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Disaster Resiliency and the Arts
in the Houston Area

2020 / 2021

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Houston Area Arts Disaster Resilience Advisory Committee
HAA also thanks its advisory committee for their time and contributions to this report. The committee represents five of the Greater Houston counties and a diversity of experience, including craft, folk and traditional arts; visual arts; theatre, dance and opera; digital arts and design; literary arts; music; film and photography; architecture, history and preservation; curation; arts and history service; community development; emergency management; and research.

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About Houston Arts Alliance
Houston Arts Alliance (HAA) is a local arts and culture organization whose principal work is to implement the City of Houston's vision, values, and goals for its arts grantmaking and civic art investments. HAA's work is conducted through contracts with the City of Houston, overseen by the Mayor's Office of Cultural Affairs. HAA also executes privately funded special projects to meet the needs of the arts community, such as disaster preparation, research on the state of the arts in Houston, and temporary public art projects that energize neighborhoods.

In short, HAA helps artists and nonprofits be bold, productive, and strong.

To learn more about HAA and our team, visit www.houstonartsalliance.com and www.houstonartsalliance.com/about-us/staff.

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"**HAA embarked on a research and planning process to identify ways to make the cultural community more resilient and better prepared for the next disaster.**"

Executive Summary

The historic devastation caused by Hurricane Harvey exposed numerous opportunities to improve disaster preparation, response and recovery efforts across our city. For the arts, culture and historic preservation community, this was especially true.

Harvey showed us that the arts and cultural sector is largely unprepared and unclear on how to build its resilience for the next disaster. The reasons for this gap are complex, but can be summarized into two key areas: disaster systems and leadership.

First, the sector lacked strategic integration into disaster response systems that are responsible for directing critical resources to individuals and organizations recovering from natural disasters. When Harvey struck, arts and culture nonprofits and individual artists suffered losses in presentation, productivity and income. Yet, existing disaster response systems did not have efficient access to this information or a dedicated team who could analyze and address these unique needs.

This resulted in an incomplete picture of the impact and recovery needs for the city at large. The nonprofit arts industry in Harris County has a $1.1 billion impact on the economy, which translates to $57 million of local tax dollars annually. Given the vast economic impact of the industry on Harris County, it is mutually beneficial and essential to ensure the arts and culture sector is resilient in the face of natural disasters.

The second gap was the lack of a trusted leader who could be a dedicated arts and cultural community advocate in the wake of disaster and who could direct those most vulnerable to valuable resources for preparation and recovery.

In order to tackle both of these opportunities and minimize damage to Houston's robust cultural economy in the future, HAA embarked on a research and planning process to identify ways to make the cultural community more resilient and better prepared for the next disaster.

With support from the Houston Endowment, counsel from national and community experts, and collaboration with cultural nonprofit leaders, artists, funders and public-sector disaster professionals, a number of projects emerged to help reduce damage and loss in the arts, culture and historic preservation community for many years to come.

The following report sorts through the dozens of opportunities, needs and questions that surfaced during the recovery period following Hurricane Harvey. It outlines how we can

The nonprofit arts industry in Harris County has a

$1.1 billion

impact on the economy.

capitalize on the connections created with national experts and existing disaster response systems for the betterment of our community. Most critically, the report helps guide strategies that are responsive to the needs expressed by artists and cultural organizations.[1]

1 Understanding Houston. (n.d.) Retrieved from https://www.understandinghouston.org/topic/community-context/diversity#-foreign_born_population.
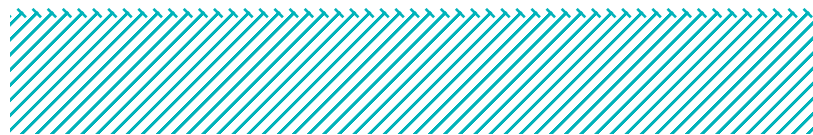
Introduction

The following key terms are used throughout this plan to simplify efforts and to create some common and clear definitions:

"Cultural Ecosystem" refers to the individuals and organizations that identify as belonging to the art, culture and historic preservation communities.

"Emergency Management Ecosystem" refers to the individuals and organizations that belong to the emergency management, public safety professions and disaster support organizations.

