A local arts agency (LAA) promotes, supports, and develops the arts at the local level to strengthen the daily fabric of community living. Each LAA is as unique as the community it serves and they all share the goal of enabling diverse forms of arts and culture to thrive, ensuring that they are available to every member of that community.

Local government arts funding declined for the fourth consecutive year in 2012 to an estimated $706 million—a 3 percent drop from $728 million in 2011. Like state funding, the rate of decrease is slowing as the economy continues to recover. 2008 was a high-water mark for local government arts funding, reaching $858 million.

- **Funding Innovations:** While not all local government dollars flow through the LAA, they are instrumental in leveraging public and private sector support for artists and arts organizations. The establishment of local option taxes—designated tax revenue streams used to fund the arts—provide long-term arts funding benefits. 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).

- **Partnerships:** 96 percent of LAAs maintain at least one collaboration or partnership with public or community agencies such as a School District, Parks & Recreation, Social Services, Economic Development, and Chamber of Commerce. 89 percent have three or more ongoing collaborations.

- **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 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, 2012.
Quick Orchestra Facts
April 2013

Orchestras are a vital part of America’s musical landscape and civic life...
With more than 1,800 symphony, chamber, collegiate, and youth orchestras across the country, America is brimming with extraordinary musicians, live concerts, and orchestras as unique as the communities they serve. Orchestral music making is flourishing in our country, encouraging creativity and bringing people together to share the experience of live music. Orchestras fuel local economies, attract new business development, educate young people, and - through the power of music - unite individuals and cultures in good times and bad.

How many communities and people are involved with orchestras?
Orchestras exist in all 50 states, in virtually every community, with annual budgets ranging from less than $12,000 to more than $90 million.

- 350-400 professional orchestras, which means they have paid musicians
- 800-900 volunteer orchestras
- 150-200 collegiate/conservatory orchestras
- 400-500 youth orchestras

More than half a million individuals are involved in orchestras, including conductors, staff, board members, musicians, and volunteers. And that’s not even counting millions of people in the audience!

Who goes to orchestra concerts?
More people (and younger) than you realized! In the 2009-10 season, they played to an audience of just over 26 million attendees nationwide. At traditional classical subscription concerts, more than 60% of the audience were adults younger than 55 in 2008.¹ The total number of concerts performed has risen by nearly 4% in the last decade. In 2009-10 America’s orchestras performed more than 35,000 concerts.

- 11,877 Education
- 10,057 Classical
- 2,190 Community Engagement
- 1,601 Pops
- 1,377 Chamber/Ensemble
- 7,349 Other Concerts (including choral, opera, ballet, summer, family, and festival events)

What is the financial structure of orchestras?
Orchestral activity is supported by a 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 community, orchestras depend upon private philanthropy and civic support.

<table>
<thead>
<tr>
<th>2009-10 Orchestra Revenue</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private</td>
<td>37%</td>
</tr>
<tr>
<td>Concert</td>
<td>35%</td>
</tr>
<tr>
<td>Endowment</td>
<td>16%</td>
</tr>
<tr>
<td>Government Grants</td>
<td>3%</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>9%</td>
</tr>
</tbody>
</table>

Orchestra revenue totaled $1 billion in 2009-10. 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).
Why does a community support its orchestra?
Orchestras are an important part of the community fabric. The presence of an orchestra is often an indicator of a community’s economic and cultural strength, as communities with orchestras tend to draw volunteers, voters, philanthropists and other active, civic-minded participants. 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 and adults

What role do orchestras play in music education and community engagement?
Orchestras are essential and active partners in increasing access to lifelong music education. They enhance 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 nearly 12,000 education concerts, more than 2,000 community engagement concerts, and more than 40 kinds of programs, including:

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

How can children reap even more of the benefits of music education?
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 young people 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
The League of American Orchestras leads, encourages, and supports America’s orchestras while communicating the vitality and value of orchestras and the music they perform. The League strives to stimulate the exchange of ideas and practices, promote innovation, and foster unity across the orchestra field. The League delivers meaningful information, learning and leadership opportunities, grass-roots advocacy and other services to its diverse membership, which encompasses more than 800 member symphony, chamber, youth, and collegiate orchestras of all sizes. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers, board members, volunteers, staff members, and business partners. Visit americanorchestras.org to learn more.

Contact: Heather Noonan, vice president for advocacy, League of American Orchestras
hnoonan@americanorchestras.org, 202 776 0215

All statistics in the guide are from the most up-to-date League data available except the following:
1 National Endowment for the Arts, 2008 Survey of Public Participation in the Arts, p. 20.
2 Performing Arts Research Coalition, The Value of the Performing Arts in Ten Communities, p. 3.
FIELD AT A GLANCE: DANCE EDUCATION

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

Research shows that creativity and innovation are essential characteristics for employment in the global economy. (National Center on Education and the Economy, 2007; Lessons from Programme for International Student Assessment for the United States, 2011) Dance taught as an artistic discipline develops 21st century skills required in our workforce – the ability to focus, be persistent and engaged in one’s work; to exercise tolerance, cooperation and collaboration; to solve big problems and exercise critical thinking; and to be creative, imaginative and innovative. (AEP ImagineNation, 2008; Research in Dance Education database, 2009) Dance supports these skills.

- **U.S. Education Needs** to support dance arts education which supports 21st century skills in the workforce, society, and life to keep our children competitive in the global economy.

Research shows that access to highly qualified teachers is integral to promote complex learning and creativity in students. (Lessons from PISA for the United States, 2011)

- **U.S. Education Needs** to support professional development for dance educators.

Research shows that children learning to read through movement outperform students learning to read through traditional methods. (Rose, McMahon and Parks, 2003)

- **U.S. Education Needs** to provide teachers with professional development in kinesthetic learning. Research is needed on the impact of movement education in the transfer of learning.

Research shows children in early childhood are sensory, motor, and concrete thinkers who learn best from processing information physically through bodily movement and through their senses. (Piaget, Werner, Cassirer, Vygotsky, and Kestenberg)

- **U.S. Education Needs** early childhood programs that use dance and creative movement to teach academic skills. Research is needed to determine the effects of early motor development and creative dance on brain function and cognition.

Research shows that students of multicultural and minority populations in secondary schools test as kinesthetic learners. (Clara C. Park, 1997a, 1997b, 2000; Stephen E. White 1992)

- **U.S. Education Needs** interdisciplinary dance programs taught by teachers trained in the use of artistic, communicative, and expressive movement.

