



National Coalition for Arts' Preparedness and
Emergency Response

AGENDA

NCAPER Steering Committee Quarterly Meeting

Thursday, January 26, 2023, 12–1:30 PM
Eastern

Computer & Dial-in Instructions
Join Zoom Meeting <https://zoom.us/j/6073685871>
Password: NCAPER2022

Noon	Call to Order and Welcome to new members: Eleanor Billington, NEA and staff member, Kristen Brewer - <i>5 minutes</i>	Barbara Davis, Chair
12:05	Member Introductions – <i>5 minutes</i>	All
12:10	Staff Report on Update – <i>5 minutes</i>	Jan Newcomb & Mollie Quinlan-Hayes
12:15	Working Group Reports: <ul style="list-style-type: none">▪ NEA/Structural Sustainability – <i>5 min.</i>▪ Merger – <i>5 min.</i> ▪ Programming – <i>15 min.</i> Discussion – <i>10 minutes</i>	Ted Berger Tom Clareson/Amy Schwartzman Mollie Quinlan-Hayes All
12:50	Vote & Discussion to consider merger options <i>10 minutes</i>	B. Davis
1:00	Update from AFTA with Q&A – <i>20 minutes</i>	Nolen V. Bivens
1:20	Other business & updates – <i>10 minutes</i>	All
1:30	Wrap up & adjournment	B. Davis

Materials sent in advance in addition to this agenda:

- Staff update
- Merger Working Group meeting minutes
- Programming Group report



Staff Update from Jan Newcomb & Mollie Quinlan-Hayes January 26, 2023 Steering Committee Meeting

Organizational Activities (October 6, 2022 – present)

Executive Director – Jan Newcomb

Staff changes:

- On November 1, Mollie Quinlan-Hayes began her position as NCAPER's first Fund Development/Program Officer. She organized the onsite NCAPER staff retreat in Corning on November 9-11 which was helpful in outlining the existing workload and projections for the future.
- In response to Lynn Dates' health issues, in January we hired Kristen Brewer to serve in the 80 hours per month program associate role to maintain the website and to conduct other administrative work. Kristen's background as a visual artist and also as Marketing Communications director of the Gaffer District in Corning has already proved to be helpful in improving NCAPER's public profile.

Continued participation in bi-weekly meetings of national advocacy groups:

- Cultural Advocacy Group
- National Cohort for Artists

Presentations in Fall 2022

- Developed the Oz Community Theatre dummy organization on the dPlan ArtsReady tool in order to help people learn how to use the modules to develop a preparedness plan. Steve Eberhardt, from PAR, and I gave the first webinar, *Planning Your Trip Down the Yellow Brick Road* to members of Arts Fairfax on August 30. In addition, we gave the presentation to grantees of the NJ Arts Council in November. The third free presentation occurred this week on January 24, 2023. We made a recording of the presentation that is now available on the PAR website.
- NCAPER and PAR booked and delivered 13 arts management program lectures during the fall semester 2022 that reached 238 students and faculty.
- NCAPER and PAR organized a session for the Grantmakers in the Arts conference delivered on October 12 at 10:15 AM. Amy Schwartzman attended the session, *Addressing the Gap Between Cultural and Emergency Management Ecosystems Begins Locally*, a panel discussion with Long Chu, Senior Program Officer at the Houston Endowment, Lauren Hainley, Director of Disaster Services at the Houston Arts Alliance, and LaShawndra Vernon, ED of Artists Working Education in Milwaukee, WI. The session was moderated by Torrie Allen, President & CEO of Arts Midwest.

Disaster Calls & Response

- **Kentucky** - After hosting and facilitating six calls with constituents affected by and/or providing assistance to artists and arts organizations in Eastern Kentucky we continue to work closely with Emily Moses, of the State of Kentucky Arts Council (KAC) to develop further the idea of State Activation Teams that could be organized in other states.

- **HENTF** has asked NCAPER to assist in updating the initial damage assessment forms for artists, arts organizations, and cultural organizations and for NCAPER to be the “repository” of the collected data for use by HENTF in responding to these artists & arts organizations.
- **California Flooding/Mudslides** – two mailings were sent to local arts agencies, arts organizations and individuals affected by the flooding and mudslides, as well as national/regional service organizations with CA constituents. The information included resources for the general public, funders, artists and arts organizations.
- **Southern Tornadoes** — the information sent to the California colleagues was sent to similar contacts in Alabama, Mississippi, Georgia, etc. who may have experienced damage due to the tornadoes last week.

Crisis Analysis & Mitigation (CAM) Program <https://aircollaborative.org/cam-coaches/>

The coaches from the CAM pilot cohort participated in the disaster phone calls with Eastern KY and are continuing their mitigation work in Houston, District of Columbia, Maryland, Virginia and Houma, Louisiana. Eleven participants have been selected from a pool of applicants for the second cohort and began 25-hours of training on January 18. We have representatives from Puerto Rico, New Jersey, New York, Colorado, Mississippi, Maryland, Kentucky and Georgia.

Online Tool – dPlan|ArtsReady – we have received 140 fee waiver requests to date and 81.3% of them are from organizations with budgets under \$500,000. They represent all states and Puerto Rico, USVI and Guam. The marketing committee of the Joint Online Tool meets monthly to review problems and issues and to coordinate promotional efforts.

