

Building Resiliency In the Arts Sector

A Prospectus for Organization and Operation for the Next Phase of the National Coalition for Arts' Preparedness and Emergency Response, 2014-2020



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Acknowledgements

Out of the unprecedented series of major disasters in the first decades of the 21st century has emerged the new field of arts emergency management. The toll of these recent events on locales in all parts of the country, plus predictions that these types of emergencies are the “new normal,” suggest that this specialized area of endeavor will in the future play an increasingly important role in the stability of the arts and culture sector.

This resiliency-building plan draws on the experience, expertise, and generosity of those who have been at the forefront of the new field. It is the result of many thought-provoking conversations involving individual dialogue as well as group discussions. Besides those whom we interviewed (listed in the appendix), we wish to acknowledge the participation of members of the Coalition Steering Committee who set the work in motion, contributed ideas, and reviewed its progress. Special acknowledgment is due to the co-chairs, Cornelia Carey (CERF+) Mollie Quinlan-Hayes and Susie Surkamer (South Arts), whose leadership, insights, and advice were so vital in navigating the entire planning process and in shaping its final product. Three people played an active—and invaluable—advisory role throughout the project: Ted Berger (Joan Mitchell Foundation), Amy Schwartzman (consultant to the Coalition and FEMA) and Regine Webster (Center for Disaster Philanthropy). And, the input of the Advisory Committee (including Berger and Schwartzman, along with Kerry McCarthy, New York Community Trust, Eddie Torres, Rockefeller Foundation, Bob Ottenhoff, Center for Disaster Philanthropy and Ken Curtin, FEMA) greatly enriched the plan’s conceptual development.

Finally, the Joan Mitchell Foundation has been an exemplary funding partner, and we extend thanks to Executive Director Carolyn Somers and Grants Programs Director Allison Hawkins. Their commitment and support has greatly facilitated the planning work.

We feel privileged to have participated in this learning adventure and to be the architects of this blueprint.

Meg Ostrum and Mary Margaret Schoenfeld

On the cover:

[Frank Gehry-designed Ohr-O’Keefe Museum suffers critical damage during Hurricane Katrina. Photo courtesy Mississippi Arts Commission.](#)

[Artist Kate Tonguis and her new kiln, purchased with assistance from CERF+. Photo courtesy of CERF+.](#)

An official entity to support the emerging field of arts emergency management is clearly needed and warranted, as this plan demonstrates. The existing National Coalition for Arts' Preparedness and Emergency Response is well-positioned to grow into that role.

Executive Summary

“...a strategy of resilience will involve more than changes to our physical infrastructure. Increasingly governments and disaster planners are recognizing the importance of social infrastructure: the people, places and institutions that foster cohesion and support.”

Eric Klinenberg, *“Adaptation: How can cities be ‘climate-proofed?’”*¹

Artists and arts organizations are integral to the health and welfare of communities in good times, but especially in times of difficulty. As individuals and groups who are rooted in place and committed to engagement, they have often played an active role in the healing process after disasters (whether due to localized events or megastorms), providing the social capital so important to the recovery and rebuilding of neighborhoods, towns and cities.

However, as the spate of 21st century disasters has also demonstrated, the arts and culture sector itself is highly vulnerable. Time and time again, creative careers and creative economies have suffered great loss and devastation, which has often included severe damage of unique cultural artifacts and venues. Simply put, the twin problems are that creative communities are underprepared for emergencies, and underserved when disasters strike.

¹ Klinenberg is a Professor of Sociology and Director of the Institute for Public Knowledge at New York University; his article appeared in the January 7, 2013 issue of *The New Yorker*, pp. 32-37.

Since 2006, a small group of national arts leaders (experienced in managing arts relief efforts) has been working as an informal, cross-disciplinary task force to address solutions to this long-neglected, dual set of problems—and how, in turn, a more resilient arts sector could become a more active and recognized partner in helping local communities rebound from crises. The voluntary group, a mix of government agencies and non-profit service and funding organizations, has functioned under the name, **National Coalition for Arts' Preparedness and Emergency Response** (“the Coalition”). It has operated as a communications and advocacy group, and during several recent major disasters (including hurricanes Irene, Ike, and Sandy) has served as an ad hoc national leadership team to novice ‘arts responders’² in the affected locales. In addition, Coalition member organizations have produced and disseminated new information tools and piloted new training and technical assistance programs to serve the field.

Energized by the gains achieved, lessons learned and relationships forged over the last seven years, the Coalition is now poised to move beyond its pioneering phase and both build a stable, formal operational structure and expand its reach. This plan charts a seven-year course to improve emergency preparedness, coordinated relief efforts and effective recovery strategies and practices in the arts sector through the development of a national network of responders. It outlines an initial transition/incubation period (2014-2016) to complete internal capacity-building that will give the network the necessary ‘runway’ to successfully launch an ambitious action agenda in the second period (2017-20). By 2020, it projects significant and measurable changes in the organized disaster safety net that will diminish losses from major emergencies and accelerate the recovery process for artists, arts organizations, and arts businesses.

The plan has been informed by the recommendations of the Coalition Steering Committee and a five-month

² We'll use the term ‘arts responder’ to describe participants' common roles as providers of various arts emergency management services, encompassing readiness, relief, and recovery

study process involving interviews with leaders of other collaborative initiatives (within and outside the arts sector) and veteran personnel from the emergency services field, plus input from arts responders at all levels. It also draws on documentation and research³ on innovative paradigms for systemic change, particularly the concept of collective impact and a network approach to large-scale problem solving.

Key findings and components of the plan:

- To enroll new stakeholders and to activate greater participation by current groups, the Coalition needs to sharpen its focus and services and clarify its target constituency.
 - While ultimately seeking to improve resilience for individual artists, arts organizations and arts businesses, Coalition programs and services should target intermediaries—rather than all arts constituents--in order to build a community of practice in the emerging field of arts emergency management.
 - The Coalition should grow from a *cross-disciplinary*, arts-focused enterprise into a *cross-sector* initiative that involves the participation of stakeholders from allied fields, particularly cultural heritage preservation and emergency management.
 - Programmatic priorities for the next phase of work should include strengthening arts emergency management at the local level; producing/disseminating research reports that can be used to educate arts responders about best practices and to convince public and private funding sources of the urgency of the problem.
 - To advance the readiness movement in the arts and culture sector—to make continuity planning a new business standard—the Coalition should promote an “ingredient strategy” message (integrating preparedness into existing funding and service programs). Finding effective messengers for different constituencies is also paramount.
- Creation of a common agenda by an expanded, more diverse leadership group will provide a framework for collective action⁴ and for program implementation within participating organizations.
 - The Coalition should develop a network infrastructure that is nimble and flexible (“with surge capacity”) and that will minimize overhead.
 - Securing an out-of-sector fiscal sponsor, rather than allying with a specific arts organization or agency, will give the Coalition greater latitude to shape its independence, brand and messaging.
 - Financial stability will depend on a combination of multi-year commitment from a consortium of funders and earned revenue from training programs.
 - The combined imperatives of creating and developing a stable infrastructure, defining its “service lines,” and securing multi-year funding underscore the need for an incubation period before attempting a broad-based, public program.



A group of Middletown, New Jersey students from grades K-12 collaborated in original multi-media projects that culminated in a performance to benefit New Jersey families affected by Hurricane Sandy. Photo from Monmouth County Arts website.

³ A list of the literature consulted is included in the appendix, page 23.

⁴ Please see the appendix for a brief discussion of the collective action approach and network development, page 24.

