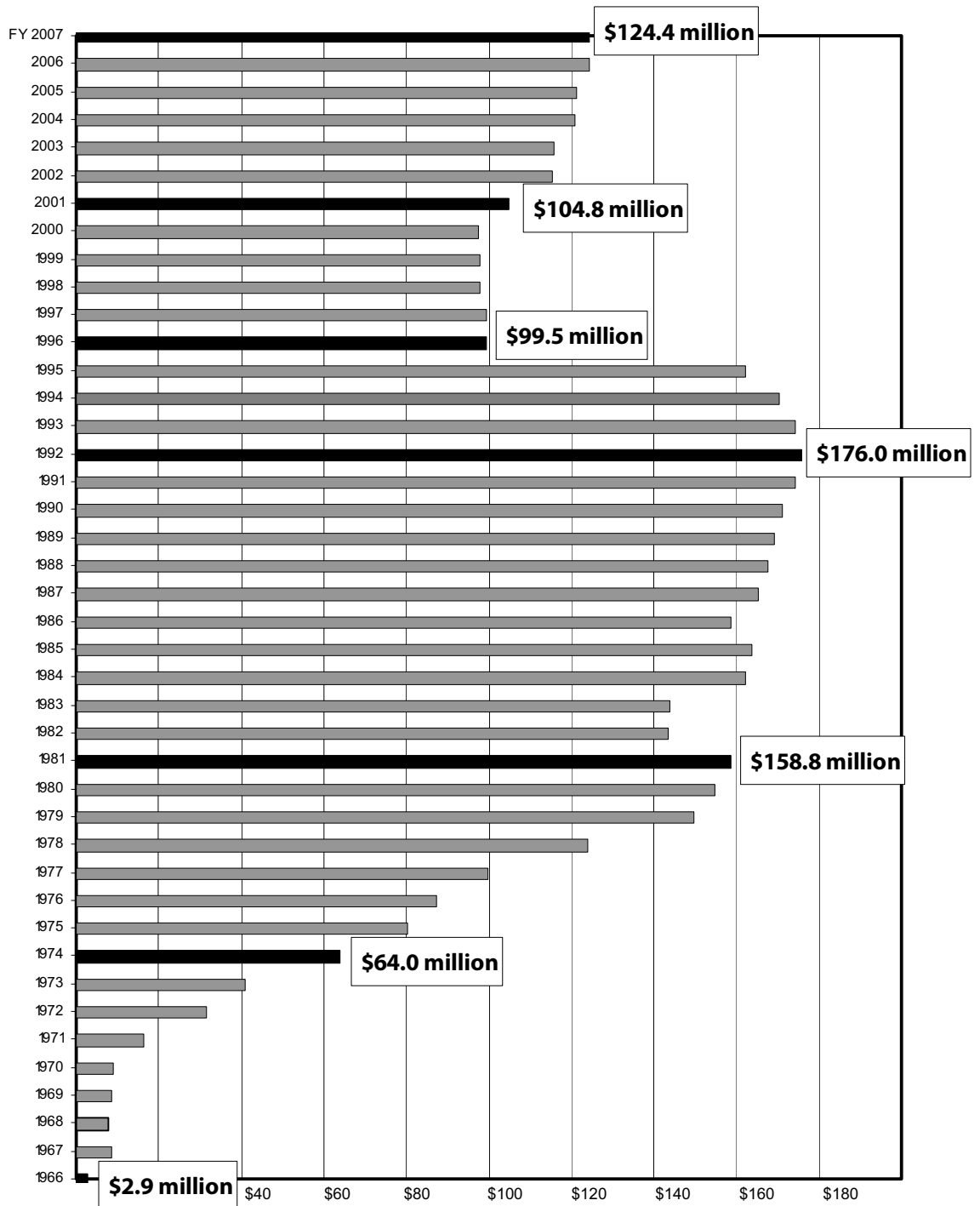




Arts Facts . . . National Endowment for the Arts
 The NEA supports the creation, preservation, and presentation of the arts in America—a profound responsibility, yet funded by Congress at a per capita rate of just 42 cents.

NEA Appropriations History Fiscal Years 1966 to 2007

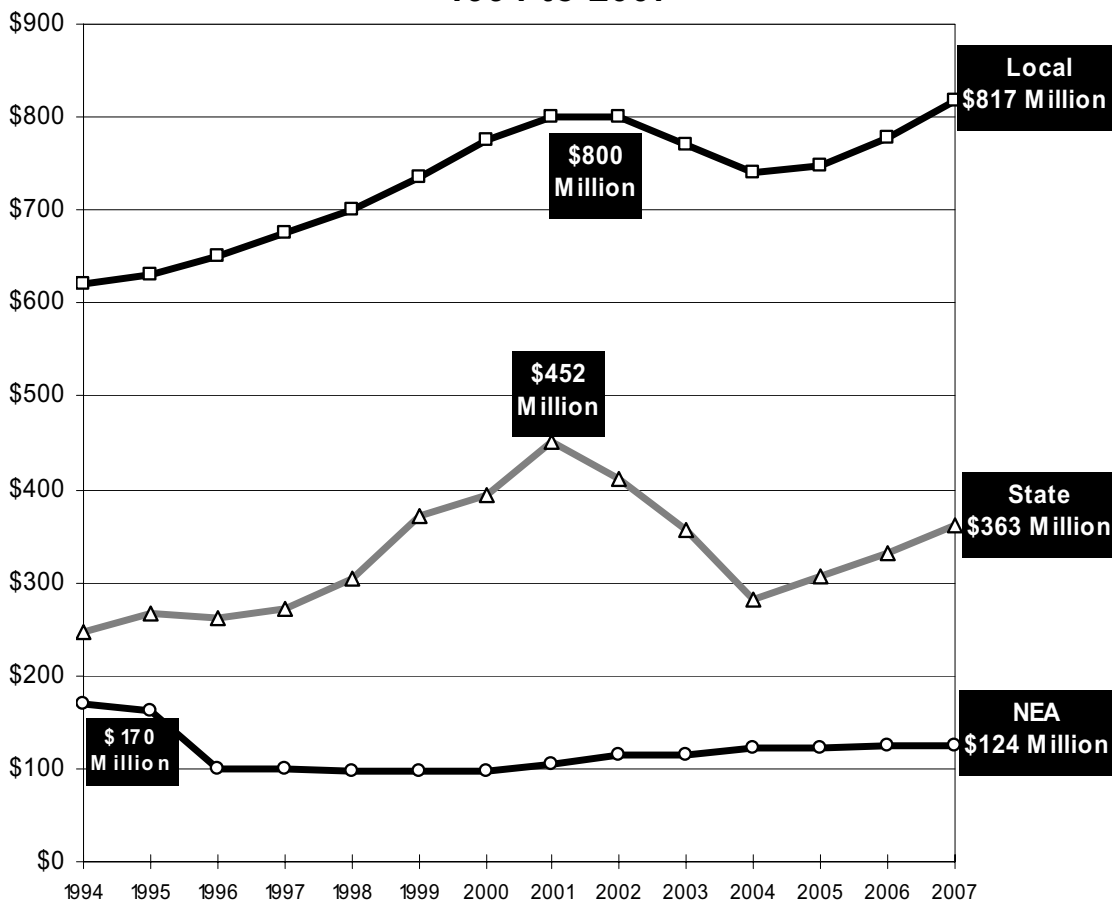
Fiscal Year	Total Funds
2007	\$ 124,406,355
2006	\$ 124,406,355
2005	\$ 121,263,614
2004	\$ 120,970,000
2003	\$ 115,731,000
2002	\$ 115,234,000
2001	\$ 104,769,000
2000	\$ 97,627,600
1999	\$ 97,966,000
1998	\$ 98,000,000
1997	\$ 99,494,000
1996	\$ 99,470,000
1995	\$ 162,311,000
1994	\$ 170,228,000
1993	\$ 174,459,382
1992	\$ 175,954,680
1991	\$ 174,080,737
1990	\$ 171,255,000
1989	\$ 169,090,000
1988	\$ 167,731,000
1987	\$ 165,281,000
1986	\$ 158,822,040
1985	\$ 163,660,000
1984	\$ 162,223,000
1983	\$ 143,875,000
1982	\$ 143,456,000
1981	\$ 158,795,000
1980	\$ 154,610,000
1979	\$ 149,585,000
1978	\$ 123,850,000
1977	\$ 99,872,000
1976	\$ 87,455,000
1975	\$ 80,142,000
1974	\$ 64,025,000
1973	\$ 40,857,000
1972	\$ 31,480,000
1971	\$ 16,420,000
1970	\$ 9,055,000
1969	\$ 8,456,875
1968	\$ 7,774,291
1967	\$ 8,475,000
1966	\$ 2,898,000





Arts Facts . . . Government Arts Funding
 Following post-9/11 decreases in public arts funding, local and state government arts support rebounded and has risen steadily since 2005, while federal support remains relatively flat.

Government Support for the Arts Federal, State and Local 1994 to 2007



- **Local** government arts funding reached an all-time high in 2007, up an estimated five percent to \$817 million. In 2003, **local** government arts funding dropped for the first time in 15 years, due to the sluggish economy and post-9/11 drops in tourism. 2007 is the third consecutive year of local government increases in arts funding.
- In 2007, **state** legislative arts appropriations increased for the third consecutive year—up 9.6 percent to \$363 million. State arts funding, which tracks closely with the economy, had record growth in the late 1990’s—reaching a high of \$452 million in 2001—followed by a precipitous drop to \$281 million by 2004 (38 percent decrease).
- Congressional appropriations to the **NEA** held steady in 2007 at \$124 million, despite a 2.6 percent increase in 2006. After reaching a high of \$176 million in 1992, the NEA budget was cut 40 percent in 1996 and remained relatively unchanged until 2001.

Source: Americans for the Arts, National Assembly of State Arts Agencies, NEA, 2007.



Arts Facts . . . Economic Impact of the Arts
When community leaders fund the arts, they not only enhance our quality of life, but also invest in our economic well-being.

Economic Impact of the Nonprofit Arts Industry

Total Economic Activity **\$134 Billion**

Total Spending by Nonprofit Arts Organizations \$53.2 Billion

Total Spending by Nonprofit Arts Audiences \$80.8 Billion

Total Full-Time Equivalent Jobs Supported **4.85 Million**

Total Tax Revenue Generated **\$24.4 Billion**

Federal Income Tax Revenue \$10.5 Billion

State Government Revenue \$7.3 Billion

Local Government Revenue \$6.6 Billion

Total Household Income Generated **\$89.4 Billion**

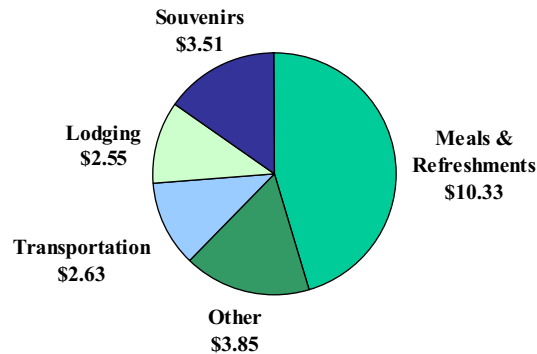
- Arts organizations are responsible businesses, employers, and consumers. Spending by nonprofit arts organizations—only a fraction of the total arts and entertainment industry—was an estimated \$53.2 billion in fiscal 2000, and leveraged an additional \$80.8 billion in event related spending by arts audiences. This \$134 billion in total economic activity supports 4.85 million FTE jobs and generates \$24.4 billion in government revenue annually.
- From major metropolitan areas to small rural towns, this research shows that the nonprofit arts are an economically sound investment. They attract audiences, spur business development, support jobs, and generate government revenue. Locally as well as nationally, the arts mean business.
- Americans for the Arts will release the results of its updated *Arts & Economic Prosperity III* study in May 2007.