"Second responders" refers to those individuals and organizations that provide support to 1st responders (police, EMS, fire, emergency management) and victims of disasters. 2nd responder examples include The Red Cross, Salvation Army, United Way, H-E-B Disaster Relief, and The Humane Society Animal Rescue Team. These organizations are accepted and utilized within the Emergency Management Ecosystem and are critical to the success of disaster response and recovery efforts. These organizations are also referred to as Voluntary Organizations Active in Disasters or VOADs. VOADs and those within the Emergency Management Ecosystem work together to restore what is lost or protect what can be lost in a disaster in a way that lessens the impact of future disasters.[1]

1 The role of voluntary organizations in emergency management IS-0288.a. (n.d.) Retrieved from https://training.fema.gov/emiweb/is/is288a/is-0288a_download.pdf.

Almost three years after the destruction of Hurricane Harvey, the cultural ecosystem's clearest lesson is that most of the region's arts, cultural and historic preservation communities are unprepared for the next disruption. This is a result of a critical gap that exists between the cultural and emergency management ecosystems.

There is a clear need for a system whose sole purpose is to include the cultural ecosystem within the response and recovery efforts of a disaster.

This system will help lessen suffering and loss within the community while also helping it rebound faster and become more resilient.

The proposed plan is to have the cultural ecosystem act as second responders by giving cultural experiences to disaster victims and 1st responders directly involved in a disaster as part of the healing and restoration process.

Our Eight Counties
The Greater Houston area is one of the most ethnically diverse in the country. It boasts a large immigrant population that makes artistic and cultural contributions, which provide socio-economic benefits and enrich the region by infusing diversity.

The eight Houston-area counties accounted for in this report are Montgomery, Brazoria, Fort Bend, Waller, Galveston, Harris, Chambers and Liberty. These counties encompass 7,612 sq mi with 5,891,999 people as of 2010, which is 4,728 people per square mile.[1] This region is particularly vulnerable to a number of disasters.

Houston and the surrounding regions are prone to flooding caused by various emergencies and natural disasters including hurricanes, tropical storms, depressions, coastal and riverine flooding and severe weather. All of these are relevant threats to the rich, diverse and vibrant cultural ecosystem that the residents of Greater Houston enjoy.

Currently, no comprehensive solutions are planned within the next few years to help alleviate flooding. This issue, which has had a significant impact on the arts and cultural sector in the Greater Houston region, will continue to disrupt those communities.

Other threats include uncontrolled urbanization, unchecked tourist development, and climatic, geological or other environmental factors[2].

The goal of the year-long project that culminated in this report, was to develop a plan to help the arts and cultural sector, particularly individuals in underserved communities, become more resilient to disasters of all sizes and types.

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1 U.S. census bureau quick facts. (n.d.) Retrieved from https://www.census.gov/quickfacts/fact/table/US/PST045219.
2 World heritage in danger. (n.d.) Retrieved from https://whc.unesco.org/en/158/.

Overview of The Emergency Management Ecosystem

The Psychology of Resilience

The word "resilience" has many meanings. One definition states it is, "an ability to recover from or adjust to misfortune or change.[5]" This is often the standard definition assigned to disaster resilience. But, there is another definition that gives more insight into the act itself. It states that resilience is "the capability of a strained body to recover its size and shape after deformation caused especially by compressive stress.[6]" While this definition has its roots in physics, it has application to disaster resilience, too. To illustrate, in physics, resilience is the ability of something, such as rubber, to "absorb energy (such as from a blow)" and release the energy as it returns to its original shape.[7] This example gives us a visual picture of how a "blow" from a disruption, large or small, misshapes individuals and the community, and how it requires us to "release energy" to recover. Consider the idea of absorbing and releasing energy as resilience is discussed in this report.

Resilience is a two-part proposition: belief (absorbing energy) and action (releasing energy). Belief comes into play in psychological resilience, which is the flexibility of response to disruptions, emergencies or disasters, and the ability to bounce back from the negative emotional experiences.[8]

Positive attitude, optimism and the ability to regulate emotions are some of the characteristics psychologists have identified that make a person resilient.[9] Individuals who have the ability to see failure as helpful in creating new solutions by working through situations that are not optimal, problem-solving and seeking out-of-the-box solutions are also considered resilient.

When individuals possess these skills and believe that their situation after a disaster can be improved and can have a positive outcome, that is a step toward resilience.

An additional path to "absorbing energy" to create resilience is via social capital. Social capital is earned when individuals and organizations build relationships of trust and respect with one another that allow them to work together to effectively achieve a common goal that benefits all involved.