Fund Development/Program Officer – Mollie Quinlan-Hayes

My activities to date have involved a lot of communications-based work which directly connects to both development and programmatic efforts.

Communications

- Identified our current and potential communications channels and vehicles, including best uses of the blog, social media, and the website for specific communications goals.
- Conducting ongoing work with Kristen, Meghan and Lynn for a refresh of our visual look. We’ve identified a number of ways to build visibility for the Steering Committee on the website and provide members with tools to easily communicate about NCAPER. You will be hearing more about these shortly.
- Conducted interviews with most of the coaches in the first CAM cohort, Renee Chatelain of the Arts Council of Greater Baton Rouge, and Suzanne Wise prior to her retirement from the Nebraska Arts Council, to provide content for blogs and other communications opportunities. Attending online training sessions for the CAM Cohort #2 to gather content including photos/video.
- Provided Americans for the Arts with NCAPER content for their “The Arts and Climate Change” feature.
- Carried out a full update of our mailing list and planned ongoing maintenance.

Development

- Received FY22 dues payments from 85% of Steering Committee members. These commitments help to ensure consistent staffing through 2023.
- Building on the case statement, value proposition and funder prospect list developed by fund development contractor Max Herzfeld as the basis for our Development Plan.
- Identified the need for more and better collection of data – our own contacts, tracking and impact reporting, as well as to build a greater understanding of disaster impacts on the field (see Programming Working Group report). Jan and I have begun a conversation with Steering Committee member Mohammad Usman to lay the groundwork for future data use and management (such as a CRM and/or other tools).
- Attended webinars of the Arts Funders Forum and Center for Disaster Philanthropy, and on the Federal Equitable Resilience Plan.

Programs

- Chaired Programming Working Group meetings.
- Developed an initial concept for an Affiliates structure to broaden NCAPER's reach and impact and engage more partners in this work. More information will be shared prior to our next Steering Committee meeting.
- Participated in meetings with Jan, NEA Leadership, Ted Berger, and Michael Orlove to identify potential joint efforts. Will continue to work with Jan and NEA Manager of Civic Partnerships, Eleanor Billington, to move these forward.
- Met with South Arts' Director Presenting and Touring Nikki Estes, and Director Organization and Community Initiatives, to explore opportunities for program activities.

Respectfully submitted,



MERGER Working Group Report January 17, 2023

Minutes of the Special Meeting on November 21, 2022 are below. At the meeting, there was general conceptual agreement regarding a merger. The Working Group's recommendation for our next step is:

Vote to affirm if further exploration of a merger is agreed upon: Yes or No.

If the majority is Yes, appoint a working group to develop a proposal and recommendations for the merger terms. These may include:

- Drafting a unified budget
- Describe staffing and who would occupy what position
- Recommend whether merger would be staged or not (e.g. PAR becomes a project of NCAPER in the same way it is currently a project of LYRASIS; determine the pro's and con's of remaining under South Arts as a fiscal agent or moving to LYRASIS or elsewhere)

NCAPER Steering Committee Special Meeting Minutes November 21, 2022, 3:00 pm - 4:30 pm (EST)

Attendance: Ted Berger, Amy Schwartzman, Stephanie Atkins, Barbara Davis, Michael Orlove, Daniel Fitzmaurice, Susie Surkamer, Pam Breaux, Tom Clareson, Mohammad Usman, Ruby Lopez Harper.

Staff: Jan Newcomb, Mollie Quinlan Hayes, Meghan O'Toole (*notetaker*)

3:00 pm Welcome and check-ins [Jan Newcomb](#)
The meeting was recorded for notetaking purposes only.

3:10 pm Purpose for meeting Stephanie Atkins

Today's meeting is to discuss and explore questions regarding the joining of NCAPER and Performance Arts Readiness (PAR). There will not be a vote.

Stephanie shared the goals, visions, and values listed below:

Goals/Visions/Values:

Some things in our history/some things discussed by the Working Group:

- Achieving a better, wider safety net re: disaster management that includes artists, other cultural workers, and arts organizations
- Working through an equity lens: our own organizational representation & who we help
- Addressing resources disparity for specific communities and individuals: BIPOC artists and orgs, rural areas, small towns, as well as big cities
- Meeting the climate change challenge.

- Linking with and impacting the work of the disaster management infrastructure at the federal, state, and local levels
- Serving community recovery through arts and culture

3:13 pm Framing the discussion Amy Schwartzman

Resilience or Transformational Change?

Amy raised the idea that the Steering Committee reconsider the use of the term resilience, both today and as we move forward. Resilience implies bouncing back to where you were before a disaster and generally locates “resilience” in the individual or the community impacted rather than focusing on the larger resilience of the society and the systemic issues that keep individuals and communities vulnerable. Asking them to bounce back to sub-par situations is not what we should be looking to, but going beyond that to achieve transformational change that puts all in more equal/equitable places. Should the goal of both projects (NCAPER and PAR) be transformational change instead? Amy asked that we keep this in mind as a framing device for everything we talk about today.