Research shows both hemispheres of the brain are actively engaged while learning dance. (Brown and Parsons, 2008)

- **U.S. Education Needs** to support innovative teaching methods using “Brain Dance” techniques which prove effective in all ages of learning. (Gilbert, 2006)

The National Dance Education Organization supports research, teaching, and learning in all these vital areas. Funding, education, and active support are needed to impact U. S. education.
In 1961, the American theatre field 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 1965, the not-for-profit theatre field consists of more than an estimated 1,876 theatres located in major metropolitan centers, urban neighborhoods, suburbs and rural communities. 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.

\textit{Theatre Facts 2011}, a study by Theatre Communications Group based on its annual Fiscal Survey, reported on an estimated universe of 1,876 not-for-profit professional theatres, including 179 profiled TCG member theatres. Combined, these theatres directly contributed nearly $1.94 billion to the U.S. economy; the real economic impact is even greater when spending by theatres’ attendees and employees in their local communities is taken into account. The universe of theatres employed 130,000 theatre workers, including actors, directors, playwrights, designers, administrators and technicians. For the 179 profiled theatres—ranging in size from $70,000 to $63 million in annual expenses—compensation of personnel represented more than 53% of total expenses, a reflection of the labor-intensive nature of the art form and the many cultural workers whose livelihoods theatres are preserving. The universe of not-for-profit theatres offered 177,000 performances that attracted 34 million patrons. The 179 profiled theatres served an additional 2.3 million people through 1,200 outreach and educational programs, 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.

The direct impact of a theatre receiving funding from the NEA comes not only in the form of project grants, but also in the multiplier effect that these grants, through their 2-to-1 or 3-to-1 matching funds requirement, have on theatres’ abilities to leverage and attract other private and public funding.

Indirectly, NEA funding can be leveraged for its symbolic imprimatur, and can also be felt by theatres as it trickles down in the form of bloc grants to states. Forty percent of NEA funding goes to state arts agencies, which is then distributed to organizations like not-for-profit theatres. Of the profiled theatres, 54% received funds either from the NEA or their State Arts Agency, and 29% received funding from both sources. In total, 83% of profiled theatres benefited from federal funding.

By supporting many of the nation’s finest theatre institutions, the NEA has contributed far beyond the actual monetary value of its grants. 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.
Examples of Economic and Community Impact

In order to create a lasting impact on the field and promote burgeoning playwrights, the Alliance Theatre based in Atlanta, GA received a $40,000 Art Works grant to support the world premiere production of Bike America by Mike Lew, the winning play of their National Graduate Playwriting competition. Recounting the story of an unlikely athlete’s journey by bicycle from the Atlantic to the Pacific Ocean, this winning script captures the restlessness of a millennial generation that will go to any lengths to find a place that is always just out of reach. The National Graduate Playwriting Competition is a one-of-a-kind national competition that transitions student playwrights to the world of professional theatre, and has resulted in high profile partnerships for the Alliance Theatre with institutions and associations such as Fox Theatricals, the Kennedy Center, the Lark Theatre and the National New Play Network. In addition to programs that launch the careers of emerging writers, the Alliance annually reaches over 200,000 audience members and positively impacts over 70,000 students through their performances and in-school education programs.

With a $10,000 Art Works grant from the NEA, Cleveland Public Theatre (CPT) will produce Earth Plays, the second work in The Elements cycle. The Elements is a series of four plays—each focused on a distinctive aspect of sustainability—and a fifth “bridge play” that integrates the work. The first play, Water Ways, was a multi-media work about the fragility of our great resource—water, through a collaboration between CPT and Oberlin College and Conservatory. For Earth Plays, nine creator/artists, twenty actors, three designers and an extensive production team have devised twelve short plays that illuminate our ever-changing relationship with the environment. These provocative works, which range from comedic to tragic–surreal to very real, immerse audiences in a theatrical experience that propels them out of their seats and moves them through the theatre space. Through 11 performances, Earth Plays reached an audience of 1,500. The other two plays in the cycle, Air Waves and Fire, are scheduled for the 2013-14 season.

An Art Works grant of $35,000 from the NEA has allowed Seattle Children’s Theatre (SCT), one of this country’s most prominent creators of new theatrical work for young audiences, to engage artistic organizations and audiences far beyond the Pacific Northwest with a production of The Edge of Peace by Suzan Zeder. This poignant story speaks to the impact of military service on family members, and is the culmination of a dramatic trilogy which explores the role of the deaf within American society. The Edge of Peace is a collaboration among artists from throughout the U.S. The initial workshop took place at the Kennedy Center for the Performing Arts and was further developed and first produced at the University of Texas (UT) at Austin. SCT’s Artistic Director, Linda Hartzell, included several MFA candidates from UT in public and school show performances which will reach approximately 1,350 patrons in Austin and another 7,425 children, teachers and parents in Seattle.

With a $15,000 Art Works grant from the NEA, Idaho Shakespeare Festival was able to grow their Access Program and open the door for over 30,000 people ages 5 to 100 to enjoy the professional theatre arts, many of whom would not be able to attend otherwise. The program includes a tour with over 100 performances that includes an engaging new script with full set, costumes and sound to elementary students across the state of Idaho. Additionally, the program creates access for students of all ages, the deaf and hard-of-hearing, elderly on fixed income, at-risk youth, refugees, wounded veterans (as well as their families) and volunteer service providers to attend the Festival’s mainstage season. By integrating those with special needs into the broader audience, the Access Program has significantly broadened the demographic makeup and interest of those able to experience performances.
About Dance/USA
Established in 1982 as the national service organization for the professional dance field, 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 sustains and advances professional dance by addressing the needs, concerns, and interests of artists, administrators, and organizations. By providing national leadership and services, Dance/USA enhances the infrastructure for dance creation and distribution, education, and dissemination of information.

SNAPSHOT OF THE FIELD
Prepared February 2013

About Dance/USA’s Snapshot of the Field
The Snapshot of the Field is a picture of the national dance field taken at one moment in time. It covers 10 data points, and focuses on one year of the activities of 501c3 dance companies with budgets above $100,000 operating in one of the the 50 U.S. states or in the District of Columbia.

Snapshot of the Field has been created annually for more than a decade.

Distribution of the Dance Field

-continued-
Profile of the Dance Field

*The 359 companies with expense budgets of $100,000 or more for fiscal years ending in 2011†

Generated more than $625 million in economic activity across the United States.

