



**National Arts
Policy Roundtable**

A Program of **Americans for the Arts**

2013 REPORT AND RECOMMENDATIONS

Arts and Healing: Body, Mind and Community



September 19-21, 2013

The Redford Center at the Sundance Resort and Preserve, Utah

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A Message from Robert Redford and Robert L. Lynch



We founded the Americans for the Arts National Arts Policy Roundtable at Sundance Resort together in 2006, as a place to engage high-level leaders from government, business, arts and the social sectors in not only talking about big ideas—but envisioning new ways to engage in action to advance the arts and our American society. Since then more than 250 decision-makers and thought

leaders have convened in spirited discussion and debate. Significant and measurable policy achievements at the national, state, and local levels have resulted from each convening.

The 2013 topic, ***Arts and Healing: Mind, Body and Community*** proposed that the arts can play an important role in the rehabilitation of those who have experienced both mental and physical traumas, including our nation’s wounded servicemen and women. In the process, we were reminded again that challenge is really just another name for opportunity.

The Roundtable participants, who come from a variety of sectors, discussed ways in which the arts can assist individuals and communities—working in partnership with foundations, business, and government entities—to develop locally-based solutions. Our goal was to generate specific, actionable policy recommendations—and to extend them to the appropriate leaders in both the public and private sectors. This report is the result, and action toward change has already begun.

Thanks are due to Founding National Arts Policy Roundtable Chair Marian Godfrey. We are grateful to Americans for the Arts staff members Nora Halpern, Vice President of Leadership Alliances and Christine Meehan, Manager of Leadership Alliances as well as Keri Putnam, Executive Director of the Sundance Institute for their leadership in realizing this program.

Finally, we thank the participants both at the Policy Roundtable itself as well as the participants of the 2013 Aspen Seminar for Leadership in the Arts. The ideas gathered from both convenings informed our action and outcomes and have launched us into new ways of thinking and viewing the topic at hand. We appreciate the time, expertise and insight that all of the participants provided. We hope this report will provoke further thought and continued discussion, and lead to collective action among all leaders, across all sectors, in building a healthy, vibrant America through the arts.

Robert Redford
Founder
Sundance Institute

Robert L. Lynch
President and CEO
Americans for the Arts

Finally, what is it we can leave here with? The country is so wounded, bleeding, and hurt right now. The country needs to be healed—it's not going to be healed from the top, politically. How are we going to heal? Art. Art is the healing force."

- Robert Redford, 2012 National Arts Policy Roundtable closing remarks

Overview:

Robert Redford's concluding comments from the 2012 National Arts Policy Roundtable served as the springboard for the 2013 topic and the premise that the arts, resonating deeply with the human experience, are saturated with the potential to promote healing and wellness, not only in hospitals and other healthcare facilities, but also within the fabric of our communities.

The 2013 National Arts Policy Roundtable convened around the idea that the arts have the capacity to drive the healing process, building healthier individuals and stronger communities. Countless programs and initiatives are already underway, and there is a growing willingness among medical and military professionals, as well as society as a whole, to further integrate arts and healing. Using existing programs and research as a starting point, the charge for the 2013 National Arts Policy Roundtable was to discuss how we can help society better understand the healing power of the arts and how we can more deeply integrate arts and healing across a range of spectrums, including medicine, public health, the military, and community development.

A fit and strong nation is dependent upon the overall mental and physical health of its citizens. When a population is truly healthy, it is better poised to build strong communities, foster a thriving economy, increase productivity, and innovate towards an improved communal future.

The scope and breadth of America's health challenges are vast. Thousands of patients suffer from a wide range of physical and psychological conditions as our healthcare system struggles to keep pace with the development and administration of treatments. With the wars in Iraq and Afghanistan drawing to a close, a new set of health concerns weighs upon society; the wave of returning service members includes many suffering from physical and emotional traumas, as well as families, communities, and a society needing ways to process and heal. Given the complexity and scale of these issues, it is clear that traditional Western medicine alone is no longer sufficient to heal both civilian and military patients.

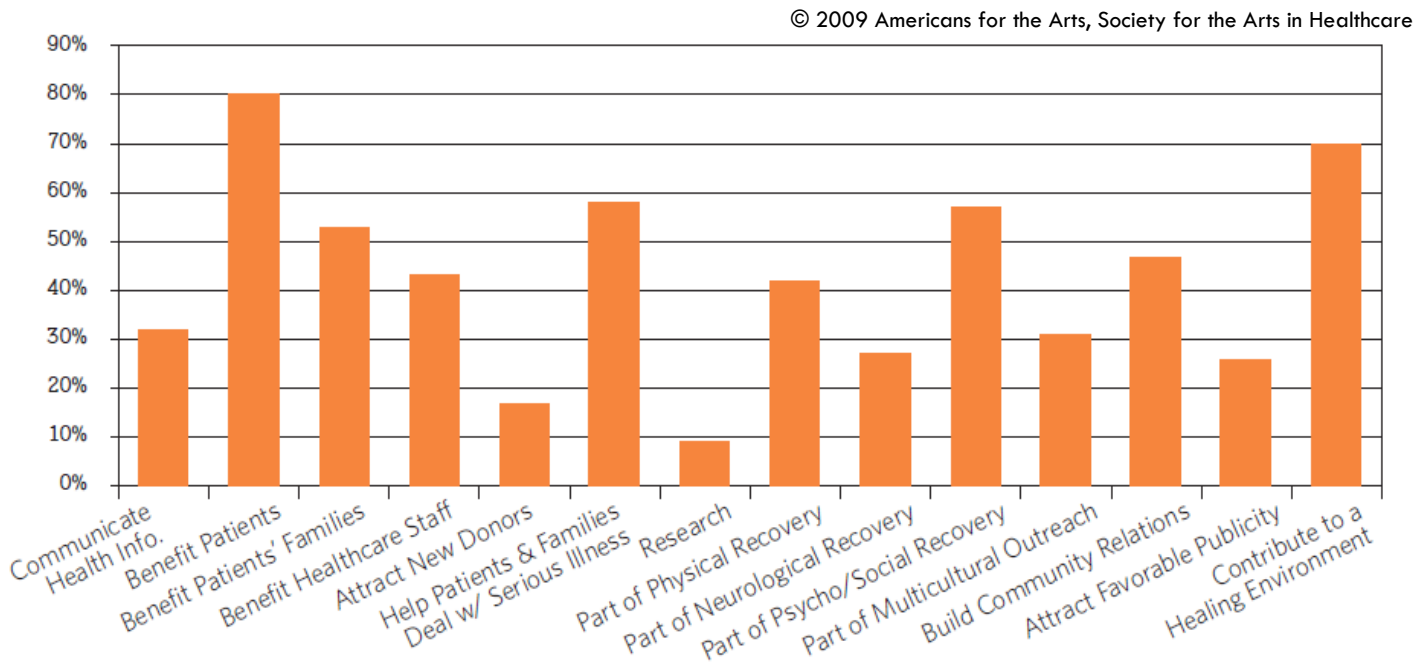
We have also seen, over the years, entire communities in our country, suffering from manmade and natural disasters, including 9/11, Hurricanes Katrina and Sandy, the 2013 Boston bombings, and the Newtown shootings, as well as from social fractions and inter-community tensions. In these vulnerable times, communities need ways to express grief and to develop a shared spirit of resolve. Is there a role that the arts can play in treating these conditions and promoting the health and resiliency of individuals and communities?

Today, there is a growing awareness of the intricate relationship between the healing process and the arts. Medical professionals and arts leaders are researching and documenting the ways in which the creative process impacts the treatment of disease, prospects for recovery, and even the prevention of illness. Arts practitioners, including creative arts therapists, artists, educators, and arts organizations have worked to provide programs, as well as expressive, therapeutic, and educational services, to engage patients, as well as caregivers, and promote an active recovery process.