Source: *Arts & Economic Prosperity*. Americans for the Arts. 2002.

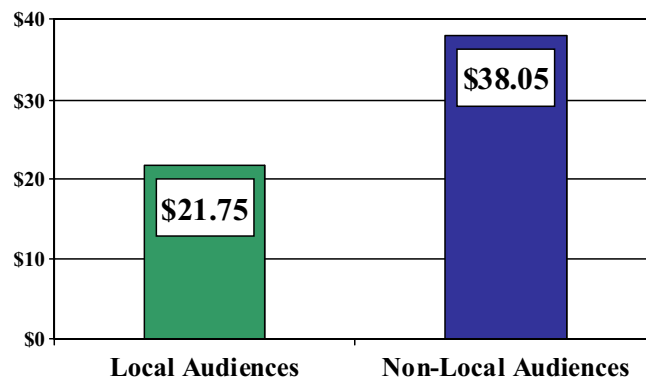


Arts Facts . . . Spending by Arts Audiences
The nonprofit arts, unlike most industries, leverage significant amounts of event-related spending by their audiences. Attendance at arts events generates related commerce for hotels, restaurants, parking garages, and more.

Nonprofit Arts Attendees Spend an Average of \$22.87 Per Person



Non-Local Arts Attendees Spend 75 Percent More Per Person



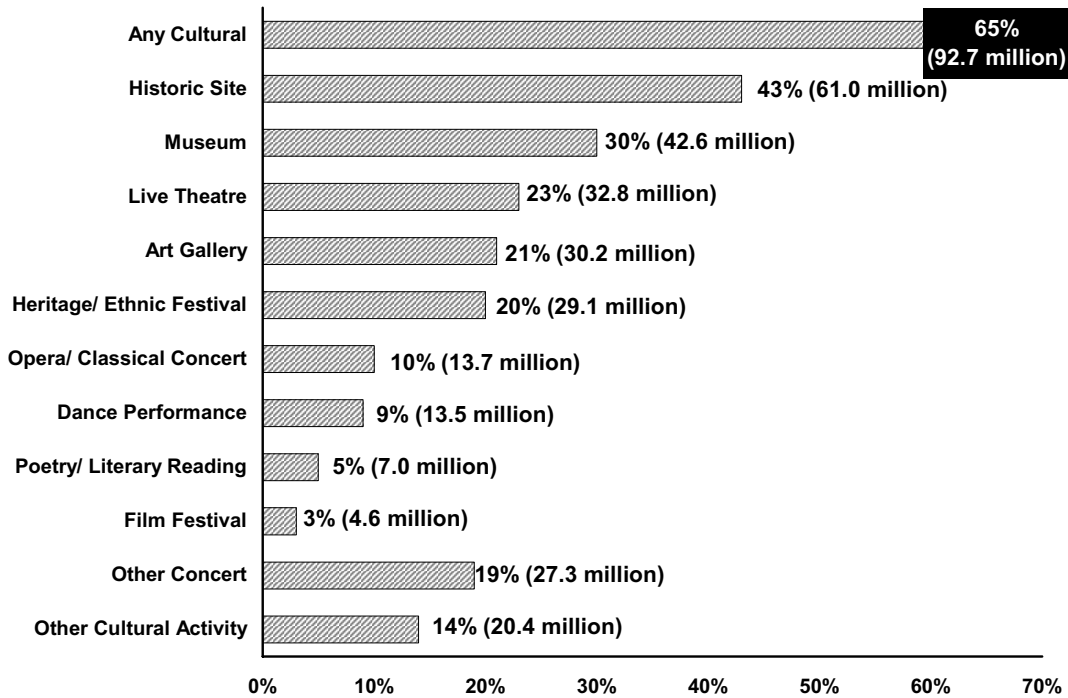
- When governments reduce their support for the arts, they are not cutting frills. Rather, they are undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many downtowns. When governments increase their support for the arts, they are generating tax revenues, jobs, and a creativity-based economy.
- Data collected from 40,000 attendees at a range of arts events reveal an average spending of \$22.87 per person, not including the price of admission. This spending generates an estimated \$80.8 billion of valuable revenue annually for local merchants and their communities.
- The findings also reveal that non-local attendees spend nearly twice as much as local attendees (\$38.05 compared to \$21.75), demonstrating that a community that attracts cultural tourists stands to harness significant economic rewards.

Source: Americans for the Arts. 2002.



Arts Facts . . . Cultural Tourism
 65 percent of American adult travelers included a cultural event during a trip in 2001. Cultural travelers are ideal tourists—they spend more and stay longer.

Percentage of 143.3 million U.S. Adult Travelers that Included Cultural Events on Trips of 50+ Miles (2001)



- Two-thirds (65 percent) of American adult travelers say they included a cultural, arts, heritage, or historic activity or event while on a trip of 50 miles or more, one-way, in the past year. This equates to 92.7 million cultural travelers.
 - Of the 92.7 million adult travelers who included a cultural event on their trip, 32 percent (29.6 million travelers) added extra time to their trip because of a cultural, arts, heritage, or historic activity or event. Of those who extended their trip, 57 percent did so by one or more nights.
 - Compared to all U.S. travelers, cultural tourists spend more (\$631 vs. \$457), are more likely to use a hotel (62 percent vs. 56 percent), travel longer (5.2 nights vs. 4.1 nights), and are more likely to spend \$1,000+ (18 percent vs. 12 percent).
- Source: Partners in Tourism and Travel Industry Association of America, 2002.



Arts Facts . . . Creative Industries

An analysis of Dun & Bradstreet data reveals that the creative industries comprise 4.2 percent of all U.S. businesses and 2.0 percent of all U.S. jobs.

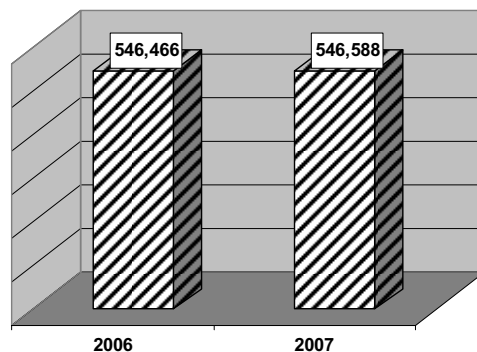
Creative Industries: Business & Employment in the Arts

Number of Arts Businesses in the U.S. Hold Steady

	2006	2007	Change
Arts Businesses	546,466	546,558	+0.02%
Total U.S. Businesses	12,758,821	12,944,618	+1.46%

Arts Jobs	2,869,403	2,670,553	-6.93%
Total U.S. Jobs	130,207,557	132,435,829	+1.71%

Source: Dun & Bradstreet, 2007



- The *Creative Industries* study provides a research-based approach to understanding the **scope and importance of the arts to the nation's economy**. This study is a unique representation of both the nonprofit *and* for-profit businesses involved in the creation or distribution of the arts.
- The creative industries are comprised of arts-centric businesses that range from **nonprofit** museums, symphonies, and theaters to **for-profit** film, architecture, and advertising companies.
- **Nationally, there are 546,558 businesses in the U.S. involved in the creation or distribution of the arts that employ 2,670,553 people—4.2 percent of all businesses and 2.0 percent of all employees.** These data are current as of January 2007.
- The source for these data is Dun & Bradstreet, widely acknowledged as the most comprehensive and trusted source for business information in the United States.
- Using “geo-economic analysis,” Americans for the Arts can detail and map the creative industries by any political or geographic area (*e.g.*, city, county, state, or Congressional District). See the next page for an example of a Creative Industry Report and Map for a specific Congressional district. (Creative Industry Maps for any Congressional District and state in the country can be downloaded at www.AmericansForTheArts.org/CreativeIndustries.)

Source: Dun & Bradstreet. Analysis by Americans for the Arts, 2007.



Creative Industry Maps for every Congressional District and State can be downloaded at www.AmericansForTheArts.org/CreativeIndustries

The Creative Industries in Connecticut Congressional District 4 U.S. Representative Christopher Shays

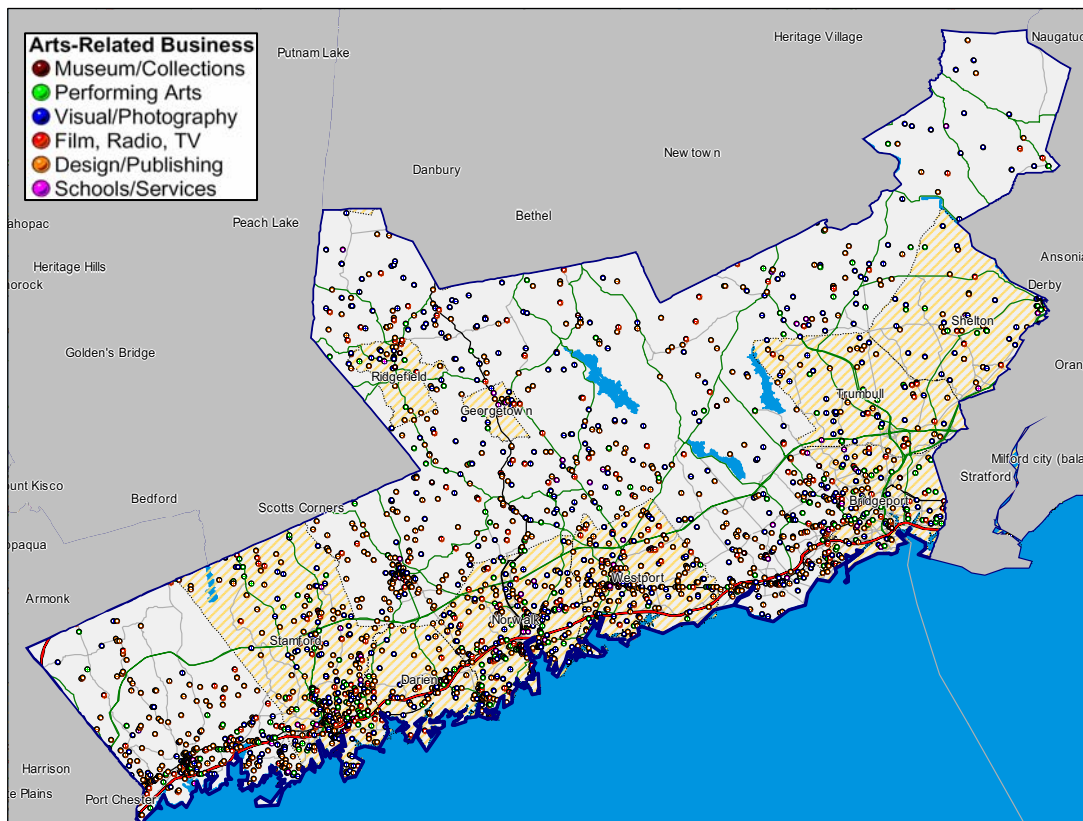
SAMPLE

This *Creative Industries* report offers a research-based approach to understanding the scope and economic importance of the arts in **Connecticut Congressional District 4**. The creative industries are composed of arts-centric businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies. The creative industries are the high-octane fuel that drives the “information economy”—the fastest growing segment of the nation’s economy.

