SCHOLART: A PROPOSED SOLUTION TO PUBLIC ART EDUCATION

by

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SCHOLART: A PROPOSED SOLUTION TO
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ABSTRACT

This project involved the marketing and branding of Scholart, a privately funded foundation that provides art education to students in public schools that cannot afford to provide a full time art teacher or curriculum. This will be accomplished through extensive research into art education in public schools, what makes a highly qualified art teacher, the cognitive and social benefits of art exposure for children, as well as branding and design. The final result will include a main identity, subsidiary branding, advertising, mailable donor promotions such as a calendar, newsletter and magazine, t-shirts and branded art materials. Results of the research led to valuable information related to the history of art education in America, the specific target market for this business model, marketing and promotion commonly used by foundations and nonprofits, and design considerations for creating brand, collateral, and advertising.
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INTRODUCTION

I have loved art ever since I was a kid. Because of the limited art class offerings at my elementary school, my parents enrolled me in art classes outside of school. When my dad quit his job, my parents told me that they could no longer afford the classes and I was devastated. But I was luck; my teacher allowed me to continue taking the classes for free. I continued to learn from her for over a year before my dad got a new job and we moved.

Today, the arts have been reduced and even cut from public education because of shifts in legislature and a focus on test results. Survey results from the Survey of Public Participation in the Arts, show a decrease in students who had access to art in public schools since 1982. The areas that are affected most are often low socioeconomic communities where parents are either not engaged in the student’s life, or cannot afford to send their children to after school art classes like the one I was able to attend.

Since the 1990’s, numerous research reports have made the claim that public art education has both social and cognitive benefits for students, such as James Catterall's *Doing Well and Doing Good by Doing Art*. The results have proven benefits in everything from critical thinking to reduced delinquent behavior. However even movements such as the No Child Left Behind Act have had little effect on the growth and availability of art programs in the public schools. So I pose the question, wouldn’t it be great if every child in America had access to a quality art education through public schools?
THESIS STATEMENT

This project involved the marketing and branding of Scholart, a privately funded foundation that provides art education to students in public schools that cannot afford to provide a full time art teacher or curriculum. This will be accomplished through extensive research into art education in public schools, what makes a highly qualified art teacher, the cognitive and social benefits of art exposure on a child, as well as effective branding and design for non-profits. The final result will include a main identity, subsidiary branding, advertising, mailable donor promotions such as a calendar, newsletter and magazine, t-shirts and branded art materials.
METHODOLOGY

Extensive research was conducted into areas of design such as color theory and branding, and into areas of art education involving its history, current legislature, its effect on student behaviors, and current educational funding and tactics. Descriptive research was compiled from many sources such as surveys from national organizations, and published reports on how access to art education is a benefit to a child’s mind. Interviews provided further insight as well as statistic data analyzed on updated websites, and many books that detail the history of art education, its current applications, as well as how branding can affect the target market and public opinion of a foundation in order to enjoy success.

Literature Review - Books

*Strong Arts, Strong Schools: The Promising Potential and Shortsighted Disregard of the Arts in American Schooling* by Charles Fowler presents a convincing case for teaching the arts to all children. Fowler, a noted music educator and arts activist, and the author of numerous books and articles, argues that, far from a luxury, the arts are a vitally important part of our society and our schools.

*Doing Well and Doing Good by Doing Art: The Effects of Education in the Visual and Performing Arts on the Achievements and Values of Young Adults*, by James Catterall and his colleagues, is an analysis of the National Educational Longitudinal Survey of some 25,000 secondary school students over four years. It details the connections found between high involvement in arts learning and general academic success. Catterall is a professor at UCLA with a Ph.D. in Educational Policy Analysis from Stanford
University, and M.A. in Public Policy Analysis from University of Minnesota and an A.B. in Economics from Princeton University.

*Cultivating Demand for the Arts* by Laura Zakaras and Julia F. Lowell provided research into the decreasing art audience despite the large supply of art. It is an objective publication on how the art audience is getting older and how we can cultivate a demand for the arts in younger generations. Zakaras has a degree in English from the University of Washington, Lowell holds a Ph.D. in economics from University of California, Berkeley and a B.A. in economics from Wellesley College. Both work for the RAND Corporation in arts research.

