

NCAPER ON-SITE STEERING COMMITTEE MEETING NOTES



January 9, 2020, 11:30 AM – 4:30 PM, The Actors Fund Offices – 727 7th Ave. NYC

Attendees

Facilitator: Barbara Schaffer Bacon

Steering Committee members: Ted Berger, Pam Breaux, Cornelia Carey, Tom Claeson, Barbara Davis, James Hafferman, Jennifer Leff, Andi Mathis, Mollie Quinlan-Hayes, Michael Royce, Amy Schwartzman, Tom Simplot, Lilia Sterling, Suzette Surkamer, Kay Takeda

Staff: Jan Newcomb, Meghan O'Toole

Excused: Stephanie Atkins, Ruby Lopez Harper, Eddie Torres

Informal greetings, general conversation & Call to Order

Co-chair, **Barbara Davis** welcomed everyone; called the meeting to order. **Jan Newcomb** thanked Barbara and The Actors Fund for hosting the meeting and providing a delicious lunch. She then introduced **Meghan O'Toole**, the new Program Associate, who greeted everyone and took notes throughout the meeting. Jan thanked **Barbara Schaffer Bacon** for preparing the agenda and agreeing to once again facilitate the NCAPER on-site meeting; she then handed the meeting over.

Agenda Review and Agreements for a Productive Meeting-

Barbara Schaffer Bacon (BSB) thanked Barbara Davis and The Actors Fund for hosting the board retreat and commented that last year's meeting uncovered a diagnosis but not a cure and that this meeting's goal is to begin to renew the energy and strengthen the core – mission and purpose - of our work as a coalition. She outlined the flow of the meeting to begin with individual reports so that we are updated on all coalition members and their work; and then to re-affirm consensus on our purpose as a coalition, not as a service organization. Next, we'll consider elements of the Coalition's agenda and work plan for the next 16 months and begin to get Steering Committee members organized around the Coalition operations needs and sustainability strategies. Barbara reiterated her assessment that NCAPER has made very positive progress and is well positioned for continuing impactful work. She invited open communication with the intention of building trust as we work together around the table during this meeting.

INTRODUCTIONS – Share one NCAPER-related achievement or challenge

Mollie Quinlan-Hayes, former NCAPER co-chair; Deputy Director of Programs, South Arts, the fiscal agent of NCAPER, reported that this year continued with very focused work on developing and launching the online tool, ArtsReady 2.0.

Tom Simplot and Andi Mathis, National Endowment for the Arts were both glad to be back after missing last year's meeting due to the government shut-down.

James Hafferman, CERF+ Deputy Director has spent the year concentrating on the pilot program, funded by the Mellon Foundation, CARP.

Cornelia Carey, Executive Director of CERF+ and a co-founder of the Coalition stated that she is thrilled to be talking about the network and how CERF+ can amplify the work.

Barbara Davis, COO of The Actors Fund and NCAPER co-chair reported that this year has been interesting and challenging due to the CA fires. They see a core group in the performing arts that is struggling in a very similar way to what they saw in New Orleans after Katrina. The challenge is how to support the long-term needs of these artists.

Michael Royce, ED of New York Foundation of the Arts mentioned that NYFASource is still functioning and will migrate once the chat box is up and running.

Jennifer Leff, MusiCares, reported that her agency continues to help CA and now Puerto Rico artists. The impact on low income artists in these areas is disproportionately greater which poses a challenge of how MusiCares will support them for long term needs.

Lilia Sterling, The Joan Mitchell Foundation echoed the challenge of the ongoing need to fund artists from 2017/2018 disasters and now 2019 disasters. There are never enough funds.

Susie Surkamer, ED of South Arts, reported that her role with NCAPER is to try to advocate for emergency response among all of the regional arts agencies.

Ted Berger, at large, said that he was very much on the same page with Barbara's stated goals for the day. The challenge of increased activity and ongoing need of artists is not going to stop, and we haven't found the time to develop thoughtful strategies. How are we going to move this? To foster inclusivity? There is concern that we are being overwhelmed by the never-ending needs as opposed to starting to move ahead; we need a balance of thoughtful strategies and the act of responding. How are we leveraging the collective energy and how do the pieces fit together? How do we go beyond getting off the ground and become sustaining? We need public and private philanthropy to become sustainable. BSB responded that the original Blueprint of the Coalition was the beginning and it will be discussed further in the day.

Pam Breaux, ED of the National Assembly of State Arts Agencies, said that she will be doing the work of NASAA's role with NCAPER this year and that she will focus on how to help heighten NCAPER's resources.