<table>
<thead>
<tr>
<th>Had expenses totaling $631.7 million, and paid approximately $334.9 million, or 53% of expenses, in wages and benefits.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned approximately $202.0 million, or 31% of their income, from performances. ‡</td>
</tr>
<tr>
<td>This figure supports reports of reductions in performance income, captured both in the press and in field surveys, as this figure stood at 37% of income in 2008 and 38% in 2007.</td>
</tr>
<tr>
<td>Received approximately $319.2 million, or 49% of their income, in contributions.</td>
</tr>
<tr>
<td>This represents contributions from all sources including public support, corporate contributions, foundation support, and individual donations.</td>
</tr>
<tr>
<td>Collected the remaining 20% of their income through a variety of other sources.</td>
</tr>
</tbody>
</table>

Employed over 13,400 people in a mix of full-time and part-time positions. This number includes most of the 4,500 dancers the Bureau of Labor and Statistics counted working at all U.S. dance companies in May 2009. Anecdotal reports from the field indicate that there were reductions in dancer employment for fiscal years ending in 2009.

Had more than 4,200 members collectively serving on their 501c3 boards.

Can be found in 42 of the 50 U.S. states, and in the District of Columbia.

Represent all styles and genres of dance. Alphabetically, these companies perform aerial, ballet, ballroom, culturally specific (including African, Asian, Indian, and Spanish), historical, jazz, liturgical, tap, modern/contemporary, multi-disciplinary, and physically integrated, as well as fusions of one or more of these forms.

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* The distribution of U.S. dance companies is drawn from Dance/USA’s National Company Roster, a listing of all known 501c3 dance companies in the U.S. with expense budgets greater than $100,000 for fiscal years ending in 2011.

† This data is somewhat approximate because it draws on publically available data for fiscal years ending in 2011, with 307 companies reporting information in this year of the 359 total (or 85.5% of dance companies). A majority of companies reporting this figure (52% of 227 reporting) listed performance revenue between 25% and 60% of total income.
ACHIEVEMENTS
BY THE NUMBERS

8 NATIONAL CONFERENCES
12 LEADERSHIP INSTITUTES
26 REGIONAL ARTS TRAINING WORKSHOPS
200+ INSITUTE ALUMNI
300+ GRANTS TO THE LATINO ARTS FIELD
1m+ DOLLARS DISTRIBUTED VIA NALAC GRANTS

WHO WE ARE
The National Association of Latino Arts and Cultures (NALAC) is the nation’s only multidisciplinary Latino arts service organization. For over 23 years, NALAC has delivered programs that stabilize and revitalize the US Latino arts and cultural sector by providing critical advocacy, funding, networking opportunities and professional development training for Latino artists and arts organizations in every region of the country. The National Association of Latino Arts and Cultures is a nonprofit organization dedicated to the promotion, advancement, development, and cultivation of the Latino arts field.

WHO WE SERVE
Our membership is a multigenerational, multi-ethnic, and interdisciplinary community that includes thousands of Latino artists and hundreds of nonprofit Latino arts and cultural organizations in urban and rural communities.

NALAC PROGRAMS AND SERVICES

NALAC Grant Programs
NALAC Fund for the Arts (NFA)
Transnational Cultural Remittances (TCR)
Diverse Arts Spaces (DAS)

Leadership, Professional Development and Networking
NALAC Leadership Institute
NALAC Advocacy Leadership Institute
NALAC Regional Arts Training Workshops
NALAC National Conference

Research and Communications
National Surveys
NALAC White Papers
El Aviso: Biannual Latino Arts Magazine
E-boletín: Monthly e-newsletter
Visiones: Latino Art and Culture Documentary

Advocacy
A voice for Latino arts and culture in all its forms and manifestations regardless of ethnicity, religion, age, gender, sexual orientation and physical abilities.

Empowerment
Improving the under-capitalization of the Latino artistic community.

SUPPORT
Support NALAC’s mission by becoming a member or donating to our organization. Visit www.nalacstore.org to discover the rewards of NALAC membership and learn how your donation will benefit Latino arts and culture.

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www.nalac.org
OPERA America serves the opera field in its broadest dimension, supporting the creation, presentation and enjoyment of opera. In the United States, it counts 120 Professional Company Members in 42 states, as well as four international company members in all seven provinces in Canada, which are members of Opera.ca.

Over half of these companies were established after 1970 and over 40% were established since 1980, indicating the growth of opera throughout North America in the last 40 years. OPERA America also works in partnership with Opera Europa to serve 125 affiliated companies both in Europe and around the globe. (Source: OPERA America)

**Attendance**
Over 6.5 million people attended a live performance at one of OPERA America’s Professional Company Members in the 2010-2011 season, including educational and outreach programs and festivals. (Source: OPERA America)

**Number of Performances and Productions**
In 2010-2011 season, OPERA America’s Professional Company Members in North America presented 1,070 mainstage, festival, educational and other productions. (Source: OPERA America)

**Audience Demographics**
In 2008, the median age of the opera attendee was 48, one year older than in 2002. In 2008, 5.2% of adults with a Bachelor's or higher degree attended an opera performance. (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 2008, 11 million adults, or 4.9% of the population, viewed or listened to an opera broadcast or recording. (Source: National Endowment for the Arts)

**Fiscal Highlights**
The estimated collective revenues for North American Professional Company members in 2010-2011 were over $742 million. The collective expenses of North American Professional Company Members in 2010-2011 were $687 million. (Source: OPERA America)

**Box Office Income and Private Support**
North American Professional Company Members reported $136 million in box office receipts for FY2011, representing almost 20% of total operating income for all companies. Private support of North American opera companies totaled $280 million in FY2011, representing 41% of total operating income. (Source: OPERA America)
Federal Government Support
Total government support from North American Professional Company Members in FY2011 amounted to $36 million dollars, representing 5% of total operating income. (Source: OPERA America)

New Works
In the calendar years 2010 and 2011, OPERA America members were involved with 35 world premieres. Since 1900, 835 new operatic works have been produced by professional opera companies in North America. Of that, 369 new operatic works have been produced since 2000. (Source: OPERA America)

Most Frequently Produced Operas
The most frequently produced operas in the 2011-2012 season were: Puccini's Tosca, Mozart's Cosi fan tutte, Donizetti's Lucia di Lammermoor, Verdi's La traviata, Puccini's Madame Butterfly, Mozart's Die Zauberflöte, Verdi's Aida, Verdi's Attila, Rossini's The Barber of Seville and Mozart's Don Giovanni.

The most frequently produced North American opera in the 2011-2012 season were: Glass's Satyagraha, Kern's Show Boat and Gershwin's Porgy and Bess. (Source: OPERA America)

The most frequently produced North American operas in the 2010-2011 season were: Gershwin's Porgy and Bess, Menotti's The Consul, Bernstein's Candide, Adamo's Little Women and Barber's Vanessa. (Source: OPERA America)
The Performing Arts Alliance is a national network of more than 33,000 organizational and individual members comprising the professional, nonprofit performing arts and presenting fields. For more than 30 years, the Performing Arts Alliance has been the premiere advocate for America’s professional nonprofit performing arts organizations, artists and their publics before the US Congress, the White House and key policy makers. Through legislative and grassroots action, the Performing Arts Alliance advocates for national policies that recognize, strengthen, and foster the contributions the performing arts make to America. Our key issues include federal funding and support for the arts and arts education, timely processing of visas for foreign guest artists, encouraging international cultural exchange, preserving tax incentives for charitable giving to nonprofit arts organizations, disaster recovery assistance for performing arts organizations, and protecting performing arts technology.

