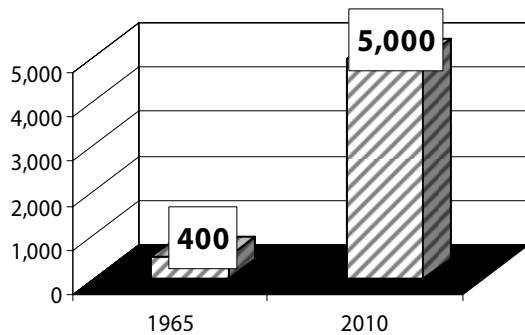




Arts Facts . . . Local Arts Agencies

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 2010



Local Arts Agency Programs

Cultural Programming	94%
Grantmaking	66%
Facility Management	56%
Services to Artists and Organizations	80%
Cultural Planning	32%

A local arts agency (LAA) is a community organization or an agency of local government that supports cultural organizations, provides services to artists and/or 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 2010, local arts agencies will administer an estimated \$765 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, and 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, 2005, 2010.



FIELD AT A GLANCE: PRESENTING

The Association of Performing Arts Presenters, based in Washington DC, is the national service organization for the field of arts presenting. Nearly 2,000 members represent the nation's leading performing arts centers; civic and university performance facilities; the full spectrum of artist agencies and managers; a growing roster of self-representing artists; and national consulting practices and vendors that service the field. A non-profit 501(c) 3 organization governed by a volunteer board of directors, Arts Presenters is led by its President and CEO Sandra Gibson, now in her tenth year. Gibson has been instrumental in positioning the association as a leader in advancing the profession of performing arts presenting in U.S. and across six continents. Offering professional development and a multitude of grant programs to both emerging leaders and seasoned professionals, Arts Presenters develops strategies to serve the ecology of the changing landscape in presenting.

In addition to presenting the annual APAP Conference NYC – the world's top forum and marketplace for the performing arts, with more than 4,000 performing arts professionals attending -- Arts Presenters continues to be the world's leading resource, knowledge and networking destination for the advancement of performing arts presenting.

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 Performing Arts Alliance (PAA), 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.

***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. Arts presenters form a sector of the performing arts field comprised of a variety of sizes, functions, configurations and artistic and curatorial interests – all of which share the mission of providing opportunities for artists and audiences to share the performing arts through performances, commissioning projects, and education initiatives.*

Member Information:

- 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 \$2.5 billion dollars annually;
- Arts Presenters represents a diversity of fields including: all forms of dance, music, theater, family programming, puppetry, circus, magic, attractions and performance art.

Program Grants and Awards Highlights:

- **Arts Presenters/MetLife Arts Access Awards:** to date, \$200,000 has been awarded to honor organizations that have either been exemplary in its dedication and approach to engaging individuals with disabilities in the performing arts, or underserved individuals and communities that lack access to the performing arts and cultural life in the community.
- **Fostering International Partnerships and Engagement:** supported by the Andrew W. Mellon Foundation, Arts Presenters coordinates the Cultural Exchange Fund (CEF), a travel subsidy program to assist U.S. based presenters in building partnerships and collaborations with international touring artists, companies and their collaborators and in seeing the work of artists from around the world in its cultural context.
- **Creative Campus Innovations Grant Program:** created in association and supported by the Doris Duke Charitable Foundation, Creative Campus identifies, supports, and documents cross-campus interdisciplinary collaborations that integrate the work of performing arts presenters in the academy and the surrounding community. Arts Presenters has awarded more than \$1,000,000 to date, offering between 8 to 10 one- to two-year project grants, ranging from \$100,000-\$200,000 each.

State Arts Agency Funding and Grant Making

National Assembly of State Arts Agencies

KNOWLEDGE ★ REPRESENTATION ★ COMMUNITY

State arts agencies are important partners with the National Endowment for the Arts, which, by law, allocates 40% of its annual grants budget to state arts agencies and their regional arts organizations. Each of the 50 states and six special jurisdictions has a government agency that use these funds to address local needs and broaden the reach of federal dollars across the nation. Through services and grant making, these agencies provide cultural, civic, educational and economic benefits to every state's residents. State arts agencies are publicly-guided entities that rely on the commitment of citizen volunteers to serve as council members, grant panelists, and participants in the agency's strategic planning process.

State Arts Agency Funding

State arts agencies will manage \$360 million in fiscal year 2010. The vast majority of this revenue comes from state general funds, allocated through appropriations from state legislatures. Funding from the National Endowment for the Arts (NEA) is another essential form of support for state arts agencies. Some state arts agencies also receive funding from private sources or other federal programs.

