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Arts Educators Advocating for the Arts in Idaho

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A Facebook Fan Page has been created and serves as a hub for this project. It can be found at: http://www.facebook.com/IdahoArtsAdvocacy
ARTS EDUCATORS ADVOCATING FOR THE ARTS IN IDAHO

by
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The following individuals read and discussed the thesis submitted by student Heather V. Hanks, and they also evaluated her presentation and response to questions during the final oral examination. They found that the student passed the final oral examination, and that the thesis was satisfactory for a master's degree and ready for any final modifications that they explicitly required.

Kathleen Keys, Ph. D. Chair, Supervisory Committee
Richard Young Member, Supervisory Committee
Philip Kelly, Ph. D. Member, Supervisory Committee

The final reading approval of the thesis was granted by Kathleen Keys, Ph.D., Chair of the Supervisory Committee.
DEDICATION

To the children our education serves, who have inspired me to care more and who have given me a purpose.

To my family and friends, whose support and love has allowed me to explore my passions and challenge my fears.
ACKNOWLEDGEMENTS

The support and guidance I received throughout the creation and implementation of this project were remarkable. My heart is filled with deep gratitude for the people who have given their time to provide constructive feedback and the occasional pep talk. I know that I am blessed.

I would like to thank my committee, Kathleen Keys, Philip Kelly, and Richard Young, for support and guidance throughout the course of the project. I would like to extend a special thank you to Kathleen Keys, as my professor and mentor. When I doubted myself, her encouragement and belief in my ideas and work provided me strength.

I would like to especially thank my family and friends. My mom, Laurie Hanks, for showing me how to live passionately. My dad, Bob Hanks, for instilling a drive for excellence. My sister, Jennie Rehder, for demonstrating love in everything you do. My sister, Heidi Christensen, for believing in me and leading me to education. My brother, Bobby Hanks, for inspiring me through your own success and dedication. My best friend, Cariann Ramirez, for unending encouragement, and supplying cherry limeaids. My graphic design colleagues, Sue Armstrong and Melissa Hanson, for providing friendship and industry knowledge. My coworkers and friends, Micki Courtney, Shannon Reed, and Leslie Pass, for supporting me on a daily basis.

A special editing and proofreading thank you to, my mom, Laurie Hanks, my sister, Jennie Rehder, my friends, Sue Armstrong, Melissa Hanson and Micki Courtney.

I would also like to thank Idaho’s educators and specifically arts educators. I appreciate what you do everyday.
I grew up in Wyoming and completed 13 years of public education. In elementary school I had art and music twice a week with a highly qualified arts educator, and in high school I had five highly qualified arts educators who introduced me to ceramics, music, photography, painting, and commercial arts. I realize now, many years later, how lucky I was to have access to a quality arts education throughout my childhood.

I graduated from high school knowing I would pursue a college education and eventually a career, in the arts. I excelled in math and science, however, I did not find joy in them, and I was determined to choose a career and lifestyle that made me happy. It occurred to me at a young age that what field or cause you pursue for a job ultimately determines the life you live. The math is really pretty simple. There are 168 hours in a week, and with 56 of those hours used for sleeping, that leaves roughly 112 hours a week for productive contribution to society. Subtract out a few hours for necessities like eating, cleaning and having a little fun, and I figured we spend at least half of our time in this life working. Knowing this, I have spent the first decade of my adult life carefully and meticulously considering my career path and planning my life.

I graduated from Boise State University in 2005 with a Bachelors of Fine Arts in Graphic Design and a minor in Psychology. I signed up for every studio class offered and had no doubts about my decision to major in art, specifically graphic design. However, after graduating, I found myself in a cubical working 40 hours a week updating old gas station donut signs and outdated pharmacy hours. I quickly came to realize that my job as
a graphic designer was more about mass production and quick turnarounds and less about creativity and promoting meaningful ideas. This was not going to be my life! So, knowing how significant the arts were in my education and development, and still determined to find a career I was passionate about, I went back to Boise State University to become an arts educator. In the two years it took me to attain my Bachelors of Fine Arts in Art Education, several things became very obvious to me. First, kids still love art. Second, there is not nearly enough arts education offered in public schools. And, third, I want to do something to change this. Five years, two more professional graphic design jobs, and one Masters Degree later–here I am, creating an arts advocacy handbook and marketing campaign for arts educators in Idaho.

I believe education is one of the most important and influential aspects of life, and I hope this handbook is just the beginning of a journey and life well spent negotiating and fighting for better education.
ABSTRACT

The purpose of this M.A. Art Education project is to provide Idaho’s arts educators with both a comprehensive arts education advocacy handbook and access to a professionally designed arts education advocacy marketing campaign. Global, national, and local arts advocacy research serve as a foundation for this project. This project has three major components: an arts advocacy handbook, materials for an Idaho-specific arts advocacy marketing campaign, and a social media page. The handbook, “Informed. Active. Connected. Arts Educators Advocating For The Arts in Idaho,” aims to better prepare Idaho’s arts educators to be effective, knowledgeable, and informed advocates for the arts with a consistent marketing message and theme.

Major objectives for this project include: accessibility of the handbook and its materials, ease of use, consistent design, and shareability of information. A key component in addressing these intentions is how the handbook will be distributed and accessed. In an effort to maximize viral use and distribution of the arts advocacy handbook, a Facebook Fan Page has been created and serves as a hub for this project. The Facebook Fan Page, “Idaho Arts Advocacy,” will provide Idaho’s arts advocates with an open platform to communicate and connect.

The handbook designed as a result of this project consists of the following information and materials:
• Introduction: Why An Arts Advocacy Handbook?, Who Is This Handbook For?, How Do You Use This Handbook?, Recent Research In Arts Education, Marketing And Advocacy Defined

• State of Education in Idaho

• State of Arts Education in Idaho: Arts Educators vs. Parent Volunteers, Idaho Arts Education Resources, Additional Idaho Resources and Facts, Arts Education Recommendations from NAEA

• Marketing Plan: Explanation of Design, Posters, Flyers, E-blast, Small Images, Facebook, Additional Ideas, Graphic Design Tips, Marketing Tips

• Closing: Idaho’s Arts Educators Are Advocates, Resources
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CHAPTER I
Introduction

Education is a topic of vast research and great debate. Focuses include what to teach, what not to teach, and how to teach. As technology, communication, and the quality of living dramatically advance, a battle to identify and prioritize education has intensified. Classrooms across the country are exceeding maximum capacity, and the process of learning is often times simplified to meet the requirements of standardized testing. According to the Idaho Education Association (2011), Idaho currently ranks 50th in the United States in the amount of money we invest per student, and spends almost three times as much per prisoner as it does per public school student. Idaho, at present, is not a good place for education, and while most math and science courses will survive, “The arts remain on the margin of education, often the last to be added and the first to be dropped in times of strained budget and shifting priorities” (National Assembly of State Arts Agencies, 2006, p. 17). According to the Idaho Commission on the Arts and Idaho State Department of Education (2010), arts education in Idaho reflects the national situation, continues to struggle for recognition at the district level, and the infrastructure to support arts education in Idaho is lacking. The same article (2010) reports Idaho’s elementary school art specialist-to-student ratio for visual arts at 1 to 2,335.

The arts are vitally important – not just in education, but to us all as humans and diverse-complex beings. “A good art education will help children to view all images in a thoughtful manner. Through art education, children can come to understand the damaging effects of visual stereotypes” (Freedman, 2012, p.2). Arts education needs to be acknowledged and its role in education needs to be reevaluated. “Art education
leadership demands a critical attitude that reveals a healthy skepticism toward status-quo practices, conflicting educational policy, and over-simplified solutions to complex problems” (Freedman, 2011, p. 1). This project aims to provide a foundation and materials for arts educators to become leaders in advocating for the arts in Idaho. It is time for change in Idaho.