Service and Operating Framework, 2014-2020

The following plan envisions the Coalition⁵ as a lean, responsive, programming and coordinating entity, focused on building relationships, supporting communication and committed to collaborative agenda setting and collective action. The plan presents drafts of an updated vision, mission, value proposition and strategies for the Coalition, and outlines a programmatic and operational developmental path to realize that vision. It presents a seven-year arc, with the greatest detail provided for a three-year transition and incubation period, including projected budgets (with alternative scenarios, based on available funds).

The most basic, current services of the Coalition will continue (contingent on funding) throughout the three-year transition/incubation period:

- **servicing as a communications vehicle** for its leadership (during both emergency and non-emergency periods)
- **providing electronic and print resources** and serving as a reference for arts responders facing emergencies, and
- **organizing educational and networking sessions** at arts and emergency management conferences.

The first phase of the transition period (2014) will begin upon endorsement of the plan by the Steering Committee. The coordinator will work with a transition leadership committee to affirm regular goals, focusing on securing a fiscal sponsor, fundraising for the transition and initial program work and beginning the leadership expansion and diversification.

The second phase of the transition period (2015-2016) will focus on solidifying the composition and processes of the leadership council and working

⁵ The planning process indicated wide support for changing the name of the Coalition. A few suggested names are included in "Other Recommendations," but the document will continue to use "Coalition."

groups; clarifying broader "membership" and recruiting new members; designing and implementing enhanced communications practices, including a new website; implementing new program work (model networks, FEMA partnerships for cultural recovery workers, research); and publishing the handbook/guidelines.

By 2017, the shape and trajectory of the expanded network should be established. Earned and contributed income potential should be clearer. Concurrently, communication and research processes should be in place to ensure that new program and service needs are identified and priorities are made clear.

Vision⁶

Artists, arts organizations and arts and cultural businesses will:

- be prepared for emergencies of any type or scale
- have access to resources to recover from emergencies
- play a role in helping communities and individuals recover from emergencies.

To achieve this vision, the Coalition will work for a future where:

- Preparedness is accepted as a business standard
- Arts funders, service organizations and professional development providers act in partnership to serve as resources to promote and support readiness and to address relief and recovery in the sector
- General preparedness and emergency response systems are improved by fostering relationships between arts responders and the larger sphere of relief providers
- Communities benefit from an enhanced role of the arts sector in post-disaster recovery and rebuilding

⁶ Please note that the Vision, Mission and other plan components are the consultants' drafts. These are recommendations, open to revision.

- Public policy and philanthropic and business practices are effective, relevant and responsive to the arts sector with regard to emergencies.

4) Integrate the broadly defined arts sector into FEMA’s whole community approach to emergency management (at the policy and delivery level)

Mission/Purpose

The Coalition promotes readiness and effective emergency response for the arts sector by supporting the training and ongoing education of arts responders, building relationships between the arts sector and the general emergency management field, and by advancing the arts as a vital component of community health and recovery.

Value Proposition

Groups and individuals participating in this network will improve their effectiveness as a resource to the arts sector and their communities-at-large, and as a result, improve the resilience of artists, arts organizations and arts businesses. Participants will have access to the best information and tools available and an informed, supportive group of colleagues who can advise them before, during and after emergencies.

Strategies

- 1) Develop local arts response systems to advance disaster readiness and resilience
- 2) Strengthen communication/information sharing/coordination among arts responders at all levels (local/state/regional/national), and between arts responders and the general emergency management community
- 3) Leverage increased availability and access to emergency resources within and outside the arts sector for artists, arts organizations, and arts-related businesses

Programs and Services

Guiding Principles

- Provide services to the intermediaries (groups and individuals that are the conduits to arts constituents)--“help the helpers,” “train the trainers”—to accomplish changes in readiness awareness and behavior
- Devote equal attention to the needs of artists and arts organizations in design and delivery of programs and services
- Function as a “booster rocket” to advance systemic changes to the safety net within a defined, seven-year time frame
- Balance a complement of ongoing programs with the capacity to rapidly mobilize field support services during emergency periods.

Target constituency

Coalition members and arts responders; emergency relief providers; professional development service providers⁷

Service Roles

- National information clearinghouse
- Communications forum
- Technical assistance provider
- Research sponsor and resource
- Policy and advocacy leader

⁷ Professional development service providers that offer programs for artists and/or arts organizations include: arts service organizations; local/state/regional arts agencies; academic institutions; and arts business consultants.

Management and Infrastructure

Guiding Principles

- Ensure equity in the governance structure between artists' and arts organizations' interests
- Broaden leadership to include representation from the arts sector and the general emergency management field
- Create wider opportunities for diverse stakeholders (e.g. representing the spectrum of demographic and geographic profiles and service capacity roles) to engage with the work of the Coalition
- Emphasize collective action and network orientation in the operational structure
- Maintain adequate staffing to manage programs and serve as the administrative backbone for organization/implementation of volunteer activities
- Pursue as lean an organizational structure as possible to provide basic services, accommodate increased activity during emergencies, and flex as funding is secured to manage additional program activity

Proposed Organizational Structure

- Contracted coordinator/manager. Part-time basis with hours increasing through transition period; full-time employee for 2017-2020. Supports the work of the Leadership Council and Working Groups; secures earned and contributed income; serves as primary communications contact; manages relationship with the fiscal sponsor; and hires and manages contractors.
- Fiscal Sponsor. Provides financial, administrative support; can negotiate for other services as capacity allows.
- Leadership Council. Evolved from the Steering Committee, functions in cooperation with fiscal sponsor and coordinator/manager to provide vision, oversight, accountability, program support, and public visibility. 15 members, diverse representation from within the arts sector, (balancing geography, race/ethnicity, age, and including individual artists/arts

organizations/businesses) and from the emergency management field.

- Working groups. Consisting of Leadership Council members, coordinator/manager and other contractors, as well as other participants. Informs, helps develop and in some cases, helps implement programs and services.⁸
- Membership⁹
- Advisory Committee. Coalition must assess capacity to support and engage an advisory committee for individuals supportive of vision but unable to commit to ongoing participation in Leadership Council.
- Program staffing during transition period provided by contractors, as funding allows.



Artist Andrea Christie, after Hurricane Katrina. Photo courtesy of CERF+.

⁸ Potential working groups include Information & Communications, Network Development, and Education & Advocacy. Constitution and focus of working groups will be determined by consensus in the first transition year. Draft outline included in the appendix, pp. 27-28.

⁹ "Membership" will be used to describe the broad base of participants in the Coalition. What this group is called, and terms and benefits of participation will be determined during the transition period.

Transition Period, 2014-2016

The two-phase plan is designed to accomplish transition from the Coalition's current loose organization into a cohesive network and to fully meet the three pre-conditions for launch of a collective impact initiative.¹⁰ The set of activities continues existing services and nascent projects, while emphasizing internal capacity-building that will position the network to successfully launch an ambitious action agenda in the second period (2017-20). The plan also institutes a sustainability strategy for generating earned revenue (contracts) to augment grant funding.

Progress on program and service development will largely be dependent on securing partnerships and funding, and the capacity of the coordinator to engage in program development while attending to management and infrastructure development work.

Outcomes

- 1) The Coalition, hosted by a fiscal sponsor, will be transformed from a small, informal group into a full-fledged, cross-disciplinary network of arts responders (representing all levels) and relief providers with a staff, a leadership council and active working groups.
- 2) A national initiative to develop model local arts responder networks in all 10 FEMA regions will be planned and announced, and the first community(ies) selected and established.
- 3) Research reports will be produced and circulated, and a "roadshow" highlighting findings will be presented to key stakeholders (especially arts funders and emergency relief providers).

¹⁰ Fay Hanley Brown, John Kania, and Mark Kramer, "Channeling Change: Making Collective Impact Work," *Stanford Social Innovations Review*, January 26, 2012. The three pre-conditions are defined as: an influential champion (or small group of champions); adequate financial resources (2-3 years) for needed infrastructure and planning; and urgency for change.

