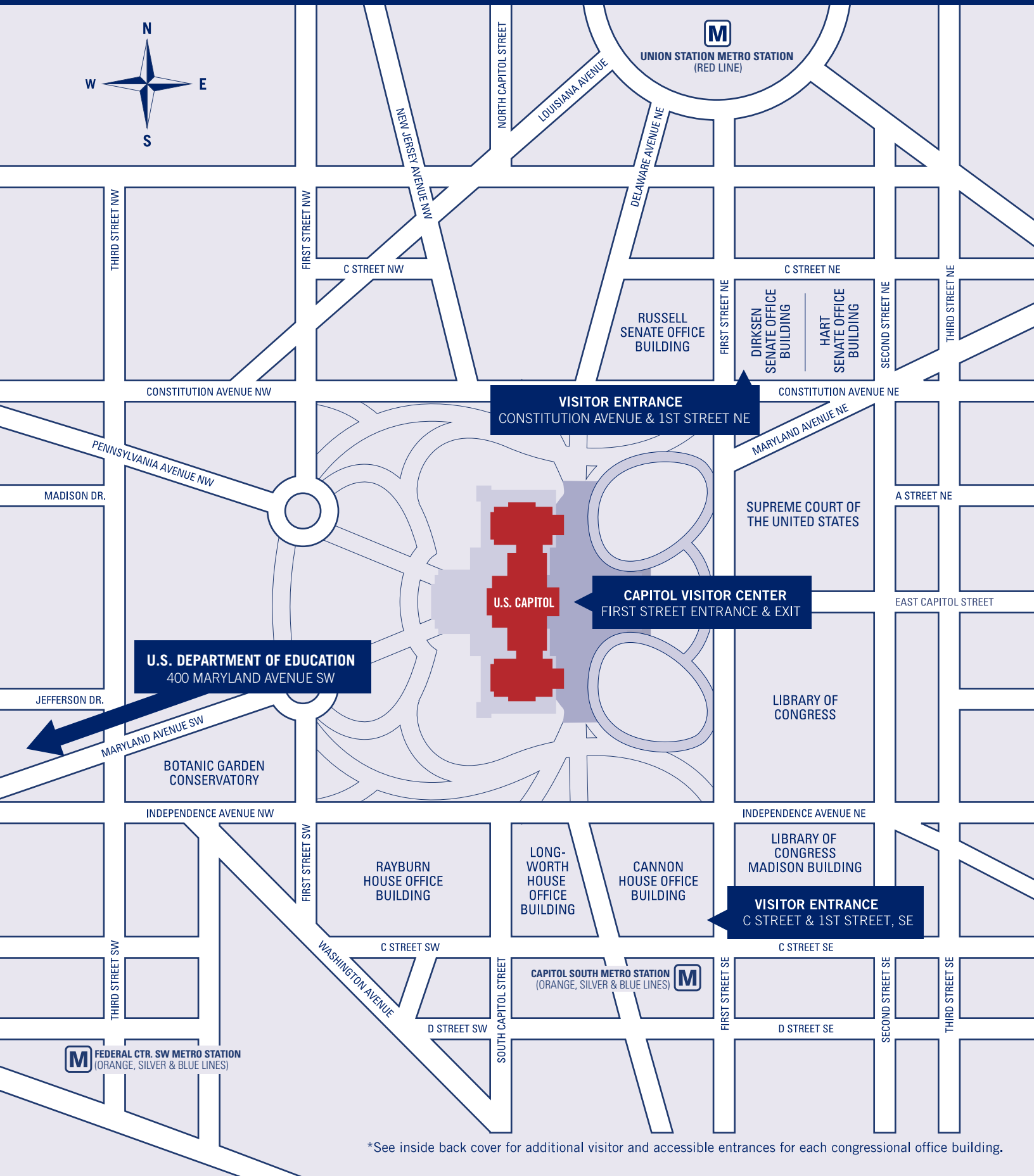




**2019 CONGRESSIONAL ARTS HANDBOOK**  
FACTS & FIGURES AT YOUR FINGERTIPS

# CAPITOL HILL



**VISITOR ENTRANCE**  
CONSTITUTION AVENUE & 1ST STREET NE

**CAPITOL VISITOR CENTER**  
FIRST STREET ENTRANCE & EXIT

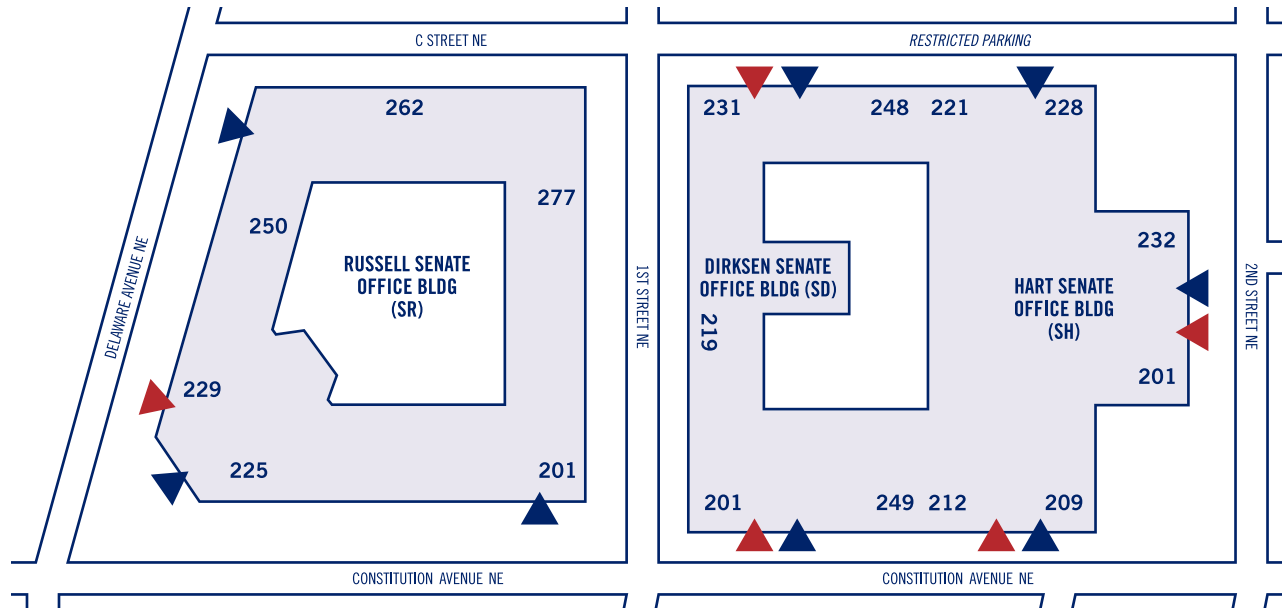
**U.S. DEPARTMENT OF EDUCATION**  
400 MARYLAND AVENUE SW

**VISITOR ENTRANCE**  
C STREET & 1ST STREET, SE

\*See inside back cover for additional visitor and accessible entrances for each congressional office building.

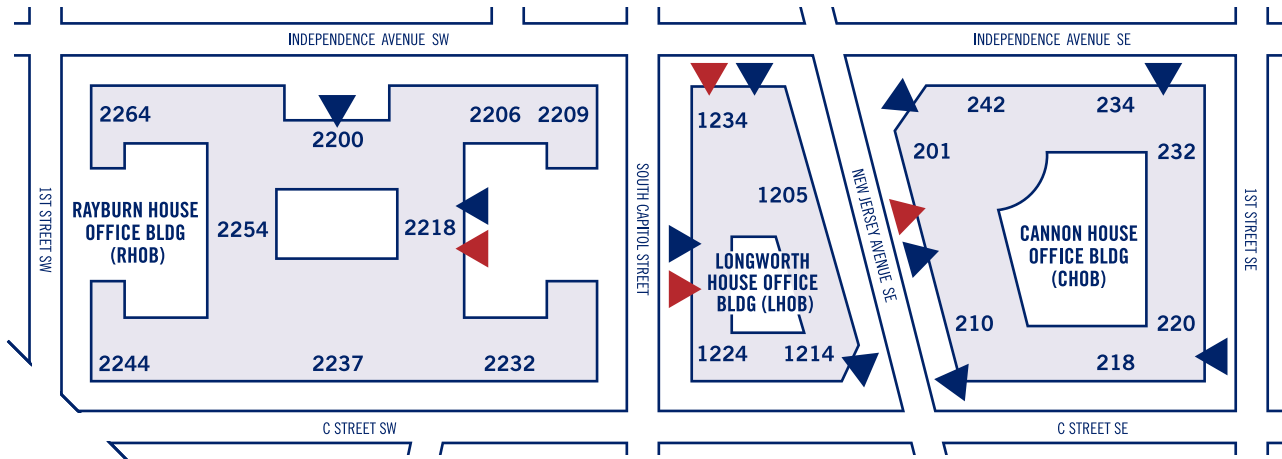
# SENATE OFFICE BUILDINGS

## GENERALIZED FLOOR PLANS



# HOUSE OFFICE BUILDINGS

## GENERALIZED FLOOR PLANS



- ▲ VISITOR'S ENTRANCE
- ▲ ACCESSIBLE ENTRANCE

Sample room numbers are approximate locations shown as a guide to the nearest entrances.

## THANK YOU TO THE NATIONAL PARTNERS

4A (American Alliance of Artists and Audiences)	Chorus America	National Council for Traditional Arts
Actors' Equity Association	College of Fellows of the American Theatre	National Dance Education Organization
Alliance for the Arts in Research Universities (a2ru)	Council on Undergraduate Research	National Federation of Music Clubs
Alliance of Artists Communities	Create Justice	National Federation of State High School Associations
American Alliance for Theatre & Education	Dance/USA	National Guild for Community Arts Education
American Alliance of Museums	Department for Professional Employees, AFL-CIO	National Organization for Arts in Health
American Art Therapy Association	Educational Theatre Association	National Performance Network
American Association of Community Theatre	Folk Alliance International	National YoungArts Foundation
American Dance Therapy Association	Future of Music Coalition	New England Foundation for the Arts
American Federation of Musicians	Grantmakers in the Arts	New York Foundation for the Arts
American Music Therapy Association	Illinois Art Education Association	North American Drama Therapy Association
American University Arts Management Program	Ingenuity Incorporated	Opera America
Americans for the Arts	International Art Materials Association	Performing Arts Alliance
Americans for the Arts Action Fund	International Council of Fine Arts Deans	QuaverMusic
Art Dealers Association of America	League of American Orchestras	Recording Industry Association of America
Arts Education Collaborative	League of Resident Theaters	Samuel French, Inc.
ArtsGeorgia, Inc.	Mid Atlantic Arts Foundation	Screen Actors Guild and American Federation of Television & Radio Artists (SAG-AFTRA)
Association of Art Museum Curators	Mid-America Arts Alliance	South Arts
Association of Arts Administration Educators	Music Teachers National Association	Stephens College
Association of Independent Colleges of Art & Design	National Alliance for Musical Theatre	The MacDowell Colony
Association of Performing Arts Professionals	National Alliance of Community Economic Development Associations	The Recording Academy
Brooklyn Academy of Music	National Art Education Association	Theatre Communications Group
Carnegie Hall	National Assembly of State Arts Agencies	U.S. Conference of Mayors
CERF+	National Association for Music Education	Writers Guild of America, East
Certification Board for Music Therapists	National Association of Music Merchants (NAMM)	Young Audiences Arts for Learning
Chamber Music America	National Coalition for Core Arts Standards (NCCAS)	

The 2019 Congressional Arts Handbook is current as of February 8, 2019, and can be found online at:  
**[AmericansForTheArts.org/AAD/Handbook](https://AmericansForTheArts.org/AAD/Handbook)**

Arts Advocacy Day is organized by Americans for the Arts and cosponsored by more than 85 national organizations representing thousands of arts, culture, business, civic, and education organizations and individuals nationwide in support of federal policies for the arts and arts education in America.

For more information, please contact:

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## NATIONAL ENDOWMENT FOR THE ARTS (NEA) PROMOTING CREATIVITY AND PUBLIC ACCESS TO THE ARTS

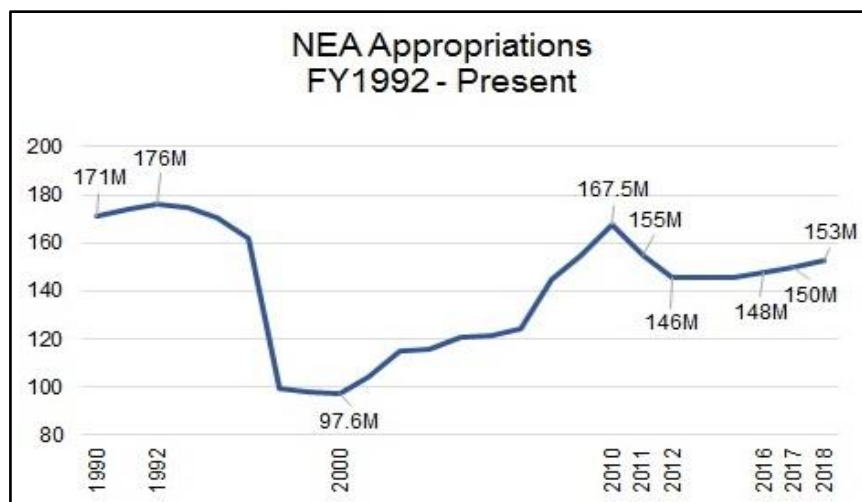
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### ACTION NEEDED

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#### We urge Congress to:

- **Continue bipartisan support with a budget of \$167.5 million for the National Endowment for the Arts (NEA) in the FY 2020 Interior Appropriations bill to broaden access to the cultural, educational, and economic benefits of the arts and to advance creativity and innovation in communities across the United States.**



### THE NEA: AMERICA'S LEAD SUPPORTER OF THE ARTS

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The NEA's mission is to *strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation*. As stated in the Enabling Legislation for the National Foundation on the Arts and the Humanities Act of 1965, *"The Arts . . . belong to all the people of the United States."*

The NEA supports artistically excellent projects that celebrate America's creativity and cultural heritage, invite a dialogue that fosters a mutual respect for the diverse beliefs and values of all persons and groups, and enrich our humanity by broadening our understanding of ourselves as individuals and as a society. The NEA is America's chief public supporter of the arts and celebrates the arts as a national priority. The arts have the power to transport audiences, unite communities, promote empathy and understanding, and humanize difference.

The Endowment's goals are fulfilled primarily through direct grants—reviewed and recommended by panels of experts—to arts organizations across the country. Between 2012 and 2016 on average, NEA grants:

- Reached 42.8 million adults and 8.3 million children per year attending live arts events through NEA-supported programs. These 92,790 live events included performances, lectures, festivals, and exhibitions.
- Engaged more than 61 million individuals with the arts through the Internet and more than 27 million through mobile applications in NEA-funded projects.
- Impacted more than 16,000 communities engaged in NEA-supported projects, many benefiting from touring and outreach initiatives.
- Awarded 40 percent of its grantmaking budget directly to the states through their state and regional arts agencies, extending the NEA's reach further to millions of people in thousands of communities.

## **THE VALUE OF A FEDERAL ROLE FOR THE ARTS:**

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### **BROADENS ACCESS TO ALL**

- The NEA is the only arts funder in America, public or private, that supports the arts in 50 states, the District of Columbia, and U.S. territories. Every congressional district benefits from an NEA grant.
- The Challenge America funding category specifically offers support for projects that extend the reach of the arts to populations whose opportunities to experience the arts are limited by geography, economics, or disability.
- The NEA's role is to make sure all Americans have access to the arts no matter where they live. Among the NEA's accomplishments is the growth of arts activity in areas of the nation that have been underserved, especially in rural and inner-city communities. In many communities, NEA grants support free performances, as well as reduced ticket prices for those who cannot afford to buy a ticket. A significant percentage of grants benefit those who have fewer opportunities to participate in the arts:
  - 65% of NEA grants go to small and medium sized budget organizations, which tend to support projects that benefit audiences that otherwise might not have access to arts programming.
  - 40% of NEA-supported activities take place in high-poverty neighborhoods.
  - 36% of NEA grants go to organizations that reach underserved populations such as people with disabilities, people in institutions, and veterans.
  - More than half of NEA-funded art events take place in locations where the median household income is less than \$50,000.

### **PROVIDES A HIGH RETURN ON INVESTMENT**

- The ratio of private and other public funds matching every NEA grant dollar will approach 9:1, far surpassing the required non-federal match of at least one to one. This generated more than \$500 million in matching support and illustrates why federal support for the arts is uniquely valuable.
- The nonprofit arts industry supports 4.13 million jobs in the arts and related industries. The Bureau of Economic Analysis and the NEA together calculated the arts and culture sector's contributions to the gross domestic product at 4.2 percent, which amounts to an impressive \$729 billion.

### **SUPPORTS PARTNERSHIPS**

- The NEA funds school- and community-based programs that help children and youth acquire knowledge and skills in the arts. It also supports educational programs for adults, collaborations between state arts agencies and state education agencies, and partnerships between arts institutions and K-12 and college and university educators.
- The NEA supports military families through its Creative Forces program, a collaboration with the Departments of Defense and Veterans Affairs to serve the unique and special needs of military patients and veterans diagnosed with traumatic brain injury (TBI) and psychological health conditions such as post-traumatic stress disorder (PTSD). In both FY 2016 and 2017, Congress appropriated a nearly \$2 million increase specifically to expand this military healing arts program.

### **BACKGROUND**

The NEA's FY 2018 budget was \$153 million, just 0.004 percent of the federal budget and 47 cents per capita. While the Administration's FY 2019 budget called for termination, the House and Senate both approved \$155 million—a \$2 million increase. The House-approved Committee Report also included language added by Congressional Arts Caucus Co-chair Rep. Chellie Pingree (D-ME) honoring longtime former Congressional Arts Caucus co-chair Louise Slaughter and recommended "expanding grantmaking activities in a way that honors her advocacy, especially in rural and under-served areas, so more Americans are able to benefit from the economic, social and educational impacts of the arts and humanities."

**Comparison of FY 2019 to FY 2020 Appropriations for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH)**  
(in millions of dollars)

	FY 2018 Final	President FY 2019 Request	FY2019 House Subcmte	FY2019 House Cmte	FY2019 Senate Subcmte	FY 2019 Senate Cmte	FY 2019 Senate Passage	FY 2019 Final	President FY 2020 Request
<b>NEA</b>	\$152.849	termination	\$155	\$155	\$155	\$155	\$155	<b>\$155</b>	TBD
<b>NEH</b>	\$152.848	termination	\$155	\$155	\$155	\$155	\$155	<b>\$155</b>	TBD

**February 12, 2018**—The President releases his FY 2019 budget proposal, and again requests termination of the NEA and NEH. The proposal would provide minimal funds to bring about the closure of the agencies.

**March 23, 2018**—Five months into the fiscal year, President Donald Trump signs an omnibus appropriations bill into law, funding the government for the rest of FY 2018. The law **increases funding for both the NEA and NEH by \$3 million**.

**May 15, 2018**—The House Appropriations Interior-Environment subcommittee unanimously approves legislation to **fund the Endowments at \$155 million each** for FY 2019. This is a **\$2.1 million increase in funding**—fully rejecting the termination proposal sought by the administration—and matches the unified ask that Americans for the Arts and more than 85 national arts and arts education organizations made at Arts Advocacy Day in March.

**June 6, 2018**—The House Appropriations Committee approves the legislation **funding the NEA and NEH at \$155 million**.

**June 12, 2018**—The Senate Appropriations Interior-Environment subcommittee approves legislation to **fund the Endowments at \$155 million each**.

**June 14, 2018**—The Senate Appropriations Committee unanimously approves legislation **funding the NEA and NEH at \$155 million**.

**July 18, 2018** - The U.S. House of Representatives soundly **defeated an amendment** that would have cut funding the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH) by 15%. The House voted down the Grothman amendment (Roll Call 345) by a vote of 114 – 297.

**July 19, 2018**—The House passes legislation **funding the NEA and NEH at the \$155 million-level** approved by the Appropriations Committee. The report accompanying the bill includes language to commemorate the late Rep. Louise M. Slaughter (D-NY) by encouraging NEA and NEH to expand grantmaking activities in a manner that honors her advocacy, especially in rural and under-served areas, so more Americans are able to benefit from the economic, social, and educational impacts of the arts and humanities.

**August 1, 2018**—The Senate overwhelmingly passes an appropriations bill that **includes \$155 million for the Endowments**.

**February 14, 2019**—After a 35-day partial government shutdown and negotiations to finish the FY 2019 appropriations process and address border security, Congress overwhelmingly passes a bill that **funds the Endowments at \$155 million each**. President Trump signs the bill into law the following day.

**FUNDING THE ASSISTANCE FOR ARTS EDUCATION GRANT PROGRAM  
AT THE U.S. DEPARTMENT OF EDUCATION  
IMPROVING ACCESS TO ARTS EDUCATION FOR ALL STUDENTS**

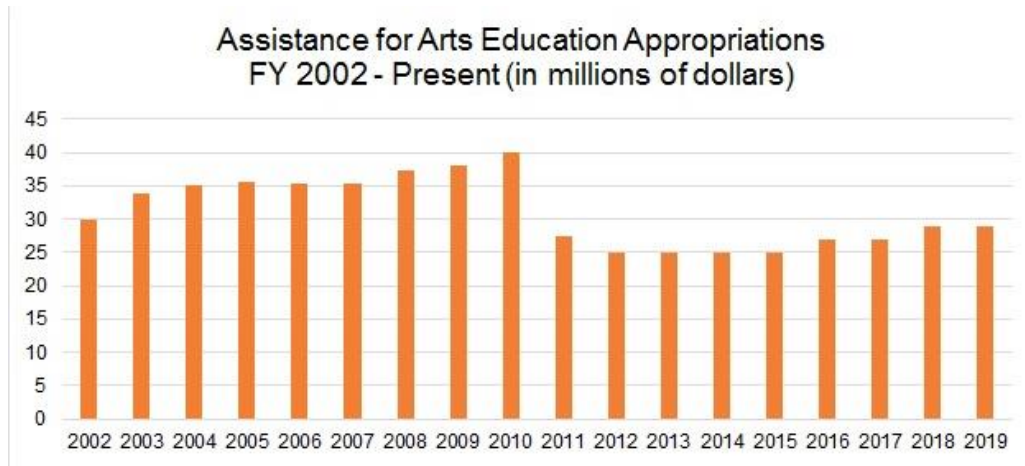
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**ACTION NEEDED**

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**We urge Congress to:**

- **Appropriate \$40 million for the Assistance for Arts Education (AAE) programs in the FY 2020 Labor-HHS-Education appropriations bill. The AAE program is authorized under Title IV of the *Every Student Succeeds Act* (ESSA).**



**TALKING POINTS**

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- Student learning is strengthened through standards-based arts education and integration of arts instruction into other subject areas supported by ***Arts Education Model Development and Dissemination (AEMDD) grants***. The program has funded a total of 185 projects, including rigorous evaluation of arts education strategies that can impact schools and communities nationwide.
- Innovative models to improve instruction for arts specialists and classroom teachers are supported by ***Professional Development for Arts Educators (PDAE) grants***. The PDAE grants program has supported over 100 projects that serve as national models for effective arts education professional development.
- The impact of these federal investments is multiplied by the program's ***Evaluation and National Dissemination*** component. For example, In FY 2009, the program exceeded its performance measure in both mathematics and language arts. In math, 12 percent more students reached the achievement target goal in the grant program group than in the comparison group. In Language Arts/Reading, 54 percent more students in the grant program achieved the target goal than in the comparison group. State and local education agencies can adapt these models to provide rigorous arts instruction for all students.
- National level, high-quality arts education projects and programs for children and youth, with special emphasis on serving students from low-income families and students with disabilities, are supported by a ***National Program Competition***.

**A reduction below the current level of Arts Education funding would result in under-funding multi-year projects that are midstream.** Grant awards support projects over the course of up to four years. Cuts to funding would place these projects in extreme jeopardy.

## TALKING POINTS (CONTINUED)

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**U.S. Department of Education directs grants through the AAE program to strengthen the arts as part of a well-rounded education. Arts Education grants have served more than 230 congressional districts in 33 states, including these examples.**

- Young Audiences of Louisiana (YALA) was awarded a four-year FY18 Model Development and Dissemination Grant of \$2.34 million to fund the Comprehensive Arts Integration Schools Model (CAISM) initiative, a replicable model with all the tools necessary to implement school-wide arts integration in elementary schools. This initiative builds upon a solid partnership between YALA and the Jefferson Parish Public School System (JPPSS), developed during two cycles the Arts Integrated Professional Development program, which provides intensive arts integration training to teachers.
- The Clayton County (Georgia) School District's four-year FY 2017 Professional Development grant of \$1.2 million will provide professional development training to fine arts and math teachers designed to improve teacher practice and raise math scores on state tests. Partnering with Young Audiences' Georgia affiliate ArtsNow, Crayola, and the Georgia Institute of Technology, the first year of the project will train all assigned arts (grades 4-9) educators in teacher leadership and math content knowledge specific to the grade levels of their schools.
- Metro Nashville Public Schools was awarded a \$1.2 million FY 2017 Professional Development Grant in a collaboration titled, "Music and Art City," provides professional development for all visual arts and music teachers at the 55 Title I elementary schools in the district. The grant will also be used to build upon the district's partnerships with the Frist Center for the Visual Arts and QuaverMusic, to provide learning opportunities to expand music and art teachers' knowledge and skills and enhance their instructional practices in the classroom.
- In Cuyahoga County, Ohio, the Cleveland Play House (CPH) will partner with the Cleveland Municipal School District on a four-year FY 2018 \$2 million grant that will expand CPH's Compassionate Arts Remaking Education (CARE) program. CARE uses theatre-integrated lessons and digital learning labs to increase academic readiness and literacy learning while developing essential theatre skills for high poverty students. The grant will allow the program to add six teachers, expand to a total of 10 schools, and reach over 4,100 students.
- The most recent National Program Competition awarded a three-year grant to The John F. Kennedy Center for the Performing Arts to provide arts education programs and resources focusing on pre-K–12. The programs and resources are in three areas: Teaching, Learning, and Partnerships; Performances for Young Audiences; and Career Development for Artistically Talented Young People.