**Need for the Project**

The need for this project comes from a decline in arts awareness and arts education offered nationally and specifically, in Idaho (Idaho Commission on the Arts & Idaho State Department of Education, 2010). In an effort to maximize reach, careful consideration was given to the target audience for the arts advocacy handbook. Idaho’s arts educators have the greatest potential to create change in arts education, serving as a central link to teachers, students, and policy makers. This arts advocacy handbook and supportive marketing materials were created for these educators. The intention for this arts advocacy handbook is to provide Idaho’s arts educators with a comprehensive and thoughtful advocacy campaign that provides arts education advocacy marketing materials (i.e. posters, flyers, e-blasts, small images, social media) and includes: marketing tips, graphic design tips, social media support through an active Facebook fan page, an online version of the handbook, and a variety of grassroots-marketing ideas. This handbook aims to better prepare Idaho’s arts educators to be effective, knowledgeable, and informed advocates for the arts with a consistent marketing message and theme. The research conducted and suggestions for application of arts advocacy in Idaho are intended to serve as a support and foundation for an arts advocacy campaign specific to Idaho.
“Being informed about policies that influence art education can aid educational practice and work to support the field as a whole” (Freedman, 2011, p. 42).

The development of this project allowed me to examine how the value of the arts is communicated in Idaho and how the arts are promoted in Idaho. How do people—government officials, school board members, parents, communities and students—learn the value of the arts? How can advocating for the arts go beyond a clip-art flyer and poorly managed website? To establish consistency in messaging and cause, a fully digital arts advocacy handbook was created and is accompanied with a comprehensive marketing campaign, and Facebook fan page. This project focuses on the current state of arts education in Idaho, and provides relevant information and research for Idaho’s arts educators to establish a consistent advocacy message and cause. “Staying in touch with the field requires a good working knowledge of the most advanced thinking about art education” (Freedman, 2011, p. 43).

This project focuses on utilizing marketing techniques to promote and grow awareness for arts education in Idaho. It also demonstrates how creativity can be used to better advocate for the arts in Idaho.
CHAPTER II

Literature Review

This chapter provides a literature review examining arts education advocacy, and evaluates arts advocacy marketing materials, globally, nationally, and locally—in Idaho. It will also evaluate the status of the arts and humanities in education as it relates to democracy and learning. Information and research regarding marketing and social media are included. The information presented here provides the initial exploration and understanding required to create a comprehensive arts education advocacy campaign maintaining the quality and thoughtfulness the arts deserve.

Global Research in Arts Education

Arts advocacy at the global-level is concerned with creating and developing relationships internationally, and sharing best practices—as illustrated by the International Federation of Arts Council and Culture Agencies (IFACCA). It is a global network of arts councils that hopes to improve the management and sharing of information and ideas between arts councils, ministries of culture and arts, and culture organizations (IFACCA). At the global level, arts advocacy is not involved with classroom teachers, budgets, or parent volunteers. For the most part, organizations like IFACCA are comprised of international business CEOs, directors and executives coming together from all over the world to collaborate. IFACCA provides a glimpse into what other countries are doing in the arts, and how they value the arts in their culture.
Most of the arts advocacy marketing materials at the global level are online resources like IFACCA. These marketing materials focus primarily on building relationships and connecting with other arts professionals internationally.

**National Research in Arts Education**

Research at the national level is abundant, with resources available for every state, district, and school in the United States. To gain an overall understanding of the condition of arts education in the United States, research was considered from a variety of states including: California, Louisiana, Illinois, and Wisconsin. Each state provides its individual story and presentation of facts, there was consistency in the overall poor condition of arts education in each state as illustrated in the following research.

According to “An Unfinished Canvas” (2009), 89% of K-12 schools in California fail to offer standards-based study in four art disciplines. One study in Louisiana, “Findings Report From Lafayette, LA’s Community Audit for Arts Education” (2008), states 83.5% of their respondents did not know if a comprehensive plan for arts education exists in the Lafayette region. An article regarding arts education in Illinois, “Arts at the Core: Every School, Every Student” (2005), examined research suggesting broad disparities in arts education in Illinois is tied to the specific interests of principals and superintendents. Additionally, research on the arts in Wisconsin, “Arts Education in Wisconsin Public Schools” (2008), examines a 73% student enrollment decline in music from 6th grade to 12th grade. The results are varied, and the research fields mixed. However, the research available at the national level suggests a decline in arts education support, understanding, and funding. “While many school districts have made significant commitments to areas
such as language arts, mathematics, science, and social studies, the arts are too often at the periphery of the curriculum. Central to this issue is the failure to link the importance of studying the arts to educating students” (Goodwin, 2001, p. 1).

The arts advocacy marketing materials available nationally are generous–flyers, formatted letters, speaking points, important facts, and points of contact–representing the spectrum of usefulness and professionalism. There are a multitude of people and companies interested in advocating for the arts throughout the United States, and they represent a variety of opinions on why the arts are important. The National Art Education Association (NAEA) served as a key recourse for this project, and provides an expansive range of arts advocacy materials and support. The range of resources considered, including the NAEA, were all consistent in identifying political figures, school board members, parents and community members as targets for arts advocacy and educational reform (www.arteducators.org).

Local Research in Arts Education – Idaho

Overall, Idaho’s education statistics are grim. Idaho’s “Go On Campaign” cites the following statistics (Table 1) (www.go-on-idaho.org):

Table 1

*National Information Center for Higher Education Policy and Analysis Statistics on Idaho (2010)*

<table>
<thead>
<tr>
<th>Education Statistic</th>
<th>Idaho’s State Ranking (out of 50 states)</th>
</tr>
</thead>
<tbody>
<tr>
<td>College-going rates of high school graduates–directly from high school</td>
<td>49th</td>
</tr>
<tr>
<td>Metric</td>
<td>Ranking</td>
</tr>
<tr>
<td>-----------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>9th graders chance for college by age 19</td>
<td>42nd</td>
</tr>
<tr>
<td>Percent of 18 to 24 year olds enrolled in college</td>
<td>41st</td>
</tr>
<tr>
<td>Graduation rates from college–B.A. degree in six years</td>
<td>43rd</td>
</tr>
<tr>
<td>Retention Rates–First-time college freshman returning their second year</td>
<td>50th</td>
</tr>
</tbody>
</table>

This is significant data for arts educators and advocates to be aware of, because as Idaho struggles to adequately educate its students, the NAEA writes in “Learning in a Visual Age–The Critical Importance of Visual Arts Education” (2009):

A growing body of research within the arts points to the conclusion that challenged and disengaged students are even more likely than other students to benefit from high-quality arts instruction. In addition, to helping young people develop important knowledge, skills, and habits of mind, the arts have a great capacity to engage students who would otherwise be alienated. (p. 9)

According to the article, “The Arts and Civic Engagement: Involved in Arts, Involved in Life” (2002), research also shows that arts participation strongly correlates with positive individual and civic behaviors, and states, “art participants are more than twice as likely to volunteer in their communities” (p. 4). Idaho needs more and better arts education, and that calls for more arts advocates who are adequately informed and prepared to advocate for arts education.

One community of interest in Idaho, Boise, has a history of community support and endorsement of the arts. For example, renowned programs like The Trey McIntyre Project are choosing Boise to live in and grow, and The Idaho Shakespeare Festival has
been performing plays since 1977. Downtown Boise is lined with active artist studios, lively concert venues, and colorful art collectives. The arts are alive in the Boise community, however, this is not reflected in its systems of education, and that discrepancy is very concerning. For example, public elementary schools in Boise do not have highly qualified arts educators; art volunteers and parents make up the arts program provided for Boise’s elementary students (Idaho Commission on the Arts & Idaho State Department of Education, 2010). Also, there are no arts credits required to graduate from a Boise high school. There is a need to gain better understanding of communities who embrace the arts but lack that same commitment in their educational programs.

