ecosystem communication.
- Increased awareness that investing in internal and partner communication leads to stronger external impact.

Module 7 – Communicating Through Multidisciplinarity

Duration: 45 minutes

Context

For contemporary artists, multidisciplinary is not just a creative choice but also a communication tool. By extending their work across multiple forms—music, dance, visual arts, text, fashion—artists expand their vocabulary and make their message accessible to wider and more diverse audiences. Multidisciplinary works as a translator of emotions: it allows an idea to resonate through several sensory channels and cultural codes, reinforcing the red thread of the artist’s identity.

Learning Objectives

- Understand how multidisciplinary can strengthen artistic communication.
- Learn how to translate core artistic intentions into different formats.
- Explore how collaborations expand both reach and emotional depth.
- Recognize risks of superficial crossovers versus meaningful extensions.

Key Concepts

- **Multisensory experience:** Art becomes stronger when audiences perceive it through sight, sound, movement, or even touch/space.
- **Translation between forms:** Extending art into new disciplines without losing coherence with the artist’s core message.
- **Beyond merch:** Multidisciplinary is not about products; it is about expanding the artistic universe.
- **Tips & Tricks:**
 - Small can be powerful—extensions don’t require huge budgets.
 - Seek collaborators rather than doing everything alone.
 - Always maintain the red thread across disciplines.

Examples

- **Jonas Øren:** Norwegian choreographer combining dance, philosophy, scenography, and experimental music into immersive identity-driven performances.
- **Kalokagathia project:** A multidisciplinary mix of dance performance, rap/hip-hop EP, and editorial fashion—each format extends the same artistic universe.
- **Florence Welch:** Blends indie rock with ritual, poetry, and baroque aesthetics, extending her world into books (*Useless Magic*), visual art, and stage rituals.

Activities

1. **Case Study Presentation:** Facilitator presents Florence Welch or Jonas Øren. Discussion: How do these artists remain coherent while crossing formats?
2. **Exercise – “Beyond Merch”:**
 - Each group receives an example of an artist or project.
 - Task: Propose at least three multidisciplinary extensions that stay true to the red thread.
 - Present back to plenary.
3. **Reflection:** How could participants extend their own work across disciplines without losing essence?

Teaching Materials

- Slide deck: multidisciplinary concepts, examples, pitfalls.
- Worksheets: “Multidisciplinary” exercise
- Participant responses collected and shared.

Expected Outcomes

- Participants articulate the role of multidisciplinary in communicating art.
- Participants generate creative yet coherent ways to extend artistic universes.
- Participants understand how collaborations and multisensory storytelling amplify impact.

Module 8 – Communication Strategy & Planning

Duration: 45 minutes

Context

Without strategy, communication becomes fragmented and confusing. Messages reach audiences inconsistently, and the artist's identity risks being diluted. A communication strategy provides coherence, optimizes resources, and ensures long-term visibility and sustainability. For independent artists, even a simple plan can align goals, channels, and actions, turning sporadic communication into consistent artistic branding.

Learning Objectives

- Understand the difference between tactical (short-term) and strategic (long-term) communication.
- Learn the key steps of a communication strategy tailored to artistic projects.
- Explore the use of different media types (owned, earned, paid) in artistic contexts.
- Develop a mini communication plan for an individual project.

Key Concepts

- **Why strategy matters:**
 - No strategy → fragmented communication, contradictory signals, diluted impact.
 - With strategy → coherence, stronger audience connection, efficient resource use.
- **Steps of a communication strategy:**
 - **Analysis** – Identify audiences (spectators, fans, collectors) and resources.
 - **Objectives** – Define SMART goals (visibility, sales, community growth).
 - **Messages & Channels** – Align artistic identity with appropriate media.
 - **Plan of Action** – Build a calendar with teaser, launch, follow-up.
- **Channels of communication:**
 - *Owned media:* website, Instagram, TikTok, YouTube – fully controlled.
 - *Earned media:* press coverage, reviews, word of mouth.

- *Paid media*: ads, influencer partnerships, sponsored posts.
- **Risks & Pitfalls:**
 - Overloading too many channels → wasted effort.
 - Inconsistent posting → diluted message.
 - Blindly chasing trends → loss of authenticity.
- **Tips & Tricks:**
 - “Less but better” – fewer channels, managed consistently.
 - Repurposing – adapt one creation across formats (e.g., making-of → reel, blog, newsletter).
 - Flexible planning – maintain structure but leave room for spontaneity.

Examples

- **Independent artists (Delia, Dora Gaitanovici):** Organic digital growth through Instagram and YouTube.
- **Independent theatres (Replika, Apollo111):** Annual communication plans combining earned media and partnerships.
- **Festivals (Electric Castle, Untold):** Integrated 360° campaigns blending PR, social, brand partnerships.

