

# NATIONAL ENDOWMENT FOR THE ARTS

## READINESS AND RESILIENCE CONVENING

### SUMMARY OF PROCEEDINGS

The National Endowment for the Arts (NEA) held a cross-sector<sup>1</sup> convening on April 19, 2016. *Readiness and Resiliency: Advancing A Collaborative and National Strategy for the Arts in Times of Emergencies* had **three key objectives**:

- **Brief key leaders** on the state of emergency preparedness in the arts and cultural community;
- Determine how to **advance more collaborative and comprehensive emergency strategies** at the national and local levels for artists and arts and cultural organizations; and
- Provide a forum for the nation's **arts and cultural leadership** to develop, individually and collectively, their **roles and responsibilities** in readiness and response.

This summary highlights key information presented, discussion points, and ideas offered by participants for further review and consideration.

### Context, Current Situation, and Attitudes

The Arts and Culture (A&C) sector is challenged to prepare for, and recover from, a wide range of **disasters** (both natural and human-made), **acts of terrorism**, and increasingly, **civil unrest**.

The landscape of readiness and resilience in A&C is often isolated and uneven when compared to other sectors of the community.

### Challenges identified by participants:

- Cultural organizations are generally undercapitalized, and most artists lack three months of cash reserves, making it difficult to prioritize readiness.
- There is a psychological unwillingness on the part of A&C to think about potential crises.
- Donor fatigue may set in after an event occurs.
- Much of the cultural sector is **informal** and generally **not included in the policy infrastructure** of emergency management or planning.
- **Readiness** is best designed and sustained collaboratively by multiple stakeholders. If left to a single individual's interest or a single organization's focus, efforts fade quickly in transition or change.

The A&C sector benefits the community when it is connected to broader, community-based readiness, recovery, and resilience efforts, including:

- Artists and arts organizations can model that they **are adept at creative problem solving**.
- The A&C sector has exemplars of **cultural leadership development and community arts training** that can mobilize in times of crises.
- Some funders include resilience training in **racial equity capacity-building** programs.
- Arts and cultural assets are often shared with the larger community in times of crisis, helping communities **recover, heal, and build long-term resilience**.

<sup>1</sup> See Attachment A for the Convening Participant List/Bios.

## Readiness & Resilience: A New Definition

A definition of Readiness and Resilience for artists and arts/cultural organizations should include:

- **Ample** human, physical, and financial resources;
- Social and professional **support systems** to develop the ability to **adapt and survive** the “new normal”;
- Capacity to **thrive, transform, and build back better**;
- Systemic **change in the DNA** of how we exist and work;
- Integration of **A&C in community planning**; and
- **Strengthening** sector ability to “**code-switch**” to adapt to major resiliency efforts, (such as Rockefeller Foundation’s “Resilient Cities”).

## Readiness & Resilience: A Desired State

Resilience requires an **equitable and reciprocal** system in which the Arts and Culture sector **receives** services from, and **provides** meaningful benefits and services to the community to **heal, recover, adapt, and thrive** after unexpected events.

**Ideally, the Arts and Culture sector will be resilient because:**

- Everyone has a **readiness plan**.
- A&C is **at the table when communities plan for preparedness**.
- A&C is recognized for its contributions to **the community** as a result of strengthening the capacity to adapt and thrive after an unexpected event.

A **systemic and coordinated approach** to funding, programs, services, and communications, at all levels, would rest on a framework that includes:

### Values

- **Equitable and inclusive** access to resources;
- Holistic embrace of **nonprofit/for-profit arts**; and
- Arts and culture integrated in **community health**.

### Ways of Working

Preparedness efforts should incorporate **artistic practice/process**, best practices of **community organizing**, and **emergency services planning and provision through**:

- **Knowledge sharing** within and among sectors;
- **Coordination** among A&C service organizations, foundations, artists, and arts organizations; and
- **Cross-sector support** at the national level that also recognizes autonomous **local and regional** coordination efforts as well as self-determined community responses.

### Integration into Emergency Response Systems

- **Response systems** at all levels are aware of, and include A&C;
- Support exists for an **A&C specialist at FEMA**;
- Federal/state/local **recovery mechanisms include A&C**;
- Include A&C in **community planning and asset mapping**;
- **Enlist artists** as Volunteer Agency Liaisons (VAL); and
- Explore new opportunities for **storage and co-operative warehousing** (e.g. 7th Day Adventists).