As illustrated, most of the country, including Idaho, is straining to make education a priority. In a time of extreme budget cuts and prioritization, the arts are not faring well—especially in Idaho. To demonstrate this point, “A Report on The Status of Arts Education in Idaho” (2010) writes, the average teacher-to-student ratio for visual arts specialists in Idaho elementary schools is 1 to 2,335. There is also a “disconnect between arts education potential and arts education practice” (2010, p. 2). Staggering statistics, such as this, substantiate the need for education reform in Idaho and renewed emphasis on arts awareness and support.

There are a variety of arts advocacy marketing materials available in Idaho, however, there is no consistent messaging or design. Marketing materials available in Idaho are primarily online and accessible through organizations websites. Such as the Idaho Art Educators Association website.
Democracy and the Arts

In the opening chapter of her book, Not For Profit – Why Democracy Needs The Humanities, Martha Nussbaum (2010) states:

Radical changes are occurring in what democratic societies teach the young, and these changes have not been well thought through. Thirsty for national profit, nations, and their systems of education are heedlessly discarding skills that are needed to keep democracies alive. If this trend continues, nations all over the world will soon be producing generations of useful machines, rather than complete citizens who can think for themselves, criticize tradition, and understand the significance of another person’s suffering and achievements. (p. 2)

Nussbaum (2010) goes on to provide examples of countries, with primary focus on the United States and India, and their styles of education that display a “world wide crisis in education” (p. 2) that is consumed by economic profit. A push for an economically stimulating education can be seen worldwide, and “it reminds us that higher education has become a business, a business that does not necessarily sell knowledge…which reduced learning to no more than a set of purchasable access points to the development of a career” (Charlesworth, 2008, p. 38).

Nussbaum (2010) argues that these profit driven societies and “educators for economic growth will do more than ignore the arts. They will fear them” (p. 23). The arts and the humanities are not key components in the current systems of education, and to this point Nussbaum (2010) explains:

For a cultivated and developed sympathy is a particularly dangerous enemy of obtuseness, and moral obtuseness is necessary to carry out programs of economic development that ignore inequality. It is easier to treat people as objects to be manipulated if you have never learned any other way to see them. (p. 23)

The arts and humanities provide a platform for connection among humans. Every culture has its own stories, triumphs, and failures, and these can be shared through plays,
paintings, dance, literature, and films. This gift of understanding and connecting with other humans is part of the necessary process in creating an individual who is both intelligent and thoughtful.

Amy Gutmann (1987) states, “Democratic education, therefore, should not limit its vision to a single society. It should encourage students to consider the rights and responsibilities of both a shared citizenship and a shared humanity with all people” (p. 309). In her discussion on the state of education, Nussbaum (2010) speaks to several of Gutmann’s key elements of democratic education, such as the ability to have concern for others and the ability to actively and “thoughtfully engage in the discussion of political issues” (p. 25). To this point Nussbaum (2010) states, “The arts and humanities provide the ability to transcend local loyalties and to approach world problems as a ‘citizen of the world’; and…to imagine sympathetically the predicament of another person” (p. 7). Both Gutmann and Nussbaum address the humanistic shortcomings and need for cultural connectivity that are present in the current state of education. Nussbaum (2010) elaborates on education and its ties to democracy and states:

Education is not just for citizenship. It prepares people for employment and, importantly, for meaningful lives…All modern democracies, however, are societies in which the meaning and ultimate goals of human life are topics of reasonable disagreement among citizens who hold many different religious and secular views, and these citizens will naturally differ…What we can agree about is that young people all over the world, in any nation lucky enough to be democratic, need to grow up to be participants in a form of government in which the people inform themselves about crucial issues that they will address as voters and, sometimes, as elected or appointed officials. (p. 9)

Gutmann (1987) also calls for members of a society to be active participants and “that all educable children be educated adequately to participate as citizens in shaping the future
structure of their society” (p. 46). A quality arts education is needed in the equation to create the kind of citizen Nussbaum and Gutmann describe.

**Learning and the Arts**

Learning is a key topic in the exploration of the arts and humanities and their role in education. According to Samantha Caughlan (2008), “cutting the arts is not something that is likely to improve academic achievement; in fact, quite the opposite” (p. 120). Caughlan (2008) goes on to discuss the benefits of the arts in schools and states, “The arts can reach students who are not otherwise engaged in school, while challenging students who are already successful” (p. 123). This is significant because, as stated earlier, Idaho ranks 50th in college retention, and 49th in high school graduates directly attending college (Idaho Education Association, 2011).

The arts also lend themselves to interdisciplinary education and a continuum of knowledge. “Art education should be linked to a total learning process. The teaching of art is informed by learning in other disciplines. In turn, the teaching of art should enhance learning in these areas” (Hausman, 2010, p. 370). According to “Critical Evidence: How the Arts Benefit Student Achievement” (2006), “Arts learning experiences contribute to the development of certain thinking, social and motivational skills that are considered basic for success in school, work and life. These fundamental skills encompass a wide range of more subtle, general capacities of the mind, self-perceptions and social relationships” (p. 13).
Student Achievement and Creativity

The academic achievement associated with the arts and humanities is also linked to creativity, innovation, collaboration, problem solving, and critical thinking (National Assembly of State Arts Agencies, 2006). “The accepted definition of creativity is production of something original and useful. There is never one right answer. To be creative requires divergent thinking (generating many unique ideas) and then convergent thinking (combining those ideas into the best result)” (Bronson & Merryman, 2010, p. 44). There is extreme focus on intelligence in education, however, according to Bronson and Merryman (2010), “The correlation to lifetime creative accomplishment was more than three times stronger for childhood creativity than childhood IQ” (p. 45). Bronson and Merryman (2010) go on to state, “All around us are matters of national and international importance that are crying out for the creative solutions, from saving the Gulf of Mexico to bringing peace to Afghanistan to delivering health care. Such solutions emerge from…a populace constantly contributing original ideas and receptive to the ideas of others” (p. 45). From solving dramatic world issues to creating a healthy culture, the ability to think creatively is in demand economically and socially. We need a system of education that cultivates and nurtures creative thinkers and innovators.

Marketing

Marketing is defined by the Merriam-Webster Dictionary (2012) as, “the act or process of selling or purchasing in a market.” In the last twenty years, with the development of the Internet, and more recently social media sites like Facebook and Twitter, the world of marketing has dramatically changed. “Customers now have access
to information about a company and its products from a multitude of sources” (Urban, 2005, p. 155), and traditional marketing budgets once spent on print ads and postcards, are now being used for drop-down ads on websites, and third-party sponsorships on Facebook and Twitter.

Customers are developing new patterns of consuming and purchasing and marketers must completely reevaluate their processes. One of the most significant changes in marketing is:

Customers can avoid a company’s marketing efforts. Consumers have more control over the flow of marketing messages into their homes and lives. Consumers’ distaste for junk mail, telemarketing calls, spam, and pop-up advertising means that these pushy messages are more likely to earn the ire of consumers than to earn profits. Technology empowers consumers by enabling them to mute or “zap” television commercials, screen telephone calls, block pop-up advertisements, stop telemarketing, and send spam straight to the trash can.” (Urban, 2005, p. 156)

With the ability to control and block so much of the available marketing avenues, it is important that marketers be thoughtful and target audiences in meaningful ways, by sorting through databases, only sending relevant information, and providing “opt-out” messaging on all communication.