Nationally, there are 547,000 businesses in the U.S. involved in the creation or distribution of the arts that employ 2.7 million people—4.2 percent of all businesses and 2.0 percent of all employees. The creative industries have remained strong in comparison to business trends nationally. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the U.S.

As of January 2007, Connecticut Congressional District 4 is home to 2,900 arts-related businesses that employ 11,984 people. These arts-centric businesses play an important role in building and sustaining economic vibrancy. They employ people, spend money locally, generate government revenue, and are a cornerstone of tourism and economic development. The map below provides a clear picture of the creative industries in **Connecticut Congressional District 4**, with each dot representing an arts-centric business.

2,900 Arts-Related Businesses in Connecticut Congressional District 4 Employ 11,984 People

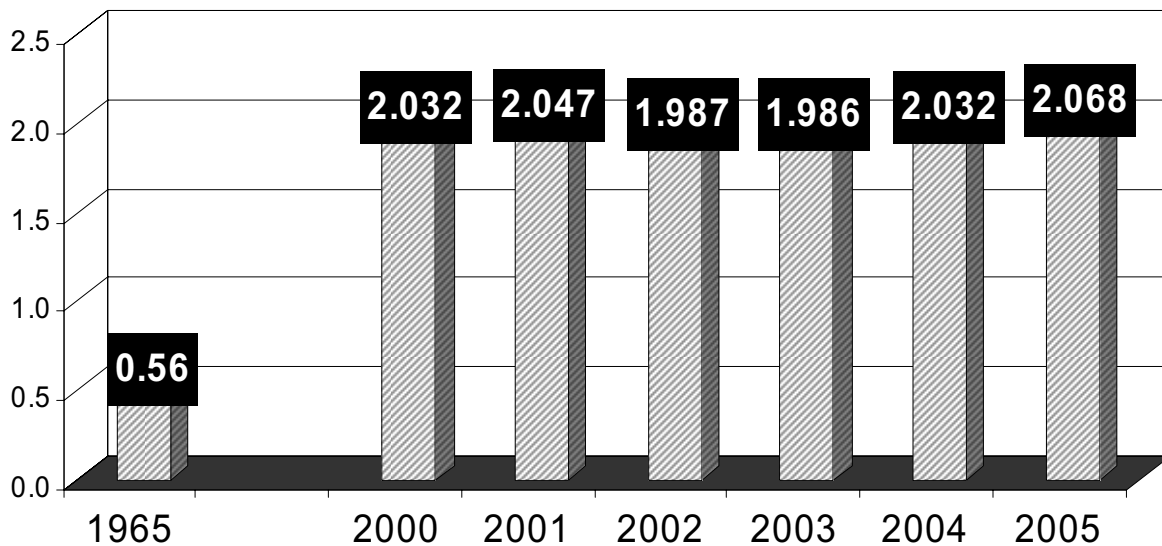




Arts Facts . . . Artist Employment

Artists comprise 1.5 percent of the employed U.S. workforce, according to the U.S. Bureau of Labor Statistics.

Artists Employed in U.S. Workforce (in Millions)



- The U.S. Bureau of Labor Statistics (BLS) reports that 2.068 million individuals were employed as artists in 2005—representing 1.5 percent of the total employed civilian workers (141.7 million workers). This is a 1.8 percent increase from 2004.
- The unemployment rate for those working in the artist labor force was 4.4 percent in 2005—a decrease from 5.1 percent in 2004. This is the second consecutive year of decrease in the artist unemployment rate (6.1 percent in 2003).
- The artist labor force, according to the BLS, is composed of just 11 occupational categories: architects; art directors, fine artists and animators; designers; actors; producers and directors; dancers and choreographers; musicians and singers; announcers; writers and authors; photographers; and other artists and entertainers.
- As an analysis solely of artist employment, it should be noted that many arts-related jobs are not included in this data, such as arts administrators, curators, technical staff, and fundraisers.

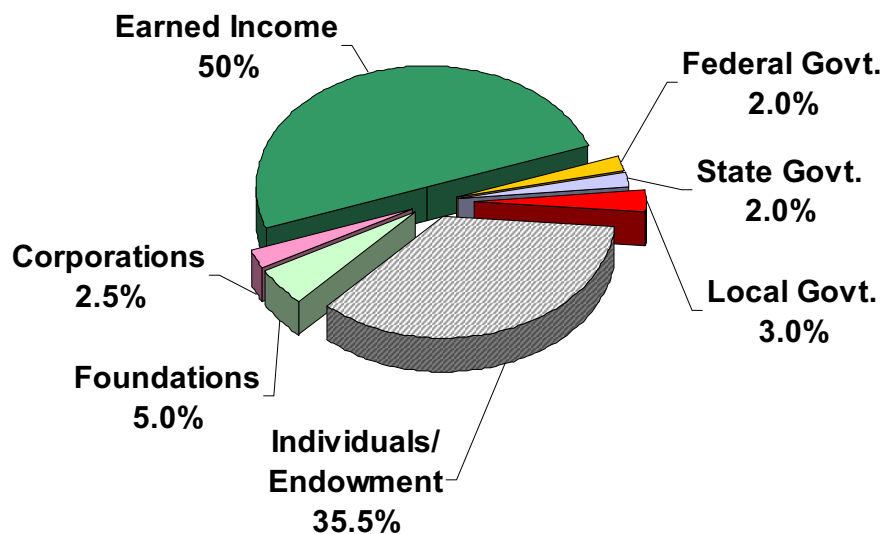
Source: National Endowment for the Arts *Research Note #90*. 2006.



Arts Facts . . . Arts Organization Revenues

Nonprofit arts organizations are generally able to earn only half of the money it takes to sustain their operation. The other half of their revenue must be raised through contributions and grants. Even small fluctuations in contributed revenue can mean deficits for many organizations.

Average Source of Revenue for Nonprofit Arts Organizations (Estimated)



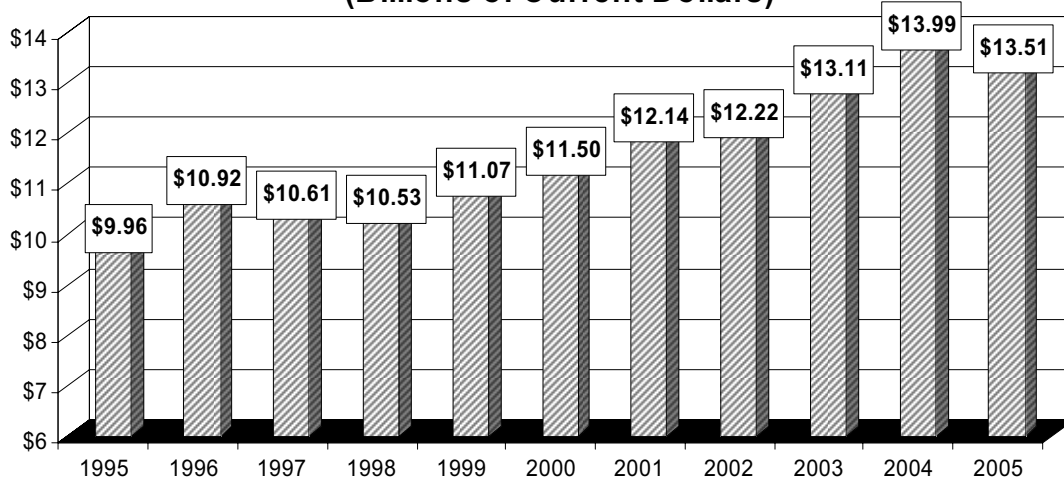
- Earned income is the largest source of revenue for the typical nonprofit arts organization. Yet most people are unaware of the funding challenges that must be met to keep America's arts organizations in operation.
- Support for the nonprofit arts is a mosaic of funding sources—a delicate balance of earned revenue, government support, and private sector contributions. The pie chart above provides a snapshot of what the average revenue picture looks like for a nonprofit arts organization in the U.S.
 1. Earned income represents roughly half of the pie (ticket sales, sponsorships, and fundraising events, for example)
 2. Private sector philanthropy is the next largest portion (corporate, foundation, and individual giving)
 3. Finally, the smallest of the three is government support. (Note that federal arts support includes NEA, Kennedy Center, Smithsonian, and other direct arts funding—a total of about \$1.4 billion annually.)

Source: Americans for the Arts, 2004.

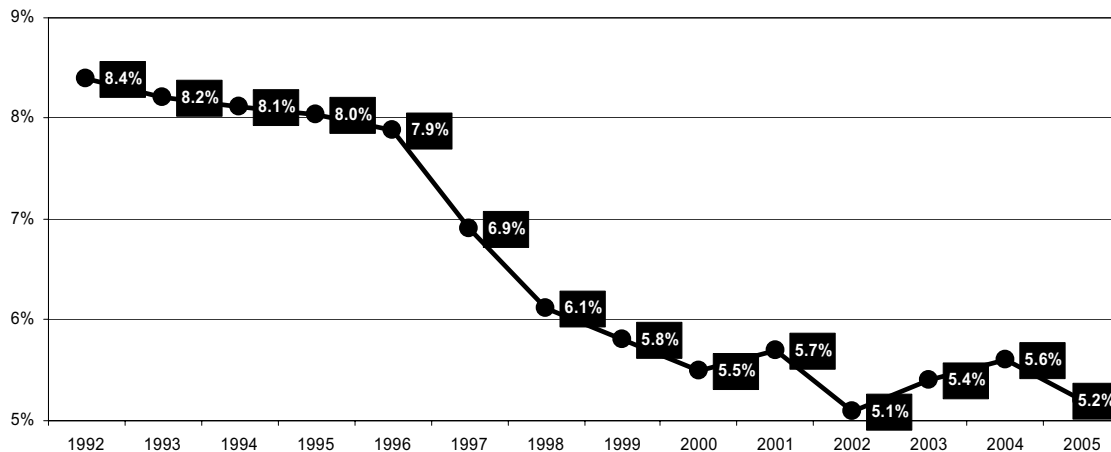


Arts Facts . . . Private Sector Philanthropy
 Giving to the arts by individuals, foundations, and corporations decreased 3.4 percent in 2005. The percentage of total philanthropy directed to the arts is significantly less than it was just a decade ago.