3:16 pm Issues To Think About A. Schwartzman & S. Atkins

1. Does joining the projects enhance NCAPER’s ability to achieve its goals and visions? What are those?

Pam Breaux questioned the final bullet point - Serving community recovery through arts and culture - not that it is not a good thing, but she asks if that is a critical piece of business for NCAPER moving forward. NCAPER is a critical resource to aid and support the arts community, not the full surrounding community.

Barbara agreed with Pam. She suggested that acknowledging that NCAPER recognizes and applauds the work arts organizations do to help communities recover is important, but that we not take on doing that work ourselves.

Ruby added she thinks of NCAPER as supporting the community of practice, the conversation and the collective of advocacy effort and focus, including the sharing of best practices. NCAPER has a unique space in that conversation. Also considering our origin as a coalition builder If we become a new iteration of something, where does that live? And is the new iteration invitational enough for people to see that this is still a space we are occupying because she thinks that would also be a great loss if not managed properly.

Tom remarked that PAR has pointed out the best practices of organizations that do this work, and their best practices and experiences. For PAR, he said, we point out these best practices as opposed to doing this work ourselves. He agrees that this is work NCAPER is not resourced to do. It is not the focus of our work at PAR, he commented, nor the space NCAPER holds, but we can continue to point out others who do this work.

Ted responded that NCAPER, sometimes in times of trouble, tries to help strengthen the arts sector, to try to help itself, in order to help communities advance.

Amy summarized that what she was hearing is that this is an area we can talk about, but not focus on.

*She asked the SC for a show of hands on whether or not the merger enhances and might expand our ability to do our work? **There was agreement.***

Amy noted that PAR is also answering these questions from its perspective and asked Tom to comment on this.

Tom added that we will discuss today that PAR, when it started, was reach-limited in its resources, looking at performing arts organizations. Now it looks to serve as many arts organizations as it can. He thinks that joining with NCAPER enhances PAR and some of the activities that PAR does enhance NCAPER's work. He thinks there are benefits in both directions.

Mollie observed that many of the bullets above relate to disaster management and that PAR has that shared goal, as well.

2. Does joining present an opportunity to achieve better organizational efficiency? Does it help with fundraising and achieving a better safety net for our sector?

Ted expressed that in concept it does, but he does not have enough information on the efficiency of PAR to comment. As far as fundraising, it is extremely hard to tell. He thinks the unification of two key organizations in the field may be noticed, get attention, but will not necessarily increase general operating support.

Susie asked Tom to address whether he feels that the merger would increase efficiency administratively, or bring some relief organizationally for PAR?

Tom replied there are some aspects of what LYRISIS does for PAR that could be helpful to a joined NCAPER/PAR: for example, LYRISIS has a large and robust billing office that is contracted by several organizations to do all their billing. He feels that even if PAR left LYRISIS and joined with NCAPER, LYRISIS would be willing to do this work for the new configuration for a reasonable price. He also feels like the unification of NCAPER and PAR would mean just one organization seeking money from funders, rather than two; this is a good thing..

Amy pointed out that in the working group we discussed that though NCAPER and PAR will be losing Mellon support in a few years, that is for GOS and Jan and Tom believe Mellon might still consider special project support.

Tom replied that they may even help us with funding to complete the merger of the two organizations. He also added he has spoken with other organizations to query whether there might be an opportunity to do a spin-off unique project, something like ArtPlace. Mellon said no, but other organizations said it may be a possibility.

Jan added that there would be a reduction of SC time if the merger occurs. One SC would have a broader reach and fewer hours required of each member.

Ted asked about the PAR SC - would they become an advisory committee?

Tom clarified that some of the PAR SC should be considered for the NCAPER SC and others we can continue to use in an advisory board way. He thinks there would be one or two helpful organizations that would be interested in being on the NCAPER SC if the merger happens.

Barbara asked whether Tom or Jan have any concerns about back office issues? Neither expressed concerns. Jan answered that NCAPER now gets the kind of support PAR gets from LYRISIS from South Arts, so it is comparable.

Someone questioned what role Steve Eberhardt plays at PAR? Tom answered that he is in charge of its webinars, class activity, website, and social media. Tom thinks it is important to think about and consider sourcing those services from him if we move forward with this since this would provide consistency and the knowledge necessary for work to continue easily. He is 75% of the time on the PAR grant now.

Ted asked if PAR is more technologically sophisticated than NCAPER? Tom believes PAR is more sophisticated, especially with Steve's broad scope of skills and technical sophistication.

Jan added that she thinks NCAPER does pretty well with less time and resources in this area. If we merge it would have to be discussed who does what.

Ted asked Tom about PAR only working with performing arts groups. Tom replied that 30% of the people who attend PAR's webinars are from the library, archive, museum field because no one else teaches what PAR teaches. While Mellon wants PAR to focus on performing arts and it does, it also makes all webinars open to whoever wants to attend and promotes its offerings and other work to various audiences, all of whom can participate, no matter their discipline, whether they are artists or organizations and whether they are arts or cultural heritage.

Ted asked about Tom's role if the merger happens. Tom said he would be interested in becoming the PAR Project Director full time, but he is also fine with a 50/50 split PAR Director/consulting for LYRISIS. He does have some concern about if and when the level of his LYRISIS consulting work goes up it can make things difficult. His work allotment between PAR and LYRISIS has adjusted from 60/40 and back to 50/50 during different grant periods.