### Centralizing Resources

- Work with first responder networks to **develop a comprehensive asset map** of regional response agencies/services;
- Develop a **centralized responder network**; and
- **Test communication systems regularly** to sustain capability for timely and appropriate response.

### Training and Technology

- Develop **training materials for the A&C sector**;
- **Utilize technology** to ensure that artists and arts organizations are trained; and
- Emphasize A&C strengths (such as facilities) which in turn become **cultural resources** to assist the community in crises.

### A&C Philanthropy Policy/Advocacy

Arts and Culture preparedness is advanced as a priority to **improve community resilience**. Funding strategies might include:

- **Pooled funds** with local foundations and government; and
- **Standardized applications** among artist-endowed foundations for emergency funding.

### Regulatory Environment

- **Eligibility requirements are expanded** so artists and arts organizations have access to resources (self-employed individuals / small business owners).
- Artists and cultural organizations have access to **business continuity insurance**.

## **Bridging the Preparedness | Resiliency Gap**

Since Hurricane Katrina, many excellent preparedness and resilience efforts have been launched. After a decade of maturing, **it's time for a strategic, coordinated, sector-wide movement that also seeks partnerships with other allied services sectors.**

Here is a framework to organize this work:

### Research and Data

- Develop a **comprehensive inventory** of current resources;
- **Determine gaps**;
- **Identify** potential internal and **cross-sector collaboration** to fill the gaps;

- **Design and collect data** to measure the impact of disasters, and the impact of preparedness on A&C; and
- **Monitor progress in moving towards A&C sector resilience.**

### Improvements to Infrastructure

- Employ **regional, state, and local arts agencies** as conduits between the A&C and emergency response networks;
- Encourage local A&C participation in **general community volunteer responder groups** (e.g. National Voluntary Organizations Active in Disaster (NVOAD) and Voluntary Agency Liaison (VAL));
- **Map** an A&C-specific response network; and
- **Designate and support existing coalitions** (e.g. N-CAPER or CultureAID) as central communications and information resources.

### Tools/Training

- Develop a **“30 minutes to resilience”** starter toolkit for the A&C sector;
- **Integrate** readiness and resiliency preparedness into **college and graduate arts curricula**; and
- Develop **curriculum** for arts and culture working in communities in times of crisis.

**Build competency in the emergency management field to serve the A&C sector by:**

- Creating **tools and training modules for First Responders** to work with A&C;
- Developing **graphics to better explain how each sector operates**; and
- Develop a professional development **module for A&C** to work with Emergency Responders.

## The “Road Show”

Success in securing policy change, funding, infrastructure improvements, and increased collaborations will be helped by **making a compelling case for the work**—inside and outside our sector—and promoting effective and replicable preparedness and resiliency models.

### Leverage Arts Philanthropy and Advocacy

- **Convene** public and private funders to develop cooperative practice in the area of preparedness;
- **Incorporate** preparedness into **grantmaking**;
- **Invest in existing A&C readiness resources** such as ArtsReady and CERF+;
- **Prioritize** A&C with national service organizations;
- **Incentivize the integration of A&C in community preparedness and resiliency planning**; and
- Encourage a preparedness policy/advocacy platform developed and jointly advanced by **Grantmakers in the Arts, the National Assembly of State Arts Agencies, and Americans for the Arts.**

