

CULTURAL PLACEKEEPING GUIDE

HOW TO CREATE A NETWORK FOR LOCAL EMERGENCY ACTION

—for arts agencies, arts and culture organizations, and artists—



Produced by CERF+
In collaboration with South Arts
For the National Coalition for Arts' Preparedness and Emergency Response

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Funding for this project was made possible through grants from the Joan Mitchell Foundation and the National Endowment for the Arts, with additional support from the NCAPER Steering Committee.

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NCAPER is a voluntary network of government agencies, private organizations and individuals dedicated to building and sustaining an organized safety net of services, tools and information for those involved the arts and culture sector—artists, arts/culture organizations and arts businesses—before, during, and after disasters and emergencies. NCAPER is currently hosted by South Arts.

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PREFACE

Artists and arts organizations are integral to the health and welfare of neighborhoods, towns, and cities in good times, but especially in times of difficulty. Experience has shown, however, that the arts and culture sector is often not well prepared to respond to and recover from a wide range of natural disasters nor human-caused crises, such as acts of terrorism and, increasingly, civil unrest. Because all disasters are local, in terms of their impact and the recovery process, we need to address improvements to the organized safety net that will help our creative communities withstand emergencies.

These were among the points raised during the National Endowment for the Arts April 2016 convening, “Readiness and Resiliency: Advancing a Collaborative and National Strategy for the Arts in Times of Emergencies.”¹ Other significant observations included the double-sided challenges for artists and arts organizations in communities in crisis: they are among the least likely to be capitalized or have resources to sustain an emergency response effort, but they are a principal asset in helping communities recover, heal, and build long-term resilience.

This Guide introduces a network-building approach, called “cultural placekeeping,” for both safeguarding and strengthening local arts and culture communities. Organizing a self-help emergency action network to supplement and coordinate with the existing disaster management system is a way to foster community cohesion and connectedness—important generally and invaluable when a crisis strikes. Relationships built in advance, especially with emergency management personnel, can mean the difference between waiting a few minutes or hours, rather than several days or weeks, to get an email or phone call answered when a disaster happens. Building a better safety net is also about equity and “strength in numbers”—a network of networks that links and serves the diverse constituencies that make up the arts and culture sector.

By rooting ourselves in our communities and weaving the connections among us, we strengthen our base and build a platform from which we can face and withstand disruption.

You can be the catalyst for a cultural placekeeping network in your community, whether you’re an arts administrator or an artist working independently, and whether you work in the public, non-profit or for-profit sector. A network can span a region, state, county, city, or town, be based within a cultural district, or simply comprise the resident companies or artists within a shared facility.

1 National Endowment for the Arts, National Endowment for the Arts Readiness and Resilience Convening: Summary of Proceedings, <[arts.gov/publications/national-endowment-arts-readiness-and-resilience-convening-summary-proceedings](https://www.arts.gov/publications/national-endowment-arts-readiness-and-resilience-convening-summary-proceedings)>

It can build on other local initiatives such as cultural planning and creative place-making, or an existing disaster response or resilience network that already serves cultural institutions (such as Alliance for Response).

You can also help us build a community of practice to advance the new field of arts emergency management. The *Cultural Placekeeping Guide* (the Guide) grows out of 10 years of educational and advocacy initiatives by members of the National Coalition for Arts' Preparedness and Emergency Response (NCAPER), and what we've learned about communities faring better when a network of communications and services is created before a disaster hits. NCAPER developed, as a precursor to this publication, [Essential Guidelines for Arts Responders Organizing in the Aftermath of Disaster <americansforthearts.org/sites/default/files/Essential_Guidelines_for_Arts_Responders_o.pdf>](http://americansforthearts.org/sites/default/files/Essential_Guidelines_for_Arts_Responders_o.pdf). Now, with input from many who have worked through crises, this comprehensive Guide breaks down into straightforward steps how, in advance, to form your own network. This is the first iteration of the *Cultural Placekeeping Guide*, heavily informed by the work of CultureAID, the network of arts and culture organizations in New York City that piloted the approach presented here. With your input, we can expand the Guide—especially with the addition of case studies that document the formation and functioning of cultural placekeeping networks from a much broader range of locales—and realize our goal of a dynamic, interactive online toolkit enriched by user content.

The devastating toll of hurricanes Katrina and Rita on creative communities along the Gulf Coast was the impetus for the formation of NCAPER, a voluntary task force to address systemic changes to strengthen disaster readiness and resilience within the arts and culture sector. Project Director Cornelia Carey, the executive director of CERF+, has been a leader (co-chair) during NCAPER's first decade, and her commitment to improving coordination at the national level and building capacity at the local level has been essential in bringing this important new planning tool to fruition. We are also grateful for special funding granted by the Joan Mitchell Foundation and the National Endowment for the Arts, which has made this project possible.

What used to be the unthinkable now happens with regularity and ferocity. The arts and culture community must take responsibility for our own health and welfare in these uncertain times. Our hope is that this Guide, and other tools developed by NCAPER and its members, fill the information gap and bring best practices so that you can do the critical work of readiness and response as efficiently and effectively as possible. While this work does take time and energy, these tools should help you focus as much of your attention and capital on what's most important—creating and sharing the arts.

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How to Use the Guide

Section 1

presents the rationale for organizing a self-help emergency action network for creative communities.

Section 2

provides a brief orientation to the emergency management system, options for creating a basic or enhanced cultural placekeeping network, and general guidelines for building it.

Section 3

leads you through the specific steps of network development and operation.

Throughout the Guide, you will find links to additional information, worksheets, sample documents, and external websites.

The Guide is intended to be relevant to groups of different size and capacity, so you will find suggestions for organizing both small-scale and large-scale networks. Your organizing group should read through the three sections and then download material that is appropriate to the needs and resources of your own community and network-building effort.

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WHY CREATE A LOCAL CULTURAL PLACEKEEPING NETWORK?

Over the last 25 years, the number of arts and culture communities and creative economies around the country that have experienced the devastating impact of a large-scale human-made or natural disaster has risen dramatically. Whenever catastrophic events have occurred, there have been enormous, and often permanent, losses.

ABOVE: *A River of Light in Waterbury 2013*. The annual December parade, a community arts project led by artists Gowri Savor and Angelo Arnold, has become a symbol of resilience for the Vermont small town after devastating river flooding caused by Hurricane Irene (2011). *Photo by Gordon Miller Photography.*

The Impact of Past Disasters on Arts and Culture Communities

On August 24, 1992, Hurricane Andrew, a Category 5 hurricane, hit South Florida. It caused massive damage and destruction to cultural facilities, collections, and artists' work spaces; displacement of artists and cultural workers; cancellation or postponement of events; and a dramatic drop in attendance, revenue and sales.

Miami-Dade County Department of Cultural Affairs (DCA), with the support of the Miami-Dade County Commission and Greater Miami Chamber of Commerce, secured grant funding from the Hurricane Andrew Recovery and Rebuilding Trust Fund, a special state initiative to capture extraordinary sales tax revenues from 1993–94 rebuilding efforts in the county and direct them back to the community for recovery purposes. DCA awarded these funds, along with grants from the National Endowment for the Arts and private foundations—totaling more than \$7.7 million—to 112 non-profit cultural organizations, 22 cultural venues and 37 artists for documented revenue losses and facility and equipment damage or destruction. DCA also created emergency preparedness plans for artists and arts organizations and engaged in post-disaster planning to strengthen the role of culture in South Miami-Dade County.

“It is hard to convey how devastating—personally and professionally—it is to see your community suffer in the direct aftermath of a disaster.

In our case, Hurricane Andrew changed our lives and our landscape forever.

What first appeared to be insurmountable devastation for an entire way of life eventually turned into a determination to rebuild.

Rebuilding then progressed from physical infrastructure to the spiritual and cultural life of our community. It is only when we reached this last stage of recovery—that the heart of our metropolis was the long-term key to our resurgence—that the arts could be reintroduced as the powerful force that we know it to be. Fortunately for Miami-Dade County after Hurricane Andrew, we made it to that point of realization, and through the inspired work of our arts community we became a stronger and far more vibrant place.”

— Michael Spring, Director, Miami-Dade County Department of Cultural Affairs, and Senior Advisor, Miami-Dade County Office of the Mayor



NOAA satellite image of Hurricane Andrew taken August 23, 1992.

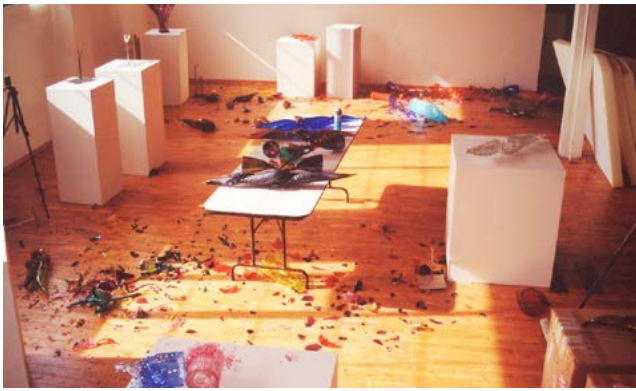


Photo by Rich Royal, Courtesy of CERF+.

Seattle's historic Pioneer Square district—home to dozens of studios and galleries—was one of the areas that suffered the greatest damage from the 6.8 Nisqually Earthquake in February 2001.

- \$1.3 million in losses, including damage to artwork and equipment, loss of work time and work space, reported by artists living in Puget Sound
- \$40,000 awarded in Artist QuakeAid grants to 58 artists by Artist Trust



Photo courtesy of FEMA/Michael Rieger.

The Sphere by Fritz Koenig, after September 11, 2001 terrorist attack in New York City.

- \$100,000,000 in estimated cultural losses from 9/11
- 352 artists and 135 non-profit organizations received a total of \$4.6 million from the New York Arts Recovery Fund
- A 2002 post-disaster economic impact survey of artists indicated that 22% became unemployed, while 69% lost business or job opportunity



Photo by Susan Liles, Courtesy of the Mississippi Arts Commission.

Ohr-O'Keefe Museum, Biloxi, in the wake of Hurricane Katrina, 2005.

- 25% of artists living in Mississippi Gulf Coast towns became unemployed, 1,000s were displaced
- Mississippi Arts Commission devoted 25% of its budget to redevelopment, providing emergency grants to 40 arts organizations and 200 artists



Damage to musical instrument storage in the basement of the Schermerhorn Symphony Center, Nashville, after the Cumberland River Flood, 2010. *Photo by Alan Poizner. Courtesy of Nashville Symphony.*

More and more, extreme weather is taking a significant toll on the cultural ecology of cities and towns in the course of just hours or days.

Several days of heavy spring rain in May 2010 caused the Cumberland River Flood in and around Nashville. Among the cultural facilities affected—and the artists they serve—were:

- Grand Ole Opry (five-month renovation costing \$20 million)
- Schermerhorn Symphony Center, home to Nashville Symphony (seven-month renovation costing \$40 million)
- SoundCheck, a storage and rehearsal site for 600 musicians (damaged and destroyed instruments, equipment and costumes; one musician's losses were \$100,000)



A five-alarm fire in July 2012 destroyed a thriving artist collective in Milwaukee's Riverwest neighborhood. *Photo by John Riepenhoff.*

Not all disasters affect wide geographic areas or get front page coverage, but they can wreak havoc on a creative community.

A fire in July 2012 in Joe's East Coast Car Shop in Milwaukee's Riverwest neighborhood destroyed an internationally recognized artist colony in the upper floors of the warehouse housing Green Gallery West, other galleries, and live/work spaces and studios of 16 young visual and performing artists. Riverwest Artist Association provided temporary work space while Milwaukee Artist Resource Network created the Center Street Artist Relief Fund, and Riverwest Neighborhood Association provided assistance to the affected artists as well as the garage employees and other small businesses that were tenants.

**“We lost this
super-vital hive...**

We never totally recovered from that fire, and every time I go by that site, I'm just like ‘Oh god, I wish I had a warehouse in Riverwest, and I still don't have that.’”

—John Riepenhoff, artist and owner, The Green Gallery ²

² John Chiaverina, “The Power of the Margins: How the Green Gallery Made Milwaukee Famous,” *Art News*, (September 2015), <artnews.com/2015/08/27/the-power-of-the-margins-how-the-green-gallery-made-milwaukee-famous/> (accessed February 27, 2017).

The Need for Coordinated Action to Advance Readiness and Resilience

Time and time again, with no coordinated emergency plans or systems in place, disaster relief and recovery efforts within creative communities have been valiant but ad hoc. Artists, arts and culture organizations, and arts entrepreneurs (such as galleries, clubs, performance venues) have consistently demonstrated their resourcefulness and generosity by spontaneously pitching in to help their peers. As individuals and groups who are rooted in their communities and committed to engagement, many have also contributed their creative skills and facilities to support post-disaster healing and rebuilding.

For their part, local and state arts and culture leaders have had to learn on the job how to meet the immediate and ongoing challenges experienced by disaster-affected constituents. Their ability to mobilize swiftly and effectively has often been hampered by the substantial investments of time required to develop and implement services after an emergency happens. These novice arts responders have learned through their fundraising and advocacy efforts that the emergency management sector — Federal Emergency Management Agency (FEMA) and other general relief providers — has little, if any, awareness of the needs or resources of the local cultural community. They have discovered, as well, the limitations of general response and long-term recovery programs, which are designed to serve the broad community of individuals and businesses, not the specialized needs of creative communities.

Cultural placekeeping represents a new approach to filling these gaps in the safety net. It involves recognizing the people, cultures and physical assets within a locale, from neighborhoods to larger geographic areas, and safekeeping them through advance network building, which can be activated to mobilize support from within and beyond the arts and culture community.

Cultural Placekeeping: How Does It Relate to Creative Placemaking and Creative Placekeeping?

Creative placemaking utilizes arts and culture to drive community planning and is a revitalization or development strategy that has been widely adopted in American towns and cities in recent years. Creative placekeeping, a longstanding practice identified by cultural activists Jenny Lee and Roberto Bedoya,⁴ involves the use of culture in people's daily lives to preserve places and communities witnessing distress or displacement.

Cultural placekeeping is a corollary to these concepts: it is about the arts and culture sector "having a seat at the table" in local emergency planning and recovery, and it emphasizes the importance of drawing on social capital and social networks within neighborhoods for resilience planning and coordination.

4 Roberto Bedoya, "Spatial Justice: Rasquachification, Race and the City," Creative Time Reports, (September 2014), <creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/> (accessed February 23, 2017).



Ashé Cultural Arts Center in New Orleans' Central City neighborhood was a community anchor post-Katrina, providing artists, arts organizations and residents a place to gather as well as to make and experience art.

youtube.com/user/AsheCulturalArt/featured--



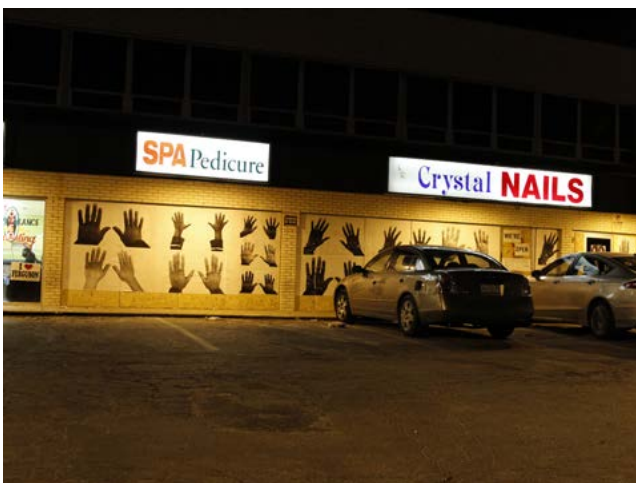
The Arts and Democracy Project, in collaboration with City Council member Brad Lander and relief personnel, organized a diverse schedule of programs for special needs' evacuees from the Rockaways at the shelter set up in the Brooklyn Park Slope Armory after Hurricane Sandy. *Photo courtesy of Arts and Democracy Project.*

“The Arts & Democracy Project was able to draw on our strong relationships in the community

and in the city... New volunteers, many of them artists, joined our core organizing group, bringing with them an abundance of skills and community relationships.”³

— Caron Atlas, Director, Arts & Democracy Project

All Hands on Deck (2014) was a poster project done in homage to the Ferguson protesters by St. Louis artist Damon Davis, working with a team of fellow artists and volunteers and in cooperation with local store owners. *Photos by Flannery Miller.*



3 Caron Atlas, “Creative Recovery and Cultural Resiliency,” *GIA Reader*, Vol 24, no.2 (Summer 2013), <giarts.org/article/creative-recovery-and-cultural-resiliency> (accessed February 23, 2017).



The EF5 tornado on May 22, 2011, decimated the downtown and southern sections of Joplin, MO.
Photo courtesy of FEMA/Jace Anderson.



The Butterfly Effect: Dreams Take Flight created by muralist Dave Loewenstein (and 300 volunteers) as part of community healing after the Joplin tornado. © D. Loewenstein 2011.

How an Auxiliary Emergency Action Network Made a Difference: The 2011 Joplin Tornado

In many cities and counties across the country, in the wake of a disaster, citizen coalitions, called citizen corps or community organizations active in disaster (COAD), have organized to plan coordinated responses for future emergencies. Comprising social service organizations and other non-profits, businesses, and government agencies, such coalitions have built the social capital to help each participating group operate more effectively and efficiently, thus minimizing post-disaster chaos, expediting assistance and accelerating recovery for their constituents.

“In Missouri, anything bad is going to happen on a weekend or holiday. COADs can be very, very quick.”⁵

— Debi Meeds, President and CEO, United Way of the Ozarks, and formerly Regional CEO, American Red Cross

An EF5 tornado hit Joplin, Missouri, at 5 p.m. on Sunday, May 22, 2011, just hours after the local high school graduation. The most costly tornado in the U.S. since 1947, it destroyed most of the downtown business district along with the local hospital, schools and homes in South Joplin.

Within several hours, the Joplin COAD went into action, implementing the response plan that had been developed—and practiced. The COAD had formed in 2005 because of several recent tornadoes and the unexpected influx of more than 4,000 Katrina survivors to Joplin and the surrounding area. Under the guidance of Keith Stammer, the city's emergency management coordinator, the organizing group consisted of the local chapters of the American Red Cross and Salvation Army, Center for Independent Living, Health Coalition and two churches. During the early years, they met informally and grew by “intentionally recruiting” other key players such as the chamber of commerce, the local university and area schools, mental health providers, and city government departments.

COAD partners initially focused on planning for mass care immediate services, identifying facilities that could serve as shelters and resource centers. Their short-term goal was to be able to open a Multi-Agency Resource Center

(MARC) three days after a tornado or other event. An ice storm in 2007 and the Mother's Day Neosho River Flood in 2008 were the first tests of these plans, and in each case, a MARC opened in a local furniture store within the target time frame.

The lessons learned from these disasters and subsequent events, and the ongoing planning and training for “what ifs,” were critical to the rapid mobilization of the network after the EF5 tornado. In fact, just days before the tornado, the Jasper County COAD and 17 Missouri COADs had participated in a training exercise, which made them familiar with emergency managers and service providers in nearby areas and with state and FEMA personnel. For Debi, quick response happened primarily because

“We knew each other; we had relationships built on trust and friendship; we knew we could depend on each other. We had each other's cellphone numbers; we started texting each other at 9 p.m.”⁵

Two weeks before, the Red Cross had finalized a sheltering agreement with Missouri Southern State University; she had the cell phone number for the Dean of Students, and she opened a shelter at the university that night.