3. Is the resulting organization still NCAPER? Something new? Does PAR become "a project" of NCAPER? Amy asked should we be discussing adding arts and cultural heritage as part of the new coalition if merged? What is the resulting organization if the merger happens? How does it change? We can talk about a merger happening in a staged way so that some questions are resolved as the relationship develops, i.e., PAR comes in as a project of NCAPER and operates in much the same way it does as a project of LYRISIS, without a merged identity in a strict way, or we can talk about how the identities merge upfront.

Ted likes the idea that we create a "big tent" where we include arts and cultural heritage. And that is what we are trying to create so that lots of pieces of what is a scattered field could find their way into the big tent. How can we help a scattered field find its way into

this? Ted thinks this would enhance what we do and likes the inclusion of the cultural heritage field. Pam echoed her agreement with Ted's point.

Stephanie added that we do not have to fully answer this right now. The next question leads into the concept of "the big tent."

4. What values do we need to ensure are present? Gaps that still need to be filled?

Stephanie reminded the SC that we have talked about lack of resources for BIPOC communities and for the artists and culture bearers and creatives during all the calls we had during the pandemic. And we talked about representation as well. Looking back at our goals, visions, and values, the bullet list above came out of the Working Group discussion. A question for now is Are there values that we need to add to that list? Stephanie talked about working through an equity lens as far as making sure we uplift Black and Brown communities and with resources, what community gets the resources? When we get on the disaster calls, and respond post-disaster, what are we hearing and what are we learning? We need to make sure this is part of the lens that we work through.

Ruby stated that the bullet list, for her, resonates more as the actions that animate the values. She thinks we should push ourselves to think about what the values are that animate this list: are they transparency, honesty, integrity, etc.? Ruby also thinks about the gaps that exist in our distribution/dissemination of the knowledge we have, including what we learn in our calls with impacted arts sectors after disasters. Merger or not, we have the potential to be the leader in the conversation about arts and disaster management, most specifically about practice in the field and awareness of our work. We need to think about how each SC organization leverages the platforms it has to do this: this is the connective tissue that has not really solidified and there is a real opportunity in a new merged iteration. She added that examining the language we use and being specific about it is important: what one cohort means by "lens", for instance, may be very different so we need to be mindful and specific, seeing how the field responds to and processes our language? She also remarked on the term resilience being offensive - an idea that was raised at the beginning of this meeting by Amy; Ruby believes we need to move away from the concept. She asked, "How can we position ourselves in support of what tomorrow looks like as well as today?" One new blush of work or focus can be about how we move this forward in a more intentional way, using this new iteration as a goad to focusing on this.

Tom brought up, related to our mention of BIPOC communities, that four of the eight networks currently funded by PAR are BIPOC-focused networks, organizations, and institutions.

Ted likes the connective tissue idea and said focusing on it would give the SC and field as a whole what we have been building all these years. By PAR and NCAPER merging, we will have a bigger toolbox of programs, which will allow us to intentionally do more things that reflect our values and goals.

Daniel mentioned the report by the Guild for Community Arts Education, "More Than the Sum of its Parts: Collaboration and Sustainability in Arts Education":

https://nationalguild.org/files/resources/public/morethansumparts_full_e-version4-1.pdf It is all about local impact in communities, not staffing, funding, efficiency etc. He also said that of all the goals we mentioned in our bullet list, the existential crisis that affects all local communities is climate change so it can be an animating issue for all, though it may have different impact in each community. And conceptually he asked: " If you can name a goal that happens in all local communities you then ask what sort of structure supports this goal? Naming and knowing this can help us determine the structure we need and how to move forward. Know the goal and the rest of this will follow.

Pam added that the bullet about climate change is super-broad, and asked if we can be more specific about NCAPER's influence and opportunity here? Do we want to be tightly wrapped around "emergency" in the climate space, or not? And if it is beyond we may want to include language to reflect that. She discussed the idea of natural vs. other kinds of disasters.

Amy responded that NCAPER has always been as broad as it could be in its conception of what constitutes disasters and that climate change is the next huge disaster looming before us that will impact all others. She raised in tandem with that the idea that while we have been focused on the idea of crises, there has been a movement among several groups in the field to focus more on baseline health of artists and arts organizations as the starting point, rather than the crisis as the starting point. But, she also asks: is this our role, does it take us beyond what we were created to do?

Pam says she wishes that the resources were there to jump on that, but questions whether we have them.

Tom responded that PAR *is* starting to talk with public health experts in Southern California looking at immunology and infectious diseases. He also mentioned that The American Institute for Conservation is extremely focused on climate change and how it will impact cultural heritage and art. He believes PAR and NCAPER can collaborate more closely with them. It is a wide area to look at, but he thinks it will be a main driver.

Ruby said, apropos of what lane we should be in in this conversation:.. we have done a lot of work to expand the definition of what disasters and emergencies are for our field, and we should be mindful of elevating climate change or even natural disasters above other issues as we try to hone and refine what lane we will occupy. There are many other factors that can be career-interrupting for artists like house fires, studio fires, etc.. With a broader embrace, we can bring more people into the conversation and engage them, so we need to take all of this into account as we determine what we can we do, where we belong and how we go about doing the work. We need to be intentional about where we spend our time and energy and be supportive of others that manage the spaces we are not able to cover.