## BACKGROUND

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The Assistance for Arts Education (AAE) program at the U.S. Department of Education is authorized under Title IV of the *Every Student Succeeds Act* (ESSA) and is a continuation of the programs previously authorized under the Elementary and Secondary Education Act as the "Arts in Education" program fund.

ESSA recognizes the arts as essential to a "well-rounded" education. The arts education programs have received consistent bipartisan support from Congress year after year. Last year, both the House and Senate education funding bills included full support for the program fund and the final FY 2019 Labor, Education, and Health and Human Services bill signed into law included \$29 million for the Assistance in Arts Education program.

## STRENGTHENING THE ARTS IN HIGHER EDUCATION

### PUTTING STUDENTS ON A PATH FOR AN AFFORDABLE FUTURE

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#### ACTION NEEDED

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**We urge Congress to strengthen access to higher education in the arts through reauthorization of the Higher Education Act, including:**

- Support the Public Service Loan Forgiveness program.
- Support efforts to improve the affordability and accessibility of higher education for all students.
- Support continuation of financial aid that encourages students to study the disciplines where they have the most interest and talent.
- Ensure for-profit colleges, a substantial number of which offer arts degrees, are properly monitored to reduce their incentive to maximize profits over student success.

#### TALKING POINTS

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- **Congress enacted the Public Service Loan Forgiveness (PSLF) program with bipartisan support in 2007**, partly to create incentives for motivated and committed individuals to pursue careers in service to the public. PSLF is a vital tool in allowing talented and highly trained employees from all socioeconomic backgrounds to work at organizations that make an impact in their community.
- **Student loans should be a tool for accessing and enhancing education—without limiting career and educational options.**
- **The number of college arts degrees conferred annually rose steadily from 75,000 to 139,000 from 1997 to 2013—promising news for business leaders looking for an educated and creative workforce.** At the same time, according to the Strategic National Arts Alumni Project (SNAAP) the overall debt levels for arts students have increased substantially among recent graduates (up to five years out), both in terms of the percentage of those with any debt as well as in the amount of debt incurred. Strikingly, 35% of all recent graduates said that debt levels had a “major” impact on their educational and career decisions, compared to only 14% of non-recent grads.
- **The cost of providing a college degree in the arts, as described by SNAAP reporting, is particularly sensitive to increasing costs.** This is due to the teaching-intensive curricula, low student-teacher ratios, and the added costs of materials and equipment.
- **We strongly encourage Congress to continue supporting a student-centered approach to funding higher education.** Current federal financial aid policies equally support all students regardless of what they study or where they choose to obtain a higher education. Degree completion, regardless of major, is the most important factor to future success, and students should be encouraged to concentrate their studies where their interests and talents lead them.

#### BACKGROUND

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The last higher education reauthorization was in 2008, enacted through a bill known as the Higher Education Opportunity Act. The HEA is the single most important piece of legislation overseeing the relationship between the federal government, colleges and universities, and students. It authorizes various federal aid programs within the Department of Education that support students pursuing a postsecondary education, including grant programs that support efforts to expand and increase access for low-income and first-generation students, such as Pell Grants.

Senate Health, Education, Labor, and Pensions Committee Chairman Sen. Lamar Alexander (R-TN) has announced he is retiring in 2020 and has called passage of a higher education reauthorization bill this year a priority.

Under a Democratic majority in the House, the Aim Higher Act is likely to be the starting point in the 116th Congress. The Aim Higher Act would be significantly more generous than current programs for students and borrowers, increasing funding levels for Pell Grants, TRIO, and GEAR UP and making loans more affordable. The bill also proposed reviving the Perkins Loan Program, which expired in 2017, and restructuring the Federal Work-Study and Supplemental Educational Opportunity Grant programs. However, it may also add significant new requirements for institutions, increasing reporting and regulatory burden.

Arts advocates are eager to work with Congress on ways to reduce cost, increase accountability, and promote innovation in higher education. These are goals that arts advocates share with the members of the Congressional education committees.

## STRENGTHENING ARTS EDUCATION

### HELPING CHILDREN ACHIEVE IN SCHOOL, WORK, AND LIFE

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#### ACTION NEEDED

**We urge Congress to strengthen equitable access to arts education through the Well-Rounded Education provisions of the *Every Student Succeeds Act (ESSA)*:**

- Fully fund (\$1.6 billion) the Student Support & Academic Enrichment Grants under Title IV, Part A.
- Make explicit the opportunity for the arts to help achieve Title I objectives.
- Thoroughly implement the professional development opportunities for arts educators and school leaders in Title II and the expanded STEM program eligibility for the arts in Title IV, Part A.
- Fully fund (\$1.1 billion) the 21st Century Community Learning Centers after-school program.
- Fund the Assistance to Arts Education program at \$40 million, as outlined in a separate issue brief.
- Provide at least \$4 million to the Institute of Education Sciences for the decennial administration of the Fast Response Survey System in Arts Education study.

#### TALKING POINTS

- **The arts are included as part of a “Well-Rounded Education” in federal law.** This designation—alongside reading, math, science, and other subjects—is confirmation that the arts are essential to a complete education and belong in the main instructional day. Federal education funding (such as Title I, teacher training, and school improvement) is directed to support all aspects of a well-rounded education, including the arts.
- **There are huge, persistent disparities in access to arts education in the schools.** The 2009–2010 U.S. Department of Education’s Fast Response Statistical Survey—the most recent data collected at the federal level—found that schools with a higher concentration of students in poverty were less likely to offer arts education. In the 2010 National Art Education Foundation-funded study, *NCLB: A Study of Its Impact on Art Education Programs*, 67% of the arts educators surveyed reported that art schedules had been impacted by NCLB. Unfortunately, 2014 Indiana University research indicates that elementary students from urban settings, from rural areas, from low income households, and students of color do not share the same access to high quality music education as their white, suburban counterparts.
- **The Department of Education’s data collection efforts in all arts disciplines must be strengthened by systematically including pre-K–12 arts education in the School and Staffing Survey, the National Assessment for Educational Progress (NAEP), the Fast Response Survey System (FRSS), and other data instruments.** The Department should provide more timely updates on access to all arts education at multiple grade levels—using such tools as the School and Staffing Survey and FRSS. The latest FRSS in the arts was released in 2012, with the next one scheduled to be in the field in 2019. The most recent NAEP in the arts, known as “the nation’s report card,” was released in April 2017. Funding is needed for updating both the FRSS and NAEP Arts Frameworks to include measurements in dance, media arts, theater, music, and visual arts in order to assess the condition of arts education.
- **Learning in the arts can and should be included in multiple measures of student progress.** Rigorous and varied assessments in all subject areas—including the arts—can produce high-quality learning and motivate students to stay in school. The next generation 2014 National Core Arts Standards serve as a foundation for creating reliable measures of what children know and know how to do in dance, media arts, music, theater, and visual arts. Replicable assessments in grades 2, 5, 8 and three levels of high school are embedded within the 2014 arts standards framework and serve as a resource that educators can adapt to their own curriculum and students. The arts standards’ artistic processes of Creating, Performing/Presenting/Producing, Responding, and Connecting are excellent models of performance and portfolio-based measurements.



- **Arts educators should be evaluated upon how well their students learn and perform in their respective subject areas.** Evaluation systems in some states and districts evaluate educators in all subject areas based on standardized test scores in reading and math. Through state implementation of ESSA, teachers should be evaluated and accountable based on their performance in their own subject areas. Evaluation systems should employ valid and reliable measures applied in the context of the number of students taught and the instructional time available, and all observation-based teacher evaluations should be conducted by individuals with adequate training and expertise in the arts.
- **A review of the ESSA state accountability plans found that 19 states address access and participation rates in the arts as part of their state accountability reporting systems. To ensure equitable access to a Well-Rounded Education for all students, all state accountability plans should annually document and publicly report the status and condition of arts education and other subjects.** These state longitudinal data systems should include the number and range of course offerings, student enrollment in each subject, pupil/teacher ratios, amount of instructional time, budget allocation, subject teacher certification, full-time equivalent teacher employment, and other measures chosen by the state and significant in the subject area.
- **Congress should fully fund the 21<sup>st</sup> Century Community Learning Centers at \$1.1 billion,** allowing after-school programs to fully embrace the arts as a learning opportunity for all students in and out of the traditional school day.
- **The arts are a key component to successful early childhood programs.** Federal policy includes use of the Creative Arts Expression framework of evidence-based research as central to the implementation of early childhood education program. Similarly, ESSA implementation of Title IX should keep the arts in the definition of “Essential Domains of School Readiness” for pre-school grants.
- **Providing flexibility and supporting educational choices at the federal level should not absolve private or charter schools from presenting a full well-rounded education for every child.** According to the National Center for Education Statistics, overall public charter school enrollment increased from 0.8 million to 2.5 million between 2003-2014. Arts education data from Arizona and California show that students in charter schools are significantly less likely to receive an arts education than students in district schools. With the number of charter school students increasing to 5% of all public-school students, federal leadership is needed to ensure that all students attending private and charter schools be provided with a well-rounded education in all academic subjects as supported in ESSA.
- **Implementation of the Perkins Act should include all arts education disciplines.** Congress should ensure that the provision in the 2018 reauthorization of the Carl D. Perkins Act in which school districts are required to provide detailed information on how they will incorporate all defined areas of a well-rounded education—including music and the arts—are fully implemented into their career and technical education programs and reportable in their annual application and reporting data to the U.S. Department of Education.

## BACKGROUND

With the passage of the *Every Student Succeeds Act*, the U.S. Department of Education and state departments of education have begun taking up the implementation process by producing new federal regulations and state accountability plans. Education leaders in Congress have pledged to provide oversight as each state sets new directions with expanded responsibilities.

A major change in the law is that, while the *No Child Left Behind Act of 2001* listed the “arts” as a “core academic subject,” that term was discontinued in the *Every Student Succeeds Act of 2015*. The new law lists the “arts” and “music”—alongside reading, math, and a host of other subjects—in the federal definition of a “Well-Rounded Education.” Senate report language described the “arts” as “dance, media arts, music, theatre, and visual arts, and other arts disciplines as determined by the State or local educational agency.”

Following this issue brief is a paper titled *Arts Education: Creating Student Success in School, Work, and Life* to communicate the benefits of arts education to all policymakers as ESSA’s promise is realized across 50 states.

# ARTS EDUCATION

## Creating Student Success in School, Work, and Life

March 2019

A child's education is not complete unless it includes the arts. The *Every Student Succeeds Act* (ESSA), the current iteration of the *Elementary and Secondary Education Act of 1965* (ESEA), lists the arts and music in a definition of a "well-rounded education," including all arts disciplines (dance, media arts, music, theatre, and visual arts) as subject areas eligible for Title I and Title IV funds and other federal resources administered by state and local education agencies. A comprehensive strategy for a complete education includes rigorous, sequential, standards-based arts K-12 instruction in the classroom, as well as participation and learning in community-based arts programs. The federal commitment to arts education must be affirmed at the state and local level so that the arts are part of the well-rounded curriculum of our nation's schools and are an integral part of every child's development.

### **THE ARTS PREPARE STUDENTS FOR SCHOOL, WORK, AND LIFE**

- As this country works to strengthen our place in the 21st Century global economy, the arts equip students with a creative, competitive edge. The arts provide the skills and knowledge students need to develop the creativity and determination necessary for success.
- The arts teach children the skills necessary to succeed in life, including learning to solve problems and make decisions, learning to think creatively, building self-esteem and self-discipline, articulating a vision, developing the ability to imagine what might be, and accepting responsibility to complete tasks from start to finish.
- Multiple research studies suggest the arts play a critical role in preparing students for work and life.<sup>1</sup> A comprehensive arts education fosters the creativity and innovation needed for a more competitive workforce.

### **ARTS EDUCATION CAN HELP CLOSE THE ACHIEVEMENT GAP**

- Studies have found that high school students from under-resourced environments who are highly involved in the arts have better grades, are less likely to drop out, and are more likely to go on to college.<sup>2</sup>
- The arts play a unique role in boosting learning and achievement for young children, middle school students, students with disabilities, students from under-resourced environments, and students needing remedial instruction.<sup>3</sup>
- The College Board's National Task Force on the Arts in Education recommends that "greater access to arts education can serve as an effective tool in closing the achievement gap, increasing the number of underserved students that achieve at the highest level in education."<sup>4</sup>
- The U.S. Department of Education's ten-year review of Arts in Education-funded programs finds that "students in arts programming had better attendance, fewer disciplinary issues and improved on-task behavior relative to comparison students."<sup>5</sup>
- The National Coalition for Core Arts Standards' document, *A Conceptual Framework for Arts Learning*, states that artistic literacy is critical to a child's comprehensive education "in our increasingly multi-media age, where information is communicated less through numeracy and the written word."<sup>6</sup>

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<sup>1</sup> Arts Education Partnership ArtsEdSearch database. [www.artsedsearch.org](http://www.artsedsearch.org)

<sup>2</sup> Catterall, J.S., Dumais, S.A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies*. Washington, DC: National Endowment for the Arts.

<sup>3</sup> Horowitz, R. & Webb-Dempsey, J. (2003). Promising signs of positive effects: Lessons from the multi-arts studies. Catterall, J.S and Arenga G. (2016) *JumpStart Theatre: Impacts in Three Middle Schools* (p. 25-34). In R. J. Deasy (Ed). *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, DC: Arts Education Partnership. (p. 98-100). Mason, C.Y., Thormann, M.S., & Steedley, K. M. (2004). *How Students with Disabilities Learn in and through the Arts*. Washington, DC: VSAarts. (p. 19-25).

<sup>4</sup> The College Board. (2009). *Arts at the Core: Recommendations for Advancing the State of Arts Education in the 21<sup>st</sup> Century*. (p.11).

<sup>5</sup> U.S. Department of Education. *Progress and Promise: Ten Years of the Arts Education Model Development and Dissemination Program*. (p. 13)

<sup>6</sup> National Coalition for Core Arts Standards (2012). *A Conceptual Framework* (p. 17)

## **THE ARTS CAN TRANSFORM THE LEARNING ENVIRONMENT**

- A study by the Arts Education Partnership, *Third Space: When Learning Matters*, finds that schools with large populations of students in economic poverty—too often places of frustration and failure for both students and teachers—can be transformed into vibrant hubs of learning when the arts are infused into their culture and curriculum.<sup>7</sup>
- Teacher turnover within five years is 46 percent and recent data shows that fewer college students are pursuing teaching careers.<sup>8</sup> Having the arts in schools has been found to improve teacher morale, satisfaction, and attendance by fostering havens for creativity and innovation—places where students want to learn and teachers want to teach.<sup>9</sup>
- When schools embrace the arts, they can become vibrant and successful centers of learning and community life.<sup>10</sup>

## **ARTS EDUCATION MUST BE PROVIDED TO ALL STUDENTS**

- The 2009–10 U.S. Department of Education Fast Response Statistical Survey (FRSS) found that schools with a higher concentration of students in poverty were less likely to offer arts education.<sup>11</sup> The results of the study were alarming enough to prompt the U.S. Department of Education (ED) to declare the status of arts education “an equity issue and a civil rights issue.” The 2016 NAEP Arts Assessment similarly found that 13% of students attend schools that offer music classes less than once a week or not at all and 21% of students attend schools that offer visual arts classes less than once a week or not at all.<sup>12</sup>
- A 2011 national survey of 1,001 3rd to 12th grade public school teachers found that, “according to most teachers, schools are narrowing the curriculum, shifting instructional time and resources toward math and language arts and away from subjects such as [visual] art, music, foreign language, and social studies. Two-thirds (66 percent) say that other subjects ‘get crowded out by extra attention being paid to math or language arts.’”<sup>13</sup>
- Parents, educators, policy leaders, and the public should have full access to information about the availability of arts education in our nation’s schools and ESSA requires states to provide accountability data in state report cards at the school and district level. The federal government should collect data on a more frequent and complete basis. Statewide longitudinal data collection efforts should include all well-rounded subjects, including the arts, as stated in a recommendation by the Council of Chief State School Officers.<sup>14</sup>
- When schools embrace the arts, they can become vibrant and successful centers of learning and community life.<sup>15</sup>

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<sup>7</sup> Stevenson, L. M. & Deasy, R. J. (2005). *Third Space: When Learning Matters*. Washington, DC: Arts Education Partnership. (pp. 10-11).

<sup>8</sup> Aragon, S. (2016). *Teacher Shortages: What We Know* (pp. 2-3).

<sup>9</sup> Barry, N.H. (2010). *Oklahoma A+ Schools: What the research tells us 2002-2007. Volume 3, quantitative measures*.

<sup>10</sup> Stevenson, L. M. & Deasy, R. J. (2005). *Third Space: When Learning Matters*. Washington, DC: Arts Education Partnership. (pp. 10-11).

<sup>11</sup> Parsad, Basmat & Spiegelman, Maura. (2012). *Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10*. (p.14 & 28)

<sup>12</sup> U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 2016 Arts Assessment.

<sup>13</sup> Common Core. (2012). *Learning Less: Public School Teachers Describe a Narrowing Curriculum*. (p.1)

<sup>14</sup> Council of Chief State School Officers/State Education Agency Directors of Arts Education, release, “Chiefs Embrace Call for Data Collection for All Courses,” December 10, 2009.

<sup>15</sup> Stevenson, L. M. & Deasy, R. J. (2005). *Third Space: When Learning Matters*. Washington, DC: Arts Education Partnership. (pp. 10-11).

## TAX POLICY

### ENCOURAGING CHARITABLE GIVING AND SUPPORTING PUBLIC ACCESS TO THE ARTS

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#### ACTION NEEDED

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##### We urge Congress to:

- **Restore and expand the full value and scope of charitable giving incentives for all taxpayers through enacting a universal charitable deduction and further policies that will strengthen the nonprofit community.**
- **Take action to repeal the new tax on nonprofit expenses, strengthen the capacity of the arts sector to support communities, and protect nonprofit nonpartisanship.**

#### TALKING POINTS

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- **Nonprofit arts organizations are an essential part of the broader community of approximately 1.4 million nonprofit 501(c)(3) organizations, working alongside hospitals, educational institutions, food assistance programs, and the full array of charitable organizations.** In recognition of their benefit to the public good, contributions made to 501(c)(3) nonprofits have been tax-deductible since 1917.
- **Tax policy changes directly impact nonprofit services and U.S. jobs.** With essential support from charitable donations, the nonprofit sector boosts local economies and employs roughly 10 percent of America's workforce. The nonprofit sector contributes \$1.6 trillion in services every year and supports 11.4 million jobs.
- **Ticket sales and admission fees alone do not come close to subsidizing the artistic presentations, educational offerings, and community-based programming of nonprofit arts organizations.** Approximately 40 percent of financial support for nonprofit performing arts organizations is derived from charitable giving.
- **The nonprofit arts sector relies on charitable gifts from donors across the economic spectrum.** Donations of all sizes add up to an essential investment that enables nonprofit arts organizations to respond to public needs and form community partnerships through education, artistry, economic development, and social service programs.
- **Under comprehensive tax reform legislation enacted in 2017, taxpayers claiming the charitable deduction are expected to fall by more than half, reducing incentives for charitable giving.** The projected drop in the number of taxpayers eligible to claim the charitable deduction will accelerate an already troubling trend of fewer Americans making charitable donations.
- **Congress can support increased charitable giving by enacting a Universal Charitable Deduction, available to all taxpayers, whether or not they itemize their returns.** While the initial charitable impulse to give comes "from the heart," history has shown that tax law impacts what, when, and how much donors give.
- **Giving can further grow by building on the success of the IRA Charitable Rollover provision.** The Legacy IRA Act would expand the IRA Charitable Rollover to allow seniors starting at age 65 to make tax-free IRA rollovers to charities through life-income plans (charitable gift annuities or charitable remainder trusts).
- **Congress should repeal the Unrelated Business Income Tax (UBIT) on employee parking and commuting benefits that was included in the Tax Cuts and Jobs Act.** This unprecedented 21% tax on nonprofit expenditures diverts funds away from the capacity of charitable organizations to serve their communities.
- **Donated works of art are critical to building and maintaining collections at our nation's art institutions.** Deductions for gifts of property worth over \$5,000 require an independent appraisal to ensure proper valuation. Tax reform bills written in both the 113th and the 115th Congresses did not propose any changes to the existing deduction, or the model enforcement system administered by the IRS.

- **Nonprofit 501(c)(3) organizations should remain protected from partisanship.** Repealing the Johnson Amendment would pressure charitable organizations to take sides in partisan political campaigns and would erode the public trust in organizations that exist to serve community needs.
- **The nonprofit sector is committed to high standards of governance and accountability and should be protected from unnecessary requirements that divert resources from essential nonprofit services.** As further tax policies are crafted, Congress must ensure that provisions related to nonprofit administration and reporting requirements do not inhibit service to communities.

## BACKGROUND

**Reaching the Full Potential of the Charitable Deduction:** While the comprehensive tax reform law enacted in 2017 preserves the charitable deduction for those who itemize their tax returns, the number of itemizers is expected to fall dramatically as the standard deduction is nearly doubled under tax reform. Charitable giving has been projected to decline by up to \$13 billion per year if only 5% of taxpayers itemize their returns, prompting advocates to seek a "universal charitable deduction" available to non-itemizers. The House and Senate tax reform bills did not include such a provision to safeguard against potential drops in giving, despite interest in both chambers. On January 17, 2019, Reps. Henry Cuellar (D-TX) and Chris Smith (R-NJ) introduced H.R. 651, the Charitable Giving Tax Deduction Act, which would allow donors to deduct charitable contributions, whether or not they itemize their tax returns. Nonprofit arts organizations, along with the broader nonprofit and philanthropic communities, join together in urging Congress to reinstate and expand tax incentives for charitable giving by creating a universal charitable deduction, available to those who do not itemize their tax returns.

**Unrelated Business Income Tax (UBIT):** The comprehensive tax reform provisions signed into law in December 2017 included a new requirement for nonprofits to pay UBIT equal to 21% of the value of commuting and parking benefits provided to employees. On January 21, Independent Sector released a report, produced by the Urban Institute and based on a November 2018 survey, explaining that organizations are reporting an average new transportation tax payment of \$10,456 with additional administrative costs of \$1,346 per organization. There has been bipartisan support for repealing this provision, and a legislative vehicle is urgently needed.

**Maintaining Nonprofit Nonpartisanship:** Some in Congress are proposing to allow nonprofits supported by tax-deductible contributions to endorse candidates for office, removing the protection in law (called the Johnson Amendment) that prevents nonprofits from being pressured into partisan activity. While repeal was not included in the final tax reform bill, the threat still remains as similar repeal efforts surface in the context of appropriations bills. The broad charitable, religious, and philanthropic communities have strongly opposed any weakening or repeal of the Johnson Amendment.

**Protecting the Public Value of the Arts:** Some have suggested that gifts to education, research, cause-related organizations, (e.g., the environment, animal welfare, etc.) and the arts should receive different treatment than gifts to human service organizations. Setting a hierarchy of charitable causes is detrimental and discriminatory to the arts and is not supported by the broader nonprofit sector. "The current tax deduction for charitable giving should either be preserved or modified only in ways that will: strengthen incentives to give; respect the freedom of individuals to determine the causes and organizations they participate in and support and treat those choices equitably; and encourage all individuals to give more to communities and causes through charitable organizations." (Independent Sector, 2012.) The nonprofit arts have always been eligible for the charitable deduction in keeping with this nation's more than 100-year old tradition of incentivizing taxpayers to give to charitable causes they believe will benefit the public good.

## TAX FAIRNESS FOR ARTISTS AND WRITERS

STRENGTHENING THE CREATIVE SECTOR AND PROVIDING PUBLIC ACCESS TO AMERICA'S ARTISTIC HERITAGE

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### ACTION NEEDED

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#### We urge Congress to:

- **Enact the Artist-Museum Partnership Act, which would allow artists to deduct the fair market value of their work when they donate it to charitable collecting institutions.**
- **Update the Qualified Performing Artist Tax Deduction and reinstate deductions for unreimbursed employee business expenses.**
- **Maintain artist eligibility in the Low-Income Housing Tax Credit program, the income tax exemption for private activity bonds, and the Historic Tax Credit.**

### TALKING POINTS

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#### Fair Market Deduction for Artists' Donations

- Most museums, libraries, and archives acquire new works primarily through donations. However, artists, writers, choreographers, and composers—unlike collectors—have no financial incentive to donate their works because they cannot claim a tax deduction for the work's fair market value. Rather, they can deduct *only the value of materials*, such as paint and canvas. As a result, works of local, regional, and national significance are sold into private hands and may never come into the public domain.
- If more works of contemporary, living artists were available to the public, emerging artists, visual artists, performers, scholars, and the public at large would benefit from this access and draw inspiration from these current pieces. Collectively, these works constitute an important part of America's heritage.
- The Artist-Museum Partnership Act would allow creators of original works to deduct the fair market value of self-created works given to, and retained by, a nonprofit institution. It would encourage gifts of visual art, such as paintings and sculptures, as well as original manuscripts and supporting material created by composers, authors, and choreographers.
- Collectors have the right to deduct the fair market value of gifts that they donate. The creators of those works should have the same right when they donate their works. *It is only fair.* Furthermore, when artists die, works of art in their estate are taxable at their fair market value.
- A report prepared for Congress by the National Endowment for the Arts at the request of Sen. Patrick Leahy (D-VT) and former Sen. Robert Bennett (R-UT) demonstrates how current law impacts artists and writers and undermines the ability of cultural organizations to preserve our nation's heritage.