- State arts agency funds support 24,000 arts projects across the United States each year. These projects take place in every congressional district and include a wide range of activities, including performances, exhibitions, and arts education.
- Total legislative appropriations to state arts agencies currently stand at \$297.0 million or 96 cents per capita. Between fiscal years 2009 and 2010 appropriations declined by 10.0 percent, a loss of \$32.8 million.
- The decrease in aggregate appropriations among state arts agencies mirrored the deteriorating situation in state general fund spending, as governments continue to struggle with the impact of the recession.
- In 2009 the National Endowment for the Arts was awarded \$50 million as a part of the American Recovery and Reinvestment Act. \$16.8 million of these funds are being distributed through state arts agencies and will be granted out over the next three years to help preserve jobs in the nonprofit arts sector.

State Arts Agency Facts

- States currently invest \$297.0 million—about 96 cents per capita—in state arts agencies.
- State arts agency appropriations comprise 0.042 percent (less than one tenth of one percent) of total state general fund expenditures in fiscal year 2010.
- As a part of the American Recovery and Reinvestment Act, state arts agencies received \$16.8 million to support the preservation of nonprofit arts jobs.
- Each year, state arts agencies support 24,000 arts projects across the United States. Funds go to 18,000 organizations, schools and artists in more than 5,100 communities.

State Arts Agency Grant Making

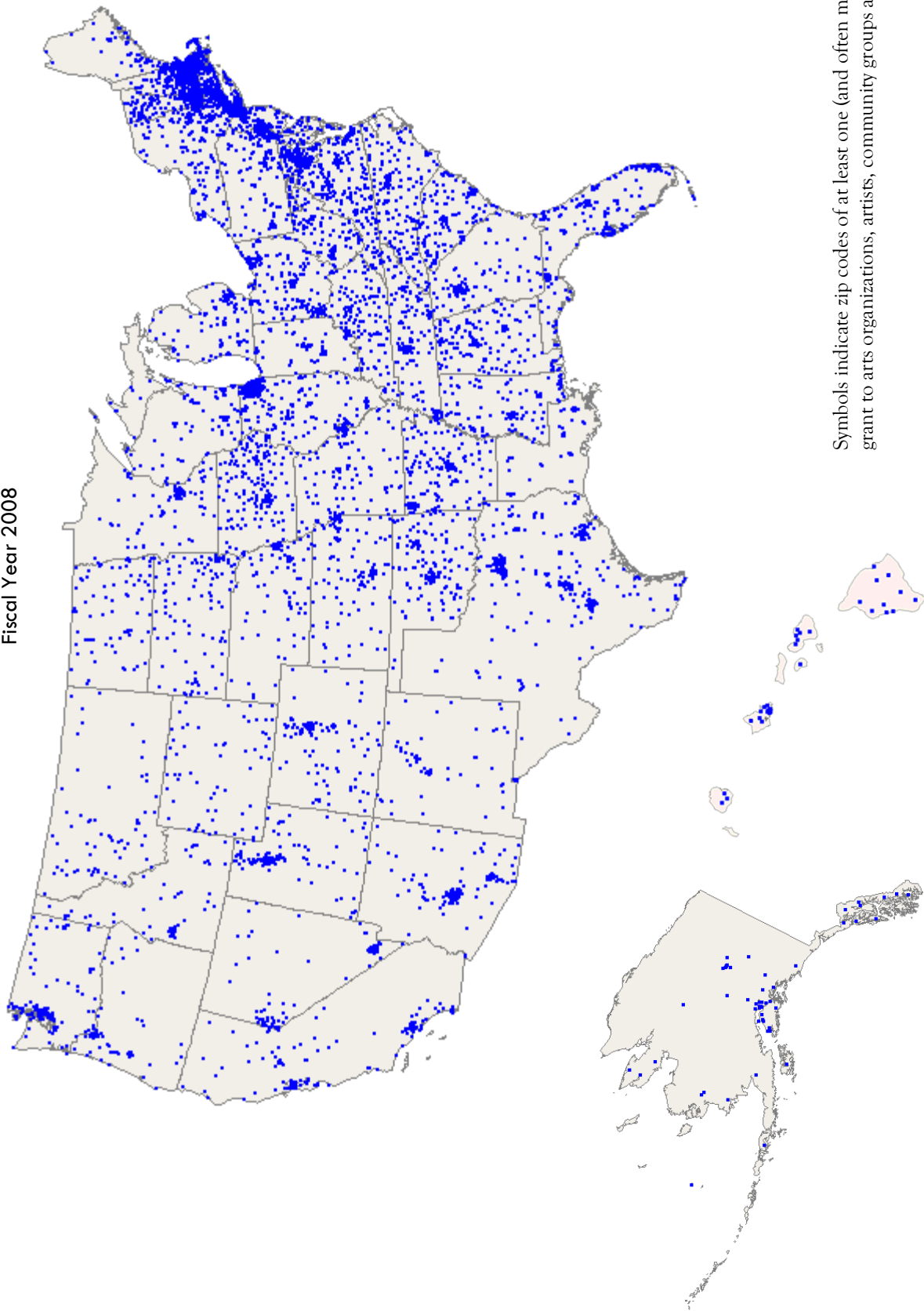
State arts agencies provide a wide array of citizen services. Among the most important of these services—which include public information, partnership building, technical assistance, research and planning—is grant making. State arts agencies invest their funds in a variety of grant projects designed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