*Smashing Logo Design: The Art of Creating Visual Identities* by Gareth Hardy is a guide into the topic of design theory and tells you everything you need to know in order to build remarkable logo. Hardy is a professional graphic designer specializing in branding, logo design & web.

*Brand Identity Essentials: 100 Principles for Designing Logos and Building Brands* by Kevin Budelmann, Yang Kim, Curt Wozniak outlines and demonstrates basic logo and branding design guidelines and rules through 100 principles including the elements of a successful graphic identity, identity programs and brand identity, and all the various strategies and elements involved. Budelmann is the President of People Design and has his MDM (Master of Design Methods), IIT Institute of Design and BFA Design, Carnegie Mellon University. Kim is the Creative Director and People Design, and Curt Wozniak is a former journalist and current writer for People Design.

*Designing Brand Identity: An Essential Guide for the Whole Branding Team* by Alina Wheeler is a toolkit for creating, building, and maintaining a strong brand. Wheeler
works as an independent consultant and advises her clients on revitalizing their brands and institutionalizing best practices and systems.

*Contemporary Color: Theory and Use* by Steven Bleicher features thought-provoking discussions of the psychological impact of color, the future of color, creativity, and best practices for students and working artists. Bleicher received both his BFA and MFA from Pratt Institute. He has worked and taught at the New York Studio School of Drawing, Painting and Sculpture, the State University of New York, Brooklyn College and Marian College in addition to serving as the Assistant Dean of the School of Art and Design at the Fashion Institute of Technology.

**Literature Review - Reports**

*An inside look: 15,330 donors who are giving to charity with a donor-advised fund*, published by Vanguard Charitable, examines granting trends of its donors across gender, generation, and geography. The study, which analyzes 10 years of data, also shows the growth in donor-advised funds as a mechanism for charitable giving and reveals who is using DAFs, where they are granting money, for how much, and for what purpose. Vanguard Charitable is one of the largest charities in the United States and a leading donor-advised fund.

*Art for Art’s Sake? The Impact of Arts Education* by Ellen Winner, Thalia R. Goldstein, and Stephan Vincent-Lancrin examines the impact of art education on performance in non-arts academic subjects such as mathematics, science, reading and writing, and to strengthen students’ academic motivation, self-confidence, and ability to communicate and co-operate effectively. Dr. Winner is a psychology professor at Harvard University who researches the effects of arts on cognitive and human behavior.
Dr. Goldstein is an assistant professor of Psychology at Pace University researching children's role play, pretend, and acting. Stephan Vincent-Lancrin is a Senior Analyst and Project Manager at the OECD Centre for Educational Research and Innovation (CERI, Directorate for Education).

*Reinvesting in Arts Education: Winning America’s Future Through Creative Schools* by the President’s Committee on the Arts and the Humanities provides a look into the current government standing on funding arts education, and routes that are being taken to better support art education in public schools.

*The Good and Bad News About Arts Education in U.S. Schools* published on NEA Today (Nation Education Association) provided insight into the availability of arts in schools. The article was written by Timothy Walker, Sr. Media Specialist for the National Education Association.

*Critical Evidence: How the arts benefit student achievement* published by National Assembly of State Arts Agencies discusses the need for arts education in today’s society and provides evidence and concrete numbers that show the correlation between education in the arts and student success, in terms of academic achievement, learning and development, critical thinking, decision making, and social skills. The National Assembly of State Arts Agencies (NASAA) is the membership organization of the nation's state and jurisdictional arts agencies.

*No Child Left Behind* by F. Robert Sabol is an examination of the intended purpose of the No Child Left Behind act and its actual effects in art education. Sabol is a Professor of Visual and Performing Arts at Purdue University and Chair of the Division
of Art and Design. He is also currently the National Art Education Association (NAEA) President Elect.