#### Tax Deductions for Artists' Expenses

- Tax reform signed into law in 2017 (P.L. 115-97) preserved the long-standing "above the line" tax deduction for job-related expenses of performing artists who work for two or more employers and have related expenses that are more than 10% of their performing arts income. Although the income cap of \$16,000 is grossly out-of-date (dating to 1986 and never adjusted for inflation), this provision helps some artists pursue their passion to the benefit of audiences everywhere.
- Across occupations, P.L. 115-97 eliminated the opportunity to deduct unreimbursed employee business expenses that exceed 2% of adjusted gross income. For artists who are employees, this means that the costs of supplies, instruments, professional dues, and other expenses essential to employment are no longer tax-deductible.

### **Low-Income Housing Tax Credit (LIHTC)**

- The LIHTC program has preserved existing affordable housing and built new affordable housing nationwide, including almost 3 million new housing units. Some of this housing brings artists into city-centers to preserve and support the cultural community, and helps address vacant industrial properties, restores community access, and promotes economic growth. The LIHTC was preserved under P.L. 115-97.

### **Historic Tax Credit (HTC)**

- For over three decades, the HTC has been a widely used redevelopment tool for cities, towns, and rural communities across the country. It has a proven track record of stimulating economic growth and creating jobs through public-private leveraging opportunities.
- Through the life of the program, the HTC has preserved more than 42,000 buildings, expanding cultural access and preserving American heritage. P.L. 115-97 preserved the 20% credit but eliminated the 10% credit for pre-1936 buildings.

### **Private Activity Bonds**

- State and local governments use private activity bonds to provide financing at lower borrowing costs, enabling construction of cultural infrastructure projects like museums and concert halls, and also hospitals, port authorities, and housing projects.
- Nonprofits have used tax-exempt private activity bonds to obtain lower-cost financing for such projects that provide a benefit to the public.

### **BACKGROUND**

As work to enact comprehensive tax reform occurred in December 2017, numerous provisions important to cultural institutions, nonprofits, and individual artists arose. Some favorable provisions were enacted, others weren't included, and some harmful provisions made it into the final bill, as outlined above. One of the long-sought-after provisions not included was the Artist-Museum Partnership Act, a proposal that has been repeatedly introduced in Congress for over 15 years to correct an inequity for artists that also harms public access to living artists' works of art.

For many years, artists, writers, and composers were allowed to take a fair market value deduction for their works donated to a museum, library, or archive. In 1969, however, Congress changed the law, and as a result the number of works donated by artists dramatically declined. *The effect of this legislation was immediate and drastic.* As just one example, the Museum of Modern Art in New York received 321 gifts from artists in the three years prior to 1969; in the three following years, the museum received 28 works of art from artists—a decrease of more than 90 percent. The Senate has passed artists deduction legislation five times in previous years, but the bills have not been considered by the House.

**The arts community seeks support for provisions that would strengthen the creative sector in upcoming tax technical correction bills or other future relevant legislation.**

**OFFICE OF MUSEUM SERVICES (OMS)**  
PROMOTING LIFELONG LEARNING AND PROTECTING OUR NATIONAL HERITAGE

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## **ACTION NEEDED**

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### **We urge Congress to:**

- **Support \$38.6 million for FY 2020 for the Office of Museum Services (OMS) within the recently reauthorized Institute of Museum and Library Services (IMLS).**
- **Sign appropriations letters to be circulated by Senator Kirsten Gillibrand (D-NY) and by Representatives Paul Tonko (D-NY), David McKinley (R-WV), and Chellie Pingree (D-ME).**

### **Office of Museum Services Appropriations, FY 2005 to present (in millions of dollars)**

<b>Fiscal Year</b>	<b>'08</b>	<b>'09</b>	<b>'10</b>	<b>'11</b>	<b>'12</b>	<b>'13</b>	<b>'14</b>	<b>'15</b>	<b>'16</b>	<b>'17</b>	<b>'18</b>	<b>'19</b>
Appropriation	31.4	35.0	35.0	31.5	30.9	30.9*	30.1	30.1	31.3	31.7	34.7	34.7

\*This total was reduced to \$29.2 million through sequestration under the Balanced Budget and Emergency Deficit Control Act as amended by PL 112-240. Figures above are not adjusted for inflation and do not include program administration. Source: IMLS.

## **TALKING POINTS**

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### **OMS enhances museums' economic impact.**

- Museums are economic engines, supporting more than 726,000 jobs and annually contributing \$50 billion to the U.S. economy and \$12 billion in annual tax revenue at all levels of government.
- OMS funding—which supports all types of museums including art, history, science, children's, specialized institutions, and living collections, such as zoos and aquariums—plays a significant role in this economic impact by helping museums reach more visitors and spur community development.

### **OMS advances the role of museums in lifelong learning and as key partners in education.**

- Museums receive approximately 55 million visits each year from students in school groups, with art museums alone reaching approximately 40,000 public, private, charter, parochial, magnet, and home schools spanning nearly every congressional district.
- The educational role of museums is at the core of their public service mission. They spend over \$2 billion annually on education programming, roughly three-quarters of which is at the K–12 level.
- OMS grants help museums give learners tools they will need in a modern economy: critical thinking, creativity, numerical literacy, problem solving, innovation, and communication skills.
- Most museums tailor educational programs in coordination with state and local curriculum standards.

### **OMS helps museums care for their collections.**

- Museums care for more than 1 billion objects. The 2005 *Heritage Health Index*, published by the IMLS and the National Endowment for the Humanities, together with support from foundations, concluded that immediate conservation action is needed to prevent the loss of millions of artifacts. An updated survey is expected to show collections in an equally urgent state of need.

## **BACKGROUND**

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Dedicated to sustaining a nation of learners, OMS at IMLS awards grants to museums to enable them to carry out educational programs, reach new audiences, and care for their collections. The agency supports museums as core providers of learning, both directly and in conjunction with schools, families, and communities.

IMLS has been regularly reauthorized by Congress with broad support, most recently in 2018 for six years with a funding authorization of \$38.6 million for OMS. The Museum and Library Services Act of 2018 P.L. 115-410) passed with overwhelming bipartisan support by unanimous consent in the Senate and by a vote of 331 to 28 in the House, showing Congress' renewed bipartisan support for the agency's programs and a renewed commitment to its funding. It was signed into law by the president on December 31, 2018. The Administration's FY 2020 budget proposal, like prior years, is expected to call for termination of IMLS.



# **CORPORATION FOR PUBLIC BROADCASTING**

## **SUPPORTING PUBLIC BROADCASTING AS PART OF OUR NATIONAL ARTS INFRASTRUCTURE**

### **ACTION NEEDED**

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#### **We urge Congress to:**

- **Fund the Corporation for Public Broadcasting (CPB) at no less than \$445 million.**

### **THE VALUE FOR AMERICANS**

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- Public broadcasting, which is accessible to all Americans, reaches more than half of all Americans every month, and the audience is growing. Over a year, 80 percent of all U.S. television households—and nearly 200 million people—watch PBS. 42 million people listen weekly to public radio.
- CPB supports more than 1,500 locally owned public stations including 359 public television stations, 1162 public radio stations, thousands of online services, and in-person community events.
- Public broadcasting is local. Stations are locally licensed and governed, locally programmed, and locally staffed. In many rural areas, public broadcasting is the only source of free, locally managed news, arts, and cultural programming.
- Local public stations air music and arts programming that is not available on commercial radio and television, preserving and advancing America's unique cultural heritage.
- Notably, public radio features diverse genres and traditions that are less commonly found on commercial stations, including classical, folk, bluegrass, jazz, and blues.
- Public radio stations are also often the first to air emerging, independent artists in the earliest stages of their careers.
- Local public stations also have long standing partnerships with local music venues and performing arts societies, helping to extend the reach of artists in communities throughout the country. Local public television and radio stations are an integral part of the "cultural infrastructure" that supports the music economy in America today.
- If CPB funding is reduced, hundreds of America's rural communities would lose their best (and sometimes only) source for arts and culture programming, many of whom might never have the opportunity to experience arts and culture programming otherwise.
- At a time when funding for music and arts in our schools is being cut, public broadcasting helps keep the arts alive for generations of children—today and for years to come.

### **FUNDING FOR AMERICA'S PUBLIC BROADCASTING**

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- The federal portion of the average public station's revenue is approximately 10-15 percent. For smaller stations serving rural, minority, and other underserved communities, CPB's investment can represent as much as 40 percent of their budget. Stations leverage this seed money to attract investments from state and local governments, universities, businesses, and their local viewers and listeners. For every federal dollar invested through CPB, stations raise more than \$6.00 on their own. The federal investment in public broadcasting is a tiny portion of the federal budget—only one hundredth of one percent (0.01 percent).
- If federal funding were to disappear, stations would have to raise approximately 200 percent more in private donations to replace the federal investment. This is because CPB, in addition to direct payment to stations, pays for the system's technical backbone, copyright and other fees, and major investments in national content from which all stations benefit.
- If funding is cut, Americans would pay a major price—losing enriching, thought-provoking content that broadens people's horizons, introducing citizens to new artists, cultural programming, and ideas.
- The vast majority of funding through CPB goes directly to local public broadcast stations in the form of Community Service Grants.
- In FY 2012, public broadcasting funding was cut by a total of \$56 million. Public broadcasting absorbed further cuts of approximately 5 percent, or \$22 million, as part of the 2013 sequestration. These cuts have a direct impact on communities across the nation.

# THE CREATE ACT

## SUPPORTING ARTISTS, ENTREPRENEURS, AND THE CREATIVE ECONOMY

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### ACTION NEEDED

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#### We urge Congress to:

- **Cosponsor the CREATE Act in order to invest in the country's workforce and creative economy; to recognize artists, entrepreneurs, and nonprofit arts organizations as contributors to the small business community; and support the creative economy through federal programs and actions.**

### TALKING POINTS: STRENGTHENING FEDERAL POLICY TO SUPPORT THE CREATIVE ECONOMY

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The Comprehensive Resources for Entrepreneurs in the Arts to Transform the Economy (CREATE) Act aims to serve more thoroughly the people, places, and programs that make our nation's creative economy prosper in all its cultural, social, and commercial forms. The legislation outlines similar steps to better invest in our country's workforce and creative economy.

This sweeping legislation expands on the research of numerous economic studies. A 2018 Bureau of Economic Analysis study found that arts and cultural production contributed \$763 billion to the U.S. economy (4.2% of GDP), a 4.9 percent increase over the prior year. The Arts and Cultural Production Satellite Account (ACPSA) is the first federal effort to provide in-depth analysis of the sector's contributions to the economy. Additional sector studies include the Americans for the Arts' *Arts and Economic Prosperity Study*, and *Creative Industries* reports.

Through a dozen provisions that make minor adjustments to existing federal programs, the CREATE Act takes steps to better invest in our country's workforce and creative industries, while empowering the entrepreneurial spirit of artists and encouraging their role as contributors to the small business community.

Primarily, the bill aims to support the people who comprise the creative economy—artists and creative entrepreneurs—by:

- Expanding programs at the Small Business Administration (SBA) to increase micro-loans, business loans, and technical assistance for artists;
- Requiring the Economic Development Administration (EDA) and U.S. Department of Agriculture's Rural Development Administration ensure that traditional economic development tools, such as incubators and grant programs, support the creative economy throughout the country;
- Improving the visa processing time for foreign guest artists and U.S. nonprofit arts organizations.
- Ensuring access to FEMA's disaster relief assistance for self-employed workers, like artists, impacted by natural disasters.

The CREATE Act also supports creative community development, improving the places each of us call home through:

- Developing a model to promote the creative arts in local economic initiatives, such as cultural district planning;
- Creating an Artist Corps to increase national service through the arts, as called for in the *Serve America Act*.

Lastly, the bill seeks to amend and enhance federal tax policies surrounding the creative economy that were not addressed in the tax reform bill:

- Modifying the rules to encourage charitable contributions of fractional gifts;
- Allowing artists to take an income tax deduction of the fair market value of their work when making a charitable contribution.

## **BACKGROUND**

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Introduced by Sen. Tom Udall (D-NM) and Rep. Debbie Dingell (D-MI) on Arts Advocacy Day 2017, and anticipated to be introduced again for the 116<sup>th</sup> Congress, this legislation is designed to strengthen the creative economy. Entitled *Comprehensive Resources for Entrepreneurs in the Arts to Transform the Economy (CREATE) Act*, the comprehensive bill aims to better support our nation's creative economy and builds off of research of numerous economic studies.

The bill, as introduced, has three titles: 1) Support for artists and entrepreneurs; 2) Support for the creative economy, and 3) Creative community development.

Provisions include direction that the U.S. Small Business Administration (SBA) works with micro-lenders, traditional lenders, and regulators to ensure that artists and entrepreneurs have access to micro-loans and that loan program criteria are not discriminatory toward arts-related businesses. There is also a requirement that the Economic Development Administration (EDA) and Rural Development Administration ensure that traditional economic development tools, such as incubators and grant programs, support the arts industry. The legislation also includes a demonstration project to promote the creative arts in local economic planning.

Support to artists trying to get back on their feet after a disaster such as Hurricanes Harvey and Maria impacting Florida, Texas, Louisiana, and Puerto Rico and wildfires in the western states.

## CULTURAL EXCHANGES THROUGH THE U.S. DEPARTMENT OF STATE

### STRENGTHENING TIES BETWEEN THE UNITED STATES AND THE WORLD

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#### ACTION NEEDED

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##### We urge Congress to:

- **Appropriate \$115 million to the Office of Citizen Exchanges within the State Department's Bureau of Educational and Cultural Affairs in the FY 2020 State and Foreign Operations appropriations bill.**
- **Direct the State Department to dedicate increased resources to, and increase operational capacity within, the Cultural Programs Division to strengthen its ability to oversee grants and programs. Despite increases overall for the Office of Citizen Exchanges—the Cultural Programs Department is funded at lower levels now than five years ago, including competitively awarded programs and those run by the State Department.**
- **Encourage the State Department to evaluate and publicly report on the impact, value, and success of arts diplomacy as part of its strategies to build cross-cultural understanding.**

##### Office of Citizen Exchanges Annual Appropriations, FY 2010 to present (in millions of dollars)\*

FY 10	FY 11	FY 12	FY 13	FY 14	FY 15	FY 16	FY 17	FY18	FY19
\$102	\$95.4	\$99.4	\$96	\$101	\$100	\$102	\$111.4	\$111.4	TBD

*\*These amounts represent the total funding for the Office of Citizen Exchanges, which includes a variety of exchange programs, including sports and youth programs. Federal budgets do not indicate totals for these individual programs.*

#### TALKING POINTS

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- **Policymakers and diplomacy experts agree that cultural exchange enhances international understanding.**
  - A January 2017 report from the nonpartisan Center for Strategic and International Studies states that while the U.S. has invested heavily in hard power tactics to fight terrorism, "it has overlooked the soft power necessary to blunt the appeal of extremist ideologies." The report also states that public diplomacy "requires a toolkit of information, cultural, and educational activities and is not defined by one particular program," and that it is important to understand the "role that [public diplomacy] as a whole plays in our national security."
  - At South By Southwest in 2014, U.S. House Homeland Security Committee Chairman Michael McCaul (R-TX), said, "I think Western music could have an influence in countries where people otherwise don't want to listen to us. We need a combination of hard and soft power, and I think the music piece goes to that soft power idea."
  - All 14 of the cultural diplomacy programs are implemented through public-private partnerships. In 2016, the estimated costs of outbound, short-term programs, which include American Film Showcase, American Music Abroad, Arts Envoy Program, and DanceMotion USA was \$8.420 million. While this primarily pays for travel for U.S.-based artists, each beneficiary has the potential to connect with tens of thousands of people overseas.
  - According to ECA, 85,000 participants attended a concert/interacted with American Music Abroad musicians in 2016. And in 2013, cultural programs reached 9 million foreign participants.

**Increased funding and operational capacity for the Cultural Programs Division will strengthen exchange and collaboration in the arts and culture fields that build bridges among people of different countries, cultures, and faiths.**

## TALKING POINTS (CONTINUED)

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- According to a January 2017 report released by the State Department's U.S. Advisory Commission on Public Diplomacy, public diplomacy programs receive only 2% of the entire State Department and USAID FY 2016 planned budget.
- A review of 29 studies on public diplomacy in 2005 identified the most popular recommendation for public diplomacy reform was to increase U.S. exchange programs. The studies were compiled by the nonpartisan Congressional Research Service.
- An October 2009 report by the New York University Brademas Center called for America to have a renewed role in cultural exchange and cultural diplomacy. "To these ends, [the] report recommends that international arts and cultural exchanges be integrated into the planning strategies of U.S. policymakers as a key element of public diplomacy. History has proven that robust public diplomacy is essential to U.S. national security and the promotion of American interests around the globe. The arts community has observed first-hand the value of international artistic exchanges in promoting moderation and tolerance among widely diverse religious and cultural groups."
- **Cultural exchange supports U.S. industry and employment.**
  - According to the National Governors Association's report, *How States Are Using Arts & Culture to Strengthen Their Global Trade Development*, state governments find that including artistic and cultural exchanges in their international trade and business development serves to expand trading relationships with other nations and open markets abroad as a complement to more traditional efforts to generate exports.
  - International exchange prepares Americans for success in the global economy. Seventy-three percent of U.S. employers put significant value on international experience when hiring, according to a study from the British Council and NAFSA: Association of International Educators.
  - Exchanges bring resources to U.S. communities. Virtually the entire State Department exchanges budget is spent on American participants or in the United States.

## BACKGROUND

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Support for cultural exchange and cultural diplomacy has never fully recovered from the elimination of the former United States Information Agency (USIA) and the USIA's Arts America Program. Before USIA was dismantled in 1999, the agency administered educational and cultural exchanges; international radio, television, and film broadcasting; and extensive information programs.

The Bureau of Educational and Cultural Affairs (ECA) at the State Department is responsible for the public diplomacy activities of the United States, including international cultural exchange programs. Within ECA, the Cultural Programs Division focuses on cultural diplomacy, exchange, and collaboration by sharing the rich artistic traditions of the United States. The Cultural Programs Division provides grant opportunities to U.S. nonprofits for cultural exchange activities; residencies, mentoring, and training programs; programs that are carried out overseas by or under the sponsorship of U.S. Embassy public diplomacy offices; and presentations at major international visual arts exhibitions and cultural centers.

In 2013, the State Department facilitated 327 arts diplomacy projects in 132 countries and territories, reaching 9 million foreign participants. An additional 102 Arts Envoy programs were completed in 73 countries.

Congress has continued to demonstrate bipartisan support in recent years for cultural exchange programs, as demonstrated in both the Senate and House-passed budgets for the State Department, which supported funding the Office of Citizen Exchange at its current levels. The Administration's FY 2019 budget calls for a large cut to the Educational & Cultural Affairs budget, from \$630 million to \$159 million.

For a complete listing of programs, please visit: <http://exchanges.state.gov/us/special-focus-areas>

## IMPROVING THE VISA PROCESS FOR FOREIGN GUEST ARTISTS AT U.S. CITIZENSHIP AND IMMIGRATION SERVICES AND STATE DEPARTMENT

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### ACTION NEEDED

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We urge Congress to:

- **Reintroduce and enact the Arts Require Timely Service (ARTS) provision, which will require U.S. Citizenship and Immigration Services (USCIS) to reduce the total processing time for petitions filed by, or on behalf of, nonprofit arts-related organizations.**
- **Take steps, in cooperation with the Administration, to make immediate improvements at USCIS and State Department so that artist visa processing will be accessible, reliable, and efficient.**

### TALKING POINTS

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- **American arts organizations and artists—in communities large and small throughout our country—provide an important public service and advance international diplomacy by presenting foreign guest artists from across the globe in performances, educational events, and cultural programs that are highly valued by U.S. audiences.** International cultural exchange uniquely supports a diversity of viewpoints and contributes to international peace and mutual understanding. The United States should be easing the visa burden for nonprofit arts organizations engaging foreign guest artists, not increasing it.
- **The ARTS provision has a long history of strong, bipartisan support.** Both the House and Senate have signaled bipartisan support for improving the artist visa process. In February 2018, Sens. Orrin Hatch (R-UT) and Patrick Leahy (D-VT) reintroduced the ARTS provision (S. 2466). This has previously been included and passed in the 2013 Senate comprehensive immigration reform bill, as well as having also been included in the 2006 and 2007 comprehensive Senate immigration reform bills. The full House approved a stand-alone version of the measure, H.R. 1312, in April 2008.
- **The inconsistency of the U.S. visa process for foreign guest artists—as well as broad travel restrictions that hinder cultural exchange—has harmful results for everyone.**
  - ***The absence of international guest artists costs American artists important employment opportunities.*** If an international guest artist cannot obtain a visa in time to make a scheduled performance, then the many American artists who were scheduled to work alongside the guest artist may lose a valuable and much-needed source of income and artistic promotion. In addition to these immediate costs, there can also be long-lasting harmful reciprocal effects on the ability of U.S. artists to tour, perform, and create art abroad.
  - ***Delays and unpredictability in the visa process create high economic risks for U.S. nonprofit arts organizations and the local economies they support.*** Nonprofit arts groups frequently sell tickets in advance, creating a financial obligation to their audiences. Regular visa processing at USCIS can take too long for arts organizations to accommodate given that delays can unpredictably stretch to weeks and months, and the cost to upgrade the petition or to cancel altogether directly impacts the bottom line of U.S. nonprofit arts employers. Any delays at USCIS immediately impact the remaining time for artists to undergo consular processing to obtain the physical visa, and with consular processing becoming increasingly time-consuming to schedule and undergo, it is critical that the visa approval process at USCIS be as efficient as possible.
  - ***When artists are unable to come to the United States for guest engagements, the American public is denied the opportunity to experience international artistry.*** Performances and other cultural events are date-, time-, and location-specific. The nature of scheduling and confirming highly sought-after guest artists in the U.S. requires that the visa process at USCIS and U.S. consulates be efficient and reliable so that U.S. audiences may experience extraordinary artistic and cultural talent at home that they could not otherwise enjoy.

- **Immediate assistance is needed to improve the artist visa process. Congress recognized the time-sensitive nature of arts events** when writing the 1991 federal law regarding O and P visas—the categories used by artists—in which the USCIS is instructed to process O and P arts visas in 14 days. In the event the 14-day timeframe is not met, passage of the ARTS provision would require that USCIS process of nonprofit O and P arts-related visa petitions within a total of 29 days—*twice* the current statutory requirement, which in itself is eminently reasonable and consistent with security concerns. Although USCIS has made efforts in recent years to observe the statutory timeframe, the mandate has not been consistently implemented. Under its current authority, the agency can make other immediate changes to remedy unreasonable delays, cost, and uncertainty, such as improving the accuracy of the petition process.
- **Nonprofit arts organizations of all sizes cannot afford the \$1,410 premium processing fee, leaving them to await the unpredictability of regular visa processing.** Nonprofit arts organizations from all regions of the country and in communities of all sizes engage extraordinary foreign guest artists. The financial burden to present international artists to American communities continues to grow heavier thanks to a December 2016 decision by USCIS to impose a 42% increase in the regular filing fee and then a nearly 15% increase in the premium processing fee effective October 2018, which reduces the amount of money available for a production/performance and represents a significant portion of an organization’s operating budget and costs

## BACKGROUND

Foreign guest artists engaged by U.S. arts-related organizations are required to obtain an O visa for individual foreign artists, or a P visa for groups of foreign artists, reciprocal exchange programs, and culturally unique artists. Visas are first processed for approval by USCIS before artists undergo final steps to obtain their visas at State Department consular locations world-wide. Artists and U.S. nonprofit arts organizations have confronted uncertainty in gaining approval for visa petitions due to lengthy and inconsistent processing times, inconsistent interpretation of statute and implementation of policies, expense, and unwarranted requests for further evidence.

Delays began when USCIS adopted a Premium Processing Service (PPS) in June 2001, guaranteeing processing within 15 calendar days at an additional cost of what is now \$1,410 per petition on top of the filing fee and various additional expenses—this fee is unaffordable for many nonprofit arts organizations. Following the creation of PPS, regular O and P visa processing varied widely, ranging from 30 days to six months. In the summer of 2010, USCIS pledged to meet the statutory 14-day regular processing time and promised public stakeholders that significant improvements would be made to the quality of artist visa processing. For several years, petitioners experienced incremental improvements to processing times, only to encounter at-times lengthy and highly unpredictable delays once again over the past two years. These delays, combined with inconsistent processing procedures, result in petitioners having to upgrade to PPS at an unsustainable rate or to cancel plans to engage foreign artists, which is financially, logistically, and reputationally problematic if an event has already been marketed.

Congress can make enduring improvements to the visa process; therefore we ask that any immigration reform effort include enactment of the ARTS provision. USCIS would be required to treat any arts-related O and P visa petition that it fails to adjudicate within the 14-day statutory timeframe as a Premium Processing case (additional 15-day turn-around), free of additional charge. This legislation would not diminish the standards by which artists qualify for a visa—it would hold USCIS to a reasonable timeframe, imparting sorely needed reliability to an unpredictable process that affects U.S. nonprofit arts employers, foreign guest artists, and U.S. audiences.

## ARTS IN HEALTH

### IMPROVING HEALTH THROUGH THE ARTS

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#### ACTION NEEDED

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We urge Congress to:

- Ensure implementation of the **Substance Use-Disorder Prevention that Promotes Opioid Recovery and Treatment (SUPPORT) for Patients and Communities Act (PL 115-271)**, improving coverage of complementary and integrative health services, such as creative arts therapies, through the Dr. Todd Graham Pain Management Study.
- Support research funding for creative arts therapies and arts in health programs within federal agencies such as the National Institutes of Health (NIH) and Substance Abuse and Mental Health Services Administration (SAMHSA).
- In response to the December 2018 *Texas v. United States* court decision, preserve Affordable Care Act (ACA) provisions that provide access to affordable healthcare coverage for artists and other creative occupations.