Background:

In 2004 and 2007, Americans for the Arts partnered with the Society for the Arts in Healthcare to conduct surveys that examined the prevalence of arts programming in American healthcare settings. These surveys found that nearly half of the civilian hospitals in the U.S. offer on-site programming for their patients and staff. Results also show that there has recently been a growth in the prevalence of art in healthcare facilities, as well as significant increases in organizational support for these programs. Why have hospitals placed a growing value on arts and healing programs?

Why Healthcare Institutions Invest in the Arts



Incorporating creative arts therapies (music, visual art, dance, poetry, drama) into rehabilitative settings promotes both physical and psychological healing. Studies indicate that art can increase patients' overall health outcomes, treatment compliance, and quality of life across a wide array of health conditions—from post-traumatic stress disorder to autism, mental health, chronic illnesses, Alzheimer's and dementia, neurological disorders including brain injuries, as well as physical disabilities.ⁱⁱ By stimulating the body's senses and organizing the brain's functions, art therapy produces positive neurological effects for both pediatric and adult patients.ⁱⁱⁱ Creative arts therapy and creative arts expression can also alleviate the burden of chronic disease and other illnesses by uplifting the spirit and enabling patients to communicate emotions and experiences that words alone cannot express. When patients feel positively about themselves, the body's natural healing mechanism, the immune system, can better combat illness.^{iv} Creative art therapy can also decrease anxiety, restore a patient's emotional balance, and provide an outlet for self-expression.^v

The healing power of the arts extends beyond the treatment of physical and psychological conditions. Communities worldwide have experienced the restorative benefits of the creative arts. Over the years, the arts have been used to bridge social divides and heal communities in the aftermath of natural and manmade disasters. Participating in the arts provides a way for communities to express themselves in creative and collaborative ways and serves as a tool for enhancing the community's underlying identity.^{vi}

Although current research and success stories point to art's ability to heal mind, body, and community, much work still remains to raise awareness of its value. Our task is to show how the arts can contribute to the health and wellness of our nation, increasing the overall vitality of our healthcare system and our economy and producing individual, community, and societal benefits.

Roundtable Panels and Presentations:

Arts and Healing in the Military

Focusing on the intersection between the arts and the military, the first panel presentation explored the role art can play in facilitating service members' reintegration into civilian life. Since September 11, 2001, the United States has deployed more than two million service men and women to Iraq and Afghanistan. With these conflicts drawing to a close and troops returning home in high numbers, there is a growing awareness among the public and private sectors, as well as the military itself,

Excerpts from *ReEntry*

Keri, USMC Corporal: How do I really feel when people say thank you? What I want to say is, "You don't even f*ing know...but you're welcome."

Tommy, USMC Staff Sergeant: Thank you for what? For getting blown up? For being in the wrong place at the wrong time? Or for doing what you wouldn't go and do? Whatever. Just buy me a beer and we'll call it even.

Rebecca, USMC 2nd Lieutenant: I guess one of the reasons I get so uncomfortable when people thank me is that...I guess I feel guilty. I didn't see the worst and I feel guilty about that.

Arts, Healing, and Economics

A growing body of research demonstrates the economic benefits of including the arts in healthcare programs. Office visits and hospital stays are shorter and more efficient. Not only does the patient benefit physically, but health costs go down, as well. According to a 2008 study conducted at Tallahassee Memorial HealthCare, using music therapy to prepare children for CT scans significantly reduces the use of sedative medications, associated overnight stays, and nurse time, as well as the need for repeat CTs from poor-quality scans. Given these findings, researchers estimated a cost saving of \$567 per procedure. If applied to the 4 million pediatric CT scans conducted annually in the U.S., music therapy for this procedure alone could save \$2.25 billion per year.

Wood, B. (2008). CT scans and radiation exposure. *AAP Grand Rounds*, 19, 28–29.

that the challenges facing service members, veterans, and their families require more than traditional medical treatment. Over the past decade, members of the armed services have endured extended and multiple deployments, exposure to nontraditional combat, and shortened times between deployments. Given these unprecedented demands, the number of service members returning home with both physical and psychological traumas, including Post-Traumatic Stress Disorder (PTSD), loss of a limb, brain injuries and depression, has increased. Is there a role that the arts can play in helping individuals and society understand, adjust, and heal?

Delving into this key question, the Roundtable opened on the first evening with a powerful



excerpt from the play *ReEntry*, a drama that explores the challenges faced by service members and their families upon return from combat. Presented by co-author and actor Emily Ackerman, as well as actors Larry Mitchell and Bobby Moreno, the excerpt effectively framed the arts and military issue, creating a wonderful jumping off point for the rest of the evening’s discussions.

Based on actual interviews with members of the Marine Corps and their family members, *ReEntry* presents real stories from real people, exploring the intimate emotional struggles experienced by service members, mothers, sisters, and others impacted by military service and its aftermath. Informed by her brothers’ experiences with military service and PTSD, Ackerman co-wrote *ReEntry* with actor and writer KJ Sanchez, in part, to help civilians understand the struggles that veterans encounter upon their return from combat.

Although originally intended for civilian, rather than military, audiences, *ReEntry* has positively impacted service members and their families and elicited needed policy changes to advance the integration of arts and healing in military settings. After *ReEntry*’s premiere, the playwrights received a contract from the Department of Defense to perform the play on military bases and hospitals in the U.S. and abroad. Shown as a post-deployment briefing tool, the play has educated civilians and service members alike about what to expect from family members and friends after returning from war. These events, which feature a performance of the play followed by a guided talkback, allow audience members to open up and speak about emotions that might have previously been inexpressible. The discussions, Ackerman told NAPR participants, “gave people permission to talk in a group about things they weren’t talking about before—about things, they thought, only they felt.” Ackerman also learned that, after watching the performance, many of the service members and their families began talking about their experiences and seeking treatment.

“War is the most demanding and cruelest of all human endeavors, and it affects everyone...The arts can play a huge role in helping them [veterans] become productive players in our society.”
-Gen. George Casey

The powerful performance of *ReEntry* led into a panel discussion about art’s ability to facilitate re-integration into civilian society. Moderated by National Arts Policy Roundtable facilitator, David Grant, the panel featured presentations by **Emily Ackerman**, co-author of *ReEntry*, **General George W. Casey, Jr.**, 36th Chief of Staff of the U.S. Army (retired), **Commander Moira McGuire**,



Program Manager of the Warrior Clinic and Lead for the Creative Arts Program at the Walter Reed National Military Medical Center, and **Dr. Tommy Sowers**, Assistant Secretary for Public and Intergovernmental Affairs at the U.S. Department of Veterans Affairs. Drawing from personal experience, the panelists highlighted current and past efforts, including key programs and partnerships, to integrate the arts into the military. Using these initiatives as a starting point, panelists described the ways in which the arts can play an active, meaningful role in addressing a vast array of



critical issues across the military continuum, while highlighting future opportunities for collaboration. The panelists echoed *ReEntry*'s message that, by providing a platform for service members and veterans to tell their stories, art can serve as a bridge to healing.

General Casey provided a sobering overview of the value of incorporating art into military settings. After twelve years of war, over 200,000 returning service men and women remain unemployed, 50,000 have

been wounded, and 10,000 will require long-term care. Given these statistics, the scope and degree of our challenges are formidable and pervasive. Because every person experiences a different challenge, we need to have many "tools in our kit bags" for dealing with the aftermath of war. Casey has learned that art, can serve as one of those critical tools by promoting physical and mental rehabilitation for returning service members. "Everyone has a story to tell," Casey said, and "art gives a medium for them to tell their story." Through the healing process, art can help veterans re-discover their place in civilian life and become engaged members of their communities. Because "the aftermath of this war is going to be with us for a long time," public-private partnerships with the arts community can provide critical support.