Debi proudly talks about uninterrupted support to survivors through ongoing coordination of services during the recovery process. On June 8, just 24 days after the tornado, the Jasper County COAD met at 8:30 a.m. at the Joplin Area Chamber of Commerce. There were 68 attendees, representing 30 agencies; they formed the Long Term Recovery Committee, which met weekly and then bi-weekly for more than two years to collectively address unmet community needs. Their network was on the scene from start to finish and has been celebrated as a model of community resilience. For more on the Jasper County COAD, visit <www.jaspercountycoad.org>.

5 Debi Meeds, Telephone interview by Meg Ostrum, August 8, 2016.

The Power of a Community-Based Network Active During and Between Disasters

A cultural placekeeping network has two important functions. First, it provides a self-help or mutual aid network for your arts and culture community in times of disaster. Second, it serves as a mechanism for advocacy and coordination to your local emergency management agencies and providers.

What are the benefits?

- A ready-to-go emergency communications systems within your arts and culture community when time is of the essence
- New or strengthened relationships with a broad spectrum of groups representing arts and culture constituents in your community
- Recognition of the arts and culture sector as a key community group by emergency service providers—and as a key partner in recovery and rebuilding
- Improved delivery of general disaster services—through collective clout—to artists, arts and culture organizations, arts funders and arts entrepreneurs
- A simple, effective way to help ensure the stability and sustainability of your local arts and culture community
- An opportunity to learn from and contribute to an emerging national community of practice for arts readiness and resiliency.



The Fargo Sandbag Project first took place in 2011 in response to annual Red River Valley flooding. Artist Michael Strand, Professor of Art at North Dakota State University, worked with art students and faculty to connect those on the sidelines to send messages of encouragement to those on the frontlines.

Elementary students, nursing home residents, and children in day care centers decorated over 8000 sandbags, which were then mixed into the stock of bags to be filled and stacked.

Photo by Kay Beckermann.



BUILDING A CULTURAL PLACEKEEPING NETWORK

Disruptions are a common experience for artists, arts and culture organizations and arts entrepreneurs, whether due to loss of a lease, the resignation of an executive director, a business downturn or a temporary power outage. Occasionally, a widespread emergency causes a major disruption affecting many in the arts and culture community. Cultural placekeeping networks are mechanisms to help keep cultural communities intact.

ABOVE: *The Pool* by Jen Lewin, Luna Fete 2015, New Orleans. Photo by Marcus Carter. Courtesy of Arts Council New Orleans.

Cultural placekeeping networks build connectedness and coordination among community members in the arts and culture sector and with the local disaster management sector, local funders and the rest of the community.

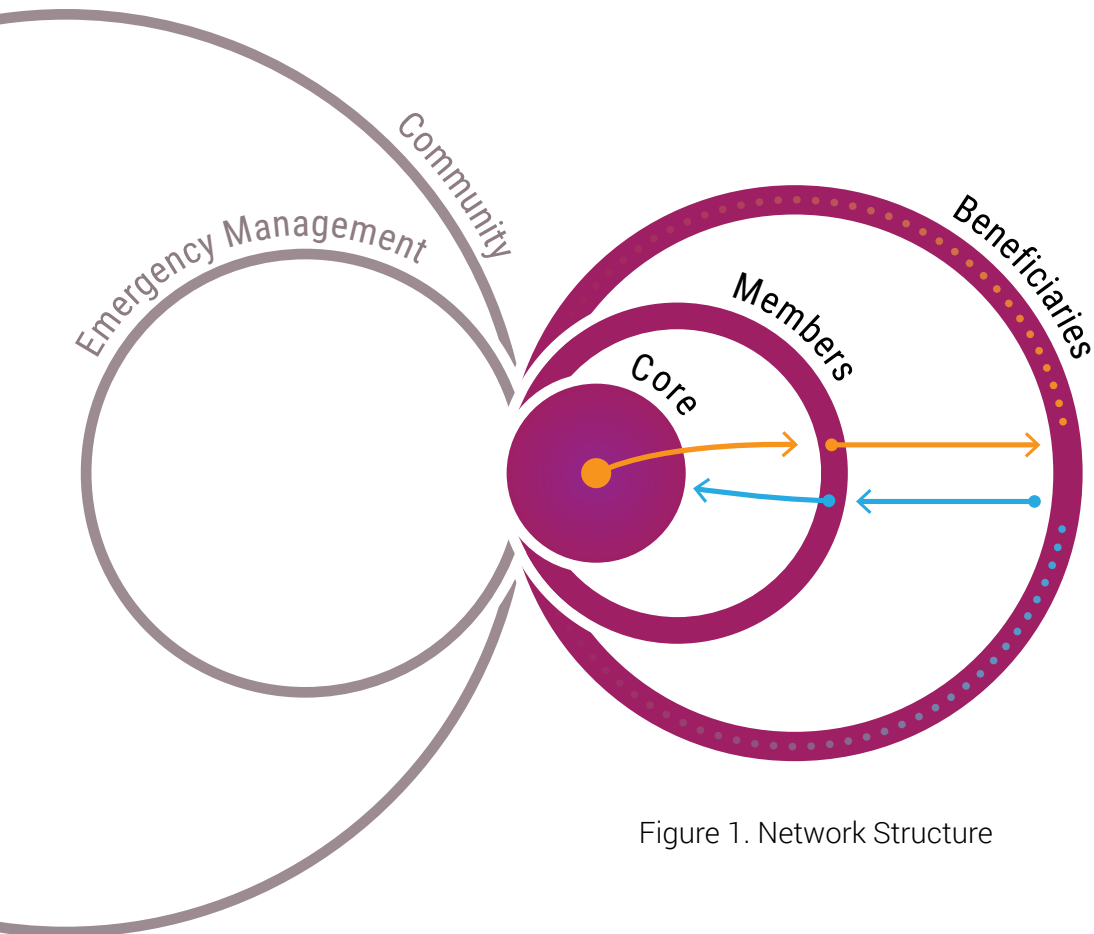


Figure 1. Network Structure

While artists and arts and culture organizations can be vulnerable and unprepared, they are also creative and adaptable and they care about their communities. A cultural placekeeping network can be created by any members of an arts and culture community. Those who build it—determining what it will be and how it will function—will likely also form the governing group or *core* of the network. There will also be network *members*, who sign on to play a role in disseminating information but who join after the initial formation process, and network *beneficiaries*, who are arts and culture constituents and other members within the community. Sometimes these groups will be identical to each other; sometimes they will be distinct.

The network locale can be as small as an artist collective or a few blocks within a town, and as large as a state or region, though it will most likely fall somewhere in between. It could even be the border area where three states converge. A network can be as small or large as its organizers desire and need.

What matters is that those within the locale identify as a community geographically and socially. Network builders should have the desire and ability to work together to secure their arts and culture community against the impacts of mass disasters, emergencies and crises, as well as promote the value of full community recovery through arts and culture. The organizing process should include all who can serve it well and draw in community representatives of both less-mainstream and well-recognized constituents. And, to achieve full participation from all groups represented, from the outset, attention should be paid to differing cultural norms about communication practices.



Tips for Network Builders

Commitment to the process by the person or group with the idea to build the network is essential. Sustained leadership and dedication will motivate others to participate. A network built of individuals acting only in their individual capacity can fall apart when personnel change or people otherwise leave the network.

Institutional commitment to the network, not merely the representative's commitment, is essential. The party that

signs on is the organization—including its board—not the staff representative.

In networks made up of individuals rather than organizations, it is important to identify affiliations within the group (e.g., “artists on the fourth floor”), so that if there is a vacancy, someone with a comparable interest can step in to ensure that a particular need remains represented.

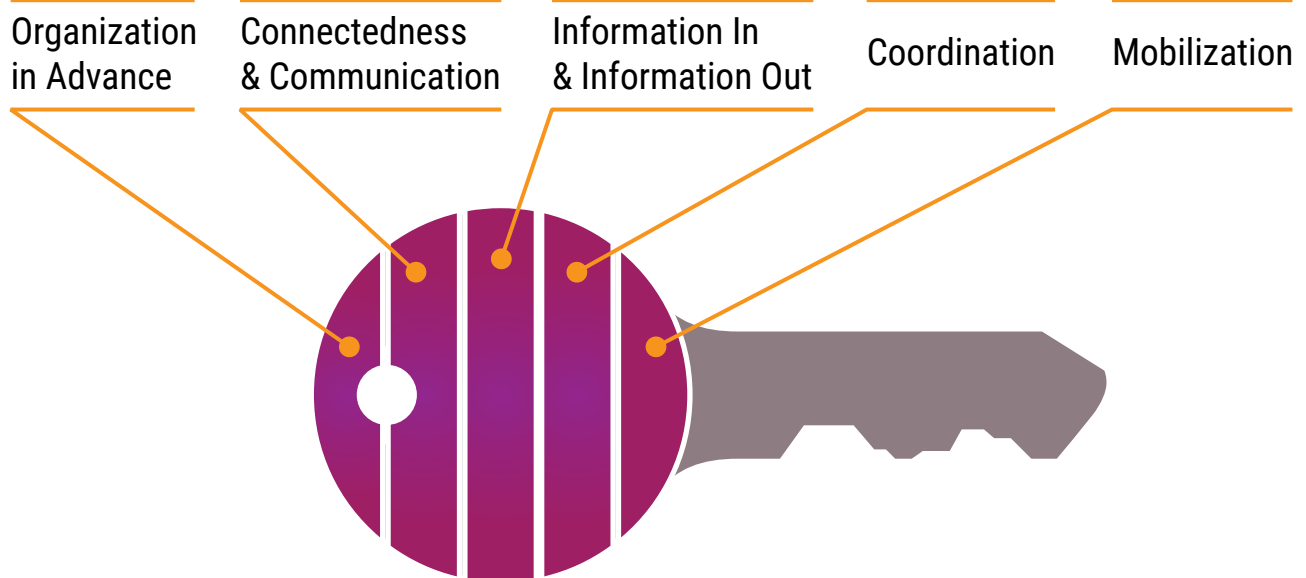


Figure 2. Network Building Essentials

Emergency Management Basics

To understand how cultural placekeeping networks can best serve their constituents, it is important to have a general understanding of disasters and the language used to describe them by those who work in the emergency management field.



Figure 3. Emergency Management Cycle

Readiness, Response and Recovery

Disasters are generally time-based events with a beginning, a middle and an end.⁶ Cultural placekeeping networks can be active in every phase of the disaster management cycle.

Phase 1: Readiness Readiness has two components: mitigation and preparedness. *Mitigation* is the set of actions taken before disasters to lessen their impact—like constructing buildings that better withstand earthquakes or storing artwork and costumes with proper protections and in a safe location. *Preparedness* is the “continuous cycle of planning, organizing, training, equipping, exercising, evaluating, and taking corrective action before, during and after disasters in an effort to ensure effective coordination” when an incident occurs.⁷ Building a cultural placekeeping network is an act of preparedness.

Phase 2: Response Performing actions—immediately before, during, and immediately after disasters—that preserve life, health, safety, property and meet basic human needs is called *response*. It is largely the work of emergency managers and health and safety officials, but a cultural placekeeping network plays an important role in response when used to send emergency messages during disasters. Other network response functions could entail finding housing for artists whose homes have been destroyed or temporary storage for instruments, costumes, and other equipment.

Phase 3: Recovery Taking actions after disasters to get peoples’ lives back to where they were before the event occurred is called *recovery*. It is a long-term process that follows response, once basic needs are met. Recovery can last weeks to years. When a cultural placekeeping network provides information to artists, cultural organizations and arts businesses about where to find disaster resources, or provides grants to assist with recovery, it is aiding in the recovery process.

⁶ This guide is best suited for time-based disasters, which may also be referred to as acute disasters. More and more, people speak about chronic disasters, like poverty, that are not time-based, but impact communities on an ongoing basis. Chronic disasters do not tend to conform with the emergency management cycle. Cultural placekeeping networks can, however, help mitigate the impact of a disaster event on vulnerable populations.

⁷ “Plan and Prepare,” FEMA, <[fema.gov/plan-prepare](https://www.fema.gov/plan-prepare)>

Overview of Existing Disaster Support Systems

Some basics about the disaster management infrastructure provide a context for understanding how cultural placekeeping networks fit into it.

General Support System

Disaster management originates at the local level and brings in state and federal partners when necessary. It draws on individuals and agencies, volunteers and paid professionals, private organizations and public agencies. Towns and cities have police, firefighters, hospitals, and local offices of emergency management, if not at the town level then at the county level. States have offices of emergency management.

If a disaster has a federal declaration, the federal government, in the form of FEMA and other agencies, steps in to coordinate and support the local agencies.

There are also city, state, and regional networks of voluntary organizations active in disasters (VOADs), such as the American Red Cross, Salvation Army and faith-based groups, that provide volunteers, services, and sometimes financial aid when disasters occur. Community organizations active in disaster (COADs) fill the void when voluntary agencies are not yet mobilized and continue when these providers have demobilized.

See [“Appendix A.1: Federal Government Emergency Management Infrastructure”](#) for more information about the federal government emergency management infrastructure and [“Appendix A.2: Sequence of Human Services Assistance”](#).

Arts and Culture Sector Support System

Since 2007, the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) has trained and deployed volunteer conservators and other collections care specialists to assist collecting institutions during and after an emergency. Teams of National Heritage Responders (NHR, formerly AIC-CERT) have been on the ground after several recent disasters. NHR also operates a hotline for institutions and individuals dealing with emergencies.

FAIC also coordinates the Alliance for Response (formerly under Heritage Preservation), a national program with chapters in 26 cities, states, and regions. These community-based cooperative disaster networks comprise cultural heritage institutions and emergency managers.

The National Coalition for Arts’ Preparedness and Emergency Response (NCAPER) provides national coordination among major arts service organizations and funders to support post-disaster local relief and recovery efforts in affected locales.

The Heritage National Emergency Task Force, co-sponsored by FEMA and the Smithsonian Institution, coordinates support from federal agencies to cultural communities in disasters.

See [“Appendix A.3: Arts and Culture Sector Emergency Management Resources”](#) for more information about emergency/disaster planning and response resources specific to the arts and culture sector.

“[With] eighty-six years of costumes, sets, props, theatrical equipment and a large number of paper archives...

Before we were even able to enter the warehouse space, members of the Alliance for Response NYC (AFR), Department of Cultural Affairs (NYC), and the American Institute for Conservation Collections Emergency Response Team (AIC-CERT) approached us offering their assistance ... sorting, cataloging, taking photo documentation, offering their support through their work, and their expert advice on conservation.”

—Faye Rosenbaum, General Manager, Martha Graham Dance Company⁸

⁸ “AFR/AIC-CERT Response at Martha Graham Dance Company-Hurricane Sandy,” Alliance for Response New York City, afrnyc.org/emergency-response-martha-graham-dance-company

Network Services

Communications

At minimum, a cultural placekeeping network must provide emergency-related communications among its members. This is the crux of the network.

The communication and coordination structure can be used to:

- get the word out to members and beneficiaries that a disaster event is on its way and provide information on how to be best prepared
- listen and respond to concerns people have in advance of the disaster event and its impact upon them during and after
- report to appropriate agencies that aid is needed
- disseminate resources about readiness in advance of a disaster event

Below is a diagram depicting one possible model for the two-way flow of information through a cultural placekeeping network. Connectedness among members, the disaster management community and the larger arts and culture sector allows communications—and, possibly, services and aid—to flow to the core. From the core, it flows to network members whose job it is to communicate with constituents—artists and arts and culture organizations. The flow also travels in reverse to convey constituent needs through members back to the core, which relays necessary information to the disaster management community and larger cultural sectors so that they can help meet the need.

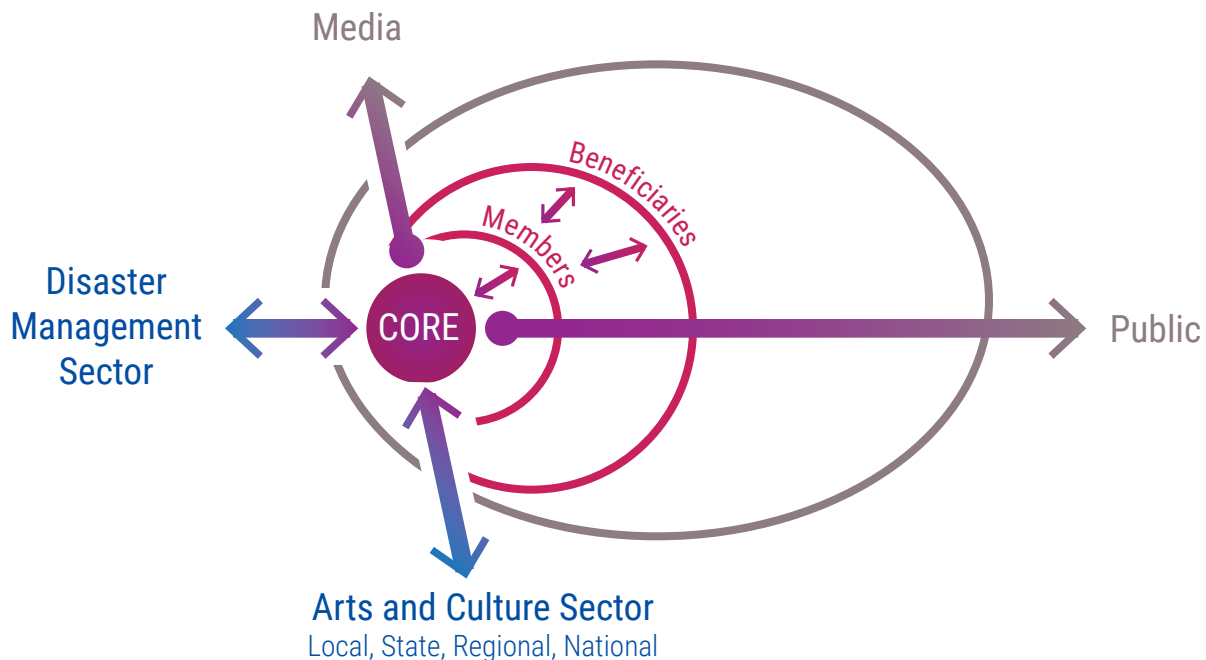


Figure 4. Network Information Flow

Other Services

In addition to providing coordinated communications, a network may decide to deliver other services to members and beneficiaries or the community at large. Determining which services to offer is discussed in Section 3, [“STEP 4: Define Network Actions”](#).

Possibilities include, but are not limited to:

- educating constituents about disasters, preparedness, recovery and resilience
- advocating for the needs of the arts and culture community relative to disasters, whether with FEMA, funders or others
- conducting research to guide the network’s development and support advocacy
- assessing the arts and culture sector’s disaster risk and impact
- providing financial resources to artists and arts and culture organizations to mitigate disasters, prepare for disasters, or recover from disasters
- providing non-financial resources
- working for community-wide recovery through arts and culture
- fundraising to support network activities, including arts recovery

In determining services to provide, know that the overwhelming majority of government and voluntary agency support after disasters does not aid artists and arts and culture organizations in their professional capacities. Lost income and replacement of lost tools and equipment for art making are almost never covered. Loans, not grants, make up most of the support available. Self-help programs for the arts and culture sector have been created because the general emergency relief community is not able to meet all of the sector’s needs. (Refer to the appendix for a more detailed understanding of the existing disaster management structure and its gaps to understand when network services might be useful.) Therefore, as you build your cultural placekeeping network:

- consider each stage of the emergency management cycle
- consider community risk and need
- determine if there are existing resources within or outside the sector to meet the need or if partnerships can be created to do so
- aim to fill gaps that remain, whether through the cultural placekeeping network or other partnerships, or advocate for resources to other service providers.

Adopting an intention to serve the community in a particular way does not mean that you have to develop a specific program as part of the network formation process. Intentions and goals can change, and capacity for service may grow.