#### TALKING POINTS

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##### **Creative Arts Therapies and Artist-Directed Programs Support Pain Management**

- **Cleveland Clinic** in **Ohio** offers art therapy groups for patients and caregivers in the Heart and Vascular Institute, Cancer Institute, Transplant units, and behavioral health. Research shows significant reduction in pain and anxiety and improved self-esteem, mood, coping skills, and sense of control.
- Active music therapy interventions facilitated by a Board-Certified Music Therapist among ICU patients at **Inova Loudoun Hospital** in **Leesburg, VA**, revealed improvements in pain perception, physiologic measures (heart rate, respiration rate), and anxiety levels.
- **Desert Hope Treatment Center**, operated by American Addiction Centers (AAC) in **Las Vegas, NV**, incorporates art therapy services in customized treatment plans for adults dealing with substance abuse and co-occurring conditions.

##### **Research in Creative Arts Therapies and Artist-Directed Programs**

- In response to the opioid crisis, the **National Center for Complementary and Integrative Health (NCCIH) at NIH** is funding research that examines the impact of behavioral interventions for prevention and treatment of opioid use disorder and what complementary therapies and non-pharmacologic treatments, including **creative arts therapies**, may work and how they work to manage pain.
- **NIH** launched the **HEAL (Helping to End Addiction Long-term<sup>SM</sup>) Initiative** in April 2018, an aggressive, trans-agency effort that seeks to support scientific solutions to stem the opioid public health crisis.
- **Kids Like Us** operates within the Frederick County Health Department Behavioral Health Services Division in **Maryland** with funding through **SAMHSA's Substance Abuse Prevention and Treatment (SAPT) Block Grant** and serves 26 schools across the county. The program offers free **art therapy** and counseling services to youth grades 4 and above who are affected by the addiction or substance abuse of a close family member. A longitudinal evaluation study began in 2010 and is still underway.
- **NIH** recently issued three funding opportunities to **examine music's ability to improve human health**. The initiative intends to: i) promote understanding of the basic mechanisms through which music is processed by the brain and body; ii) explore how music impacts health and physiology; and iii) facilitate rigorous music intervention studies to treat disease symptoms.



## Outcomes

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- Art Therapy is effective in improving cognitive and sensory-motor functions, helping cope with traumatic experiences, fostering alternative forms of communication, and reducing conflicts/distress.
- Dance Therapy programs can be an effective intervention for people suffering from chronic pain associated with fibromyalgia, leading to a significant decrease in the level of pain experienced and may also improve quality of life and physical functioning. Dance/movement therapy interventions can also potentially decrease anxiety, depression, and other negative outcomes associated with fibromyalgia.
- Drama Therapy is effective in finding improved socialization and coping skills, rehearsing desired behaviors, and finding flexibility in life's roles.
- Music Therapy is effective in reducing pain perception and anxiety, improving respiration, lowering blood pressure, normalizing heart rate, relaxing muscle tension, and positively impacting patient choice of anesthesia and amount of analgesic medication.
- The aesthetics and design of a medical treatment facility can influence energy consumption, staff performance, and patient recovery.

## Affordable Healthcare Coverage for Artists and other Creative Occupations

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### The national arts community requests that any efforts to alter the ACA maintain:

- Access to affordable individual policies;
- Protections for pre-existing conditions;
- Requirement for coverage of preventative services; and,
- Consumer protections, essential benefits, and minimum standards of care.

## BACKGROUND

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"Arts in Health" includes the professional creative arts therapies disciplines of art therapy, music therapy, dance/movement therapy, drama therapy, psychodrama, and biblio/poetry therapy, all of which are nationally board-certified therapies with licensure in selected states, as well as artist-directed applications of visual, literary and performing arts, and design. These creative arts therapists and community artists work together to provide quality, cost-effective services within a variety of healthcare and community settings.

Creative arts therapists and community artists work in diverse settings across a wide spectrum of populations, assisting people through all life stages. Settings include: hospitals, hospice programs, long-term care facilities, mental health programs, schools, rehabilitation treatment centers, disaster response teams, psychiatric forensic units, prisons, community centers, and wellness programs. In **pain management applications**, creative arts therapists can work in many different hospital units, including ICU, NICU, Pre- and Post-Op, surgery, cardiac care, obstetrics, emergency, pediatrics, physical rehabilitation, and outpatient programs.

Economic analyses, cost studies, and clinical research show a positive trend in the use of creative arts therapies and their impact on containing healthcare costs and facilitating functional outcomes achievement. Creative arts therapies and artist-directed programs have the potential to positively impact spending concerns, quality of care issues, and treatment needs of healthcare consumers. An investment in "Arts in Health" is an investment in America's health.

## ARTS AND THE MILITARY

### IMPROVING THE HEALTH OF ACTIVE MILITARY AND VETERANS THROUGH THE ARTS

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#### ACTION NEEDED

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##### We urge Congress to:

- **Support legislation that improves access for service members, veterans and their families to evidence-based complementary and integrative in-person treatments and telehealth, including creative arts therapies.**
- **Support increased funding through the Department of Veterans Affairs and Department of Defense for creative arts therapies services and artist-directed programs for veterans, active military, and their families through community and wellness programs.**

#### TALKING POINTS

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##### **Complementary, Alternative, and Integrative Health Interventions Help Active Military and Veterans**

- **The Independence Fund's Art of Healing in South Carolina** utilizes art therapy to support veterans experiencing PTSD. Art therapy is a critical component of the Family Program, which offers individualized comprehensive aftercare for each family.
- Creative Arts Therapies services at the **National Intrepid Center of Excellence (NICoE) at Walter Reed National Military Medical Center (WRNMMC) in Bethesda, MD**, provides an integrative treatment program for military service members with traumatic brain injuries (TBI). For example, certified Dance/movement therapists facilitate both individual and group therapy treatment in an outpatient TBI program in order to support greater quality of life and recovery from symptoms. Within the last year, NEA/Creative Forces has invested in expanding access to Creative Arts Therapies services through delivery of care through telehealth processes in Florida and Alaska.
- **Resounding Joy in San Diego, CA**, works directly with returning military service members who are diagnosed with Post Traumatic Stress Disorder (PTSD), TBIs, Alcohol and Drug Addictions, and other psychological and physical ailments related to combat stress and trauma, providing music therapy services and promoting supportive musical environments amongst active and retired military members.
- **Blue Star Theatres** is a collaborative program of Theatre Communications Group (TCG) and Blue Star Families. **Blue Star Theatres** currently has **170 participating theatres spanning 42 U.S. states and territories** that connect theatre offerings to military personnel across the United States. **Blue Star Museums**, also a program of Blue Star Families, offers free admission to the nation's service members, including National Guard and Reserve, and their families, to **more than 2,000 museums across America** from Memorial Day through Labor Day each year.
- **Creative Healing Connections** presents arts & reintegration retreats for active duty and veteran women, as well as arts & healing retreats for military spouses, military families, and retreats for military men. These artist-led retreats, held in the **Adirondack region of New York** since 2006, use the arts, complementary therapies, and nature to provide safe environments for individual and collective self-expression.
- The art therapy program at **VA Medical Center in Memphis, TN**, offers art therapy to veterans in the residential program as well as individual and group therapy for patients in outpatient care. Clinicians use the creative process to reconcile emotional conflicts, foster self-awareness, and increase self-esteem.
- **Operation Song**—a non-profit arts agency based in **Nashville, TN**—and headed by songwriters Bob Regan and Don Goodman, empowers veterans, active duty military, and their families to tell their stories through the process of songwriting. Operation Song's programs create an opportunity to transform service related issues, injuries and illnesses into a structured, musical outlet as an enhancement of traditional therapies and/or treatments. Since 2012, their participants have written over 600 songs with veterans of WWII to those currently serving.

- Music therapy programs in **VA hospitals in 27 states (AL, AZ, CA, CT, FL, GA, IA, IL, IN, KS, LA, MA, MD, MI, MN, NC, NJ, NY, OH, PA, SD, TN, TX, VA, WI, WV, WY)** enhance physical, cognitive, psychological, and socio-emotional functioning. Board-certified music therapists facilitate community transition and provide opportunities to acquire, practice, and assimilate new skills into the "new normal" following disease or injury.

### **Creative Forces: NEA Military Healing Arts Network**

- National effort led by the National Endowment for the Arts in partnership with the Departments of Defense and Veterans Affairs, and state and local arts agencies. Americans for the Arts serves as the administrator for Creative Forces.
- Goals are to improve the health, wellness, and quality of life of trauma-exposed military service members and veterans, as well as their families and caregivers, by increasing knowledge of and access to clinical creative arts therapies and community arts engagement.
- Through the program's expansion to 11 clinical sites and telehealth, 14 NEA-funded and four DoD/VA-funded creative arts therapists (CATs) are integrated into interdisciplinary treatment teams providing art therapy, music therapy, dance/movement therapy and creative writing instruction for service members with TBI and associated psychological health issues.
- In 2018, more than 16,000 patient encounters took place, and over 3,000 new patients were served.
- Significant investment in research, with 11 new studies underway and 9 published.
- Support provided to Community Connections projects at all sites in an effort to document and share what community-based arts engagement strategies work to enhance resiliency, wellness and quality of life for military and veteran populations.

### **Locations:**

Joint Base Elmendorf-Richardson, Anchorage AK  
 Marine Corps Base Camp Pendleton,  
 Oceanside, CA  
 Fort Carson, CO  
 James A. Haley Veterans' Hospital, Tampa, FL  
 North Florida/South Georgia Veterans Health  
 System, Gainesville, FL

National Intrepid Center of Excellence (NICoE) at  
 Walter Reed, Bethesda, MD  
 Marine Corps Base Camp Lejeune, Jacksonville, NC  
 Fort Hood, TX  
 Fort Belvoir, VA  
 Naval Medical Center, Portsmouth, VA  
 Joint Base Lewis-McChord, Tacoma, WA

### **BACKGROUND**

"Arts and the Military" includes the professional creative arts therapies disciplines of art therapy, music therapy, dance/movement therapy, drama therapy, psychodrama, and biblio/poetry therapy, all of which are nationally board-certified therapies with licensure in selected states, as well as artist-directed applications of visual, literary and performing arts, and design. These creative arts therapists and community artists work together to provide quality, cost-effective healthcare and wellness services for active military, veterans, and their families.

Despite strong historical beginnings in veterans' hospitals during World War II, and inclusion in VA Hospital programs across the U.S., there remains a need to expand opportunities for creative arts therapies and artist-directed programs so that more military members and veterans can access these services in their communities. Economic analyses, cost studies, and clinical research show a positive trend in the use of creative arts therapies and their impact on containing healthcare costs and facilitating functional outcomes achievement. Creative arts therapies and artist-directed programs have the potential to positively impact the healthcare spending concerns, quality of care issues, and healthcare needs of active military and veterans.

## ARTS IN TRANSPORTATION & INFRASTRUCTURE

### SUPPORTING ART IN PUBLIC TRANSIT PROJECTS

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#### ACTION NEEDED

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We urge Congress to:

- **Enact the Saving Transit Art Resources (STAR) Act to restore local control to transit authorities regarding the integration of art and non-functional landscaping into federally-funded transit projects and facilities.**

#### TALKING POINTS

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- **Artworks have been incorporated into transportation projects in the United States since the 1800s, with a tradition of targeted federal support for art to embellish public facilities that began in the mid-1930s under the Works Progress Administration**, where the talents of professional artists were aligned with the values of the American people. The Federal Transit Administration's (FTA) guidance to local authorities on the incorporation of art and design into transit projects states, "The visual quality of the nation's mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision makers for national and international events."
- **In December 2015, Congress passed the *Fixing America's Surface Transportation (FAST) Act* (P.L. 114-94), to reauthorize highway and transit programs that established a prohibition for use of FTA funds for art in transit, disrupting a long-standing and highly lauded national tradition.** As amended by FAST 49 U.S.C. 5323(h)(2), federal funds can no longer be used for the "incremental costs of incorporating art or non-functional landscaping into facilities, including the costs of an artist on the design team." Previously, federal law allowed local transit authorities to include project costs associated with art (typically 1-2% of the project's capital budget) and landscaping.
- **The 2015 prohibition removes local control from transit authorities and reverses nearly 100 years of systemic enhancement of our transit systems to the detriment of communities in every state.** Artists have been not an extra, but an integral part of the design team, leading to the improvement of safety and security, increase in ridership, reduction of vandalism, facilitation of communication and community pride, and a boost economic activity through tourism, among other positives outcomes (American Public Transit Association's [Best Practices for Integrating Art into Capital Projects](#)). Additionally, as the FTA has funded and advertised the essential benefits of art in transit, there has been a growth of professionals, programs, and processes that are built to specifically implement these recommendations, and these jobs are now being undermined.
- **With [Americans boarding public transportation 34 million times each weekday](#), the impact of the FAST Act art prohibition is felt across the country from metropolitan regions to mid-size cities and rural areas.** For example:
  - In North Carolina, the **Charlotte Area Transit System** will be unable to support additional jobs to fabricate the art for a Street Car Extension project through neighborhoods that have come to expect cultural inclusion of their community represented through permanent public art.
  - In Portland, Oregon, a new bus rapid transit project along the most culturally diverse corridor in the state will not provide an estimated \$600,000 to employ local artists and fabricators, resulting a missed opportunity for community building and a potential equity issue, since **TriMet** has implemented a public art percent on all projects since 1997.

Similar impacts are being felt at transit systems across the country such as the Los Angeles Metro, San Francisco's BART, New York's MTA, the Chicago Transit Authority, and Broward County Transit (Florida).

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- **The prohibition contradicts a [2018 public opinion](#) poll which found that most Americans approve of arts funding by local government (60 percent) and the federal government (54 percent).** Federally impacted programs include those authorized under Chapter 53 of Title 49, U.S.C. and FTA grants such as TIGER. Local funds used to deliver federally-funded transit projects are also impacted as these projects are subject to the same federal restrictions and prohibitions. It eliminates the ability of local jurisdictions to incorporate art into transit projects and has put many transit agencies with percent-for-art programs at odds with their own governing policies. This provision within the law also penalizes proposed transportation projects that budget for public art by lowering that project's overall rating, jeopardizing the ability of projects to even qualify for funding.

## BACKGROUND

The recent federal policy restricting transit funding for art is sweeping and significant, removing local control over major transit projects, and negatively impacting communities and economic opportunity across the nation.

The US Department of Transportation has traditionally supported the expenditure of funds for public art in transit projects. The FTA provided flexible guidelines that left the level of the percent for art allocation at the discretion of the local transit entity.

The highway reauthorization enacted in 2013, (*Moving Ahead for Progress in the 21st Century Act* (MAP-21)), prohibited "stand-alone" artworks in transit projects. However, transit agencies could continue to use FTA funds to support the employment of an artist as a member of a design team, or other costs associated with art, provided that the artistic elements were integrated into the facility or served a functional transit-related purpose.

In the years since, artists continued to help with placemaking and to improve the design of functional elements (e.g., shade, fare evasion barriers, lighting elements, etc.). As design professionals, artists brought significant value to projects with minimal additional investment. Often, this investment was provided through local matching funds. The continued integration of artwork as part of a larger construction project brought significant opportunities to leverage design and construction resources, including shared engineering, infrastructure, and installation costs. Transit agencies that have successfully invested "pennies on the dollar" in artwork and also contributed significantly to job creation, particularly in small, disadvantaged, and minority owned manufacturing sectors. Notably, by pushing technical boundaries, artists contribute enormously towards the research and development of new construction materials and methods which help reduce production costs (e.g. digital printing).

However, with enactment of the FAST Act in 2015, Congress, escalated these MAP-21 limitations to an outright prohibition of local control regarding the incorporation of both art and non-functional landscaping. These prohibitions apply only for transit projects, and local matching funds also face the same restrictions. Impacted projects may include bus, subway, light rail, commuter rail, trolley, and ferry projects. As more communities across the country prioritize public transit, now is the time to recognize that our nation's transit systems are long-term assets, and our nation's communities are deserving of aesthetic design excellence.

The STAR Act legislation is crafted by **Rep. Alma Adams (D-NC)** who is an artist and professor of arts history.

## **STATEMENT OF CONCERN**

### **FAIR COMPENSATION FOR MUSIC CREATORS**

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**We urge Members of Congress not to cosponsor the misleading “Local Radio Freedom Act” resolution.**

The Local Radio Freedom Act (LRFA) attempts to preemptively undercut ongoing negotiations between the broadcast industry and the music community. The resolution unknowingly puts members of Congress on the record against the many talented and hard-working artists and creators in their districts and against intellectual property. Despite its name, LRFA has little to do with local radio and more to do with ensuring that big radio broadcasters can continue to generate billions in annual revenues without compensating performers.

- Terrestrial radio (AM/FM stations) profits without paying a single cent to the musicians, vocalists, and recording artists whose works they exploit.
- AM/FM radio is the only industry in America that can take and use another’s intellectual property without permission or compensation.
- This loophole for AM/FM radio gives broadcasters a competitive advantage over other platforms (i.e. Internet and satellite radio, streaming services) that do compensate performers.
- The U.S. is the only developed nation that doesn’t recognize a performance right, resulting in a loss of \$200 million annually in royalties from overseas earned by American performers whose work is broadcast internationally. Those royalties are collected but never paid because the U.S. does not reciprocate.

Performers are entitled to be compensated for their work. Such royalty payments are standard abroad, are not a form of taxation, and are not a financial burden on large broadcasters. And with an appropriate carve-out for non-commercial broadcasters, paying compensation to performers won’t interfere with true local radio broadcasters such as college, community, and public stations.

#### **BACKGROUND**

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Although royalties are paid to songwriters and publishers whenever their work is used by terrestrial radio, this public performance right does not extend to the performers or the sound recording copyright owner. So, when you hear Patsy Cline singing “Crazy” on the radio, songwriter Willie Nelson and his publisher are compensated appropriately, but the estate of Patsy Cline receives no pay for the performance. Neither do the studio musicians, backing vocalists, or the record label.

Because of the Digital Performance in Sound Recording Act of 1995 (DPRA), digital radio broadcasters—webcasters, satellite radio, cable subscriber channels—all pay royalties to the performers. SoundExchange—the performance rights organization established by the DPRA—distributes the royalty payments directly to performers (45 percent) and to the sound recording copyright owner (50 percent). Non-featured performers receive 5 percent of the royalties, via a royalty pool managed by American Federation of Musicians (AFM) and Screen Actors Guild and the American Federation of Television and Radio Artists (SAG/AFTRA). This means that terrestrial radio is the only medium that broadcasts music but does not compensate artists or labels for the performance. LRFA helps further entrench this outdated loophole.

During the 115th Congress, House Judiciary Ranking Member Jerry Nadler (D-NY) introduced legislation to establish a terrestrial performance right and encouraged industry leaders to negotiate a private market deal. Due to the ongoing negotiations, the performance right was not included in the comprehensive Music Modernization Act signed into law in October 2018, with negotiations slated to continue this year.

## **STATEMENT OF CONCERN**

### **NET NEUTRALITY: PRESERVING AN OPEN INTERNET**

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**Congress should undo the Federal Communications Commission's (FCC) "Restoring Internet Freedom" Order and reinstate the strong net neutrality protections that were put in place by the 2015 Open Internet Order and upheld by the court.**

#### **TALKING POINTS**

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- The Internet must remain a place where users can learn, engage, express themselves, innovate, and be entrepreneurial. Working artists of all disciplines depend on the Internet to promote and sell their work, cultivate audiences, and make a living. Therefore, it is important that artists and arts organizations not be disadvantaged based on the business practices or other preferences of Internet Service Providers (ISPs).
- ISPs must not be allowed to block, throttle, degrade, or otherwise discriminate against lawful online content. If such discrimination were allowed, smaller artists, creative entrepreneurs, and nonprofit organizations would find themselves at a disadvantage against larger commercial enterprises that are able to pay for premium delivery to end users.
- The 2015 net neutrality rules do not impair the ability of ISPs or the federal government to protect copyrighted content openly and transparently.
- The FCC's rush to action in December 2017 ignored overwhelming public opinion and bipartisan calls to delay the vote, and a potentially corrupted public comment process that is currently being investigated by state attorneys general.
- One survey found that 83% of voters supported keeping net neutrality rules, including 75% of Republicans, 89% of Democrats, and 86% of Independents.<sup>1</sup>

#### **BACKGROUND**

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The open Internet has created unprecedented opportunities for artists, cultural organizations, and creative entrepreneurs to promote their work or to sell their creative products and services. Because of the Internet's level playing field, organizations and individuals can reach Internet users without having to ask permission from an ISP or pay an additional toll to deliver lawful content to ISP subscribers who have already requested it.

ISPs can exert immense control over how Internet users access sites and services. Without clear rules of the road, ISPs could potentially stifle speech that they find objectionable, discriminate against threatening business models, block certain internet applications, slow delivery of online content, or compromise users' privacy.

In December 2010, the FCC approved its Open Internet Order to preserve "net neutrality"—the principle that allows any Internet user to access the lawful content or application of their choosing without interference from an ISP. These rules were made official in September 2011. On January 14, 2014, the U.S. Court of Appeals for the D.C. Circuit overturned portions of the FCC's Open Internet Order but affirmed the FCC's authority to regulate broadband networks.

Following a public proceeding at the FCC that saw more than 4 million individual comments filed—the vast majority in support of net neutrality—the FCC on February 26, 2015, voted on new net neutrality rules. The rules were again challenged in court and on December 4, 2015, the D.C. Circuit heard oral arguments on the merits of the new rules, and the decision was upheld on June 14, 2016.

Upon his appointment, current FCC Chairman Ajit Pai vowed to roll back these rules, and despite the broad and bipartisan public support for net neutrality, the FCC voted 3-2 to repeal the Net Neutrality rules on December 14, 2017. In May of 2018, the Senate passed a resolution of disapproval to undo that vote in a bipartisan vote. In the House, a bipartisan group of over 180 Members fell short of forcing a vote on the floor.

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<sup>1</sup> <http://thehill.com/policy/technology/364528-poll-83-percent-of-voters-support-keeping-fccs-net-neutrality-rules>

## STATEMENT OF CONCERN

### PROTECTING WIRELESS TECHNOLOGY FOR THE ARTS: FEDERAL COMMUNICATIONS COMMISSION

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**It is essential that the Federal Communications Commission (FCC) protect wireless microphones and other devices used by performing arts entities that provide valuable public service. Congress should urge the FCC to provide licenses and geo-location database protection to preserve nonprofit performing arts and education operations and their financial investments in technical equipment.**

- **The performing arts provide valuable public service.** Performances by opera and dance companies, symphony orchestras, and regional theatres reach a combined audience of 190 million Americans and collectively represent \$7.8 billion industry annually. In the United States, there are more than 26,000 school theatre programs, which impact approximately 600,000 students. Given the thousands of performances held by arts organizations each year, the use of wireless microphones is essential to producing high-quality performances, ensuring public safety, and enabling high-quality audio feeds to persons with disabilities.
- **Performing arts entities need interference protection.** Wireless microphones and other devices used by performing arts entities use the same radio frequency channels as “White Space Devices” now under development. Participation in a geo-location database is the only method providing vital interference protection for wireless microphones. The FCC has limited access to the database to licensed performing arts entities, and the Commission now grants licenses to only entities regularly using 50 or more wireless devices. This arbitrary threshold *excludes* almost all regional theaters, symphony orchestras, opera companies, educational theater, and presenting organizations.
- **The FCC should be urged to expand license eligibility.** The FCC issued a Further Notice of Proposed Rulemaking (FNPRM) in July 2017 to expand license eligibility to include persons and organizations that can demonstrate the need for professional, high-quality audio and the capability to provide it through conscientious use of wireless microphones. Hundreds of individuals and performing arts organizations filed comments in support of this proposal. Only Microsoft opposed the FCC proposal, claiming that it would interfere with the company’s concept of expanded wireless networking. Performing arts organizations replied that performances and networking can coexist through the use of the database.
- **Congress should recognize the investment that organizations in the performing arts and education have made in wireless microphone technology.** Performing arts and education organizations provide demonstrable service to the public in improving quality of life; preserving our cultural heritage; providing jobs, education, and entertainment; and contributing to local economies in every community across this country. K–16 schools committed to the performing arts as part of their well-rounded curriculum have also expended considerable funding to ensure their students have the opportunity to learn and train on up-to-date audio equipment. These valuable public benefits and significant investments should be considered in proposals that would require wireless microphones to operate in a different part of the radiofrequency spectrum, demanding the purchase of new sound equipment—a challenge to the limited budgets of nonprofit performing arts organizations and educational institutions.

## BACKGROUND

For 40 years, wireless microphone technology has allowed users unrestricted on-stage movement and helped to create sophisticated sound, primarily within “White Spaces,” radio frequencies between broadcast channels of the television band. Wireless systems are also integral to backstage communications used by stagehands to execute complex technical activity.



Interference to these backstage communications, along with the hazards of cords, could compromise the safety of performers, technicians, and audiences. Additionally, many theaters use wireless microphones to feed high-quality audio into assistive listening devices mandated by the Americans with Disabilities Act.

In 2010, the FCC determined that White Spaces could be shared by wireless microphones used in the performing arts and new White Space Devices. The FCC ordered the establishment of a geo-location database which would allow the new devices and wireless microphones to share spectrum without interference and two safe-haven channels reserved for wireless microphones. The FCC ordered wireless microphone users to vacate the 700 MHz band by June 12, 2010, to make room for licensed wireless phone and data operations. For many performing arts organizations, that migration caused unanticipated expenses of \$25,000–\$100,000 for sound equipment that would operate in a different area of the broadcast spectrum.