The changes and developments in marketing, as stated above, were considered in the development of this project. Current marketing tools and resources were used to enhance the availability of this project. To avoid being muted by potential arts advocates, and to provide users with the freedom of participation, social media and QR-codes were used to house and build support for the arts advocacy.
**Social Media**

The way we interact with each other has changed, largely due to social media. The Super Bowl, in 2011, ran the first-ever commercial to feature a Twitter hashtag for Audi, #ProgressIs (Manjoo, 2011, p. 1). “Audi has a full-time team monitoring its presence on social media sites, it’s constantly posting new content, and it has even held special events for the most devoted members” (Manjoo, 2011, p. 2). Businesses are changing the way they interact with their clients, with social media and internet marketing becoming the norm. This change is illustrated in the article, “(LIKE) + (RETWEET) $$$?” (Manjoo, 2011), estimating that 80% of companies will participate in social media marketing this year, nearly double the number of just three years ago.

An interesting discussion on social media is presented in “Social Media’s Advocacy Paradox” (Baird, 2011), where they report “60% of executives believe social media will fundamentally change the way they do business, and they are feeling pressure to get it right” (p. 10). The article goes on to state, “While the surge for people adopting social media is astounding, businesses must look beyond the numbers to understand who is following them and why” (Baird, 2011, p. 10), and realize that “social interaction is still primarily about friends and family” (Baird, 2011, p. 10). The idea that everyone wants to know what your company is up to every moment of every day may not be true. The business side of social media needs to be considered carefully and its users need to be thoughtful about their interactions.

Social media provides a platform in which the user can decide if they want to get involved or just simply view the material. The Facebook fan page created for this project
allows for potential arts advocates to seek out the information, and to choose if they want to participate.

**Summary**

Arts education needs to be better represented in public education, and the arts need to occupy a central role in the education of our students. “Now more than ever, leadership is needed at all levels of art education to sustain the field. The breadth of art education—in schools, communities, museums, and so on—is being threatened by political and economic forces causing the reduction and elimination of art programs” (Freedman, 2011, p. 1). The materials created for this project intend to provide the necessary information and support to grow Idaho’s arts educators as leaders in the campaign to advocate for the arts in Idaho. Nussbaum (2010) closes her book by writing:

> If we do not insist on the crucial importance of the humanities and the arts, they will drop away, because they do not make money. They only do what is much more precious than that, make a world that is worth living in, people who are able to see other human beings as full people, with thoughts and feelings of their own that deserve respect and empathy, and nations that are able to overcome fear and suspicion in favor of sympathetic and reasoned debate. (p. 143)

The arts are important in life, in understanding others, and in developing a well-rounded persons. Arts advocates need to organize their message, inform their communities of the value of a quality arts education, and take a stand. Arts advocates need to take a stand in Idaho.
The goal of this M.A. in Art Education project is to design a useful arts advocacy marketing campaign for arts educators in Idaho. The handbook, “Informed. Active. Connected. Arts Educators Advocating For The Arts in Idaho,” has been provided digitally via social media on Facebook\(^1\), with active links and downloadable content, to allow for ease of use and to encourage viral shareability.

**Design and Development of the Project**

This project was created by first conducting research in arts advocacy campaigns and materials globally, nationally and locally. Research and current changes in educational policy confirmed a need for a comprehensive marketing arts advocacy campaign for arts educators in Idaho. The handbook and its marketing materials were both created and designed through a creative process that included: research, planning, sketching, proofs, collaboration, editing, revising, and feedback.

My decision to focus the project on Idaho’s arts educators came from wanting to better assemble and organize an existing group of arts education advocates. Idaho’s arts educators are already doing the hard work of teaching everyday, and I wanted to provide them with access to an easy-to-use and professionally designed arts advocacy handbook to better align their messaging and strengthen their results. I have spent some time teaching in an arts classroom, and I know first-hand that these educators do not need another project to take on. As much as most of them would like to be more active in
advocating for arts education in Idaho, they simply do not have the time or the resources to do so. The handbook and marketing materials are designed to make advocating for the arts in Idaho more manageable and effective.

**Project Development**

Research and organization of the project took place over a six-month period from May to November 2011. My initial research explored arts education materials and status globally, nationally, and locally. After conducting research, I created sketches and began brainstorming ideas for how the handbook could work and how it would be accessed. I manage social media as part of my current job, and I know from my work experience that social media outlets, such as Facebook, offer an open platform for connectivity and communication between users. I decided to utilize social media and QR-codes to maximize the accessibility potential of the project, and increase the availability of the material. Once I decided on the format and layout of the handbook, I consulted several of my graphic design colleagues, and went through numerous rounds of feedback and changes in the proofing process. The handbook went through eleven drafts before it was finalized and made digital.

After initial research and brainstorming the next step was to determine the target audience and how the materials would be utilized. I narrowed my focus to Idaho’s arts educators for the handbook and general arts advocates for the marketing materials. The goal of the handbook is to better equip Idaho’s arts educators, and the goal of the marketing materials are to better align the efforts of arts advocates in the general public. I had to clearly define these audience goals to move forward, and to create an attainable
objective. After creating and designing the handbook and marketing materials, I added web links, downloadable articles, and links to the marketing materials within the handbook and uploaded the document to the Facebook fan page. The handbook content and marketing materials are digitally available through the Facebook fan page and accessible to anyone and everyone. The Facebook fan page was launched on Saturday, April 7, 2012, and emails and invitations were sent out to friends, family, and co-workers encouraging them to explore the materials and to “like” the fan page.
CHAPTER IV

Summary and Recommendations

This chapter will summarize and provide implications for the future of arts education in Idaho, and provide ideas for potential areas of growth and development through use of the arts advocacy handbook and Facebook fan page.

Future Possibilities

The development of the project represents the creative process involved in graphic design and outlines the detailed operation of creating a professionally designed arts education advocacy campaign. The project confirmed the need for audience support, and although launching the “Arts Educators Advocating for the Arts in Idaho” handbook and marketing campaign was not intended to be part of this project, Idaho’s arts educators will determine the success of the overall marketing campaign. The overall success of the actual project will be determined by Idaho’s arts advocates’ level of interest and use. The project will grow based on participation, and all of this can be monitored on the Facebook fan page. Future needs for the project will include supervision of the Facebook fan page, updating the fan page content, and management of the handbook content.

This project has a lot of potential to effect change and better inform potential arts advocates in Idaho, however, actual implementation of this project and its handbook, social media elements, and marketing materials would require professional support from an organization or company in Idaho. Materials would need to be distributed to arts
educators in Idaho, and a task force would need to be set up to provide Facebook support and lessons. A marketing campaign, such as the one created for this project, would need knowledgeable support staff to train arts educators and distribute materials. These materials have been created for this project at no cost. The reality, however, is that marketing campaigns and professionally designed materials cost money. At some point, this arts advocacy campaign and its materials would require funding for support and longevity.

How involved people choose to be is a key component to the success of this project. The best designs, and the most user-friendly applications cannot insure that this arts advocacy project will succeed. In addition to providing all of the designed collateral and information, this project, if executed, would require a substantial amount of support from local arts organizations in Idaho. The communities of Idaho would need to learn about the value of a high-quality arts education before they would be willing to get involved and advocate themselves. The handbook created for this project could be used as resource to better educate potential arts advocates.

I have provided ample evidence and support to indicate the arts are an important part of education, especially during tough economic times. Given the status of arts education in most of the United States, projects such as the one presented here, demonstrate the need for effective and professional marketing efforts in arts education.
Works Cited


APPENDIX

Handbook: “ARTS EDUCATORS ADVOCATING FOR THE ARTS IN IDAHO”
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WHY AN ARTS ADVOCACY HANDBOOK?

PROJECT OVERVIEW:
Create a professional marketing handbook for arts educators in Idaho to use as a tool to allow them to more effectively advocate for arts education in Idaho.

For the first time, in 1994, the Goals 2000: Education America Act identified the arts as part of the core curriculum in federal policy. Eighteen years later, available research shows that arts education contributes to critical thinking, creativity, social engagement, cultural awareness, and student achievement.