- 4) A new website will serve as a go-to resource for all phases of arts disaster management, about the network, and about its members/participants.
- 5) *The Arts Responder Handbook* (and the *Essential Guidelines for Arts Responders Organizing in the Aftermath of Disasters*) will be published and distributed through major arts service organizations.
- 6) New partnerships to develop training programs in arts emergency management/cultural recovery for arts professionals and emergency relief providers will be formed with FEMA.
- 7) FEMA will adopt the policy change regarding interpretation of artists' (and other self-employed workers') eligibility for post-disaster tool replacement being advocated by the Coalition and NVOAD.

Objectives

Transition Phase One (2014)

- 1) Secure commitment of operating and program support for transition period from funding partners
- 2) Secure a fiscal sponsor to support/house the Coalition, at least through the incubation period
- 3) Reorganize/expand the Steering Committee to become a leadership council with new working groups
- 4) Continue/Complete current initiatives
- 5) Maintain non-emergency and emergency period core service roles

An operating grant from the Joan Mitchell Foundation (to CERF+) will enable the Coalition to retain the services of a part-time coordinator through the first year of the transition.

Transition Phase Two (2015-16)

- 1) Sustain and strengthen the service capacity of the network (e.g. development of new information resources and training programs, sponsorship of research projects, etc.)
- 2) Fulfill the preconditions for undertaking a collective impact initiative (e.g. sufficient capitalization and a sense of urgency for change from a broad-based group of stakeholders)
- 3) Build the network infrastructure (leadership council, working groups, and staffing)

Please see the appendix, pages 29-33, for charts outlining the action plans and budgets for these two phases.



Clay artist Dave Warren's Studio after wildfire, Bastrop, Texas, 2011. Photo courtesy of CERF+.

Long-term Growth, 2017-2020

The long-term plan is designed to accomplish significant policy and programmatic changes that will improve the resilience of arts communities in all regions of the country and to foster a dynamic community of practice. It is a general framework that designates outcomes and describes a full scope of services. It also provides a base year budget that forecasts operating expenses and sources of revenue.

Outcomes

- 1) 15 arts responder networks (10 major metropolitan areas; 5 rural/regional locales) will be established.
- 2) Arts grantmakers (in the public and private sector) will:
 - adopt an “ingredient strategy” approach to making readiness and continuity planning a business standard for their constituents and grantees
 - set aside 3-5% of annual budgets for emergency planning and relief.
- 3) The National Endowment for the Arts will designate/support the Coalition as an official partnership program, and assign formal responsibility and a funding mechanism in the agency for arts emergency management.
- 4) A team of specialists in managing local arts recovery efforts will be trained, supported and available for deployment by FEMA.
- 5) The Coalition will become:
 - a recognized education and training resource to public and private arts funding/service organizations at the local, state and national level
 - a recognized leadership group contributing to national arts policymaking and fostering greater awareness of the importance of disaster readiness and resilience within the arts sector;
 - a recognized partner by FEMA's VAL network (Volunteer Agency Liaison) and the National VOAD in the planning and implementation of the whole community agenda for disaster management.

Please see the appendix, pages 34-35, for a chart of Coalition programs and services and draft budget for 2017 and beyond.

Other Recommendations

1) There is general consensus (among current Coalition members and those interviewed) that the Coalition needs to change – and shorten – its name. While the consultants believe the renaming task is best left to the current Steering Committee and should be completed in the first phase of the transition, several possibilities are listed below:

Arts Resilience Network

Arts Preparedness and Response Network

National Network of Arts Responders

ArtsStrong Coalition

2) Among the most important early tasks in the transition period are: to assess the interest of current Steering Committee members to continue; recruit new participants; and to delineate more clearly and codify governance practices, including a decision-making structure.

3) A definition of membership, in terms of both benefits and responsibilities (how participants will contribute to the collaborative work and implement the common action agenda), is a high priority task for building the network infrastructure. The consultants believe that this task is also best addressed through a group decision-making process once the new Leadership Council is formed. The Leadership Council may want to give consideration to a tiered structure of paying and non-paying members.

4) Because awareness building and expanded visibility for the evolved Coalition in the arts and culture sector are key to the long term outcomes, consideration should be given to “going public” (at the end of the transition period) through a special convening co-sponsored by a major national arts service organization, such as NEA, NASAA, or AFTA.

5) Heritage Preservation’s concurrent emergency network building initiative to strengthen disaster preparation, response, and recovery for cultural property is a potential source of confusion and overlap to the Coalition’s program to build local arts response networks. Developing a Memorandum of Understanding with Heritage Preservation that clarifies activity parameters and methods for cooperation is highly recommended.

6) To increase arts constituents’ access to preparedness planning and post-disaster financial resources, the plan calls for an active educational outreach effort to funding sources (at all levels) about the importance of allocating a portion of grant funds for emergency planning and recovery support. While grantmaking is not recommended as a service of the evolved Coalition, members (who are funders) may, however, want to create joint emergency aid programs, either for all or specified disciplines and/or for specific geographic regions.

7) Since grants are designated as the major source of operating income for the evolved Coalition, there is the likelihood of competition with members’ (especially those in the Leadership Council) own fundraising efforts. The consultants recommend that foundation and agency solicitation be openly discussed with the Council, and a policy adopted of informing funding sources that support of the network should not be in lieu of a request from a member organization.



Wind Damage, Phoenix, 2008. Photo courtesy of South Arts.

Appendices

Appendix A: Coalition Overview, 2016-13

History

Impact

Current Status

Appendix B: Related External Developments, 2016-13

Appendix C: Planning Process

Impetus & Methodology

Interviews Conducted

Research Findings: Identified Gaps

Summary of Survey Findings

Literature Consulted

Models for Social Change: Collective Impact,
Network Approach, Potential Partners

Appendix D: Prospectus for New Organizational Structure

Recommended Strategies

Organizational Roles and Responsibilities

Appendix E: Transition Phase Action Plans and Budgets, 2014-16

Transition Phase I Action Plan and Budget

Transition Phase II Action Plan and Budget

Appendix F: Long-Range Plan for Operations, 2017-20

Proposed Coalition Programs and Services

Long-Range Period: Budget Projection

Appendix A: Coalition Overview, 2006-2013

History

The immense toll of Hurricanes Katrina/Rita in 2005 on artists' careers, creative communities and cultural economies heightened national awareness of a neglected arts and social justice issue: the vulnerability of artists in emergencies and the urgency of addressing the gaps in the existing relief system for the arts sector. A March 2006 summit meeting in Washington D.C. organized by CERF+ (Craft Emergency Relief Fund + Artists' Emergency Resources) and Americans for the Arts (AFTA) brought together two dozen major arts service and funding organizations and agencies that had been active in *ad hoc* relief efforts to the arts and culture community, both in the most recent disasters and over the past two decades.

Out of this gathering grew an informal task force that became the National Coalition for Arts' Preparedness and Emergency Response. Although the needs of the most underserved contingent within the arts community—individual artists—was the initial impetus for its creation, because of the interdependence of artists and arts presenting, producing and service organizations, the group made the decision, within a few years, to adopt a comprehensive, sector-wide approach in its efforts to strengthen disaster readiness and resilience.

The Coalition has operated as a public/private initiative through a voluntary, cross-disciplinary network of organizations and independent consultants. At the outset, three working groups formed to identify priority issues and mobilize leadership and/or new partnerships. These groups have been supplanted by a Steering Committee of 15 members representing 10 organizations¹¹. Periodic conference calls and national arts conferences have provided the meeting venues, and Grantmakers in the Arts (GIA) has provided space on their website about the Coalition's activities and resources.