The geo-location database launched nationwide in December 2012, and White Space Devices were allowed to operate nationally in March 2013. In October 2012, the FCC began implementing the *Middle Class Tax Relief and Job Creation Act of 2012*, which transitions spectrum from TV broadcasting to wireless broadband through auctions. The FCC has announced the repacking of the broadcast spectrum following the incentive auctions—which will require relocation of wireless microphones from the 600 MHz band and, once more, the potential for costly replacement of sound equipment.

In 2014, the FCC restricted wireless microphone licenses to the largest users, and on August 6, 2015, the FCC eliminated the ability of unlicensed wireless microphones to access the database for protection from White Space Devices. The Commission also began the process by which wireless microphones may move to new spectrum following the television spectrum auction, which dramatically reduced the amount of available White Spaces. The two safe-haven channels were eliminated.

Bipartisan letters in support of protections for wireless microphones were sent to the FCC in October 2013, May 2015, and May 2017 by Members of Congress: Reps. Lance (R-NJ), Slaughter (D-NY), Blackburn (R-TN), Engel (D-NY), Cramer (R-ND), Nadler (D-NY), Young (R-AK), Pingree (D-ME), DeFazio (D-OR), Lewis (D-GA), Cohen (D-TN), Green (D-TX), Lujan (D-NM), Pitts (R-PA), Olson (R-TX), Bilirakis (R-FL), Long (R-MO), Pompeo (R-KS), and Rush (D-IL). The Wireless Microphone Users Interference Protection Act of 2013 (H.R. 2911), introduced by Rep. Rush (D-IL), had five cosponsors: Reps. Castor (D-FL), Cohen (D-TN), Green (D-TX), Lujan (D-NM), and Maloney (D-NY).

Reps. Walden (R-OR) and Eshoo (D-CA), senior members of the Communications and Technology Subcommittee of the Energy and Commerce Committee, held an FCC oversight hearing in July 2016, during which they voiced bipartisan support for the nonprofit performing arts and protection of wireless microphones used in theaters. They sent a letter to the FCC Chairman on August 8, 2016, urging the FCC to "provide relief" to users of fewer than 50 wireless microphones. The FCC promised to work on the issue.

The FCC issued an FNPRM in 2017 to expand Part 74 license eligibility to entities that can demonstrate the need for professional, high-quality audio and the capability to provide it through conscientious use of wireless microphones. Filed comments have overwhelmingly supported the FCC's proposal; Microsoft's opposition, however, has garnered support, principally from statehouses across the country. Congressional support is vital to encourage the FCC's decision.

## STATEMENT OF CONCERN

### THE ARTS AND JUVENILE JUSTICE

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#### BACKGROUND

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The arts have a robust history of research and practice that can be used to articulate a comprehensive theory of change regarding the relationship between creative youth development and juvenile justice reform. According to the National Endowment for the Arts' (NEA) longitudinal *The Arts and Achievement in At-Risk Youth* study, at-risk students who have access to the arts in or out of school also tend to have better academic results, better workforce opportunities, higher career goals, and more civic engagement. The study reports these and other positive outcomes associated with high levels of arts exposure for youth of low socioeconomic status—youth most often at the greatest risk of justice-involvement.

As Congress focuses on criminal justice system reform and moves to implementation of the newly reauthorized Juvenile Justice and Delinquency Prevention Act (JJDP), we urge members to recognize the transformative potential of the arts as a partner in juvenile justice reform efforts.

Recognizing that significant lasting change requires a multisystem effort, the arts are a tool for working collaboratively across sectors to achieve both systems improvements and positive outcomes for youth. There are many points of possible engagement with the arts across the entire juvenile justice system, ranging from prevention to high-quality arts education for youth in state secure facilities, to the use of arts programs as an alternative to sentencing, and to support successful re-entry into communities.

There is a critical need in the juvenile justice field for training, technical assistance, model programs, and research and evaluation to develop and disseminate promising arts-based, arts education, and art therapy programs that support state and local juvenile justice reform efforts across the country.

#### STATEMENT OF CONCERN

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##### We urge the 116th Congress to:

- **Build upon the successfully reauthorized Juvenile Justice and Delinquency Prevention Act (JJDP).** In a demonstration of powerful bipartisanship, JJDP was reauthorized at the end of the 115th Congress. However, as with the FIRST STEP Act to reform the larger criminal justice system, there remain significant unfinished reforms of the juvenile justice system, we respectfully urge Congress to build upon the success of JJDP to further improve our nation's juvenile justice processes and to explicitly articulate and support the innovative role the arts can play in supporting these efforts.
- **Build the evidentiary base for arts-based and art therapy practices through federally-funded research.** A 2016 literature review published by the OJJDP in partnership with the NEA identified positive correlations between arts participation and outcomes for at-risk, justice-involved, and traumatized youths, but also noted that the quantity and quality of the research is limited and suffers from methodological deficiencies. The evidentiary base for arts-based programming needs to be further expanded through rigorous, longitudinal evaluations of long-term interventions with sufficient number of participants to provide reliable data.

- **Reformulate federal grant requirements to reward the inclusion of creative youth development principles and strengths-based strategies in programs that serve youth in the juvenile justice system.** Target funding toward effective community-based alternatives to detention and incarceration that are framed and evaluated in terms of the positive assets they seek to encourage in youth.
- **Improve the quality of education in the juvenile justice system through the inclusion of the arts.** Impoverished education ranks high among the factors that deter youth development in the juvenile justice system (Southern Educational Foundation, 2014). Congress should extend equitable access to the arts for incarcerated youth through the Well-Rounded Education provisions of the ESSA and make explicit the opportunities for the arts to help achieve Title I objectives and provide guidance to states on how ESSA Title I, Part D funding can be used to support arts education.
- **Support arts-focused interagency collaboration.** OJJDP and NEA have undertaken notable arts and justice collaborations since 1995, including the YouthArts Development Project, the publication of a 2002 Guide to Promising Practices in Arts Programs for Juvenile Offenders in Detention and Corrections, and the 2016 literature review. We urge further collaboration and appropriation of funding to explore other interagency collaboration, such as through the Interagency Working Group on Youth Programs (IWGYP) or the Interagency Task Force on the Arts and Human Development, to identify and disseminate promising and effective cross-sector strategies.
- **Support state and local efforts to invest in community-based alternatives to incarceration.** Investigate model public-private partnership efforts between arts initiatives and city and state law enforcement agencies, such as those in New York City, Los Angeles, and Philadelphia, and partner with national grassroots efforts such as Create Justice, the Creative Youth Development National Partnership, and the Art for Justice Fund cohort. ArtPlace America recently published a field scan exploring the ways arts and culture intersect with public safety. A growing community of practitioners at the intersection of these two fields is well-poised to promote further collaboration and learning between the creative and public safety sectors.



## 10 Reasons to Support the Arts

The arts are fundamental to our humanity. They ennoble and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between cultures. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times.

1. [Arts improve individual well-being](#). 69 percent of the population believe the arts “lift me up beyond everyday experiences,” 73 percent feel the arts give them “pure pleasure to experience and participate in,” and 81 percent say the arts are a “positive experience in a troubled world.”
2. [Arts unify communities](#). 72 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 73 percent agree that the arts “helps me understand other cultures better”—a perspective observed across all demographic and economic categories.
3. [Arts improve academic performance](#). Students engaged in arts learning have higher GPAs, standardized test scores, and college-going rates as well as lower drop-out rates. These academic benefits are reaped by students regardless of socio-economic status. Yet, the Department of Education reports that access to arts education for students of color is significantly lower than for their white peers. [88 percent of Americans](#) believe that arts are part of a well-rounded K-12 education.
4. [Arts strengthen the economy](#). The production of [all arts and cultural goods in the U.S.](#) (e.g., nonprofit, commercial, education) added \$764 billion to the economy in 2015, including a \$21 billion international trade surplus—a larger share of the nation’s economy (4.2 percent) than transportation, tourism, and agriculture (U.S. Bureau of Economic Analysis). [The nonprofit arts industry alone generates \\$166.3 billion in economic activity annually](#)—spending by organizations and their audiences—which supports 4.6 million jobs and generates \$27.5 billion in government revenue.
5. [Arts drive tourism and revenue to local businesses](#). Attendees at nonprofit arts events spend \$31.47 per person, per event, beyond the cost of admission on items such as meals, parking, and babysitters—valuable commerce for local businesses. 34 percent of attendees live outside the county in which the arts event takes place; they average \$47.57 in event-related spending. Arts travelers are ideal tourists, staying longer and spending more to seek out authentic cultural experiences.
6. [Arts spark creativity and innovation](#). Creativity is among the top 5 applied skills sought by business leaders, per the Conference Board’s *Ready to Innovate* report—with 72 percent saying creativity is of high importance when hiring. Research on creativity shows that Nobel laureates in the sciences are 17 times more likely to be actively engaged in the arts than other scientists.
7. [Arts drive the creative industries](#). The Creative Industries are arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. A 2017 analysis of Dun & Bradstreet data counts 673,656 businesses in the U.S. involved in the creation or distribution of the arts—4.01 percent of all businesses and 2.04 percent of all employees. (Get a free local Creative Industry report for your community [here](#).)
8. [Arts have social impact](#). University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.
9. [Arts improve healthcare](#). Nearly one-half of the nation’s healthcare institutions provide arts programming for patients, families, and even staff. 78 percent deliver these programs because of their healing benefits to patients—shorter hospital stays, better pain management, and less medication.
10. [Arts for the health and well-being of our military](#). The arts heal the mental, physical, and moral injuries of war for military servicemembers and Veterans, who rank the creative arts therapies in the top 4 (out of 40) interventions and treatments. Across the military continuum, the arts promote resilience during pre-deployment, deployment, and the reintegration of military servicemembers, Veterans, their families, and caregivers into communities.



## What Americans Say About the Arts in 2018

**Americans are highly engaged in the arts and believe more strongly than ever that the arts promote personal well-being, help us understand other cultures in our community, are essential to a well-rounded K-12 education, and that government has an important role in funding the arts.**

1. **"The arts provide meaning to our lives."** 69 percent of Americans believe the arts "lift me up beyond everyday experiences," 73 percent feel the arts give them "pure pleasure to experience and participate in," and 81 percent say the arts are a "positive experience in a troubled world."
2. **"The arts unify our communities."** The personal benefits of the arts extend beyond the individual to the community. 72 percent believe "the arts unify our communities regardless of age, race, and ethnicity" and 73 percent agree that the arts "helps me understand other cultures better."
3. **"Most of us seek out arts experiences."** Nearly three-quarters of the adult population (72 percent) attended an arts or cultural event during the previous year, such as the theater, museum, zoo, or a musical performance.
4. **"We experience the arts in unexpected places."** Americans also enjoy the arts in "non-traditional" venues, such as a symphony in the park, a performance in an airport, or exhibitions in a hospital or shopping mall (70 percent).
5. **"There is near universal support for arts education."** 91 percent agree that the arts are part of a well-rounded K-12 education. Over 90 percent say students should receive an education in the arts in elementary school, middle school, and high school. 89 percent say the arts should also be taught outside of the classroom in the community.
6. **"We support government arts funding at all levels."** Most Americans approve of arts funding by local government (60 percent), state government (58 percent), federal government (54 percent), and by the National Endowment for the Arts (64 percent).
7. **"We will vote for candidates who increase arts funding."** 53 percent support increasing federal government spending on nonprofit arts organizations (vs. 22 percent against). Americans are twice as likely to vote for a candidate who increases federal arts spending from 45 cents to \$1 per person than against one (37 percent vs. 18 percent).
8. **"We make art in our personal time."** Half of all Americans are personally involved in art-making activities such as painting, singing in a choir, making crafts, writing poetry, or playing music (47 percent).
9. **"Creativity boosts job success."** 55 percent of employed adults say their job requires them to "be creative and come up with ideas that are new and unique." An even greater proportion (60 percent) say that the more creative and innovative they are at their job, the more successful they are in the workplace.
10. **"Cultural institutions add value to our community."** Whether people engage with the arts or not, 90 percent believe cultural facilities (theaters, museums, sculpture parks, neighborhood arts centers) improve quality of life, and 86 percent believe cultural facilities are important to local business and the economy.
11. **"We donate to the arts."** 24 percent of the population donated to an arts, culture, or public broadcasting organization in the previous year. Donors were typically younger and had higher incomes and education.
12. **"Not everyone in my community has equal access to the arts."** Despite many benefits that the arts bring to individuals and communities, just 50 percent believe that "everyone in their community has equal access to the arts."

*Americans Speak Out About the Arts in 2018* was conducted by Ipsos for Americans for the Arts in 2018. It is based on a nationally representative sample of 3,023 adults.

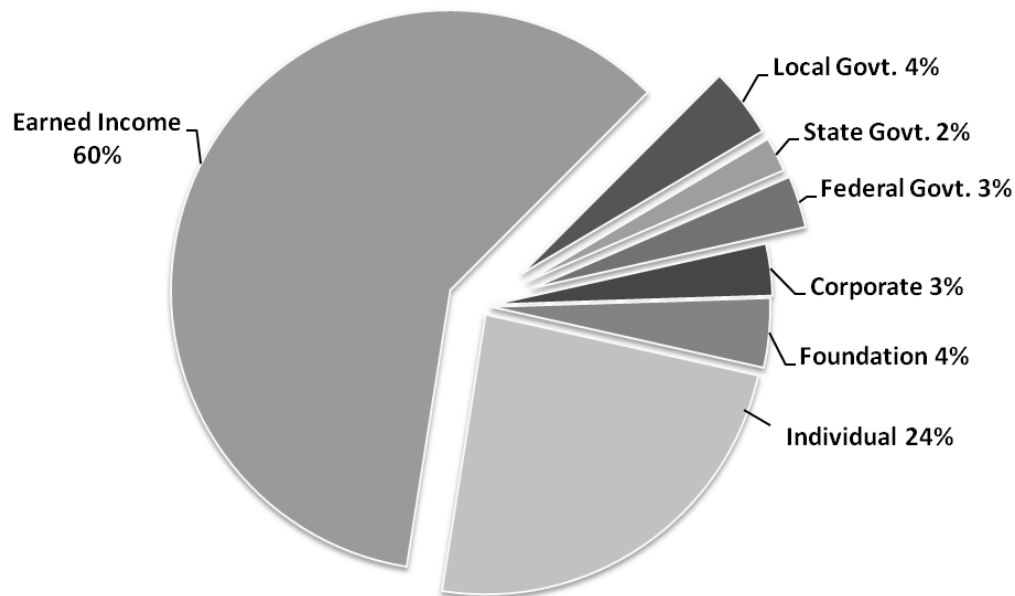


### Arts Facts . . . Arts Organization Revenues

Revenue from earned income is the largest source of income for nonprofit arts organizations. The remainder must be raised through contributions and grants. Even small fluctuations in contributed revenue can mean deficits for many organizations.

## Source of Revenue for Nonprofit Arts Organizations

[Estimated]



Support for the nonprofit arts is a mosaic of funding sources—a delicate 60-30-10 balance of earned revenue, private sector contributions, and government support. The chart above provides a snapshot of what the average revenue picture looks like for a nonprofit arts organization in the U.S.

1. Earned income represents a little over half of the total revenue of nonprofit arts organizations (e.g. ticket sales, sponsorships, and fundraising events).
2. Private sector contributions (individual, foundation, and corporate giving) are the next largest portion, accounting for about one-third of revenue. Individuals comprise the largest segment of private contributors.
3. Government funding (local, state, and federal) is the smallest of the three revenue categories. (Note: federal arts support includes not just the National Endowment for the Arts, but also the Kennedy Center, Smithsonian, Corporation for Public Broadcasting and other direct arts funding—a total of approximately \$1.9 billion annually for 2013.)

Source: Americans for the Arts, 2016.



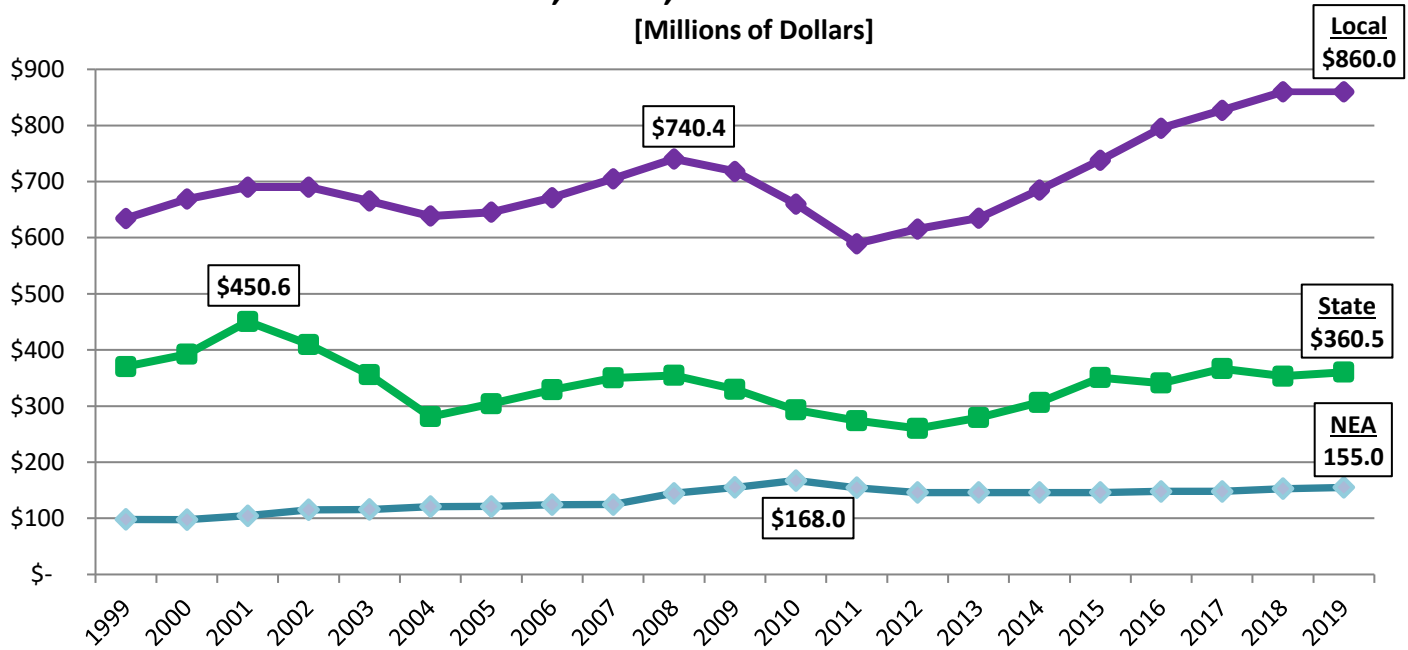
### Arts Facts . . . Government Funding to Arts Agencies

In 2019, NEA and state government funding are expected to increase while local government appropriations are expected to remain flat.

## Government Funding to Arts Agencies

### Federal, State, and Local: 1999 - 2019

[Millions of Dollars]



Source: Americans for the Arts, 2019.

- **Local** government funding to their Local Arts Agencies is expected to remain steady in 2019, with an estimated \$860 million in funding. This follows 5 years of growth from 2013 to 2018, which was preceded by a four-year decline in funding resulting from the Great Recession. There are an estimated 4,500 local arts agencies in the U.S. (\$860.0 million = \$2.63 per capita)
- **State** legislative arts appropriations are expected to increase slightly, from \$353.2 million in FY2018 to \$360.5 million in FY2019 (+2.1 percent). Since 2015, funding for state arts agencies has fluctuated between \$350 million and 366.6 million. (\$357.5 million = \$1.10 per capita)
- **Federal** appropriations to the National Endowment for the Arts (NEA) are expected to increase to \$155 million in 2019 (pending Congressional approval of the FY2019 federal budget). The 2019 funding level remains lower than the 2010 appropriation level of \$167.5 million. (\$155.0 million = 47 cents per capita)

Note: These figures are limited to government funding directly to the NEA, state arts agencies, and local arts agencies. They do not represent the full breadth of government funding, such as legislative line items to cultural organizations, facilities, or arts funding by non-arts government agencies.

Sources: Americans for the Arts, National Assembly of State Arts Agencies, U.S Census Bureau 2019. Updated January 22, 2019

\*Estimated

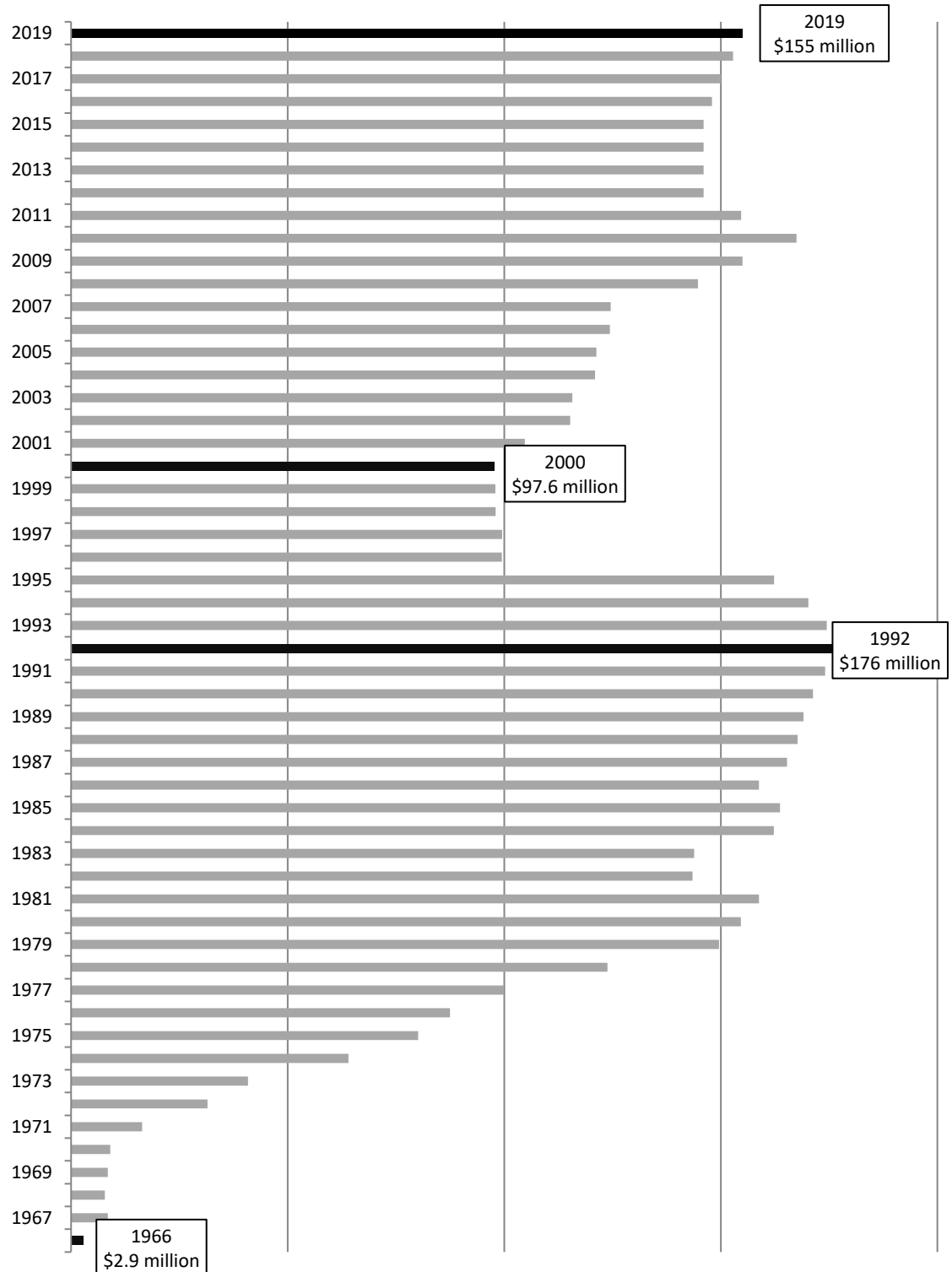


## Arts Facts . . . National Endowment for the Arts

The NEA supports the creation, preservation, and presentation of the arts in America—a profound responsibility yet funded by Congress at a rate of just 47 cents per capita.