*Grantmakers in the Arts Public Funding for the arts: 2012 Update* details an examination of the public funding for the arts, including trends and a future outlook. The mission of Grantmakers in the Arts (GIA) is to provide leadership and service to advance the use of philanthropic resources on behalf of arts and culture. GIA is the only national association of private and public funders making grants to artists and arts organizations in America.

*Living the arts through language-learning: A report on community-based youth organizations* by Shirley Brice Heath discusses the cognitive and social benefits of children exposed to art education. Heath is an American linguistic anthropologist, and Professor Emerita, Margery Bailey Professorship in English, at Stanford University.

*2013 National Arts Index - Americans for the Arts 2013* Index report delivers a 2011 score of the health and vitality of the arts in the U.S. The arts have effectively leveled off in 2011 as the economy slowly and unevenly recovers from the Great Recession. The report details findings in the arts industries that are lagging as the economy recovers.

**Literature Review - Surveys**

*Arts Education in America: What the declines mean for arts participation* by Nick Rabkin and E. C. Hedberg is based on the 2008 Survey of Public Participation in the Arts, and details adult involvement in arts and cultural activities. This report connects art education with adult participation in the arts and cross examines the connection with other factors such as socioeconomic and educational levels. Rabkin is an associate of
the Cultural Policy Center and a member of the consulting team that created the new Chicago Cultural Plan and Hedberg is a Senior Research Scientist at NORC at the University of Chicago.

*How a Nation Engages with Art* documents highlights from the 2012 Survey of Public Participation in the Arts. Produced by the National Endowment for the Arts, an independent federal agency that funds and promotes artistic excellence, creativity, and innovation for the benefit of individuals and communities.

*Arts Education in the U.S, 1982-2002* was contracted by the National Endowment for the Arts to evaluate arts education using the 1982, 1992, and 2002 Surveys of Public Participation in the Arts. This document presents the results of that effort. The report was written by Dr. Lee Mizell, an independent consultant and Senior Research Fellow at the Geneva PPP Research Center.

*Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10* was a survey taken by the National Center for Education Statistics and presents selected findings from a congressionally mandated study on arts education in public K–12 schools. This report provides national data about arts education for public elementary and secondary schools, elementary classroom teachers, and elementary and secondary music and visual arts specialists.

**Interviews**

Interviews were conducted with Dr. Amanda Allison, Associate Professor of Art, and Coordinator of Art Education Program at Texas Christian University, that provided insight into the logistics of art education. Dr. Allison’s input helped to define what
quality art education is, and assisted in building a case for its presence as a core subject in public schools.
RESEARCH RESULTS

Results of the research led to valuable information related to the history of art education in America, the specific target market for this business model, marketing and promotion commonly used by foundations and nonprofits, and design considerations for creating brand, collateral, and advertising.

Background Information

Arts education has been steadily declining in America since 1982 according to the 2008 Survey of Public Participation in the Arts (SPPA) (Rabkin and Hedberg, 44). Visual arts as a subject in schools specifically decreased by 28 percent between 1982 and the 2008 report. The SPPA shows a decrease every year in the self-reported statistics of 18-year olds who had art education as children, and reached an all-time low of less than half in 2008 (Rabkin and Hedberg, 40). This is despite the formal designation of the arts as one of the 10 core subjects by federal education legislation in the No Child Left Behind Act. Indications even show that the arts have been cut back since the act (Sabol, 24). The 2008 SPPA reports that instructional time in art and music has been reduced by an average of nearly an hour a week. This report also indicates that the long term decline in Americas reported rates of arts learning align with a period in which arts education has been widely devalued in public education, and that the declines are not equally distributed across all racial and ethnic groups (Rabkin and Hedberg, 15). However, in 2008, no matter what their socioeconomic status as children, all 18-24 year olds were less likely to have had a childhood arts education than the 18-24 year olds of 1982.
With respect to disparities, data indicates that childhood arts education has not been equally distributed by socioeconomic status or race. *Arts Education in the U.S, 1982-2002* reports that non-whites and Hispanics are less likely to report any type of arts education during their lifetime than their white and non-Hispanic counterparts (Mizell, xi). The decline in general has been concentrated among low income children and African American and Hispanic children in particular. Furthermore, specific data shows that the decline in the rate of childhood arts education among white children from 1982 to 2008 was small enough to be considered insignificant. While white children experienced a rate of 5 percent decline, rates among African American and Hispanic children were 49 percent and 40 percent respectively (Rabkin and Hedberg, 46, 47). With regard to household income, adults whose parents have a high school or college degree are far more likely to report arts education than adults whose parents did not graduate from high school. These statistics are based on parental education level serving as a proxy for household income during childhood. Despite this the 2008 SPPA states that even adults whose parents received this highest level of education, with the highest socioeconomic status, were 17 percent less likely to have had a childhood education than the adults in 1982.