Amy wanted to express that PAR is doing activities that are complementary to those NCAPER focuses on. PAR is funding grants for emergency plans for groups and

conducting classes and webinars, which NCAPER does not do regularly. These are both huge enhancements to NCAPER. NCAPER holds conversations with the field before and after disasters and PAR does not necessarily do this. Therefore, each is engaged in complementary and supplementary work that would be combined into a single entity, a great benefit of a merger.

Ted asked about the future of ArtsReady. Tom replied that PAR has paid for a lot of the development of ArtsReady, but now a lot of continued maintenance is through NEDCC. A lot of the education about ArtsReady is something Jan is working on. Tom believes PAR will continue to promote the tool but its role paying for the development of the tool is ending.

Jan highlighted that we need to call it dPlan|ArtsReady, making a distinction between the tool and the rest of the work South Arts does under the rubric of ArtsReady. NCAPER has already received \$1000 of earned income from the work it is doing to provide assistance to those using the tool.

Daniel asked what Jan's role with PAR is currently. Jan answered she is 50/50 NCAPER/PAR. Daniel responded that this shows that PAR and NCAPER are already in a structural partnership, beyond having similar missions. There is momentum already there, the question is how far we go with this.

Ted asked, "where do we go from here, i.e. our discussion today? What are the next steps to move the idea of a merger forward?"

Jan credited a lot of the progress both groups have made so far in making the field better prepared and able to cope with disasters to the fact that they *have* always worked together. Making it officially happen will make all the work more efficient. She also thinks that the field sees us as a combined entity already.

The group discussed voting on the merger. Amy asked to take the temperature of the room on this. The consensus was we should continue moving in the direction of merger.

Tom mentioned that the Working Group had already outlined a phased approach for this to take place in the Working Group document. He suggested that if we can get a few people to come together as a Working Group to outline those phases in greater logistical and conceptual detail, including creating a budget for the process and what a merged entity will look like, we can provide that as a proposal to the SC to vote upon at an upcoming meeting when the full SC is present, as well as the concept of "merger" itself.

Amy and Ted agreed with Tom.

Amy added that not all coordinating issues need to be worked out before we vote on the idea of merger. The SC can vote on the idea and then the transition process can be further worked out. Jan noted that we have a meeting set for January 26, 2023.

The idea of discussing the merger with Mellon was raised. Ted asked if it would have a new contract with them. It was mentioned that they are aware of this discussion taking place and they are supportive of the idea.

4:15 pm Discussion (*open the floor for any other concerns*) Stephanie

**Logistics - If folks want to discuss logistics, we will capture questions, ideas, and suggestions in the notes. Do not get too much into the weeds*

Additional discussion before the meeting closed:

Pam asked about Tom's report from some time ago: it indicated that CERF+ was not going to position itself as part of any merger. Has any of that changed now that Ruby is the ED?

Ruby confirmed that CERF+ will not be a part of the merger and that this would not be a focus, especially during her first year.

Tom mentioned that over the past year PAR's work with Cornelia and James and now Ruby, has positioned it to have a much closer relationship with CERF+ than in any of the previous 5 years. Cross promotions have been excellent, and he encourages all to continue this good working relationship.

ALL SC members were encouraged to share additional thoughts not shared at the meeting, as well as questions and issues not raised, with Stephanie and Amy.

The meeting adjourned: 4:25 pm.

Jan 12, 2023

TO: NCAPER Steering Committee

FROM: Programming Working Group

Pam Breaux

Ruby Lopez Harper

Emily Mosely (member from the field/Kentucky Arts Council

Jan Newcomb

Mollie Quinlan-Hayes

RE: Programming Working Group Report

This memo summarizes the work to date of the Programming Working Group, and then presents key "discoveries" of the group and areas for the full Steering Committee discussion. Also attached are several graphics which have been useful for the PWG to work with:

- Program resource allocations, reflecting the 2022 distribution of ED time and funding
- Staff capacity slide and timeline slide, reflecting staff time currently resourced, and key upcoming dates
- Kentucky 2022 disaster declarations map

This Working Group's charge:

1. Prioritize existing programs and potential new programs, particularly field conversations leading to in-person convening in two years. Address data collection/evaluation as key to this process.
2. Ensure action happens with Emily/Kentucky Arts Council.
3. Explore new funding and how to sustain a broader range of programs.
4. Clarify how NCAPER should support/encourage ArtsReady fee waiver.
5. Discuss overall field programming needs especially SAAs/RAOs.

What we've done:

- Met six times.
- Reviewed NCAPER program capacity through staff hours, program resource allocations, and timeline (attached).
- Solicited input from PWG member Emily Moses at the Kentucky Arts Council about her experience serving constituents during two back-to-back disasters (disaster areas graphic attached).
- Conducted interviews with CAM Coaches in Cohort #1 to better understand the program and their experience, and to be able to tell the story of the program publicly ([recent blog post is here](#)).