Founding Members

**Association of Performing Arts Presenters**
The Association of Performing Arts Presenters is the national service and advocacy organization dedicated to developing and supporting a robust performing arts presenting field and the professionals who work within it. Our 1,500 national and international member organizations represent leading performing arts centers, municipal and university performance facilities, nonprofit performing arts centers, culturally specific organizations, foreign governments, as well as artist agencies, managers, touring companies, and national consulting practices that serve the field, and a growing roster of self-presenting artists. As a leader in the field, APAP works to effect change through advocacy, professional development, resource sharing and civic engagement.

**Dance/USA**
Dance/USA is the national service organization for the professional dance field. Established in 1982, Dance/USA serves a diverse national membership of over 490 dance groups working in the genres of aerial, ballet, contemporary, culturally-specific, hip-hop, ice, international, jazz, liturgical, single-choreographer, and tap, dance presenters, dance service organizations, dance agents, dance educators, independent dancers, freelance choreographers, students of arts administration and/or dance and business in service to dance, and individuals related to the field. Learn more about Dance/USA and our branch offices by visiting our website, [www.danceusa.org](http://www.danceusa.org).

**League of American Orchestras**
Orchestras are a vital part of America’s musical landscape and civic life, in every state in cities and rural areas alike, as unique as the communities they serve and with annual budgets ranging from less than $12,000 to more than $88 million. More than half a million individuals are involved in orchestras, including conductors, staff, board members, musicians, and volunteers. Orchestras offer nearly 12,000 education concerts, more than 2,000 community engagement concerts, and a rich variety of programs for their communities, including community residencies, long-term partnerships with schools, instrumental instruction, educational classes for seniors, and programs in libraries and hospitals.

**OPERA America**
OPERA America is the national, nonprofit service organization for opera. Now entering its fifth decade, OPERA America leads and serves the entire opera community in supporting the creation, presentation and enjoyment of opera. Drawing on expertise from within and beyond the field, OPERA America provides members with essential tools to increase the level of creativity, excellence, effectiveness and relevance of opera and opera companies across the country through a variety of artistic, administrative and educational services that address the specific needs of artists, opera company staff, trustees and volunteers.
Theatre Communications Group
Theatre Communications Group (TCG), is the national organization for the professional nonprofit American theatre. TCG serves nearly 500 member theatres. TCG offers grants, conducts research on the health of the nonprofit theatre field, convenes meetings around the country to bring theatre professionals together, serves as the U.S. Center of the International Theatre Institute to promote international cultural exchange, produces a wide array of publications and serves as the primary national advocate for the nonprofit professional theatre field. The estimated 1,919 theatres in the U.S. employ more than 131,000 workers and constitute a more than $1.9 billion industry. Collectively, these theatres are estimated to have offered 202,000 performances that attracted 32 million patrons.

Members

Alternate ROOTS
A regional arts service organization with 37 years of history, Alternate ROOTS is an invaluable national resource to artists, organizers and cultural workers. As a visible champion of activist artists, ROOTS is looked to for leadership particularly in the Southern United States, where it provides the most direct services to its members. Alternate ROOTS provides the connective tissue for a distinct segment of the arts and culture field - artists who have a commitment to making work in, with, by, for and about their communities, and those whose cultural work strives for social justice. While this is a large sector in US arts and culture—many artists work in this way and share these aims—these practitioners are, for the most part, informally organized and collaborations are often the result of chance as much as choice. Alternate ROOTS contributes to the sustained artistic development, increased visibility, and stability of activist artists.

American Composers Forum
Originally founded in 1973 as the Minnesota Composers Forum, the organization was initially an informal association of composers who sought to support each other’s work and produce performances for local audiences. In 1996, the organization became the American Composers Forum (ACF) to better communicate its growing national role in the field. It is now one of the nation's leading composer organizations with some 2,000 members, serving thousands of artists through its programs and online services. ACF is also the home of innova® recordings, one of the premiere new music labels in the country with 400+ titles in the catalog. In partnership with American Public Media, its Composers Datebook radio show reaches almost 1 million listeners each week on 153 radio stations nationwide.

Chamber Music America
Chamber Music America, the national network of chamber music professionals, was founded in 1977 to develop and strengthen an evolving chamber music community. With a membership of over 6,000, including musicians, ensembles, presenters, artists’ managers, educators, music businesses, and advocates of ensemble music, CMA welcomes and represents a wide range of musical styles and traditions. The organization provides its members with grant programs, consulting services, access to health and instrument insurance, conferences, seminars, publications, and a website, www.chamber-music.org.

Chorus America
Chorus America’s mission is to build a dynamic and inclusive choral community so that more people are transformed by the beauty and power of choral singing. Chorus America strengthens choral organizations and provides their leaders with information, research, leadership development, professional training, and advocacy to help them deliver the best possible contributions to their communities and to the choral art. The more than 1,600 choruses, individuals, and businesses that are members of Chorus America speak with a strong and unified voice to increase recognition of choral singing as an essential part of society.

Fractured Atlas
Fractured Atlas serves a network of over 250,000 artists and arts organizations nationwide, including a core membership of 26,000. Dedicated to empowering artists with the support they need to work effectively and thrive, Fractured Atlas provides funding, insurance, technology, and other services critical to building sustainable careers and organizations.
National Association of Latino Arts and Culture
The National Association of Latino Arts and Cultures (NALAC) is the nation’s only multidisciplinary Latino arts service organization. NALAC provides critical advocacy, funding, networking opportunities and professional development training to build the capacity and sustainability of the Latino arts and cultural field. NALAC’s constituency is a multi-ethnic, multigenerational, and interdisciplinary community that includes thousands of artists and hundreds of not-for-profit Latino arts and cultural organizations in the United States. NALAC serves as a catalyst for the reinvigoration of Latino artistic and cultural production and the creation of an important national network of Latino artists, organizations, and community leaders.

National Alliance for Musical Theatre
Founded in 1985, the National Alliance for Musical Theatre (NAMT) is a NYC-based not-for-profit organization serving the musical theatre community. Our 180 members, located throughout 32 states and abroad, are some of the leading producers of musical theatre in the world and include theatres, presenting organizations, higher education programs and individual producers. Our mission is to advance musical theatre by nurturing the creation, development and production of new musicals and to provide a forum for musical theatre professionals to share resources and exchange information. Last season, NAMT members cumulatively staged over 20,000 performances attended by over 11.8 million people, employed over 22,000 people, and provided education programs for over 1.1 million students and teachers.