Adults raised in a household with the highest socioeconomic status are more likely to report having received art education either because of the public school they attended, or the access they had to taking classes outside of school. Children in lower socioeconomic households have less access to these option outside of public school, which makes the best opportunity to target children across all races and socioeconomic levels, is public education. There are some free programs and scholarship programs for
needy students, but these options generally require some sort of financial commitment or at the least parental support to attend non-school programs. While these programs are helpful, they cannot reach all students and public schools have the best potential to reach all students. These schools serve virtually all American children, including those who are less likely to receive arts education in any other form (Rabkin and Hedberg, 41).

The 1990s saw an increase in activism for the arts when a publication by the National Endowment for the Arts, *Toward Civilization*, was published that argued that the state of the arts was in distress. This spiraled a series of legislation that approved the arts for addition to the 1996 National Assessment of Educational Progress and the previously mentioned addition of the arts as a core subject (Mizell, 1, 2). The intent of the No Child Left Behind Act was to assist those who are disadvantaged and attend school in disadvantaged settings and promised to close the achievement gap and bring all schools to proficiency by 2014 (Sabol, 19,20). Obviously, this hasn’t happened and in reality the NCLB has had no substantial impact on art learning in American schools (Sabol, 25). There is no evidence to show that art education has been accepted as a core subject in education programming and classroom practice. The act is an incredible step in that for the first time in the history of American education, art was recognized as equally important to other disciplines in the core of learning for all students. However, in practice, in result of the NCLB, 62 percent of schools increased time for English by 46 percent and mathematics by 37 percent, while 44 percent of schools cut time from art at the elementary school level (Sabol, 24). The methods devised to measure student achievement based on the NCLB included statewide testing programs that focus on assessment of students’ language arts and mathemetic achievement. This puts visual arts
learning at a disadvantage because it is not examined on the high stakes testing utilized by states. It is therefore viewed by other disciplines as a lesser priority, or simple nonessential in the school curriculum (Sabol, 27).

Because of this, art educators are in the unique position of having to convince policy makers and the public of the value and need for art education in public school curriculum and programing. Researchers in art education have complied an insurmountable body of research in attempt to lay foundation for demonstrating the importance of art education and the significance in plays in the comprehensive education of all American children. Reports like Doing Well and Doing Good by Doing Art, and Art for Arts Sake? present evidence that arts education can be attributed to higher order thinking, critical thinking and problem solving skills, and general academic success. The reports also show the benefits art education has on social behaviors especially in youth behaviors, including and not limited to; decreased delinquent behavior, improved cooperation, and academic success among troubled youths.

On the bright side, funding for the arts is gaining traction. According to Grantmakers in the U.S., government funding for the arts had decreased because of economic struggle, and in 2011 the number of nonprofit art organizations dropped by 18,000 organizations. However, since then, the number of new nonprofit arts organizations grew 49 percent, faster than all nonprofit organizations, showing an increased interest in the subject. This increase has also been possible because of availability of funding. Total charitable giving and overall employment in the arts has increased. People are working, especially within the confidence of a growing job market, and have more discretionary income to engage in the arts both personally and as a
consumer, and as charitable contributors. These increases in employment in the arts and overall charitable levels of giving in 2013 and 2014 are promising signs for the arts (2013 National Index Report, 24).