For more information about state arts agencies, call 202.347.3666, email bircht@earthlink.net or visit www.nasaa-arts.org.

State Arts Agency Grants by Recipient Type

Fiscal Year 2008



Symbols indicate zip codes of at least one (and often more than one) grant to arts organizations, artists, community groups and schools.

American Museums Top 12

1. American museums receive more than 850 million visits a year. That's more than all major league sporting events and amusement parks combined.
2. There are more museums in the United States (at least 17,500) than McDonald's restaurants or Starbucks cafés.
3. The median cost of an adult museum admission is just \$7 — cheaper than a movie ticket — while 41% of U.S. museums are free and 73% of the rest offer free days.
4. Every week, Americans donate one million hours of their time to museums, with a total annual value of more than \$1 billion.
5. Museums hosted more than 55 million students on field trips during the 2007-08 school year.
6. The nation's museums spend more than \$2 billion a year on education programming and support.
7. American museums preserve and protect more than one billion objects.
8. Museums employ nearly half a million Americans.
9. In 1989, museums received an average of 39% of their funding from government sources; today, just 24% comes from governments.
10. In 2008, museums made a direct contribution to the U.S. economy of more than \$20 billion (just counting expenses, salaries, purchases, etc.) — and an indirect contribution of billions more.
11. America's nonprofit arts and culture sector generates \$166 billion in economic activity every year, with a return on investment of more than \$7 in taxes for every \$1 in government appropriations.
12. Americans trust museums: 87% of Americans describe museums as trustworthy and a majority say museums are the most trustworthy source of information about the past.



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 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 Kestenbergl.)

- **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 children learning to read through movement outperform students learning to read through traditional methods. (Rose, McMahon and Parks, 2003; Rose, "Reading through Dance.")

- **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 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 that both hemispheres of the brain are actively engaged while learning dance. (Brown and Parsons, *Scientific American*, June 2008)

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

Research shows that creativity and innovation are essential characteristics for employment in the American economy. (National Center on Education and the Economy, 2007.) 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 ImaginNation 2008; Research in Dance Education database 2009.) Dance supports these skills.

- **U.S. Education Needs** to support dance arts education which, research shows, supports 21st century skills in the workforce, society, and life.

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.



Dance/USA, the national service organization for professional dance, seeks to advance the art form by addressing the needs, concerns and interests of professional dance. Dance/USA believes that dance is essential to a healthy society, demonstrating the infinite possibilities for human expression and potential, and facilitating communication within and across cultures.

Dance/USA's membership currently consists of over 500 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.

SNAPSHOT OF THE FIELD

Background

There are now over 600 fully professional dance companies in the United States. But only 15% of the United States' major professional dance companies are 45 years old or more. For example, the Martha Graham Dance Company, founded in 1926, is the second longest-standing company in the nation. As an established art form with national identity and presence, dance has burst onto the scene almost entirely within living memory.

And yet, the United States can boast some of the great dance companies in the world. The key to this spectacular achievement was the creation of a national marketplace for dance, especially in the 1970s and 1980s. When the National Endowment for the Arts (NEA) instituted its Dance Touring Program in the 1970s, great dance became accessible to every community in the United States. What used to be a handful of professional companies and a scattering of "regional" dance became a national treasure spread across cities and through communities, schools, and theaters in all 50 states. NEA programs have continued to ensure that the best of American dance is for all of the United States and a showpiece for the rest of the world as well.

In addition to the more than 600 professional dance companies, the United States has over one thousand pre-professional and semi-professional groups.

Recent Developments

In the period from 2001 through 2006, this marketplace was severely challenged by economic and political forces beyond the control of the dance field itself. A serious recession, a diversion of charitable dollars to social issues such as disaster relief, and a conservative anti-tax political climate in many states led to cutbacks in funding on many levels. Dance companies responded by downsizing their own budgets.

- In 2000, 9% of companies reported cutbacks from the previous year.
- In 2002, 28% reported cutbacks, 36% in 2003 and 41% in 2004.
- Further, the period from 2000 to 2008 saw the closing of five major companies and the reduction of two others from full performing status to schools. This compares with the loss of only one major company in the entire decade from 1990 through 1999.