From 2006-10, CERF+ served as the Coalition's lead organization, providing general administrative services as well as project management for several key initiatives. In 2011, a partnership for Coalition leadership was established between CERF+ and South Arts (a regional arts organization based in Atlanta, Georgia). This cooperative arrangement allows each to focus on the needs and issues of its primary constituents—artists for CERF+ and arts organizations for South Arts—while also pursuing joint initiatives serving both sets of constituents. Since July 2012 the Coalition has employed a Coordinator, working on contract 8 hours/week.

Grantmakers that were active in relief efforts in the 2005 Gulf Coast hurricanes—JPMorgan Chase Foundation, Joan Mitchell Foundation, and Nathan Cummings Foundation—have been the major source of funding for the Coalition's operation and initiatives; grants have ranged from \$40,000-75,000 (through annual applications by Coalition member organizations). Other funders (notably, Windgate Charitable Foundation, Andrew W. Mellon Foundation, Doris Duke Charitable Foundation, Pew Charitable Trust) have supported preparedness projects of Coalition members. The National Endowment for the Arts has provided periodic discretionary grants for Coalition work and disaster relief efforts, supported the development of ArtsReady by South Arts, and provided national visibility for the issue. While AFTA and other Steering Committee member organizations have provided occasional grants, the Coalition relies on generous in-kind donations of time and travel by the entire Steering Committee, especially from the two lead organizations.

¹¹ The Actors Fund, Americans for the Arts, CERF+, Fractured Atlas, Grantmakers in the Arts, Joan Mitchell Foundation, National Endowment for the Arts, New York Foundation for the Arts, the San Diego Foundation and South Arts.

Impact

“Make no small plans, but begin with something doable and do it. That will demonstrate you are serious and can succeed in doing more.”

Larry Reger, President of Heritage Preservation and Chair, Heritage Emergency National Task Force, Keynote address, March 2006 summit meeting, Washington DC

As a small, young national group doing pioneering work to both improve the disaster safety net and build a readiness movement in the arts and culture sector, the Coalition has performed multiple functions and reached out to multiple constituencies.

It has served as an ongoing forum for strategizing, planning and communications and issued a policy paper:

- [*A Vision for Emergency Readiness, Response and Recovery in the Arts Sector*](#) (released in 2010 as a Green Paper for the Americans for the Arts 50th anniversary, and in 2012, as a White Paper)

It has enrolled a leading organization in the emergency services field – National Voluntary Organizations Active in Disasters (NVOAD) – to partner in an advocacy effort to effect a policy change for FEMA’s regulations about artists’ (and other self-employed workers’) eligibility for tool and equipment replacement. Coalition members have also gathered endorsement for the proposal from peer artist service organizations as well as the Freelancers’ Union (representing, in total, over 500,000 artists and self-employed workers).

It has provided ad hoc national leadership and coordination to assist local arts communities dealing with post-disaster relief and recovery

efforts. After Hurricanes Irene (2011) and Sandy (2012), unlike the chaotic aftermath of the 2005 hurricanes, novice arts responders had immediate access to information resources and emergency management expertise to guide their outreach to constituents.

Its members have produced new emergency planning tools to serve the field, as well as added/expanded electronic arts emergency management information resources. These include:

- *Studio Protector*, a toolkit that is the go-to source for emergency preparedness and recovery information for artists, including a destination website. In the first weeks after Sandy struck, web analytics for www.studioprotector.org recorded 12,000 visits [produced and managed by CERF+]
- ArtsReady, the first-ever web-based emergency preparedness platform designed to provide arts and cultural organizations with customized business continuity plans for post crisis sustainability. ArtsReady has enrolled 761 Basic Members and 370 Premium Users to date [produced and managed by South Arts] www.artsready.org
- [*Essential Guidelines for Arts Responders Organizing in the Aftermath of Disaster*](#), a primer updated regularly and distributed post-disaster to local and state arts councils, community foundations and other non-profit groups [produced by CERF+]
- Dedicated emergency resource sections on the websites of GIA, The Actors’ Fund, and NYFAsource.

Its members have piloted new resiliency-building training and technical assistance programs:

- “Train the trainer” webinars and workshops to help business consultants, arts administrators and teaching artists learn how to integrate preparedness into artists’ professional practice and professional development programs. 70+ arts professionals have participated. [Organized by CERF+]
- Regular professional development sessions sponsored by NYFA, The Actors’ Fund and

South Arts have incorporated readiness principles at conferences across the country

- The SoCal Arts Responder Network, a 2012-13 demonstration project involving three hub sites (San Diego, Orange, and Los Angeles Counties) to develop a locally and regionally-based disaster preparedness and response system, based on a (draft) planning workbook, *The Arts Responder Handbook* [managed by CERF+ and directed by the San Diego Foundation].

The work of the pioneering phase, as much as it has been an outreach effort to the field, has been a learning experience for those involved in leading it. Through individual and collective endeavor, Coalition members have gained greater awareness of the challenges of enrolling stakeholders at all levels in disaster planning. Through coordinated post-disaster coordination, they have also developed deeper understanding of the complexities involved in responding to crises—and new perspectives about a greater role for the arts in the long-term recovery of communities. Finally, the work has made clear the importance of resource sharing and relationship building among national arts responders and that partnerships with relief agencies improve availability and access to emergency resources and services for artists, arts organizations, and arts-related businesses.

Current Status

The Coalition and its members have followed Heritage Preservation President Larry Reger’s advice, by working to achieve tactical, first round gains towards systemic change. The most significant accomplishments have been in the areas of information resource development and improved post-disaster communication and coordination among major arts responders.

The experience of the first seven years, however, has also made evident the limitation of its current approach:

- 1) While there is a common understanding of a large-scale problem and a willingness to plan, the Coalition, without consistent support, has been challenged in making significant progress on action agenda items. Members of the loose knit network work cooperatively, but not yet collaboratively.
- 2) Similarly, while a small group of influential arts leaders have maintained involvement, with no definition of membership, clearly-articulated benefits and modest visibility, it has been challenging to recruit and retain additional members.
- 3) There is no readymade sponsoring organization to lead and host the network on an ongoing basis--none of the active Coalition member organizations have as their mission the development of comprehensive preparedness materials or a coordinated arts emergency/disaster response system. This scenario means that it is challenging to move forward on systemic goals, given the institutional demands of each Coalition member’s “day job,” and the shifting priorities of Coalition member organizations over time.
- 4) The pattern of periodic program funding from a handful of sources has curtailed the Coalition’s capacity to undertake long-range plans and build a sustainable operation.

Appendix B: Related External Developments, 2006-2013

There have been a number of events, changes in government disaster aid policy, and organizational initiatives that have occurred during the Coalition's formative phase. The following have had (and will have) bearing on its services to the field:

- Major catastrophic events since the 2005 Gulf Coast hurricanes and the increased incidence of disasters has demonstrated that extreme weather is becoming the “new normal” for all parts of the country—not just historically disaster-prone zones.
- Manmade disasters, including terrorism, industrial accidents, technological malfunctions and other events, also put the arts and culture sector at risk.
- With the increase in both localized emergencies and larger-scale disasters, more state and local arts agencies, community foundations and arts organizations have been called into service as responders. Their experience provides potential model programs for replication, as well as important lessons learned.
- The arts sector suffered more than the overall economy from the great recession in 2007-09¹², and the fallout continues because of diminished public and private funding. “Keeping the lights on” has been the paramount challenge for artists, arts businesses, arts organizations, and agencies, with little appetite or resources to address new issues such as readiness planning.¹³

¹² According to a preliminary report released December 2013 by the U.S. Bureau of Economic Analysis and the National Endowment for the Arts

¹³ Three recent surveys conducted by Coalition member organizations substantiate that emergency planning is a low priority for all segments within the arts sector. 88% of the foundations responding to a 2011 GIA survey consider that a major event could have a significant impact on their constituency, but 42% do not see a need for a plan to respond to a crisis within their constituency. A 2013 survey of arts organizations and artists in Southern California (done by the San Diego Foundation as part of the development of the SoCal Arts Responder network) and a



Museum of Fine Arts, Boston, following the Boston Marathon Bombing, April 2013. From MFA Press Release.