**Private Giving to Arts, Culture and Humanities: 1995-2005
 (Billions of Current Dollars)**



**Private Giving to Arts & Culture as
 Percent of Total Philanthropy (1992-2005)**



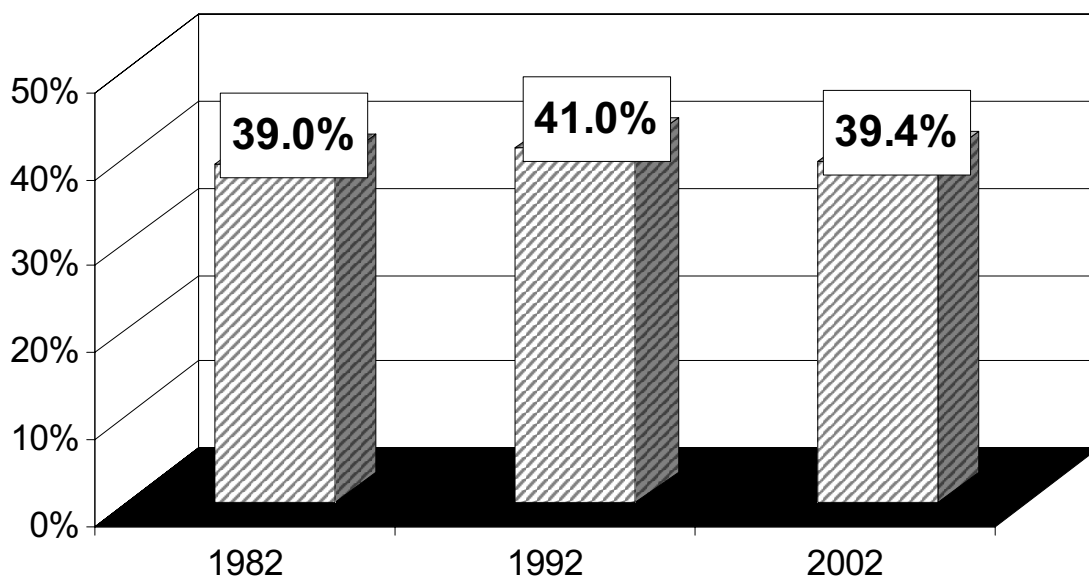
- In 2005, private sector giving to the arts (by individuals, foundations, and corporations) was \$13.51 billion. This is a 3.4 percent decrease from \$13.99 billion in 2004. Private contributions to all charities in 2005 was \$260.28 billion—a 6.1 percent increase from \$245.22 billion in 2004.
- The arts continue a decade-long trend of losing “market share” in private giving. In 1992, the arts received 8.4 percent of all charitable contributions. In 2005, that rate was just 5.2 percent. If the arts had simply maintained an 8.4 percent share of total giving in 2005, they would have received \$21.9 billion instead of \$13.51 billion—an \$8.4 billion difference.

Source: The Center on Philanthropy at Indiana University, *Giving USA 2006*



Arts Facts . . . Public Rates of Attendance
The percentage of Americans attending live arts events has held relatively steady over the past 20 years at 40 percent.

Percent of U.S. Adults Attending a Live Arts Event: 1982-2002



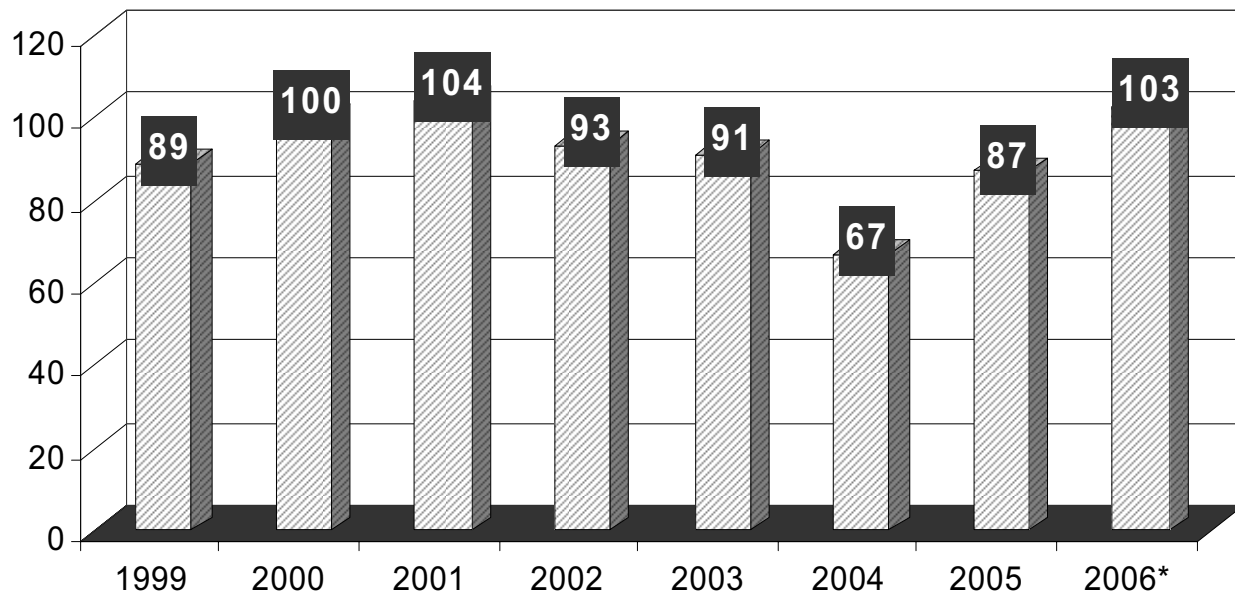
- In 2002, four-in-ten American adults (39.4 percent) attended at least one of seven “benchmark” arts activities: live jazz, classical music, opera, musical, play, ballet, or art museum (not including elementary or high school performances).
- Although the 2002 rate (39.4 percent) is slightly less than the 1992 rate (41.0 percent), this difference is not statistically significant.
- While the attendance rate dropped between 1992 and 2002, the U.S. population grew. Thus, there was actually an increase in the number of adults that attended at least one of the benchmark arts activities from 76 million to 81 million, during this same time period.

Source: *2002 Survey of Public Participation in the Arts* (Research Division Note #81), National Endowment for the Arts, 2003.



Arts Facts . . . SAT Scores and the Arts
Students with four years of high school arts classes have higher SAT scores than students with one-half year or less.

Arts Students Outperform Non-Arts Students on SAT (Average Points Better on SAT by Arts Students)



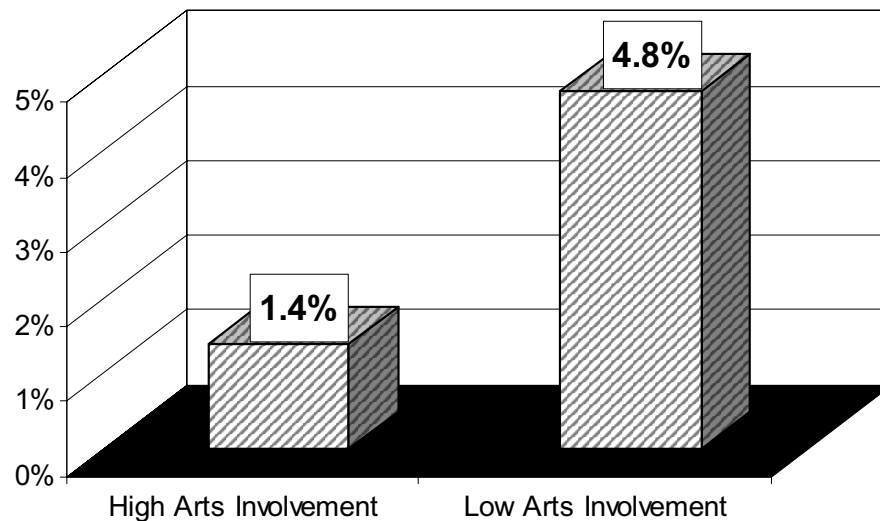
- Data from The College Board shows that students who take four years of arts and music classes while in high school score 103 points better on their SATs than students who took only one-half year or less (scores of 1,083 vs. 980, respectively).
- *The 2006 data reflects the *Critical Reading* and *Mathematics* portions of the SAT only. The new *Writing* section of the test is excluded from this analysis for year-to-year comparison purposes. Students with four years of art and music classes averaged 533 on the *Writing* portion of the test—61 points higher than students with one-half year or less of arts/music classes.

Source: The College Board SAT, 2006. *2006 College-Bound Seniors: Total Group Profile Report*.



Arts Facts . . . Improved Academic Performance
Students who participate in the arts, both in school and after school, demonstrate improved academic performance and lower dropout rates.

Students with High Levels of Arts Involvement: Less Likely To Drop Out of School by Grade 10

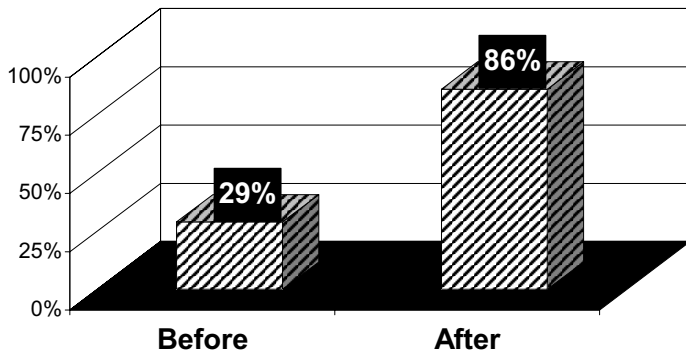


- Arts in the schools increase test scores and lower dropout rates. The Arts Education Partnership's publication, *Critical Links*, contains 62 academic research studies that, taken together, demonstrate that arts education helps close the achievement gap, improves academic skills essential for reading and language development, and advances students' motivation to learn.
Source: Arts Education Partnership
- Longitudinal data of 25,000 students demonstrate that involvement in the arts is linked to higher academic performance, increased standardized test scores, more community service and lower dropout rates (see chart above). These cognitive and developmental benefits are reaped by students regardless of their socioeconomic status.
Source: Dr. James S. Catterall, Graduate School of Education and Information Studies, UCLA
- Research conducted between 1987 to 1998 on young people working in the arts for at least three hours on three days of each week throughout at least one full year, demonstrated the following:
 - 4 times more likely to have been recognized for academic achievement
 - Being elected to class office within their schools more than 3 times as often
 - 4 times more likely to participate in a math and science fair
 - 3 times more likely to win an award for school attendance
 - 4 times more likely to win an award for writing an essay or poemSource: Dr. Shirley Brice Heath, Stanford University, for Carnegie Foundation for The Advancement of Teaching

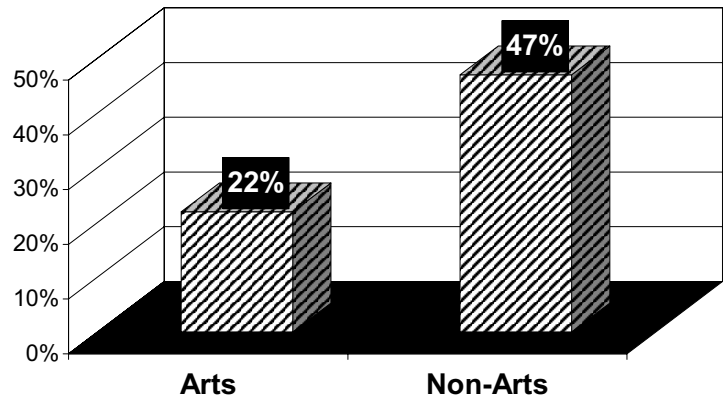


Arts Facts . . . Arts Programs for At-Risk Youth
 Studies by the U.S. Department of Justice researchers demonstrate increased pro-social behavior among youth involved with arts program.

**Youth Demonstrating Effective Communication Skills:
 Pre- vs. Post-YouthARTS Program**



**Delinquent Behavior Deterred
 Arts Participants Half as Likely to Have New Court Referrals Than Non-Arts Youth**



The YouthARTS Development Project demonstrated the efficacy of arts programs for at-risk youth in three cities (Atlanta, Portland, and San Antonio). The project was a partnership between Americans for the Arts, National Endowment for the Arts and the U.S. Department of Justice. Findings from the controlled research study include the following:

Skills

- Increased ability to express anger appropriately, to communicate effectively with adults and peers and to work cooperatively with others.
- Increased ability to work on tasks from start to finish, which is vital for both academic and vocational success.

Attitudes and Behavior

- Decreased frequency of delinquent behavior than their non-participating peers.
- More likely to show improvement in their attitudes toward school, self-esteem and self-efficacy than are non-participating youth.

Court Involvement

- Fewer new court referrals during the program period compared with non-participating youth.
- New offenses committed during the program period tended to be less severe than those committed prior to the program.