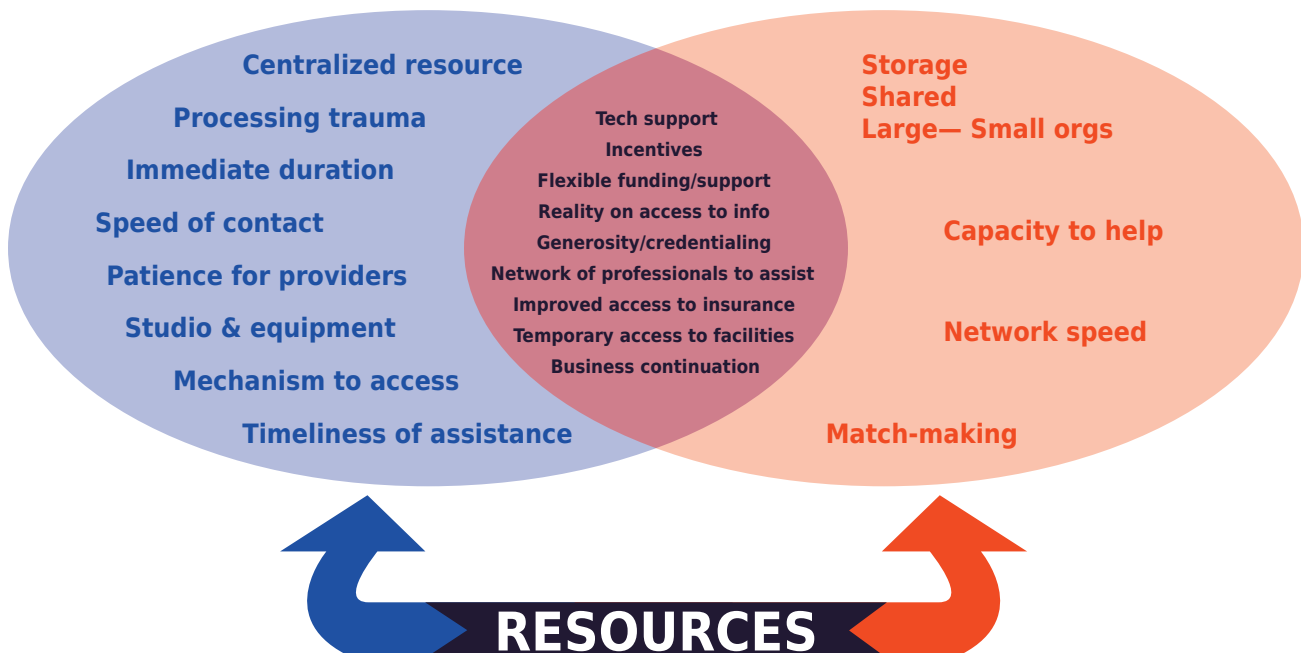
## Moving Forward

Preparedness is essential to the A&C sector’s resilience -- ensuring that arts and culture can be integral to civic life in the best, and the worst of times. To move this agenda forward:

- **Keep it simple**;
- Develop a **common vocabulary** and consistent message;
- Have a **master plan** that contains achievable short-term (and long-term) goals;
- Identify the **leaders** and **authorizing environment**;
- Enlist arts and culture **national service organizations** to adopt these practices;
- **Align** preparedness with **civic engagement** and **equity** work in the arts and philanthropy;
- Facilitate **an entity to be the central coordinator** of a preparedness information-sharing network; and
- **Build a culture of shared values** around resilience for the next generation of leaders.

## INDIVIDUAL ARTISTS

## ARTS ORGANIZATIONS



# READINESS AND RESILIENCE CONVENING

## Participant List/Biographies



**Christa Blatchford**, Chief Executive Officer for the Joan Mitchell Foundation, directs the vision of the foundation with the board of directors and oversees the programming, administration, and operations of the Joan Mitchell Foundation's two

New York City locations as well as the Joan Mitchell Center in New Orleans, LA. Christa previously served as the foundation's Artist Support Director, and then as Deputy Director, overseeing national programs including the inaugural years of the Creative Living Legacy Program. Before joining the Joan Mitchell Foundation, Christa spent three years as a Program Officer at the New York Foundation for the Arts (NYFA). She received her master's degree in fine arts from Hunter College in 2005 and taught in Hunter's undergraduate art department.



**Connie Bodner** is a Supervisory Grants Management Specialist for the Institute of Museum and Library Services. She co-leads a team of museum professionals who coordinate discretionary grant programs in conservation,

preservation, collections management, community engagement, and learning for museums. Connie holds a Ph.D. in anthropology from the University of Missouri-Columbia, as well as a B.A. and M.A. in anthropology from the University of Illinois at Urbana Champaign. Her academic research has focused on the development of intensive agricultural systems in Southeast Asia and the coevolution of plants and humans. Her museum experience comprises 23 years in archaeological research and publishing, museum collections, exhibitions, public and school programs, and administration.