CultureAID Network

CultureAID (Culture Active in Disasters) <cultureaidnyc.com> decided it would achieve its purpose by “encouraging disaster preparedness; sharing information about available resources in time of disaster; assessing disaster impact; communicating with national stakeholders, press, and funders on disaster impact; and promoting the role of the arts and culture in disaster recovery.”

Among the activities CultureAID contemplated, but determined not to take on, were providing financial resources

after disasters and creating a database of emergency resources. However, several of its steering committee member organizations—New York Foundation for the Arts (NYFA), New York Council for the Humanities, and Dance/NYC—provided grants after Hurricane Sandy and contemplate doing so in the future. And both NYFA and The Actors Fund (another CultureAID member) maintain databases of nationwide and local emergency resources available to the cultural sector.



Tips for Network Builders

Network action is taken under the authority and name of the network. This is true whether all network members participate in a given activity or it is delegated to a single network member.

Network members may also take on disaster-related activities by themselves, outside the scope of network action.

A Facilitated Process

Is assistance needed to create a cultural placekeeping network, or can groups do this on their own? The answer lies in the number of groups or individuals building the network; the complexity of the network being built, including the number of functions it will take on; the size and complexity of the arts and culture community being served; and the ability of one or a few group members to play a more independent, facilitative role.

The smaller and simpler the network and its functions, the more likely it is the group can create the network on its own. One or a few core group members may need to plan and facilitate discussions, but a small, self-contained group whose only decisions are what types of information will be passed among its members and which of them will be responsible for obtaining and forwarding the information can follow this Guide to set up a network.

The larger and more complex the network (especially if it is one that will provide services beyond communications), the more complex the cultural community being served, and the greater the number of participants involved in the organizing process, the more likely it is that an independent facilitator will be needed. The role of a facilitator is to plan and summarize organizing sessions, write up plans and move discussions along, and ensure that all participants take part during the proceedings.

Find a Facilitator

To find a professional with general facilitation skills, check with local mediation and facilitation organizations, [Volunteer Lawyers for the Arts groups <vlaa.org/get-help/other-vlas/>](http://vlaa.org/get-help/other-vlas/), bar associations, or law school clinics.

To find a facilitator with disaster management knowledge, check with local or state [offices of emergency management \(OEMs\) <fema.gov/emergency-management-agencies>](http://fema.gov/emergency-management-agencies) (for local OEMs, do an online search of your town, city or county and “office of emergency

management”) or [FEMA regional offices <fema.gov/regional-contact-information>](http://fema.gov/regional-contact-information) contact FEMA’s Voluntary Agency Liaison to see if they can provide or recommend someone.

To find a facilitator who understands the intersection of the disaster management and arts and culture sectors, contact NCAPER or LYRASIS to see if they can help (see “[Appendix A.3: Arts and Culture Sector Emergency Management Resources](#)”).

An experienced, independent facilitator can provide an outside perspective. Working with someone who is part of or familiar with the local arts and culture community will ensure understanding of its specific issues, but such a professional may not be able to provide background knowledge of the stages of disaster management and the groups with which the network should develop relationships. Ideally, the chosen facilitator will be someone who combines familiarity with the arts and culture sector *and* the disaster management sector, understanding the intersection between them.

Are You Ready to Start?

Yes!

If there is a core group interested in creating a network, the time is now.

A small group of artists who want to ensure the integrity of their individual spaces, contents and shared facility in the face of disaster can become a cultural placekeeping network. Similarly, a group of arts and culture organizations that have agreed to organize and only want to support each other by obtaining and passing on disaster-related communications can become a cultural placekeeping network. In each of these two instances, those doing the organizing represent the full community of network members and beneficiaries, and since they have expressed interest in proceeding, they should get started.

Not Quite, But Soon

If an individual, a single institution, or a set of organizations sees a need for a coordinated network that is intended to benefit those beyond the organizing group, the time is ... almost here.

The group should be expanded to ensure it is representative of the arts and culture community before moving forward. For example, a local arts agency might call together Business Volunteers for the Arts, an arts center, a music school, a cultural heritage festival organizer and the local community foundation to join and build consensus for the idea of a network. Though a single person or organization could establish a framework for the network on their own and then invite others into it, in most instances—and definitely at the local level—this is not a recommended strategy. It is through working together to build the network that buy-in and commitment arise.

If there is no core group, cultivate one. The cultural ecology of the locale and the key players within it will guide how to do this: it may work best to build consensus for the network gradually and individually, signing participants up one by one until there is a core group whose presence will encourage others to participate, or it may be better to issue a general invitation from the start.

The process for thinking through who should be invited is discussed below in Section 3, “STEP 1: Assemble the Organizing Group”. It includes an exercise to help organizers think through the types of groups and individuals to include so that network organizers are representative of their cultural community and varying perspectives.



After the July 2016 flooding of historic Ellicott City, MD, the Howard County Arts Council played a leadership role in organizing an emergency relief effort for artists, arts organizations, and art-focused businesses. *Photo courtesy of Howard County Government.*

Arts Agencies

If the local/regional/state arts agency is not already part of the process, bring them into the discussion. Whether they host or lead the process may not be critical, but they should know about it, as their involvement or endorsement could prove crucial.

State and local arts agencies are well positioned to spearhead the creation of a large cultural placekeeping network. Often the local arts agency—whether government-based or a private non-profit—is the lead service organization for a locale, upon which others rely and to which they are connected. Arts agencies know the players (though there may be populations that particular arts organizations know more intimately than others) and can influence individuals and organizations to join the network. Just as with other members of the network, an arts agency staff member needs to secure the director’s commitment to joining and to the process; agency commitment—board and staff—needs to exist at the highest level.



Tips for Network Builders

After a disaster, community foundations play a central role in local recovery and rebuilding, often managing special fundraising programs. Enlisting the early interest and assistance of your local foundation, whether or not they

have an arts and culture grants program, is important for the planning process and also to help ensure the foundation's future responsiveness when the network needs to mobilize.

How to Build Support for the Network

The better that members of an arts and culture community understand the benefits of a cultural placekeeping network, the more likely they will participate in building it. Here's how you can gather support.

- **Build on personal and community experience.** Ask participants if they have been impacted by crises, personally or professionally. What did they wish was in place for them? Have their constituents ever reached out to them for aid after a crisis? How did they respond? How would they have liked to respond?
- **Discuss the types of disasters your community could experience.** Use worksheets to examine the mix of human-made and natural disaster risks (see "[Appendix B.1: What Are Your Risks?](#)") and their potential consequences for members of your arts and culture community (see "[Appendix B.2: Consequences of Risk and Post-Disaster Needs](#)"). Also, take a look at the website of the [Department of Homeland Security <www.ready.gov/today>](http://www.ready.gov/today).

- **Educate community members about proactive emergency planning networks:** What are they? How can they help in times of disaster? (Refer to the Joplin Tornado case study, page 9.)
- **Show how even a little bit of preparedness, including acting together and communicating with constituents, consistently makes a difference.** Cite the figure used by FEMA that every \$1 spent on disaster preparedness saves \$4 in recovery spending ⁹, and give the example of how advance warning of tornadoes and hurricanes enables people to evacuate, saving lives. Also, ask people to brainstorm small actions that would better protect their homes or offices from floods; ideas might include storing valuable papers or copies of them offsite, moving things from a basement to an upper floor, or storing artwork/instruments/sets in plastic or other protective covering (depending on the medium).

Once you've made your case, invite people to participate in building a network. Ask them to work together to make themselves and their constituents more secure.

⁹ "Protecting Yourself through Mitigation," FEMA, <https://www.fema.gov/protecting-yourself-through-mitigation>.

Run Good Meetings

A small, self-contained group with a very clear understanding of the kinds of information it wants to communicate before, during and after a disaster may be able to organize during just two meetings. Other groups will require more meetings. The following principles for facilitating good meetings will help groups to organize and run their networks most effectively.

- **Hold meetings in mutually convenient and desirable locations** equipped with necessary technology and connectivity. Ensure that all presentations, whether in-person or technology-based, are accessible as defined by the Americans with Disabilities Act and make accommodations for non-English speakers in the community. If the network spans a wide geographic area, or members desire it for any reason, rotate meeting sites.
- **Decide upon a shared technology platform.** Use this platform for meeting materials, plans, guidelines and discussion.
- **Plan each meeting for what will be discussed and what decisions will be made.** Remind the group of any prior decisions that impact the day's discussion. When preparing for a meeting, a facilitator should think through how the discussion will unfold and provide background information and context that will help the group make decisions (for example, by providing the names and missions of the disaster management groups the network needs to gather information from as it discusses which of its members should liaise with each). The facilitator should work with one or two network organizing members (or core members) to review meeting plans and questions before they are finalized.
- **After a meeting, the facilitator should debrief with one or two members,** discussing any issues that remain regarding the subject of that meeting and actions needed to carry the work forward. Determine together what issues the group needs to discuss at the next meeting—unless already determined by the core group during the session.
- **Use open-ended questions only when necessary.** Such questions will help to stimulate discussion, but try to structure discussions with a series of yes/no questions that lay out the issues the group must decide. This will make for a smoother, more efficient process.
- **Determine how decisions about network structure and function will be made.** Consensus may be best, but voting works if consensus can't be reached. Ensure that all voices are heard: the facilitator may need to check in with those who tend to be quiet to make sure this happens. Limit the need for super-majority votes. The representatives in the room should be the directors of their own organizations or otherwise have been granted authority to bind their organizations to decisions made. Governance protocol for running the network should be determined during the organizing stage. (It may be the procedure used during the design process or it may be different.)
- **Keep meetings to a manageable length.** This will maximize focus and efficiency and respect everyone's time. Take breaks when needed. Hold meetings regularly (monthly or bi-monthly) to keep up momentum.
- **Use meetings for decision making.** Once decisions have been made, consider using working groups to accomplish specific tasks outside meeting times. Working groups or individual group members can take on ancillary tasks necessary to advance the formation of the network, such as researching discussion topics or organizing outreach meetings.

Keep meeting minutes and record decisions. As decisions are made about what the network will do and how it will be done, write them up in plans and guidelines. Present these at the following meeting or between meetings for group members to review and affirm, then finalize them (knowing they can be revised at any time in the future).



11 STEPS TO BUILDING A NETWORK

How to organize a cultural placekeeping network is described in 11 steps that answer the ‘who, what, when and how’ of the network and guide outreach. Each step might translate into a single meeting—requiring planning and follow-up—or several steps might be combined into a single meeting’s agenda. Some might decide to postpone a step like contingency planning until after their network is formed. The process is adaptable to the size and complexity of the community and network, as well as to community need.

ABOVE: Circus Smirkus, 2006. Photo by Harry Powers. Courtesy of Circus Smirkus.

The Guide frequently references the decision making process used by CultureAID and the documents they produced. Their work as the first local advance mobilization system for the arts and culture community in the U.S. offers concrete examples and models, but they are specific to a large network built in a large city in the Northeast. You can adapt these ideas or simply use them as a source of inspiration for your own planning process.

Step 1 “Assemble the Organizing Group” should be coordinated by the convening individuals or groups—those with the idea to create the network.

Steps 2 to 10 represent the design phase—the work required to build the network—and will be accomplished by those who self-select to join the convener(s) to become the organizing group (who likely will become the core, governing group described in Step 10).

Step 7 “Draft a Statement of Purpose” comes later in the organizing process rather than early because this concise summary should evolve logically from the discussions and decisions made in Steps 1–6. Without this preliminary work, the Statement of Purpose will be predetermined rather than a result and reflection of the planning process, the community and its needs and desires.

Step 11 “Maintain the Network” outlines ongoing tasks necessary to keep the plans, as well as the governing group and members, up to date.

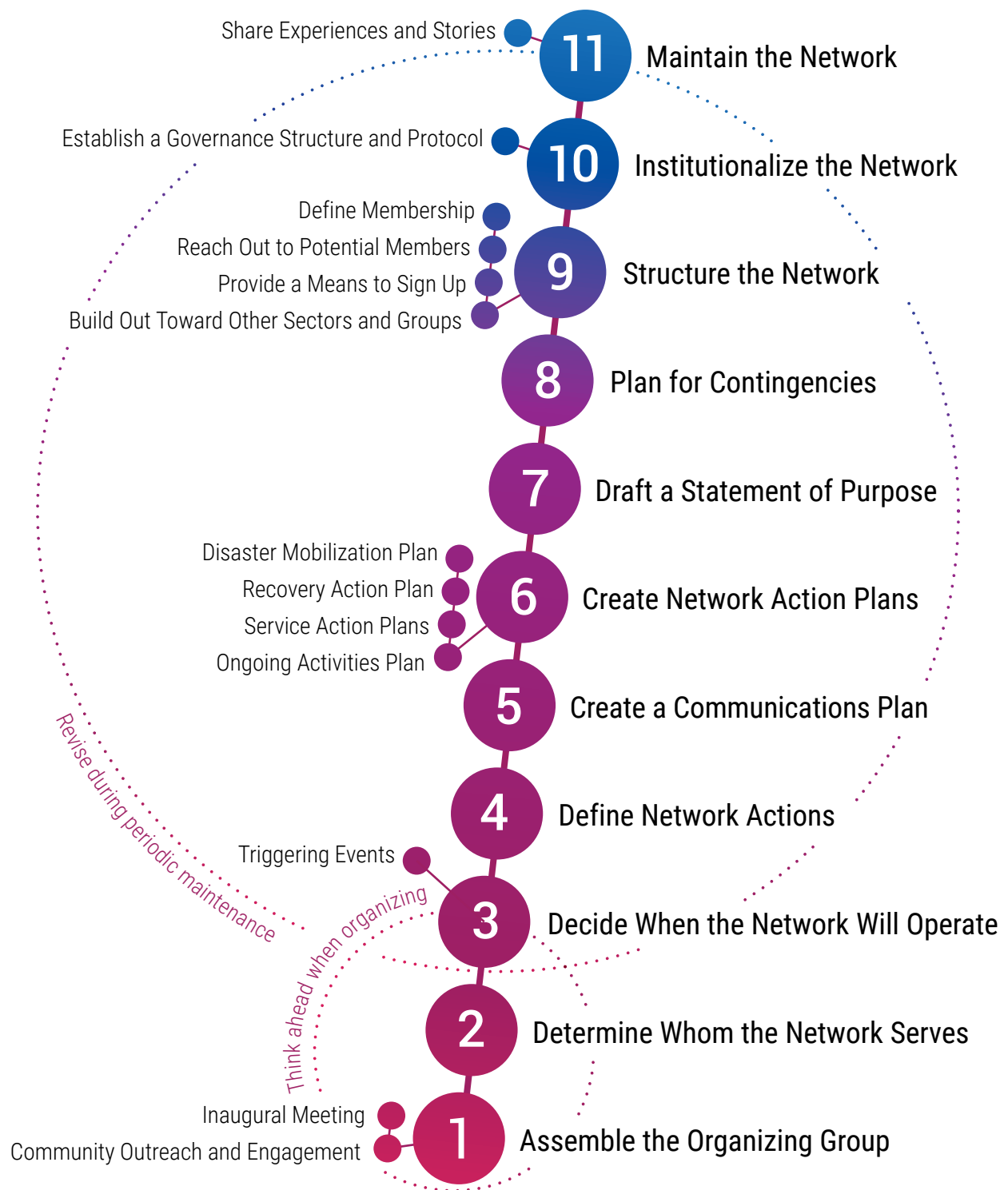


Figure 5. 11 Steps to Building a Cultural Placekeeping Network

STEP 1: Assemble the Organizing Group

Bring into the organizing process those who can serve it. The network needs participants interested in spending time together to create it; hopefully, most will stay on to run it. The network needs those who understand and are representative of the community it intends to serve, those who are good at planning, and those with specific knowledge—like understanding the disaster management process—to propel the organizing process forward.

Not every group that will ultimately be part of the network has to be part of the organizing group, and there may also be groups that help to organize the network but do not want to stay on as network members. This is okay.

Put together a list of the groups, and any individuals, to be invited to organize the network. Analyze it in terms of the constituents that will be served and activities the network may undertake. Are there gaps? Is representation from that constituency or activity necessary now, or only after the network has been organized? Remember, groups can be invited to join later (Step 9).

Invite the leaders of the organizations on the prospect list, as well as any key individuals, to an inaugural information meeting about organizing a cultural placekeeping network. In the invitation, briefly explain the purpose of the meeting, who is spearheading it, and why the participation of invitees is important. Because people will be deciding whether to join the effort, stress that this is a meeting for decision-makers within organizations or groups.

Who should be part of the organizing group? Consider:

- Who best understands the interests of those you seek to serve?
- Who represents these ultimate beneficiaries of the network?
- Who is best positioned to reach them quickly and effectively? (Who has established channels of communication to them? Are there groups, individuals, or arts entrepreneurs upon whom they already rely?)
- Who has served constituents in past disasters?
- Would it be helpful to have a representative from the local OEM or a VOAD participate in the organizing process? Though not part of the arts and culture community, these disaster management specialists can provide useful information and insights. If there is a COAD in place, think about inviting them.
- What about drawing in the local Volunteer Lawyers for the Arts organization or other legal services groups?
- Is there an Alliance for Response or a group of conservators that could be involved? Or, is there a group that has done work in the area of arts and disaster recovery or arts and healing?

Use the worksheet in [“Appendix B.3: Organizing Your Network”](#) to figure out the list of invitees.

Tap Leadership from Formal and Informal Networks to Ensure Cultural Equity

The candidates may be obvious in locales with well-evolved cultural support structures, but if not, think about service organizations and other groups, including non-arts community-based neighborhood or faith-based associations, to whom their constituents would turn if there were a disaster. Besides arts agencies with broad reach throughout the arts and culture sector or across particular geographies, think about entities that represent specific disciplines (dance, theatre, film, music, visual arts, literary, multi-disciplinary arts) or specific populations (elder artists, immigrant artists).

“Arts spaces are critical centers of opportunity and possibility for neighborhoods.

We use the devices of cultural, ritual, celebrations as ways of being able to fertilize, to build bridges, to otherwise support the progressive development of community...”

– Carol Bebellé, Co-founder and Executive Director of Ashe Cultural Arts Center

Who’s in CultureAID?

NYC Department of Cultural Affairs invited about 30 cultural service organizations serving a wide range of artists and arts and culture organizations to an initial meeting. The invitees included every local arts agency, several discipline-specific citywide service organizations, service organizations tied to distinct communities (like the Asian American Arts Alliance), historic site service organizations,

and New York City’s main libraries and office of emergency management. Ultimately, twelve groups were part of an eight-month development process to determine the purpose and structure for CultureAID. Along with NYC Department of Cultural Affairs, these organizing members became CultureAID’s steering committee.

Inaugural Meeting

At this meeting attended by invited participants:

- Introduce the idea of cultural placekeeping.
- Discuss building a network and reiterate why it is important to do it now and why the people in the room are being asked to join in designing it.
- Let participants know that creating a communication network among themselves and other representatives that is designed to reach the depth and breadth of the arts and culture community they serve is easily achievable, and that the organizing process will afford the opportunity to determine additional activities the network should undertake.
- If the proposed network is being formed after a disaster, the agenda should include a debriefing about that event. Invite each participant to describe the activities they undertook on behalf of their constituents, what worked, what did not, what could have been done better, and what needs went unmet. Discuss the role that better communication and coordination among participants would have served—was there duplication of effort that could have been avoided?
- Introduce the Guide as the tool that will provide a framework for planning and network building.
- Open the meeting up to questions and comments, including whether there should be groups who are part of the organizing group that are not in the room. Another question to discuss is whether to engage the wider community through a community engagement or outreach process.
- Close the meeting with a request that participants confirm within two weeks whether they want to become a member of the organizing group. Hold your first network meeting within one month.

Working Small or Large

A small group of artists or resident companies seeking to protect their shared facility and aid community recovery can organize a cultural placekeeping network in as few as two meetings.