National Performance Network
Based in New Orleans, National Performance Network (NPN) is a group of diverse cultural organizers, including artists, working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the contemporary arts in the U.S. NPN’s supports and connects 62 performing arts and 17 visual arts organizations (Partners) in 26 states and 42 communities. Partners are ethnically, culturally, geographically and stylistically diverse and reflect communities that are generally underrepresented. Partners support a mix of programs designed to create, commission, tour, present, and provide training in the arts with an emphasis on community engagement.

Network of Ensemble Theaters
A national coalition of ensembles created by and for artists, the Network of Ensemble Theaters (NET) exists to propel ensemble theater practice to the forefront of American culture and society. NET links a diverse array of ensembles and practitioners to one another and the performing arts field, encouraging collaborations and knowledge building and dissemination. NET is committed to the advancement of the ensemble form and strives to bring about change in the world beyond ourselves through the transformative power of collaborative theater.

New Music USA
New Music USA advocates for the field of new music in the United States. We are driven by a belief in public engagement with the artists and work of our time as the most powerful advocacy tool available. We believe strongly that the community for new music extends beyond composers to include performers, presenters, students, educators, publishers, music administrators and the general public. Engaging all of these people with music and with each other is the key to the health of our musical communities. Through our strong and evolving new media dimensions—including the award-winning NewMusicBox and Counterstream Radio—we seek to bring more attention to the field and engage a broad audience of potential listeners. By providing financial and other support through our grantmaking programs, New Music USA enables composers and other musical artists to create the new work that is the beating heart of our musical culture.

For more detailed information about the Performing Arts Alliance and its members, please visit our website at http://paa.convio.net. Or contact us at 202.207.3850.
ARTS IN HEALTH

Across the nation, the arts are an integral component of healthcare. Creative arts therapists participating as members of multidisciplinary treatment teams and partnerships between artists and health professionals demonstrate tangible benefits, including improved outcomes, reduced costs, and enriched care environments. This document provides evidence that supports successful creative arts therapies and arts in healthcare programs and encourages growth of these programs to improve our country’s health and wellness.

Arts in Health includes over 16,000 individuals from the professional disciplines of art therapy, music therapy, dance therapy, drama therapy, and poetry therapy, as well as artists who direct applications of visual, literary and performing arts, and design within a wide variety of healthcare and community settings for therapeutic, educational, and expressive purposes. These nationally credentialed therapists and artists are dedicated to improving our nation’s health and healthcare experience by providing quality, cost-effective services that achieve positive outcomes for patients, families, and caregivers.

Research demonstrates the benefits of the creative arts therapies and the arts in traditional healthcare settings as well as in veterans’ facilities, mental health programs, schools, rehabilitation treatment centers, military bases, prisons, psychiatric forensic units, nursing homes, community centers, disaster response teams, and wellness programs.

Military and Veterans

- The National Intrepid Center of Excellence (NCoE), at Walter Reed National Military Medical Center in Bethesda, MD, is a state-of-the art facility designed for the treatment and research of traumatic brain injury (TBI) and underlying psychological health conditions in active duty military service members. The Healing Arts Program, one of the many complementary alternative modalities offered at the NCoE, uses art therapy, music therapy and creative writing for service members with comorbid traumatic brain injuries and psychological health conditions. By integrating the creative arts therapies and art experiences into the NCoE’s continuum of care, this program helps provide each individual with new tools to mitigate anxiety and racing thoughts, and it serves as a nonverbal outlet
to help service members express themselves and process traumatic experiences from their past. The art therapist meets individually with every service member at least once during the NICoE program, holds weekly group sessions for each cohort, and often leads sessions for families as well. NICoE’s mission is to advance world-class TBI treatment and psychological health, research, and education.

http://www.nicoe.capmed.mil/About%20Us/SitePages/Home.aspx

- **The Substance Abuse Rehabilitation Program (SARP)** in San Diego, California is a Navy-sponsored treatment program featuring dance/movement therapy focused on enhancing military readiness through effective prevention and rehabilitation of substance abuse and dependence-related issues for active duty personnel. SARP patients are educated about a range of sober activities, stress management and coping skills, and are offered support and guidance on their path to recovery by therapists with expertise in the creative and recreational therapies. Some of the therapeutic interventions and activities available to SARP patients are dance/movement therapy, art-making, music-making and listening, meditation, yoga, and physical wellness.

- Board-certified music therapists work with veterans and military families at numerous locations throughout the country. The San Francisco/Bay Area enjoys a unique partnership. The **San Francisco Veterans Affairs Medical Center** (SFVAMC) offers interventions by a Board Certified Music Therapist to its programming through a partnership with the **Center for Music National Service**. The Musician Corps Fellow serves at the VA's Community Living Center (CLC), serving veterans with ongoing music therapy interventions. As a Board Certified Music Therapist, the Musician Corps Fellow provides ongoing service on site at the CLC four days a week with community outreach work one day each week. The MC Fellow is responsible for assessing the therapeutic needs of the center's residents and administering group and individual interventions that emphasize independent living, socialization, and physiological functioning.

http://www.musicnationalservice.org/bringing-music-therapy-bay-area-veterans

- **The VA Connecticut Healthcare System’s Giant Steps** art therapy program offered at the VA Connecticut Healthcare System’s Community Care Center complements its vision to serve and honor the men and women who are America's veterans. The Center provides a continuum of psychosocial, medical and educational services.

http://www.connecticut.va.gov/about/index.asp

- **Operation Oak Tree** is the Institute for Therapy Through the Arts (ITA), Music Institute of Chicago programming for military children and families throughout the cycle of deployment. Its mission is to empower individuals to express themselves in order to foster personal growth, deepen interpersonal roots between and among family members, strengthen coping strategies so that families may more easily weather challenges inherent in each season of the cycle, and to make it easy for families to branch out into their communities for support. ITA uses highly qualified music, art and drama therapists in their programming to offer an integrated creative arts therapy experience.

http://www.musicinst.org/military-family-service
A dance/movement therapy approach is being used in Restorative Resources Training and Consulting, which works nationally and internationally in developing individual and community based, culturally congruent treatment models for trauma recovery that reinforce individual communal resilience. An example of this work with civilian and combat survivors of war was highlighted in a recent edition of *Somatic Psychotherapy Today*: The dance/movement therapist worked with a veteran sniper, “ridden with conflict, angst, and at times violence,” “tormented emotionally, psychologically and physically,” who described feeling “‘trapped in ... his own body, without movement or ability to breathe.”' Dance/movement therapy was able to help him develop trust and notice sensations and internal body experience. Through this work he rediscovered that “strength, accuracy, and truth” were the values he cherished as a “soldier, sniper, father and husband.” “In slowly coming home into his own body, he recognized that his need to be with those he loved was the strongest and the conflict he carries began to smooth its ragged edges.... As he was able to connect the actual lived experience of his own body with the weight of feeling he carries from the past and locate himself through sensation, weight, breath, and gesture in present time and space he began to cultivate the ability to take action regarding his future.”