However, despite this “convincing research and strong public support, the arts remain on the margin of education, often the last to be added and the first to be dropped in times of strained budget and shifting priorities” (“Critical Evidence,” 2006, p. 17). The great state of Idaho is a prime example of this discrepancy. According to A Report on the Status of Arts Education in Idaho (2011), arts education in Idaho reflects the national situation, continues to struggle for recognition at the district level, and the infrastructure to support arts education in Idaho is lacking (“A Report,” 2010, p. 2). To confirm this, the same article reports Idaho’s elementary school art specialist-to-student ratio for visual arts at 1 to 2,335. It is time for change—it is time for change in Idaho.

This advocacy resource handbook has been created specifically for arts educators in Idaho to provide materials and information needed to be effective advocates for the arts. The interests and long-term goals for this project in arts advocacy are in how we, arts educators, communicate the value of the arts here in Idaho. How do we promote the arts? How do we get people—government officials, school board members, parents, communities, and students—to care about the arts? The very act of advocating requires knowledge, consistent information, and purpose. This handbook will provide Idaho’s arts educators with a comprehensive arts advocacy campaign that maintains the quality and thoughtfulness that the arts deserve.
WHO IS THIS HANDBOOK FOR?

TARGET AUDIENCE:
- Handbook—Arts Educators in Idaho
- Marketing Materials—Arts advocates, potential arts advocates; people with a general interest in the arts who want to get involved—parents, students, community members.

Idaho’s arts educators have the most potential to create change in arts education, serving as a central link to teachers, students, and policy makers. This arts advocacy handbook has been created for these educators. The hope for this arts advocacy handbook is to provide Idaho’s arts educators with a comprehensive and thoughtful advocacy campaign that provides advocacy marketing materials (i.e. posters, flyers, e-blasts, small images, social media) and includes: marketing tips, graphic design tips, social media support through an active Facebook fan page, an online version of the handbook, and a variety of grassroots-marketing ideas. This handbook aims to better prepare Idaho’s arts educators to be effective, knowledgeable, and informed advocates for the arts with a consistent marketing message and theme.

Consistent use of this handbook by Idaho’s arts educators will create a unified message and help create consistency in information and cause. The online and digital portions of the handbook were created for ease of use, shareability, and to maintain an environmentally conscience “green” effort.
HOW DO YOU USE THIS HANDBOOK?

"As professional arts educators, we know and understand the essential value that visual arts education holds for learners. But do others know and understand? Your school leaders? Parents? Your elected representatives? School Board members? Your local media? Who needs to hear your voice? What are the critical legislative issues affecting arts education? It’s time we bring our knowledge and our voice to arts education advocacy!"

—KAE: www.kaeeducators.org/lobby

DESIRED RESPONSE:
1. Provide quality marketing materials that allow Idaho arts educators to better advocate for arts advocacy in Idaho.
2. Provide a platform for Idaho’s arts educators and advocates to communicate and connect through a Facebook fan page, and to promote change in Idaho’s educational policies.

Read the entire handbook or pick and choose needed items. Update an existing flyer (see information on page 18) or try something totally new and send out an e-blast (see information on page 19) or create your own QR code (see information on page 16) to promote an event or contest. Want to get involved? Check out the Idaho Arts Advocacy Facebook fan page and start downloading information, sharing articles, asking questions, and posting ideas and upcoming events. Detailed descriptions of handbook contents can be found starting on page 18.

Why a Facebook fan page?
Fan pages are designed to help organizations and public figures tell their stories, build deeper, lasting connections with their audience by allowing them to get involved.

Want to check out the Facebook fan page?
CLICK HERE

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RECENT RESEARCH IN ARTS EDUCATION

“A fine arts education—including music, theater, drawing, painting, or sculpture—whether in practice or theory, has been a part of any well-rounded curriculum for decades—but that may be changing. Many schools today are cutting back or eliminating their art programs due to budget constraints. It is estimated that by the end of this year, more than 25% of public high schools will have completely dismantled them.”

—10 Salient Studies on the Arts in Education
www.artseducators.org/research/research

MAIN OBJECTIVE:
To better inform Idaho arts educators on current arts education research

Researching the benefits and effects of the arts in education is an on-going process. There is valuable research and data available, and it is crucial for educators to stay informed and up-to-date on research and information. This portion of the handbook aims to provide quick and easy access to the most recent and impactful research in arts education today.

NAEA’S 10 SALIENT STUDIES ON THE ARTS IN EDUCATION:
1. A 2002 report by the Arts Education Partnership revealed that school children exposed to drama, music and dance are often more proficient at reading, writing, and math.
2. The 2006 Solomon R. Guggenheim Museum study on art education showed a link between arts education and improved literacy skills.
3. In 2007, Ellen Winner and Lole Hatland published a study stating the arts don’t actually improve academic performance, but it shouldn’t matter.
4. A 2005 report by the Rand Corporation called “A Portrait of the Visual Arts” argues that arts education does more than just give students a creative outlet; it can actually help connect them to the larger world, ultimately improving community cohesion.
5. Teachers and students alike benefit from schools that have strong arts climates, a 1999 study called “Learning In and Through The Arts” demonstrated.
6. The Center for Arts Education published a report in 2009 that suggests arts education may improve graduation rates.
7. A 2011 study called “Reinvesting in Arts Education” found that integrating arts with other subjects can help raise achievement levels.
8. A study of Missouri public schools in 2010 found that greater arts education led to fewer disciplinary infractions and higher attendance, graduation rates, and test scores.
9. In “Neuroeducation: Learning, Arts and the Brain,” Johns Hopkins researchers shared findings showing that arts education can help rewire the brain in positive ways.
10. A 2009 survey, part of the “Nation’s Report Card: Arts 2008” report, found that access to arts education opportunities hasn’t changed much in a decade.

Want to view the 10 Salient Studies on the Arts in Education? CLICK HERE

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“We have been so driven to measure the impact of the arts in education that we began to forget that their strength lies beyond the measurable.”

—Joellen Hoffman Davis

LEARNING IN A VISUAL AGE

RECENT RESEARCH IN ARTS EDUCATION

MAIN OBJECTIVE:
To better inform Idaho arts educators on current arts education research

The current state of education demands quantitative test scores and statistically based scientific research. This presents an obstacle for arts education because arts education is rooted in qualitative assessment—assessment based on experience and judgement. The current standardized testing system needs to be expanded to incorporate qualitative arts assessments, such as portfolio reviews and critiques.

Here are three articles that present a few of the core learning objectives of arts education—and you won’t find any of them on a report card or standardized test. We need to identify and develop methods of assessment that accurately acknowledge these arts education objectives.

**Here are some related arts education research articles:**

Critical Evidence: How the Arts Benefit Student Achievement
Arts learning experiences contribute to the development of certain thinking, social and motivation skills that are considered basic for success in school, work, and life.

CLICK HERE

The Arts and Civic Engagement: Involved in Arts, Involved in Life
Arts participation overwhelmingly correlates with positive individual and civic behaviors. Put simply, Americans who read books, visit museums, attend theater, and engage in other arts are more active in community life than those who do not.

CLICK HERE

Learning in a Visual Age: The Critical Importance of Visual Arts Education
Every day, American young people spend more than four hours watching television, DVDs or videos; one hour using a computer; and 49 minutes playing video games.

CLICK HERE
MARKETING AND ADVOCACY DEFINED

“Advocacy is also reaching out to the media with positive arts messages via op-eds, letters to the editor, or by releasing new research and positive stories.”
—www.artsusa.org

UTILIZING MARKETING TECHNIQUES:
To advocate for the arts

Marketing and advocacy share a variety of attributes, but they are quite different. While marketing intends to “sell” a product or service and is associated with consumerism, advocating is the “support” of a cause and is associated with a political movement. This handbook will be utilizing best practices from marketing strategies to create an arts advocacy campaign. While nothing will actually be sold, the intention of the campaign will be to create support for the arts in Idaho through the distribution of arts advocacy marketing materials.