Tom Claerson, Director of the Performing Arts Readiness Project, reported three achievements this year: 1) worked with A. Schwartzman in presenting workshops in Puerto Rico; 2) then CERF+ joined them in conducting workshops in USVI. These were great projects under the umbrella of NCAPER; 3) conducted nine California workshops with J. Newcomb and the California Arts Council to develop placekeeping networks throughout the state. NCAPER was 50% involved with making these happen.

Amy Schwartzman, consultant, reported that she felt lucky to be doing this work since 2001 and as a consultant from 2007 with NCAPER. She announced that her work with FEMA in Puerto Rico will be released soon after which she will be able to share her findings. She agreed with the question of sustainability as a universal issue for every network, thus, it is important to bring local networks together and have NCAPER Steering Committee members represented on these networks. **BSB added that the idea of the coalition as not just being an exchange but packaging the learning to improve and deepen and broaden what is going on in all 50 states and in non-incorporated arts groups is something to build on as a basic function of NCAPER. What do we do after calls? How do we report back our shared learning and build upon it?**

S. Surkamer reported that Eddie Torres, CEO of Grantmakers in the Arts, who could not attend today's meeting is a wonderful addition to the NCAPER Steering Committee because we need GIA's support. **Tom Claeson** reported that GIA's has scheduled a conference in Puerto Rico which is a terrific show of support.

Member Updates

THE ACTORS FUND. **Barbara Davis** introduced **Tamar Shapiro**, Director of Social Services, National at The Actors Fund and co-chair of CultureAID NYC. She reported that post Hurricane Sandy, CultureAid worked with the Department of Cultural Affairs to provide outreach and available resources to find out what was happening on the cultural level; 15 groups tried to cover all of the boroughs. It's an all-volunteer group and we all know it is difficult to keep volunteers involved and there have been many staff changes within the nonprofit organizations. We remain committed to CultureAid and are looking at restructuring and perhaps pivoting our priorities to reach out to a broader community and refocus from being member-based. **Tom Claeson** asked if she worked with the Staten Island network; not as of now. **Amy Schwartzman** pledged to make this connection outside the meeting.

Barbara Davis reported that there is continued outreach in California with response to the fires – all the networks have been so incredible helping the Actors Fund's giving aid because we don't have people on the ground. The fires have been devastating and have caused lifelong change for people; we are able to help quickly but the need is for continued aid for years to come. After Katrina we worked with people for years; many still struggle to this day. Right now, with Puerto Rico we are starting outreach, but the distance causes a delay in getting connected. Actors Fund is able to respond more quickly now because of NCAPER and its relationships. We have a better sense of who to reach out to and it has made a big difference in our ability to respond. We are grateful for this. Also, technology has made it easier to get cash to artists quickly; our system works well.

MUSICARES. **Jennifer Leff** echoed Tamar's statement that continued support of people is what MusiCares is seeing. Before NCAPER, we could only reach out to the academy to find people; now with NCAPER, we are able to find the people on the ground. MusiCares is grateful to the Coalition. We are also seeing people having mental health issues after disasters and are now receiving lots of calls about mental health support. It is a reality and it is something that we want to raise awareness of that it is increasingly happening after more and more events.

NEW YORK FOUNDATION FOR THE ARTS (NYFA) **Michael Royce** stated that NYFA is currently in a reflection process to seek the best pathway to do what we do and connect it to emergency resources. We are building a framework of a grant program for emergencies for artists which is new. We want to be a part of emergency preparedness but in a way that works for NYFA's mission and has the most impact. NYFAsource, again, is still there and won't disappear. We did have some serious website issues after launching a new program which caused the whole site to crash. As NYFA moves further along in the reflection process, I will call Jan and have a conversation on what we feel is the best next step for us.

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES (NASAA) **Pam Breaux** reported that they have been in touch with Puerto Rico colleagues since the earthquake. San Juan has been able to signal that efforts have already started due to their experiences after Maria. NASAA is planning its annual conference in Puerto Rico. We are watching to learn about service initiatives that work best while we are there including GIA and environmental funders. Puerto Rico colleagues have asked us not to focus just on the disaster but on the validity of all aspects of Puerto Rico culture and being there for all of those. There needs to be a balance; we need to focus on the cultural importance of Puerto Rico as well as the necessary attention to disaster relief there. They want to be known as a rich area

of culture, beyond the disasters. The California workshops were so important! CAC made it clear that the workshops were very important, impactful and helped them create networks which are now connecting. It's inspirational. Leaders are all in debt to the NCAPER/PAR workshops. We have received so much great feedback regarding them and the arts leadership as an outcome.