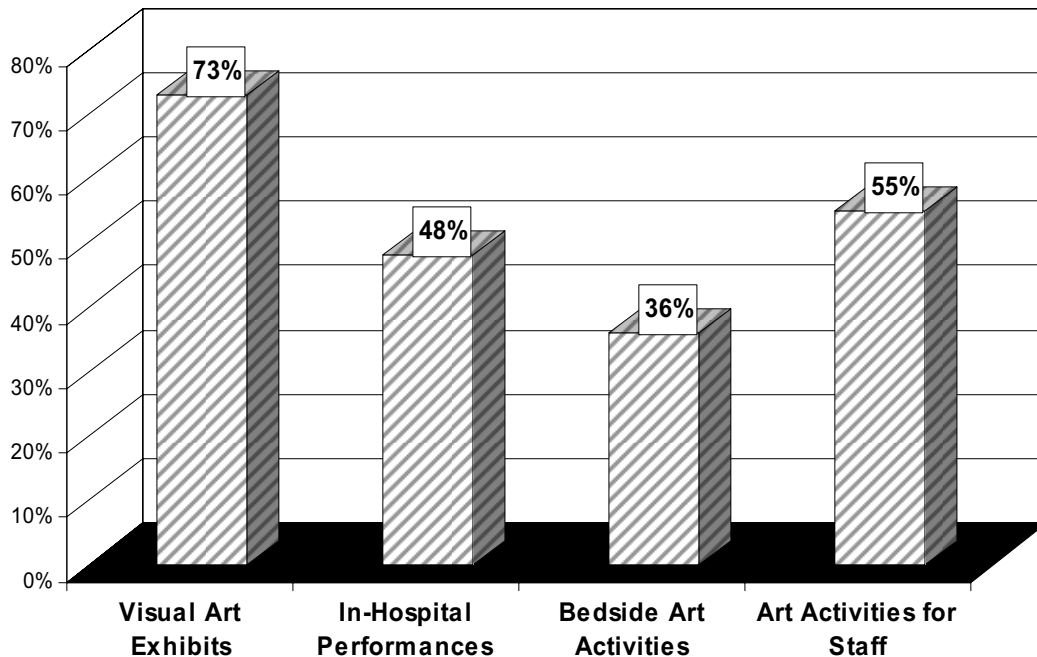
Source: Americans for the Arts, 2000.



Arts Facts . . . Arts and Healthcare

More than 50 percent of the nation's hospitals provide arts programming for patients, families, and staff. 73 percent provide these programs because it aids in patient healing and recovery.

Arts Programs in U.S. Hospitals



- In a national survey about arts programs in hospitals, more than half of the 2,000 responding hospitals indicated having on-site programming for their patients and staff. The reasons are many, but 73 percent present the arts because it aids in a patient's mental and emotional recovery.
- Arts programs in hospitals serve multiple audiences: 96 percent are designed to serve patients directly; 56 percent include the patient's family members; and 55 percent include programs for staff, as a means to deal with the stress in the healthcare environment.
- Hospital arts programs are largely funded by the hospital itself—66 percent of their budgets come from the hospital's general fund. These programs are often conducted in partnership with local performing and visual arts organizations, or their local arts agency.

Source: Americans for the Arts, 2004. Survey conducted by Joint Commission on Accreditation of Healthcare Organizations, Americans for the Arts, and Society for Arts & Healthcare.

FIELD AT A GLANCE

Trend Information on Various Arts Fields and Specific Disciplines



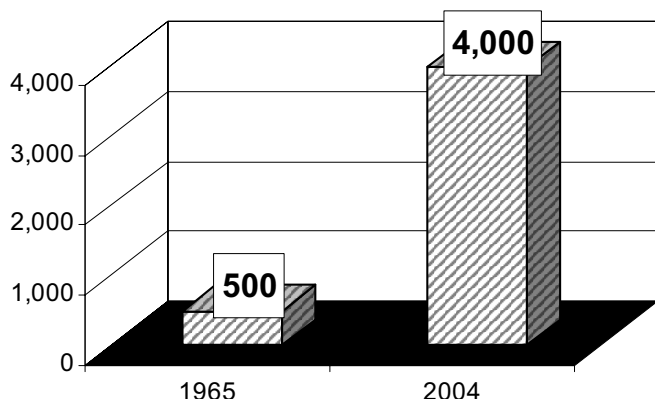
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Arts Facts . . . Local Arts Agencies

Local arts agencies are a growing presence in communities across the country. They provide vital services to sustain their local arts industry, and endeavor to make the arts accessible to each member of the community.

Estimated Growth in Number of Local Arts Agencies: 1965 to 2004



Local Arts Agency Programs

1. Cultural Programming	92%
2. Grantmaking	50%
3. Facility Management	62%
4. Services to Artists and Org's	89%
5. Arts Education	60%
6. Cultural Planning	22%

A local arts agency (LAA) is a community organization or an agency of local government that supports cultural organizations, provides services to artists and arts organizations, and presents arts programming to the public. Each LAA in America is unique to the community that it serves, and each changes as its community changes—no two are exactly alike. In 2006, local arts agencies administered \$817 million in local government funds for the arts.

- **Partnerships:** 96 percent of LAAs maintain at least one collaboration or partnership with other public or community agencies (e.g., School Districts, Parks & Recreation, Social Services, Economic Development, Chamber of Commerce). 89 percent have three or more ongoing collaborations.
- **Funding Innovations:** Many LAAs have facilitated the establishment of local option taxes in their communities—designated tax revenue streams used to fund the arts: Examples include St. Louis' property tax (\$60 million per year), San Francisco's hotel tax (\$30 million per year), and Denver's sales tax (\$40 million per year).
- **Cultural Planning:** LAAs typically lead community cultural planning—a community-inclusive process of assessing local cultural needs and mapping a plan of implementation. In communities with a cultural plan, local government arts funding grows at a significantly faster rate than communities without a cultural plan.
- **Arts Education:** 60 Percent of LAAs implement arts education programs and activities, including providing artists in the schools, teacher training, and arts education advocacy.

Source: Americans for the Arts. 2006.

National Assembly of State Arts Agencies

STATE ARTS AGENCY FUNDING AND GRANT MAKING

Each of the 50 states and six special jurisdictions has a government agency that promotes a meaningful role for the arts in the lives of individuals, families and communities. Through services and grant making, these agencies provide cultural, civic, educational and economic benefits to every state's residents. State arts agencies are also publicly-guided entities that rely on the commitment of citizen volunteers to serve as council members, grant adjudication panelists, and participants in the agency's strategic planning process.

State Arts Agency Funding

State arts agencies will manage more than \$425 million in fiscal year 2007. The vast majority of this revenue comes from state general funds, allocated to state arts agencies through appropriations from state legislatures. Funding from the National Endowment for the Arts (NEA) is another essential form of support for state arts agencies. By law, the NEA must allocate 40 percent of its annual program funds to states and regions, which use these funds to address local needs and broaden the reach of federal dollars across the nation. In addition to state and NEA funds, some state arts agencies receive funding from private sources or other federal programs.

- Total legislative appropriations to state arts agencies currently stand at \$362.7 million or \$1.21 per capita. State arts agencies (SAAs) posted aggregate gains of \$32 million, an increase of nearly ten percent between fiscal years 2006 and 2007.
- The growth in legislative spending on state arts agencies (9.7 percent between fiscal years 2006 and 2007) outpaced overall general fund spending, which grew by 5.7 percent this year.
- Despite significant cuts during the recession of 2002 to 2004, state arts agencies' appropriations grew by 19 percent during the last decade. But inflation has taken a toll on the buying power of those dollars. When the effects of inflation are taken into account, SAA appropriations have actually declined by seven percent since 1998.

State Arts Agency Facts

- States currently invest \$362.7 million—about \$1.21 per capita—in state arts agencies.
- Each year, state arts agencies fund approximately 18,000 organizations, schools and artists in more than 5,300 communities across the United States.

State Arts Agency Grant Making

State arts agencies provide a wide array of citizen services. Among the most important of these services—which include public information, partnership building, technical assistance, research and planning—is grant making. State arts agencies invest their funds through a variety of programs designed to foster:

- **educational success**, by investing in arts education opportunities for students;
- **arts participation**, by supporting performances, exhibitions and lifelong learning programs;
- **accessibility**, by investing in programs that widen the availability of the arts, especially in rural areas and among underserved populations;
- **cultural infrastructures**, by investing in operating support for cultural organizations and by supporting the development of grassroots arts networks;
- **innovation**, by supporting individual artists and the development of new creative programs; and
- **artistic heritage**, by investing in the preservation of cultural traditions.

AMERICA'S MUSEUMS SPEND \$5.7 BILLION SERVING THE PUBLIC

The 2006 *Museum Financial Information* published by AAM in December 2006 documents the investment museums make in serving the public.

- **Many museums are free.** More than one-third (35 percent) have no admission charge.
- **Museums are affordable.** The median cost for museum admission is \$6. Of museums that charge admission fees, nearly 98% offer special discounts and nearly 62% have free admission days.
- **Admission fees cover only a fraction of the cost of serving a museum visitor.** The median cost of serving a visitor is \$23. As a median, museums earn a total of \$6 per visitor from all sources of revenue (e.g. admissions, museum shops, restaurants, etc.) So for every \$1 earned per visitor, museums must find another \$4 from other sources.

Overall, the Museum Financial Information survey shows that America's museums spend approximately \$5.7 annually on such core activities as educational programming, exhibits, collections care, and research. This includes a **\$1 billion investment to care for the more than 750 million objects and living specimens in museum collections**, entrusted to them for the public. The Institute of Museum and Library Services found that museums annually spend **more than \$1 billion to provide over 18 million instructional hours for educational programs** such as professional development for teachers, guided field trips, staff visits to schools, and traveling exhibits in schools.

What is a "typical" museum?

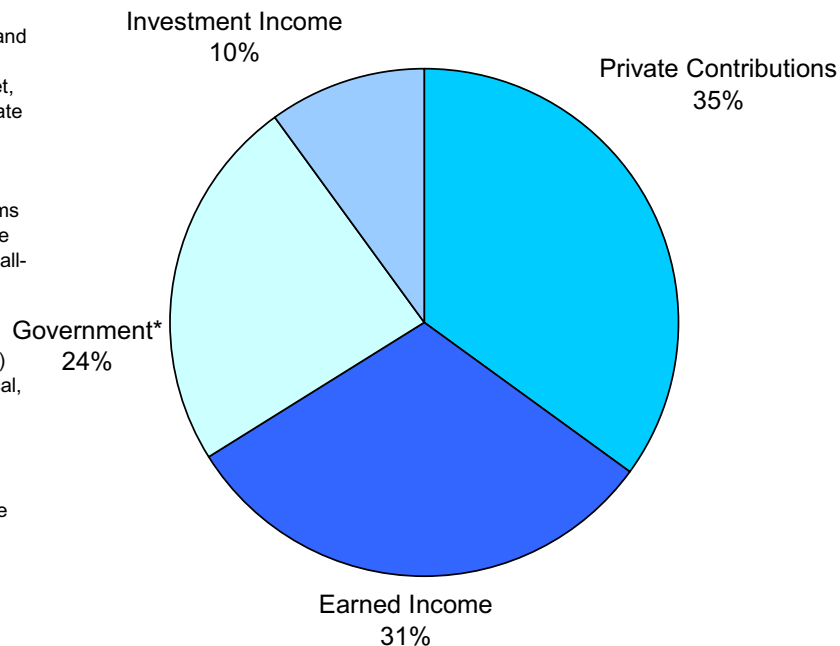
Based on the median responses, if you pick a museum at random from among our respondents, that museum is likely to have:

- a budget of \$783,000 (annual operating expenses)
- 6 full-time and 4 part-time paid staff, and 60 volunteers
- a building of nearly 23,000 square feet, which costs \$3 per square foot to operate
- almost 34,000 visitors a year
- \$6 admission fee

There is a huge variation, from museums with annual operating expenses of more than \$100 million and over 500 staff to all-volunteer organizations operating on a few hundred dollars a year.