**Target Market**

Based on interviews and research, the donor market for a nonprofit foundation or organization in general is primarily men from the baby boomer era with an account balance of $100K or more (Vanguard Charitable, 2). This does not mean that women and millennials are not donors, but rather that the majority of donation come from men between the ages of 50 and 68, with a lucrative bank account. In contrast, while women alone make up a smaller percentage of the donor market, they are more likely than men to donate to the arts. In this same vein, while the baby boomer generation makes up the largest age percentile of donors, millennials are more likely to be the ones donating to the arts. The target market for an art education foundation is also characterized by individuals who have experience with the arts. Research shows that people are far more likely to invest in nonprofits that service areas of the donor’s similar interest. Therefore, if an individual volunteers in the arts or works in the arts, they are far more likely to donate to an arts organization. The target market can be characterized by humanitarians, or people who believe that the arts are a key element in a well-rounded education. This can be simplified to educators and learners who are interested in the growth of human development, and are willing to spend money investing in the lives of future generations. Hopefully this group will be a dedicated source of funding, and will continue to donate even in times of economically financial decline.
In most case, “94% of donors say that they grant to the same charity more than once” which means that the donors are more often than not “repeat customers” (Vanguard Charitable, 7). In order to gain a repeat customer, just like any service, you have to provide something that your customers are happy with and want more of. Donors like to see the results of their investment, proof of success, or an image of the person they helped. When picking an organization to invest in, donors sift through pool of charities trying to determine which is “best”. The target market is looking for organizations that stand out, that fulfill a unique need and that are efficient with funding. Donors also prefer to give to organizations that publish funding results. They like to see where their money went, and appreciate organizations that are “transparent about their planning process, operations, and results.” (Vanguard Charitable, 9) So a good way to guarantee repeat business is to follow up with each specific donor about how their funds were allocated.

Donors are also not always planning. They give far more often toward the end of the calendar year, and only “30% of donors say they are planning ahead for most of their philanthropy” (Vanguard Charitable, 8). This means that advertising and marketing would need to be strongest during times of the year when donors are feeling most generous.

With these considerations to the target market, a successful art education foundation will focus on individuals involved or interested in the goals of the organization. It will engage directly with donors on an individualized and personal level, to make every donor feel like a partner in the process. The organization will publish full reports on spending and results, and will meet the donors at the time and place they are most likely to be generous.
Marketing and Promotion

Branding is the basis of all design. A company, organization, or foundation is nothing without a brand. In *The Brand Gap*, Marty Neumier says that “Brand is not what you say it is. It is what they say it is.” It is more than a logo; it is a feeling, an association with an ideal, a movement, or a goal. After a brand is designed, printed, and released into the world, it is only as strong as the public perceives it to be. That is why research and strategy are of the utmost importance.

Foundations create brand identity utilizing many design elements in order to persuade donors to favor the organization with trust and financial endorsement. In *Smashing Logo Design: The Art of Creating Visual Identities*, Gareth Hardy states that “an enterprise without a logo has no chance of making an impact on its target audience. You have to be seen to be heard” (Hardy, 6). A foundation is a fluid entity. Giving it a logo and a name gives it substance and validity. It makes it a solid being that serves a purpose. Hardy goes on to say that “just because an organization isn’t looking to make a profit, doesn’t mean that it doesn’t need a logo. Charities can use branding to get people to support their cause” (Hardy, 9). Charity logos typically include the same elemental imagery. Outstretched hands, abstract rendering of the human form, and hearts, just to name a few. While these images are recognizable, and already affiliated in the public’s mind with the nonprofit sector, it is best to shy away from overused symbolism. If an audience is already too familiar with an image, they will glaze over it, or assume that they already understand the purpose. *Brand Identity Essentials: 100 Principles for Designing Logos and Building Brands* explains that “brand identities that use contrast well stand out based on how they look, feel, and behave differently from the rest of the market”
A new foundation should use this kind of contrast to differ from the existing market to make it distinguishable.

It is important for considerations to be made for the logo, so that it clearly communicates the purpose of the foundation and what area of charity the funds would be allocated to. For example, pictorial marks make a quicker connection with that audience (Hardy, 13). Therefore, these marks require less explanation, and are usually recognizable images. In the case of a foundation that engages children, this is a positive feature for a logo. The only downside to pictorial marks is that they often require assisting typography (Hardy, 13). For foundations this is not always a bad thing and a combination mark can prove useful in communicating through imagery, while reinforcing the name of the organization. The organizations name is equally important as the picture that represents it (Wheeler, 7). Using them together tells a story, and that is more likely to resonate with the target audience.