Discussion: **T. Berger** asked about the CA model; **J. Newcomb** remarked that she had suggested that in order to gain interest, the CAC needed to provide a carrot to the LAAs. They offered \$5,000 additional support (above and beyond their GOS from the state). This was legislated quickly and resulted in 29 participating local arts agencies to become involved. **A. Mathis** added that because of NCAPER/PAR's work, CAC now sees themselves in a whole new way and that they are engaging with other government agencies on a new level.

CERF+ Cornelia Carey reported that in the Malibu piece, we saw firsthand how CERF+'s work impacts artists. There is so much action regarding our \$500 grants. Artists apply for help getting air filtration systems and fire extinguishers. These grants provide more immediate help to artists than information provided during long workshops. We are connecting in Puerto Rico which is such an important cultural place and rich community.

James Hafferman presented a PowerPoint presentation on CARP which is CERF+'s Mellon Foundation funded project to create two networks over the course of 33 months as part of a vision for a new national network of artist responders who will provide career protection and emergency readiness education, outreach, advice and more in their communities before, during, and after disasters. **Discussion:** Are the projects building networks? It depends on how they are implemented; each is different, but all want to share information among the networks. Has Mellon said if they are committed to the renewal of funding, so this important work continues? **C. Carey** reported that they fully expect there will be continued funding to give the opportunity to build CARP out. James is visiting with The Actors Fund and others beyond our partners with the craft world. She handed out CERF+ Studio Protector Guides.

ARTSREADY Mollie Quinlan-Hayes said that it has taken over a year to get necessary legal documents completed, but we have been moving forward for the past six months with our partners: Cuttlesoft, NEDCC and NCAPER. Under PAR which provided the funding through the Mellon Foundation, we are building one tool that will help all institutions and artists. Beta Testing will be compact and hopefully finished by March. Through the PAR grant, thousands of organizations will be able to get fee waivers for the first year of subscribing to the tool which will store data but in a way that is private to the user. The tool brand is both ArtsReady 2.0 and dPlan depending on which side of the arts sector an organization enters. Fee waivers will be handed out on a first come first serve basis. We are hoping to work with state agencies, arts councils, TCG, etc. NEDCC will provide technical support; NCAPER will provide personal guidance to users. There will be live presentations and webinars for instruction purposes, as well. NCAPER and PAR will provide promotion of the tool. The role of NCAPER will be helping users define what the problem is; Meghan will serve as a customer service representative. The financial model which was set-up and approved by the NCAPER Steering Committee this past March calls for NCAPER to receive financial kick-back from future subscriptions from new users. **DISCUSSION:** **C. Carey** asked if NCAPER Steering Committee organizations could be part of the Beta Testing. Yes! **BSB** reminded everyone that PAR/ArtsReady/NCAPER work together at the ground level which can get confusing. We need to name the tool, ArtsReady 2.0 and refer to it as such. dPlan serves museums, archives, libraries, etc. and ArtsReady2.0 is for performing and visual arts. We also need to remember that ArtsReady 2.0 is not a membership tool for NCAPER. Asked if she anticipates the impact of ArtsReady 2.0 on her and Meghan's workload, Jan answered that she was not overly concerned and also had no way to anticipate it in advance.

PERFORMING ARTS READINESS PROJECT Tom Claeson announced that the PAR project will continue until 2022 due to a \$2.3M grant from the Mellon Foundation. Work will continue in all areas that we started and there will be new work with festivals due to the Folk Alliance International's request for help on being prepared and safe at music festivals. Matt Kowal will be hired at .5FTE to help festival organizations using his workshop, *The Arts of Mass Gatherings*, on how to run a festival. PAR will begin working with Arts Administration Degree programs around the country in an effort to make disaster planning as part of their curricula. There are 10 webinars on the website which are free and involve experts from the field. They are very well-received and available as recordings with over 4,000 views thus far. Five new webinars are in development in areas such as business continuity, insurance, fire, active shooters, etc. There are ten members on the PAR Steering Committee with the addition of new members focused on the performing arts field. PAR will continue its network grants and individual planning grants. The new grant includes our doing a sustainability study which will be done by an expert on the LYRAsIS staff with community supported software, It Takes a Village. Since another organization, DuraSpace, merged with LYRAsIS in 2019, the PAR project will look at many forms of sustainability in the future. It may mean that the future of PAR could be with NCAPER in the long run. We shall see. **DISCUSSION:** T. Berger asked about disaster network sustainability – set up through PAR funds and those Alliance for Response networks which work with arts organizations. T. Claeson replied that a lot was learned from New Orleans which has done a great job sustaining, recruiting and growing their networks and in securing volunteers and growing local donors. NCAPER's role in all of this is important. S. Surkamer stated that in the next round of PAR grants it will be important to find groups that are not in the geographic areas of the first round of grantees. NCAPER can help grow that impact. T. Claeson admitted that help is needed in producing graphics to show graphically the distribution and geographic impact of these grants and networks. Everyone agreed that this type of information would be valuable to everyone to encourage the interest of new funders.