- FEMA has put new emphasis on its role in recovery through inauguration in 2012 of the National Disaster Recovery Framework. Among the six new Recovery Support Functions are “Natural and Cultural Resources,” which recognizes both historic and creative assets. As a post-Sandy project, FEMA is partnering with the NYC Department of Cultural Affairs to help develop a metropolitan area arts responder network (using the Coalition's draft *Arts Responder Handbook* for the planning, and its author as the training leader/coordinator¹⁴).
- Heritage Preservation has expanded its Alliance for Response (AFR), a national program on cultural heritage and disaster management begun in 2003, to include chapters in 18 cities/regions and two states. Three new planning forums are in progress. It is also now initiating a program to facilitate/support the development of new statewide cultural heritage emergency networks. As a post-Sandy project, the New

2012-13 national survey of craft artists by CERF+ indicate that the majority of respondents neither have adequate financial safeguards or a disaster plan in place.

¹⁴ Amy Schwartzman, the author of the draft *Arts Responder Handbook*, has served as a policy and planning consultant to the Coalition since 2007. In 2013, she was hired by FEMA as a part-time community planning consultant for post-Sandy recovery efforts; as part of that contract, she is serving as the lead trainer for development of an arts response network.

York AFR is launching a two-year model initiative to develop key tools for improved emergency communication within the New York cultural community, and train a local Heritage Response Team to respond to disasters at area institutions.

- The Center for Disaster Philanthropy (CDP), based in Washington, DC, since its debut in 2012, has established itself as a vital new resource for both donors and grantmakers. Coalition leaders and consultants have already benefitted from the expertise of CDP (including participation in a GIA panel discussion and preparation of this plan). As a new organization seeking to spread the “disaster preparedness gospel,” especially to community foundations, CDP represents a key ally working outside the arts and culture sphere.
- The Rockefeller Foundation launched its 100 Resilient Cities Centennial Initiative, with the first 33 cities announced in December 2013 (which included 11 American cities). The program’s emphasis on addressing the needs of vulnerable populations strongly aligns with the Coalition’s “disaster justice” agenda, especially about improving artists’ capacity to rebound.

Appendix C: Planning Process

Impetus & Methodology

The Coalition's Steering Committee met in January 2013 to assess lessons learned from the collective work done in response to Hurricane Sandy. Based on their analysis of this response, review of other Coalition member work to date, and with encouragement from the National Endowment for the Arts, the committee affirmed the need for a business/sustainability plan to move the Coalition to the next phase of development.

With funding from the Joan Mitchell Foundation, a team of consultants (Coalition Coordinator Mary Margaret Schoenfeld and Meg Ostrum) began work in May 2013. The consultants conducted a five-month research process

- to examine effective, broad-based collaborative initiatives and options for service and governance models for an "evolved" Coalition
- to provide basic documentation of activity, gaps and issues within the emerging field of arts responders and their priorities for a national, coordinating entity
- to engage the perspectives of a mix of stakeholders (within and outside the arts sector).

The work included interviews with influential leaders; senior officials who had developed or managed consortia (from the arts, civic participation and environmental sectors); managers from the disaster services field; and arts responders involved in the Coalition and/or who had been active in disaster relief and recovery efforts stretching back to Hurricane Hugo and 9-11, and more recently from hurricanes Katrina through Sandy. The consultants, in addition, gathered information through 21 responses to a survey sent to 29 local, state, regional, and national arts responders. Review of recent literature on innovative approaches to collaborative social change also informed the study process.



Mariposa County (California) Arts Council burns due to wildfire, 2012. Photo courtesy of South Arts.

Interviews Conducted

General Advisors

Barbara Schaffer Bacon, Co-Director, *Animating Democracy (Americans for the Arts)*

Ted S. Berger, Trustee/Treasurer, *Joan Mitchell Foundation*

Janet Brown, Executive Director, *Grantmakers in the Arts*

Ken Curtin, National Disaster Recovery Coordinator, *FEMA*

Holly Sidford, President, *Helicon Collaborative*

Model Consortia

Lucy Blake, President, *Northern Sierra Partnership*

Deb Ross, Executive Director, *Funders Committee on Civic Participation*

Sandra Ruppert, Executive Director, *Arts Education Partnership*

Regine Webster, Vice President, *Center for Disaster Philanthropy*

MK Wegmann, President and CEO, *National Performance Network*

Arts Responders

Melanie Cohn, Executive Director, *Staten Island Arts Council*

Barbara Davis, Chief Operating Officer, *The Actors' Fund*

Lori Foley, Director of Preservation Services, *Heritage Preservation*

Jennifer Leff, Director, East Region, *MusiCares*

Kristen Madsen, Senior Vice President, *MusiCares*

Beth Nunan, Co-Chair, *New York Alliance for Response*

Sian Poeschl, Executive Director, *Laguna Beach Arts Council*

Eric Pourchot, Chief Advancement Officer, *Foundation for American Institute of Conservators*

Larry Reger, Executive Director, *Heritage Preservation*

Amy Schwartzman, Community Planning Consultant/NYC, *FEMA*; Consultant, *National Coalition for*

Arts Preparedness and Emergency Response

Julia Sybalsky, Co-Chair, *New York Alliance for Response*

Allison Tratner, Director of Communications, *New Jersey State Council on the Arts*

Maria Villafranca, Senior Program Officer, *Online Resources, New York Foundation for the Arts*

Eryl Wentworth, Executive Director, *American Institute of Conservators/Foundation for American Institute of Conservators*

Marie Williams, Program Associate, *Development, New York Foundations for the Arts*

Research Findings: Identified Gaps

IDENTIFIED GAPS:

INFORMATION

- **Central electronic resource** on arts disaster readiness, response, and recovery for arts responders
- **Research** about: best practices for arts responders; role and impact of the arts in community recovery/rebuilding process; documentation of loss in recent disasters to individual artists, arts organizations, creative economies, and communities in general; documentation of the costs of recovery; effective readiness resources, distribution and training methods; successful integrated approaches (“ingredient strategy”)

EDUCATION/TRAINING

- **Training and education for arts responders** about disaster planning for coordinated arts relief effort within communities

AWARENESS

- **Novice arts responders’** lack of understanding/awareness of the emergency relief system provided by government agencies and nonprofit groups (local/state/national level),
- **General emergency relief providers** at local/state/national level lack of understanding/recognition of the needs and contributions of the arts sector during and after disasters
- **Arts’ funders** lack of a sense of urgency about the issue of disaster planning and their central role in effecting change in reducing the arts sectors’ vulnerability to disasters and responding strategically during and after emergencies

DISASTER ASSISTANCE

- Lack of **resources for certain artistic disciplines and geographic areas**
- Community-based arts responder access to post-disaster funding from public and private sources outside their communities
- On the ground, outside, **specialized arts emergency management experts** to guide and assist community relief efforts and **help arts constituents navigate the federal** and state disaster system

COORDINATION

- **Formalized network** comprising a broader, more diverse, and geographically balanced mix of stakeholders (from within and outside the arts sector) to provide national leadership and coordination
- Lack of **clearly defined set of common goals and a collective action agenda** by the Coalition

Summary of Survey Findings

A survey was distributed on October 14, 2013 to 29 individuals representing arts service organizations and state and local arts agencies who had previously assisted artists and arts organizations in emergencies. 21 individuals responded to the survey (72.4%). Responses came from 11 states, including California, Louisiana, Minnesota, New Jersey, New York, North Dakota, South Carolina, Tennessee, Texas, Vermont and Washington.