Marketing is defined as:
www.merriam-webster.com
- the act or process of selling or purchasing in a market
- the process or technique of promoting, selling, and distributing a product or service
- an aggregate of functions involved in moving goods from producer to consumer

For the purpose of this handbook, Advocacy is defined as:
- actively staying informed and connected to a cause or movement
- knowledgeable and consistent support of a cause
"Idaho has fallen behind in college attainment, leaving many of our students unprepared for the jobs of the future. Currently only one in four Idaho high school students pass the ACT with a score that predicts they will not need remediation."

—www.go-on.idaho.org

**MAIN OBJECTIVE:**
Align Idaho arts educators’ messaging and connect to “Go On” campaign.

Information and resources on the current state of education in Idaho are provided because arts educators and advocates for the arts need to be knowledgeable about shifts in policy and funding in Idaho. An abbreviated list of links and highlighted material can be accessed in their entirety as needed. Efforts have been made to specifically include information and data most relevant to Idaho’s arts educators.

One Idaho marketing campaign in particular that Idaho’s arts educators should be aware of is the “Go On” campaign. The campaign is aimed at increasing the number of college graduates in Idaho and was granted $20 million worth of support from the J.A. and Kathryn Albertson Foundation. Here are some of the campaign facts:

**IDAHO RANKS:**

- 49th—College-going rates of high school graduates—directly from high school
- 42nd—9th graders chance for college by age 19
- 41st—Percent of 10 to 24 year olds enrolled in college
- 43rd—Graduation rates from college (BA degree in six years)
- 50th—Retention Rates—First-time college freshman returning their second year

Want to learn more about the “Go On” campaign?  
**CLICK HERE:**
Main objective: Align Idaho arts educators’ messaging and connect to “Go On” campaign.

There are some obvious issues here in Idaho, and it is clear given the stated facts and data that education in Idaho is not preparing its students for college and future success. The “Go On” campaign and the previous information should be of interest to Idaho’s arts educators, because according to the NAEA (2009):

> The importance of the arts’ ability to engage students should not be underestimated or understated at a time when nearly half of all students are not graduating from high school on time in major American cities. The research on the causes of the dropout problem portrays these students as failing to connect with anyone or anything before they vanish (NAEA, p. 8).

Idaho’s high school students clearly are not connecting to their education and are therefore not able to transform high school learning and subject matter into meaningful life and career goals. The NAEA goes on to state (2009):

> A growing body of research within the arts points to the conclusion that challenged and disengaged students are even more likely than other students to benefit from high-quality visual arts instruction. In addition to helping young people develop important knowledge, skills, and habits of mind, the arts have a great capacity to engage many students who otherwise would be alienated (NAEA, p. 7).

Projects like the “Go On” campaign and the amount of support provided, demonstrates that there are people and companies in Idaho who are working for improvements in education. It is our job as arts educators to inform the community of the benefits of the arts in education in Idaho by sharing information and our own stories of success.
“Effective teaching requires a substantial amount of expertise. It requires teaching by a skilled and experienced professional with extensive arts content background, a range of pedagogical approaches, and the patience and persistence to turn small advantages and unexpected events into major breakthroughs in learning.”

—Learning in a Visual Age: The Critical Importance of Visual Arts Education

STATE OF ARTS EDUCATION IN IDAHO

THE DEBATE IN IDAHO: Arts Education Specialists vs. Parent Volunteers

According to A Report on the Status of Arts Education in Idaho (2010), 80 percent of the visual arts education in elementary schools in Idaho is being taught by volunteers/parents with arts interests or experience/art moms (p. 10). This needs to be addressed. “It takes qualified professionals, with the ability to create effective learning environments, to understand art beyond the school and into the community and the contemporary world” (NAEA, 2009, p. 7). Idaho’s students deserve the very best and the very best in arts education will not be provided by even the most eager volunteer. Have you ever called the plumber to come fix your computer or expected the speech coach to successfully take over the football team? How then do we expect an untrained and non-qualified volunteer to provide rich and meaningful arts education to our students in Idaho?

Parent volunteers are some of arts education’s best advocates, however, their role in Idaho’s arts education needs to be critically reevaluated. Parents and volunteers who want to get involved and help with the arts can start by demanding high quality arts education from qualified arts educators. Encourage parent volunteers to write letters to school board members and politicians, speak to principals, and gain support from other parents. Active parents are not the problem—a system that devalues arts education is the problem!

ADDITIONAL RESEARCH HIGHLIGHTS:

- The average teacher-to-student ration for visual arts specialists in Idaho elementary schools is 1 to 2,335. In secondary schools the ratio is 1 to 174.
- The number-one response to the question regarding what would be most helpful to improve learning in the arts was “a certified specialist for teaching visual arts.”
- Responses from Idaho indicated a particularly low level of district support for the arts as a core curriculum.
IDAHO ARTS EDUCATION RESOURCES

IDAHO COMMISSION OF THE ARTS:
Recognizing the importance of the arts is, of necessity, a community effort.

Idaho has dedicated programs and individuals who are committed to the arts. Utilize these resources, get to know them, and be sure to share your findings on the Facebook fan page.

ADDITIONAL ARTS EDUCATION RESOURCES IN IDAHO:

Idaho State Department of Education—Humanities
CLICK HERE

Idaho Commission on the Arts
CLICK HERE

Idaho Art Education Association
CLICK HERE

Boise Art Museum
CLICK HERE

Idaho School Boards Association
CLICK HERE

IMPORTANT CONTACTS IN IDAHO:

Peggy Wenner
Idaho State Department of Education—Humanities
Humanities & Fine Arts Coordinator
(208) 332-6949, PJ.Wenner@sde.idaho.gov

Huth Piesanen
Idaho Commission on the Arts
Director, Arts in Education
ruth.piesanen@arts.idaho.gov

Kathleen Keys
Boise State University
Associate Professor, Arts Education
KathleenKeys@boisestate.edu

“To encourage literature and the arts is a duty which every good citizen owes to his country.”

—George Washington
The Arts and Civic Engagement: Involved in Arts, Involved in Life
**ADDITIONAL IDAHO RESOURCES AND FACTS**

**IDAHO EDUCATION ASSOCIATION:**
Strong schools mean a stronger Idaho.

**IDAHO EDUCATION ASSOCIATION EDUCATION FACTS:**
- Strong public schools are a must for Idaho’s future. Businesses relocate and expand in communities with healthy neighborhood schools that can serve all our children.
- Idaho ranks Number 50 in the United States in the amount of money we invest per student.
- The average teacher in Wyoming makes about $20,000 more than a teacher in Idaho.
- In the latest figures available, Idaho ranked 21st in the US for its per-capita spending on highways, and 25th in the nation for its per-capita spending on prisons, but 50th for its investment in education.
- Idaho spends almost three times as much per prisoner as it does per public school student.
- Idaho had the 7th-highest teacher-student ratio in the United States in 2006, and new policies mean class sizes are growing ever larger.

“Research doesn’t hold all of the answers to why the arts are important, but it does confirm what most people already know to be true in their hearts and minds: The arts make a significant contribution to helping all students achieve success in school, work, and life.”

—Critical Evidence: How the Arts Benefit Student Achievement

Want more Idaho facts and information?
Idaho Finance Data and Stats
[CLICK HERE](#)
Idaho Education Association
[CLICK HERE](#)
Idaho State Department of Education
[CLICK HERE](#)
ARTS EDUCATION RECOMMENDATIONS FROM NAEA

NATIONAL ARTS EDUCATION ASSOCIATION:
The National Art Education Association (NAEA) advances visual arts education to fulfill human potential and promote global understanding.