**The Overcoming Adversity and Stress Injury Support, OASIS Program** involves working with active service members in an intensive 10-week residential inpatient setting at Naval Base Pt. Loma. Service members are rehabilitating from symptoms of PTSD and drug and alcohol addiction. Members of the OASIS program benefit from music therapy methods, practicing active and supportive music making, lyric interpretation, songwriting, therapeutic instrumental music performance, and other Neurologic Music Therapy techniques. As a result of these practices the group is able to build cohesion, increase acknowledgement and insight of self and others, improve appropriate communication skills, and focus on strengths and abilities. The main goal of this rehabilitation program is to prepare service members for integration back into active duty or re-integration into their communities. [http://www.resoundingjoyinc.org/programs/military-outreach/](http://www.resoundingjoyinc.org/programs/military-outreach/)

**Musicorps** is an intensive music rehabilitation program that helps injured combat veterans recovering at Walter Reed National Military Medical Center. Musicorps replicates “real world” music relationships so that injured veterans work on, and are motivated to work on, robust goal-oriented projects many hours a day. Musicorps integrates individualized projects, regular visits by highly accomplished musicians, and the use of specially-assembled computer-based music workstations along with traditional instruments. Working in any musical style they prefer, veterans are able to learn, play, write, record, and produce original material. Musicorps also aids recovery from war-related trauma, including PTSD (post-traumatic stress disorder) and TBI (traumatic brain injury). Concussive blasts from IEDs and other explosions cause TBI, and it has been called the signature injury of the war on terror. Learning, creating, and performing music involves so many aspects of brain function that it is believed to recruit uninjured parts of the brain to compensate for parts that have been injured, and to help those parts that are injured recover. [http://www.musicorps.net/Home.html](http://www.musicorps.net/Home.html)
Arts and Human Development

- In a community in southern New Hampshire, dance/movement therapy (DMT) sessions play an integral part in a unique community based support group for parents of children with autism. DMT provides an outlet for the children to use movement as a form of expressive social communication and engage in healthy interactions with other children and adults. These free services are sponsored by Antioch New England Graduate School. There is no other such training model or community based service of its kind that uses this treatment approach. This unique approach helps children to engage in healthy social interactions and channel anxiety into appropriate outlets. Parents report they have "never seen [their children] so sociable. It's moving."

- Barrier Free Theatre in Manhattan, Kansas produces original plays written and performed by participants with autism spectrum and intellectual disorders alongside their typically developing peers to learn social, communication and employment skills. This drama therapy program maintains a 15 year relationship with Kansas State University's Drama Therapy Program, the City of Manhattan's Department of Parks and Recreation, and the Manhattan Arts Center. From the theatre's performances, participants and audiences alike quickly recognize that everyone can contribute to everyone's health and personal growth. [http://www.dramatherapycentral.com](http://www.dramatherapycentral.com)

- Center for Health Design was formed in 1993 by a small cadre of pioneering healthcare and design professionals committed to advancing a singular idea – that design could be used to improve patient outcomes in healthcare environments. Today, it is a far-reaching, international community leading the effort to improve the quality of healthcare facilities worldwide, as well as environments for healthy aging.

- The Miami-Dade County Public Schools Clinical Art Therapy program began in 1979. Due to the successes in students’ emotional functioning, the focus of art therapy in M-DCPS changed from serving a wide variety of special needs students to servicing students identified with emotional/behavioral disabilities. The Clinical Art Therapy Program is dedicated to helping at-risk students reach their maximum cognitive and emotional potential through the vehicle of creative expression. M-DCPS clinical art therapists develop and promote knowledge in the field of school art therapy and serve exceptional students through this dynamic approach. [http://arttherapy.dadeschools.net/](http://arttherapy.dadeschools.net/)

- Toddler Rock is a music-based early education program for underserved preschoolers, their caregivers and teachers. It was founded in 1999 at the Rock and Roll Hall of Fame and Museum by a team of board-certified music therapists under the direction of Deforia Lane, PhD, and targets “at-risk” 3-5 year-olds. Its primary objective is to increase a child’s academic, music and social skills through the structured use of music. The initial pilot data demonstrated a significant 73-percent decrease in the children’s off-task behavior and a 400-percent increase in positive parental reinforcement. All children participate in Toddler Rock without cost. The program collaborates with national and local artists and organizations and has served over 4000 children, parents and teachers. [http://rockhall.com/education/inside-the-classroom/toddler_rock/](http://rockhall.com/education/inside-the-classroom/toddler_rock/)
Modern neuroscience documents how growth or stress hormones released in babies and children affect the growth of the vital hippocampus portion of the brain, which affects sense of self, ability to make relationships, and ability to learn. Dance/movement therapy is part of the Go Go Babies program in Brooklyn, New York providing pregnant women, newborns, babies, young children, and their caregivers touch, sound, and movement, with the goal of helping children learn how to safely explore the world and develop lasting confidence and curiosity.

The MoMA Alzheimer’s Project is one of the first museums in the country to offer programs to make its collection and special exhibitions accessible to people with Alzheimer’s disease and their caregivers. These offerings give those living with the degenerative disease an expressive outlet and forum for dialogue. The MoMA Alzheimer’s Project is the nationwide expansion of MoMA’s art and dementia programs, including Meet Me at MoMA, the Museum’s outreach program for individuals living with Alzheimer’s disease and their caregivers. Specially trained Museum educators engage participants in the early and middle stages of the disease in lively discussions by focusing in depth on iconic art from MoMA’s collection and special exhibitions. The project broadens the reach of these programs through the development of resources that can be used by museums, assisted-living facilities, and other community organizations serving people with dementia and their caregivers. http://www.moma.org/meetme/index