50% of respondents had been involved in a relief effort within the past three years; 50% had been involved more than 5 years ago; 33% of respondents had been active for 2-3 events

100% of the respondents served individual artists following emergencies

50% had their own business continuity plans; 37% do not have a continuity plan, emergency plan or a cash reserve.

6% have a specific line item in their budget for emergency programs.

72% indicated that lack of funds is the major barrier to sustaining their role in arts emergency management; 61% indicated that more training/education was necessary for their ability to play an ongoing role as an arts responder.

61% designated access to emergency preparedness education and tools as the most important pre-disaster resource a national coordinating entity could provide.

94% designated access to more financial assistance from national sources as the most important post-disaster resource needed; 50% designated downloadable disaster assessment tools as the next highest priority.

The majority of respondents indicated that they can or could fulfill the role of a post-disaster information and communications center, but few are equipped to do disaster assessment.

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Collective impact and network development literature have informed our ideas about how the Coalition will need to evolve. Some basic information is included here, along with a chart sketching out the Coalition’s current and potential partners.

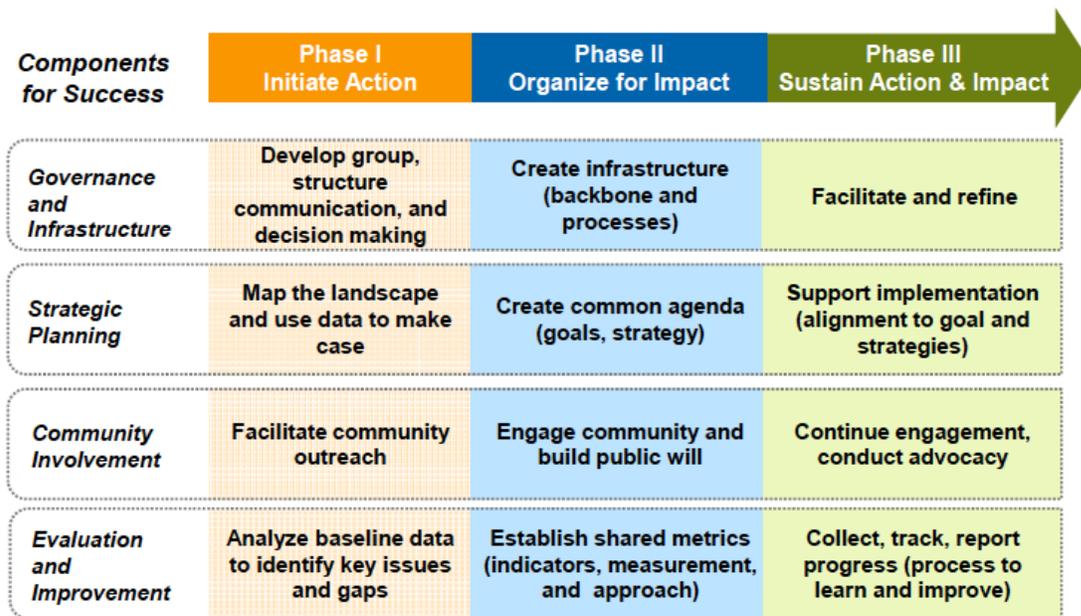
“Collective Impact,” Stanford Social Innovation Review, John Kania & Mark Kramer, Winter 2011. (Kania and Kramer are principals of the consulting firm FSG, which features extensive resources on this approach:

<http://www.fsg.org/>)

Collective impact: the commitment of a group of important actors from different sectors to a common agenda for solving a specific social problem. A collective impact effort requires

- A common agenda;
- Shared measurement systems;
- Mutually reinforcing activities;
- Continuous communication; and a
- Backbone support organization that embodies principles of adaptive leadership –
 - ability to focus people’s attention and create a sense of urgency;
 - skill to apply pressure to stakeholders without overwhelming them;
 - the competence to frame the issues in a way that presents opportunities as well as difficulties;
 - and the strength to mediate conflict among stakeholders.

PHASES OF COLLECTIVE IMPACT



Network Literature

“Net Gains: A Handbook for Network Builders Seeking Social Change, Version 1.0” Peter Plastrik & Madeleine Taylor, 2006. Funded by the Wendling Foundation, and building off work done by the Barr Foundation, *Net Gains* provides great guidance on types of networks and stages of network development.

“The formation of networks of collaborating organizations passes through four stages, say Heather Creech and Terri Willard of the International Institute for Sustainable Development (IISD), based on their experiences with several global networks.”

1. Forming relationships (choosing partners)—information sharing and building trust.
2. Organizing relationships (determining what the partners will do and how they will do it)—creating a collective value proposition and assessing the core competencies of the network members, establish production and management plans that can be coordinated
3. Formalizing relationships (codifying governance)
4. Institutionalizing relationships (managing the internal alignment between an individual organization and the network) so that it is clear which members can do what in the production process.

Coalition Partners & Potential Partners

Funders	Arts & Cultural Service Orgs & Professionals	Emergency Management Field	Arts Response Efforts
Foundations: Community, Corporate, Family, Global, Independent	Discipline or sector-based (e.g. Actors Fund, Dance USA, AIC, Heritage Preservation)	Government (FEMA and other federal agencies, State and Local OEMs)	Organizations and ad-hoc efforts focused specifically on arts role in recovery, e.g.:
Government & Quasi-Government (NEA, RAOs, SAAs, LAAs)	Regional Focus (e.g. Artists Trust)	NVOAD & VOADs	Arts from the Ashes
	Service Focus (e.g. Fractured Atlas)	Related Businesses (e.g. Insurance, Documentation)	Arts and Democracy
NOTE: includes general arts funders, arts-focused readiness, relief and recovery (RRR) funders, and those who fund non-arts focused RRR	NOTE: includes those currently/previously engaged in RRR and those active in prof. development/capacity building efforts		

Appendix D: Prospectus for New Organizational Structure

Recommended Strategies

- Efforts must focus on building local capacity.
- We cannot be all things to all people. The primary focus of our service framework should be on service organizations, funders and professional development providers who will promote and support readiness and provide response. The Coalition should help the helpers, and work to make sure that the pool of helpers expands.
- Expand and diversify the network to improve resources and reach wider audience.
- Collaborative approach to building disaster readiness and resiliency includes using effective messengers. Disasters happen to places -- not “fields” – and a well-recognized individual from a particular discipline or genre who can speak in the appropriate language of peers is best situated to be an ambassador of change. National arts service organizations are a prime resource for this.
- Use the “ingredient strategy” marketing concept (from Center for Disaster Philanthropy): work to integrate measures that support readiness into general business practices and functions.
- Consider “skipping a generation” because of the challenge of enrolling veteran arts administrators and established artists in the readiness movement. Focus on educating emerging arts professionals and artists to promote preparedness as a business standard.
- Priority cannot be on creating the Coalition as an institution. Focus on finding ways to expand opportunities for participation and resources, while remaining nimble and flexible.
- Consider next step as program continuation while “incubating” new effort
- “Ride the tide, do not create the tide”: To get traction with this initiative, pursue communities where already there are awareness, receptivity, action—and resources. This includes focusing on areas that have recently experienced major disasters.
- Shrink change to a manageable size. Promote activities that are concrete and feasible, and can be accomplished incrementally so that administrators feel they can implement changes without huge effort.