At the first meeting, determine who would gather information, from which sources; design a phone tree; and set up working groups—one to come up with a plan for protecting the building, the other to propose how the network should help the community. Between meetings, working groups could meet to design the building protection and community recovery plans. At the second meeting, the network could approve both plans and establish roles for each participant.

A large network organizing group might need to meet regularly over several months to complete all 11 organizing steps. Such a group might include representatives of the county arts agency, local arts agencies, community foundation, discipline-specific and neighborhood-based cultural alliances, and artist support groups. Participants can take turns hosting meetings. Outside of meeting times, participants can use working groups to advance the network, performing tasks such as organizing the membership invitational meetings.

The exact number of meetings needed to set up a network will depend on the participants involved, the size and scope of the network, and the particular needs of the arts and culture community.

Community Outreach and Engagement

Bringing together groups and individuals representative of the arts and culture sector is itself community engagement work. The issue is whether additional outreach into the community is required. Consider:

- Is there information or input needed from the network's intended beneficiaries?
- Is consensus or buy-in required?
- Are there members of the arts and culture sector who are not represented?
- Are there folk culture groups or informal communities of emerging or underground artists to whom you should reach out?

All provide reasons to either reach more broadly across the community or expand the organizing group. It is critical that the organizing group has the necessary information and perspectives that will allow for the best decisions to be made in this setup phase. (And after it is built, the network will benefit from additional community feedback.)

A network focused on coordinating communications only needs to ask questions about channels, content, and modes of communication. A network providing communication and other services needs to ask and answer deeper questions about community need. Formal (in-person, streaming, or recorded town hall meetings, surveys, focus groups) or informal (phone calls) means of engagement can be used. A formal community outreach process takes time to plan and execute and may require financial resources.

Existing Research

There is already a fair amount of research and anecdotal information across time, geography, and types of disasters about the level of preparedness among artists and arts and culture organizations (which is generally low), the barriers to getting them to prepare, and the kinds of resources they want and need before, during and after disasters (financial assistance, primarily), so community engagement may not be necessary to understand these issues.



For examples of this type of research, see: *Emergency Preparedness and Response: The Case of Superstorm Sandy & NYC Dance* <<http://www.dance.nyc/uploads/DanceNYC-ReportSandy-Final-SinglePg%28hi%29%281%29.pdf>>

and "Appendix A.4: SoCal Disaster Preparedness 2013 Survey Results" survey results.

STEP 2: Determine Whom the Network Serves

In Step 1, members of the arts and culture community were invited to participate based on the conveners' early understanding of whom the network should serve. Now, it is time for the full organizing group to weigh in: the constituents of all groups participating in the network will likely define the network's constituency—its beneficiaries.

In a small network, the constituency may likewise be small and more focused. In a network associated with a state, county or local arts agency, the constituency will be larger. At its broadest, it may encompass all disciplines, all ages, those in the center and those at the margins, arts organizations, other cultural organizations, and individual artists. It might include for-profits as well as non-profits. If the intent of the network is to undertake community recovery in addition to communications work, the residents of the locale will be part of the constituency. For example, CultureAID serves “diverse populations of artists and arts and culture organizations: a) within and outside the mainstream; b) throughout the full geography of NYC; c) in all disciplines; d) reflective of the diversity of NYC.”¹⁰

Additionally, even though there may be groups and individuals within the local arts and culture sector with whom network organizers have not had previous contact or involvement, the network communications system can reach them with little additional effort. A distinction can be drawn between constituencies to be served through communications and those that will be provided other services, such as post-disaster grants. Err on the side of inclusivity.

Cultural placekeeping is as much about building social cohesion and buy-in from community members as it is about ensuring a message reaches them.

¹⁰ CultureAID Internal Governance Document, used with permission.

STEP 3: Decide When the Network Will Operate

Networks are galvanized into action by events—emergencies—whether due to a human-made or natural disaster. These may be declared as federal disasters or may be localized disruptions affecting the arts and culture community. Determining when the network will be active requires understanding what network activity could mean in each phase of the emergency management cycle [\[page 14\]](#).

Before a disaster, communications may be routine—generally about network maintenance or announcing a preparedness workshop, for example.

Immediately before, during and immediately after a disaster, there may be specific communications the network wants to issue. Just before, information might include a disaster alert, where it will impact, how to reach the network, and how to register with FEMA. During a disaster, the network may decide to continue providing updates to members or, because these are intense times when safety is an issue, simply monitor communication channels for news about the disaster and its impact on constituents. Immediately post-disaster, core group members may want to get in touch with each other to check in, share impact information and updates from the disaster management sector, monitor impact, send out network communications and respond to constituent messages.

During the recovery period, the network may continue responding to network member and constituent questions and concerns and share information about network activities and recovery resources. It may also communicate with funders, the disaster management sector, the national arts sector, the press, and the public about disaster impact and need. Throughout the recovery period, if the network has determined it will serve broader community recovery, it will also communicate about this.

As network constituents recover, the need for network communications and services will taper off. The network may need to wind down services and any infrastructure created to support them. During this wind-down phase, core group members may still need to communicate with each other and disseminate messages via network members. Constituents may still need service referrals. The network will likely want to issue communications summarizing the disaster’s impact upon the arts and culture sector and how the network served constituents and community recovery. Final reports may need to be written to funders that supported network activities. Network action should be evaluated by the governing group.

When Will the Network Be Active?

In the time between disasters	Immediately pre-disaster	During disasters	Immediately after disasters	During recovery	While winding down
<input type="checkbox"/> Yes	<input type="checkbox"/> Yes	<input type="checkbox"/> Yes	<input type="checkbox"/> Yes	<input type="checkbox"/> Yes	<input type="checkbox"/> Yes
<input type="checkbox"/> No	<input type="checkbox"/> No	<input type="checkbox"/> No	<input type="checkbox"/> No	<input type="checkbox"/> No	<input type="checkbox"/> No

Triggering Events

It is vital to define what kinds of events will galvanize the network. Could they be economic crises? Civil unrest? Must they impact the network's entire geographic locale? Must they impact a certain percentage of the arts and culture sector? Draft a Triggering Events Statement to define what will mobilize network action.

Impacts to One or Few

Whether you are a small or large group, you need to decide if your communications network will activate if only a portion of a shared facility, a narrow portion of a locale, or a single member is impacted. What if there is a flood

in only one space in a facility? Will you mobilize in any way for events affecting one individual, or must impacts be of a more general order?

CultureAID's Triggering Events Policy

"Any natural or man made disaster/event that causes significant property, business interruption or income losses to a more than trivial percentage of New York City's artists and/or arts and cultural organizations will trigger CultureAID's Disaster Mobilization Plan. Events do not have to impact the entire City and may be limited

to a single neighborhood, but Network mobilization will not be triggered by impact to a single organization or artist and must rise to some level of mass impact."¹¹

¹¹ CultureAID, CultureAID Annual Meeting June 13, 2016, <http://cultureaidnyc.com/wp-content/uploads/2016/06/CultureAID_AnnualMeeting-2016.pdf>

STEP 4: Define Network Actions

Determine whether and how the network will provide other services beyond communication and coordination. Action plans do not need to be developed for each area of focus now, but knowing which will be pursued clarifies who to recruit and how to build out the network. There may be functions that the network is not yet able or willing to take on. Decisions about actions the network will pursue can be altered at any time. Use the figure below to guide discussion about possible actions and refer to [Appendix B.4: Network Services and Stages](#) to better understand each area of focus. The network may identify worthy actions that do not appear here.

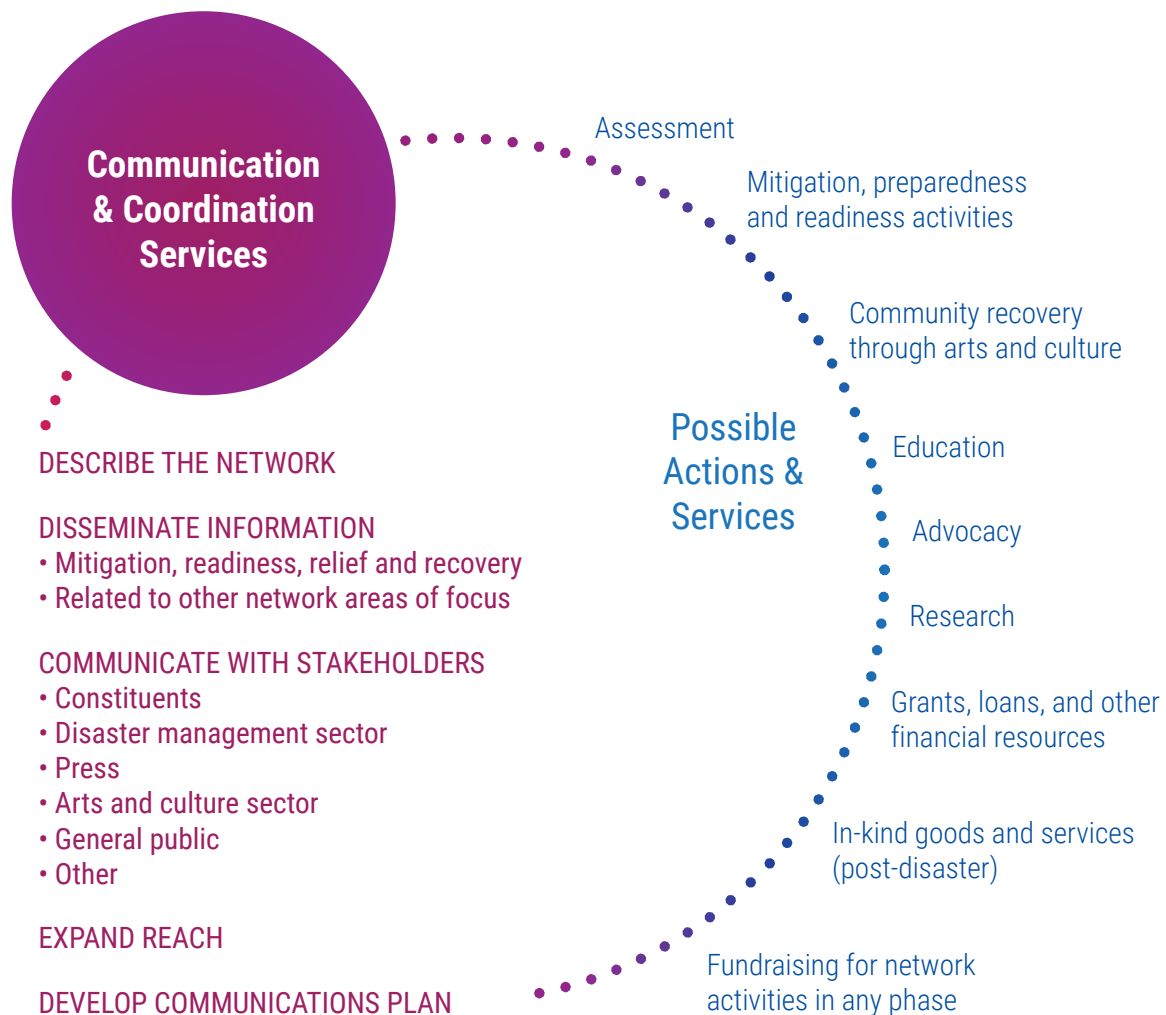


Figure 6: Areas of Focus

STEP 5: Create a Communications Plan

The goal is not to create an exhaustive, point-by-point communications plan, but to define the types of communications to be issued and received during each disaster phase in which the network has decided to operate. Use the activities already agreed upon in Step 4 as the starting point.

What is crucial now is to develop a functional framework with enough detail so that if a disaster struck tomorrow, critical communications could be issued. Don't worry if the network cannot flesh out every area of activity and is unable to determine all communications it will eventually issue. This work will continue over time, even after the network's initial setup.

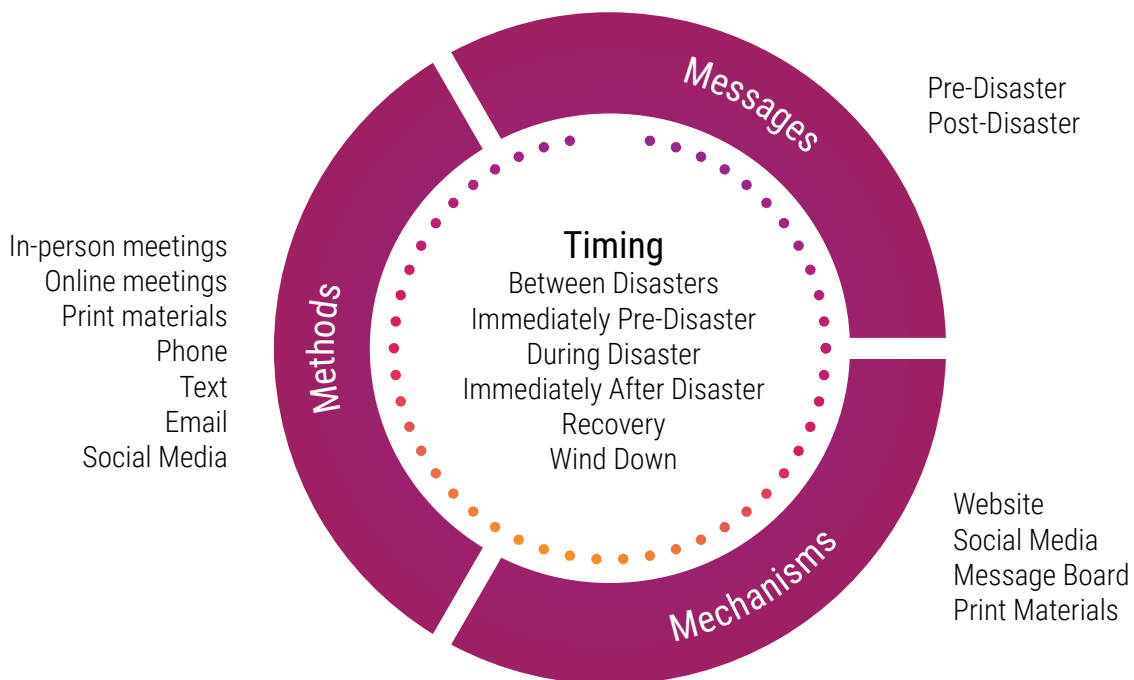


Figure 7. Elements of a Network Communication Plan

Designing the Communications Plan

Structure the pathways through which messages will emanate from the core to constituencies and from constituencies to the core. The Network Structure and Information Flow diagram [\[page 16\]](#) in Section 2 provides one model; your network may want to craft its own, aiming for efficiency and to build community. Use existing channels whenever possible, rather than creat-

ing new ones. Use the communications worksheets in [Appendix B.5: Communication Plan Study Sheets and Worksheets](#) to guide discussion and help formulate a Communications Plan.; CultureAID's External Communications Plan in [Appendix C.5: CultureAID External Communication Guidelines](#) may also be useful in designing a communications system.

STEP 6: Create Network Action Plans

Network action plans are blueprints for implementation of desired goals, activities and programs. They list the goals, the steps to be taken to reach them and, where action is required, who will be responsible.

Disaster Mobilization Plan

A Disaster Mobilization Plan is the expression, in chronological order, of the steps the network will take immediately before, during, and immediately after a disaster to ensure the safety, security and preparedness of its constituents. Your Triggering Events Statement (Step 3) expressed when your network will mobilize; your Disaster Mobilization Plan explains how it will mobilize. This plan must be created if the network will be active during a disaster. The plan should include all communications in the time periods authorized under your Communications Plan, as well as actions ancillary to them, and any other actions the network deems necessary.

Enter the information from your Communications Plan into the correct time periods in a draft Disaster Mobilization Plan. Note gaps or where other actions might be necessary. The facilitator should propose those actions and present them to the organizing group along with questions. Use the decisions reached to fully develop the Disaster Mobilization Plan, then present it for confirmation and finalize it.

Key Questions to Ask

When crafting the Disaster Mobilization Plan, consider:

- What is your first step as a network the moment disaster is predicted? What is your first step as a network if a disaster is immediate but was unforeseen?

- Who in your governing group will call the group to convene?
- Once you decide to mobilize, how will you mobilize?

Sample Plans

CultureAID created a [Appendix C.1: CultureAID Pre-Disaster Mobilization Plan](#) and [APPENDIX C.2: CultureAID Disaster Plan - During and Immediately Post-Disaster](#).

[Appendix C.3: CultureAID Post-Formation Ongoing Activities](#) which outlines CultureAID's network operations during non-emergency periods.

Recovery Action Plan

A Recovery Action Plan outlines the actions, including communications and other services, the network will undertake during the recovery phase. It is an outline of the more-specific Service Action Plans (see below) that flesh out each specific service.

Service Action Plans

Service Action Plans outline the “what, when, how and who” of actions beyond communication. These may occur in any phase of the emergency management cycle and some, like education, may occur in all. Many will be concentrated in the recovery phase. Service Action Plans do not need to be—and likely will not be—developed during the organizing process. Delegating their development to working groups that bring proposals back to the core group (or full network) for consideration may be the most efficient way to approach their creation.

Ongoing Activities Plan

An Ongoing Activities Plan delineates the actions related to ongoing network activities such as meetings, plan reviews and updates, workshop offerings, and changes in membership. All cultural placekeeping networks should have an Ongoing Activities Plan (see [Appendix C.3: CultureAID Post-Formation Ongoing Activities](#)).

STEP 7: Draft a Statement of Purpose

Now that the network’s activities and specific communications have been chosen, it is time to integrate them with the concept of cultural placekeeping to arrive at a statement that expresses its purpose. Actions needed to fulfill the purpose may also be included.

Sample Statement of Purpose

CultureAID’s Statement of Purpose: “CultureAID (Culture Active in Disasters) is a collaborative network of stakeholders and service providers committed to strengthening New York City’s cultural community—in-

cluding artists and organizations—before, during and after disasters through an organized communications system, as well as coordinated activities and services to the field.”¹²

¹² CultureAID, cultureaidnyc.com/about-us/

STEP 8: Plan for Contingencies

Sometimes things go wrong: communication channels fail; groups may not be reachable; the plans that have been set encounter unexpected obstacles. To prepare for this, think through the “what-ifs” and what the network will do if they occur. This is called contingency planning. At this point in the network’s evolution, do not try to think about every possible failure. Just think through some critical failures you might anticipate—ways in which your network members and community may have specific fragilities and vulnerabilities.



Tips for Network Builders

In a community-wide network, there should be redundancy in the method or technology communications take (text, call trees, LAN and cell) and also in its geographic

coverage, so that if a neighborhood or area is cut off, lines of communication are still functioning for the non-affected areas.

Contingency Planning

The contingency planning worksheet in [Appendix B.6: Contingency Planning for Network Operations](#) presents a series of brief questions to assist thinking about alterna-

tive actions to take if expected plans or outcomes fail. Answer the questions posed and come up with some of your own.

STEP 9: Structure the Network

This is the build-out and outreach phase. Build-out entails conceptualizing the network's infrastructure. Outreach involves thinking through which network members will be recruited and how the network's ultimate beneficiaries, including artists, cultural groups, arts businesses and the general public, learn about it. (Step 9 is a discrete step in designing the network, but outreach and recruitment should also continue throughout the life of the network.)

Building out the network extends and expands connections and connectedness, which lie at the very heart of the network's success. Invite those who will help the network achieve this connectedness and realize its goals. Consider expanding the network to include additional participants who know and understand their creative communities best. Consider including other "connectors" (for example, local officials) who can root the arts and culture sector more firmly in the wider community. (A network whose organizers are the same as its constituents, or a network that is able to effectively reach its constituency through its core group alone, does not necessarily need to build out further.)

Who to Invite?