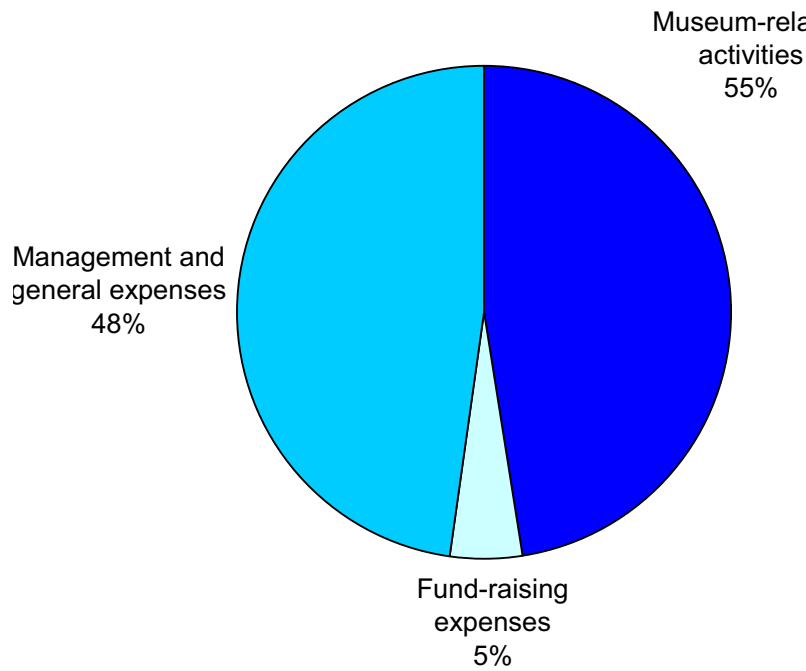
* Government Funding is highest (60%) for those institutions that are part of local, state or federal government. Private nonprofits receive only 13% of their funding from government sources - primarily state and local. Government support has decreased as a percentage of income over time.

Museum Sources of Income



Source: 2006 Museum Financial Information, American Association of Museums

Median Museum Expenses



Museum Related Activities: Activities related to the performance of the museum's tax-exempt purpose, including educational programming, exhibits, collections care, research, etc.

Management and general expenses: Activities related to running any organization, as opposed to functions unique to a museum, such as management, administration, and building maintenance.

Fund raising: Total expenses incurred in soliciting contributions, gifts, grants, etc., including associated overhead costs.

Source: 2006 Museum Financial Information, American Association of Museums



QUICK ORCHESTRA FACTS

Orchestras are a Vital Part of America's Musical Landscape and Civic Life....

Orchestras add value and meaning to American life by fostering the creativity of musicians and engaging the public in the extraordinary experience of orchestral performance.

How many communities and people are involved with orchestras?

Orchestras exist in all 50 states, in virtually every community. We estimate that there are approximately 1,800 orchestras in the United States, with annual budgets ranging from less than \$50,000 to more than \$70 million.

350-400 professional orchestras, which means they have paid musicians

800-900 volunteer orchestras

around 200 collegiate/conservatory orchestras

400-500 youth orchestras

More than half a million individuals are involved in orchestras...

3,500 conductors

8,000 staff members

75,000 board members

150,000 musicians

400,000 volunteers

...more than 75% of whom volunteer their services.

And that's not even counting millions of people in the audience! In a 2002 sampling of ten communities across the country, **orchestras reached 15 to 20% of households.**

Who goes to orchestra concerts?

More people (and younger) than you realized! During the last decade, America's orchestras performed for more people than ever before. In the 2004-05 season, they played to an audience of nearly **28 million listeners** nationwide. At traditional classical subscription concerts, **half of the audience has been 55 or younger** for the last several decades. The total number of concerts performed has risen dramatically—by 30% in the last decade. In 2004-05 America's orchestras performed more than 37,000 concerts.

18,000 Education

7,000 Classical

2,500 Community Engagement

2,000 Pops

1,300 Chamber/Ensemble

6,400 Other Concerts (including choral, opera, ballet, summer, family, and festival events)

What is the economic structure and impact of orchestras?

Orchestral activity is supported by an important combination of public and private support - and every piece is critical. Orchestras are not supported by ticket sales alone. As members of the nonprofit charitable sector, orchestras depend upon private philanthropy and civic support.

2004-05 ORCHESTRA REVENUE

Concert Income 36%

Other Earned Income 9%

Private contributions 39%

Government Grants 4%

Endowment 12%

Orchestras generated \$1.44 billion in revenue in 2004-05. Their economic impact exceeds several times that amount as orchestras create jobs, engage in commerce with local businesses, and spur local expenditures on related goods and services (hotels, restaurants, parking facilities, and more).

Read More about America's Orchestras →

Every Orchestra Tells Its Own Story...

America is brimming with extraordinary musicians, live concerts, and orchestras as unique as the communities they serve. Orchestral music making is alive and well in our country, offering significant artistic, social, and economic contributions at the local, national, and international levels.

Why do people attend live orchestra concerts?

Because they love the music. Although they may initially be drawn to an orchestra concert for a variety of reasons—a specific performer, the invitation of a friend, a special occasion, the desire to hear a specific piece—people return again and again because of a compelling connection with the music itself.

Why does a community support its orchestra?

Orchestras are an important part of the community fabric. Communities with orchestras attract “super-citizens”—volunteers, voters, philanthropists and other active, civic-minded participants, and the presence of an orchestra can be an indicator of a community’s economic development. From a survey of 800 random households in 10 American cities: The vast majority of citizens believe that the presence of live, professional performing arts in the community...

- **Improves the quality of life**
- **Promotes understanding of other cultures**
- **Fosters pride in the community**
- **Contributes to the education and development of children**

What role do orchestras play in music education and community engagement?

Orchestras are essential and active partners in increasing access to lifelong music education, improving the quality of life in their communities by collaborating with school systems and other local partners to deliver a wide array of education and community programs. Education and community engagement activity in America’s orchestras is growing fast, with nearly three times as many events as a decade ago. Orchestras now offer more than 18,000 education concerts, 2,500 community engagement concerts, and more than 40 different kinds of programs, including:

- **In-depth, multi-year community residencies**
- **Long-term partnerships with schools**
- **After-school and summer camps**
- **Instrumental instruction**
- **Educational classes for seniors**
- **Programs in libraries and hospitals**

How can children reap even more of the benefits of music education?

Orchestras stand up for better education for all our youngsters. Music education is an indispensable part of life-long learning, and participation in music programs prepares students to succeed in school, work, and life. That’s why the great majority of orchestras engage in advocacy on behalf of in-school music education in their communities. Also, kids “play their part” by joining an orchestra. Being part of an orchestra encourages children to develop their talents and to experience teamwork, self-discipline, and individual expression. There are nearly **500 youth orchestras across America**. New orchestras are created each year to help meet the growing demand for music education and positive activities for young people. These orchestras involve more than **50,000 young musicians** in the joy of music making and all its ancillary benefits.

Leadership, Service, and Advocacy for America’s Orchestras

Founded in 1942 and chartered by Congress in 1962, the American Symphony Orchestra League’s mission is to lead, encourage, support, and serve orchestras as they assure the vitality of the musical experience, strengthen the entire orchestral organization, and deepen their connections with their public and their communities.

Contact: Heather Noonan, Vice President for Advocacy, American Symphony Orchestra League,
hnoonan@symphony.org, (202) 776-0215

January 2007

Opera in America and Around the World

Number and Location of Companies

OPERA America serves the field of professional opera and related organizations. In the United States, it counts **116 professional companies in 44 states** in its membership. It also serves 19 professional companies in 5 provinces in Canada, which are members of Opera.ca. Over half of these companies were established after 1970, and one quarter of the total were established since 1980, making the growth of opera throughout North America a relatively new phenomenon. In addition to its North American membership, OPERA America works in partnership with Opera Europa to serve 91 affiliated companies in Europe as well as serving 5 additional companies from around the globe. (Source: **OPERA America**)

Attendance

The National Endowment for the Arts reports that, in 2002, **6.6 million adults** (3.2% of the adult population) **attended at least one opera performance**. (Source: **National Endowment for the Arts**)

Number of Performances

In 2004-05, North America's professional opera companies presented **3,012 performances of 420 fully-staged main season and festival productions**. (Source: **OPERA America**)

Audience Growth

Opera attendance rose steadily from 1982 to 2002. The U.S. opera audience grew by 35% between 1982 and 1992. This trend continued through 2002, when the **opera audience grew by an additional 8.2%, representing the largest increase of all performing arts disciplines**. (Source: **National Endowment for the Arts**)

Audience Demographics

In comparison with other arts-goers, **opera attenders are wealthier, the most highly educated, and tend to reside in the suburbs**. Opera tends to attract more women (58%) than men. In 2002, 6.1% of the opera audience was Hispanic, 3.8% was African American, and 3.6% was Asian American and Native American. (Source: **National Endowment for the Arts**)

Young Audiences

In 2002, 25.3% of the U.S. opera audience was **under the age of 35 years old**. (Source: **National Endowment for the Arts**)

Broadcast and Recorded Media

The percentage of adults viewing or listening to opera via broadcast and recorded media remains higher than live attendance. In 2002, **37.6 million adults experienced opera on TV, video, radio, audio recordings, or via the Internet**. (Source: **National Endowment for the Arts**)

Participation

In 2002, 1.4 million adults personally participated in performing or creating opera. (Source: **National Endowment for the Arts**)

Economic Impact

OPERA America and Opera.ca member companies had collective budgets of \$791 million and employed over 20,000 people on a full-time and part-time basis in 2004-05. Including related expenditures by audience members and employees, **opera is a multibillion dollar industry.** (Source: **OPERA America**)

Box Office Income

OPERA America and Opera.ca companies **posted \$295 million dollars in box office receipts** for FY05. **Box office income represents 37% of total operating income for all companies.** (Source: **OPERA America**)

Private Support

Private support of OPERA America companies in the United States totaled \$387 million in FY05, representing 47% of the total income. (Source: **OPERA America**)

Government Support

Support from the **National Endowment for the Arts** rose from \$1.05 million in FY04 to \$1.4 million in FY05. NEA support represented **less than 1% of all income** reported by U.S. companies in 2004-05. Support from the **Canada Council** provided **8%** of total income for **Opera.ca** companies, contributing **32%** of all public support. (Source: **OPERA America**)

Education Programs

The audience for education and community programs served by U.S. and Canadian companies during the 2004-05 season totaled over 2 million people. (Source: **OPERA America**)

New Works

In 2006-07, **North American opera companies will produce 10 world premieres.** Since 1990, **almost 200 new operatic works have been produced** by professional opera companies in North America. (Source: **OPERA America**)

Most Frequently Produced Operas

The **most frequently produced operas in the 2005-06 season** were: *The Magic Flute*, *The Marriage of Figaro*, *Carmen*, *Madama Butterfly*, *Tosca*, *The Barber of Seville*, *La traviata*, *La bohème*, *Rigoletto*, and *Don Giovanni*. (Source: **OPERA America**)

The **most frequently produced North American operas in the 2005-06 season** were: *Porgy and Bess*, *Margaret Garner*, *Little Women*, *Amahl and the Night Visitors*, *Dead Man Walking*, *Filumena*, *Nixon in China*, *Susannah*, and *The Crucible*. (Source: **OPERA America**)

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 T 212 609 5900 F 212 609 5901 www.tcg.org

Not-for-Profit Theatre in America

The Field at a Glance

In 1961, the not-for-profit professional theatre in America consisted of only 16 theatre companies established specifically for educational and charitable purposes. Today, thanks in large measure to the pivotal role played by the National Endowment for the Arts (NEA) since its creation in 1965, the field consists of diverse theatres—located in major metropolitan centers, urban neighborhoods, suburbs and rural communities—estimated to nearly 1,500. Their wide-ranging repertoire includes classics; modern plays and musicals; new plays, adaptations and translations by American and international writers; plays for culturally specific and young audiences; and experimental, multimedia and performance-art works.