Emily Ackerman added that, in order to facilitate reintegration into civilian life, we must communicate the struggles of service members and veterans to the civilian population. Because most Americans are either unaware of or do not regularly think about the struggles of the military community, service men and women often feel invisible, both while serving and upon their return to civilian life. To remove the 'us versus them' perception, we need to locate money, resources, and opportunity to create a platform for education.

Discussing the applications of Casey and Ackerman's presentations, Commander McGuire and Dr. Tommy Sowers highlighted current arts and healing programs sponsored by their respective agencies. McGuire traced the development and contributions of Walter Reed's Creative Arts Program, one of the nation's leading arts and healing initiatives. Since its beginnings in 2003, the program has enhanced the healing process for wounded service members, family members and staff, by providing access to a full spectrum of arts

How the Arts Can Aid Pre-Deployment

After listening to presentations about arts and healing in military settings, a number of participants raised questions about the possibility of using art to prepare service members for deployment. "We have talked about what to do post-deployment for the military, but is there anything you can do to help service members while they are still in the U.S.?" Lisa Leone, Vice President of Artistic Programming at the National YoungArts Foundation, asked. Actor Bobby Moreno added: "Is there a way to create an 'arts bootcamp' to get people ready before they go into conflict?" In response these questions, Commander McGuire suggested issuing journals to service members before deployment and encouraging them to write about their thoughts, experiences, and emotions. Debra Polich, a participant of the concurrent Executive Leadership Forum, also recommended using art programs to teach service members about the cultural norms of the regions they will enter. Through cultural awareness training, we can prepare our service members for the sights they will see, while setting the stage for better interactions between Americans and local civilians. General Casey added that, in order to enhance the acceptance of the arts as part of the healing and pre-deployment processes, we need to bring down barriers and find a champion to push forward these ideas.



modalities—from a performing arts series and artist in residence programs to writing and music workshops. By integrating creative arts into a comprehensive patient-centered healthcare system, Walter Reed has served as a leader in arts and healing efforts, as well as in military medicine more broadly.

The daughter of an opera singer father and a pianist, painter and playwright mother, McGuire grew up with a deep personal belief in and understanding of the value of art. At the Warrior Clinic, she witnesses the healing power of art on a daily basis and has worked, over the years, to educate others about art's fundamental role in the treatment process. From her vantage point, McGuire has seen, first-hand, art's unique ability to reveal emotions that have been repressed. "When confronted with our emotions, we often shove them under the bed," McGuire said. But, "at a certain point, you run out of room." By participating in art therapy and creative art programs, wounded service members and veterans take emotions out from "under the bed," communicating previously inexpressible thoughts and developing the language to move past feeling isolated in their experiences.

The VA has also made significant headway in developing arts and healing programs for veterans. Tommy Sowers discussed the agency's efforts, as the largest integrated healthcare system in the United States, to incorporate creative expression into the healing process. Affirming his belief that the arts can "transport and teach us," Sowers focused his discussion on the National Veterans Creative Arts Festival, an annual, weeklong event that showcases the creative achievements of veterans receiving treatment at VA facilities. The culmination of talent competitions for veterans, the Festival features winning artworks—selected from 3,500 submissions in genres ranging from the visual arts and creative writing to dance, drama, and music—in a gala variety show. The program aims to recognize the creative accomplishments of veterans and to educate communities throughout the nation about the therapeutic benefits of the arts. By empowering veterans to express themselves through art, the program, according to Sowers, enables participants to "shine inside and out." Recognizing the healing power of art, Sowers invites artists to use their craft and talents to grow arts and healing programs and to engage wounded veterans through creative expression. "Pulling those stories out of veterans and getting them to communicate... that's a very powerful thing where we need help," Sowers concludes.

To promote the expansion of creative arts programs, such as those at Walter Reed and the VA, leaders in the military community have developed partnerships with stakeholders in the public and private sectors to advance the integration of arts and health in the military. McGuire highlighted one of these critical partnerships: the National Initiative for Arts & Healing in the Military, co-chaired by Walter Reed and Americans for the Arts. Created in 2012, the Initiative represents the first time that the military has joined with a coalition of civilian public and private sector partners to ensure quality access to the arts for the health and well-being of service members, veterans, and their families.

Following a series of national convenings, which have brought together more than 500 thought leaders, practitioners and decision

"Pulling those stories out of veterans and getting them to communicate...that's a very powerful thing where we [the VA] need help."

-Dr. Tommy Sowers

makers, the Initiative published its findings in a 2013 report entitled *Arts, Health, and Well-Being across the Military Continuum—White Paper and Framing a National Plan of Action*. The White Paper chronicles the more than 2-year investigation and national conversation on how the arts help mitigate the challenges our military and veterans communities face. Providing a framework for how various stakeholders can work together to engage in greater cooperation, the report summarizes three critical areas of interest: **research**, **policy**, and **practice**. The recommendations issued by the White Paper are intended to stimulate further conversation and inspire action among stakeholders in the military and civilian communities. Although the idea of partnership, such as the one with Americans for the Arts, is a relatively new concept for the military, McGuire is hopeful that we can continue to expand arts and healing programs in military settings.

For the first time, the idea that the arts can play an active role in the military is being addressed across all sectors. Society has indicated the willingness to empathize with our service members and veterans, and military leaders have grown increasingly eager to explore new ideas and to engage in partnership with the civilian community. Given this growing awareness and a sense of urgency to produce change, we must continue working together to expand arts and healing programs for the benefit of our wounded warriors. “War is one of the most demanding and cruel of all human endeavors,” Casey concluded. In its aftermath, art can help create a sense of renewal for individuals, the military community, and society as a whole.

The Art of Health Maintenance: A Public Health View



Rear Admiral Boris Lushniak, Acting United States Surgeon General, encourages creative arts practitioners and advocates to extend ‘arts and healing’ to ‘arts and prevention.’ He began this discussion by describing the National Prevention Strategy, an inter-agency effort released in June 2011 that aims to improve health outcomes by shifting our nation’s healthcare focus from sickness and disease to prevention and wellness. Art, Lushniak contends, plays a role in each of the four main components of the Strategy: Healthy and Safe

Community Environments, Clinical and Community Preventative Services, Empowered People, and Elimination of Health Disparities.

Considered the Nation’s Doctor, the Surgeon General uses the best scientific information available and translates and communicates it to the American public in an effort to protect, promote and advance the health and safety of our Nation. Recognizing the deep connection between the arts and well-being, Lushniak celebrates art as a public health tool rich with opportunity, not only in the healing process, but also in the prevention of disease and illness.

In the twenty-first century, “what I’m trying to achieve for public health—for healing and prevention—I can’t do alone,” Lushniak affirmed. Given the growing complexities of our nation’s health challenges, including the physical and

“Much like we see art being used in the international realm to transcend languages and cultures, art can be used within the confines of our own nation to transcend communities, using the same international language to affect those individuals.”

-RADM Boris Lushniak

psychological conditions that plague our veteran population, the medical field “does not have all the pharmaceutical concoctions to make these problems all better. It’s not a matter of having a pill, an operation, or a device...but these issues are still our problem.”

To improve the well-being of individuals and communities, partners in various sectors and at different levels of government must collaborate to bring down public health barriers for the good of the nation and our global society. Because “all of us know that the arts are important to our lives,” artists and arts organizations have the tools to serve as critical public health partners. No matter where you come from, Lushniak said, “You are an artist and...part of the public health community. I am a physician, not an artist, but all of us are artists to an extent.”