- Opened a conversation with SC member Mohammad Usman about development of a relational database for NCAPER that will help us manage contacts, data collection and analysis, etc.
- Participated with SC members Ted Berger and Michael Orlove in a call with NEA leadership about how NCAPER and NEA might work jointly on the issues of readiness/response/recovery. Staff has held a followup call with Endowment staff; we'll work directly with the Civic Partnerships Manager in the Partnership Division. NCAPER staff also attended a webinar on the new Federal Plan for Equitable Long-Term Recovery and Resilience, which highlights the importance of the NEA and the arts sector in community.

Program Activity

Our assessment of current programs concludes that these are high-value and should continue (in alpha order). **Planned/recommended evolutions/expansions are shaded.**

Arts admin programs (over 15 programs already served in FY23 in a partnership with PAR).

CAM/Crisis Analysis and Mitigation Coaches - training in FEMA process and a facilitation process which positions coaches to engage community groups to collaboratively develop mitigation actions, which initially means getting to know one another and how you work. Coaches are primarily located within local/state arts councils and service organizations and require leadership support to participate and make the coaching part of their job responsibilities. ED Blog on the program is here. Cohort #1 local convenings in DMV and New Orleans scheduled for February. Local workshops receive funding for video/photo capture. **Second cohort was selected in December; online training will take place in January/February.**

Conferences/field education - NCAPER and PAR individually and jointly present online and in-person workshops to the arts, culture and emergency sectors, both through invitations and by submitting proposed sessions.

dPlan/ArtsReady 2.0 tool - process waiver requests for arts orgs. NCAPER earns a small amount of revenue from this activity. **NCAPER and SC members can assist through stronger promotion of the tool to arts organizations.**

Response Call Facilitation - in ways that are situationally and culturally appropriate. **Now developing SATs (State Activation Teams) with Kentucky as a pilot. Involving the SAA is critical because disaster funds run through the State, and whenever there are local arts agency(ies) they should also be involved.**

Website - ongoing additions to content-rich site. Social media has been getting high traction with recent posts. Organic search means that when someone used a search engine, NCAPER popped up as a non-paid/non-sponsored site.

Bespoke tools and publications such as the *Arts Field Guide* and *Arts Organizations at a Crossroads Toolkit*.

The *Cultural Placekeeping Guide* and network training's current value is unclear. The CPG needs updating from arts leaders who've recently experienced emergencies, and the impact of the 2019 PAR/NCAPER training tour of California is unknown.

The PWG has discussed this new activity:

Field Conversations. There's broad agreement that convening the field to address these sector-wide issues is critical. The shape and scope of these opportunities need further exploration and probing. Opportunities include:

- Providing sponsorship/support to the emerging suite of KAC webinars
- Discussing with the NEA a national Summit as followup to the 2016 convening *Readiness and Resiliency: Advancing a Collaborative and National Strategy for the Arts in Times of Emergencies*
 - Connecting these issues/conversations to two SC member organization national conferences in Puerto Rico: GIA in fall 2023, and NASAA in 2024,

Expanded and targeted policy and advocacy work.

Participate with KAC/UKY research/case studies.

Steering Committee Discussion

The conversation and analysis to date has clarified several key issues and questions which the PWG wishes to present to the Steering Committee. It's crucial to recognize these main themes and have consensus on our commitment, before making any formal decisions about programming (including where to focus our modest capacity and where to focus our resource development efforts).

Main themes:

The lack of a centralized response and funding system post-disaster. The private and public sectors are not addressing, with a few individual exceptions, this need, and those in need have no clear direction on where to go for information or help. NCAPER is positioned as their first stop, but at this time we are able to offer limited support. Emily Moses is particularly eloquent about her frustration in this area following the tornadoes and flooding in Kentucky.

What do we want to impact? Preparedness or just **response/recovery?** Adequately addressing ***readiness, response*** and ***recovery*** with current resources is difficult. Response/recovery is clear and in demand (information, response facilitation, *Field Guide*, etc.) Preparedness continues to be the challenge, not just for NCAPER but because the field as a whole has not adopted this posture even with the experience of myriad disaster and local emergencies, and the availability of planning resources through ArtsReady and others.

The need for data and information. What are the actual and potential losses? Not just those caused by large natural disasters, but by human-caused tragedies, and through small, 'mundane' emergencies which devastate individual artists and arts/cultural organizations and

are unseen. The collection/analysis of statistics and stories is needed – historic information, as well as the means to collect and understand current and future impacts

Working Group Realizations

Based on the context above, these are directions that have emerged most clearly to the PWG.

“Take our shot” at moving the field toward readiness in the next two years. We propose framing our Readiness approach clearly – focus our limited capacity in this area to lift up the story of collective loss in the arts, and draw the line to potential greater future loss, to gain the field’s attention. *What is all that we’ve lost? How much more are we willing to lose? And why does each disaster come and go without drastic response?* Frame mitigation as the key (“readiness with experience”) Do this through an expanded Coalition, and encouraging change across the arts support structure. Learn what has and has not worked in efforts, since 2005, to provide the field with knowledge and skills, and to institute preparedness. Make this an area of expanded attention, while maintaining our day to day focus on response and recovery, and embodying the role of Storyteller. If the needle hasn’t moved within two years, we will have made our best effort, and will step back from a focus on readiness.