During the break – J. Newcomb introduced the rough cut of *The Art of Mass Gatherings*, an NCAPER produced video about Matthew Kowal's work. It will be used at conferences and the final version will be uploaded to ncaper.org.

NATIONAL ENDOWMENT FOR THE ARTS Tom Simplot reiterated that he and Andi were happy to attend this year after having to miss last year's on-site meeting. He confidentially reported that the Endowment's Council will be holding its meeting in Puerto Rico this year to see what Andi has been accomplishing on the ground there. The Endowment has reduced the amount of paperwork needed for arts agencies to receive aid after disasters. And, with the influence of NCAPER, the Endowment has added a check box to its new guidelines asking organizations to indicate if they have a readiness plan in place. The NEA feels that it's about time that it takes a bigger interest in readiness. Also, he reported that he was ready to pay the Endowment's NCAPER dues for 2020 and that funding for the resource guide that NCAPER had requested is in the works. He then introduced **Andi Mathis** who praised Brian Lusher, Historic Preservation Officer at the Endowment for his work with her in Puerto Rico and USVI. She reported that the Puerto Rican arts community is far better prepared now than ever to face future disasters. The Endowment's arts therapy program that started in military medical centers was applied in mask making activities during Carnival as a way of helping people deal with PTS. The program's impact was so successful that it is now moving into all areas – medical art therapy, first responders, etc. In March, USA Today is publishing a 12-page insert that will highlight the Endowment's work in this area. She talked about her work as part of the Clinton Global Initiative and with other federal agencies where the preservation of culture is being discussed. The Department of Interior wanted the Endowment to conduct grants workshops on the islands and over 600 people showed up. They found out that most of the Puerto Rico nonprofits do not have federal 501 (c)(3) designations so they are working with ICP in Puerto Rico to do training and open up funding for them and also to help them get that status. All NEA applicants must have it. There has been joint training with responders and partnering to access damage to historic sites and mapping

needs. The arts council in Puerto Rico is much like the Smithsonian. **Discussion:** **BSB** commented that the Endowment started as a cheerleader and has helped to move NCAPER forward. We need to have a mechanism to request funding from the Endowment. There needs to be an organized ask for anything to happen. **S. Surkamer** said this it is really nice to hear that the Endowment is on board in advancing the mission of arts preparedness. **T. Berger** reminded everyone that we wouldn't be here without previous NEA support. **A. Schwartzman** suggested that we should use the committee structure to do some of this work we have just identified. The Fundraising Working Group, for instance. **A. Mathis** explained that the disaster response funding has a ceiling based on a state's Endowment funding – they can ask for an additional 20% to support response measures after a declared disaster. The Endowment works directly with the state arts agencies; the work depends on what is needed. Then the Endowment decides how to step in. **P. Breaux** commented that the Endowment is a completely different organization now than what it was after Katrina. It is incredible. **A. Mathis** reported that she is very happy about calls coming in from arts councils asking for connection to the work that the Endowment has done elsewhere. It has a tangible impact. **P. Breaux** mentioned that NASAA can help get the word out and training for new executive directors so that they understand the work behind readiness planning and how to get help.



NCAPER: Status, Priorities and Sustainability Barbara Schaffer Bacon noted that J. Newcomb had prepared and sent out in advance (printed copies were also available) the 2019 accomplishments report and a proposed work plan for the remaining 16 months of the Mellon Foundation grant (January 1, 2020 – April 30, 2021.) She asked Jan to add to her written remarks.