National Prevention Strategy Components



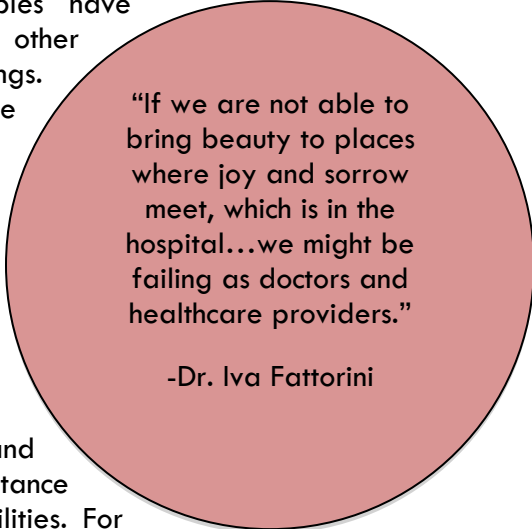
Because health “does not begin and end in a doctor’s office,” but stems from physical, mental and social well-being, we should turn our attention to developing wellness before illness advances. Lushniak believes that art can help facilitate this transition by building resilience on both an individual and a community level. In the same way that art has transcended languages as a tool for international diplomacy, we can use the “international language of art” to bridge barriers in our communities and promote a healthier lifestyle for all Americans.

Although arts practitioners and therapists have made great strides in integrating arts and healthcare, Lushniak sees room for growth in the areas of both arts and healing and arts and prevention. To compellingly communicate the value of the arts as a public health tool, he urges the arts community to utilize research outcomes which show the value of the arts as a public health tool to facilitate healing and prevention. Because “it is hard to influence policy without data,” ultimately, without hard evidence, it will be difficult to prove the importance of integrating the arts and medicine.

It is everyone's duty to protect, promote, and advance the health of our nation, and artists are well positioned to help achieve those goals. Lushniak challenges artists to incorporate their craft into public health objectives to build more resilient communities and a healthier global society. "I don't have all the tools," Lushniak told participants, "so I need your help" in service to the nation.

Creative Approaches to Healing:

A variety of arts programs and creative arts therapies have mushroomed throughout the nation, not only in hospitals and other traditional healthcare facilities, but also in community settings. Led by a variety of arts practitioners—from certified creative arts therapists to individual artists and arts organizations—these programs and initiatives bring specific areas of expertise to the unique healing experience. The panel that followed RADM Lushniak's presentation explored creative approaches to arts and healing from three diverse perspectives: that of a doctor, a world-renowned musician, and a non-profit leader from the music and arts policy community.



"If we are not able to bring beauty to places where joy and sorrow meet, which is in the hospital...we might be failing as doctors and healthcare providers."

-Dr. Iva Fattorini

The first panelist, **Dr. Iva Fattorini**, Chair of the Global Arts and Medicine Institute at the Cleveland Clinic, discussed the importance of including arts programs in hospitals and healthcare facilities. For many patients and visitors, hospitals are stressful and impersonal environments that can activate a range of negative emotions, including anxiety, fear, and depression. "I don't know the mathematics of emotions or how to measure the value," Fattorini said, but positive emotions, developed through arts engagement, can humanize the treatment environment and play a critical role in producing favorable healthcare outcomes.

In 2008, the Cleveland Clinic established its art program with the vision, as Fattorini describes, of "infusing the medical environment with the energy and vitality of the arts" for patients, employees, and community. In addition to curating exhibitions of the hospital's 5,000 pieces of artwork throughout the facility, the program sponsors a performing arts series of high quality cultural events by local and world-renowned entertainers in a variety of genres. Through these initiatives, the Cleveland Clinic celebrates art's ability to communicate hope, healing, and humor to patients, creating an environment that instills a sense of humanity, while leaving room for fear and sadness.

Echoing the Cleveland Clinic's belief that art uplifts the spirit, Fattorini stated that, "if we are not able to bring beauty to places where joy and sorrow meet, which is in the hospital..., we might be failing as doctors and healthcare providers." But, how can we nudge doctors to "buy in to the arts?" Julie Muraco, Managing Partner of Praeditis Group LLC asked. Fattorini responded that doctors are the strongest allies; before working with the Cleveland Clinic's art program, she "did not realize how many artists were hidden beneath white coats." A group of doctors at the Cleveland Clinic, in fact, regularly performs music for patients. Given this hidden trove of support, the success of arts and healing programs hinges not on money but on the willingness of people "to invest energy and time to make it happen."

Using the model established by the Cleveland Clinic and other hospitals, Fattorini encourages artists and health professionals to introduce art programs to the larger healthcare system. To improve both the quality and quantity of these arts and healing initiatives, Fattorini recommends creating certification for arts in patient healing. Without "professionalizing the area" and

providing a means to validate arts and healing work, we have “no system to engage them [caretakers] for the arts-related services that they can provide.”

Creative approaches to healing also extend beyond the hospital, to a wide variety of community settings. Singer-songwriter **Ben Folds** first internalized the healing power of art during his post-9/11 concert tour, when “kids across the country were singing in harmony” and solidarity to his songs. Joined together by the power of music, the audiences used song to express their collective grief and develop a shared spirit of resolve in the face of tragedy.


Given the healing power of the arts in both hospital and community venues, why have we not adopted a coherent arts and healing policy? Folds believes that a barrier exists between people’s knowledge and their beliefs. Although people say that they support the arts and consider the arts to be an invaluable part of society, when it comes down to arts versus education or arts versus healthcare, the arts often get dropped from the conversation. “If it’s not institutionalized and part of our belief system, things won’t change,” Folds stated. “You can’t pass policy until you have a real belief.”

A staunch arts education advocate, Folds illuminated the common challenges that connect the arts education movement and the arts and healing initiative. As a judge on the show *Sing Off*, a televised a cappella competition, Folds credits the a cappella movement with integrating young people into music education. Following this example, we need to find a similar way, maybe through a capella, to involve our youth in the arts and healthcare movement and to highlight arts therapy as a viable career option. By making arts and healing a “kitchen table issue,” we can elevate music therapy and institutionalize the arts as part of our belief system—and as part of our healthcare system.

Mary Luehrsen, Director of Public Affairs and Government Relations at the National Association of Music Merchants (NAMM) and Executive Director of the NAMM Foundation, highlighted her organization’s ability to bring the Roundtable’s ideas from thought to action. A non-profit supported in part by the National Association of Music Merchants, the NAMM Foundation aims to advance active participation in music-making. Because the more than 9,000 NAMM members worldwide are leaders in the music business, they are positioned to

“open the threshold of opportunity to make music and to experience and know its benefits.” Luehrsen believes that art highlights “our interconnectedness and the simplicity that we have at the core as human beings. We have to know that our power is in there. It’s wonderful to have human nature on our side, and we have to seize that opportunity through our collective will and intelligence.”

Celebrating art’s historical ability to address social issues, Luehrsen issued the following call to action:



“Art brings out our interconnectedness and the simplicity that we have at the core as human beings...it’s wonderful to have human nature on our side”

-Mary Luehrsen

- Identify how NAMM can help in its research funding to produce data that will continue to “push the envelope and swing the pendulum.”
- Highlight opportunities to do pilot programs
- Show how the arts can reduce the threshold of reentry for military service members

Metrics to Support Advocacy

In response to Dr. Iva Fattorini's question about how we can use metrics to support arts and healing work, Ruth Westreich, President of the La Jolla, CA-based Westreich Foundation, recommended that arts leaders connect the dots in arts and healthcare research. By undertaking a systematic literature review of all existing evidence-based data and leveraging research done by other entities. We could then identify opportunities to demonstrate the value of arts and healing, without "reinventing the wheel." RADM Lushniak added that, in order for the arts, business, and medicine communities to meld, there needs to be a willingness among all parties to accepting the lexicon of the other worlds and to communicate using one another's language. "Artists need to incorporate the lexicon of the other fields...and embrace evidence-based science," Lushniak stated, if they hope to produce change.