Board-certified music therapists in St. Louis lead a community-based Drumming for Memory program for individuals and their partners experiencing early stage dementia. In cooperation with the St. Louis Chapter of the Alzheimer’s Association, this program (and other similar programs nationwide) focuses on using specific drumming and music experiences to stimulate neuro-cognitive exercise. Music therapists carefully tap into the biological link between the brain’s auditory cortex and its limbic system where emotions are processed during these types of interventions. In numerous clinical studies of older adults with Alzheimer’s and other forms of dementia, familiar and likable music has reduced depression; lessened agitation increased sociability, movement, and cognitive ability; and decreased problem behaviors. http://www.alz.org/stl/in_my_community_19938.asp

Working with Herman Miller Healthcare as a corporate partner, the Center for Health Design has completed the Second Annual Survey of Design Research in Healthcare Settings. A primary goal of the survey is to understand how research is being generated and applied to healthcare design. With participation from a diverse group of stakeholders involved in the healthcare design process, the survey results provide insight into many questions surrounding the use of research in healthcare design and set the stage for analysis of industry trends over time. http://www.healthdesign.org/chd/research/2010-survey-design-research-healthcare-settings-use-and-impact-evidence-based-design
Children and Trauma

- **Sutter Children’s Center’s** bereavement and grief resolution program has aided nearly 11,000 children, teens, and their families. Groups meet every two weeks for five months, with regular phone contact between sessions. Grief specialists can include members of the pastoral team, social workers, and Child Life Specialists, and incorporate therapy that is appropriate for the age and relationship of each person. Children often benefit from the play and art therapy available, while older siblings and parents may need someone outside the family to talk with. Sutter also offers the Children’s Bereavement Art Group. The program uses the creative arts as a second language to help children and their families express the grief experienced when a loved one has died. [http://www.checksutterfirst.org/children/services/pedprgms/childbereave.cfm](http://www.checksutterfirst.org/children/services/pedprgms/childbereave.cfm)

- In cooperation with the music therapy program at **Temple University**, **Hear our Voices** is an innovative music therapy project aimed at promoting healthy attitudes and behaviors in at-risk youth through the use of a 14-week structured songwriting program, started in 2007. The program continues to operate in several afterschool programs. Board-certified music therapists run this after-school program at the Hancock St. John (H & S) Learning Center (Kensington), Carson Valley Children’s Aid (Flourtown), and the Village of Arts and Humanities (Philadelphia). The songwriting program uses a theme-centered approach aimed at providing the children with a creative outlet for exploration and expression of issues relevant to their lives (violence, gangsterism, family situation, drug use, anger management, school, and peer pressure) and opportunity to collaboratively create strategies for personal safety and success. Each 14-week cycle culminates in a CD release party to celebrate the songs created by the youth. [http://www.temple.edu/boyer/community/HOV.asp](http://www.temple.edu/boyer/community/HOV.asp)

- The **Ways of Seeing** dance/movement therapy program in **New York State** has developed programs along the spectrum from wellness- and prevention to creative self-expression for children with physical, emotional or medical illness and their families. This program is utilized in schools, special education settings, private dance/movement therapy private practices and medical facilities. The **Ways of Seeing** program supports the parent–infant attachment relationship by helping parents learn how to read their baby’s nonverbal cues and find creative ways to relate, respond and play with their baby. Dance, music and nonverbal observation activities help the parents facilitate their growing attachment relationship.

- The Healing Through Art program at **Simms/Mann UCLA Center for Integrative Oncology** provides opportunities for healing through self-expression giving voice to the losses, fears and offers an active approach to integrating the experience of the illness into the self. Making art can be a restorative process that assists in the cancer journey. [http://www.simmsmanncenter.ucla.edu/journey/HealingArt/healing_art.asp](http://www.simmsmanncenter.ucla.edu/journey/HealingArt/healing_art.asp)
The American Music Therapy Association, in cooperation with its disaster response program, supports music therapy services for children affected by the Newtown, CT school shooting. Board certified music therapists in the Newtown area provide music therapy services to sibling survivors and their extended circle of family and friends. This program serving children and caregivers affected by trauma is an extension of support programs offered by music therapists in response to similar events nationwide.

Tracy’s Kids program at the Lombardi Cancer Center of the Georgetown University Hospital helps young cancer patients and their families cope with the emotional stress and trauma of cancer and its treatment. Art therapy is an important program component. The program’s mission is to ensure that the children and families served are emotionally equipped to fight cancer as actively as possible—and prepared for the time when they are cancer free.  
http://www.tracyskids.org/who-we-are/

Mt. Sinai Hospital’s Child Life & Creative Arts Therapy program helps young patients cope with their fears and anxieties by offering therapeutic activities tailored to meet their social, emotional, and educational needs. Familiar experiences such as play, art, school, and socializing with peers help young patients understand and cope more effectively with the often-overwhelming world of the hospital. 

BENEFITS OF THE ARTS IN HEALTHCARE

Creative arts therapies and arts experiences have been applied to a vast array of health issues, including post-traumatic stress disorder, autism, mental health, chronic illnesses, Alzheimer’s and dementia, neurological disorders and brain injuries, premature infants, and physical disabilities—to improve patients’ overall health outcomes, treatment compliance, and quality of life.

Documented benefits of participating in art therapy and visual arts activities include:

Forty family caregivers reported significantly reduced stress, lowered anxiety, and increased positive emotions following creative arts intervention (CAI) participation. The CAI promoted short-term wellbeing in this sample. Caregivers also increased positive communication with cancer patients and healthcare providers.


Significant and maintained improvement in problem solving, communication, quality of life, anxiety and self-concept scores in pediatric asthma patients.

A statistically significant decrease in common symptoms reported by cancer patients with the use of traditional art therapy methods, along with a decrease in anxiety and tiredness.


The efficacy of an adjunctive trauma focused art therapy intervention in reducing chronic child PTSD symptoms in an inpatient psychiatric facility for youth was studies. There was significant indication that adolescents in the expressive art therapy protocol had greater reduction in PTSD symptom severity than youths in the treatment-as-usual protocol.


Treatment of nightmares in two Vietnam veterans who met criteria for PTSD was conducted comparing a drawing task with a writing task. In a 12-week intervention in which drawing and writing were alternated, both subjects reported reduction in frequency and intensity of their nightmares under the drawing condition. When writing and drawing conditions were compared there was a significant decrease under the drawing condition for both veterans.


A study at an urban hospital trauma center found that art therapy helped to reduce PTSD symptoms in pediatric trauma patients. The art therapy treatment group showed a reduction in all avoidance symptoms at 1-week and a sustained decrease at 1-month follow-up.


The study investigated the use of art and writing therapy for increasing positive outcomes after traumatic experience. Results indicated that participant satisfaction was greater for those who used art. Pizarro concluded that art might encourage treatment retention.

Positive outcomes achieved through **music therapy and music interventions** include:

VA participants who received rhythmic auditory stimulation, a neurologic music therapy technic, following strokes improved their one-limb stance, cadence, velocity, stride-length, and posture significantly more than control participants.