**Pam Breaux** came to the National Assembly of State Arts Agencies as CEO in 2015, following her tenure as Assistant Secretary of the Louisiana Department of Culture, Recreation and Tourism (CRT), where she had previously served as Secretary. Earlier,

Pam served as Assistant Secretary of the Louisiana Office of Cultural Development and was Executive Director of the Louisiana Division of the Arts, both of which reside within CRT. During her time at CRT, Pam led Louisiana's cultural economy initiative and spearheaded the state's attainment of UNESCO recognition of Poverty Point as a World Heritage site. Before working in state government, Pam managed southwest Louisiana's Decentralized Arts Funding Program and was executive director of the Arts and Humanities Council of Southwest Louisiana.



**Cornelia Carey** has served as the Executive Director of CERF+ since 1995. She is the co-Chair and founding member of the National Coalition for Arts Preparedness and Emergency Response, an initiative to improve emergency preparedness

and response in the arts sector. Before her tenure at CERF+, Cornelia ran programs supporting artists and cultural institutions at the Vermont Arts Council and the Massachusetts Cultural Council. She has served on boards and review panels for foundations, state arts councils, and the National Endowment for the Arts. She lives with her husband and daughter on their farm in Calais, VT.





**Jennifer Gilligan Cole** is Executive Director of the Metro Nashville Arts Commission where she leads the city's efforts in art, culture, and creative economy. She has more than 22 years of experience in organizational leadership

and change management. Nationally, Jen serves as an executive board member of the US Urban Arts Federation and as a member of the PolicyLink cohort on arts and cultural equity. Jen has worked extensively in the public and non-profit sectors in a variety of executive leadership positions including Vice President of Strategy at HandsOn Network in Atlanta, GA, and principal in a private consulting practice focused on change management and strategic long-range planning.



**Mary E. Downs** is Senior Program Officer in the Division of Preservation and Access at the National Endowment for the Humanities (NEH), where she coordinates programs that document endangered languages and that support small

cultural heritage institutions to preserve their humanities collections. Mary came to NEH from the Institute of Museum and Library Services, and had previously worked at the National Park Service in Native American cultural heritage preservation. She received a Fulbright fellowship for her research on cultural contact between Romans and Iberians in southern Spain. She holds a B.A. from Wesleyan University and a Ph.D. in classical archaeology from Indiana University.



**Barbara Davis** is Chief Operating Officer of the Actors Fund. Her administrative, financial, and programmatic responsibilities include social services, health care, and workforce development for The Fund, its supportive

housing residences, and its assisted-living and nursing care home. Barbara co-chairs the Housing, Health and Human Services Committee and serves on the Land Use Committee for Manhattan Community Board #4. She is Vice President of the Waldman Foundation, a member of the World of Work Advisory Committee at Columbia University School of Social Work and an advisor for the Louis Armstrong Center for Music and Medicine at Beth Israel Medical Center in New York. Barbara has a B.A. in psychology from American University, an M.S. in social work from Columbia University.



**Amy Fitterer** has served as Executive Director of Dance/USA since January 2011 after serving as the Director of Government Affairs for both Dance/USA and OPERA America. Amy currently serves on the board of the Performing

Arts Alliance and the advisory board for the Dizzy Feet Foundation, the mission of which is to support, improve, and increase access to dance education in the United States. A former ballet dancer and classical pianist, Amy received her ballet training from the Nutmeg Conservatory for the Arts in Connecticut and a B.S. in piano performance from Indiana University School of Music. Amy completed her master's in arts administration from Teachers College, Columbia University in New York City.



**Lori Foley** is an emergency management specialist at the Federal Emergency Management Agency (FEMA) and is detailed to the Smithsonian Institution. She is the administrator of the Heritage Emergency National Task Force,

a partnership of 42 national service organizations and federal agencies co-sponsored by FEMA and the Smithsonian to protect cultural heritage from the damaging effects of natural disasters and other emergencies. Previously, Lori was Vice President of Emergency Programs at Heritage Preservation, and earlier, worked at the Northeast Document Conservation Center. She has lectured and conducted workshops on emergency preparedness and response across the U.S. and internationally. She is a member of the cultural heritage emergency network COSTEP Massachusetts, the Foundation of the American Institute for Conservation's National Heritage Responders, and the International Association of Emergency Managers.