Social Media

The growth of online and interactive communication channels has provided arts advocates with ever-expanding opportunities to convey their messages to broad audiences. Artists Vijay Gupta, Ben Folds, and Liisi LaFontaine as well as Mary Luehrsen, highlighted the importance of social media, particularly YouTube, in promoting the value of art and healing. Folds suggested that, because "kids in dorm rooms are doing amazing things," we might reach out to students and ask them to post on YouTube something about the value of arts. LaFontaine added that, because young people may not know that music therapy is a career option, social media may help spread new ideas and empower our youth take up the mantle of advocacy.

The panel presentation sparked a lively discussion among participants. Conversation centered around the following topic:

Healing the Mind and Body

The "Healing the Mind and Body" panel shed light on programs, both in clinical settings and under the auspices of community-based creative arts programming, that use music and art to facilitate physical and psychological healing. Research shows that participating in creative activities, including arts therapy and other creative arts programs, can promote healing and wholeness for both the mind and the body. By enabling patients to communicate emotions and experiences that words alone cannot express, these programs have been shown to alleviate the burden of chronic disease and other illnesses.

Neurologic Music Therapist at Texas Institute for Rehabilitation and Research Memorial Hermann **Maegan Morrow**, who helped former Congresswoman Gabrielle Giffords recover her ability to speak and walk, knows first-hand the healing power of music. Although Morrow joined the field as a music therapist, the national attention on Giffords' success story has brought her "out of the hospital and into the world" as an active advocate for music therapy on a global stage.

When Morrow met Giffords for the first time, the congresswoman could not talk, walk, or even utter sounds. Playing her guitar, Morrow sang “Happy Birthday to You,” stopping at the end of each stanza to give Giffords the opportunity to supply the last word. After a few weeks, Giffords progressed to the point where she could utter the word “you” when Morrow stopped singing. By increasing her vocabulary and layering

Successes of Rhythm-Based Gait Training

Maegan Morrow opened her presentation by telling the story of a man who regained the ability to walk after suffering from a brain injury. Playing steady beats, “we would walk with this guy without a physical therapist.”

words on top of melody and rhythm, Morrow trained Giffords’ brain to regain language. As early as ten months after a bullet to the brain left her in critical condition, Giffords learned to string enough words together to engage in conversation—a feat which is credited, in no small part, to music therapy.

To RADM Lushniak’s earlier point about the importance of evidence-based medicine, Morrow cited several studies that support music therapy’s ability to treat a variety of physical and psychological conditions, including traumatic brain injury, cerebral palsy, and autism. She highlighted the work of Dr. Michael Thaut and his Colorado-based research group, who used brain imaging to show the stimulating effects of music on all parts of the brain. “You’re engaging the whole brain just by listening to music,” Morrow explained, so “things light up on both sides of the brain” when music is

introduced into the environment. Brain imaging shows that, when we listen to music, we engage the auditory cortex and the basil ganglia. The elements of music activate additional parts of the brain as well. Rhythm causes the cerebellum, “the deepest part of the brain,” to respond, while the lyrics of music engage the frontal cortex and the Broca’s area, the region that controls language functions.

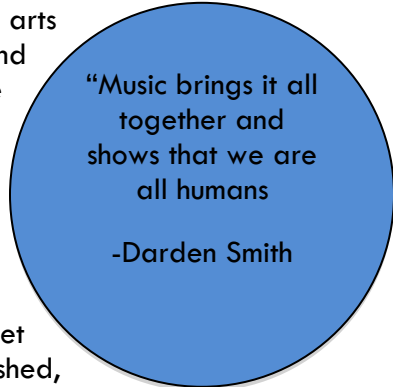


Studies by Thaut and other researchers have revealed that music can not only improve motor skills in patients suffering from stroke and other conditions, but can also help patients with language and cognitive difficulties. “Rhythm is a big force on human nature—upon the body and upon the brain,” Morrow affirmed. “When you hear rhythm you want to tap your foot and move your head.” By bringing rhythm into the environment, it is possible to change people’s physical behavior and facilitate gait training. Singing can also address a variety of factors that affect speech production. Melodic intonation

therapy, which involves singing a phrase and eventually phasing out the music to reveal pure words, helps patients regain speech, although, as Morrow notes, research on this practice remains limited. Armed with this growing knowledge, many doctors and researchers have turned to music to retrain the injured brain.

Although “all of my doctors believe in what I’m doing already,” Morrow said that she is “constantly educating the professionals that I work with” about the value of music aid. By communicating high-profile success stories, such as Giffords’, and citing hard, scientific evidence, music therapy will continue to grow as a respected and viable treatment option.

The next two panelists extended Morrow's discussion by exploring creative arts and healing programs outside of clinical settings. **Darden Smith**, Founder and Creative Director of SongwritingWith:Soldiers, opened this portion of the panel by presenting the music program he created to help soldiers cope with the aftermath of combat duty. Pairing professional songwriters with wounded soldiers, SongwritingWith:Soldiers uses storytelling and music to help service members and veterans release pent-up emotions. **Vijay Gupta**, a violinist with the Los Angeles Philharmonic and Artistic Director of Street Symphony, also uses his craft in service by bringing physical and psychological healing to marginalized groups. In 2011, he founded Street Symphony with the mission of presenting classical music to impoverished, disenfranchised communities in and around Los Angeles.



Story Telling

After the "Healing the Mind and Body" panel, participants discussed how we can encourage patients and wounded veterans to tell their stories and how we can communicate these stories to the right audiences. "Why aren't we putting our lenses on the human story here? How do we get people to watch it and get inspired?" documentary filmmaker Sean Fine asked. Although we are all strong together, Fine said, we "splinter off" when we are apart. Through branded content and storytelling, art has the potential to bring us together and keep us together. Actress Alicia Witt added that art helps reduce the stigma within the armed forces about expressing emotions and seeking help. By treating songwriting as "poetry set to motion," we can show our wounded warriors that emotive expression is "not anything to be shy about." Ben Folds suggested that, in order to encourage the storytelling process, we should take tweets from military people, turn those tweets into song, and use social media to make the final product "go viral." Bob Lynch agreed that there is a need for more storytelling. However, because there are many potential audiences and places we can take these messages, we need to decide what we want from our audiences. Should the story be told from the ground up? In front of the business community? To members of Congress?

Drawing upon their experiences, both Smith and Gupta noted the transformative, healing effects of music on their audiences. Smith recounted a story about one Songwriting:WithSoldiers participant, a wounded and paralyzed sergeant who had completed three tours in Iraq and Afghanistan. Although the sergeant "had never written anything creatively in his life," he stayed up all night writing six pages of lyrics about his war story—from being deployed, wounded, and evacuated. After completing the song, the sergeant told Smith that "I [finally] took my pack off." Art and music, Smith believes, "literally removed a burden from him. It's about collaboration, which is a powerful thing."

Gupta similarly observed that music can have profound effects. During a Street Symphony performance session with veterans, one man in the audience told his peers: “I know he’s fun to watch, but close your eyes and listen, and you’ll enjoy the playing much more.” Gupta later learned that the Vietnam veteran had hyper-vigilance and that he could not even close his eyes to sleep at night, yet he urged the other veterans to close their eyes and listen. The healing power of music affects caretakers as well as patients. After performing at a VA hospital, Street Symphony received a letter from a doctor who had recently lost a patient to suicide. The caretaker thanked the musicians for the healing effects and the hope that the music inspired in him. Music “reawakened my belief in recovery and the need to push the envelope at the VA,” the doctor wrote in an e-mail to Gupta.



With a focus on collaboration and trust-building, music is uniquely positioned to promote community healing. Smith noted that the collaborative process of playing music helps to penetrate the “tribe” of the military. Allowing civilians and the military community to communicate and better understand each other, the music-making experience reduces the “us” versus “them” dichotomy that Emily Ackerman earlier lamented.