The term “logo” is often interchanged with the term “identity” but the two are not equivalent. The logo is simply a part of the brand identity. Elements such as the color of a company's mailing envelopes or the music customers will hear while on hold on the telephone are elements of the identity, and every piece of this identity needs to communicate back to the original definition of the brand (Wheeler, 7). The identity should expand from the logo and permeate all collateral, from advertising, to websites, and uniforms. Most often the “identity” begins with the identity system itself. Foundations typically have an identity system that includes a letterhead and business cards as well as special thank you cards or stationary for when donations are made. In *Designing Brand Identity: An Essential Guide for the Whole Branding Team*, Alina
Wheeler defends the letter head as “an important conduit for doing business.” She claims “it is regarded as a credible proof of being in business” (Wheeler, 128) Foundations often utilize informational packets, mailers, as well as promotional materials that participants and supporters can wear or use that advertise the organization. “It can be very effective to borrow shapes from a graphic identity to create program elements. Shapes that echo the logo can be used to create pattern or texture” (Wheeler, 34). These patterns can then be applied to elements of the identity and print packaging to create a uniform that helps define the brand. Consistency of design elements makes for a cohesive and recognizable brand, helping to make it more meaningful and memorable for the audience.

Foundation advertising often plays on emotions. Everyone remembers the television commercials that play sad music while flashing numerous compelling images of people or animals that need help. Or they reach the public on their own level, for example partnering with grocery stores to provide an option to donate a few dollars with your purchase of chocolate milk and ice cream. Either way it is obvious that foundations and nonprofits need to advertise in order to receive donations and provide the funding that goes to achieving their goal. Print advertising options extend from bus stop signage and posters to full page spreads in magazines, wherever the foundation deems most likely to reach their target audience. A main allocation of branding funds goes to this area because it is what keeps a nonprofit alive. Another way to advertise is to provide collateral to participants. Through wearables an organization can create walking, talking advertisements in the very people who bring it to life. Examples include uniforms, t-shirts, hats, etc. If a person identifies with a brand, they will be proud of it, align with it, and make it a part of their own identity. Wheeler states that, “the best uniforms engender
pride and are appropriate to the workplace and environment” (Wheeler, 188). How people feel about the brand helps to define it and this includes those involved. Especially for a nonprofit, the people dedicated to the cause are as much a part of the brand identity as the logo or collateral system, and should be treated as such.

**Design Considerations**

When designing for a Foundation, it is important to create brand with integrity, knowledge, and heart. This particular brand is targeting an older audience for donations, but it’s actions affect children and educators. Both sides of the equation need to be equally represented in terms of design. A main consideration is color, Wheeler describes the “sequence of visual perception” that the brain registers in order from shape, to color, to content (Wheeler, 110). This means that the audience will judge the brand based on color before they figure out what the content is all about. Because of this it is important for the color pallet to speak to the subject. Wheeler explains that “in addition to the core brand colors, system color pallets are developed to support a broad range of communication needs” (Wheeler, 110). In an education system, ABC and 123, are usually associated with the primary colors. This color palette would hold true to being associated with children as well, so youth education programs, especially in arts generally use this color palette.

Reasons to use certain colors other than abstract association include proven psychological association of colors with emotions. In *Contemporary Color: Theory and Use*, Steven Bleiche defines each color of the light spectrum with it’s associated feeling, orange for curiosity, blue for knowledge, etc. These guides can help define the feeling of a brand subconsciously before the audience even registers the content.
When choosing color it is also important to limit the palette to what the eye can process at one glance. Just because the subject is art, doesn't mean that every color in the rainbow should be used. This causes confusion, generally overwhelms the design, and risks becoming too childish in nature, devaluing its credibility.