Revisit groups previously considered, but not invited, into the organizing group ([Appendix B.3: Organizing Your Network](#)) and create an online, shared worksheet so organizing group members can contribute suggestions. If a gap remains in any area after all members have made suggestions, try to find a group or individual to fill it. Remember that community-based groups that are not culture-specific may serve arts and culture constituents; include them on the list.

Network: A group or system of interconnected people and things.

– Oxford Living English Dictionary¹³

¹³ Oxford Dictionaries, s.v. "network," <<https://en.oxforddictionaries.com/definition/network>>

Define Membership

While considering who else could join the network, also define membership obligations and benefits. Can anyone or any group that endorses the network join it or must they also agree to participate in network activities? Or can they advance the network in some other way?

Should the network recruit only members that represent organizations, individuals, or both? Look to the network's Statement of Purpose and other statements about activities or operations to answer these questions.

The easier it is to join the network, the easier it will be to find those who want to join. It should be free. Member obligations should be clearly communicated and easy to render, like transmitting messages when asked, attending an annual meeting, and endorsing the network. Define the benefits members will receive. Direct access to preparedness and recovery resources should be among them. Make the benefits relevant.

Reach Out to Potential Members

Look at the list of potential new members and use the Communications Plan to think through the best means to reach out to them. Consider in-person meetings where formal presentations are made and questions answered, reaching large numbers of people all at once. Make shorter presentations at meetings scheduled for other purposes. Schedule presentations in different settings throughout the community.

Publish the presentation so it can be sent to or taken home by potential members. Post it online if the network has an online presence, or on organizing group members' websites if it does not.

Consider other presentation formats that can be accessed at any time, such as a PowerPoint, on-demand webinars, podcasts, and web-based meetings. Think about whether and how to tailor outreach for different groups. Poll members of the organizing group and invitees about other means to use and think about reaching out to technology partners that can aid the outreach effort.

Ensure accessibility by complying with Americans with Disabilities Act standards for all types of presentations, and providing translation for non-English speakers in the community. Working with non-arts community-based groups (such as neighborhood associations or faith-based organizations), as well as diverse arts and culture organizations throughout the area, will enable presenters to identify and address cultural equity issues.

Cast the net far and wide and continue to recruit network members throughout the life of the network.

Sample Presentation

CultureAID created a [digital presentation](http://cultureaidnyc.com/wp-content/uploads/2014/09/CultureAID-Briefing-for-Website.pdf) <<http://cultureaidnyc.com/wp-content/uploads/2014/09/CultureAID-Briefing-for-Website.pdf>> to recruit members and educate the public about the new network.

The digital presentation provided the focus for in-person presentations made about CultureAID by steering committee members at cultural venues in New York City's five boroughs. It was subsequently posted on the CultureAID website, where it remains.

Provide a Means to Sign Up

Once outreach begins, provide a way for new members to sign up, at meetings or otherwise. Creating a Membership Opt-In Form provides a way for new members to indicate agreement to perform membership duties and supply contact information. If using an online membership form, try to capture information directly into a database. Get business and personal contact information (at least one cell phone number!) because disasters may occur outside of business hours. Ask each group to designate two contacts in case one is unavailable. Find out if members have the ability to reach constituents outside office hours and encourage them to develop the means to do so. You may also want to ask members to describe their constituents.

Join Us

Refer to CultureAID's website to see their membership page, which provides an operational overview and a multi-lingual sign-up form.

Get the sign-up form.
<<http://cultureaidnyc.com/join/>>

Build Out Toward Other Sectors and Groups

Think about inviting members of the disaster management and local, state and national arts sectors with whom you're liaising to join the network. Whether or not they do, build out your network toward them. Cultivate and maintain relationships through regular contact with appropriate individuals at each agency. Think strongly about joining your local or regional VOAD or COAD network. For detailed information about the disaster management sector, see Appendix C for [Sample Plans and Documents](#).

It is through the strength of the relationships you develop that the success of your cultural placekeeping network can be measured.

“As one who managed a citywide disaster response, I know that cultural organizations tend to define themselves outside the web of existing community resources,

including the dynamic system of not-for-profit social service and faith-based organizations that regularly engage with government to aid their communities before, during and after disasters. We don't think of cultural facilities as part of the sheltering system, but they could be; we don't think of them as warming institutions, but they could be. In Nashville, we needed artists and cultural organizations to help us with programming in shelters that were open for longer than one week. They had core competencies our residents, especially those who had special needs or were medically sensitive, needed.

There are jobs cultural organizations and artists could have, but first they need to become aware of the existing resource system and find a way to become part of it.”

—Jennifer Cole, Executive Director, Metro-Nashville Arts Commission

Relationship Building and Advocacy

Engagement with local, state or regional emergency management personnel—whether as network members or as participants in a COAD or VOAD—provides two important opportunities. First, such engagement familiarizes them with the idea of cultural placekeeping and how it fits into community-based disaster mobilization and recovery.

Second, it helps to ensure that if there is a major disaster, FEMA will appoint a Community Liaison or Planner to the arts and culture sector, and any designated federal recovery effort will focus on the recovery of artists and arts organizations as well as institutions, historic buildings and sites.

STEP 10: Institutionalize the Network

Memorialize all agreements and policies in plans, guidelines or other written documents. This ensures institutional memory when network and governing group members change. Make sure those responsible for executing plans have hard copies of them as well as access to electronic copies. As plans and policies change, alter written documents accordingly.

The organizations to which core group members belong, and unaffiliated individuals who are core group members, must sign a Governing Group Member Collaboration Agreement. This is the network's governance document. It should summarize why the group has come together (the network's purpose), how the network will run, and every obligation and agreement made among governing group members. All plans, guidelines and policies should be integrated into it and included as appendices. Try to make its term indefinite, though it should be reviewed and updated every few years. Include a provision that any party's obligations under it cease when the party is no longer a governing group member.

With a Collaboration Agreement, networks do not need bylaws. When new organizations or entities join the core group, they need to sign it; executive directors or board members should sign on behalf of their organizations.

Sample Member Collaboration Agreement

Use this [Appendix C.4: CultureAID Sample Steering Committee Collaboration Agreement](#) as a model, but do not copy it outright.

Every network must think through its own governing group member duties and agreements.

Establish a Governance Structure and Protocol

Now that the network has been set up, who will make the decisions? During disaster time, decision-making may need to occur rapidly, so choose a structure that reflects this. It may be that the core group decides some things, but all members decide other things. Whatever approach is used, make it an efficient one.

How will decisions be made? Consensus decision-making is one option, and majority vote is another. A hybrid whereby the network tries to achieve consensus, but resorts to majority vote when consensus fails, can work. Super-majorities should be used only for extremely important decisions, if ever. Do not vote unless there is a quorum, but allow members to call into meetings when they cannot attend in person to aid in achieving quorum. Think about whether to allow votes to take place via email polls if there is a 100% participation rate, but make sure that the particulars of what is being voted upon, and the reasons for it, are thoroughly explained if the network pursues this option.

Co-Chairs

It's recommended that two individuals serve as co-chairs. It's helpful—but not required—for one to represent an entity that is artist-centered and the other an entity that is organization-centered. Chairs should oversee administration and call and run meetings. They can also be spokespeople for the network. There may be other duties they can take on. Given the values embodied in cultural placekeeping, however, they are not charged with making decisions for the network. Stagger co-chair terms to ensure continuity and rotate the position through the governing group. Specify duties and terms in a written document.

“Chairing network meetings and serving as the point person for all PR-related activities and requests is no small charge.

Having co-chairs shares the responsibility and distributes the workload. Co-chairs need to be leaders with their sights set on true north. But more important, they need to work with committed and passionate colleagues who are just as invested in the outcomes. The ability to delegate is all-important, as is flexibility, organization, patience, and a sense of humor. It also doesn't hurt to have business cards and a set of pom-poms under one's desk.”

—Lori Foley, Administrator, Heritage Emergency National Task Force
and former Vice President of Emergency Programs, Heritage Preservation

STEP 11: Maintain the Network

Maintenance is not merely routine: it keeps networks alive.

Use the opportunities that maintenance affords to build community, determine weaknesses and make the changes needed so that when the network is called into action, the extraordinary seems ordinary.

Maintenance tasks:

- Schedule regular core group meetings and an annual full-member network meeting to ensure ongoing oversight and that member needs and buy-in are attended to.
- Review plans annually, if not twice a year, taking account of new information and changed circumstances. After plans have been implemented, evaluate how they worked and revise as necessary to improve them.
- Test the Communications Plan and other network plans annually, if not twice a year. New members will need to learn and practice how they work, and plans may need to be revised if problems are revealed. Practice makes perfect!
- Confirm or update contacts annually, or more frequently if changes occur. This ensures the ability to reach the correct people when they are needed.

Share Experiences and Stories

Thank you for joining us on this journey into cultural placekeeping and congratulations on setting up a new network!

Let us know where the Guide could have been clearer, what other information should have been provided, and which sections were particularly helpful. As you engage in building your cultural placekeeping network, let us know what works and what does not—and whether and how planning translated into action. Sharing your stories will help to build a knowledge base and a community of practice. Peer-to-peer support is essential.

www.americansforthearts.org/by-program/networks-and-councils/local-arts-network/national-coalition-for-the-arts-preparedness-and-emergency-response

We encourage you to reach out to colleagues in surrounding locales to share your experience and inspire them to take action. Your work as a cultural placekeeping advocate is helping to establish an interconnected national network that strengthens the security and infrastructure of artmaking and presentation in America.

APPENDIX



RESOURCES

RESOURCES

APPENDIX A.1: Federal Government Emergency Management Infrastructure

Federal Emergency Management Agency (FEMA)

General

<http://www.fema.gov>

To learn about readiness

<http://www.ready.gov>

To register for disaster assistance and learn about the process

<http://disasterassistance.gov>

General Contact Information

<https://www.fema.gov/contact-us>

Map of 10 FEMA regions

<https://www.fema.gov/regional-contact-information>

Regional Offices Contact Information

<https://www.fema.gov/region-i-ct-me-ma-nh-ri-vt>

<https://www.fema.gov/region-ii-nj-ny-pr-vi-o#>

<https://www.fema.gov/region-iii-dc-de-md-pa-va-wv>

<https://www.fema.gov/region-iv-al-fl-ga-ky-ms-nc-sc-tn>

<http://www.fema.gov/region-v-il-mi-mn-oh-wi>

<https://www.fema.gov/region-vi-arkansas-louisiana-new-mexico-oklahoma-texas>

<https://www.fema.gov/region-vii-ia-ks-mo-ne>

<https://www.fema.gov/region-viii-co-mt-nd-sd-ut-wy>

[fema.gov/fema-region-ix-arizona-california-hawaii-nevada-pacific-islands/fema-region-ix-contacts](https://www.fema.gov/fema-region-ix-arizona-california-hawaii-nevada-pacific-islands/fema-region-ix-contacts)

<https://www.fema.gov/region-x-contact-information-ak-id-or-wa>

Tribal Liaisons

<https://training.fema.gov/tribal/liaisons.aspx>

Disaster Response

A preliminary damage assessment is made by local, state, federal and volunteer organizations to determine losses and recovery needs before the governor makes a request. When the determination is that needs exceed the state's capacity, a request for federal aid is made. The federal government can respond in one of four ways:

1. by declaring an **emergency** for *any situation or instance* when the President determines federal assistance is needed, which enables the federal government to disburse up to **\$5,000,000** for debris removal, emergency protective measures and money for individuals and households;
2. by declaring a **major disaster** for *“any natural event... or regardless of cause, fire, flood, or explosion”* when the President determines the damage is of such severity and magnitude that it is beyond the combined capabilities of state and local governments to respond, which enables the federal government to provide funds and programs aiding individuals and households, public infrastructure and certain nonprofit facilities, including funds for emergency and permanent work. Not all programs will be implemented in any given disaster. There are grants and loans and limitations upon the amount of money available *per capita*. Major disaster relief can reach into the billions;
3. by denying a request (denials can be appealed);
4. through the Fire Management Assistance Grant program, as well.
<https://www.fema.gov/fire-management-assistance-grant-program>

Regional offices are active 24/7. Each has a **Voluntary Agency Liaison (VAL)**, whose job is to assist voluntary organizations active in disasters at any time. **This is your contact person at FEMA.** https://www.fema.gov/media-library-data/20130726-1829-25045-8002/val_brochure_final.pdf

FEMA will set up **Disaster Recovery Centers (DRCs)** where representatives can advise about the programs available, including other federal, state and local programs. People can often get help completing applications for aid at DRCs.

The Individual and Household Assistance Program (IA): After a disaster, this is the program through which individuals and households can apply for assistance. The Individual and Household Assistance Program (IA). After a disaster, this is the program through which individuals and households can apply for assistance (there is a cap on the amount, which is updated periodically). Other Needs Assistance (ONA) can be tapped for non-housing related needs not covered by other sources, including expenses for personal property, childcare, medical and dental services, funeral and burial services, and transportation. (FEMA or state officials or agencies administer the ONA grants).

<https://www.fema.gov/recovery-directorate/assistance-individuals-and-households>

The Public Assistance Program (PA): Local, state, tribal government, and select nonprofits may apply to this program for assistance after a disaster. Those nonprofits that are open to the public and either own their own facility or rent, but are obligated under their lease for all major repairs, may be able to receive significant funds for facility repair.

<http://www.fema.gov/public-assistance-local-state-tribal-and-non-profit>

The National Disaster Recovery Framework: FEMA regards “cultural resources” as historic sites, archaeological sites, libraries, archives and collections-based institutions. Artists and most arts organizations do not fall within the definition, however advocacy can prove effective in gaining recognition of these groups.

<http://www.fema.gov/national-disaster-recovery-framework>

Other Federal Agencies

Small Business Administration (SBA) provides disaster loans for individuals, businesses and nonprofits: <https://www.sba.gov/content/disaster-assistance>

The Department of Labor (DOL) runs the Disaster Unemployment Assistance (DUA) program, administered through state Departments of Labor. It provides temporary unemployment benefits for people whose jobs **or self-employment** are lost or interrupted as a result of a major disaster. Artists and other freelancers, who usually do not qualify for unemployment benefits, qualify for DUA. <https://www.disasterassistance.gov/get-assistance/forms-of-assistance/4466/0/DO5>

DOL may also provide workforce development programs in your state after disasters, as they did in Mississippi after Hurricane Katrina, working with the Mississippi Arts Commission (MAC), which provided \$5,000 grants to individual artists certified as small businesses by MAC.

Other See <https://www.disasterassistance.gov/get-assistance/assistance-by-federal-agency> for other federal programs.

RESOURCES

APPENDIX A.2: Sequence of Human Services Assistance

Adapted with permission from the American Red Cross



*LTRG (Long Term Recovery Group) is a consortium comprised of community-based agencies, businesses and organizations that provide for post-disaster needs that go beyond the scope of FEMA or state assistance. FEMA offers guidance and support in the formation and operation of the LTRG, which may function for several years through the recovery and rebuilding process.

RESOURCES

APPENDIX A.3: Arts and Culture Sector Emergency Management Resources

Support Services: Cultural Heritage (Institutions, Collections and Historic Sites)

Government

National Endowment for the Humanities (www.neh.gov) has supported cultural preservation and disaster recovery through special grant programs for collecting institutions after major emergencies, and funded state/regional/national emergency preparedness initiatives (such as the Alliance for Response).

Heritage Emergency National Task Force, a combined program of the Smithsonian Institution and FEMA, coordinates response following Presidentially-declared disasters among 42 federal/national agencies. Its webpage has an extensive list of emergency management resources for organizations and individuals (including relief funding, DIY clean-up/salvage, technical assistance and other information). <http://culturalrescue.si.edu/resources/response-recovery-resources/>

Private Non-Profit

Foundation of the American Institute for Conservation of Historic & Artistic Works (FAIC) (<http://www.conservation-us.org/emergencies>) provides a range of emergency preparedness, response and recovery technical assistance programs, primarily for collecting institutions. FAIC is the national coordinator of the network of 26 local Alliance for Response chapters (<http://www.heritageemergency.org/initiatives/alliance-for-response/networks/>) and the National Heritage Responders, a volunteer corps of professionals trained in disaster response who provide phone and email assistance, and/or on-site triage assistance. <http://www.conservation-us.org/emergencies/national-heritage-responders>

LYRISIS (<https://www.lyrasis.org/LYRISIS%20Digital/Pages/Preservation%20Services/Disaster%20Resources/Response-and-Recovery.aspx#Supplies>), a national membership organization, provides disaster management resources and training/facilitation services for collecting institutions, as well as an online directory of state/regional/national service organizations that provide technical assistance for emergencies. LYRISIS is also leading a three-year national project, funded by The Andrew W. Mellon Foundation, to increase readiness planning and crisis response resources and training for performing arts organizations.

Northeast Document Conservation Center (NEDCC) (<https://www.nedcc.org/free-resources/disaster-assistance/emergency-phone-assistance>) provides a 24-hour hotline for institutions and individuals dealing with disasters affecting paper-based collections (books, works of art, photographs, maps, etc.). NEDCC also provides disaster management training and resources for collecting institutions.

Support Services: Arts Organizations and Artists

Government

National Endowment for the Arts (NEA) (www.arts.gov) has provided special emergency funding to disaster-impacted arts and culture communities and facilitated ongoing phone check-ins with impacted locales and arts emergency organizations after disasters. The NEA is a member of the National Coalition for Arts' Preparedness and Emergency Response (NCAPER).

Private Nonprofit

General

National Coalition for Arts, Preparedness and Emergency Response (NCAPER) is a voluntary task force of government agencies, private organizations and individuals that operates as an arts emergency management communications forum and advocacy group. NCAPER has served as an ad hoc national leadership team to local arts and culture leaders in the wake of several recent major disasters. (NCAPER is currently hosted by South Arts.)

NCAPER Steering Committee Member Organizations

These are national and regional service organizations and foundations that either are full-time arts responders or provide emergency management resources and funding.

The Actors Fund (www.actorsfund.org)

Americans for the Arts (AFTA) (www.americansforthearts.org)

CERF+ The Artist Safety Net (www.cerfplus.org) and
Studio Protector (www.studioprotector.org)

Joan Mitchell Foundation (www.joanmitchellfoundation.org)

New York Foundation for the Arts (NYFA) (www.nyfa.org), see, **NYFA Source**
(<http://source.nyfa.org/content/content/disasterresources/disasterresources.aspx>).

South Arts (<http://www.southarts.org/>),
including **ArtsReady** (<https://www.artsready.org/>)

Funder-Focused Resources

Grantmakers in the Arts (GIA) (<http://giarts.org/>) has an Emergency Readiness, Response and Recovery webpage that has a webliography of articles, publications, reports and other resources. During recent disasters, updates and bulletins have been added.

Center for Disaster Philanthropy (CDP) manages the “When Disaster Strikes Fund” for Revolutions Per Minute (RPM), an agency for artists seeking to advance social justice through activism and philanthropy <http://disasterphilanthropy.org/who-we-are/partners/>

CDP also partnered with the Council of New Jersey Grantmakers to produce the Disaster Philanthropy Playbook <http://disasterplaybook.org/> a comprehensive, multi-media toolkit for donors (individuals, agencies, and foundations) to support readiness, recovery and resilience.