**J. Kimberly Harriz** is an environmental protection specialist at the Department of Interior (DOI), Office of Environmental Policy and Compliance. She serves as the National Coordinator for the Natural and Cultural

Resources Recovery Support Function (NCR RSF), a constellation of 18 federal agencies that assist communities, states, and tribal governments with long-term environmental and cultural resource recovery needs following large-scale and catastrophic incidents. Her additional responsibilities include providing guidance and oversight for DOI's compliance with environmental laws pertinent to hazardous substance releases and waste site cleanup, including military munitions. Kim has been in the Federal Civil Service since 2007, with previous positions as Environmental Engineer and Physical Scientist at the Bureau of Land Management and the Army National Guard Directorate.



**Alison Gilchrest**, Program Officer at the Mellon Foundation, oversees grantmaking in art history, conservation, and museums, and works to develop new initiatives in arts and cultural heritage. Prior to joining the foundation in 2005,

Alison held positions in the conservation departments of the National Gallery of Art, the Philadelphia Museum of Art, and most recently, the Metropolitan Museum of Art, where she conducted spectral imaging research at the intersection of art historical, curatorial, and conservation inquiry. Alison's research interests include online cultural heritage documentation and research environments. Alison holds an M.S.I.S. degree with a concentration in museum information systems from the University of North Carolina at Chapel Hill and a bachelor's degree in the history of art from Bryn Mawr College as well as a professional certificate in arts administration from New York University.



**Michael Killoren** serves as the director for Local Arts Agencies and Challenge America at the National Endowment for the Arts. He is responsible for the grantmaking processes for Local Arts Agencies (LAAs), developing

partnerships to advance the LAA field as a whole, and the Challenge America program. Most recently, Michael served as Director of Seattle's Office of Arts & Cultural Affairs from 2002 through 2010, where he led the city department's funding and public art programs, developed initiatives to increase public access to arts and culture, and established a groundbreaking partnership to restore arts education in Seattle Public Schools. He also served as an Arts Program Coordinator and later Executive Director of the King County Arts Commission. Michael has served as president and vice-president of the U.S. Urban Arts Federation of Americans for the Arts, and as a member of the Downtown Seattle Association Marketing Committee. He has a B.A. in media arts from Webster University in St. Louis and completed graduate studies in telecommunications at Indiana University, Bloomington.



**Shirley Levy** is the Chief of Staff at the NYC Department of Cultural Affairs (DCLA) with responsibility for implementing and promoting cultural programs and capital projects that expand arts access for New Yorkers.

She helped launch DCLA's new Public Artists-in-Residence (PAIR) program that pairs artists with city agencies to address civic issues; joined the task force guiding the Affordable Real Estate for Artists (AREA) Initiative to build affordable live- and workspace for artists; and is overseeing various new collaborations with the Department of Education to expand arts access to public school students. After Hurricane Sandy, Shirley worked closely with the cultural sector to promote recovery and resiliency, and helped launch the CultureAID (Active in Disasters) communication network in 2014. She holds a master's degree in arts administration from Teachers College, Columbia University and a bachelor's degree in art history from Brandeis University.



**Mollie Quinlan-Hayes**, Deputy Director and Accessibility Coordinator, oversees South Arts' programs and helps to guide strategic planning and evaluation. She is Director of South Arts' national initiative *ArtsReady*, and serves as

Co-Chair of the Steering Committee of the National Coalition for Arts' Preparedness and Emergency Response (NCAPER). Mollie is a 2015 inaugural class graduate of *Executive Arts and Culture Strategy*, a program of the University of Pennsylvania and National Arts Strategies. She worked for the Arizona Commission on the Arts for 14 years, and was a founding board member of Alliance for Audience/ShowUp.com and ARTability/Accessing Arizona's Arts. Mollie is a facilitator/consultant in strategic planning and participation-building, has been a professional audio describer, and is trained in Critical Response.



**Robert L. Lynch** is president and CEO of Americans for the Arts (AFTA), which is dedicated to advancing arts and arts education in every American community. Under his direction, AFTA has become a leader in documenting

and articulating the key role played by the nonprofit arts and culture industry, and its audiences, in strengthening our nation's economy. Robert serves on the Independent Sector Board of Directors and has been appointed twice by the U.S. Secretary of Commerce to serve on the U.S. Travel and Tourism Advisory Board. For three consecutive years, the *NonProfit Times* selected him as one of the most influential executives in the sector, and in January 2014 he was awarded the Sidney R. Yates Award for Outstanding Advocacy on Behalf of the Performing Arts. Robert earned a bachelor's degree in English from the University of Massachusetts-Amherst, and plays the piano, mandolin, and guitar.