Fiscal Year	Total Funds
2019	\$ 155,000,000
2018	\$ 152,800,000
2017	\$ 150,000,000
2016	\$ 147,949,000
2015	\$ 146,021,000
2014	\$ 146,021,000
2013*	\$ 146,020,000
2012	\$ 146,020,992
2011	\$ 154,690,000
2010	\$ 167,500,000
2009	\$ 155,000,000
2008	\$ 144,706,800
2007	\$ 124,561,844
2006	\$ 124,406,353
2005	\$ 121,263,000
2004	\$ 120,971,000
2003	\$ 115,731,000
2002	\$ 115,220,000
2001	\$ 104,769,000
2000	\$ 97,627,600
1999	\$ 97,966,000
1998	\$ 98,000,000
1997	\$ 99,494,000
1996	\$ 99,470,000
1995	\$ 162,311,000
1994	\$ 170,228,000
1993	\$ 174,459,382
1992	\$ 175,954,680
1991	\$ 174,080,737
1990	\$ 171,255,000
1989	\$ 169,090,000
1988	\$ 167,731,000
1987	\$ 165,281,000
1986	\$ 158,822,040
1985	\$ 163,660,000
1984	\$ 162,223,000
1983	\$ 143,875,000
1982	\$ 143,456,000
1981	\$ 158,795,000
1980	\$ 154,610,000
1979	\$ 149,585,000
1978	\$ 123,850,000
1977	\$ 99,872,000
1976	\$ 87,455,000
1975	\$ 80,142,000
1974	\$ 64,025,000
1973	\$ 40,857,000
1972	\$ 31,480,000
1971	\$ 16,420,000
1970	\$ 9,055,000
1969	\$ 8,456,875
1968	\$ 7,774,291
1967	\$ 8,475,692
1966	\$ 2,898,308

## NEA Appropriations History Fiscal Years 1966 to 2019





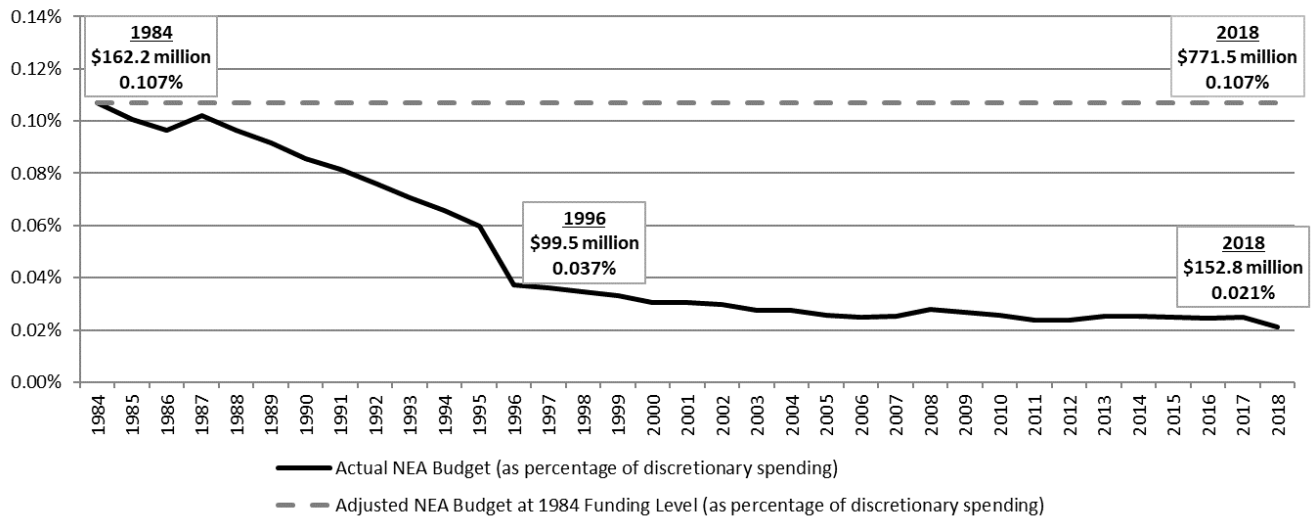


### Arts Facts . . . NEA Funding Fails to Keep Pace with Inflation

The NEA budget has been losing its share of federal discretionary spending and failing to keep pace with inflation. When adjusted for inflation, the NEA's 1992 budget is more than twice the 2019 budget.

If the National Endowment for the Arts (NEA) had simply maintained its 1984 percentage of non-defense discretionary spending of 0.107 percent (11 cents per \$100 of spending), the 2018 NEA budget would have been \$771.5 million instead of \$152.8 million.

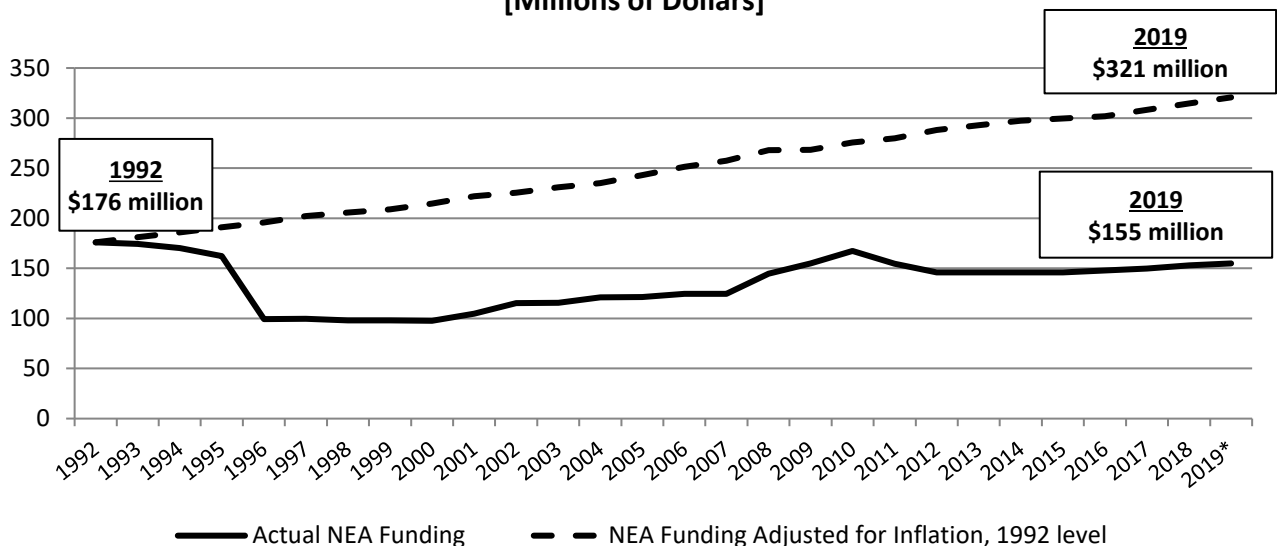
### NEA Budget Loses Share of Non-Defense Discretionary Spending



If the NEA's 1992 budget had simply remained constant and was only adjusted for inflation, it would be \$320.7 million in 2019, instead of \$155 million, a \$165.7 million difference.

### NEA Funding Fails to Keep Pace with Inflation: 1992 - 2019

[Millions of Dollars]



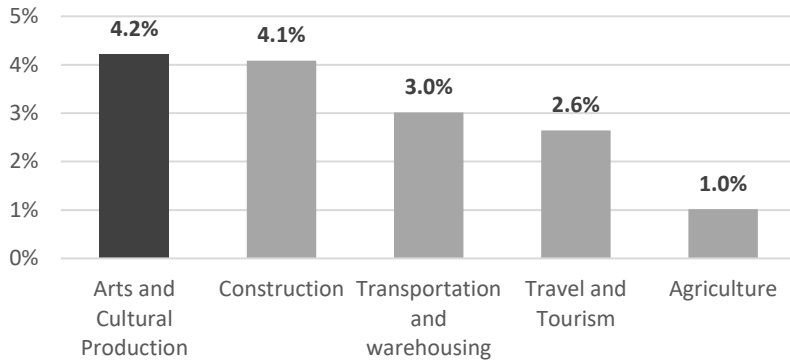
Source: NEA Office of Management & Budget; US Bureau of Labor Statistics. Analysis by Americans for the Arts, 2019



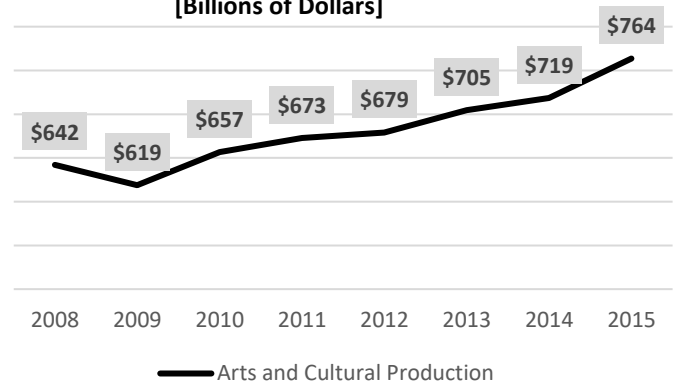
### Arts Facts . . . Arts & Culture = 4.2 Percent of GDP

According to the U.S. Bureau of Economic Analysis, arts and cultural production contributed \$764 billion to the nation's economy in 2015. This represents 4.2 percent of the GDP—a larger share of the economy than transportation, tourism, or construction.

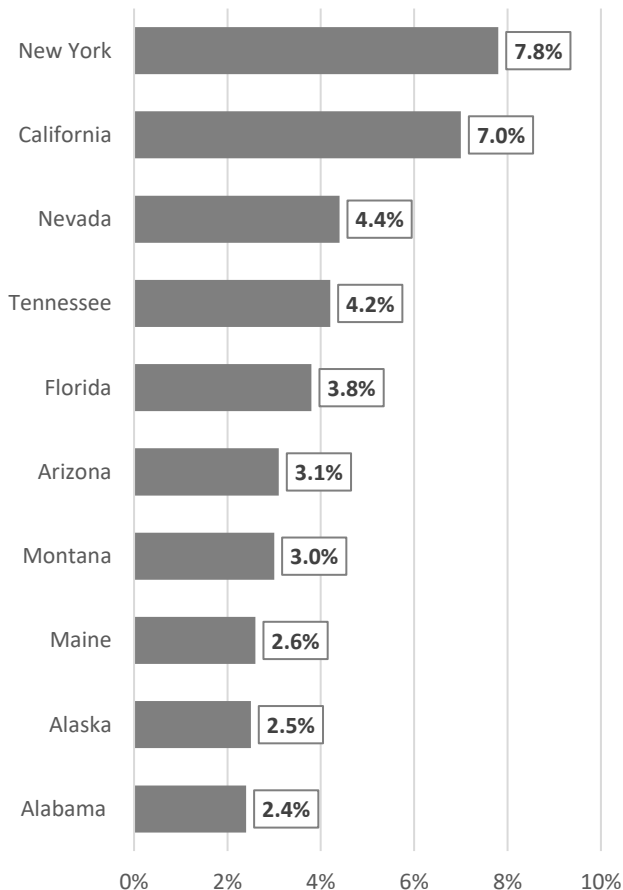
**Percentage Contributed to U.S. GDP  
by Selected Sector: 2015**



**Contribution to U.S. GDP by Arts and  
Culture Industries  
[Billions of Dollars]**



**Percent Contribution of Arts and  
Cultural Production to Total GSP, 2015  
(Selected States)**



The entire U.S. arts and culture sector (i.e., nonprofit, commercial, education) is a \$764 billion industry. This represents 4.2 percent of the nation's Gross Domestic Product (GDP)—a larger share of the economy than transportation, agriculture, or construction—according to the U.S. Bureau of Economic Analysis.

- The arts and cultural sector supported 4.9 million jobs in 2015, up from 4.8 million in 2014.
- Arts and culture had a \$21 billion international trade surplus in 2015.
- Arts and culture represents an important share of state economies, for example: Alaska (2.5 percent), California (7.0 percent), Minnesota (3.5 percent), Ohio (2.9 percent), Tennessee (4.2 percent). Find your state [here](#).
- That the BEA measures [arts and cultural production](#) in the U.S. highlights the important role of the arts in building a healthy economy and ensuring our global competitiveness.

Sources: U.S. Bureau of Economic Analysis. Gross Domestic Product (GDP) by Industry, Arts and Cultural Production Satellite Account (ACPSA), Travel and Tourism Satellite Account, and Gross Domestic Product by Industry. Updated January 2019.

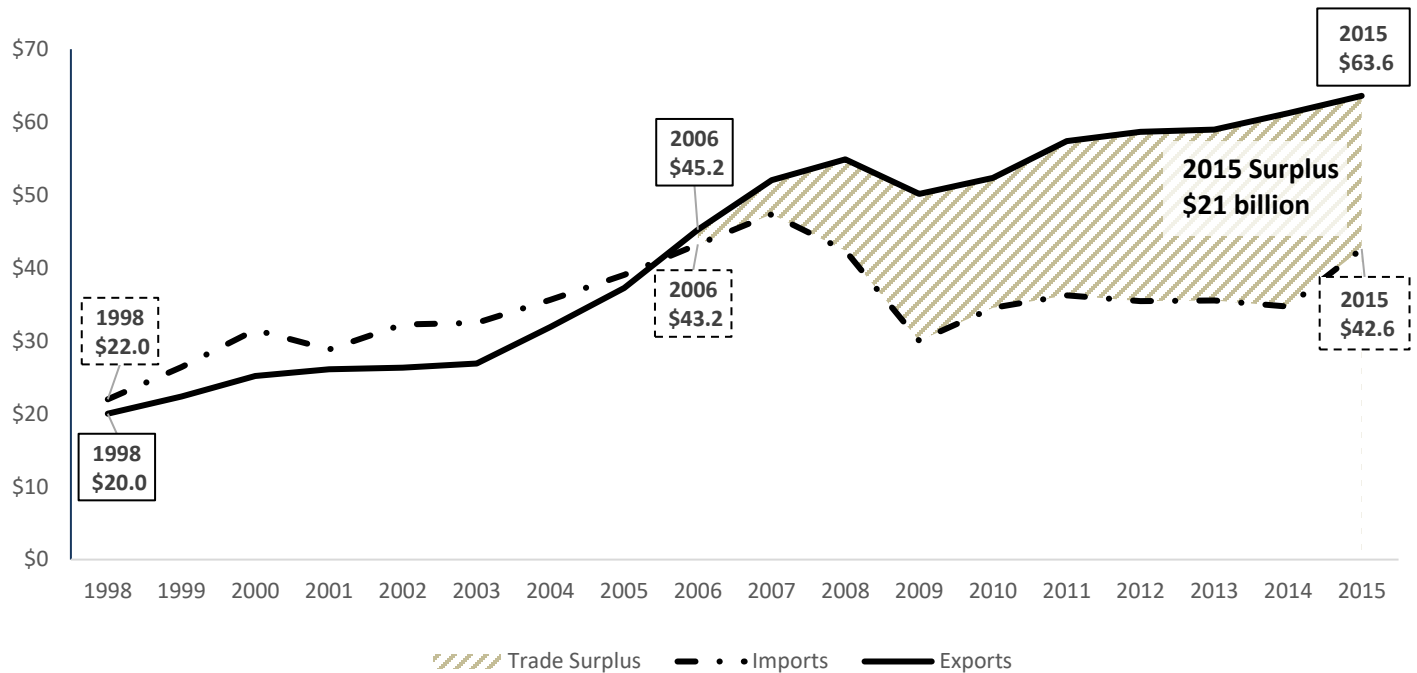


### Arts Facts . . . Arts are an Export Industry

Arts and cultural goods and services trade surpluses was \$21 billion in 2015. The arts consistently outperform the overall U.S. Balance of Trade.

## Arts and Cultural Production Imports and Exports 1998-2015

[Billions of Dollars]



- The United States has exported more arts and cultural goods and services than it imported since 2006, including during the Great Recession. **In 2015, the arts netted a \$21-billion-dollar trade surplus.**
- The arts have outperformed the overall United States Balance of Trade, increasing its surplus tenfold from 2006 to 2015, while the United States goods and services trade has registered a deficit every year over the same period.
- Within the arts industries, some manufacturing-based commodities such as musical instruments, and jewelry and silverware do register trade deficits. Following are selected Arts and Culture industries and their trade balances in 2014:
  - Movies and TV shows: +\$11.9 billion
  - Independent artists, writers and performers: +0.8 billion
  - Design services: +\$6.5 billion
  - Sound recording: +0.49 billion
  - Performing Arts: +\$0.12 billion
  - Jewelry and Silverware: -5.7 billion

Source: U.S. Bureau of Economic Analysis, Arts and Culture Production Satellite Account, 2016 and 2018.

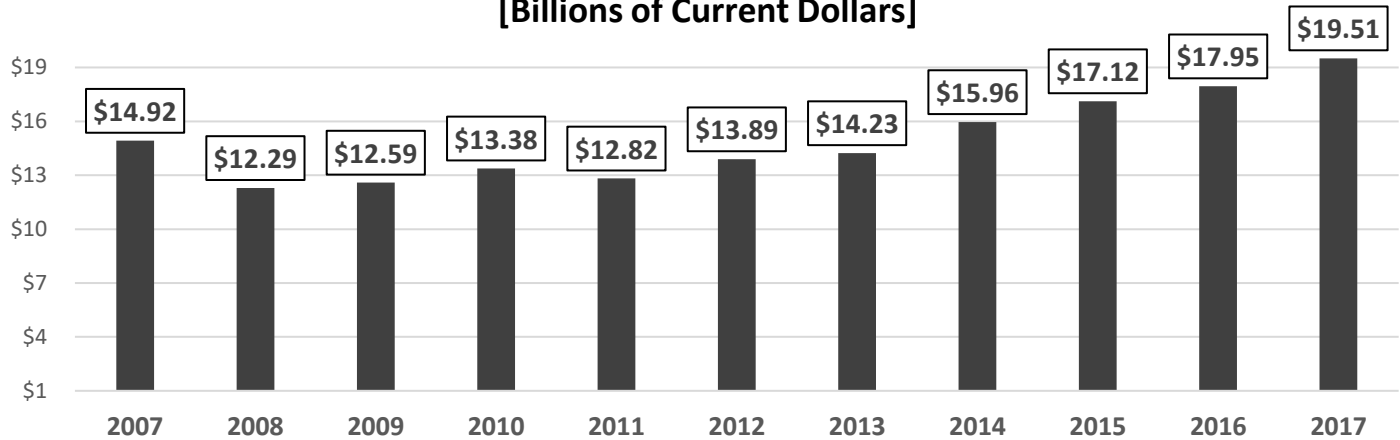


### Arts Facts . . . Private Sector Philanthropy

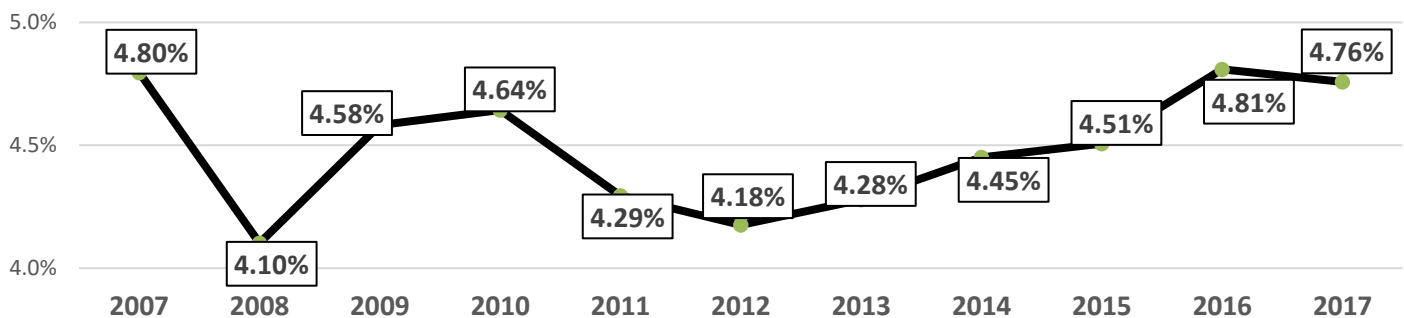
Giving to the arts by individuals, foundations, and corporations grew 8.7 percent to \$19.51 billion in 2017—representing 4.76 percent of all charitable giving and the sixth consecutive year of growth in contributed dollars.

## Private Giving to Arts, Culture & Humanities: 2007 - 2017

[Billions of Current Dollars]



## Private Giving to Arts, Culture & Humanities as Percent of Total Philanthropy (2007 - 2017)



- **In 2017, private sector giving to the arts, culture, and humanities—by individuals, foundations, and corporations—was \$19.51 billion, up 8.7 percent** (6.5 percent when adjusted for inflation) from a revised \$17.95 billion in 2016. This marked the sixth consecutive year of growth and makes 2017 the highest arts contribution year ever, even when adjusted for inflation.
- **The percentage of all charitable giving going to the arts in 2017 was 4.76 percent.** This was a fractional decrease from 4.81 percent in 2016. Maintaining a strong and steady share of overall philanthropy demonstrates relevance of the arts sector. Even small changes can have significant financial implications.
- **Private contributions to all charities were up 5.2 percent (3.0 percent when adjusted for inflation) reaching \$410.02 billion in 2016.** Giving by corporations to all charities had the largest percentage increase in 2017—8.0 percent (5.7 percent when adjusted for inflation), totaling \$20.77 billion.

Source: Giving USA: The Annual Report on Philanthropy for the Year 2017 (2018). Chicago: Giving USA Foundation™.

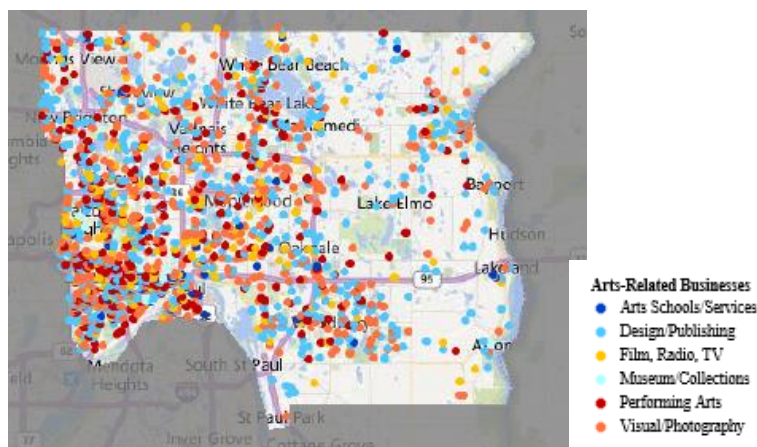


### Arts Facts . . . Creative Industries are an Economic Engine

In 2017, there were 673,656 businesses in the U.S. involved in the creation or distribution of the arts that employed 3.48 million people. This represents 4 percent of all businesses and 2 percent of all employees in the U.S.

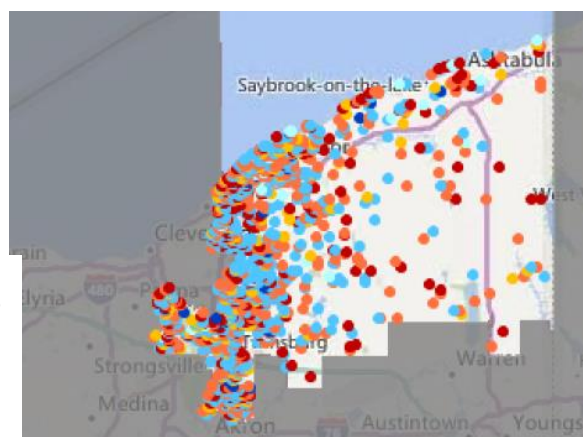
***Creative Industries: Business & Employment in the Arts*** provides a research-based approach to understanding the size and economic importance of the arts in the U.S. The creative industries are comprised of arts businesses that range from nonprofit museums, symphonies, and theaters to for-profit film, architecture, and design companies. Nationally, 673,656 businesses are involved in the creation or distribution of the arts; they employ 3.48 million people. This represents 4.01 percent of all U.S. businesses and 2.01 percent of all U.S. employees—demonstrating statistically that the arts are a formidable business presence and broadly distributed across our communities. The source for these data is Dun & Bradstreet, the most comprehensive and trusted source for business information in the United States. These data are current as of April 2017.

### Minnesota Congressional District 4 U.S. Representative Betty McCollum



**MN-4 is home to 1,912 arts-related businesses that employ 9,069 people.** The creative industries account for 5.1 percent of the total number of businesses located in MN-4 and 1.9 percent of the people they employ.

### Ohio Congressional District 14 U.S. Representative David Joyce



**OH-14 is home to 1,517 arts-related businesses that employ 6,713 people.** The creative industries account for 3.6 percent of the total number of businesses located in OH-14 and 1.5 percent of the people they employ.

### How many arts businesses in your community?

A two-page Creative Industry report is available for every state, Congressional District, state legislative districts, and county in the U.S.—more than 11,000 in all—as well as a full suite of user tools!

Download your FREE report at [www.AmericansForTheArts.org/CreativeIndustries](http://www.AmericansForTheArts.org/CreativeIndustries).

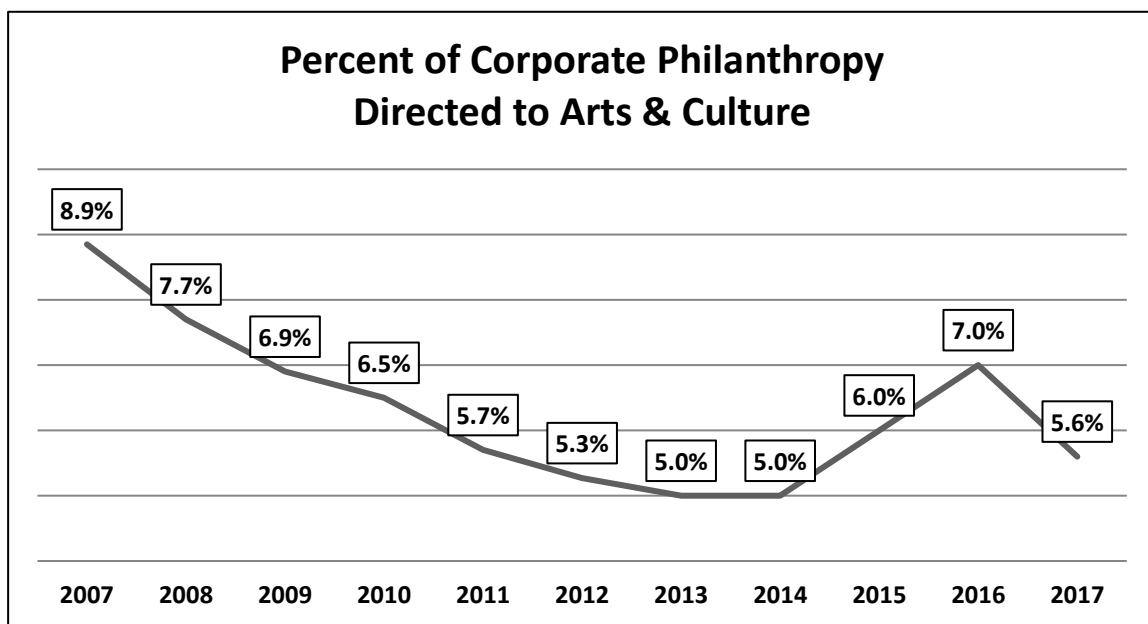


### Arts Facts . . . Business Support to the Arts

With billions in arts funding, businesses play a key role in ensuring the health and vitality of the nation's arts sector. Business support for the arts is driven less by a charitable focus than it is targeted on how the arts impact the communities in which their employees live and work.