Consideration must also be made for typography. Wheeler claims that “typefaces are chosen for their legibility, their unique character, and their range of weights and widths” (Wheeler, 115). Foundations cannot generally afford to purchase their own typeface, but should still try to pick one that can be associated and remembered with their brand. In some cases a sans serif is too informal, but in others a traditional face is not friendly or approachable enough. It should relent the feeling of the brand and reinforce the sense of the brand as a whole.

The most important design consideration is the target audience. In the case of an art education foundation, the design needs to appear educational and dependable to donors, while being playful and approachable for the children in the classroom. It is a delicate balance between being trustworthy for adults and simple and engaging for younger students.
ACTIONS TAKEN

Based on extensive research, data found confirmed that there is a growing market for donors that can be tapped into for arts education funding. This demographic in conjunction with the educational setting, and age of consumers themselves, helped to shape the branding and promotion of such a foundation.

Naming

Before any branding or designing could be done, the organization needed a name. Because it was essential for the name to define what the organization stands for, be understandable, and communicate the essence of the brand in one or two words, it was the first task in the branding process. With all of these elements in consideration, the name Scholart was chosen for the nonprofit foundation. “Scholart” is a combination of both scholar and art, in order to illustrate the combination of creativity in an educational setting. The name itself conveys the organizations goal to merge art and education, so that every school may provide its’ students with access to art classes.

Brand Identity

The next step in branding was creating a logo to represent Scholart. The logo created combines the same to ideas represented in the name. A series of crayons and paint brushes are staked together to represent at the same time, a stack of books. The imagery is kept silhouetted and simple so that it can be easily reproduced and recognized by not only professional level donors, but even the youngest consumers as well. The visual mark itself is paired in combination with the name, displayed in a slab serif typeface, Sanchez. While the logo is made to allow for situations where it needs to stand by itself, more often than not it will appear as a combination mark to keep the name associated with the
brand in the target market’s eye. Sanchez was chosen for its rounded nature and strength of stroke the provide stability and evoke trust while remaining friendly and hinting at juvenile, or innocent undertones. The last three letters in the mark art connected via serifed forms in order to create a tri-ligature out of the word *art* that appears at the end of the name. This, when apparent, allows for emphasis on the nature of the organization.

In order to be more engaging, the logo was made to appear in a series of colors. As another important aspect of brand identity a color pallet was choses. The pallet was based on primary colors that are typically used in education, however to avoid predictability and to stand out among competition, slightly varied tones were used. The main color blue is a rich navy typically associated with trust and stability. Secondary colors such as a light red that hints as salmon, a mustard yellow, and an opaque teal, all appear as softer and less abrasive representations of the primary colors; blue, red, and yellow. Four more colors round out the palette as version of the main colors that cast a shadow. These darker shaded are used sparingly, but are necessary for visual differentiation purposes and in instances where the original color appears too light. This color pallet in conjunction with bright and engaging photography, establish Scholart as a welcoming and fresh brand. Students in photographs showcase the personable nature of the organization and showcase a direct visual of the organizations mission. By creating a strong brand identity for Scholart, the foundation will raise more money to be able to support more schools, and be a more desirable program for schools to implement.

**Collateral**

Collateral was developed as an extension of Scholart’s brand identity. This included an identity system, invitations to events, and a mail package for donors and
educators. The identity system includes a letterhead and business card for donation letters and other business transactions, as well as a business card that will be sent in the mailer and given to donors, educators, and schools, so that they have a direct contact person at Scholart. Invitations consist of a custom envelope that house a single sided invitation to gallery openings or fundraising events and a pocket that contains another card that displays a map and written directions to the event. Both cards are easily removes from the envelope so that they may be placed on a desk, hung on a wall, or pinned to a refrigerator. The mail package contains an informational booklet that details Scholart’s mission, process, and donation allocation, as well as a calendar of events, and congratulatory or thank you card depending on the recipient. The mail package would be sent to teachers after they have been accepted as an educator at a Scholart school, or a generous donor after their first donation to Scholart.