Activities

- **Mini-Lecture:** Facilitator presents the steps of a communication strategy, with examples.

Teaching Materials

- Slide deck: strategy steps, examples, risks.

Expected Outcomes

- Participants understand the role and structure of communication strategies.
- Participants produce a basic communication plan for their own projects.
- Participants gain practical tools to ensure coherence, sustainability, and efficiency in their communication practice.

Module 9 – Reflections & Personal Manifesto

Duration: 45 minutes

Context

The workshop concludes by inviting participants to integrate the knowledge and skills acquired into a personal commitment. Reflection consolidates learning, while the act of writing a manifesto transforms abstract concepts into concrete guidance for future practice. This manifesto becomes a compass for how each participant wishes to communicate their art authentically, strategically, and sustainably.

Learning Objectives

- Synthesize insights gained across all modules.
- Articulate a personal vision for artistic communication.
- Commit to values and strategies that will guide future practice.
- Strengthen confidence in aligning artistic identity with communication choices.

Key Concepts

- Reflection as consolidation: connecting authenticity, narrative, experience, advocacy, ecosystem, multidisciplinary, and strategy.
- The manifesto: not a declaration for others, but a guiding framework for oneself.
- Personal communication is a choice: what to reveal, what to protect, what to emphasize.

Activities

1. **Guided Reflection:** Facilitator revisits highlights from each module: authenticity, red thread, emotional communication, advocacy, ecosystem, multidisciplinary, strategy.
2. **Exercise – Personal Manifesto Writing:**
 - Participants draft a short manifesto (5–10 sentences) expressing how they intend to communicate their art.
 - Prompts:

- What do I want my public to feel?
 - What values will I remain consistent in?
 - How will I balance authenticity and boundaries?
 - What communication practices will I commit to?
3. **Optional Sharing:** Volunteers read excerpts of their manifesto in plenary. Group feedback focuses on clarity, coherence, and resonance.
 4. **Closing Circle:** Open discussion on the workshop journey, key takeaways, and next steps.

Teaching Materials

- Reflection slides

Expected Outcomes

- Participants consolidate their workshop learning into personal commitments.
- Each participant leaves with a written personal manifesto as a guiding tool.
- Group builds a sense of closure and shared growth through reflection and dialogue.

Resources and Bibliography

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- Degas, Edgar. Quoted writings (for reference to “Art is not what you see, but what you make others see”).
- Banksy. Official website and published works.
- Nick Cave. The Red Hand Files website and published works.

Case Examples Used in the Workshop

- **Banksy** – anonymity and coherent messaging.
- **Marina Abramović** – radical vulnerability and body as medium.
- **Taylor Swift** – transparency and personal storytelling as brand.
- **Lizzo** – body positivity, activism, and identity shifts.
- **Nick Cave** – *The Red Hand Files* as authentic digital dialogue.
- **David Bowie** – reinvention with consistent red thread.
- **Constantin Brâncuși** – pursuit of essence through pure forms.
- **Victor Rebengiuc** – career-long red thread of authenticity.
- **Yayoi Kusama** – immersive art and emotional refuge.
- **Olafur Eliasson** – large-scale perceptual installations.
- **Beyoncé** – transmedia storytelling and audience immersion.
- **Pussy Riot** – political performance as advocacy.
- **Ai Weiwei** – art as activism for human rights.
- **Jonas Øren** – choreographic multidisciplinary work.
- **Florence Welch** – music, poetry, ritual, and visual storytelling.

Resources

- **Slide Decks**

- Module 1: *What is Art?* – quotes and definitions.
- Module 2: *Authenticity & Digital Footprint* – dilemmas, risks, and case examples.
- Module 3: *Artistic Narrative & Red Thread* – biography vs. narrative, constants.
- Module 4: *From Object to Experience* – paradigm shift and case studies.
- Module 5: *PR as Advocacy* – PR vs. advocacy, examples, stakeholder tools.
- Module 6: *Artist's Ecosystem* – circles of influence, communication languages.
- Module 7: *Multidisciplinarity* – extensions beyond merch, collaborations.
- Module 8: *Strategy & Planning* – steps of a communication plan, risks, channels.
- Module 9: *Reflections & Manifesto* – summary slides and closing prompts.

- **Worksheets**

- Icebreaker prompts (Module 1).
- 360° Digital Footprint Analysis (Module 2).
- “Three Words” exercise (Module 3).
- Stakeholder Map (Module 5).
- Define Your Ecosystem map (Module 6).
- Beyond Merch exercise (Module 7).