Artist-Focused Resources

Adolph and Esther Gottlieb Foundation
(<http://www.gottliebfoundation.org/emergency-grant/>)

Alliance of Artists Communities
(<http://www.artistcommunities.org/emergency-relief-programs>)

American Guild of Musical Artists
(<https://www.musicalartists.org/>) and (<http://www.actorsfund.org/services-and-programs/agma-relief-fund>)

Artists’ Fellowship, Inc.
(<http://artistsfellowship.org/financial.html>)

Dramatists Guild Fund
(<http://dgfund.org/>)

Foundation for Contemporary Arts
(www.foundationforcontemporaryarts.org/grant_programs/immediate_needs.html)

Freedimensional
(<http://freedimensional.org/services/distress-services/>)

The Haven Foundation
(www.thehavenfdn.org)

Jazz Foundation of America Housing and Emergency Assistance
(<http://jazzfoundation.org/what-we-do/housing-and-emergency-assistance>)

Motion Picture and Television Fund
(<http://www.mptf.com/aidandservices>)

MusiCares
(<https://www.grammy.org/musicares/who-we-are>)

Music Maker Relief Foundation

(<https://musicmaker.org/>)

Musicians Foundation

(<http://www.musiciansfoundation.org/>)

PEN Writers Emergency Fund

(<http://www.pen.org/writers-emergency-fund>)

Poets in Need

(<http://www.poetsinneed.org/>)

Pollock-Krasner Foundation

(<http://www.pkf.org/grant.html>)

SAG AFTRA Foundation Emergency Assistance Program

(<http://sagaftra.foundation/assistance/emergency-assistance/>)

Will Rogers Motion Picture Pioneers Foundation

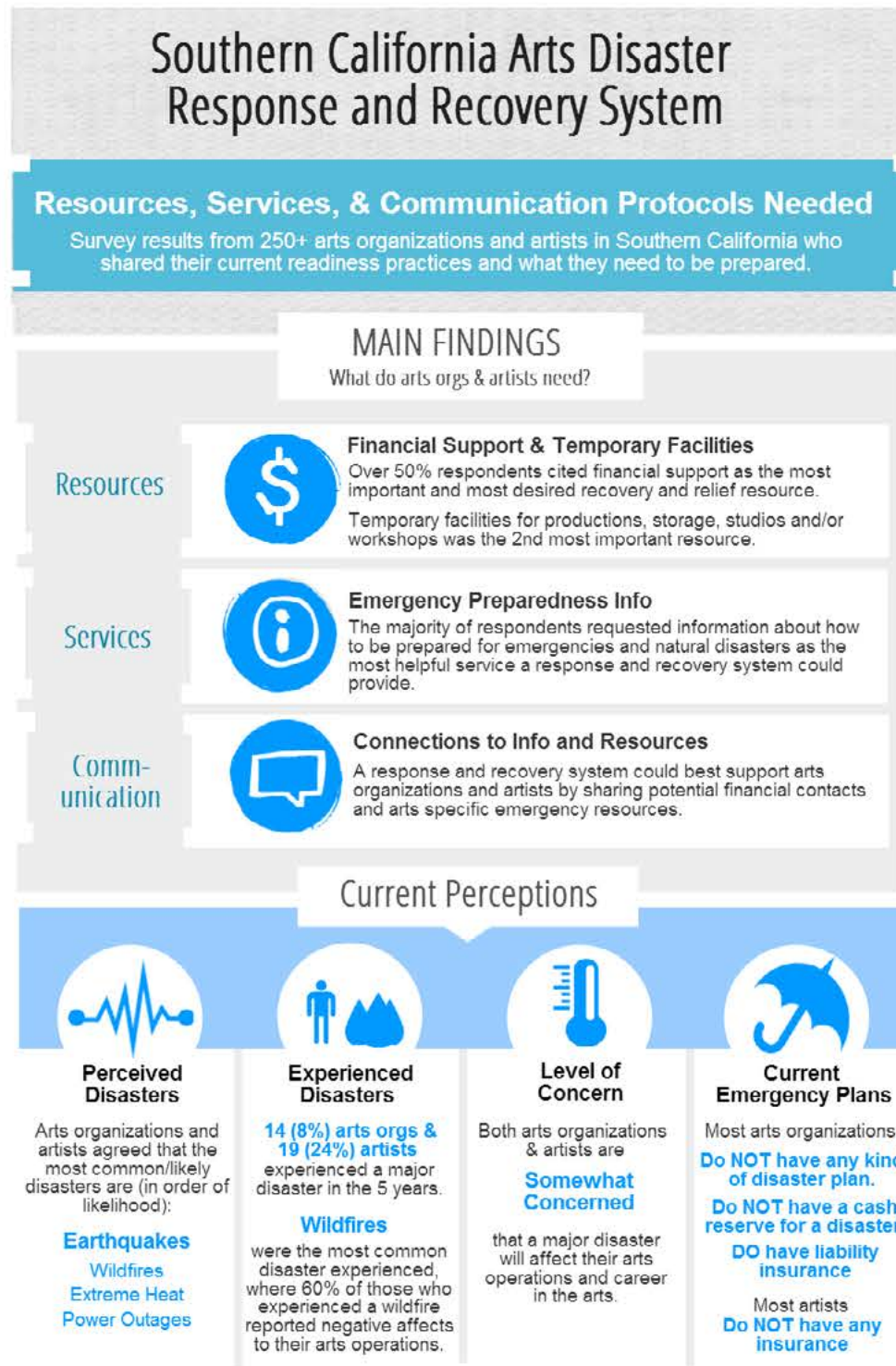
(<http://www.wrpioneers.org/>)

Writers Emergency Assistance Fund – a project of the American Society of Journalists and Authors (<http://www.asja.org/for-writers/weaf/>)

For other resources, especially those that are specific to different locales, go to NYFASource:
<http://source.nyfa.org/content/content/disasterresources/disasterresources.aspx>

APPENDIX A.4: SoCal Disaster Preparedness 2013 Survey Results

Adapted with permission from The San Diego Foundation



APPENDIX

B

PLANNING WORKSHEETS

APPENDIX B.1: What Are Your Risks?

WORKSHEET: While the risks are divided into natural vs. human-caused events, there are overlaps between the categories. Also, the events that are identified are ones that would have widespread impact on a community—not just on a single institution.

PURPOSE: To identify the range of risks to which your arts and culture community is vulnerable

Directions:

Use these questions to guide discussion:

1. Which events are most likely to affect your community/region?
2. Which events have occurred in the last twenty years?

RISK LEVEL			NATURE OF RISK: NATURAL
High	Medium	Low	
			Wind-related Tornadoes Hurricanes, cyclones and tropical storms Windstorms/haboobs Damaging high winds
			Water-related Heavy rains/thunderstorms Floods and flash floods Hurricanes, cyclones and tropical storms Mudslides Hail Tsunamis (caused largely by earthquakes) Sinkholes

RISK LEVEL			NATURE OF RISK: NATURAL
High	Medium	Low	
			Temperature-related <ul style="list-style-type: none"> Cold and extreme cold Heat and extreme Heat Drought and water shortage Snow/ice storms
			Other <ul style="list-style-type: none"> Severe weather Earthquakes Lightning Wildfires (can be caused by lightning and lack of rain) Other Fires Landslides and debris flow Agricultural diseases and pests Drought Volcanoes Space weather (electromagnetic activity from the sun that can cause blackouts, tech interruptions)

RISK LEVEL			NATURE OF RISK: HUMAN-CAUSED EVENTS
High	Medium	Low	
			Terrorism-related <ul style="list-style-type: none"> Explosions Mass shootings Hostage situations Arson/vandalism Biological events Chemical events Nuclear events Other radiological events (dirty bombs) Cyber-attacks Other communications interruptions
			Hazardous Materials Incidents and Accidents <p><i>You should think about these if you are in the vicinity of producers of/storage facilities of volatile substances, chemical or nuclear plants, biological labs or near rail lines, waterways or other major transportation routes.</i></p> <ul style="list-style-type: none"> Oil Spills Gas leaks Other chemical waste and emissions Nuclear waste and emissions Biological waste and emissions Other poisonous leaks and emissions Other flammable and combustible substance leaks and emissions
			Other <ul style="list-style-type: none"> Blackouts and other power outages Civil unrest Cyber-disturbances, non-terrorism related Other communications interruptions Transportation system disruption Dam or levee failure Pandemic Economic recession/depression Defunding/elimination of major arts and culture support agency/organization

APPENDIX B.2: Consequences of Risk and Post-Disaster Needs

WORKSHEET: What are the consequences of risks your constituents face? What types of needs will emerge post-disaster?

PURPOSE: To help anticipate the impact of a major (widespread) emergency on artists as well as organizations (public and private sector) in your arts and culture community

Directions:

For each consequence, consider:

- whether different disciplines, types of events (wind, water, fire, etc.), geography, age of people, their connection (or lack) to mainstream arts and culture infrastructure or other factors affect the impact or need
- what kinds of recovery resources/support are necessary to address the professional needs of artists and others working in the arts and culture sector—money, technical assistance, in-kind donations, volunteers, etc.
- whether there are existing resources within your creative community or available from the larger arts and culture sector (state/regional/national) to assist in short or long term recovery?

LOSS OF INCOME

Issues

- Canceled performances, exhibitions, classes, special events, other
- Inability to get to scheduled events or engage in creative practice (because the place where the work is done has been damaged or destroyed or because the tools needed to accomplish the work have been damaged or destroyed.
- Loss of audience
- Injury or loss of life

Needs

- Replacement of income
- Emotional support

Resources/Support Required

DAMAGE/DESTRUCTION/LOSS OF PROPERTY

A. Real Property

Issues

- Living space
- Work or studio space
- Teaching space
- Presenting or storage space

Needs

- Repair/clean-up or replacement/relocation—may include temporary housing, studio, office, storage, presenting/teaching venue

Resources/Support Required

B. Other Property

Issues

- Tools, instruments or equipment required by artists or organizations to create, perform or record work, do business, e.g., paint, brushes, computers, musical instruments, synthesizers, cameras, copy machines, phones, paper
- Costumes, sets, other items related to work
- Inventory
- Other business property (e.g. transportation)

Needs

- Repair or replacement

Resources/Support Required

C. Artwork

Issues

- Artists' work displayed in a gallery, museum, fair/festival etc.
- Artists' work (finished or in progress) in studio/storage
- Public art
- Other

Needs

- Salvage and conservation; emotional support

Resources/Support Required

D. Archives

Issues

- Papers/other documentation
- Recordings
- Library

Needs

- Repair/restoration or replacement

Resources/Support Required

LOSS OF PERSONNEL (STAFF & VOLUNTEERS)

Issues

- Permanent loss (death)
- Temporary displacement
- Temporary unemployment

Needs

- Replacement (temporary or long term)

Resources/Support Required

HEALTH ISSUES

Issues

- Physical problems
- Mental health issues (short and long-term)

Needs

- May include medical care, counseling, hospitalization and/or retraining; peer support

Resources/Support Required

OTHER LOSSES OR CONSEQUENCES

Issues

Needs

Resources/Support Required

APPENDIX B.3: Organizing Your Network

WORKSHEET: Whom should you invite to your Inaugural Meeting? Whom should you invite to become a Network Member? What are your constituencies?

PURPOSE: To identify participants/groups who comprise the network, and provide a framework for the planning process

Directions:

1. **Use the worksheet first to brainstorm your organizing group.** Whoever is convening the inaugural meeting will have input into the first group. The inaugural meeting is an opportunity to engage both well-recognized leaders from the arts and culture sector and other community leaders who are important “network connectors” to less visible—and likely highly vulnerable—constituencies. Keep in mind that some who attend the inaugural meeting will not join the organizing group (and similarly, there may be attrition in the ranks of those invited to network formation meetings).
2. **Use the lists also to enroll Network Members,** the key conduits for disseminating messages. All members of the organizing group should have input and there should be no limits on the number of network members since your goal is to reach those that need to be reached.
3. **Use the lists, as well, to define the constituencies you want to serve.** As you consider your constituencies, think whether they will be the same or different if you also create a network that provides services as well as communication.

Note: Depending on the scope of your network, you may decide that certain categories are not applicable. These lists are intended for guidance and are not comprehensive!

A. Your arts and culture community

Think Geographically.

1. Who is in/represents/serves your entire locale?
2. Who is in/represents/serves a geographic portion of it? (specify area)

A. YOUR ARTS AND CULTURE COMMUNITY

Think Geographically

1. Who is in/represents/serves your entire locale?
2. Who is in/represents/serves a geographic portion of it? (specify area)

A. YOUR ARTS AND CULTURE COMMUNITY

Think By Discipline

1. Who is in/represents/serves the performing arts sector in general? (Nonprofit/for-profit) Who is in/represents/serves the specific performing arts disciplines of

Constituents/ Stakeholders	Dance	Theatre	Music	Multi-Disciplinary
-------------------------------	-------	---------	-------	--------------------

Presenters
(artists and
organizations)

Producers
(artists and
organizations)

Service or
advocacy
organizations

Educational
institutions/
organizations

Other/
combination

A. YOUR ARTS AND CULTURE COMMUNITY

Think By Discipline (continued)

2. Who is in/represents/serves the visual arts sector in general? (Non-profit/for-profit)
Who is in/represents/serves the specific visual arts disciplines of

Constituents/ Stakeholders	Fine Arts	Media Arts	Craft & Design	Folk, Ethnic, & Tra- ditional Arts
Artists, Artist Organizations or Collectives				
Presenting venues (museums, galleries, etc)				
Service or advocacy organizations				
Educational organizations/ institutions				
Other (artist residency programs, festival organizers, etc)				
Combination? (which?)				

A. YOUR ARTS AND CULTURE COMMUNITY

Think By Discipline (continued)

3. Who is in/represents/serves the literary sector in general? (nonprofit/for-profit)
Who is in/represents/serves the specific genres of

Constituents/ Stakeholders	Poetry	Fiction/Non-fiction	Drama (plays, films)	Other
-------------------------------	--------	---------------------	-------------------------	-------

Publishers/
small presses

Educational
organizations

Service or
advocacy
organizations

Other (literary
centers, artist
collectives,
artist residency
programs,
festival
organizers, etc.)

Combination

A. YOUR ARTS AND CULTURE COMMUNITY

Think about demographic segments within your arts and culture community.

1. What formal and informal networks exist?
2. Who serves as their leader or “voice”?

Emerging arts groups/artists

Elder arts groups/artists

African-American arts groups/
artists

Latino/a arts groups/artists

Asian-American arts groups/artists

Native American arts groups/artists

Other ethnic-specific arts groups/
artists

Immigrant arts groups/artists

Female arts groups/artists

LGBTQ arts groups/artists

Disability arts groups/artists

Freelance cultural workers

A. YOUR ARTS AND CULTURE COMMUNITY

Think about other types of cultural institutions/organizations

1. What formal and informal networks exist?
2. Who serves as their leader or “voice”?

Libraries (remember that libraries
can be community resources and
gathering places after disasters)

Humanities councils

Tribal communities and nations

Historic sites/properties/
landmarks/archaeological sites

Collecting institutions

Zoos, parks and gardens

Other

B. OTHER LOCAL ENTITIES

Think about other local entities serving artists and arts and culture organizations.

1. What formal and informal networks exist?
2. Who serves as their leader or “voice”?

Community or faith-based
organizations

Creative economy office/
department

Volunteer business service
organizations

Legal service organizations

Technical service organizations

Financial service organizations

Social service organizations

Art/artist space developers

Philanthropic organizations

Broadcast/media

C. COMMUNITY RECOVERY THROUGH ARTS AND CULTURE

Think about serving community recovery through arts and culture.

1. What formal and informal networks exist?
2. Who serves as their leader or “voice”?

Organizations with expertise

Community members/organizations
you’ll help

APPENDIX B.4: Network Services and Stages

WORKSHEET: What services will the network provide, and at which stages of the disaster management cycle?

PURPOSE: To determine the general areas of focus of your network and the activities within each.

Directions:

1. Use this list first to determine the scope of your communications/information services and then produce a formal protocol/plan. Your formal protocol/plan will be produced using this information and Appendix B.5.
2. Study and discuss other service possibilities; you may decide to focus initially on a few areas guided by the following suggestions.

Note: This list is not exhaustive, and there are overlapping activities between areas!

PART 1: COMMUNICATIONS/INFORMATION PROVISION

Describe the Network

- Create materials describing the network, its purpose, activities and how to join

Notes

(When? How?)

Disseminate information

- Use a unified network voice
- On mitigation, readiness, relief and recovery resources and opportunities
- Related to other network areas of focus

Notes

(When? How?)

Communicate with Stakeholders

- With constituents (2-way?)
- With disaster management sector, general and arts & culture-specific (2-way?)
- With the press (2-way?)
- With local/state/national art sector (2-way?)
- With the public (2-way?)
- With other sectors or groups (whom?)

Notes

(When? How?)

PART 1: COMMUNICATIONS/INFORMATION PROVISION

Expand Reach

- Through building a network membership program

Notes

(When? How?)

Develop a communications plan

Notes

(When? How?)

PART 2: OTHER DISASTER MOBILIZATION SERVICES

Assessment

	Priority	
High	Medium	Low

Passively monitor disaster impact (through news articles, calls and emails received from constituents, e.g.)

Actively gather disaster impact data (outreach to constituents, go into the field to see)

Do needs assessment(s)

Analyze impact

Report impact (to disaster management sector, arts sector, funders, other)

Develop network channels for monitoring impact (e.g., twitter hashtags, handles or geotags; message boards, Facebook page)

Develop assessment tool(s) (e.g., surveys, crowd-sourcing platforms such as Ushahidi)

Develop a post-disaster impact assessment plan

Develop a post-disaster network operations assessment plan

Mitigation/Preparedness/Readiness Activities

Promote value of preparedness and mitigation

Refer constituents to resources (materials, workshops)

Develop materials (written, online)

Develop workshops and other programs

Community Recovery through Arts and Culture

Promote value to cultural sector

Promote value to the wider community

Develop a plan for community recovery through arts and culture

PART 2: OTHER DISASTER MOBILIZATION SERVICES

Education

Refer constituents to disaster-related educational programs and resources (developed by network members, developed by others)

Sponsor/host activities

Develop written materials (brochures, tips of the month, newsletter, other)

Develop workshops, classes and other programs

Advocacy

Advocate on behalf of cultural sector needs relative to disaster

Advocate value of cultural placekeeping

Advocate value of arts and culture in community recovery post-disaster

Research

Engage in disaster-related research (research supports advocacy; research can help you determine services you need to offer)

Grants, loans, and other financial resources

Subsidize pre-disaster mitigation and preparedness activities

Provide post-disaster relief and recovery funding (the most common needs are for lost income, temporary employment, property damage or loss)

PART 2: OTHER DISASTER MOBILIZATION SERVICES

In-kind goods and services (post-disaster)

Expedite donations for housing, storage, and/or studio space

Expedite replacements for lost or damaged sets, costumes, props, instruments, computers

Expedite access to volunteer assistance

Expedite access to social services/emotional support

Fundraising for network activities in any phase

Identify funders

Raise funds

Seek commitment for the concept of disaster support

APPENDIX B.5: Communication Plan Study Sheets and Worksheets

PURPOSE: To determine the means and messages the network will issue and receive

Directions:

1. Your facilitator and/or the organizing group members planning meetings should review the study sheets and worksheets in developing the questions you'll bring to the group for discussion and decision. You should be able to complete most, if not all, of this discussion in one session.
2. Having someone familiar with disaster management and disasters' impact on artists and arts and culture organizations can be extremely useful during this discussion;
 - Contact NCAPER for recommendations of organizations or individuals with this expertise; if the person is out of the area, consider using a Skype interview/presentation.
 - If this is not feasible, imagine your locale going through a disaster and project the kinds of information you would want to know from network beneficiaries (impact, needs, losses), as well as what you think they would want or need to know from you.
3. Look at CultureAID's External Communications Plan for an example of one group's plan.
[Appendix C.5: CultureAID External Communication Guidelines](#)
4. Keep in mind:
 - during disasters, electronic means may be down
 - redundancy is vital in emergencies!
 - high-touch media (meetings, phone calls) can be vital after disasters, as people need human contact
 - languages needed to reach all constituents
 - accessibility for hearing and sight-impaired
 - accessible facilities for meetings.