From 2006 through 2008 some stabilization occurred. The number of companies reporting cutbacks stood at about 27% for those three years, an improvement over 41% in 2004 but not yet back to the healthy lower levels of the late 1990s.

-continued-

Economic Profile of the Dance Field

This report summarizes some information about the 145 companies with expense budgets of \$500,000 or more for fiscal years ending in 2008.¹

Because these figures are from fiscal years ending in 2008, they do not necessarily reflect the dramatic developments beginning in fall 2008.

These 145 companies:

- **Employed over 7,000 people in a mix of full-time and part-time positions.**
These included over 1,600 dancers. The number of dancers was stable over several years, but recent reports from the field indicate that we will see reductions in dancer numbers for the fiscal years ending in 2009.
- **Performed for total home audiences of nearly 4.0 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 \$500,000. The figure of nearly 4.0 million people is an increase over 2005–2007 when home audiences were around 3.3 million. This surge in 2008 is part of the stabilization occurring as companies and audiences began recovering from the recession of the early 2000s. This finding is consistent with the NEA's 2008 Survey of Public Participation in the Arts total for dance audiences of 15.8 million because the majority of dance audiences actually attend performances by companies smaller than \$500,000.
- **Paid approximately \$321.4 million in wages and benefits.**
This is an 18% increase in total payroll over 2004 and 2005 and another indicator of stabilization during the period from 2006–2008.
- **Had operating expense budgets totaling \$535.6 million.**
This represents a 4% increase over 2007. Many companies, however, have cut back and the increase is driven in part by a handful of very large companies that have increased expenses significantly. For example, 30 companies (out of 113 reporting this figure) cut back from 2007 to 2008, averaging \$137,000 per company. But nine companies, all with budgets over \$4 million, all reported increases of more than \$1 million.
- **Earned \$192.2 million, or 37% of their income, from performances.**
This percentage is comparable to 2007 when it stood at 38%.
- **Earned \$109.5 million from sales, tuitions, investments, rentals, and activities other than performances, representing 22% of total income.**
This figure is somewhat higher than 18% in 2007, but the reasons vary widely from company to company.
- **Received \$10.4 million from state, local, and government contributions, representing only 2% of total income.**
Compare this to the late 1990s when public support averaged 6%. Thus, government contributions as a percent of total income in 2008 were only one-third what they were a decade before.
- **Received \$9.9 million from corporate contributions. This is slightly less than 2% of total income.**
Compare this figure to the late 1990s when corporate support averaged 5%. Thus, corporate contributions as a percent of total income in 2008 were only two-fifths what they were a decade before.²
- **Received \$77.9 million from private foundations, representing 15% of total income.**
This figure is higher than 11% in 2007, perhaps reflecting some improvement in portfolios invested by private foundations.
- **Received \$119.5 million from individual contributions through donations, benefit events, United Arts programs, guilds, galas and other individual sources. This represents 23% of total income.**
Figures since 2006, the first year that individual contributions began to recover from the recession, are comparable with little year-to-year change.

¹ This data is somewhat approximate because it draws on extrapolation from a sample of 49 companies that have provided data for three consecutive years. It should be noted that this sample skews slightly toward ballet companies. In the full population of 145 companies, 61% are ballet. This sample, however, includes 71% ballet.

² This figure does not represent a shift that may have occurred from corporate donations to earned income as corporate sponsorships (e.g. advertising). Historically, corporate contributions have been recorded as donated income. Now, some of this income appears as earned income from sponsorships.



ARTS IN HEALTHCARE

Around the world, the arts are emerging as an integral component of healthcare. Today, healthcare initiatives that involve partnerships between arts and health professionals are demonstrating real benefits—improving patient outcomes, helping people make connections, and engendering a sense of community.

Arts in Healthcare is a diverse field representing over 16,000 medical, arts, and creative arts therapies professionals dedicated to transforming the experience of healthcare by connecting people with the power of the arts at key moments in their lives. This rapidly growing field integrates the arts, including literary, performing, visual arts, and design, into a wide variety of healthcare and community settings for therapeutic, educational, and expressive purposes.

Research demonstrates the benefits of the arts in healthcare in hospitals, nursing homes, senior centers, private homes, or other locations within the community. Studies show that integrating the arts into healthcare settings helps to:

- cultivate a healing environment;
- support the physical, mental, and emotional recovery of patients;
- communicate health and recovery information; and
- foster a positive environment for caregivers that reduces stress and improves workplace satisfaction and retention.

Arts in healthcare programs and creative arts therapies have been applied to a vast array of health issues—from post-traumatic stress disorder to 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.