Collectively, these 1,490 theatres (those filing IRS Form 990) play to an annual audience of more than 32 million Americans. An additional 3.5 million people are served by the 1,283 outreach and educational programs offered by the 202 profiled theatres responding to TCG's survey, including touring productions, artists-in-the-schools, teacher training, workshops and lectures in local community centers and libraries, internships for college students, special programs for at-risk children and life-long learning opportunities.

By supporting the nation's finest theatre institutions, the NEA has contributed far beyond the actual monetary value of its grants. The leveraging effect of NEA grants attracts other private and public funding, through matching requirements as well as the symbolic imprimatur an NEA grant represents. Nearly every Pulitzer Prize-winning play since 1976 originated at an NEA-funded theatre, and a network of educational and outreach programs has sprung up across the country as a result of NEA support, ensuring access to all Americans and developing new generations of audiences.

2005 Universe of U.S. Not-For-Profit Professional Theatres

1,490 Theatres

Productivity

Attendance	32,500,000
Subscribers	1,700,000
Performances	169,000
Productions	12,000

Finances

Earnings	\$845,000,000
Contributions	\$801,600,000
Total Income	\$1,646,600,000
Expenses	\$1,529,800,000
Net Surplus	\$116,800,000

Work Force

Artistic	70,000
Administrative	14,000
Technical	27,000
Total Paid Personnel	111,000

Theatre Facts 2005, a study by Theatre Communications Group based on its annual fiscal survey, reported on 1,490 not-for-profit professional theatres including 226 TCG member theatres ranging in size from \$67,445 in annual operating expenses to more than \$44 million. These U.S. not-for-profit theatres employed more than 111,000 theatre workers—actors, directors, playwrights, designers, administrators and technicians—and constituted a more than \$1.5 billion industry, with an even greater economic impact generated by these institutions in their local communities. Over 53% of total expenses were devoted to compensation of personnel. The 1,490 theatres are estimated to have offered 169,000 performances that attracted over 32 million patrons.

NEA funding impacted theatres in many ways. Direct impact came not only in the form of project

grants, but also in the multiplier effect that NEA grants, through their 2-to-1 or 3-to-1 matching funds requirement, have on theatres' ability to leverage funding. Indirectly, NEA funding was felt by theatres as it trickled down in the form of bloc grants to states and, subsequently, as city and county funding. State and local arts agencies together provided theatres with 7.3 percent of their total income.

Examples of Economic and Community Impact

With the generous support of the NEA, Actors Theatre of Louisville produces the annual Humana Festival of New American Plays, which is widely recognized as the leading source of new work in the nation. During the festival's 30-year history, Actors Theatre has introduced over 300 plays by more than 200 playwrights. Each year more than 30,000 people from 20 countries attend the festival, and it is estimated that 90,000,000 Americans have seen subsequent productions and adaptations of plays premiered at Actors Theatre.

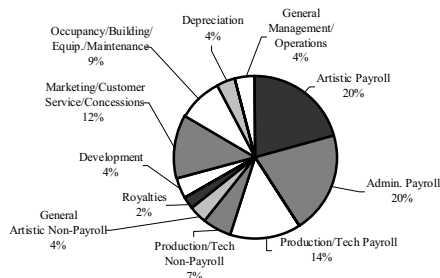
The Coterie Theatre in Kansas City, Missouri, received NEA support for its production of H.G. Wells' *The Country of the Blind*, adapted by Frank Higgins. This unique play reverses the idea of disability. With NEA support, the Coterie has the support to hire both blind and sighted actors, and to co-produce the play with Accessible Arts of Kansas City. The play will reach 5,000 audience members, 3,500 of whom will be young adults. It will then tour in April to rural sites in Kansas, serving at least 2,500 more students. The Coterie annually serves over 80,000, and also received NEA support this year for a premiere musical

double bill by Lynn Ahrens and Stephen Flaherty: *Twice Upon a Time: Dr. Lorax and The Emperor* based on Dr. Seuss and Hans Christian Anderson.

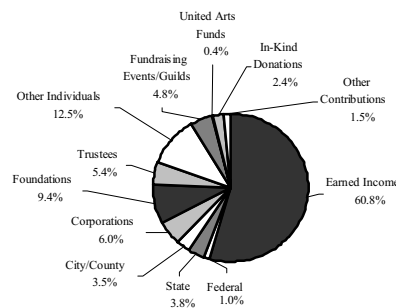
The NEA grant to support Triad Stage's production of *Brother Wolf* marks the first national grant awarded to this young Greensboro, NC theatre company. During the production of *Brother Wolf*, Triad Stage anticipates reaching 6,000 people, of which 1,000 will be students. By creating an Appalachian play about their region, they will attract audiences from neighboring rural counties. They will present four associated learning programs and a post-show Saturday concert series featuring nationally recognized roots musicians.

Through its *Access to Artistic Excellence* program, the NEA funds the educational touring program of the Idaho Shakespeare Festival in Boise, ID, reaching 50,000 schoolchildren in 100 rural and remote locations throughout Idaho and increasingly into neighboring states. Consisting of two components—Idaho Theater for Youth and Shakespeareance, begun in 1980 and 1985, respectively—the programs bring original adaptations of classics such as Tolstoy's *The Three Questions*, the Sacagawea story, *Dreams of a Bird Woman* and the Greek myth of Icarus, *Feather on the Sea*, into elementary schools, as well as exciting versions of *Romeo and Juliet*, *The Taming of the Shrew* and *The Tempest* designed for teenagers. Study guides, workshops and online materials increase the value of these programs, around which many teachers plan coursework, and serve to strengthen the arts in their statewide curriculum.

BREAKDOWN OF EXPENSES (202 Profiled Theatres)



BREAKDOWN OF INCOME AS A PERCENT OF EXPENSES* (202 Profiled Theatres)



*Percentages total 111.5% since income exceeded expenses by 11.5%



The American Alliance for Theatre & Education represents theatre artists and educators serving young people. Our membership consists of theatre educators for pre-k through university level, teaching artists, professional youth theatres and theatres for young audiences, playwrights, and students, researchers and administrators in the field of theatre and education.

Theatre for Young People and Theatre Education at a glance:

- ◆ At least 48 states have one or more theatres devoted to young performers and/or young audiences, and 18 out of the 20 largest U.S. metropolitan areas have children's theatres or theatres for youth.
- ◆ Students involved in drama performance coursework or experience outscored non-arts students on the 2005 SAT by an average of 65 points in the verbal component and 34 points in the math component.¹
- ◆ Drama activities improve reading comprehension, and both verbal and non-verbal communication skills.²
- ◆ Drama encourages empathy and acceptance among students.³
- ◆ Despite the variety of positive effects that drama has on students, many schools still do not devote the resources necessary to provide quality drama instruction: According to data gathered from the FRSS (Fast Response Survey System),⁴ drama is offered in less than half of public U.S. secondary schools and less than 20% of elementary schools.
- ◆ Forty-five states now offer certification for drama specialists.⁵
- ◆ Forty-six states have adopted standards for theatre education.⁵
- ◆ Surveys of AATE Members and conference attendees taken in 2004 and 2006 reveal that a lack of funding is one of the top three greatest challenges facing the field of theatre and education.

¹ Student Descriptive Questionnaire, reported by the College Entrance Examination Board.

² *Critical Links: Learning in the Arts and Student Academic and Social Development (2002)*, AEP.

³ *Champions of Change: Involvement in the arts and human development*, (1999), AEP.

⁴ 1999-2000 Fast Response Survey System (FRSS) survey completed by the NCES

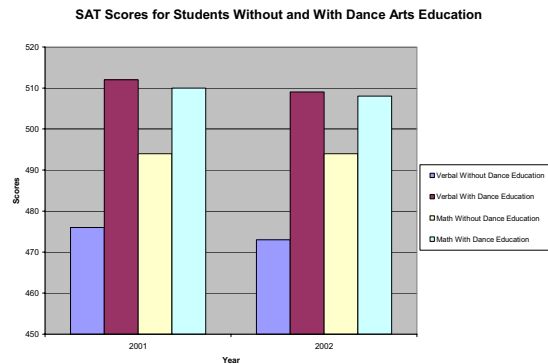
⁵ Calculated using the Arts Education Partnership State Arts Education Policy Database and AATE member data.



*Advances Dance Education
Centered in the Arts*

The National Dance Education Organization represents dance arts in private studios/schools of dance, K-12 education, higher education, community centers, and arts organizations. Statistics have demonstrated that:

- Students who study dance score an average 36 and 15 points higher on verbal and math SATs. (College Entrance Examination Board, Student Descriptive Questionnaire)



- Students of multicultural/minority populations test as kinesthetic learners. (Clara C. Park, 1997, 2000; Stephen E. White 1992)
- Thirty-seven states have certification requiring highly qualified dance teachers in K-12 schools. (NDEO, 2006)



- Only 20% of American schools have dance programs. 7% of the students are taught by a qualified dance specialist. (NAEP Report Card, 1997)
- **96.3% of American children are being left behind in the art of dance.**



DANCE: A SNAPSHOT

I. INTRODUCTORY STATEMENT

Dance/USA, the national service organization for professional dance, seeks to advance the art form by addressing the needs, concerns and interests of artists, administrators and organizations. To fulfill its mission, Dance/USA works with organizations within and outside the arts field with whom common goals are shared and offers a variety of programs for the membership and arts community, including data research and professional development on both regional and national levels. Dance/USA's membership currently consists of over 400 ballet, modern, ethnic, jazz, culturally specific, traditional and tap companies, dance service and presenting organizations, artist managers, individuals, and other organizations nationally and internationally. Dance/USA's member companies range in size from operating budgets of under \$100,000 to over \$50 million.

II. ECONOMIC PROFILE FOR THE FIELD

Over two-thirds of America's professional dance companies are less than 45 years old. As an established art form with national identity and presence, dance has burst onto the scene almost entirely within living memory. And, yet, America can boast some of the great dance companies of the world. The key to this spectacular achievement has been the creation of a national marketplace for dance.