STUDY SHEET A (Note: this is just a menu of options for discussion)

Communications/Information to Gather/Receive

Timing	Information	Notes
Between Disasters (from all possible sources)	<ul style="list-style-type: none"> • mitigation, preparedness, response, recovery and resilience information relevant to constituents • role of arts and culture in disaster recovery • disaster readiness/recovery funding opportunities and resources 	
Immediately Pre-Disaster	<ul style="list-style-type: none"> • alerts that disasters are coming and relevant preparedness information specific to each disaster, including up-to-date contact information for all vital resources • advance bulletins from national arts and culture sector and cultural emergency management sector 	
During Disaster	<ul style="list-style-type: none"> • vital updates from incident command, FEMA, others • messages (from all channels) about impact and need • emergency communications from constituents through network members or directly to governing group 	
Immediately After Disaster	<ul style="list-style-type: none"> • impact and need messages from constituents • check-ins from network members; updates from incident command, FEMA, rest of local emergency management sector/VOADS • resource information on NYFA Source, FAIC, CERF+, The Actors Fund, and other national arts and culture emergency support websites • check-ins from rest of arts and culture sector, funders 	
Recovery	<ul style="list-style-type: none"> • updates about vital arts and culture sector needs • press queries 	
Wind Down	<ul style="list-style-type: none"> • check-ins from disaster management sector, arts and culture sector, funders, press, public • public reports from constituents if they received network support 	

STUDY SHEET B

Network Communication Methods/Mechanisms

Method	Benefit	Notes
In-person meetings	<ul style="list-style-type: none">• Electronic communications may be down	
Online meetings	<ul style="list-style-type: none">• Can be useful for full network meetings, including publicizing the network	
Print materials	<ul style="list-style-type: none">• Necessary if electronic communications down; not everyone has electronic devices	
Phone calls	<ul style="list-style-type: none">• A good way post-disaster to do outreach to find out about impact and/or check-in via conference call or phone tree among core group, possibly full network	
Phone tree	<ul style="list-style-type: none">• Device to use immediately post-disaster among core group to check in	
Texts	<ul style="list-style-type: none">• Good for short, important messages at times of emergency. Can be vital during disaster time between core group or network members for checking-in	
Email	<ul style="list-style-type: none">• Group messaging and individualized	
Social Media	<ul style="list-style-type: none">• Useful for disaster impact reporting/assessment and getting out vital emergency messages to the field (although handles might require more maintenance). Geotags are especially useful to capture location of impact.	

STUDY SHEET C

Sample Disaster Messages

Timing	Sample/Purpose	Notes
Pre-Disaster	<ul style="list-style-type: none">• Disaster _____ is coming.• Advice for preparing (specific to artists and arts and culture organizations)• The Network will be mobilizing in the following ways: _____• Report disaster impact to Network here: _____• Go to (specify local or national resource) for up-to-the-minute disaster information)• If impacted, register with FEMA• Stay Tuned for Network messages after event subsides	
Post-Disaster	<ul style="list-style-type: none">• Network and network member services currently available• Directories/databases of arts and culture emergency support resources• Register with FEMA, VOADs• Clean-up, recovery, conservation bulletins• How to reach the Network	

WORKSHEET 1

Communication Mechanisms to be Created

Discuss pros and cons, projecting the purposes for which you would use each, as well as network capacity to maintain.

Yes No Maybe

**Network Website
(Static or dynamic?)**

- PRO: Great value in having a “place” people can access to find out about and join the network

Facebook Page

- PRO: A recognized source for most current information. Can be used to widely push out messages re special events and resources and links; can be used to receive messages from constituencies about need and impact.
- CON: Requires active monitoring.

Twitter Handle

- PRO: Provides network identity; good means to push out brief, timely messages, hear from constituents. Possibly less maintenance-heavy than a Facebook page.
- CON: Character limit may not be suitable

Twitter Hashtags

- PRO: More customizable than handles. Easy means to report disaster impact and for network to monitor.

**Message Board
(on website or
Facebook page)**

- PRO: Useful device during time of disaster to find people, and for donations of goods and services;
- CON: If non-mediated, improper information could be posted.

Print Materials

- PRO: Not all beneficiaries have electronic devices.

WORKSHEET 2

Information/Communication to be Disseminated WITHIN THE NETWORK

Use the study sheets and think about whether you will generate the message, rebroadcast other information, or a combination.

		Yes	No	Maybe
INTERNAL TO CORE (GOVERNING GROUP)	Between Disasters			<ul style="list-style-type: none"> • Routine (e.g., Meeting-related notices, agendas, minutes) • Topical updates (e.g., Changes in disaster management or cultural sector affecting network; about resilience, mitigation, response, recovery)
	Immediately Pre-Disaster			<ul style="list-style-type: none"> • Notice that a disaster is predicted • Call for meeting to discuss whether and how network should mobilize for disaster • Whether to issue a pre-disaster communication to the field
	During Disaster			<ul style="list-style-type: none"> • Updates on event status • Each core member's status • Emergency needs
	Immediately After Disaster			<ul style="list-style-type: none"> • Check-ins • Meeting (phone or in-person) to discuss network action/communications post-disaster.
	Recovery			<ul style="list-style-type: none"> • Ongoing check-ins related to need and communications, network activities
	Wind Down			<ul style="list-style-type: none"> • Check-ins

WORKSHEET 2

Information/Communication to be Disseminated WITHIN THE NETWORK (continued)

		Yes	No	Maybe
TO NETWORK MEMBERS AND CONSTITUENTS FROM CORE	Between Disasters			<ul style="list-style-type: none"> • Routine (e.g., meeting-related notices, agendas, minutes) • Invitations to join network, and/or join Working Groups • Periodic tests of network communications protocol, especially for critical messages pre/ post-disaster • Topical updates (e.g., changes in disaster management or cultural sector affecting network; information about resilience, mitigation, response, recovery, etc.)
	Immediately Pre-Disaster			<ul style="list-style-type: none"> • See sample message list
	During Disaster			<ul style="list-style-type: none"> • See sample message list
	Immediately After Disaster			<ul style="list-style-type: none"> • See sample message list
	Recovery			<ul style="list-style-type: none"> • Updates about services and other resources available from network and others • Continue to stress FEMA registration; add VOAD support, disaster unemployment assistance
	Wind Down			<ul style="list-style-type: none"> • Updates to network members or for them to forward to constituents

WORKSHEET 2

Information/Communication to be Disseminated OUTSIDE NETWORK

	Yes	No	Maybe
TO DISASTER MANAGEMENT SECTOR			<ul style="list-style-type: none"> • Announce network existence, purpose, structure; establish and cultivate relationships • Explain needs of arts and culture sector
	Between Disasters		
	Immediately Pre-Disaster		<ul style="list-style-type: none"> • Check-in with agency contacts for updates, inform how network will be mobilizing, how it can be reached
	During Disaster		<ul style="list-style-type: none"> • Report serious impact to “incident command”
	Immediately After Disaster		<ul style="list-style-type: none"> • Report serious impact to incident command • Brief re network services • Check-in to find out what each agency will be doing so can inform constituents
	Recovery		<ul style="list-style-type: none"> • Check-in regularly about services available • Update impact reports and about network operations • Advocate for constituents who have been denied FEMA and/or other aid • Liaise with VOAD network and other coalitions (such as LTCG)
	Wind Down		<ul style="list-style-type: none"> • Check-in • Provide final report on network operations, if relevant

WORKSHEET 2

Information/Communication to be Disseminated OUTSIDE NETWORK

		Yes	No	Maybe
TO LOCAL, STATE, REGIONAL AND/OR NATIONAL ARTS SECTOR	Between Disasters			<ul style="list-style-type: none"> • Announce network existence, purpose, activities • Send updates, changes • Cultivate relationships; provide peer support to other network builders • Share lessons learned • Seek advice and other support as necessary • Help build this movement
	Immediately Pre-Disaster			<ul style="list-style-type: none"> • Communicate disaster alert and how the network is mobilizing • Convey pressing needs
	During Disaster			<ul style="list-style-type: none"> • Emergency outreach as necessary
	Immediately After Disaster			<ul style="list-style-type: none"> • Update re: network activities, impact to sector, needs of sector, requests for support
	Recovery			<ul style="list-style-type: none"> • Update re: network activities, impact, needs, requests for support, milestones reached • Ways in which sector serving wider community
	Wind Down			<ul style="list-style-type: none"> • Report on network activities, impact to sector, status of recovery and remaining long-term need • Summary report • Assessment of operations • Lessons learned

WORKSHEET 2

Information/Communication to be Disseminated OUTSIDE NETWORK

A unified voice is important, but think about who has the best ongoing relationships with particular media; also think of non-English language media if applicable.

		Yes	No	Maybe
TO MEDIA	Between Disasters			<ul style="list-style-type: none"> • Announce network, purpose, activities, members, placekeeping • Updates as necessary • Advocacy on cultural sector needs, impact of disasters • Research studies; culture and disaster recovery
	Immediately Pre-Disaster			<ul style="list-style-type: none"> • See sample message list
	Immediately After Disaster			<ul style="list-style-type: none"> • Post-disaster communication, updates, vital arts and culture sector needs
	Recovery			<ul style="list-style-type: none"> • Updates regarding network activities, sector needs, arts/culture and community recovery programs and accomplishments
	Wind Down			<ul style="list-style-type: none"> • Summary of impact on sector • Network accomplishments, special human interest stories to exemplify need/accomplishments

WORKSHEET 2

Information/Communication to be Disseminated OUTSIDE NETWORK

Much communication with the public will go through the press or other network outreach vehicles, but there may be other formal or informal ways to communicate with the public or particular interest groups (e.g. businesses/vendors).

		Yes	No	Maybe
TO PUBLIC	Between Disasters			<ul style="list-style-type: none"> Publicize network, seek financial and other support, including volunteers
	Immediately Pre-Disaster			<ul style="list-style-type: none"> Convey expected needs of the sector
	During Disaster			<ul style="list-style-type: none"> Appeals for volunteers
	Immediately After Disaster			<ul style="list-style-type: none"> Appeals for volunteers, goods and services to aid cultural sector recovery
	Recovery			<ul style="list-style-type: none"> Appeals for volunteers, goods and services, financial support
	Wind Down			<ul style="list-style-type: none"> Follow up thanks, final summary report

WORKSHEET 3

These are options. You do not need to liaise with all. More than one core group member can be designated for each.

General Disaster Support

Name of Liaison

FEMA (local/Regional office, Volunteer Agency Liaison)

SBA

Department of Labor

Local OEM

State OEM

Local VOAD or COAD network

Local Long-Term Recovery Groups

Unmet Needs Roundtable

Arts & Culture Sector Disaster Support

NCAPER

AIC/FAIC

CERF+

South Arts/ArtsReady

The Actors Fund

Local Alliance for Response or COSTEP chapter

MusiCares

Heritage Emergency National Task Force

Center for Disaster Philanthropy

Other (local/state arts council, landmarks groups, funders, etc)

APPENDIX B.6: Contingency Planning for Network Operations

PURPOSE: To brainstorm potential pre- and post-disaster glitches and create back-up protocols/plans

Directions:

Utilizing your Pre- and Post-Disaster Mobilization plans as a starting point (if you have created them), brainstorm what could go wrong and designate alternative plans that work around the problem(s). These examples are just a starter list of issues and solutions!

Sample Scenarios

Question	Answer
What if cell phone lines are down?	Sometimes wired phones and phone lines work when cell phones don't. Satellite phones are another alternative.
What if I call someone on the phone tree and can't reach her/him?	Go down to the next person on the call-down list. <i>TIP: The Mississippi Arts Commission for its internal emergency plan have created "accountability partners".</i>
What if the person who initiates our contact post-disaster isn't able to do so?	Designate at least two different people to initiate governing group communications.
How can we convene to determine post-disaster network actions if we can't reach each other by phone?	Designate a pre-appointed time and place after the disaster for those members who can meet to do so.

Question

Answer

APPENDIX

C

SAMPLE PLANS AND DOCUMENTS

APPENDIX C.1: CultureAID Pre-Disaster Mobilization Plan

Note: This plan presupposes advance notice of disaster.

- 1. All Steering Committee (SC) Members monitor for signs of disaster**
- 2. When disaster signs are observed, notify Co-Chairs**
- 3. Co-Chairs confirm disaster with OEM**
- 4. Co-Chairs call Network conference call (8–24 hours after disaster notification)**
 - a. Establish conference line
 - b. Invite members by phone (each Co-Chair contacts half the SC)
- 5. SC members prepare for the Network conference call. Be prepared to discuss:**
 - a. Network mobilization plan (and any potential modifications given nature of disaster)
 - b. Network outreach/communication plan with broader network (VOADS, FEMA, etc.)
 - c. Review/confirm existing, available resources for future immediate referral
 - d. Confirm all Network systems (and related individual org capacities) are a go
- 6. SC conference call is held. General agenda is:**
 - a. OEM discusses risks and expected impact of event
 - b. Liaisons for FEMA, NCAPER, etc. provide relevant updates
 - c. Network confirms mobilization
 - d. Determine critical functions to be in place in first 48–72 hours
 - e. Determine whether to issue pre-disaster communication to field.
 - f. Set mode for first communication (if doing). Communication message would include:
 - “X Disaster” is coming
 - Prepare! (Provide key tips for artists and organizations)
 - Network will be here: You can reach us at _____ . We will be (critical activities to be provided)
 - To report your impact: (hashtag info or other)
 - Go to _____ for updates
 - g. Confirm that redundancies of information are present across Network organizations
 - h. Set target time of first SC members check-in post-disaster

- i. Set method for first SC check-in post-disaster (including meeting location if electronic communication is down)
- j. Update previously created phone tree and all contact info (2 reps per organization)
- k. Plan for reporting to each other:
 - Your organization's status; facility damages, staff issues, etc.
 - Word from field
 - Contingencies needed to keep operations going
- l. Confirm who liaises with extended emergency response community (OEM, FEMA, Heritage Preservation, local groups, etc.)

7. Issue first pre-disaster communication to field

8. Continue preparations as necessary

APPENDIX C.2: CultureAID Disaster Plan - During and Immediately Post-Disaster

[Last Edited: 3.26.14]

During Disaster

1. All SC Members monitor impact independently
2. No official Network communications

Immediately Post-Disaster

DAY 1: 24 -72 hours after critical part of event passed (at a time set pre-disaster)

1. SC Members call into Co-Chairs to:
 - a. Confirm organizational status/capacity to deliver services
 - b. Schedule time/method for first SC check-in call. If phone lines problematic, utilize whatever means is most available (email, text, hashtag, etc.)
 - c. Co-Chairs contact members they have not heard from
 - d. Co-Chairs contact OEM to verify disaster, if this is an event without warning
 - e. If electronic communication is down, report to pre-designated location at set time
2. Steering Committee members:
 - a. Monitor field for relevant impact to report
 - b. Members tasked with liaising with OEM (state and city), FEMA, NCAPER, VOADS monitor those channels for necessary updates
3. Hold first SC check-in conference call. Use following agenda:
 - a. All: report organization/facilities/emergency staff status and estimated time for delivery of emergency services
 - b. All: report known constituent impact
 - c. If disaster without advance warning, confirm Mobilization of Network
 - d. Determine which critical services can be implemented and announced immediately (for example, take phone calls/refer to services, push out info about FEMA registration, conservation tips or legal advice, etc.)
 - e. If a SC member org cannot provide services as planned, discuss back-up/contingency plan
 - f. Determine when/how to issue first post-disaster communication to field: Content information about:
 - Network member services up and running and how to access them
 - Advice to Register with FEMA and provide contact info

- How to reach us: _____
 - Post-disaster clean-up/conservation advice, etc.
- g. Review/confirm method to provide new resource info to NYFA, Actors Fund and other information databases
 - h. Discuss what if any updates should be provided now to the following (and how):
 - Funders
 - Press/public
 - Rest of emergency sector
 - National arts sector
 - i. Discuss critical recordkeeping to begin implementing
 - j. Set time and call-in information for next day's call
4. Implement critical services information and recordkeeping as confirmed on call

DAY 2: 24 hours later

1. Continue monitoring, liaising, and providing information and services
2. Hold DAY 2 SC check-in. Follow DAY 1 agenda and:
 - a. Re-assess to what extent back-up/contingency plans still necessary
 - b. Provide updates on service delivery
 - c. Consider whether and what other critical services or information are necessary
 - d. Determine need for and content of any new communications to field
 - e. Schedule next check-in

DAY 3: 24 hours later

1. Continue monitoring, liaising, and providing information and services
2. Consider to what extent those impacted have begun to think about and assess professional as opposed to personal impact and whether time is right to implement more in-depth field assessment of impact and when might be the time to discuss "recovery" programs
3. Hold DAY 3 SC check in call. Follow DAY 1 & DAY 2 agenda and:
 - a. Discuss implementation of field assessment methodology
 - b. In light of current knowledge of impact, discuss ramping up to delivery of recovery services
 - c. Discuss need for any outreach workshops at this time
4. Implement activities/assessment as discussed

APPENDIX C.3: CultureAID Post-Formation Ongoing Activities

[Last Edited: 3.26.14]

A. Plan Review and Updates (every 6 months)

Proposed review times: January and July (First review January 2015)

1. Co-Chairs issue invite approximately 4 weeks prior
2. Prior to meeting, all SC members review existing plan, contact external liaisons for relevant field updates, consider any new cultural organizations that might merit SC membership, as well as any relevant changes in organization activities or structure impacting network
3. Meeting agenda: discuss changes that impact plan. Come to consensus/vote upon proposed changes.
4. Secretary or Chairs circulate updated plan to all SC members (written communication)
5. Co-Chairs or other designated members invite new members to join SC
6. Announce any relevant changes to field

B. Staff Member Changes at Steering Committee Organizations

1. Notify SC of staff change and replacement for SC representation
 - a. Organization arranges for knowledge/work transfer to new staffer
 - b. Ensure organization's board commitment to Network role
2. Determine when to announce new SC member to the rest of the Network
 - a. If special meeting to be held, Co-Chairs issue invite

C. Workshops/Other Offerings

1. SC members circulate info re planned events to SC, which forward to constituents
2. Publicize through established Network channels (if they exist i.e. website, etc.)

D. Changes in Disaster Landscape Impacting Network

1. Liaisons with these organizations send notice of relevant changes to SC members.
2. SC determines if necessary to issue Communication to the field and via what method.

E. Working Group Updates (if they still exist)

1. Meet as required to accomplish necessary network tasks
2. Send updates to SC members
3. Secretary or Co-Chairs maintain information for incorporation into next plan update

F. Upon Call By Any Steering Committee Member

1. Member sends email to SC requesting meeting/conference call stating purpose
2. SC meets, or vote in reply to request and if 2/3 majority agrees, meeting will be held
3. Co-Chairs issue invite for meeting

APPENDIX C.4: CultureAID Sample Steering Committee Collaboration Agreement

PW/CULTUREAID DRAFT 8.21.14

CULTUREAID STEERING COMMITTEE COLLABORATION AGREEMENT

COLLABORATION AGREEMENT, dated as of **Month Day, Year** (this “**Agreement**”), by and among the parties listed on Schedule 1 hereto, as amended from time to time pursuant to the terms hereof (each, a “**Party**” and, collectively, the “**Parties**”).

WITNESSETH:

WHEREAS, the parties hereto desire to voluntarily collaborate to strengthen New York City’s cultural community – including artists and organizations – before, during, and after disasters through an organized communications system, as well as coordinated activities and services to the field.

WHEREAS, the parties desire to create a collaborative association, Culture Active in Disasters (“**CultureAID**”), to facilitate their collaboration.