In 2004 and 2007, the Society for the Arts in Healthcare partnered with The Joint Commission and Americans for the Arts to conduct surveys that examined the presence of the arts in U.S. healthcare facilities. These surveys revealed that approximately 45% of responding healthcare institutions have arts programs utilizing creative arts therapists and/or professional artists in their facilities. Reasons for investing in arts programs included benefitting patients’ physical, mental, and emotional recovery; creating a healing environment; and helping patients’ families.

Between 2004 and 2007, organizations funding their arts programs through their operating budgets only rose by 16%. Although the increase is promising, this accounted for only about half of the arts programs in healthcare institutions. Additional support is necessary for arts in healthcare programs to adequately respond to our nations growing healthcare needs.

BENEFITS OF THE ARTS IN HEALTHCARE

- Documented benefits of participating in **visual arts and art therapy activities** include:
 - improving depression and influencing fatigue levels in cancer patients on chemotherapy (Bar-Sela, Atid, Danos, Gabay, and Epelbaum, 2007);
 - reducing acute stress symptoms in pediatric trauma patients (Chapman, Morabito, Ladakakos, Schreier, and Knudson, 2001); and
 - improving care for veterans returning from Iraq with symptoms of combat-related post-traumatic stress disorder (PTSD) (Collie, Backos, Malchiodi, and Spiegel, 2006).

- Positive outcomes achieved through **music therapy and music interventions** include:
 - improving executive function and emotional adjustment with Neurologic Music Therapy (NMT) in Traumatic Brain Injury rehabilitation (Thaut, et al., 2009);
 - fostering capacity for flexibility and tolerance of change in children diagnosed with autism (Gold and Wigram, 2006); and
 - decreasing use of sedatives during medical procedures (Loewy, Hallan, Friedman, and Martinez, 2005; Walworth, 2005).

- Outcome research regarding the benefits of **dance and dance/movement therapy** includes:
 - improving mobility in individuals with fibromyalgia (Bojner-Horwitz, Theorell, & Anderberg, 2003) and adherence in adults with cystic fibrosis (Goodill, 2005).
 - enhancing physical, psychosocial, and cognitive functioning of older adults with neurotrauma (Berrol, Ooi, and Katz, 1997)
 - increasing self-esteem and reductions in stress (Ho, 2005), and increasing self-awareness and appreciation of one's body, for cancer patients (Dibbell-Hope, 2000).

- Interventions involving **dramatic arts, drama therapy, and psychodrama** have demonstrated the following benefits:
 - creating understanding and easing isolation for breast cancer patients (Sinding, Gray, Grassau, Damianakis, and Hampson, 2006);
 - helping medical students, residents, and staff understand the humanistic elements of end-of-life care (Steckart and Rosenfeld, 2004); and
 - addressing cognitive functioning and quality of life issues important for older adults to live independently (Noice and Noice, 2004).

- Studies using **creative writing and poetry therapy** as an intervention report:
 - improving lung function in students and adults with asthma after written emotional expression (Bray, Theodore, Patwa, Margiano, Alric, and Peck, 2003); and
 - decreasing visits to physicians and reducing symptom complaints (Pennebaker, 1997, 2004).

- Research has also focused on **architecture and design** issues, which include:
 - designing to incorporate views of nature to reduce stress and enhance a sense of control—a key aspect of wellness—as indicated by several laboratory and clinical studies (Capozza, 2009); and
 - reducing patients' length of stay in hospitals and costs by decreasing risk associated with healthcare-related infections (Zhan & Miller, 2003; Pittet, Tarara, and Wenzel, 1994); research shows that healthcare-related infection rates are lowered substantially when rooms are effectively designed, including proper ventilation systems and single occupancy (The Center for Health Design, 2003).

April 2010

Quick Orchestra Facts

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 \$88 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 2007-08 season, they performed for an audience of just over **29 million attendees** nationwide. At traditional classical subscription concerts, **more than 60% of the audience comprised adults younger than 55** in 2008.¹ The total number of concerts performed has risen by nearly 8% in the last decade. In 2007-08 America's orchestras performed more than 34,000 concerts.

- 11,877** Education
- 10,057** Classical
- 1,601** Pops
- 2,190** Community Engagement
- 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.

2007-08 ORCHESTRA REVENUE

Private contributions	40%
Concert Income	35%
Endowment	13%
Other Earned Income	8%
Government Grants	4%



Orchestra revenue totaled \$1.77 billion in 2007-08. 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 cities², 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. 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 nearly 1,000 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.