Organizational Roles and Responsibilities

NOTE:

- **Coalition structure and decision making processes should be determined and affirmed by the Steering Committee and/or Leadership Transition Committee, working with the Coordinator.**
- **The following presents options – or a starting place for conversations – based on Coalition history, models provided by other consortia, and collective impact/network literature.**

Structure:

Leadership Council: Think Tank/Steering Committee: responsible for plans (mission, goals, objectives) and managing policy. Provides oversight, assuring fiscal stability (help raise funds, oversee budgeting, and monitor financial performance). Meets three or four times a year: twice in person and once or twice virtually. (Note – anticipate that financial services provided by fiscal sponsor – Leadership Council & Coordinator align responsibilities in cooperation with fiscal sponsor).

Executive Committee: Chair, Vice Chair and three Working Group chairs. Provides support between Leadership Council meetings. Primary responsibility for financial oversight. Hires and supervises coordinator (chief executive equivalent),

Leadership Needs

- Representation of, knowledge of needs of, and access to artists, arts organizations, arts businesses
- Knowledge of/access to general emergency preparedness and management field
- Experience serving artists/arts organizations/businesses affected by emergencies/disasters
- Experience using the arts to serve communities affected by emergencies/disasters
- Diversity (demographic, geographic, art disciplines/sectors)
- Program development & management experience
- Research & Evaluation experience
- Status as/Contacts with funders, government agencies, organizations and businesses serving artists, arts organizations, arts businesses
- Status as/Contacts with funders, government agencies, organizations and businesses in the emergency preparedness and management fields
- Policy development and advocacy experience in arts and/or emergency management fields
- Education and Communications expertise
- Technology expertise
- Experience creating/operating in cross-sector coalitions/communities of practice
- Commitment to collective action and process

Working Groups: Revival and redesign of working groups. Consisting of Leadership Council representatives and additional members, they provide both vision and legwork to further Coalition goals. Coordinated and supported by the Coalition coordinator, Working Groups meet at 3-4 times a year, develop goals, objectives and action plans, and in some cases, help implement Coalition programs.

Possible working groups:

Information and Communications: Research and evaluation (shared measurement practices). Communications: overall strategy, website/social media and other vehicles, coordination with and amplification of member groups' readiness communications campaigns. Advises on emergency/disaster-specific response.

Network Development: Membership process, policies and development, earned income, fundraising, partnership. Also serves as nominating committee.

Education & Advocacy: Work with funders and general service providers to align activities and accomplish goals of increased resources and improved services. Identify and further policy objectives, develop relationships with sympathetic advocacy partners, conduct advocacy.

NOTE: An alternative approach to the constitution of working groups might align less like board committees (with less comprehensive mandates) and more focused on issues and/or particular aspects of Coalition work: e.g. working group on role of arts in recovery, on individual artists, on advocacy, etc.

Ad-hoc Committees: as needed to advise on policy, programs, operations, other functions. Ad hoc efforts could include groups brought together in response to a particular emergency/disaster, new program development, others...

Advisory Group: High-status individuals who gather periodically, in person or virtually, to advise Coalition on plans and policy. Way to involve key individuals who cannot make commitment to Leadership Council. Could also include representatives of key partner organizations if they aren't on the LC, like Heritage Preservation, NVOAD, AIC, etc.

Coordinator: chief executive of Coalition. Advises on policy, manages operations, accounts to Leadership Council, plans (objectives, tasks, annual work plans), hires and manages contractors, manages relationship with fiscal sponsor, develops and manages budgets, raises funds in cooperation with leadership council and working group, manages working groups. Manages emergency/disaster communications. (Note – title should vary as hours/responsibility increases).

Members: People, organizations, businesses & government agencies with an interest in Coalition work. (Don't know that we'll call them members, or if there will be a fees involved – will call them members for the purposes of discussion.) Can include entities involved in arts responder networks, arts producing and service organizations, state, regional and local arts agencies, foundations, unions, businesses serving the arts field, emergency management entities.

Leadership Council and Working Groups form core of membership in early transition. Review existing Coalition lists for possible inclusion on Leadership Council, Working Groups.

Task a working group or leadership group to work with coordinator to clarify membership benefits, structure. Must include testing of concepts for membership fees.

Appendix E: Transition Phases One (2014) and Two (2015-2016) – Action Plans and Budgets

Transition Phase 1: Action Plan and Budget

Transition Period, Phase 1, 2014		
Objective	Action steps	Responsibility
Secure commitment of operating and program support for incubation period from new major funding partner(s)	Form a fundraising transition group to advise/assist the Coordinator; organize a series of presentations to potential lead funders; prepare requests	Coordinator, Steering Committee co-chairs and Fundraising Transition Group Members
Secure a fiscal agent to support/house the Coalition, at least through the incubation period	Explore options and services; make recommendations to the Steering Committee; negotiate contract	Coordinator, Steering Committee co-chairs
Reorganize/expand the Steering Committee to become a leadership council with new working groups	Form a leadership transition group; define governance functions; propose composition of new leadership council (existing and new members); solicit and approve list of candidates; hold first meeting of the council; identify working groups and make assignments	Leadership transition group, Steering Committee, Coordinator
Continue/complete current initiatives	Review recommendations for revision of the draft <i>Arts Responder Handbook</i> ; seek underwriters for its publication and distribution	CERF+, Coordinator
	Plan/implement next phase of joint advocacy work with NVOAD and other allied groups to change FEMA policy about artists and other self-employed workers' eligibility for tool replacement post-disaster	CERF+, education and advocacy working group, Coordinator
Maintain non-emergency and emergency period core service roles	Organize regular conference calls and bi-annual convenings	Coordinator, Steering Committee co-chairs
	Organize workshops and conference presentations	Coordinator, Steering Committee co-chairs

BUDGET - TRANSITION, YEAR 1		2014	Notes
EXPENSE			
PERSONNEL			
Salary/wages			
Co-chairs		8,200	CERF+ ED co-chair time underwritten through JMF grants; South Arts' co-chairs' time in-kind
Contract personnel			
Coordinator		20,000	Coordinator will work 4-6 days for 11 months
Consultants		3,000	Planning and proposal writing assistance for coordinator
NON-PERSONNEL			
Travel			
Co-chairs		750	GIA 2014 pre-conference workshop?
Coordinator		3,500	national conferences and fundraising trips
Subtotal, Personnel & Non-Personnel		35,450	
Fiscal sponsor (CERF+)			
TOTAL		4,600	Partially underwritten through JMF grant
		40,050	
INCOME			
Foundations (Joan Mitchell)		33,150	
Inkind		6,900	Inkind donation by South Arts and CERF+
TOTAL		40,050	

Transition Phase 2: Action Plan and Budget

Transition Period, Phase 2, 2015-16		
Objective	Action Steps	Responsibility
Sustain and strengthen the service capacity of the network	Plan, build, test and launch a website (2015); provide bulletins and resources during emergency periods (2015-2016)	Manager, web developer, web technician
(NOTE: This chart uses the term "Manager" in the place of "Coordinator," to reflect changing role and increased responsibilities.)	Edit/design/publish the Arts Responder Handbook and the Essential Guidelines for Arts Responders as online and print publications; promote and distribute through national service organizational networks (2015)	Manager, publication editor
	Develop a technical assistance program to create model arts responder networks (based on the SoCal and NYC pilots); explore interest from an initial group of prospective communities; secure contracts and implement training (2015-16)	Project manager, consultants, Manager
	Propose new training and education programs with FEMA (ex. a field corps of "navigators" to guide local arts relief efforts); secure contract for pilot trainings (2015-2016)	Project manager, Manager
	Determine research priorities. Compile existing documentation of recent arts relief efforts and commission new research studies; disseminate reports to key constituencies (2015-16)	Manager, Information and Communication Working Group, research consultants
	Plan new "disaster justice" legislative advocacy campaign with NVOAD and other groups serving vulnerable populations (2015-2016)	Education and Advocacy Working Group, Manager
	Continue role as the national coordinating and communication hub for arts responders after major disasters (2015-2016)	Manager, Leadership Council