RECOMMENDATIONS FOR THE FEDERAL GOVERNMENT
Taken from NAEA, Learning in a Visual Age: The Critical Importance of Visual Arts Education

Want to view the article?
CLICK HERE

“Corporate leaders in America believe that the success of America is going to depend on a flow of innovative ideas—they believe the innovative ideas will come because students have the opportunity to engage in the arts.”

—Learning in a Visual Age: The Critical Importance of Visual Arts Education

Bolstering the knowledge base about arts education and strengthening practice for every student will require policy changes at the federal-government level. To bring those changes about, NAEA recommends the following:

There is substantial evidence that high-quality education in the arts provides students with opportunities to develop a number of capacities that are not well addressed in other areas of the curriculum, such as visual-spatial abilities, self-reflection, and experimentation. In addition, visual-arts education has been shown to motivate students who might otherwise be at risk of dropping out of school. However, there is growing evidence that, despite the inclusion of the arts as a core subject, the implementation of the No Child Left Behind Act has led to an erosion of arts education in America’s schools. A survey by the Center on Education Policy found that 16% of districts had reduced time for art and music instruction by an average of 57 minutes a week, or 35% of instructional time devoted to those subjects.
NATIONAL ARTS EDUCATION ASSOCIATION:
Students of all ages benefit from comprehensive, balanced, and sequential learning in the visual arts, led and taught by qualified teachers who are certified in arts education.

1. Since visual arts is a core academic subject, the reauthorization of the Elementary and Secondary Education Act should require schools with Title I programs to maintain or develop programs in the visual arts, and should broaden measures of school progress to include learning in the visual arts.

While there is a growing recognition of the importance of visual arts instruction, there is a paucity of data on the extent and quality of arts instruction. The last U.S. Department of Education Fast Response Statistical Survey (FRSS) was conducted in 1999-2000; Congress has provided funding for data collection for a new FRSS in 2009. In addition, the last National Assessment of Educational Progress test of arts learning took place in 1997; an assessment of the visual arts was scheduled for 2008, and results were released Spring 2009. Regular updates of both of these studies would provide much-needed continual data on arts education in the US.

2. The U.S. Department of Education must include the arts in all regularly conducted research and data collection regarding the core academic subjects.

There is a growing recognition that state assessments are inadequate to measure the full-range of knowledge and skills students will need in the 21st century, and there is a growing consensus for additional support for the development of new, more comprehensive assessments of student abilities. Arts organizations, such as Project Zero, have been at the forefront of research on assessment.
ARTS EDUCATION RECOMMENDATIONS FROM NAEA

NATIONAL ARTS EDUCATION ASSOCIATION:
School-based visual-arts instruction surpasses national, state, and local standards and is enhanced through access to art museums and other community resources.

3. The U.S. Department of Education should disseminate research on visual-arts assessment to states and districts and should encourage states to demonstrate the extent to which they incorporate research on arts assessment in their plans for assessment redesign.

All teachers need additional support to enable all students to learn at high levels. Through Title II of the ESEA, the U.S. Department of Education currently provides $2.9 billion in state grants to support teacher quality, and through the Arts in Education program, the Department provided $37 million specifically for arts education. These funds could be used to maintain and strengthen professional development and to foster the integration of the arts throughout the curriculum.

4. The Title II program should encourage schools to form effective partnerships between visual-arts teachers and teachers from other subjects to develop and advance arts instruction across the curriculum.

“District support can improve the quality of instruction and the number of students that participate. Schools that suffer from lack of district support often fail to meet their arts educational goals.”

—A Report on the Status of Arts Education in Idaho
MARKETING PLAN

PROJECT OVERVIEW:
Create marketing materials for arts educators in Idaho to use as a tool that will allow them to more effectively advocate for arts education in Idaho, and better connect with existing arts advocates.

Significant research and critical review regarding arts education advocacy materials in Idaho have shown a need for a comprehensive marketing plan. The main objective for this particular marketing plan is to provide professional marketing materials to Idaho’s arts educators. Materials provided will consist of: posters, flyers, e-blasts, small images, social media and graphic design tips, and additional grassroots-marketing ideas.

This marketing plan also aims to provide a platform for Idaho’s arts educators and advocates to communicate and connect through a Facebook fan page. Social media creates an accessible platform that allows for unlimited user access, and has become a standard form of communication. Social media’s flexibility and ease-of-use provides a perfect fit for an arts education advocacy campaign.

Want to learn more about Facebook?
CLICK HERE

Want to view full creative brief for the handbook?
CLICK HERE

Want to view full creative brief for the marketing plan?
CLICK HERE

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EXPLANATION OF DESIGN

PERSONALITY OF THE PRODUCT OR SERVICE:
Connected, accessible, technological, grassroots, guerrilla, current, curious

The designs created for this arts education advocacy marketing plan were generated through a creative process that involved research, planning, sketching, proofs, collaboration, editing, revising, and feedback.

Ease-of-use and reproducibility were major concerns when creating the materials for this campaign. Arts educators do not have the budget to reproduce customized print materials; so the provided elements have been created using only black ink, and standardized print sizes were utilized whenever possible.

Accessibility to campaign information was also a key component of the design. The large QR code allows for the design to directly connect its viewers to the Facebook fan page. QR code is short for “quick-response code,” and like barcodes, they are able to store data. For example, for this marketing campaign the QR code is storing the URL data for the Facebook fan page. QR codes can be easily scanned by most mobile devices with a QR code-scanning application. The Facebook web address has also been included for people not equipped with a modern mobile device or smartphone.

This is the QR code that was created for the arts education advocacy Idaho marketing campaign. Give it a try!

Want to learn more about QR codes?
CLICK HERE

Want to create a QR code?
CLICK HERE

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MARKETING MATERIALS: POSTERS

PRODUCT ATTRIBUTES:
Easy-to-read and easily reproduced (black/white design)
Design needs to be realistic—most artwork will be reproduced on copier; needs to reproduce easily and with standard copier sizes/specs

POSTERS:
Posters have been provided in two standard sizes: 8.5 x 11 (letter), and 11 x 17 (tabloid). Letter and tabloid sizes should both run through a standard copy machine.

Put a few of these posters up in your classroom and on bulletin boards in your school.

ADDITIONAL IDEAS:
• Most coffee shops and local businesses have community bulletin boards—put one up!
• Not excited about the black and white design? Try printing on colored paper or use the back of recycled paper from your school.
• Be sure to have your posters up and in clear view during your school events, parent-teacher conferences, and any arts-related project or happening you might host in your classroom.
• Ask fellow educators in your school to display the posters in their classrooms—it never hurts to ask! This also provides a great opportunity to find out who the arts advocates are at your school.
MARKETING MATERIALS: FLYERS

PRODUCT ATTRIBUTES:
- Easy-to-read and easily reproduced (black/white design)
- Design needs to be realistic—most artwork will be reproduced on copier; needs to reproduce easily and with standard copier sizes/specs

FLYERS:
This flyer has been created at 4” x 6”, and can be printed single-sided for handouts or can be printed double-sided as a postcard and mailed out.

WHAT IS A FLYER?
A small printed item that can be handed out informally or left in stacks for people to pick up.

ADDITIONAL IDEAS:
- Distribute these flyers through art clubs and student organizations. Give each student 10 to hand out.
- Keep a small stack with you, and ask local businesses if they would mind providing a few at their registers.
- Can’t make it to an event? Provide a small stack of these for people to grab at the registration table.
- Have an upcoming event, but don’t have time to put a flyer together? Use this artwork, enter your event information on the postcard side, and send out in the mail.

“Designers are the link between the client and the audience.”
—www.alpa.org
MARKETING MATERIALS: E-BLAST

PRODUCT ATTRIBUTES:
Easy-to-read and easily reproduced (black/white design)
Design needs to be realistic—most artwork will be reproduced on copier; needs to reproduce easily and with standard copier sizes/specs

E-BLAST:
This e-blast has been created at a standard size of 600 pixels x 600 pixels. This size will accommodate most email settings.