OPERA America serves the opera field in its broadest dimension, supporting the creation, presentation and enjoyment of opera. In the United States, it counts **117 professional companies in 43 states** in its membership. It also serves 18 professional companies in six 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 four additional companies from around the globe. (Source: **OPERA America**)

Attendance

According to a recent OPERA America survey, 5.6 million adults attended opera events in 2009.

Number of Performances

In 2007-2008, North America's professional opera companies presented **1,990 performances of 414 fully-staged main season and festival 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 television 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**)

Economic Impact

Currently, North American opera companies have **over 55,000 full-time and part-time employees**. Expenses for OPERA America companies in the United States were over \$826 million for 2007-2008 and the total revenue was over \$870 million. (Source: **OPERA America**)

Box Office Income & Private Support

OPERA America companies in the United States posted \$286 million in box office receipts for FY08. Private support of OPERA America companies totaled \$505 million in FY08, representing 58% of the total income. (Source: **OPERA America**)

Federal Government Support

Support from the **National Endowment for the Arts** was \$1.4 million in FY08. NEA support represented **less than 1% of all income** reported by U.S. companies in 2007-2008. Support from the **Canada Council** provided \$7.2 million, or **11%** of total income for **Opera.ca companies**, contributing **42%** of all public support. (Source: **OPERA America**)



Education Programs

The audience for education and community programs served by U.S. opera companies during the 2007-2008 season, including off-season performances and festivals, totaled over **2.2 million people**. (Source: **OPERA America**)

New Works

In 2007-2008, **North American opera companies produced 19 world premieres**. Since 1990, over **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 2008-2009 season** were: *La bohème*, *Tosca*, *La traviata*, *Madama Butterfly*, *The Barber of Seville*, *The Magic Flute*, *Carmen*, *The Elixir of Love*, *Cavalleria rusticana* and *Lucia di Lammermoor*.

The **most frequently produced North American operas in the 2008-2009 season** were: George Gerswin's *Porgy and Bess*, Carlisle Floyd's *Cold Sassy Tree*, Leonard Bernstein's *Candide* and *West Side Story*, Marc Blitzstein's *Regina*, Gian Carlo Menotti's *The Medium*, Mark Adamo's *Little Women* and Stephen Sondheim's *A Little Night Music*. (Source: **OPERA America**)



**EDUCATIONAL
THEATRE
ASSOCIATION**
SHAPING LIVES THROUGH
THEATRE EDUCATION



AMERICAN ALLIANCE FOR THEATRE & EDUCATION

The Educational Theatre Association (EdTA) is a professional organization for theatre education. Our membership includes nearly 5,000 adults and more than 75,000 active students, primarily in grades 9-12. EdTA's mission is the recognition of theatre arts in all phases of education. EdTA operates the International Thespian Society (ITS), a student honorary organization.

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 theatre and theatres for young audiences, playwrights, and students, researchers, and administrators in the field of theatre education.

Theatre Education at a glance

- In the 2009-10 school year, there were 22,897 K-12 school-based theatre programs throughout the United States, including 18,789 public school programs and 4,108 private school programs.¹
- Forty-six states offer certification or endorsements for drama specialists.²
- Forty-eight states have adopted standards for theatre education.³
- All 50 states and the District of Columbia have one or more theatres devoted to young performers or young audiences, and all of the 20 largest cities in the U.S. have children's theatres or theatres for youth.⁴
- A new report, Dr. James Catterall's 2009 twelve-year study *Doing Well and Doing Good by Doing Art*, confirmed that a school theatre experience can influence specific levels of achievement in college and young adult pro-social behavior such as volunteerism and political involvement.

Two EdTA surveys of member educators membership conducted during 2008-2009 produced the following data on middle and secondary school theatre programs. Survey one focused on teacher training:⁵

- A significant majority of respondents (82%) characterized their theatre programs as co-curricular (having an academic and extra-curricular component), and 13 % said their programs were entirely extra-curricular (with no academic credit and run outside the school day). Among those who designated their programs as co-curricular, there were two trends: many programs feature only one curricular course, and there was no connection between the academic program and after-school theatre activities.
- A large majority (72 %) of theatre educators teach grades 9-12.