Package Design

Scholart has its own brand of art supplies that are given to schools with a Scholart art program. Each year the art teacher placed in a school by Scholart can order the necessary supplies for their curriculum and Scholart will have them delivered. These supplies are also sold online and all revenue from sales goes directly back to funding the supplies in schools. The phrase “color outside the box” was chosen to represent Scholart’s brand of art supplies, because all of the supplies will originally come in a box. This line combines two popular phrases “think outside the box” and “color outside the lines” to again blend the idea of education, or thinking, and artistic creativity. The brand color navy blue was chosen as the only color on the box to allow the colors of the supplies to speak for themselves. A die-cut appears on the left side of every box to allow
a glimpse of what the box contains. This is a further play on the headline as the colors can be seen within and the box itself begs for them to be taken out and used.

**Web Design**

The website is a key component of Scholart’s brand as it will be a heavily utilized function of the organization. Because Scholart funds art programs in schools all over the country, it needs a centralized host for information and communication needs. Schools, educators, and donors will all visit the website to gain more information, access personal accounts, and donate funds. With this in mind the website needs to be clean and organized while communicating effectively and directing each audience where they need to go. An example of such communication is the donation page, on which donors will find not only an easy way to donate online, but also other options for donations methods. They will also find a brief synopsis of where funding is allocated so that on a single page they have access to everything related to donations.

**Advertising**

Based upon information obtained in research, advertising for Scholart will primarily utilize out of home signage. Advertisements will be put up in large cities, in downtown areas that are less likely to have funding for public art programs. Locations will range from subway stations to bus stops, and will be strategically placed in cultural centers. By placing advertisements in highly populated areas around cultural and artistic landmarks such as museums, concert halls, and galleries, the target market is more likely to be reached. Three ads were created based upon research into the benefits of a child’s access to art education. First, that kids with access to art education are less likely to succumb to delinquent behavior, second that they are twice as likely to graduate high
school, and third that they are more likely to develop the creative problem solving skills that jobs are looking for. The ads utilize the bold colors of the brand pallet and mimic the shadow feature in Scholart’s logo. This visual representation of the brand creates a unity that allows Scholart to become more recognizable.
CONCLUSION

Throughout this project I have learned a considerable deal about the state of art education in America, both in the past and today. I learned that less students every year are provided access to art education, and what currently passes is not always a quality curriculum. The need for a solution is apparent and it is obvious that it needs to come from those who, like me, are passionate about the subject. I discovered that it is important to target the individuals who have a love for the arts as adults, because they will be more willing to donate so that future generations have the opportunity to develop in the same way. As a foundation, I discovered that it is important to convey trust in branding. Any organization that is asking for money needs to appear transparent and honest so that their donors know exactly where and how funding is being used. By designing a brand that is clean and colorful, with attention to the details necessary to communicate with many target audiences, a foundation has been proposed that would be a successful campaign to combat the current downward trends in art education. Scholart is corporate enough to be trusted by donors, approachable enough to be sought out by educators, and simple enough to be engaging for even the youngest in the student audience.
APPENDIX A

Interview with Dr. Allison 09/08/14

1. Is art technically a required class in elementary and secondary schools in America?
   a. If so, are schools punished for not offering art class?

2. Is there a law specifying the number of hours public schools need to require art education?

3. Are there any requirements for what is taught as far art history, or is it all art in practice?

4. When a school fails, and a charter school takes over, do the same requirements apply?

5. If a school cannot afford to hire an art teacher, would it be legally possible to have an organization pay for the teacher’s salary and supplies?
   a. Or would it be possible for an organization to ‘insert’ a paid staff person into the school as a full time art teacher?

6. Do you know what percentage of schools lack art classes due to lack of funding?
   a. Or what percentages of schools lack the necessary art supplies to provide a ‘high quality’ art education?

7. Is one art class a week enough to engage a student in the subject?

8. You have taught in many settings, public and private schools, museums, etc. In which setting were students most engaged? Which setting do you believe to be most beneficial for students?

9. I know that the empowerment of students with disabilities is close to your heart, can you expand on how art is empowering for them?

10. Do you believe that this empowerment could also be applied to low socioeconomic communities in which students feel like they have no control over their life or what happens to them?
WORKS CITED