Concert settings also promote community healing and foster a restorative environment by creating a space for “deep vulnerability.” Highlighting the importance of bringing art to people without financial or cultural access, Gupta celebrates music as a tool to “bridge the gap and open up a layer of communication that goes so much deeper than words and resonates within us.” By capitalizing on that opened space and leveling hierarchical distinctions between stage and audience and clinician and patient, music can heal community members, musicians, and caretakers alike. “Bringing music into these places has let me see the humanness of these experiences and the incredible power and grace of a lot of very different communities.” Smith summarized this point by affirming that musical collaboration “brings us all together and shows that we are all human.”

Both Smith and Gupta challenge other artists to use their talents to help wounded warriors and disenfranchised communities. Because song is a “gold mine” for encouraging people to tell their stories, Smith encourages artists to “give of yourself what you have. Open up. We all have a craft, and we should use it in service.”

Art and Healing of Communities

“Music bridges the gap and opens up a layer of communication and resonates in a place within us that is so much deeper than words.”

-Vijay Gupta

The final panel, moderated by Sheila Casey, Chief Operating Officer of The Hill Newspaper and, as the wife of General George W. Casey, a leader in military family issues, explored the ways in which arts and healing extend beyond the individual to revitalize and recover community wounds at large. Through the arts, communities have found ways to express their collective identities in creative and collaborative ways. By boosting individuals’ motivation for civic engagement, teaching them about diverse cultures, and providing a shared space for interaction, arts initiatives have, over the years, enhanced communities’ underlying identity and mitigated social divides.^{vii}

Nabeel Abboud-Ashkar, co-founder of the Polyphony Foundation based in Nazareth, described how music making helps bridge the gap between Jewish and Arab communities in Israel. Forging a common ground for young students to collaborate through music, Polyphony creates opportunities for engagement, dialogue, and partnership across cultural divides.

Although both Jewish and Arab communities live in the Galilee region, these two populations almost never interact, and many Arabs, while living in Israel, feel detached from the fabric of their community. Using music as a tool of social bridging, Abboud-Ashkar co-founded Polyphony to alleviate issues of racial tension and Arab integration in Israel. After receiving support from the Spanish government in 2006 to open a small school in his hometown of Nazareth, which was previously a “cultural desert,” Abboud-Ashkar convinced music teachers from Tel Aviv to teach Arab students at the new school. Only two years later, Abboud-Ashkar discovered that there was a “gold mine of talent and commitment among the Arab students,” some of whom began winning music and composition competitions in Tel Aviv for the first time.

“It’s easy to dehumanize the collective, but music is personal. The common ground is a door that they can open towards learning about the other and finding a way to live together.”

-Nabeel Abboud-Ashkar

Following its initial successes, Polyphony expanded and brought increasing numbers of Arab and Jewish students together to play music and literally create harmony in their communities. The Foundation now includes two conservatories that teach over 150 students, as well as wide-ranging music appreciation programs in elementary schools. Polyphony’s youth orchestra, comprised of both Arab and Jewish musicians, operates within the mission of “using music as a way of understanding the role of the individual in the society and in the development of civil society.”

Today, Polyphony’s programs educate and expose Arab and Jewish youth to classical music, as well as to the music of their respective cultures.” Offering a venue for collaboration, Polyphony enables students to work, study, and learn together as citizens of the same community. The music-making experience forges personal connections “between two individuals and creates a way to communicate” and understand one another. “We are so focused on creating beautiful music that we forget everything else, because this is where you put all your heart and concentration. Once that happens, you realize that the person sitting next to you has something in common. This gives you the space to start to discover and learn about him/her as a person.”

Abboud-Ashkar is hopeful that, because the community is the sum of all its parts, these individual connections will eventually spill over to community-wide benefits. “It’s easy to dehumanize the collective, but music is personal,” Abboud-Ashkar said. “This common ground is a door that they can open towards learning about the other and finding a way to live together.”

“Ultimately, the most effective community development initiatives treat people the way they want to be treated- and what better way to do that than the arts?”

- Floyd Green

Dennis Scholl, Vice President of Arts for the Knight Foundation, and **Floyd Green**, Vice President and Head of Community Relations and Urban Marketing at Aetna, added that, in order to heal communities through the artistic process, we must coax art out of the symphony hall and the ivory tower of museums and into community settings. By bringing artists into direct contact with audiences, there is an “instant connectivity” between the citizen and the artistic process. Through intimate

interactions in alternative venues, we can bring down barriers in our communities and use culture to foster a holistic community identity.

Scholl focused his discussion on the “bring to” piece—the imperative of transporting art to the people in a physical sense. By bringing artistically excellent art onto the streets and into the communities, organizations and artists facilitate community development through cultural connections. In an effort to “break down the walls” of cultural institutions, the Knight Foundation sponsors Random Acts of Culture, a program that brings unexpected and surprising artistic encounters to public spaces. According to Scholl, hearing Handel in a mall or seeing the tango in an airport provides a deeply felt reminder of how the arts can enrich our lives. For those brief moments of unexpected creative interactions, people going along in their everyday lives become part of a shared, communal experience that makes their community a more vibrant place to live.



Green agrees that “in order for us to live in a healthier society, we have to work together in order to inspire people to do what’s right in the communities in which we live and work.” To produce a culturally relevant product and offer services that are meaningful, Green and his team at Aetna have been collecting race and ethnic data on their target audiences. Ultimately, the most effective community development initiatives “treat people the way they want to be treated—and what better way to do that than the arts?”

Green cited the April 2013 Harlem Healthy Soul Festival at the Apollo Theater as a model program for using art to engage and strengthen communities. A family day designed to encourage active, healthy lifestyles, the Festival invited community members to receive healthcare testing on the Apollo’s iconic stage. By encouraging other arts organizations to open their doors to the community in similar ways, Green believes that we can use the arts to build healthier and more resilient communities.

Scholl notes, however, that artists have traditionally created a sticking point in the implementation of such programs. Because nontraditional settings push many performers out of their comfort zones, artists have expressed reluctance to engage directly with audience members in distinctly community-focused settings. Nevertheless, artists and art funders “have an obligation to push for these alternative venues and bring down the barriers that exist” by programming performances in community venues. Encouraging arts organizations and artists to engage audiences intimately, we can promote healing and revitalization on a larger community level. Echoing Vijay Gupta’s comments, Scholl said that we must achieve an “instant tactile connection between artists and audiences. There is nothing like being so close to an artist.”

Green also spoke about the role of corporations in encouraging the growth of art and healing initiatives. At Aetna, Green encourages arts organizations to “transform their business models and see their return on investment” in a different way—not supporting art for art’s sake, but using art to engage communities. Over the coming years, more corporations will see that, “through the work that they do in the community, there is healing of the community.” If companies like Aetna empower their employees to live and support these visions, Green argues, we can make substantial progress in promoting the arts as a tool of community empowerment.

Inocente: Screening and Discussion

On Friday evening, participants watched a screening of the 2012 Academy Award® winning film for Best Documentary, Short Subject, *Inocente*, followed by a post-screening discussion with the filmmakers, **Sean Fine** and **Andrea Nix Fine**. The documentary tells the story of Inocente, a homeless, undocumented fifteen-year-old girl living in California who uses the healing power of art to overcome numerous obstacles—including an abusive father and a depressed, alcoholic mother, who is desperately trying to raise four children in poverty. Creating a new world through color and creative expression, Inocente refuses to surrender to the bleakness of her surroundings and steadfastly pursues her dreams of becoming an artist.

In the post-screening discussion, moderated by **Bird Runningwater**, Director of the Native American and Indigenous Program at the Sundance Institute, Sean Fine and Andrea Nix Fine described the transformative power of art in Inocente's life. On paper, Sean says, Inocente should be living a horrible, unproductive life. But, because she had art, Inocente found her own place and has become an engaged, productive, and contributing member of society. Andrea added that, in their experience filming multiple coming of age stories, art is often the familiar backbone, both for the protagonist and for viewers. Expanding this discussion, Rosenthal Foundation President Nancy Stephens asked the filmmakers where Inocente's inspiration comes from. Sean responded that paint served as a shield for Inocente; the worse the previous day was, the brighter her facial makeup and paint palette would be the next day.