- Nearly 57 % teach theatre full-time. One trend: a significant number of respondents are teaching filmmaking as a second subject.
- 40 % possess an M.A. (32 % have an M.Ed or M.A.Ed.).
- 76 % said they were certified to teach theatre in their state.
- Two trends emerged from theatre educators in comments concerning their pre-professional training: A nearly equal number noted one of two deficiencies in their training—a lack of practical theatre knowledge, or of theatre-specific education methods classes. Additionally many respondents felt the training they received in technical theatre was inadequate.
- In response to a question regarding the creation of nationally recognized professional teaching standards for theatre educators, 88 % felt such standards would be useful the field.
-

The second survey focused on trends and changes in curricular and co-curricular theatre programs during the 2008-09 school year.⁶

- 24 % of respondents said the level of financial support for their theatre program had decreased.
- Nearly 50 % said their primary funding came from box office receipts and fundraising.
- 20 % said their budgets were significantly cut or eliminated in the 2008-09 school year, and 17 % noted that classes had been eliminated as a result.
- Nearly 57 % said that mandatory testing in other core subjects had not prompted any changes to the number of curricular theatre classes offered in their school; but 20 % said that mandatory testing had resulted in cutbacks in theatre classes, either eliminating them entirely or prompting class consolidation.
- The great majority of the survey's extended comments on the question of the theatre education's biggest challenge in the coming years focused on financial concerns and, by extension, curricular cutbacks.

Two trends emerged from this survey: many teachers indicated that their theatre classes were being consolidated to free up more curricular time for other core subjects, and others said their class time was being shortened.

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1. Quadrant Arts Education Research
 2. Calculated using the Arts Education Partnership State Arts Education Policy Database
 3. Calculated using the Arts Education Partnership State Arts Education Policy Database
 4. AATE calculated data
 5. Online EdTA survey conducted 10/18/08-10/23/08
 6. Online EdTA survey conducted 2/2/09-2/9/09
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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 more than 1,900. 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 1,919 theatres (those filing IRS Form 990) play to an annual audience of more than 32 million Americans. An additional 2.7 million people are served by the 1,200 outreach and educational programs offered by the 176 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.

2008 Universe of U.S. Not-For-Profit Professional Theatres

1,919 Theatres

Productivity

Attendance	32,000,000
Subscribers	1,500,000
Performances	202,000
Productions	15,000

Finances

Earnings	\$954,800,000
Contributions	\$929,400,000
Total Income	\$1,884,200,000
Expenses	\$1,859,600,000
Net Surplus	\$24,600,000

Work Force

Artistic	83,000
Administrative	14,000
Technical	34,000
Total Paid Personnel	131,000

Theatre Facts 2008, a study by Theatre Communications Group based on its annual fiscal survey, reported on 1,919 not-for-profit professional theatres including 176 TCG member theatres ranging in size from \$131,000 in annual operating expenses to more than \$54 million. These U.S. not-for-profit theatres employed more than 131,000 theatre workers—actors, directors, playwrights, designers, administrators and technicians—and constituted a \$1.9 billion industry, with an even greater economic impact generated by these institutions in their local communities. And from the 176 member theatres 52% of total expenses were devoted to compensation of personnel. The 1,919 theatres are estimated to have offered 202,000 performances that attracted 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 affect that NEA grants, through their 2-to-1 or 3-to-1 matching funds requirement, have on theatres' abilities 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 4.0 percent of their total income.

Examples of Economic and Community Impact

With the support of a \$40,000 Access to Artistic Excellence grant from the NEA, Signature Theatre located in Arlington, Virginia will produce *Sycamore Trees*, the second commission of Signature's American Musical Voices Project. Backed by an eight-member cast and an eight-piece orchestra, *Sycamore Trees* is an autobiographical musical about a working-class Jewish family and their struggle to rely on each other through good times and bad. Renowned composer, Ricky Ian Gordon has described his inspiration for the piece: "When my father came home from World War II in 1945, my family lived in a crowded tenement in the Bronx, poor and with bed bugs. Then my parents got the idea to move to the suburbs where the dream of life flowering in a clean and spacious environment promised to be the answer. This is the story of a family and what happened to them." *Sycamore Trees* is directed by Steppenwolf Theatre member and nationally acclaimed director Tina Landau and stars Marc Kudisch, Judy Kuhn, and Diane Sutherland. It should also be noted that Signature Theatre was honored with the 2009 Regional Theatre Tony Award.

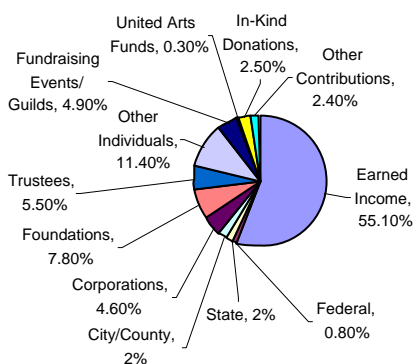
Sierra Repertory Theatre in Sonora, CA received a \$10,000 Challenge America grant, which will support professional guest artist salaries for an 8-week production of the musical *Big River: The Adventures of Huckleberry Finn* from July 16-August 29 at the historic Fallon House theatre in Columbia State Historic Park. The project also includes a significant

educational component: reduced-cost student matinees, discounts for families, a partnership with the public library's summer reading program, and assistance as teachers incorporate the play into their curriculums. This summer production is a perfect fit for the historic venue, and promises to make a significant economic impact in this rural, remote community.