Infants receiving Neonatal Intensive Care Unit-Music Therapy (NICU-MT) gained more weight/day than infants not referred for music therapy.


Participants diagnosed with post-traumatic stress disorder (PTSD) experienced greater reductions in symptoms with music therapy than with cognitive behavioral therapy.


Soldiers diagnosed with PTSD regained a sense of control and increased self-confidence through music therapy techniques of rhythmical synchronization, while playing basic and complex rhythmic patterns in a circle group drumming. Drumming was found to serve as a substantive instrument for expressing aggression and communicating anger. Though trauma can isolate and disconnect the victim from society group therapy can restore social relationships by fostering feelings of belonging.


The use of song by music therapists and caregivers for/with persons with dementia can be an effective intervention tied to a variety of relevant outcomes.


Findings suggest that music therapy enhances physical, psychological, cognitive and emotional functioning within physical rehabilitation.

In a systematic review of 30 trials, with a total of 1891 participants, findings suggest that music therapy and music medicine interventions may have a beneficial effect on anxiety, pain, mood, quality of life, heart rate, respiratory rate, and blood pressure in cancer patients.


**Positive outcomes attained via dance/movement therapy and dance activities include:**

Dance/movement therapy contributes to the healing process directly on a body level when utilized in the treatment of complex psychological trauma with survivors of torture, rape, and war.


A randomized controlled trial implementing a 10 week DMT group examined changes in the short- and long-term (N = 162) on people suffering from stress. Utilizing The World Health Organization Quality of Life Questionnaire 100 (WHOQOL-100), the study found that DMT significantly improved quality of life, especially psychological well-being and general life in the short and long term. Social relations, global value, and physical health improved significantly in the short term. Spirituality and general life improved in the long term as an effect of dance therapy.


In a recent RCT of Dance/Movement Therapy (DMT) as a group intervention in stress treatment, researchers found that negative strategies decreased and distraction improved significantly through DMT. Psychological distress and psychopathology decreased significantly after treatment. Gains were found to be maintained even at 6-months’ follow-up.


A systematic review of the effects of DMT and ballroom dance on physical and mental illnesses found that DMT had a positive impact for patients with breast cancer, improving quality of life, shoulder range of motion and body image. In patients with depression psychological distress was reduced by dance therapy. Ballroom dances improved balance and coordination in patients with Parkinson's disease and disease-specific quality of life in patients with heart failure. DMT and ballroom dances seem beneficial for patients with breast cancer, depression, Parkinson's disease, diabetes and heart failure.
Integrated dance/movement therapy and body psychotherapy intervention for patients with schizophrenia resulted in significant improvement in negative symptoms and showed greater treatment outcomes.

DMT conducted in groups or with individuals serves “both as a bridge for contact and a vehicle for expressive communication for individuals with autism.” DMT has a unique facility for increasing understanding, reflecting, and expanding nonverbal expression of those with autism. It can help children and adolescents with autism improve socialization and communication and build body awareness while enhancing relational engagement.

Interventions involving drama therapy, psychodrama, and dramatic arts have demonstrated the following benefits:

Working with clients with PTSD, drama therapy safely increases capacity to tolerate the remembering and expressing of difficult memories.

Among clients with autism and other developmental disabilities, the use of drama therapy improves self esteem, confidence and expressivity.


For suicidal youth across cultures, the use of myth and fairy tale in drama therapy facilitates access and insights about difficult personal material.


A psychotherapeutic relaxation group that integrates drama therapy and progressive muscle relaxation diminishes aggression and regulates behavior among children in an acute psychiatric hospital.


Drama therapy (ENACT Method) used in New York City’s most troubled public schools increases emotional intelligence and helps students to modify disruptive behavior in the classroom and at home.


Research focused on architecture and evidence-based healthcare design includes:

The design of the physical environment impacts resident and staff outcomes in long-term care settings and contributes to a better quality of life for those who live and work in and visit these facilities.

- The Center for Health Design: Health Promotion by Design in Long-Term Care Settings: [http://www.healthdesign.org/chd/research/health-promotion-design-long-term-care-settings](http://www.healthdesign.org/chd/research/health-promotion-design-long-term-care-settings)

Evolutionary and emotional congruence theoretical perspectives support the use of certain types of artwork to reduce stress and promote improved outcomes in healthcare settings.


Over 1,000 research studies show healthcare design can improve patient care and staff loyalty, medical outcomes and institutional productivity, and can decrease medical errors and waste.


An evidence-based hospital design creates a patient-and family-centered environment; improves the quality and safety of healthcare; enhances care of the whole person by providing contact with nature and positive distractions; creates a positive work environment; and is designed for maximum standardization, future flexibility, and growth.


**Creative Arts Therapies and Arts in Health in the News**

PBS NewsHour, “Veterans Changing the Arts”  
[http://www.pbs.org/newshour/art/blog/2012/04/has-your-military-service-influenced-your-art.html](http://www.pbs.org/newshour/art/blog/2012/04/has-your-military-service-influenced-your-art.html)

CAT and dementia from The Boston Globe Nov 27, 2012  

Huffington Post - January 2013, “Music Therapy and the Military”

ABC News, “Marine art therapy, helping Vets recover”  

Dance/Movement Therapy and Dementia  

Science Daily, “Art Therapy Can Reduce Pain and Anxiety In Cancer Patients”
http://www.sciencedaily.com/releases/2006/01/060102104539.htm

Marie Genne Kairo's Dance brings movement to the elderly:
http://minnesota.publicradio.org/display/web/2013/01/28/arts/art-hero-maria-genne-kairos-dance

St. Charles County Suburban Journal - October 2012, “Music Therapy Has Educational Beat”

CBS News, “The Healing Arts”
http://www.cbsnews.com/video/watch/?id=7407646n&tag=mg;health

Dance & Dance/Movement Therapy with Mothers & Babies, Families & Children
Brigitta White WholeMe! Program for children
http://interactivepdf.uniflip.com/2/72003/279883/pub/ (go to p 22)


Army Times, “Art Therapy Offers Outlets for Military Kids”

Dance/Movement Therapy in Washington DC
http://www.youtube.com/watch?v=yQ8kDM5no7g

Fox News - January 2013, “Music Therapy Helps Stroke Patient Speak Again”

Psychology Today, “When Trauma Happens, Children Draw”

Dance/Movement Media Outlet
http://voices.yahoo.com/healing-depression-through-expressive-arts-7744456.html

Science & the Arts from NPR’s Science Friday
http://www.sciencefriday.com/blogs/03/14/2012/picturing-a-brain-injury.html


Hoping That Art Helps with Healing