**Laura A. Scanlan** serves as the Director of State and Regional Partnerships at the National Endowment for the Arts, where she provides direction on NEA funding, and other assistance, to the 56 state and jurisdictional

arts agencies and the six regional arts agencies. Previously, Laura founded Creative Cultural Strategies, providing professional advisory services for nonprofit organizations in the cultural sector and was Senior Vice President for Fund Development and Marketing at the Delaware Community Foundation. From 2001 to 2006, Laura served as Director of the Delaware Division of the Arts. Prior to her work in the arts, Laura was Senior Vice President of Public Affairs at First USA Bank, Bank One Corporation, and held senior sales, marketing, and product development positions at CoreStates Bank in Philadelphia and at the First National Bank of Chicago. Scanlan received her bachelor's degree in psychology and biology at Mount Holyoke College and her MBA at the Anderson School of Management at UCLA.





**Felicia W. Shaw** joined the Regional Arts Commission of St. Louis as its Executive Director in 2015. Previously, Felicia served for eight years as Director of Arts and Culture Strategy and Analysis at the San Diego Foundation. Prior to joining

the San Diego Foundation, Felicia was Program Manager at the City of San Diego Commission for Arts and Culture, responsible for implementing the annual grants program and a number of initiatives designed to promote San Diego as a leading cultural tourism destination. She currently serves on the boards of Grantmakers in the Arts, the only national association of both public and private arts and culture funders in the United States, and Craft Emergency Relief Fund, a national artists' service organization that seeks to safeguard and sustain the careers of artists working in craft disciplines and provide emergency resources that benefit all artists.



**Caitlin Strokosch** has worked at the Alliance of Artists Communities since 2002 and was appointed Executive Director in 2008. She is a frequent public speaker and has served as a grants panelist for the National Endowment for the Arts, the Joyce

Foundation, the Educational Foundation of America, the Rasmuson Foundation, and the Rhode Island State Council on the Arts. She serves on the boards of Grantmakers in the Arts and Girls Rock! Rhode Island, and on the advisory boards of Transcultural Exchange and Outpost Journal. In July 2016, she will begin her tenure as President and CEO of the National Performance Network.



**Jayna Swartzman-Brosky** is the Programs Director for the Center for Cultural Innovation. Jayna co-designed the Creative Industries Incentive Fund. Previously, she served as a curatorial intern for Southern Exposure. Jayna is interested in

new models of sustainability for artists and local arts organizations.



**Carlton Turner** is the Executive Director of Alternate ROOTS, a regional nonprofit arts organization based in the South that supports the creation and presentation of original art rooted in community, place, tradition, or spirit.

Carlton is also Co-Founder and Co-Artistic Director, along with his brother Maurice Turner, of the group M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction), a performing arts group that blends jazz, hip-hop, spoken word poetry, and soul music together with non-traditional storytelling. Carlton studied English and history at the University of Mississippi. He is currently on the board of Appalshop, an advisory member to the National Theater Project at the New England Foundation for the Arts and the Catalyst Initiative (Michael Rohd), and a member of the We Shall Overcome Fund advisory board at the Highlander Center for Research and Education.



**Cecelia Walls** is the Information Center Manager for the American Alliance of Museums (AAM), where she provides resources and customized research to member museums. Previously, she served as an accreditation

coordinator and was heavily involved in the reinvention of that program. Prior to joining AAM, Cecelia worked as a registrar/collections manager for museums in and around the Washington, DC area. She holds an M.A. in museum studies from the University of Leicester in Leicester, England, and a B.A. in historic preservation from the University of Mary Washington in Fredericksburg, VA.



**MK Wegmann** is President & CEO of the National Performance Network/Visual Artists Network (NPN/VAN), which supports the creation and touring of contemporary art, providing an organizing link among communities,

artists, and presenters. MK works with organizations and artists in planning, organizational development and systems management. From 1978-1991 she was Associate Director for the New Orleans Contemporary Arts Center, and from 1993-1999 served as Managing Director of Junebug Productions. MK serves on boards of directors for National Performance Network, the Performing Arts Alliance, Creative Alliance of New Orleans (CANO), and Junebug Productions. A native of New Orleans, she has been active in its recovery from the disasters of 2005.