### Corporate Support to the Arts Drops in 2017

According to the Committee Encouraging Corporate Philanthropy (CECP) and the Conference Board, the "share" of corporate philanthropy directed to the arts by large corporations decreased from 7.0 in 2016 to 5.6 percent in 2017. This represents the first decrease percentage of giving to the arts since 2013.



### Business Leaders Support the Arts for its Benefits to Quality of Life and the Economy

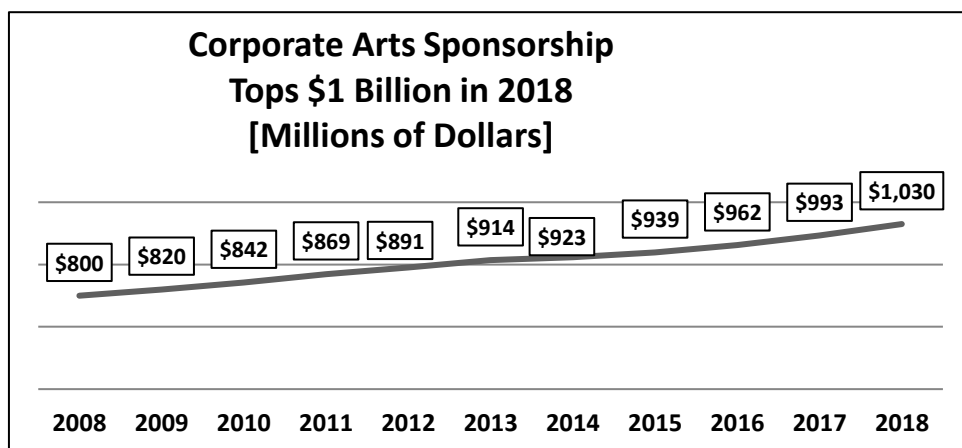
Business leaders responding to the 2018 [Business Contributions to the Arts](#) Survey indicated that they support the arts because of its impact on the community (79 percent) and the economy (63 percent). The other business objectives with the highest response rate were:

- Stimulate creative thinking and problem solving (53 percent);
- Reach underserved communities (50 percent);
- Offers networking opportunities and the potential to develop new business and build market share (45 percent).

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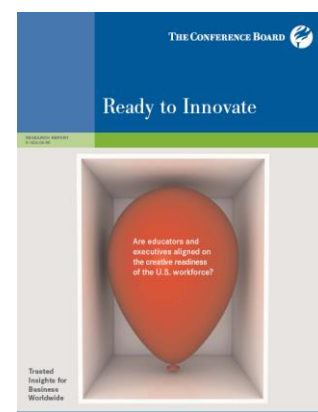


Following a slowing during the Great Recession, arts sponsorships climbed to their highest level in 2018: \$1.03 billion. This is up from \$800 million in 2008, according to IEG's Sponsorship Report.



## The Importance of the Arts in Building the 21<sup>st</sup> Century Workforce

The Conference Board's research report, *Ready to Innovate*, touts the importance of arts education in building the 21<sup>st</sup> century workforce. Innovation is the key to the nation's economic prosperity and global competitiveness. Arts participation—in school or in the workplace—strengthens our “creativity muscles,” which builds our creativity—the fuel that drives innovation. The report, aimed at business leaders, concludes, “The arts—music, creative writing, drawing, dance—provide skills sought by employers of the third millennium.”



## Businesses Use the Arts to Inspire Employees, Stimulate Innovation, and Foster Creative Collaborations

The pARTnership Movement, a campaign by Americans for the Arts, demonstrates how the arts help businesses enhance the critical thinking and creative skills of their workforce while improving employee engagement, recruitment, and retention. Visit [www.pARTnershipMovement.org](http://www.pARTnershipMovement.org) where businesses and arts organizations alike can access the tools and information to strengthen existing and create new partnerships in their communities.



Sources: Americans for the Arts and The Conference Board, *Business Contributions to the Arts: 2018 Edition*, IEG Sponsorship Report, 2018 and CECP, in association with The Conference Board. *Giving in Numbers: 2018 Edition*.



## Economic Impact of the Nonprofit Arts and Culture Industry

<b>Total Economic Activity</b>	<b>\$166.3 Billion</b>
Direct Spending by Nonprofit Arts and Cultural Organizations	\$63.8 Billion
Direct Spending by Cultural Audiences	\$102.5 Billion
<b>Total Full-Time Equivalent Jobs Supported</b>	<b>4.6 Million</b>
<b>Total Household Income Generated</b>	<b>\$96.1 Billion</b>
<b>Total Government Revenue Generated</b>	<b>\$27.5 Billion</b>
Federal Income Tax Revenue	\$12.9 Billion
State Government Revenue	\$7.7 Billion
Local Government Revenue	\$6.9 Billion

- Arts organizations are responsible businesses, employers, and consumers. Spending by nonprofit arts and culture organizations—just a fraction of the total arts and entertainment industry—was an estimated \$63.8 billion during 2015, and leveraged an additional \$102.5 billion in event-related spending by cultural audiences. This \$166.3 billion in total economic activity supported 4.6 million full-time equivalent jobs and generated \$27.5 billion in total government revenue.
- Spending by arts audiences pumps vital revenue into the local economy. When patrons attend a cultural event, they may pay for parking, eat dinner at a restaurant, shop in local retail stores, and have dessert on the way home. Based on the 212,691 audience-intercept surveys conducted for this study, the typical arts attendee spends \$31.47 per person, per event, beyond the cost of admission. And, nonlocal attendees spend more than twice as much as their local counterparts (\$47.57 vs. \$23.44).
- From large urban cities to small rural towns, *Arts & Economic Prosperity 5* demonstrates that the arts are an industry that supports jobs, generates government revenue, and is a cornerstone of tourism. Business and elected leaders need not feel that a choice must be made between arts funding and economic prosperity. This study proves that they can choose both. Nationally as well as locally, the arts mean business!



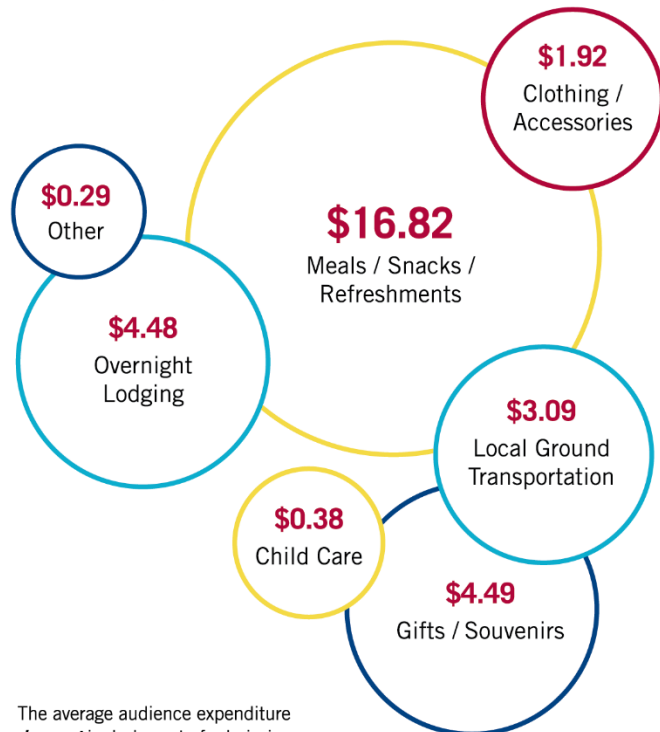
#### Arts Facts . . . Spending by Arts Audiences

The nonprofit arts, unlike most industries, leverage significant amounts of event-related spending by their audiences; an average \$31.47 per person, per event (excluding the cost of admission).

### Cultural Audiences Spend an Average of \$31.47 Per Person, Per Event (Not including admission costs)

#### Average Per Person Per Event

Audience Expenditures: \$31.47



The average audience expenditure **does not** include cost of admission.

#### Local vs. Nonlocal Arts Audience Spending

Local Audience Spending // **\$23.44**



Nonlocal Audience Spending // **\$47.57**



- Data collected during 2016 from 212,691 attendees at a range of performances, events, and exhibits in 341 U.S. communities revealed that audiences spend an average \$31.47 per person, per event (excluding the cost of admission) because of their attendance.
- Cultural attendees who live outside the county in which the event takes place spend more than twice as much as their local counterparts (\$47.57 vs. \$23.44). Communities that attract cultural tourists stand to harness these significant economic rewards.
- Non-residents make up 34 percent of cultural audiences. Sixty-nine percent of nonlocal attendees report that the primary reason for their trip is "specifically to attend this arts/culture event."

Cutting support for the arts means undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many communities. When governments increase their support for the arts, they are supporting local jobs, generating tax revenues, and fueling a creativity-based economy. Visit

[www.AmericansForTheArts.org/AEP5](http://www.AmericansForTheArts.org/AEP5) for more information on the Arts & Economic Prosperity 5 study.

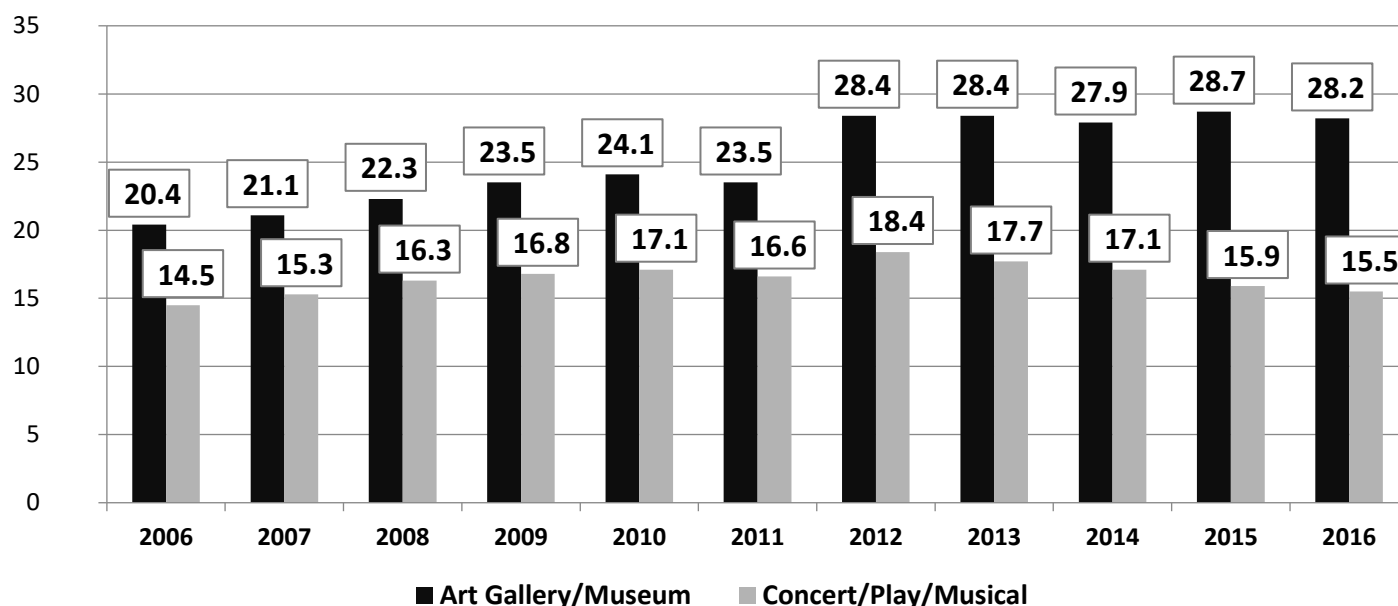
Source: Arts & Economic Prosperity® 5, Americans for the Arts. 2017.



### Arts Facts . . . Cultural Tourism

Cultural travelers—both domestic and international—are ideal tourists. They spend more money and stay at their destinations longer.

## Percentage of Foreign Visitors Participating in Arts & Culture While Visiting the U.S. 2006-2016



**U.S. cultural destinations help grow the U.S. economy by attracting foreign visitor spending.** In 2016, 28 percent of overseas visitors went to an art gallery or museum, while 16 percent attended a concert, play or musical during their visit, per the International Trade Commission in the Department of Commerce. Arts destinations help grow the economy by attracting foreign visitor spending—effectively making the arts an export industry.

**Cultural travelers to the United States out-stay, out-travel, and out-spend other types of international tourists.** In 2016 the overseas cultural tourist's median length of stay was 11 nights (for business travelers the median was 7). 88 percent of cultural heritage travelers went shopping, and 38 percent visited more than one state (compared to 79 percent and 26 percent of business travelers respectively).

**More than two-thirds (68 percent) of American adult travelers say they included a cultural, arts, heritage, or historic activity or event** while on a trip of 50 miles or more, one-way, in 2012. This equates to **116** million cultural travelers. Of this group, 28 percent (**32.5** million travelers) added extra time to their trip because of a cultural, arts, heritage, or historic activity or event. Of those who extended their trip, 40 percent did so by one or more nights.

The United States has exported more arts and cultural goods and services than it imported since 2006, including during the Great Recession. In 2014, the arts netted a \$26.4-billion-dollar trade surplus. The arts have outperformed the overall U.S. Balance of Trade—increasing its surplus tenfold from 2006 to 2014—while U.S. goods and services trade as a whole has registered a deficit every year over the same period.

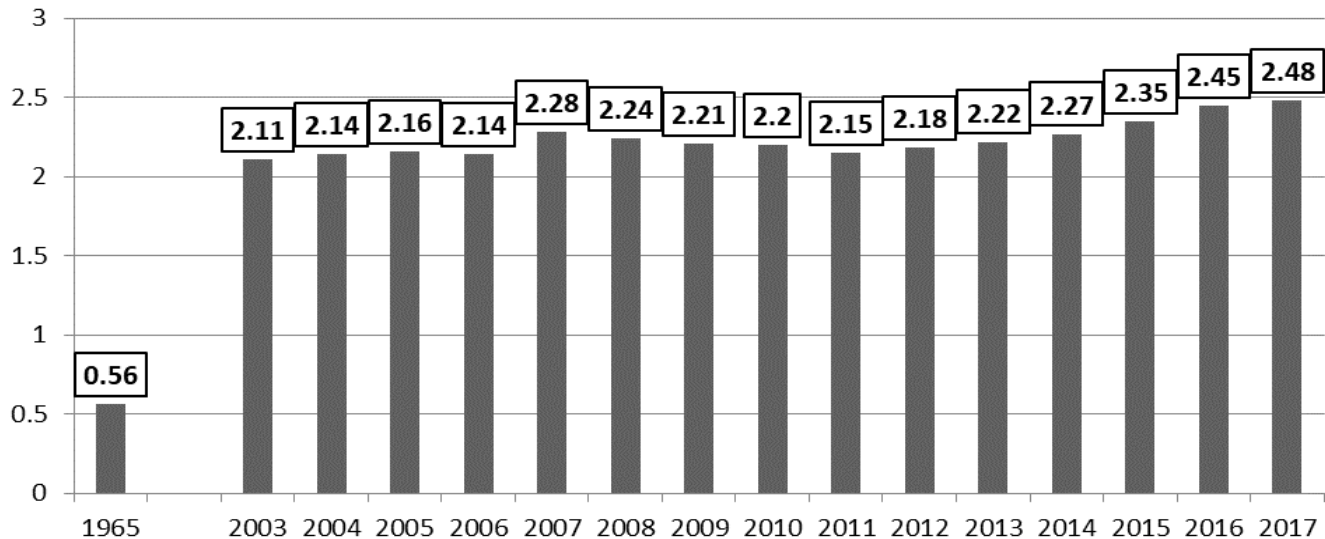
Sources: U.S. Department of Commerce, ITA, National Travel & Tourism Office; Bureau of Economic Analysis, 2017; Mandala Research, 2013; U.S. Travel Association.



### Arts Facts . . . Artist Employment

Artists comprise 1.55 percent of the U.S. workforce (2.48 million workers), per the U.S. Bureau of Labor Statistics. The unemployment rate for artists dropped from 4.9 percent in 2016 to 4.0 percent in 2017.

## Artists in U.S. Workforce: 2003-2017 [millions]



- The U.S. Bureau of Labor Statistics (BLS) reports that there were 2.48 million artists in the U.S. workforce in 2017—representing 1.55 percent of all workers 16 and older.
- In 2017, the unemployment rate for artists was 4.0 percent, down from 4.9 percent in 2016 (down from 9.2 percent in 2010, and 6.6 percent in 2014). The unemployment rate for artists remains higher than “Professionals” (2.3 percent), a category of workers that includes not only artists, but also other occupations that generally require college training. The 2017 unemployment rate for the total workforce was 3.9 percent.
- This analysis of the artist labor force is composed of just 11 occupational categories: architects; art directors, fine artists and animators; designers; actors; producers and directors; dancers and choreographers; musicians and singers; announcers; writers and authors; photographers; and other artists and entertainers. While these categories do not capture all artists in the workforce, this methodology has been used by the federal government for over 50 years, which makes it a valuable artist employment trend.
- As this is an analysis solely of *artist* employment, it should be noted that many arts-related jobs are not included in these data, such as arts administrators, curators, technical staff, and fundraisers.

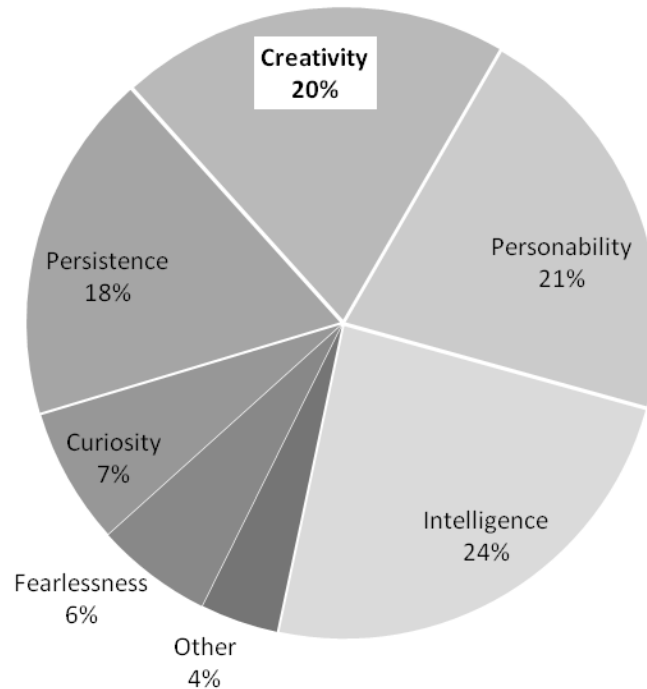
Source: National Endowment for the Arts, Office of Research & Analysis and the U.S. Bureau of Labor Statistics, 2018.



### Arts Facts . . . Preparing Students for the Workplace

Schools and employers rank a *degree in the arts* among the most significant indicator of a job candidate's creativity and innovation skills.

**Creativity** is one of the top three personality traits most important to **career success**, according to **U.S. employers**



- Teaching creativity develops critical thinking skills, engages students, and fosters innovation.
- In a survey of college educated, full-time employees, ages 25+, 85 percent agreed that creative thinking is critical for problem solving in their career. 71 say creative thinking should be taught as a course, like math and science. And, while 78 percent stated that creativity is very important to their career, only 57 percent thought so when they were in college.
- 72 percent of employers say creativity is of primary concern when they're hiring, yet 85 percent of these employers can't find the creative applicants they seek.
- Employers (56 percent) and superintendents (79 percent) agree that a college degree in the arts is the most significant indicator of creativity in a prospective job candidate.
- 97 percent of superintendents surveyed agreed that music develops creativity, yet only 17 percent of their schools require music courses for graduation.

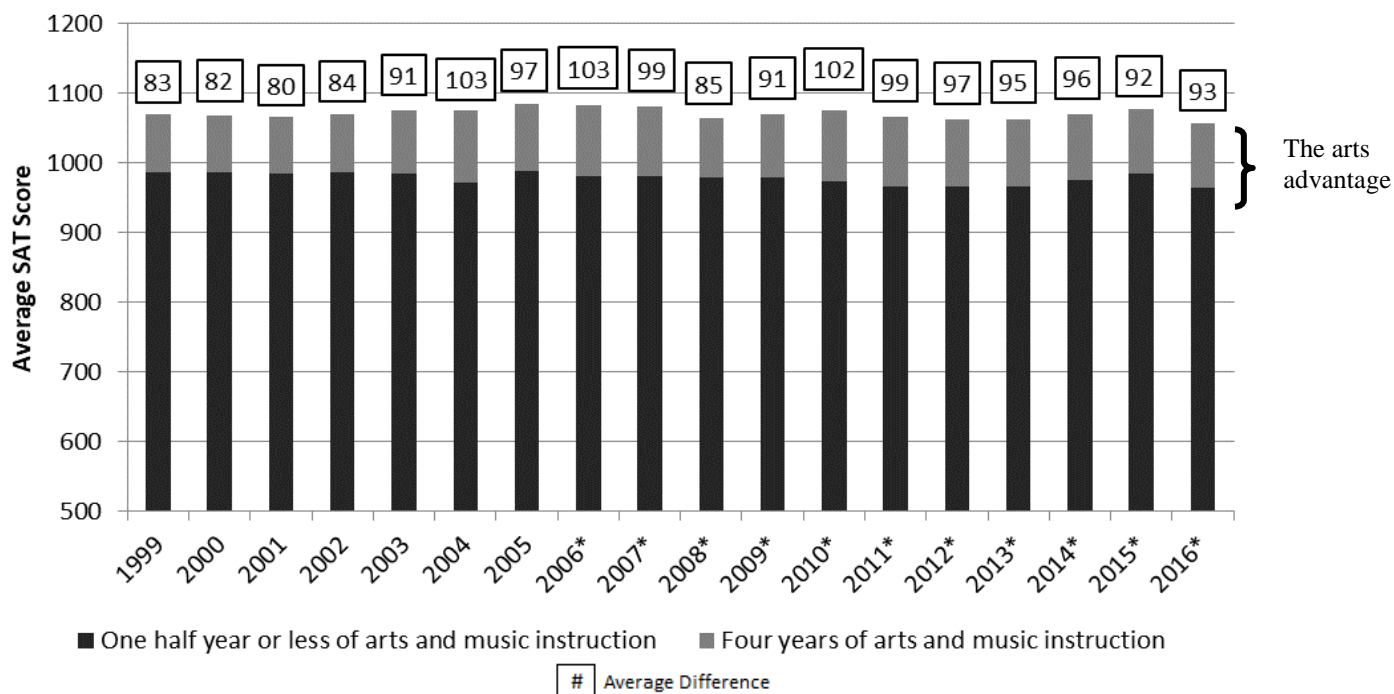
Sources: Adobe Systems Inc. and *Ready to Innovate*, a collaboration between The Conference Board, Americans for the Arts, and the American Association of School Administrators.



### Arts Facts . . . SAT Scores and the Arts

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

## Arts Students Outperform Non Arts Students on SATs



- Data from The College Board show that in 2016, students who took four years of arts and music classes while in high school (only 16 percent of test-takers) scored an average of 93 points higher on their SATs than students who took only one-half year or less (16 percent of test takers). Scores of 1057 vs. 964, respectively.
- The College Board's report, *Arts at the Core: Recommendations for advancing the state of arts education in the 21<sup>st</sup> Century*, by the National Task Force on the Arts Education, recommends that education stakeholders consider arts requirements for high school core curricula, high school graduation requirements, and college and university admission requirements in the arts (that include arts courses in GPA calculations).
- Students with four years of art and music classes averaged 514 on the *Writing* portion of the test—55 points higher than students with one-half year or less of arts and music classes, who averaged 459 points.

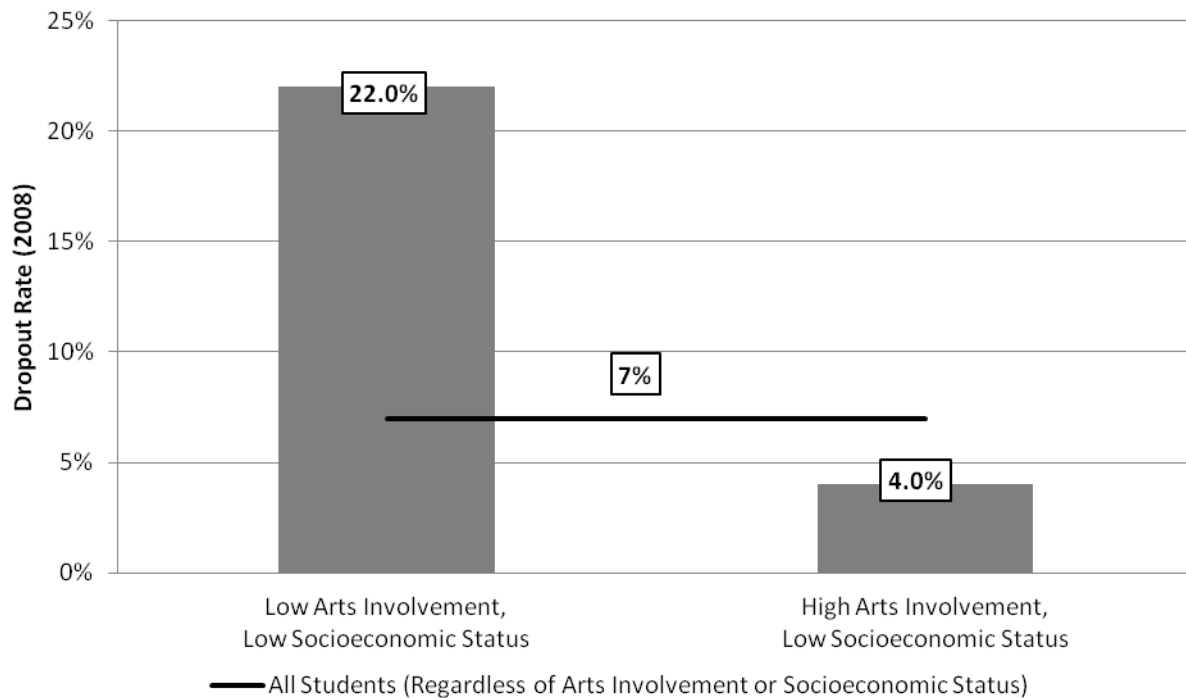
\*These scores reflect the *Critical Reading* and *Mathematics* portions of the SAT only, partial data for 2015 cohort. The *Writing* section of the test is excluded from this analysis for year-to-year comparison purposes. Source: The College Board, 2017. 2016 *College-Bound Seniors: Total Group Profile Report*. Analysis by Americans for the Arts, 2018.