When the National Endowment for the Arts instituted its Dance Touring Program in the 1970's, great dance became accessible to every community in America. What used to be a handful of professional companies and a scattering of "regional" dance has become a national treasure spread across cities and through communities, schools and theaters in all 50 states. NEA programs today, like the National College Choreography Initiative, continue to ensure that the best of American dance is for all of America and a showpiece for the rest of the world as well. There are now over 600 professional dance companies in America as well as over a thousand pre-professional and semi-professional groups. Here is some information about the 79 largest and most visible ones. Based on hard data collected in 2005, these 79 largest and most visible dance companies in 2004:

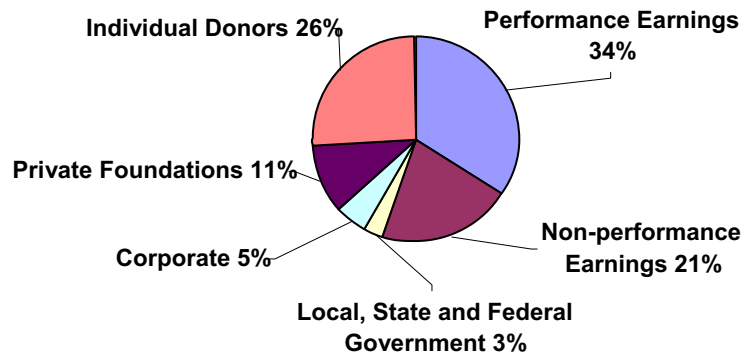
- Employed over 7,000 people.
- Performed for total home audiences of nearly 3.3 million people. This does not include touring audiences, nor does it count the millions who attend performances given by the hundreds of dance companies with budgets under \$1 million.
- Paid nearly \$227.9 million in wages and benefits, a 12% decrease from 2004. This overall decrease was driven by budget cutbacks at many medium-sized companies in response to budgetary challenges during the recession of the early-to-mid part of the decade.
- Had operating expense budgets totaling \$439.4 million, representing a 4.7% increase over 2004. This is a skewed average, with most of the growth occurring in the largest companies.
- Earned \$171.0 million, or 38% of their income, from performances. Virtually the same level as 2004.
- Earned \$104 million from sales, tuitions and activities other than performances. This dramatic increase over the 2004 level of \$74 million was driven largely by school tuitions.

- Received \$14.2 million from state, local and government contributions, representing a slight decline from 2004.
- Received \$25.6 million from corporate contributions. Some income from corporations now appears as earned income from “sponsorships” rather than as donated income.
- Received \$55.4 million from private foundations, a 23% increase over 2004.
- Received \$132 million from individual contributions through donations, benefit events, guilds, and United Arts drives, a gain of \$13 million over 2004.
- Had over 26,500 volunteers, including over 3,100 members of Boards of Trustees.

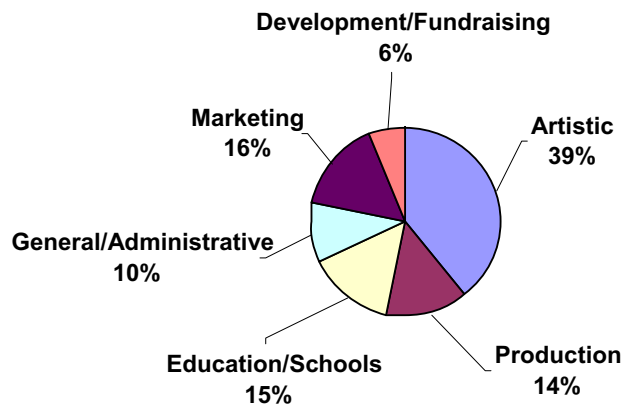
III. ECONOMIC PROFILE

The percentage breakdown of revenue and expenses, as an average, for the 79 largest dance companies in America in 2005.

Revenue



Expenses



DANCE/USA

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FIELD AT A GLANCE: PRESENTING

The Association of Performing Arts Presenters is a national service and advocacy organization representing more than 2,100 performing arts presenters, artists and artist managers throughout the world. Arts Presenters Members hail from all 50 states and more than 28 different countries, representing both the non-profit and for-profit sectors of the industry, including large performing arts centers in major cities, rural community-focused organizations, outdoor festivals and academic institutions. Our members, regardless of their backgrounds, foster an environment conducive to artistic success and demonstrate the power of imagination and creativity.

Arts Presenters' government affairs program is an integral part of the association's operations. Through our distinct efforts and in partnership with several coalitions including the American Arts Alliance (AAA), Arts Presenters serves as the principal advocate for professional presenting organizations, artists and artist managements. Arts Presenters informs legislators and policy makers about the importance of the performing arts field by advocating for the development of national policies that recognize and strengthen the contribution performing arts and arts organizations make.

Member Demographics

- Representing an industry of more than 7,000 nonprofit and for-profit organizations, Arts Presenters members hail from all 50 states and 28 countries across the globe.
- Member organizations range from large performing arts centers in major urban cities, outdoor festivals and rural community-focused organizations to academic institutions, artists, artist managers, agents, as well as producing and touring companies.
- Our membership includes a range of organizations with multi-million dollar budgets to individuals who are artists or performing arts professionals.
- Arts Presenters members bring performances to more than 2 million audience-goers each week and spend in excess of \$2 billion dollars annually.
- Unlike other associations, Arts Presenters represents a diversity of fields including: all forms of dance, music, theater, family programming, puppetry, circus, magic, attractions and performance art.

Field Information

An Urban Institute survey commissioned by Arts Presenters yielded the following research on the presenting field:

- 68% of presenting organizations present international artists
- 77% develop programs and performances for K-12 students
- 54% provide services for patrons with hearing, sight or mobility impairments
- 50% facilitate programs for adult education and outreach

***What is a presenter?** The term “presenter” is a broad term that includes organizations such as performing arts centers, academic institutions, local arts agencies, festivals and fairs.*

FIELD AT A GLANCE: MUSIC EDUCATION

MENC: The National Association for Music Education is the national voice for all aspects of music education. With more than 120,000 members, MENC works to ensure every student's access to a well balanced, high-quality music education taught by highly qualified teachers. As the world's largest arts education organization, MENC has been primarily responsible for the establishment of music education as a profession, for music's designation as a core subject in the school curriculum, and for spearheading the National Standards for Arts Education. MENC's advocacy is an outgrowth of our mission: *To advance music education by encouraging the study and making of music by all.*

OVERVIEW

“Every student in the nation should have an education in the arts.”

This is the opening statement of “The Value and Quality of Arts Education: A Statement of Principles,” a document from the nation’s ten most important educational organizations, including the American Association of School Administrators, the National Education Association, the National Parent Teacher Association, and the National School Boards Association.

Today, America is not meeting that mandate.

According to the “Arts Education in Public Elementary and Secondary Schools: 1999-2000” Fast Response Survey System (FRSS) report produced by the National Center for Educational Statistics (NCES), 94 percent of the nation’s public elementary schools have music instruction. However, only 20 percent offer instruction at least three times a week. By hours per year, these statistics show that only 43% of students receive at least 41 hours of music instruction annually.¹

This trend is also present in the 1997 National Assessment of Educational Progress (NAEP). It reports an eighth grade sample showing 91 percent receiving music instruction. However, this promising statistic includes those students with music instruction *one day or fewer per week*. At a more meaningful level, only 43 percent of students receive music instruction at least three times a week – a level consistent with the FRSS mark of 41 hours of annual music instruction,² and arguably consistent with the levels that should be expected in a credible, standards-based program.

These trends are reinforced with data from the Center for Education Policy showing that 20 percent of school districts reported reducing time spent on music and art instruction.³ Likewise, a National Association of State Boards of Education report states that Arts and Foreign Language instruction has been marginalized and is increasingly at risk of being completely eliminated as part of the public schools' core curriculum.⁴

The good news, however, is that those in the music education profession are highly qualified with FRSS showing that 92 percent of music teachers have a bachelors or masters degree in the field. And on a typical day, these teachers will teach an average of six different classes of students.⁵

¹ Arts Education in Public Elementary and Secondary Schools: 1999-2000, FRSS, 2002.

² National Assessment of Educational Progress, NCES, 2001.

³ NCLB: Narrowing the Curriculum?, CEP, 2005.

⁴ The Complete Curriculum: Ensuring a place for the arts and foreign languages in American's schools, NASBE, 2003.

⁵ Arts Education in Public Elementary and Secondary Schools: 1999-2000, FRSS, 2002.



Promoting the creative power in people with disabilities

VSA arts Outcomes

Early and sustained engagement in the arts produces social and academic results, particularly for students with disabilities and special needs. Through focus group interviews, we learned about a school that sustained a 15-year emphasis on integrating the arts. The teachers at this school talked about how their kids “think differently,” and as a result, the school performed 12% higher than the established state standard.

Below are additional outcomes from *VSA arts* initiatives:

- Increase the artistic skills of participants: 82% of students improved performance on state standards for arts education, 60% increased access to standards-based arts activities in non-school settings, and 75% improved arts skills referenced to local standards.
- Increase social skills of participants: 75% of students with disabilities demonstrated improved social and communications skills through arts programming. 80% of participants without disabilities reported increased comfort in communication with people with disabilities.
- Increase cognitive skills of participants: Projects in two states reported progress toward meeting state academic standards in subject areas other than the arts. In California, 67% of students with disabilities improved their general academic performance relative to state education standards. Under New Jersey state standards, 50% of students with disabilities increased their language skills performance, 13% increased and 63% maintained adequate performance in math.
- Improve teaching skills of professionals: As a result of state affiliate initiated professional development, 90 to 96% of participating teachers reported increased understanding of the arts in education, 83% could identify three or more ways of integrating the arts into their teaching, and 40% demonstrated an increase in integrating the arts into their instruction.

The above outcomes data are taken directly from the final reports of *VSA arts* affiliate programs, and reflect the *VSA arts* programming strands:

- Disseminating model education resources, including a network of affiliated organizations across the country and around the world. More than publications or web sites, dissemination and expansion of practice requires the ability to have people meet and discuss barriers and facilitators of practice.
- Professional development, such as the *VSA arts* Institute. We create opportunities to come together to understand this work better and expand the practice.
- Research and evaluation that solidifies the documentation of experience over time, which continues to inform ongoing practice.
- Public awareness that highlights the role of people with disabilities in the educational, artistic, social, and economic communities where each lives, learns, and seeks to be a respected participant.



Promoting the creative power in people with disabilities

The vision for *VSA arts* programming is based on the belief that engagement in the arts would provide substantive benefits to the lives and learning of people with disabilities. Today, 30 years later, our work is based on documented outcomes from our own programming efforts as well as research and reports from the arts, education, and disabilities fields. For the past five years, *VSA arts* has consistently tracked outcomes across six quality of life indicators. Through these findings, *VSA arts* improves our practice and informs the larger research and policy arenas.

In an educational era driven by academic achievement, the arts have an accepted and demonstrated capacity to capture the attention of students and teachers. Teachers value the increased focus, involvement, and demonstration of skills from students with disabilities who have the opportunity to participate in, and learn through, the arts. The arts uniquely manifest voice, choice, and access to learning that can be observed and documented through:

- Improving problem-solving skills – with an emphasis on sequencing, along with pattern recognition and creation.
- Improving motivation and comprehension – sustaining focus and time-on-task leads to demonstration of recall, such as letter recognition.
- Increasing vocabulary and improving writing – theme-based instruction provides a meaningful means of engagement and self-assessment, particularly in developing descriptions and details.

(Mason, CY, et al. "How Students with Disabilities Learn In and Through the Arts: An Investigation of Educator Perceptions." Washington, DC: VSA arts. 2004)

VSA arts programs provide students with valuable academic advantages and teachers with research-based, innovative strategies to ensure participation and progress for each student by using the arts to enhance the learning process. They provide individuals with an artistic means of self-expression, create self-confidence, and teach marketable skills while fostering communication and independence. By utilizing the arts to enhance education, advance socialization, and promote inclusion, *VSA arts* programs are making it possible for more people with disabilities to contribute to the social, cultural and economic life of their communities.