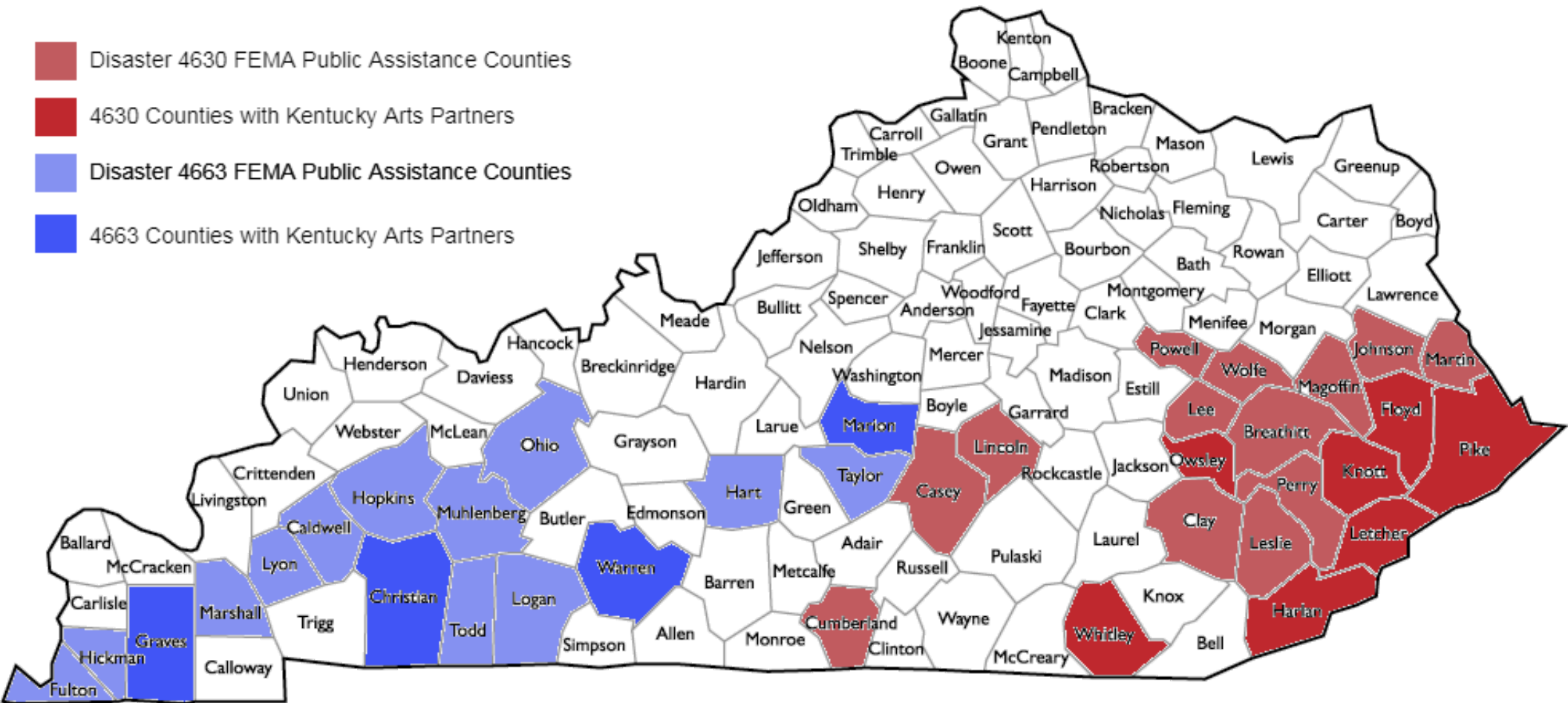
Be ever mindful of our capacity and ability to succeed at current and new activities. Identify and elicit the necessary resources to take on expansions and new areas of programming strategically and proactively. Affirm that our attention needs to be on the organizations that serve artists and arts organizations, to take advantage of the potential collective impact.

Re-focus on the nature of existing as a Coalition. Expand our capacity and service simultaneously, by expanding the Coalition through an Affiliates role for regional/state/local arts agencies, artist- and arts-service organizations, arts advocacy organizations and other interested/related entities. Work with the Nominating Committee in this area.