WHAT IS AN E-BLAST?
An electronic mailing, sent all at once to a large mailing list.
Software can be purchased to track responses. However, this is not necessary.

ADDITIONAL IDEAS:
- Place this image on your school website.
- Try sending out an e-blast at the beginning of every semester. Be careful not to send too many. People will block your email address. Be thoughtful and combine information, if possible.
- Carefully select the groups of people to whom emails will be sent. Target groups you think would appreciate hearing about arts education and already take an active interest.

“The creative industries currently make up the largest area of growth in the U.S. economy, so understanding the work of arts professionals can help today’s children prepare for future employment.”

—Advocacy White Papers For Art Education
Jerome Haunman
MARKETING MATERIALS: SMALL IMAGE

PRODUCT ATTRIBUTES:
Easy-to-read and easily reproduced (black/white design)
Design needs to be realistic—most artwork will be reproduced on copier; needs to reproduce easily and with standard copier sizes/specs

SMALL IMAGE:
Using the QR code smaller than 1 inch x 1 inch isn’t ideal, but having access to small versions of the images allows for you to include the arts advocacy campaign image on just about any printed or digital document.

ADDITIONAL IDEAS:
- Attach this jpg to your email signature. Make sure the QR code is a scannable size before you start sending out emails.
- Send paperwork home with your students—include this image at the bottom of the page.
- Include this small image on all event posters and any school event posters to which you may have access.

“...The ubiquity of images in young people's lives has transformed the way they learn and perceive the world...”

—Learning in a Visual Age: The Critical Importance of Visual Arts Education
MARKETING MATERIALS: FACEBOOK

FACEBOOK WAS FOUNDED FEBRUARY 4, 2004:
Millions of people use Facebook everyday to keep up with friends, upload an unlimited number of photos, share links and videos, and learn more about the people they meet.

FACEBOOK FAN PAGE:
The cornerstone to this handbook is the Facebook fan page. The accessibility and connectivity that social media offers allows for this Idaho Arts Advocacy campaign to really effect change and create support.

ADDITIONAL INFORMATION:
- Familiarize yourself with Facebook. Take the time to set up an account if you don’t have one.
- Ask your students what they think of social media and how they use it. Consider creating a project that utilizes social media—meet your students where they are.
- Encourage students, parents, fellow educators to “like” the Idaho Arts Advocacy fan page and to get involved!
- Start sharing, posting, liking, and Facebooking!

"Facebook’s mission is to give people the power to share and make the world more open and connected."
—www.facebook.com/idschools

Want to visit the Idaho Arts Advocacy fan page?
CLICK HERE

Want to create your own Facebook page?
CLICK HERE

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ADDITIONAL IDEAS

GRASSROOTS-MARKETING:
Grassroots-marketing is inexpensive, creative, unconventional and is the opposite of mass marketing, which broadcasts a product message to the vast general population in hopes that it will resonate with a small portion of that group.

GET CREATIVE:
- Are you documenting your own stories of arts education success? The most effective way to communicate is with personal experience. Share your experiences!
- Are there other areas that you could use the QR code—video, t-shirts, athletic programs, school announcements?
- Get your students involved. Let them create an arts advocacy campaign for your school. Be sure to share their progress on the Facebook fan page!
- Don’t be afraid to ask a graphic designer for help if you have additional ideas. Most graphic designers do a few volunteer projects every year—you don’t know until you ask.

“Creativity and energy are what count in making grassroots marketing effective.”

—www.arteriposition.com
“Graphic design is a creative process that combines art and technology to communicate ideas.”

—www.aije.org

**GRAPHIC DESIGN TIPS**

**GRAPHIC DESIGN:**
Is about communicating a message—make sure the message is clear.

Arts educators are often called upon as the “creative ones” when a poster for the science fair needs designed or the yearbook class needs an advisor. These are jobs better suited for a graphic designer; however, hiring a designer may not be an option. This list of best practices in the field of graphic design provides a few foundational rules that will assist arts educators when they are called upon to create a poster or manage the yearbook.

- Less is more. Don’t overload the page/poster with information. Link to a website or Facebook page whenever possible or provide a phone number and/or email address. Tell the audience only what they need to know and how they can easily get more information.

- Only use high quality images. Take a picture yourself or download one off of the web. Pixilated images are very unprofessional and images of artwork can easily be photographed with a cell phone, emailed, and used as a jpg.

- Try to stick with san-serif fonts. Use bold variations for headlines and create visual hierarchy with text size. And, please, stay away from themed fonts like comic sans and etc.

- Make sure your information is readable. The above suggestion for using san-serif fonts will help with this. If you are working on a poster for an art show or student contest, pin the poster up across your room and see if you can read it, or, at the very least, get an idea of what is about. If people can’t read your poster or flyer they aren’t going to get involved.

- Make sure your information is accurate. If you are linking to a website, make sure the link is live. If you are utilizing a QR code, make sure it works. If you are providing a phone number, make sure someone will answer or at least return a phone call.

- Avoid clip art—don’t use it.
MARKETING TIPS

MARKETING: It’s all about making connections.

The more you know about marketing, the more success you will have advocating for arts education. It’s all about getting involved, networking, and making connections.

- Invite local media to all of your art events. They may turn you down, but keep inviting them. Let them know what your arts program is up to.

- Most TV stations and newspapers have a free community calendar. Have a student assistant keep these up to date with current events and happenings.

- Utilize friendships and previous networking contacts to get involved with community events and local businesses. Get your students’ artwork displayed in local businesses—coffee shops, doctors offices, clothing stores, etc.

- Provide a call-to-action on all promotional items—direct viewers to a website, Facebook page, or provide a phone number or email address. Make it as easy as possible for people to get involved and access information.

Want more marketing tips? CLICK HERE

“...The power of the visual arts to enrich human experience and society is recognized and celebrated throughout the world.”

---www.neea.org
IDAHO'S ARTS EDUCATORS ARE ADVOCATES

MARKETING:
This handbook and its comprehensive arts advocacy campaign are only the beginning.

It is time for change in Idaho’s education. It will be a challenge and a lot of work. Utilize the materials provided–stay informed, take action, and be connected.

VISIT THE IDAHO ARTS ADVOCACY FACEBOOK FOR MORE

“Things do happen in the course of living, sometimes without our conscious awareness, other times, they transpire as a result of deliberate, purposeful actions.”

—Advocacy White Paper for Art Education
Jerome Houseman

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RESOURCES

ARTICLES:
- Critical Evidence: How the Arts Benefit Student Achievement
- Advocacy White Papers For Art Education
- A Report on the Status of Arts: Education In Idaho
- The Arts and Civic Engagement: Involved in Arts, Involved in Life
- Learning in a Visual Age: The Critical Importance of Visual Arts Education
- Leadership in Art Education: Taking Action in School and Communities
- The Visual Arts: So Much More Than What You See
- What High-Quality Art Education Provides

WEBSITES:
- NAEA: www.naeced.org
- Idaho State Department of Education: www.sde.idaho.gov
- Idaho Art Education Association: www.idahoarted.org
- Boise Art Museum: www.boiseartmuseum.org
- Idaho Commission on the Arts: www.arts.idaho.gov
- AIGA: www.aiga.org
- Go On Campaign: www.go-on-idaho.org
- Start Up Nation: www.startupnation.com
- Facebook: www.facebook.com
- Idaho Fan Page: www.facebook.com/IdahoArtsAdvocacy

FEEDBACK AND QUESTIONS:
- Idaho Fan Page: www.facebook.com/IdahoArtsAdvocacy
APPENDIX B

Marketing Campaign

Poster
WANT MORE ART?

Scan this with a QR code reader or visit www.facebook.com/idahoartsadvocacy
Facebook
Facebook
Facebook

i http://www.facebook.com/IdahoArtsAdvocacy