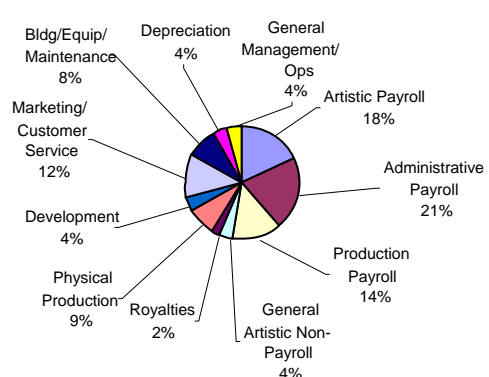
Idaho Shakespeare Festival received funds under the American Recovery and Reinvestment Act specifically to support the work of one director, four designers, nine actors and two stage managers. That \$50,000 grant was the first source of new funds extended to the Festival following the onset of the recession in 2008. It enabled a production of *Othello*, which spoke to the core mission of the company, while also creating another 15-20 jobs for supporting actors and technicians. In addition, it guaranteed ancillary educational opportunities provided by these artists (to the festival's summer camps, high school apprentice company, professional interns and community outreach programs). The Board has more than matched the stimulus funds through a special effort called "The Company We Keep," and is using its success to study a broader community approach to further insuring the long-term solvency, stability and growth of Idaho's flagship theatrical and arts-educational enterprise.

The NEA is supporting the Utah Shakespearean Festival's production of *Great Expectations*, a world-premier adaptation based on the novel by Charles Dickens with a \$25,000 Access to Artistic Excellence grant. This festival is located on the Southern Utah University campus in Cedar City, a community of approximately 28,000 people. NEA support will enable the company to present a new, exciting musical, adapted by Margaret Hoorneman, of a rich classic novel. A story of class, crime, and moral obligation, Dickens' *Great Expectations* focuses on many of the most pressing questions and challenges still faced in today's world. The company will present the exciting, accessible, and relevant story to their audience of 110,000, roughly 40% of which travels from out of state to attend the festival.

**Income as Percent of Expenses
(176 Profiled Theatres)**



**Breakdown of Income
(176 Profiled Theatres)**





VSA arts Outcomes

VSA arts programs provide students with disabilities 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. These arts programs provide individuals with a 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.

Inclusion teaches us that all means all. Everybody. No exceptions. By cultivating creativity and imagination in the lives and learning of students with disabilities, we accomplish inclusion in ways missing from the regular academic schedule.

In 2009 alone, some 495,000 students in pre-kindergarten through grade 12, including 190,000 students with disabilities, received direct arts instruction through 66 VSA arts programs across 48 states and the District of Columbia. Through these efforts to create inclusion, over one third (38%) of all participants were students with a disability, double the rate of disability in the general population. Further:

- 84% of VSA arts affiliate education programs provide opportunities for students with disabilities to learn *side by side* with other students in an inclusive setting.
- Currently, 73% of these residency programs are aligned with state content standards or Individual Education Plans (IEP) goals. The remaining programs used local, developmentally appropriate standards.
- In the residency programs, program managers *agree* or *strongly agree* that 100% of students have achieved arts learning outcomes.
- 22% of these residency programs addressed social learning outcomes, and 19% of these programs integrated the arts with other subject areas.

The arts demonstrate innovation toward improving teaching skills. VSA arts affiliates provided professional development to over 10,000 teachers and teaching artists. As a result of these national and state-initiated professional development opportunities, 90 to 96% of participating teachers reported increased understanding of the arts in education, and 83% could identify three or more ways of integrating the arts into their teaching.



A state-level snapshot of an affiliate's artist residency program showed:

- An Increase in Artistic Skills: 94% of students improved performance on California's state standards for arts education.
- An Increase in Academic Skills: 92% of students demonstrated improved academic skills through arts programming.
- A High Level of Arts Integration: *VSA arts of California* teaching artists connected their teaching to other classroom content. The primary subject was English Language Arts; others included mathematics, geography, and occupational therapy.

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.

Founded in 1974 by Ambassador Jean Kennedy Smith, *VSA arts* is an international, nonprofit organization that works to create a society where all people with disabilities learn through, participate in and enjoy the arts.

VSA arts programming and initiatives are guided by four essential principles:

- Every young person with a disability deserves access to high quality arts learning experiences.
- All artists in schools and art educators should be prepared to include students with disabilities in their instruction.
- All children, youth, and adults with disabilities should have complete access to cultural facilities and activities.
- All individuals with disabilities who aspire to careers in the arts should have the opportunity to develop appropriate skills.