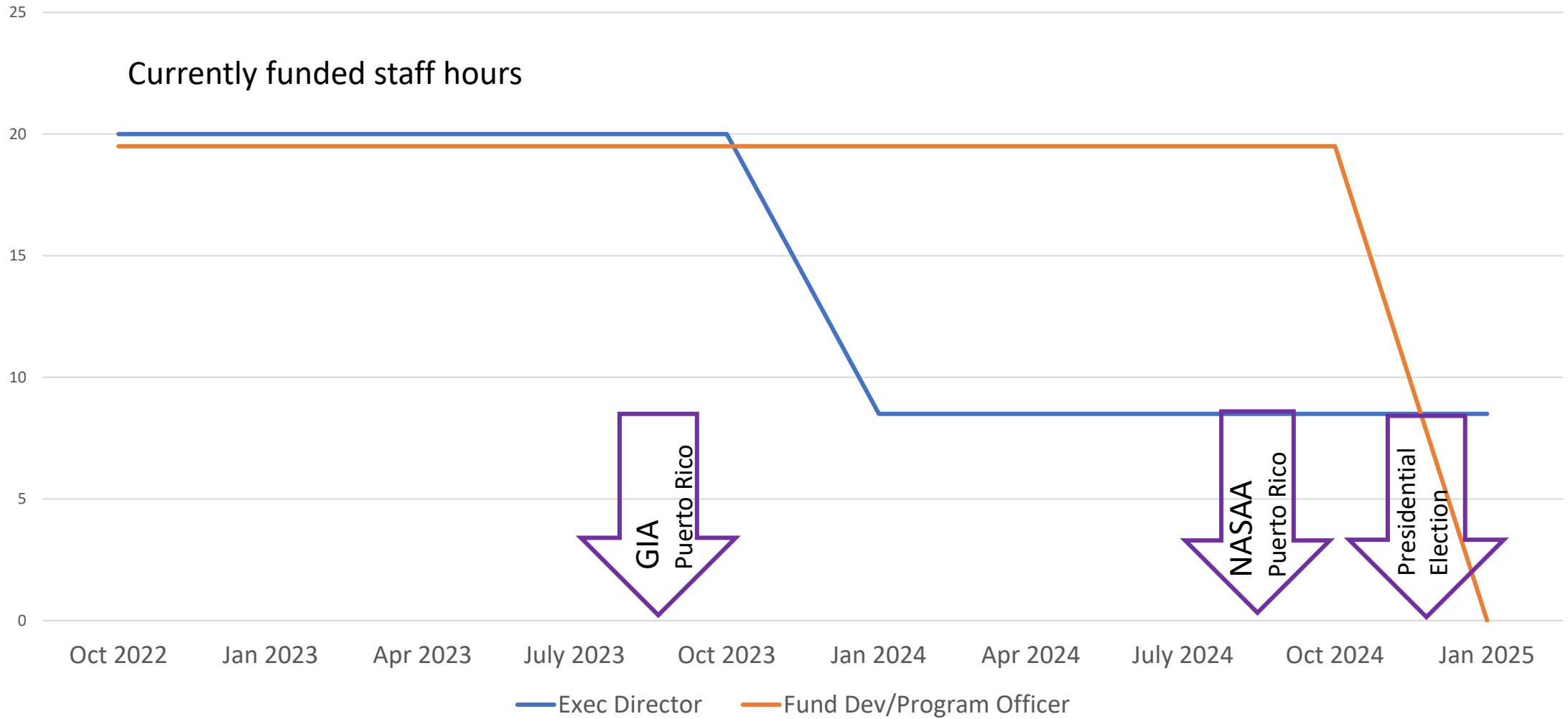
Next Steps

- Continue the conversation with the Endowment moving toward shared actions/events, and absorb the NEA/Structural Sustainability charge into this working group.
- Determine what specific additional data/evaluation will be helpful going forward.
- Based on the agreed-upon focus, explore new funding and how to sustain a broader range of programs and the mitigation/readiness aspect.
- Work with Nominating Committee and Steering Committee to refresh and reframe our Coalition model and behaviors.
- Work with Merger Working Group as appropriate.

- Disaster 4630 FEMA Public Assistance Counties
- 4630 Counties with Kentucky Arts Partners
- Disaster 4663 FEMA Public Assistance Counties
- 4663 Counties with Kentucky Arts Partners



Capacity and Timing



Program/Service	Annual expense	ED tasks and time allocation	Funding source/amount	Notes/description
Crisis Analysis & Mitigation (CAM) coaching program	\$40,000 plus mitigation project stipends. Plus \$15,000 ED salary	25% of ED time. There are year round weekly meetings with AIR associates in addition to the 2-hour monthly follow-up calls with the cohorts. The pilot coaches will continue to meet quarterly. The online training is 25 hours in which the ED participates.	Tremaine Fdn grant of \$80,000 supports 2 more years of CAM which includes one month salary of the ED each year	This is a program that can expand with additional funding in concert with local funding sources of the CAM participants.
Response Facilitation calls and SAT support	\$6,000 ED salary	10% of ED time but more time and energy needs to be given to developing the SATs		Fluctuates based on need. More time needs to be spent organizing a state model that can be replicated so that the team is in place before disasters hit.
Arts Admin programs	AAAE membership \$600. Plus \$12,000 ED salary	20% of ED time. Contacting programs and maintaining those contacts is split between NCAPER & PAR. Developing the lectures/workshops is a shared task as well.		15+/year and is done with PAR.
Conference presentations	Travel & hotel expense & conference dues/registration is budgeted. Plus \$9,000 of ED salary	15% of ED time. Tasks of tracking deadlines, producing & organization proposals is shared between NCAPER & PAR.		15+/year and usually with PAR, although several invitations were for NCAPER only
dPlan/ArtsReady tool	\$6,000 of ED salary	10% of ED time. This has an Earned Income potential.		
Policy and advocacy	\$3,000 of ED salary	5% of ED time.		Artist Interest group meets biweekly; CAG meets monthly.

Website/online resources and general administration of the Coalition	\$20,000 allocated for staff stipends & licensing, etc. Plus \$9,000 ED salary	15% of ED time. Supervising web designer & social media consultants (5%) and 10% for general administration work.		
Cultural Placekeeping Networks		0%		N/A at this time