Transition Period, Phase 2, 2015-16		
Objective	Action Steps	Responsibility
Fulfill the preconditions for launching a collective impact initiative	Develop an awareness-building campaign targeted to program and executive staff of key stakeholders (community and regional/national foundations, arts service organizations, and public arts agencies); secure invitations for speaking engagements at board meetings and conferences (2015-2016)	Education and Advocacy Working Group, Manager
	Develop a financial plan for 2017-2020; seek/secure renewed multi-year commitment from current funding partners and from new underwriters (2016)	Manager, Leadership Council
Build the network infrastructure	Hire a Manager, based on available funds; establish working relationships with Executive Committee and working groups (2015)	Leadership Council Exec Committee, Manager
	Clarify membership and norms of engagement; confirm leadership positions for the council and working groups; develop yearlong work agendas; recruit stakeholders to join working groups (2015)	Leadership Council and working group chairs; Manager
	Hold 4 annual meetings of the Leadership Council (2 via conference calls, 2 face to face gatherings); hold regular working group sessions via conference calls; evaluate progress and refine agendas as necessary (2015-16)	Leadership Council and working group chairs); Manager
	Develop evaluation plans and assess/revise effectiveness of network functioning; codify relationships and norms of engagement (2016)	Manager, Leadership Council
	Plan growth of the network (2016)	Leadership Council, Manager

Building Resiliency In the Arts Sector

BUDGET - TRANSITION, YEARS 2-3, 2015-2016					
EXPENSE	2015	2015 alternate	2016	2016 alternate	Notes
PERSONNEL					
Salary/wages/benefits					
Manager	72,000	48,000	72,000	72,000	3/4 time of \$80K base salary+20% benefits; 2015, work only 1/2 time
Contract personnel					
Project manager/training progs	25,000	15,000	25,000	20,000	Proj man will plan/manage/lead 3 pilot arts responder netwk trainings+co-dev training progs w/FEMA; 1, not 3, network trainings and happens in 2016
Instrctrs/cnsltants (art repdr netwks)	3,000	0	6,000	3,000	1 pilot in 2015; 2 in 2016--each 4-6 months pre-planning, 4 months planning/training; only 1 pilot arts responder network training in 2016
Research consultant(s)	15,000	12,000	15,000	12,000	\$10K for compilation/analysis of existing research; \$20K for new collaborative research w/key partners; allocation for research reduced by \$6,000
Website developer	12,000	12,000			
Publication editor	3,500	3,500			Arts respdr hbook, Essential guidelines
Media producer	3,500	3,500			"road show" presentation to build awareness re issue and Coalition plans
Other services					
Design/printing	5,000	5,000	3,000	3,000	Art respdr hbook, Essential guidelines, research report(s)
Website maintenance	1,200	1,200	1,200	1,200	\$100/month
NON-PERSONNEL					
Travel					
Manager	8,000	6,000	8,000	8,000	10 trips, average \$800/trip; reduced travel allocation for 2015
Proj manager	6,400	800	6,400	4,800	8 trips, average \$800/trip; reduced allocation due to travel for 1, not 3, arts responder network training (2015, 1 trip for prospecting)
Instructors	3,000	0	6,000	3,000	3 trips/2015; 6 trips 2016; reduced allocation due to travel for 1, not 3, arts responder network training
Leadership Council	9,000	9,000	9,000	9,000	\$300 stipends for 15 members to attend 2 meetings per yr (1 in DC, 1 at AFTA?)
Other					
Meeting space rental	800	800	800	800	2 Leadership Council meetings
Hospitality	1,000	1,000	1,000	1,000	" " " "
Office/supplies	1,800	1,000	1,800	1,800	Director's misc. expenses (internet, phone, etc.)
Subtotal, Personnel & Non-Personnel	170,200	118,800	155,200	139,600	
Fiscal Agent	20,424	14,256	18,624	16,752	calculated at 12%
TOTAL	190,624	133,056	173,824	156,352	
INCOME					
Contracts	20,900		41,800	20,900	Model host community (local foundation/public agency) pays fee for service (Proj man's and instructors' time and travel)
NEA	30,000	30,000	30,000	30,000	Partial underwriting of Director's time and travel
Foundations	139,724	103,056	102,124	105,452	\$150 K from lead funder \$75K/(2 yrs); remaining \$90K from 3-4 funders (30-40K); \$75K from lead funder; remaining \$55K from 1-2 funders
TOTAL	190,624	133,056	173,824	156,352	

Appendix F: Long Range Plan for Operations – 2017 and beyond

Proposed Coalition Programs and Services

PROPOSED Coalition Programs and Services	
PRIMARY CONSTITUENTS: Coalition partners and arts responders; emergency service providers; professional development providers	
SERVICE ROLE	SCOPE OF SERVICES
National Information Clearinghouse	
Non-Emergency Period (ongoing)	Coalition website with links to members' sites; social media; personal referrals
Emergency Period	Coalition website with updated bulletins & downloadable resources (especially assessment tools); links to members' websites; personal referrals
Communications Forum	
Non-Emergency Period (ongoing)	Conference calls; webinars; workshops; meetings
Emergency Period	Weekly-biweekly conference calls; targeted emails and referrals
Technical Assistance Provider	
Non-Emergency Period (ongoing)	Identify potential participants; select locales; provide <i>Arts Responder Handbook</i> , education and training; support ongoing network communication
Non-Emergency Period (ongoing)	Training certification program in partnership with FEMA as part of the National Disaster Recovery Framework
Emergency Period	Support for cultural recovery personnel deployed by FEMA; briefings weekly/bi-weekly conf calls to national groups
Emergency Period	Mentoring/coaching; <i>Essential Guidelines for Arts Responders Organizing in the Midst of Disaster</i>
Research Sponsor & Resource	
Non-Emergency Period (ongoing)	Commission and dissemination of research
Policy & Advocacy Leader	
Non-Emergency Period (ongoing)	Issue identification; information and education campaign; coordinating support to partner advocacy activity
Non-Emergency Period (ongoing)	Coordination and cross-promotion of members' disaster readiness and resilience campaigns to arts constituents

Long Range Period: Budget Projection

BUDGET, LONG-RANGE: 2017 and beyond)		
EXPENSE	2017	Notes
PERSONNEL		
Salaries/wages/benefits	168,000	\$80K salary, Manager; \$60K salary, Education/Training Coord; 20% benefits
Contract personnel	34,000	\$19K Instructors for 3 model arts responder networks and field corps training; \$15K research
Other services	4,200	\$3K Design/printing; \$1200 web maintenance
Subtotal	215,800	
NON-PERSONNEL		
Travel	34,000	\$8K for Manager; \$8K for ED/Trning Coord; 9K for network training instructor; \$9K for field corps trainers & trainees
Other	5,300	\$2K meeting space rental; \$1.5K hospitality; \$1.8K office expenses
Subtotal	39,300	
Subtotal, Personnel & Non-Personnel	255,100	
Fiscal Agent	30,612	12% of operating budget
TOTAL	285,712	
INCOME		
Contracts/training programs	70,800	3 model arts responder networks(communities); FEMA (field corps and other trainings)
NEA	40,000	
Foundations	174,816	\$50-75K from lead funder (4 years); remaining from 3-4 funders(\$25-50K/yr for 4 years)
TOTAL	285,712	