Jan Newcomb – what we have learned and implemented in California needs to be documented and shared as a model for creating networks. Asking funders to ask arts organizations to record their GPS coordinates and attach their social media accounts to them would be helpful during disasters when we try to identify and map those organizations affected. During my first year, we were inundated with facilitating phone calls after a series of hurricanes; during this past year, we had none. However, I did contact individual state arts agency leaders and individual organizations to inquire about their status after flooding, etc. I know that I need more help and interaction with members of the Steering Committee and there are stories that need to be told to broaden and communicate our work. I think that using LAAs is helpful because usually these organizations have assessments of other cultural groups and working artists. There are ways to work smarter. My proposed plan is a proposed working plan. **Discussion:** **Cornelia and Ted** mentioned that not all LAAs are as involved in their communities, however, **Kay Takeda**, agreed that when she was with the Lower Manhattan Arts Council during Hurricane Sandy, they had a good rapport with and assessment of artists. **Jan** stated that using LAAs is a start. **Ted** remarked that everything proposed in the plan needs to be done. It all relates to communication – if we were a structure, we could do all this, but he fears that there is no time left to connect the dots. Do we need staffing? Some regularity of strategy to move forward? **B. Davis** mentioned that creating more structure shouldn't be the direction to move, but we need to organize quarterly meetings using this plan as a tool to monitor what is getting done. We need to use our meetings as the way to HOW we do it, to build strategies, not to report how we are currently reacting to disasters; we need to use our meetings to look at key issues. **BSB** stated that for years the Blueprint was the de facto plan of work. More recently, the Mellon grant has guided staff. As the grant wasn't devised or approved by the full steering committee, there has been some concern about priorities and decision making. The coalition needs an agreed upon plan for the Steering Committee moving forward. We are in a chicken/egg situation – learning is being lost; we need the capacity to capture and communicate the stories learned. We had hoped that the working groups would make this happen; they did not. Let's get tangible, how do we attract service organizations. We need strategic planning. Barbara asked for participation in a Post It activity to help identify and answer what value we want from the Coalition.

Amy Schwartzman asked about the membership drive. **BSB** stated that we need to define or find the right word for what we offer which is why I added what is on the ncaper.org website so that we can review and discuss. **S. Surkamer** reinforced that we have discussed this for well over a year and it needs to be resolved by the Steering Committee NOW in order to move forward. **Discussion:** everyone had something to say about membership. Jan was asked if she considered herself to be the closer on getting subscribers to the ArtsReady online tool; no was her answer. The online tool is not a NCAPER membership lure; one subscription comes with NCAPER membership, but it does not filter down to the member organization's members. They have to subscribe on their own. We hope to get states and national arts service organizations as members so that they can communicate the value of NCAPER to their constituencies. **Kay** added that there is a push/pull idea around membership. We need to be clear if we are going to require it. What are Coalition key messages each year – we need to spend time planning for the easiest ways to get the information out; membership is not the model for sustainability. We need to get funders involved. Membership is a distraction right now. Dues can be a deal breaker. This viewpoint had a good deal of support. **Cornelia** added that a grant program could be incentive to join. Or the tool subsidies. **BSB** summarized what she was hearing, that the Coalition should focus first on creating and executing a strategy to enlist new foundation funding partners ; and also to finalize plans with the NEA for membership dues and submit a funding request. Simultaneously, another committee can work through the details of a membership plan for art/artists service organizations and network

organizations to recommend to the steering committee for implementation later in the year when messaging and materials are finalized.

Barbara Schaffer Bacon asked everyone to write down their top three ideas for strategic work that needs to be reviewed and defined so that we can shape action of Steering Committee members of this Coalition. What do we want to have agreed upon for the next 16 months?

I believe the thing that we need to tackle, to define the strategy for NCAPER is....? What is most important to you?

DISCUSSION: B. Davis – first time we are looking at how we look at artists' stability. **T. Berger** mentioned The Actors Fund Legacy Project which is a website where artists can document their careers. They can take control of their own narratives, their careers from their perspectives. There are incredible stories from all kinds of artists. **T. Berger** suggested that we could link this project to stories/conversations on preparedness. **B. Davis** said that they could share and have already shared with some theatre companies. Think of it as Story Core on Steroids.

ACTION ITEMS as summarized from the closing discussion and the priorities given during the Post-It note exercise are included as a separate file to these minutes.

CLOSING REFLECTIONS

C. Carey, S. Surkamer were joined by everyone else in thanking **Barbara Schaffer Bacon** for her incredible ability to keep everyone on track, engaged and enthusiastically working together. **BSB** remarked that NCAPER is an exciting Coalition that is a continued lesson in coordinated independence. **J. Newcomb** joined in and thanked everyone for their enthusiastic participation and helpful interaction. **B. Davis** thanked both Barbara and Jan for their great work in preparing for the meeting. **T. Clareson** suggested that although our quarterly meetings will be in APRIL, JULY and OCTOBER, we should think of dovetailing with the GIA conference November 15-18, 2020 in NYC.

Respectfully submitted,

Meghan O'Toole, Jan Newcomb & Barbara Shaffer Bacon