Since the release of the documentary, Inocente has grown closer to her mother, with whom she struggled throughout the documentary. "I wish it didn't take winning an Academy Award to help Inocente," Sean stated. "We need to hear more of these stories and embrace them more, because the courage they achieve is inspirational".

Offering a compelling and concrete example of how art can facilitate the healing process and improve quality of life, *Inocente* provided an excellent transition into the second phase of the Roundtable: the generation of recommendations. Participants were eager to brainstorm ideas for moving the issue of arts and healing from thought to action.

Breakout Sessions

So how can the arts help heal physical and psychological wounds for both individuals and communities? Inspired by the Roundtable presentations and performances, participants self-organized around themes that they identified as most pressing—arts and healing in the digital world, arts in the military and the VA, metrics, and arts in society. Each of the four groups worked in rapid-fire fashion to develop a plan and suggest the following next-step strategies:

1. Art in the Digital World

This group focused on how we, as arts leaders and advocates, can embrace the ever-expanding digital world while staying true to the authenticity of art. Led by moderator Dennis Scholl, the group recommended that we find the balance between the digital revolution and our every day lives. Although we must take care to preserve the integrity of art, we should also welcome new digital changes and use them to improve our field. To expand the role that digital arts tools play, particularly in military settings, we can create free downloads of drum and piano tracks for music therapists to use. By creating an online channel on a forum such as YouTube, we can also use social media to communicate art's power to a broader audience. Recognizing the growing importance of social media and the digital world to the arts, the group recommended bringing representatives from GoogleArts, Yahoo, and other leading organizations to the table. Because these companies

created a movement out of creativity and self-expression, they may help us collect, produce, and distribute stories and map them for advocacy.

2. Arts in the Military and the VA

The recommendations issued by this group are twofold: we need to plant the seeds of storytelling and develop toolkits for service members and their families to utilize the arts. In order to substantively impact public thought and government action, we must align our policy efforts with media outlets. By engaging media partners, such as NPR, we can deliver Tommy Sowers' distinct message about the importance of the arts for veterans. The group also recommends that we develop both a one-year plan and a long-term plan for professional training and development. To complement these efforts, arts organizations should select veterans to serve on their councils and boards and create a space for everyone to learn from each other.

3. Using Metrics

This group focused on how we can best communicate the value of arts and healing programs through measurable, evidence-based research. Developing their recommendations around the assumption that art, medicine, and science exist as silos, the group recommended that we cultivate a method for more effective interdisciplinary communication. Because these fields work within their own lexicon, it is essential to develop a common language for communicating resilience, human flourishing, and art's impact on healthcare outcomes.



To articulate the value of the arts in an interdisciplinary setting, the group recommended demonstrating the cost benefits of incorporating art into healing and wellness programs. Driven by these goals, our research and advocacy efforts should happen in two parts: we must find existing, small-scale studies of local successes and find opportunities for larger research projects. These studies should document cost-savings for hospitals and healthcare providers, particularly within the areas of patient outcomes and staff retention. In terms of financing these research initiatives, the group recommended adopting a collaborative funding scheme that takes place in an incremental process of small-scale tests. We should also identify and establish key partners among healthcare organizations, such as the Cleveland Clinic, the VA, and the Global Healthcare Alliance.

To convey the cost-saving message to a broad and concerned audience, the group recommended creating an advocacy campaign aimed at doctors and hospital leaders. By taking a bottom-up approach in our advocacy efforts, we will win over critical stakeholders in the arts and healing initiative.

4. Society's Role

Focusing on action at the grassroots level, this group discussed the types of messages that appeal to and empower individuals to take action—with the goal of creating an arts and healthcare movement.

Led by Julie Muraco, the group identified three players in the potential movement: the Traditionalists, the Cultural Creatives, and the Modernists. While the Traditionalists will likely obstruct arts and healing efforts, the Cultural Creatives, encompassing more than fifty million Americans with creative jobs, may prove willing to champion the movement's message. Although

the Modernists, the new generation of techies, remain uninterested in the current or common perceptions of art, they may also embrace the larger mission of the arts and healing movement.

To develop an effective messaging scheme and produce individual self-empowerment, we should focus less on defining and defending art. Rather than using traditional discourses, we must turn our attention towards activity, storytelling, and actions. To appeal to members of the next generation, the group most likely to lead the movement, we should use social media, rather than the traditional method of white papers, to convey our messages. Ultimately, it will take individual leadership and advocacy to mobilize an arts and healing movement. By communicating the arts and healing message to a broader audience and inspiring action, we can institutionalize the arts as part of our healthcare system.

Outcomes and Recommendations

“Talk is talk and then there is action. This conference leads toward action and then execution,” Robert Redford affirmed, setting the tone for the gathering. Taken together, these attached presentations provided the grounding for the following recommendations:

1. Develop both a one-year plan and a long-term plan for professional training and development from the Department of Veterans Affairs in the area of arts and healing for the military.
2. Identify and establish key partners among healthcare organizations such as the Cleveland Clinic and the Global Healthcare Alliance.
3. Undertake a systematic literature review to demonstrate, through scientific evidence, hard data and measurable results, the cost benefits of arts’ capacity to facilitate healing and prevention .
4. Create an advocacy campaign aimed at doctors and hospital leaders to win over critical stakeholders. Focus on activity, storytelling and actions, rather than defining and defending art.
5. Invite digital arts leaders from companies such as Google and Yahoo to the arts and healing conversation and utilize social media channels such as You Tube, as well as traditional media outlets, such as NPR, to spread the word.
6. Work with the military to establish cultural awareness training that will prepare our service members for the experiences they will encounter during deployment, while setting the stage for better interactions between service members and local civilians.



Conclusion:

The essence of the 2013 Roundtable harkened back to the original charge of moving from thought to action. Through the panel conversations and smaller breakout groups, there was no paucity of ideas—and no lack of complex, layered issues that will require more research and commitment before they will be solved. Many of the proposed solutions revolve around the concept of

storytelling, both in documenting high-profile success stories and in systemizing evidence-based research. As Bob Lynch concluded, storytelling is a critical element of developing an arts and healing movement. We need to aggregate art and healing stories, and “call these examples out as art.”

“I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or in politics, but for our contribution to the human spirit.” President John F. Kennedy’s words, quoted by Nora Halpern in her concluding remarks, resonated with the key messages of the 2013 Roundtable. The arts can play a critical role in improving the quality of life across the health continuum—promoting healing for individuals, military and civilian communities, and society as a whole. Uplifting the spirit and providing rejuvenation and continuity within our communities, art has the unique power to inspire hope, stir resiliency in the face of the deepest hardships, and improve outcomes for the future.

The health challenges faced by our twenty-first century nation are deep and vast, but we are finding ways to narrow those problems and foster a healthier America. As the diversity of the Roundtable participants indicates, professionals and advocates across a wide range of fields share a common belief in the healing and restorative power of the arts. “Here is where you really find out how small the world is,” Robert Redford said. “All of the people here have different careers, but everyone has a story of how they got from there to here.” The arts have a universal appeal and have the potential to promote healing, not only in hospitals and other healthcare facilities, but also within the fabric of our communities.

As Robert Redford concluded, it is essential to bring desirability and viability into alignment. With only a desire to integrate the arts and healing, we lack the language and tools needed to secure funding, win over key leaders and actors, and actuate change. Redford believes that our younger generation “must take the reins and do something” about the arts and healing movement. Our youth is a “highly qualified” group who can be storytellers and translate ideas into feasibilities. “If they can carry the flag,” we, as the older generation, “will be behind them one-hundred percent.”