### Arts Facts...Improved Academic Performance

Students who participate in the arts, both in school and after school, demonstrate improved academic performance and lower dropout rates.

## High School Dropout Rate: Low Income Students with High Levels of Arts Involvement are More Likely to Graduate



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

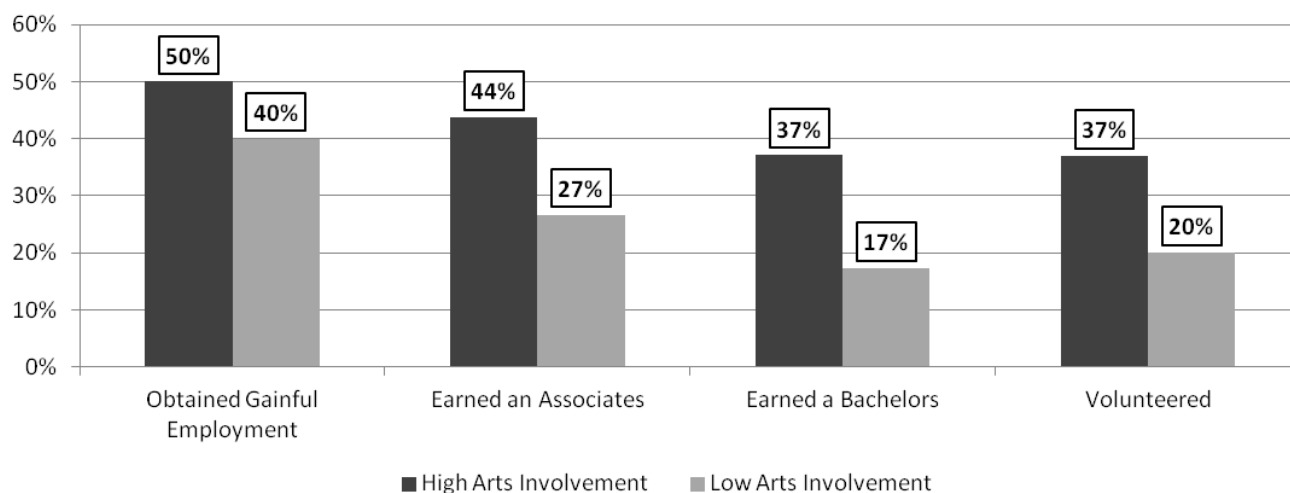
Sources: NEA Office of Research & Analysis (Catterall 2012); Arts Education Partnership (Deasy 2002); Americans for the Arts (Heath 1998).



### Arts Facts...Advantages of Arts Learning Continues over Time

Low-income students who are highly engaged in the arts are more than twice as likely as their peers with low arts involvement to earn a Bachelor's degree.

## High Arts Involvement Among Disadvantaged Students Is Related to Finding a Better Job, Earning Degrees and Volunteering



In the late 1990s, UCLA education researcher, James Catterall, analyzed data from the National Educational Longitudinal Survey, a study of 25,000 secondary school students, over four years. He found significant connections between high involvements in arts learning and general academic success.

In 2009, Catterall analyzed ten additional years of data for the exact same cohort of students, now aged 26. The results strongly connect arts learning with continued success in academics and in life.

- The study found significant advantages for “arts engaged low-socioeconomic status [low-SES] students” in college-going and types of employment, as well as strong advantages in volunteerism and voting.
- Employment for the arts students included better jobs with higher pay, more responsibility, more promotion opportunity, and more employee satisfaction.
- Dr. Catterall concludes that the benefits to arts-engaged disadvantaged students are measurable and unparalleled. He states: “In the annals of education research, it is hard to find average performance or outcome statistics reported for low-SES students that exceed such measures for the entire population.”

Source: Catterall, James S. (2009). *Doing Well and Doing Good by Doing Art: The Effects of Education in the Visual and Performing Arts on the Achievements and Values of Young Adults*.

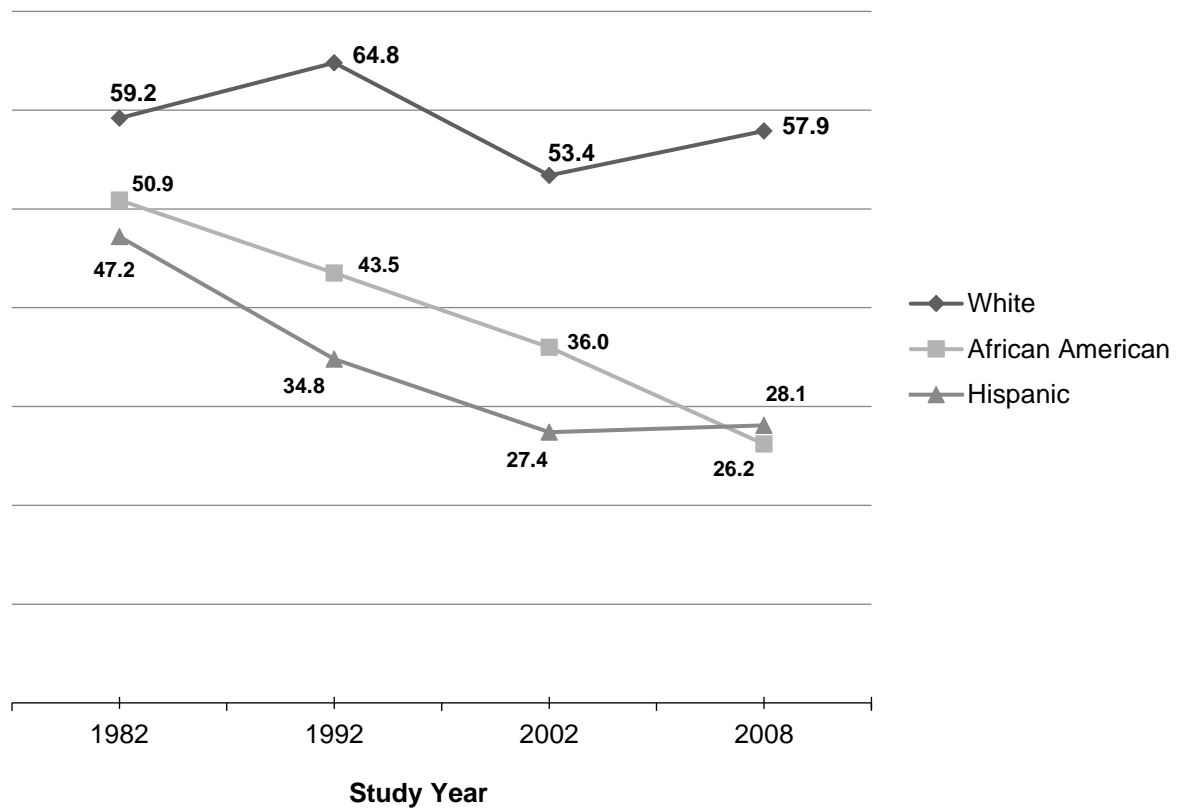


### Arts Facts...Access to Arts Education is Not Equitable

In 2008, African-American and Hispanic students had less than half of the **access** to arts education than their White peers.

## Decline of Arts Education in Underserved Populations

Percentage of 18 to 24-year-olds who received any arts education in childhood



- Access to arts education for Black and Hispanic students is significantly lower than for their White peers, and has been steadily declining for three decades.
- Findings by UCLA researcher James Catterall indicate that low socio-economic-status students who are engaged in arts learning have increases in high school academic performance, college-going rates, college grades, and holding jobs with a future.
- Despite these findings, the decline of arts education is most drastic in underserved populations, where students who could benefit the most from arts education are getting it the least.

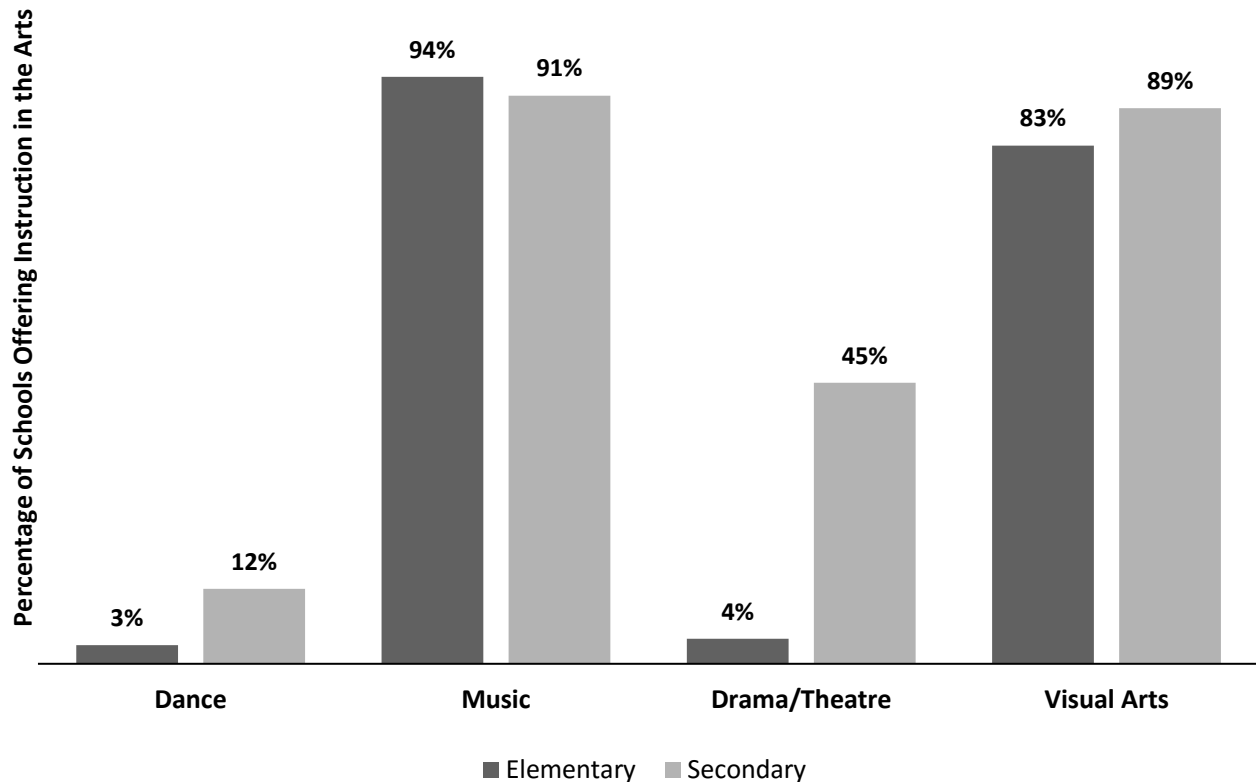
Source: NEA Office of Research & Analysis, NORC at the University of Chicago (Rabkin & Hedberg, 2011).



**Arts Facts...Only 3 percent of Elementary Schools Offer Dance**

In spring 2012, the U.S. Department of Education released its decennial study on the status of arts education, and the results were bleak, with only 3 percent of elementary schools offering dance and only 4 percent offering theatre.

## Uneven Arts Education Opportunities Nationwide



- This report provides selected national data on the status of arts education in public elementary and secondary schools.
- This report represents virtually no change from results a decade ago, the last time the National Center for Education Statistics (NCES) conducted a similar survey.
- Schools with a higher concentration of students in poverty were less likely to offer arts education. U.S. Education Secretary Arne Duncan has called this gap “an equity issue and a civil rights issue.”
- While the report shows that music and visual arts are widely available in schools, elementary school music instruction is not provided at all for roughly 1.3 million students (6 percent).

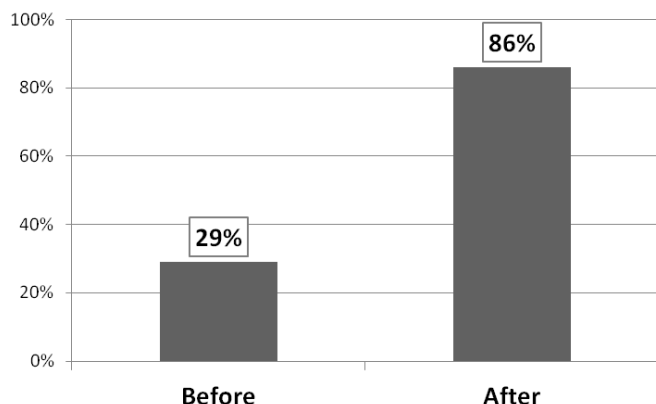
Source: Arts Education in Public Elementary and Secondary Schools: 1999-2000 and 2009-10 (NCES 2012-014). U.S. Department of Education.



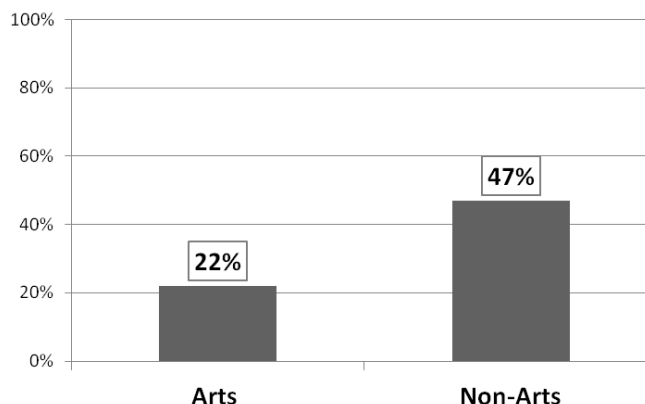
### Arts Facts . . . Arts Programs for At-Risk Youth

Studies by the U.S. Department of Justice researchers demonstrate increased pro-social behavior among youth involved with arts programs.

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



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



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

#### **Skills**

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

#### **Attitudes and Behavior**

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

#### **Court Involvement**

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

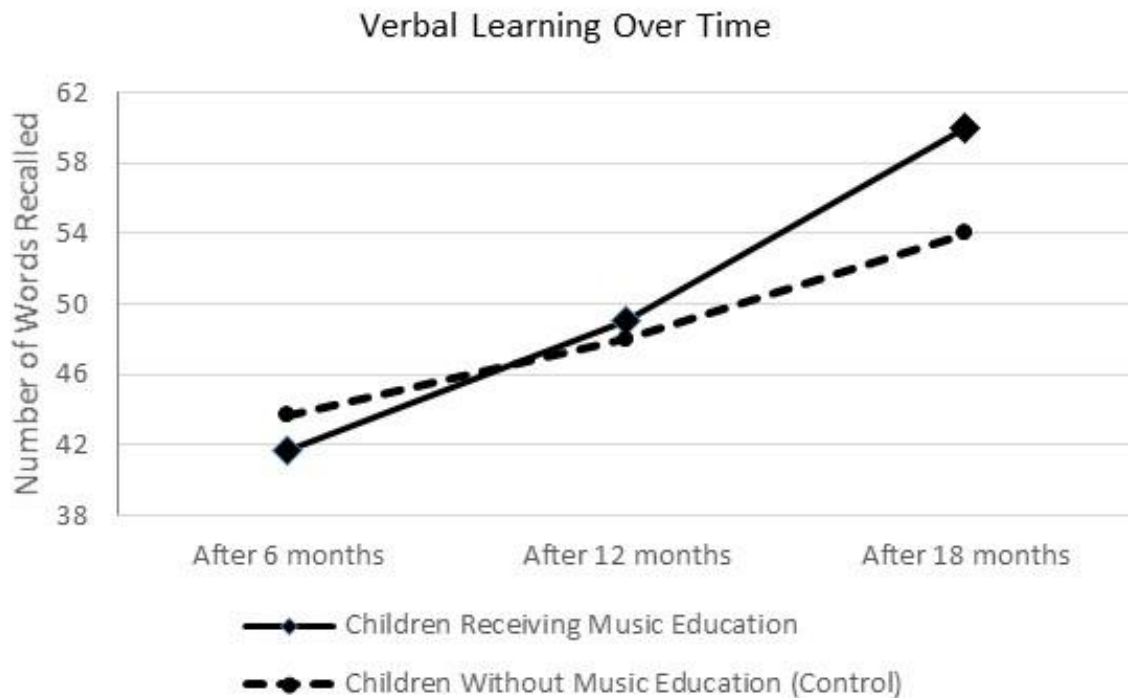
Source: Americans for the Arts, 2000.



**Arts Facts . . . Early Childhood Arts Education improves cognitive development**

Music training increases brain and cognitive development in three- to five-year-old underprivileged children.

## Early Childhood Arts Education Improves Vocabulary, Communication, and Memory in Young Children



- An 18-month study of German elementary school students found that 40 minutes of instrumental music education each week resulted in improved abilities in Verbal Learning, Verbal Delayed Recall, and Verbal Recognition in experimental and control groups.
- After only four weeks of daily training in rhythm, pitch, melody, voice, and basic musical concepts, 90 percent of Canadian four- to six-year olds demonstrated “a rapid transfer of cognitive benefits” in vocabulary and verbal communication, enhancing their ability to understand words and explain their meaning.
- With regular training in the motor and listening skills needed to play an instrument, young students benefit from improved attention and memory. A Harvard study shows particularly significant improvements in students with dyslexia.

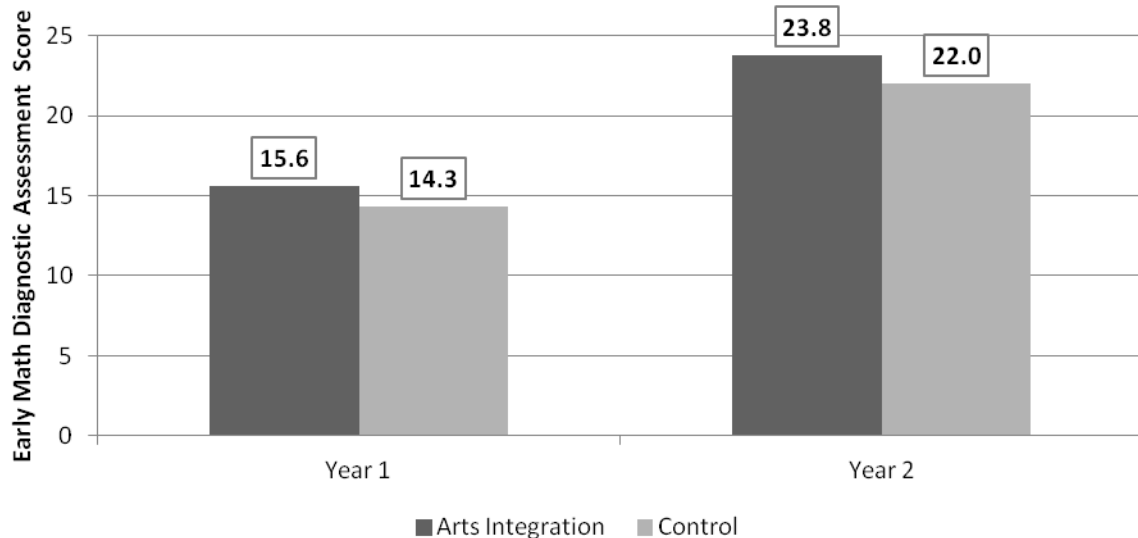
Sources: Dana Consortium Report on Arts & Cognition, 2008; US National Library of Medicine at NIH; *Psychological Science* Journal; American Institute of Physics



### Arts Facts . . . Arts Integration

Infusing math instruction with performing arts strategies in early childhood education programs has a significant effect on students' math achievement.

## Using the Performing Arts to Teach Math has a Significant Positive Effect on Prekindergarten and Kindergarden Students' Achievement



A 4-year evaluation on a USDE-funded program that trains teachers to integrate standards-based performing arts and math curriculums demonstrated improved academic performance by their students.

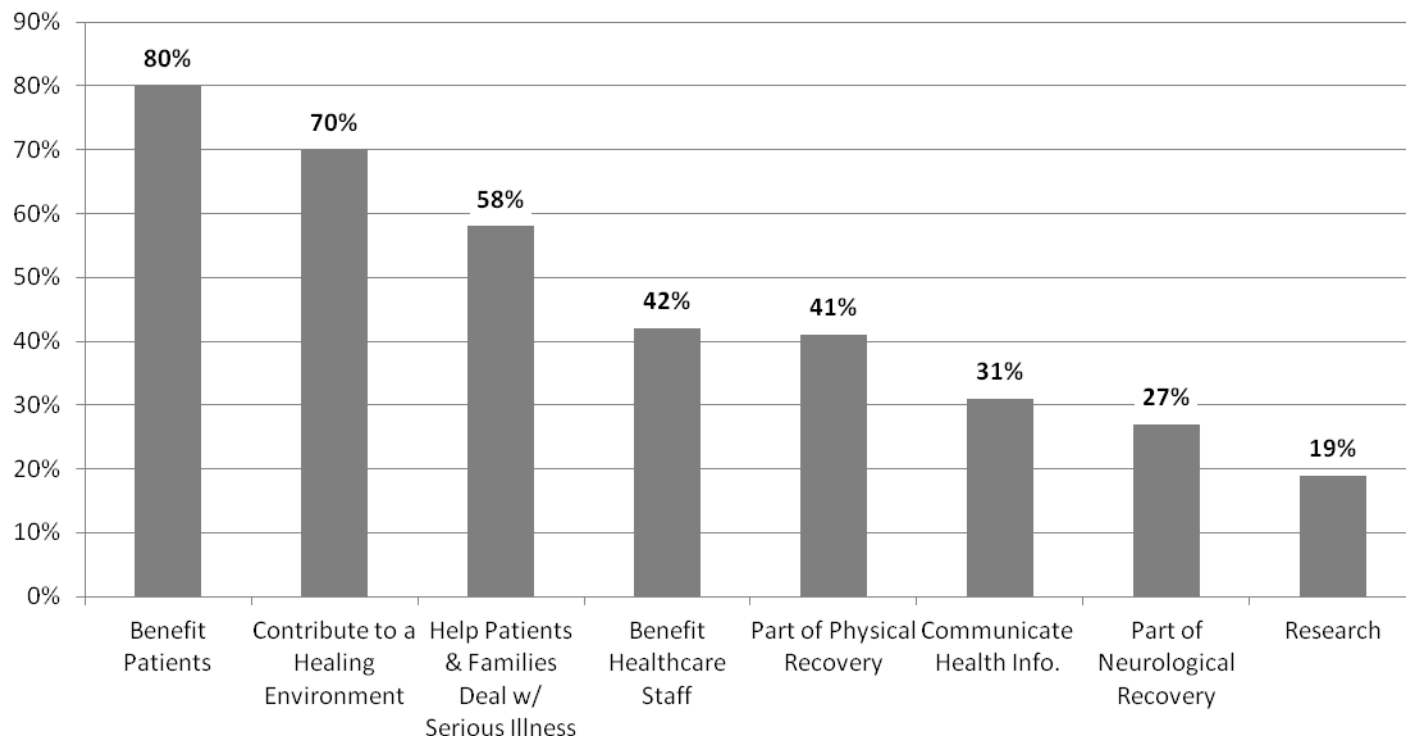
1. For English as Second Language students, the report states, "Teachers commented that the use of music, movement, and dramatizing concepts was beneficial for all students, but in particular students who were shy, who had never been to school, or who were speaking another language."
2. Students in the classrooms taught by participating teachers performed better on the Early Math Diagnostic Assessment compared to those on the control group. According to the American Institutes for Research: "Wolf Trap professional development program had a statistically significant positive impact on students' mathematics achievement in both the first and the second year of implementation."
3. Teachers who participated in the professional development program were able to apply the strategies independently in their classrooms

Source: American Institutes for Research "Evaluation of Professional Development in the Use of Arts-Integrated Activities with Mathematics Content: Findings from the Evaluation of the Wolf Trap Arts in Education Model Development and Dissemination Grant" 2014.

### Arts Facts . . . Arts and Healthcare

Nearly half of the nation's healthcare institutions provide arts programming for patients, families, and staff. 80 percent provide these programs because they benefit patients and create a healing environment.

## Why Healthcare Institutions Invest in the Arts



- In a 2007 national survey about arts programs in healthcare institutions, 45 percent of the 1,807 responding organizations reported having arts programs. Healthcare institutions present arts programming for many reasons, but chief among them are that they aid in the mental and emotional recovery of patients (80 percent) as well as their physical recovery (41 percent).
- Arts programs in healthcare institutions serve multiple audiences: 80 percent are designed to serve patients directly, 58 percent include the patient's family, and 42 percent serve staff as a means to deal with the stress of working in the healthcare environment. The most prevalent type of arts programming was the permanent display of visual art, followed by performances in public spaces and bedside activities.
- Arts programs are largely funded by the hospital itself from its general operating fund. Programs engage many diverse art forms and are often conducted in partnership with local performing and visual arts organizations, or their local arts agency. These programs serve diverse populations—Hispanic/Latino, Black/African American, and White populations were represented in nearly equal proportions, ranging from 18-19 percent.
- In addition to humanizing the hospital environment, there is a growing body of research that demonstrates the economic benefits of arts in healthcare programs, including shorter hospital stays, less depression, less medication, and fewer doctor visits.

Source: Americans for the Arts, 2008. Survey conducted by The Joint Commission, Americans for the Arts, and Society for the Arts in Healthcare.