NOW, THEREFORE, in consideration of the mutual agreements herein contained and of other good and valuable consideration the receipt and adequacy of which are hereby acknowledged, the parties agree as follows:

I. Organization

A. CultureAID

CultureAID is a collaborative network of stakeholders and service providers committed to strengthening New York City’s cultural community – including artists and organizations – before, during, and after disasters through an organized communications system, as well as coordinated activities and services to the field.

The CultureAID network is managed by a Steering Committee (as defined herein), led by two Co-Chairs (as defined herein), and is open to all eligible organizations to join.

B. CultureAID Member Organizations

Membership is open to all organizations that fulfill the following baseline criteria and voluntarily join the CultureAID network by submitting an online opt-in form substantially in the form attached hereto as Annex A.

The baseline criteria are as follows:

- (i) Constituent base that includes arts and culture members and means of contacting them (email, social media, phone, mail).
- (ii) Endorsement of CultureAID purpose and foci.
- (iii) Willingness to have name listed as CultureAID member.
- (iv) Willingness to publicize CultureAID and its activities, and communicate out.

- (v) Organizational decision-maker opt-in; designate a staff member to serve as CultureAID contact; provide full contact information, including a personal cell phone number of designated contact for CultureAID phone tree.
- (vi) Ability to come to at least one CultureAID meeting per year, in person or via call-in.
- (vii) Willingness to participate to whatever extent possible in assessment post-emergency/ catastrophic events.

C. Governance

CultureAID is intended to be a collaborative association, the decisions of which are made (i) by the consensus vote of the Steering Committee, unless a unanimous vote cannot be achieved, in which case then (ii) by an affirmative vote of 2/3 of a Quorum present. Unless specified otherwise herein, any action of CultureAID shall be authorized only if the Steering Committee authorizes such action pursuant to the procedure outlined in this paragraph.

There shall also be Working Groups (as hereinafter defined) created to help advance the goals and activities of CultureAID, the membership of which shall include both Steering Committee members and general organizational network members.



i. The Steering Committee

- a. **Definition.** The parties to this Agreement will comprise the initial CultureAID Steering Committee (subject to any changes in membership from time to time pursuant to the terms hereof, the “**Steering Committee**”). The Steering Committee will be the decision-making body of CultureAID and will consist of no more than twenty (20) organizations. Each member organization of the Steering Committee (each, a “**SC Member Organization**”) must appoint one representative with the authority to vote on behalf of such member to serve on the Steering Committee. Each SC Member Organization is responsible for conveying to the Steering Committee the name of its representative, as well as the name of any temporary substitute or permanent replacement of its initial representative.
- b. **Governance.** Activities of the Steering Committee will be coordinated by two Co-Chairs, as described in further detail below.
- c. **Duties of Steering Committee Member Organizations.** Each of the SC Member Organizations agrees to: (1) follow (or amend via Steering Committee vote) the Pre-Disaster Mobilization Plan (the “**Pre-Disaster Plan**”), the Disaster Plan: During and Immediately Post-Disaster (the “**Disaster Plan**”) and the Post-Formation Ongoing Events Plan (the “**Post-Formation Ongoing Events Plan**”) and, together with the Pre-Disaster Plan and the Disaster Plan, the “**Disaster Plans**”), each of which are provided in the accompanying “Governing and Operating Documents” document attached hereto as Annex B, as well as such other plans as the Steering Committee may adopt hereafter from time to time, (2) liaise with organizations, as also described more fully in the “Governing and Operating Documents,” (3) participate in the preparation, distribution, and/or analysis of any assessments conducted by CultureAID and (4) advance the stated purposes and goals of CultureAID.
- d. **Principal Responsibilities of Steering Committee Member Organization Representatives.** Steering Committee member representatives shall: (1) attend CultureAID and Steering Committee meetings, (2) participate and contribute to CultureAID assessments regarding disaster aid as necessary, (3) initiate and serve on Working Groups of the Steering Committee, as needed, (4) serve as Co-Chair of CultureAID at least once and (5) perform duties described in the Pre-Disaster Plan, the Disaster Plan, the Post-Formation Ongoing Events Plan and any

communications guidelines (the “**Communications Guidelines**”), as well as any plans which the Steering Committee may adopt hereafter from time to time.

- e. **Election.** The initial SC Member Organizations may elect additional members to the Steering Committee by a 2/3 vote of a Quorum present.
- f. **Removal.** Any SC Member Organization may withdraw from the Steering Committee upon delivery of written notice to the Co-Chairs, and may be removed from the Steering Committee if (a) the member’s representative commits an unexcused failure to meet obligations as determined in good faith by a 2/3 vote of a Quorum present of the Steering Committee and (b) the member organization does not select a new representative, either by request of the Steering Committee or on its own volition, who is reasonably acceptable to the Steering Committee. In the event that a Steering Committee member’s representative inexcusably fails to meet his or her obligations, notice will be provided to the relevant organization’s leadership and an opportunity may be provided to remedy the situation.

ii. **Steering Committee Co-Chairs**

- a. **General.** The Steering Committee will have two (2) Co-Chairs (the “**Co-Chairs**”). The Co-Chairs are to serve a purely administrative role and will guide the administration of CultureAID. The Co-Chairs will not have greater decision-making power than other representatives on the Steering Committee. Co-Chairs will be nominated by the Steering Committee and will rotate through each SC Member Organization. All SC Member Organizations are expected to undertake this obligation, but may be excused by a 2/3 vote of a Quorum present of the Steering Committee upon a showing of good cause. Steering Committee representatives may nominate themselves for a Co-Chair position. Co-Chairs will be elected by the Steering Committee. In the event of a Co-Chair vacancy, the other Co-Chair will call a special election to elect a new Co-Chair. The Co-Chairs will serve staggered twenty-four (24) month terms. At the creation of CultureAID, one (1) Co-Chair will serve a twelve (12) month term. The initial Co-Chairs are  (twenty-four (24) month term) and  (twelve (12) month term).
- b. **Co-Chair Responsibilities.** The following will be the principal responsibilities of the Co-Chairs:
 - 1. **Information Maintenance:** (1) Maintain current contact information of Steering Committee members, (2) maintain important CultureAID documents, including the Pre-Disaster Plan, Disaster Plan, Post-Formation Ongoing Events Plan and Communications Guidelines and other plans as the Steering Committee may adopt hereafter from time to time, as well as minutes of all meetings, and (3) ensure that correct contact information for all CultureAid member organizations remains current.
 - 2. **Communication with the Public:** (1) maintain and update the CultureAID website, as needed and (2) maintain the Twitter hashtag for CultureAID, as needed.
 - 3. **Network Activation:** (1) take steps to determine whether or not to activate Network (as described in “Emergency Actions,” below).

D. Emergency Actions

In the event that an emergency that might trigger the mobilization of CultureAID occurs, the Co-Chairs should take the following actions to determine whether or not to activate the Network:

- (i) Confirm the existence of an emergency with the New York City Office of Emergency Management (the “**NYC – OEM**”).
- (ii) Maintain contact with the NYC – OEM and Federal Emergency Management Agency (“**FEMA**”) through communicating with the New York City Department of Cultural Affairs and other organizations
- (iii) Activate the CultureAID network as per the Disaster Plans.
- (iv) Convene Steering Committee meeting(s) to activate or modify the Disaster Plans and discuss other relevant issues,
- (v) Take any additional action as per the annexed Disaster Plans, and any recovery, wind-down or other plans that may be adopted hereafter from time to time.

E. Steering Committee Meetings

The Co-Chairs will issue invitations to and convene semi-annual meetings of the Steering Committee each year. Additional meetings of the Steering Committee may be called by the Co-Chairs or upon request to the Co-chairs by at least three (3) members of the Steering Committee or upon a 2/3 vote by a Quorum of the Steering Committee.

The Co-Chairs will also convene one (1) CultureAID member-wide meeting each year.

- i. **Quorum; Action by Steering Committee; Conduct of Business.** A Quorum at any Steering Committee meeting at which an action by the Steering Committee is to be taken will be a majority of the current SC Member Organizations (a “**Quorum**”). Representatives of SC Member Organizations may participate in a meeting of the Steering Committee by conference telephone or video conferencing by means of which all persons participating in the meeting can hear and be heard.
- ii. **Agenda.** The purpose of the semi-annual meetings is to review and update, as necessary, the Disaster Plans and other plans and to update the Committee's contact list. In addition, the Co-Chairs may prepare and circulate an agenda, together with materials relating to the subject matter of each meeting, to the SC Member Organizations at least five (5) days prior to any meeting (or such shorter period as is reasonably necessary under the circumstances). Any SC Member Organization may add an item to the agenda for a meeting, *provided that* such addition must be submitted to the Co-Chairs at a reasonable time prior to the meeting.

F. Minutes, Voting Record and Reports

The Co-Chairs will prepare or delegate to SC Member Organization representatives or other appropriate staff of member organizations the responsibility to prepare minutes for all meetings of the Steering Committee and CultureAID. The minutes of a Steering Committee meeting will be circulated to all SC Member Organizations within thirty (30) days following such meeting. Prior to finalizing the minutes, the Co-Chairs may provide each member of the Steering Committee that actively participated in the meeting and is referenced in the minutes the opportunity to review the relevant portion of the draft minutes to ensure accuracy. The Co-Chairs will record all votes taken during meetings and maintain a copy of consents obtained in writing, by facsimile or by e-mail. The Co-Chairs will promptly make voting records available to any member of the Steering Committee upon request.

G. Working Group Formation

The Steering Committee will from time to time evaluate the need for new Working Groups (each, a “**Working Group**”). Working Groups shall be comprised of representatives from both SC Member Organizations and other members of CultureAID, provided that no fewer than two (2) members of the Steering Committee shall serve on a Working Group. Working Groups shall be created and dissolved at the discretion of the Steering Committee.

II. Miscellaneous

A. Term

This Agreement shall remain in full force and effect indefinitely, subject to review by the Steering Committee, which review shall take place no less frequently than every third anniversary of the effective date of this Agreement.

B. Time and Attention

Members of the Steering Committee will commit the necessary time and attention to CultureAID. Steering Committee member representatives should participate in all Steering Committee meetings, be properly prepared, and responsibly fulfill the duties of their role.

C. Fees and Expenses

No fees will be paid by CultureAID to Steering Committee members or CultureAID members for their participation in CultureAID, except as previously agreed or subsequently determined by the steering committee. At present, CultureAID does not have any staff or funds. All activities and projects undertaken by CultureAID will occur through persons acting on behalf of CultureAID participating organizations.

D. No Fiduciary Duty

To the fullest extent permitted by law, no representative of a SC Member Organization, no SC Member Organization appointing any such representative, and no member organization of CultureAID will (a) owe any fiduciary duty to CultureAID, any SC Member Organization or any representative of such organization, or other member organization of CultureAID in connection with the activities of CultureAID, or (b) be obligated to act in the interests of CultureAID, any SC Member Organization or any representative of such organization, or any other member organization of CultureAID either singly or collectively. To the fullest extent permitted by law, no SC Member Organization or any representative of such organization, and no member organization of CultureAID, will be liable to any other SC Member Organization or any representative of such organization, or any other member organization of CultureAID for any reason including for any mistake in judgment, any action or inaction taken or omitted to be taken, or for any loss due to any mistake, action or inaction.

E. No Amendments, Changes or Modifications

This Agreement will be reviewed and reassessed by the Steering Committee from time to time, which may amend the same from time to time. This Agreement may not be amended, changed or otherwise modified except by a written instrument executed by at least 2/3 of a Quorum present of the Steering Committee.

This Agreement shall be in full force and effect from the date that all members listed in Schedule 1 have signed this Agreement until the end of the Term.

F. No Assignment

This Agreement (including any rights or obligations hereunder) may not be assigned or transferred, in whole or in part, by any party to the Agreement without the prior written consent of at least 2/3 of a Quorum present of the Steering Committee.

This Agreement is for the benefit of and is binding upon the parties and their respective successors and permitted assigns. No person who is not a party or an affiliate of a party to this Agreement shall have any rights or derive any benefits hereunder.

G. No Waiver

No failure or delay on the part of any party to exercise any right, power or remedy under this Agreement will operate as a waiver thereof, nor will any single or partial exercise of any such right, remedy or power preclude any further exercise thereof or of any other right, remedy or power.

H. Severability

If any term or other provision of this Agreement is invalid, illegal, or incapable of being enforced by any law or public policy, all other terms or provisions of this Agreement shall nevertheless remain in full force and effect so long as the economic or legal substance of the collaboration contemplated hereby is not affected in any manner materially adverse to any party. Upon such determination that any term or other provision is invalid, illegal, or incapable of being enforced, the parties shall negotiate in good faith to modify this Agreement so as to effect the original intent of the parties as closely as possible in an acceptable manner in order that the collaboration contemplated hereby is consummated as originally contemplated to the greatest extent possible.

I. Governing Law

This Agreement shall be governed by and construed in accordance with the domestic laws of the State of New York without giving effect to any choice or conflict of law provision or rule that would cause the application of the laws of any jurisdiction other than the State of New York.

J. Signatures

This Agreement may be executed in counterparts, each of which will be deemed an original. For the avoidance of doubt, this Agreement may be signed digitally (including by PDF).

[Signature Pages Follow]

NOTE: Membership Options and Governing and Operating Documents deleted for editorial purposes.

SAMPLE PLANS AND DOCUMENTS

APPENDIX C.5: CultureAID External Communication Guidelines

PRE-DISASTER

1. Starting with Pre Disaster, 24 – 72 hours before disaster strikes, the Network has agreed to issue the following types of communications:
 - a. A pre-disaster communication to constituents about the coming disaster: what it is, tips for preparing, available resources, where to go for updates.
2. For this type of communication, the Network will decide appropriate modes, including:
 - a. E-mail blasts
3. Separately, each SC member will issue communications to its constituents via their other existing channels (Twitter, websites, etc.)

DISASTER

1. In times of Disaster (while disaster is ongoing), the Network has agreed not to issue any communications.
2. Members will watch for impact and needs updates via existing channels (i.e. Twitter, Facebook pages, phone calls, etc.)

IMMEDIATELY POST – DISASTER TIME

1. Immediately Post-Disaster, the Network has agreed to issue the following types of communications:
 - a. Post-disaster communication to constituents about the disaster: what it is, available resources, where to go for updates (similar to pre-disaster communication).
2. For these types of communications, the network will employ whatever mode is necessary.

RECOVERY TIME (4 days – 9 months post-disaster)

1. During Recovery, the Network has agreed to issue the following types of communications:
 - a. Information on recovery resources and opportunities.
 - b. Network member services being offered during recovery period.
2. For these types of communications, the network will employ whatever mode is necessary.

NON-DISASTER (PEACE) TIME

1. In times of Non-Disaster, the Network has agreed to issue the following types of communications:
 - a. Materials that illustrate Network purposes/activities.
 - b. Information about preparedness, relief and recovery resources and opportunities to the sector including communications issued by NYC OEM.
 - c. Preparedness information on seasonal items to save/donate during disaster time.
 - d. Notices of ongoing network activities.
 - e. Reminder to bookmark Network website and Twitter hashtag.
 - f. Alerts about changes in disaster landscape relevant to the sector.
2. For these types of communications, the network will employ whatever mode is necessary.

Utilizing Full Network in Communication Plan

ARTS & CULTURAL ORGANIZATIONS ACROSS NYC

1. The Network has decided to invite and designate organizations to become part of the network in order to better reach different types of artists, organizations and geographic locales.
2. Network Steering Committee has decided to utilize the full network in the following ways, not inclusive:
 - a. Disseminate information from SC members to folks on the ground in the following ways:
 - Designate SC members as primary liaisons to network members (in most cases, liaisons will be assigned based on previously existing relationships and institutional affinities).
 - Co-chair organizations can also issue communications to network.
 - Communications with designated primary extended network member organizations may be prioritized so that SC members contact these priority organizations, which re-disseminate information further.
 - b. Provide information to SC members about relief and recovery resources.
 - c. Provide information to SC members about impact and needs of constituents post-disaster.
 - d. Provide information to full network about relief and recovery resources.
3. How will the full network contact the Steering Committee?
 - a. TBD
4. How will we formally establish the full network and communicate this to the groups?
 - a. TBD

5. Once network members are confirmed and method confirmed for who contacts whom, a phone tree/contact list will be circulated.

DISASTER RELIEF SECTOR

1. The Network has agreed there would be two-way communications with the disaster recovery community and developed the idea of liaisons to each agency.
2. The following agencies will be contacted by the following liaisons:
 - NYC OEM: DCLA & AFR
 - NYC SBS: DCLA
 - NYS OEM: AFR
 - NYC VOAD Network: Actors Fund, Staten Island Arts through local COAD
 - FEMA: DCLA
 - SBA: DCLA
 - NCAPER (National Coalition for Arts Preparedness and Emergency Response): NYFA & Actors Fund
 - Heritage Preservation: AFR
 - NY State SBA: NY Council for Humanities
 - NY SHPO: NY Council for the Humanities

NATIONAL ARTS SECTOR

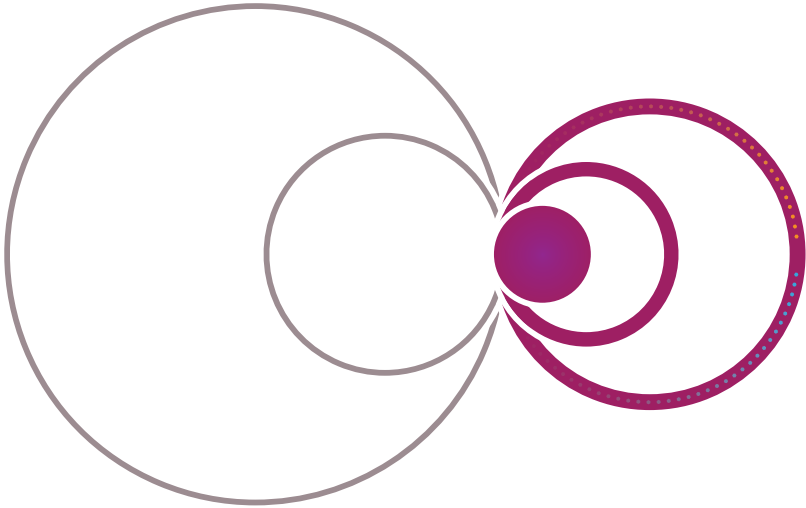
1. The Network agreed that communications with this sector are important. We can inform them of what we are doing, and possibly receive support from them for particular activities.
2. The following SC members will liaise with the following agencies:
 - NYSCA: DCLA
 - NEA: DCLA
 - NEH: NY Council for the Humanities
 - New Jersey/CT/PA (especially if a regional disaster): DCLA & NYCH
 - NCAPER: NYFA & Actors Fund
 - Heritage Preservation: AFR
 - CERF+: NYFA
 - Arts Ready: NYFA
3. Suggestions for additional city, state, national arts and cultural sector partners:
 - NYC Landmarks Preservation Commission
 - Institute of Museum and Library Services
 - NY Chapter of American Institute of Architects

FUNDERS

1. The Network has agreed we would publicize the network to funders, and help identify and prioritize funding needs for the sector as a whole.
 - a. We will reach out to them at launch time or just prior to launch time.
 - b. We will not designate network liaisons to specific funders with the exception of DCLA to the Mayor's Fund.
 - c. At this time, we will not be considering funders for SC membership.

PRESS

1. The Network has agreed that when communicating with the press:
 - a. Network wishes to designate a single press liaison or pair of individuals.
 - b. Chairs will not be designated press liaisons during their tenure at this time.
 - c. At this time, DCLA has agreed to continue playing the role of press liaison.



Cultural Placekeeping Guide
How to Create a Network for Local Emergency Action
—for arts agencies, arts and culture organizations, and artists—

Produced by CERF+



In collaboration with South Arts



For the National Coalition for Arts' Preparedness and Emergency Response