The Roundtable’s discussions and recommendations have set the pendulum in motion to develop a plan of action and confidence in its feasibility. With the arts guiding the healing process, we can inch closer to our vision of a healthy nation, one in which resilient individuals and communities fuel the success and ingenuity of our future.



ABOUT THE NATIONAL ARTS POLICY ROUNDTABLE

The National Arts Policy Roundtable was launched in October 2006 by **Robert L. Lynch**, president and CEO of Americans for the Arts, and **Robert Redford**, founder of the Sundance Institute, on the premise that issues important to the arts are also important to society. Since its inception, the Roundtable has convened more than 200 top level decision makers and thought leaders from the fields of business, government, the social sector, education, and the arts in a unique cross-sector forum designed to discuss issues and propose solutions critical to advancing American culture and vitality.

Each Roundtable yields a series of recommendations on public policies and private sector practices that are necessary to move the issue from thought to action. Past topics addressed include the future of private sector funding for the arts, the role of the arts in building a creative and internationally-competitive and 21st century workforce, fostering civic engagement, and in strengthening global communities.

The National Arts Policy Roundtable is the pinnacle convening of more than 100 meetings sponsored annually by Americans for the Arts—conferences that enable government and business leaders, scholars, funders, arts agency directors, and others to network, share knowledge, and proffer policies for consideration by the Roundtable. Policies recommended by the Roundtable are, in turn, circulated back to these networks for implementation.

For more information, visit www.AmericansfortheArts/napr.

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The 2013 National Arts Policy Roundtable was facilitated by David Grant.

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About Americans for the Arts

With over 50 years of service, **Americans for the Arts** is the leading nonprofit organization committed to advancing the arts in America. Americans for the Arts believes that all the arts are critically important; that the arts are essential to the health and wealth of our communities; and that every American should have opportunities to experience the arts and arts education. Americans for the Arts works to achieve three “ends:” supporting the development of locally appropriate environments in which the arts can thrive; advocating for increased resources for the arts and arts education throughout America; and working hard to foster individual understanding of and appreciation for the arts. Americans for the Arts has four key program areas: research and policy; advocacy; professional development; and visibility. This work embraces a rich array of activities, including studies of the arts’ impact on our economy and the workforce; online networks and software tools that enable arts professionals to share knowledge with one another and citizens to communicate with their elected officials; conferences and specialized training workshops; and visibility programs. Americans for the Arts is committed to the excellence of its services and to their breadth and reach across all geographies, ethnicities, ages, educations, and levels of arts experience. With offices in Washington, D.C. and New York, Americans for the Arts provides tailored services for its more than 26,000 members as well as free information, online advocacy tools, and research data to thousands of additional stakeholders all across the country, including local, state, and national arts organizations, government agencies, business leaders, individual philanthropists, and educators.



www.AmericansfortheArts.org.

About Sundance Institute

Sundance Institute is a global nonprofit organization founded by Robert Redford in 1981 to promote independent storytelling to inform, inspire, and unite diverse populations around the world. Through its six artistic development programs: Feature Film, Documentary Film, Theatre, Film Music, Native and Indigenous Program and the Sundance Film Festival -- the Institute seeks to discover and support independent film and theatre artists from the United States and around the world, and to introduce audiences to their new work. What began as a retreat for a handful of artists has today expanded to serve composers, directors, editors, playwrights and screenwriters worldwide. Each year, the Institute brings international artists to the United States to develop their work in uniquely creative ‘labs’ alongside American artists and under the guidance of acclaimed advisors, all experts in their fields. The Institute has also adapted this model for use in other countries, working with local partners to engage artists on their home soil. Internationally recognized for its annual Sundance Film Festival, Sundance Institute has nurtured such projects as *Born into Brothels*, *Son of Babylon*, *Amreeka*, *An Inconvenient Truth*, *Precious*, *Winter’s Bone*, *Spring Awakening*, *Light in the Piazza* and *Angels in America*. Institute alumni have gone on to win Academy Awards, Tonys, Emmys, Grammys, and the Pulitzer Prize.



www.sundance.org

APPENDIX A: National Arts Policy Roundtable participants

1. Nabeel Abboud-Ashkar, Co-Founder, Polyphony Foundation; Director, Polyphony Education
2. Robert J. Abernethy, Chairman, American Standard Development Company
3. Emily Ackerman, Actress and playwright; Co-Author; *ReEntry*; American Records
4. General George W. Casey, Jr., 36th Chief of Staff, US Army, Retired
5. Sheila Casey; Chief Operating Officer; The Hill Newspaper
6. Randy Cohen; Vice President of Research and Policy, Americans for the Arts
7. Peter Eom; National Arts Policy Roundtable Fellow, 2013; National YoungArts Foundation Winner in Music and U.S. Presidential Scholar in the Arts, 2013
8. Dr. Iva Fattorini, Chair, Global Arts and Medicine Institute, Cleveland Clinic
9. Ken Ferguson; Chairman, NBC Oklahoma
10. Sean Fine, Director and Producer, "Inocente"
11. Andrea Nix Fine, Director and Producer, "Inocente"
12. Ben Folds, singer-songwriter; TV personality; philanthropist
13. Marian A. Godfrey; Founding Chair, National Arts Policy Roundtable
14. David Grant; Facilitator, National Arts Policy Roundtable
15. Floyd W. Green, III; Vice President and Head of Community Relations and Urban Marketing; Aetna
16. Robert Vijay Gupta; Violinist, Los Angeles Philharmonic and Artistic Director, Street Symphony
17. Nora Halpern; Vice President of Leadership Alliances, Americans for the Arts
18. Liisi LaFontaine; National Arts Policy Roundtable Fellow, 2013 and National YoungArts Foundation Winner in Voice, 2013
19. Paul T. Lehr; President and CEO; National YoungArts Foundation
20. Lisa Leone; Vice President of Artistic Programming, National YoungArts Foundation
21. Abel Lopez; Chairman of the Board of Directors, Americans for the Arts; Associate Producing Director, GALA Hispanic Theatre
22. Mary Luehrens; Director of Public Affairs and Government Relations, NAMM; Executive Director, NAMM Foundation
23. RADM Boris Lushniak, M.D., M.P.H.; Rear Admiral, US Public Health Service; Acting US Surgeon General
24. Robert L. Lynch; President and CEO, Americans for the Arts
25. Commander Moira McGuire; Program Manager, Warrior Clinic and Lead, Creative Arts Program, Walter Reed National Military Medical Center
26. David Minnigan, Principal, Earl Swensson Associates, Inc.
27. Larry Mitchell; Actor, American Records Theater Company, "Re-Entry"
28. Bobby Moreno; Actor; American Records Theater Company, "Re-Entry"
29. Maegan Morrow; Neurologic Music Therapist, TIRR Memorial Hermann
30. Julie Muraco; Managing Partner, Praeditis Group LLC
31. Keri Putnam; Executive Director, Sundance Institute
32. Robert Redford; Founder and President, Sundance Institute
33. Bird Runningwater; Director, Native American and Indigenous Program; Sundance Institute
34. Shari Sant Plummer; President and Founder, Code Blue Foundation

35. Dennis Scholl; Vice President/Arts; The John S. and James L. Knight Foundation
36. Darden Smith, Founder and Creative Director, SongwritingWithSoldiers
37. Tommy Sowers, Ph.D.; Assistant Secretary for Public and Intergovernmental Affairs; US Department of Veterans Affairs
38. Nancy Stephens; President, Rosenthal Family Foundation
39. Ruth Westreich; President, The Westreich Foundation
40. Alicia Witt; Actor, Advocate and Musician

ⁱ <http://polyphonyfoundation.org>

ⁱⁱ Rollins, Judy et al. "State of the Field Report: Arts in Healthcare / 2009." *Society for the Arts in Healthcare*. 2009

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