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5 Resilient. In the Merriam-Webster.com Dictionary. Retrieved January 11, 2020,
from https://www.merriam-webster.com/dictionary/resilient.
6 Resilient, 2020.
7 Resilient, 2020.
8 Tugade, M. M, Fredrickson, B.L. & Feldman Barrett, L. (2005). Psychological resilience and positive emotional granularity: Examining the benefits of positive emotions on coping and health. Journal of Personality, 72(6).
9 Tugade, et al., 2005.

Daniel Aldrich (2012) recounts the story of two communities in New Orleans after Katrina. One achieved 90% repopulation two years after Katrina and another had regained only 35% of its population. With all other factors seemingly being equal, Aldrich points to social capital as the source of resilience and recovery.[10]

It is argued that higher levels of social capital facilitate recovery and help survivors coordinate far more effective reconstruction than other factors, such as greater economic resources, assistance from the government or outside agencies and low levels of damage. Even highly damaged communities with low income and little outside aid benefit from denser social networks and tighter bonds with relatives, neighbors and extra local acquaintances. Therefore, building social capital is another way to "absorb" energy that can later be released to aid resilience and recovery.

Another way to aid in resilience and recovery is through art. On both an individual and community level, interventions involving the arts have been found to increase disaster resilience and allow for these individuals to deal with the past, reconstruct the present and envision a

better a future (Appendix L).[11]

Emergency Management Introduction

The term emergency management applies to the way the government, at all levels, handles events and potential events that could cause harm to the American people and/or property and the environment.

The current emergency management system was outlined by Presidential Policy Directive 8 (PPD-8), issued by President Obama in 2011. This Directive intended to involve the whole community: individuals and families, public outreach and community-based and private programs, non-profits, and volunteer and faith-based organizations, in keeping the nation safe from harm and making it resilient when affected by hazards, both natural and manmade.[12]

Overview of A Cultural Ecosystem

Background
Culture can be defined as the customary beliefs, social forms and material traits of a racial, religious or social group.[13] This can include many types of expression

including: language, religion, social interactions and cuisine. When different cultures are working together within a community, a healthy cultural ecosystem forms. That ecosystem in turn can provide social and economic benefits, and naturally preserves rich histories, songs, languages, food and customs.

Out of these many cultural groups and identities, various forms of art emerge, such as visual art, literature, music and performing arts. These areas can often overlap. To better illustrate, visual works include painting, drawing, printmaking, sculpture, ceramics, photography, video, film and architecture. Auditory works include music and poetry. Finally, performance works include dance, music, opera, theatre and spoken word.[14] These areas can be experienced in our eight counties through the many theaters, museums, street art murals and even painted electrical boxes.

Sometimes, an extraordinary need emerges for the preservation of culture and art. This need may be the result of a disaster, the passage of time, or changes to a community, such as redevelopment of a particular neighborhood. This need has fostered the development of historic preservation professions. Historic preservation describes the practice of protecting cultural sites, structures, architecture, artifacts, and various art in their diverse forms.[15]

A key example of this can be seen in Houston's history. The city was founded in 1836 and was split into what is known as the Six Wards of Houston. Houston's nineteen protected historic districts formed shortly after and are scattered around the Wards. Freedmen's Town, located in Sixth Ward, is one of Houston's most important communities, as it was the city's first Black settlement following the Civil War and emancipation. It is home to many shotgun-style homes.[16]

10 Aldrich, D. P. (2014). Building resilience: Social capital in post-disaster recovery. Public Administration, 92(2).
11 Huss, E., Kaufman, R., Avgar, A. & Shuker E. (2016). Arts a vehicle for community building and post-disaster development. Disasters, 40(2).
12 Learn about presidential policy directive-8: National preparedness. (n.d.) Retrieved from https://www.fema.gov/learn-about-presidential-policy-directive-8.
13 Culture. In Merriam-Webster Dictionary. Retrieved January 11, 2020, from https://www.merriam-webster.com/dictionary/culture.
14 Discipline descriptions. (n.d.). Retrieved from https://www.arts.gov/grants-organizations/discipline-descriptions.
15 Texas' statewide historic preservation plan 2011-2020. (2016). Retrieved from https://www.thc.texas.gov/public/upload/publications/Texas%20Statewide%20Preservation%20Plan%202011-2020_Updated%202016.pdf.
16 Protected landmark designation report – House at 1113 Cleveland Street. (n.d.). Retrieved from https://www.houstontx.gov/planning/HistoricPres/landmarks/10PL96_House_at_1113_Cleveland_St.pdf.

Another key example is Galveston. Founded in 1839 with four districts of Downtown Galveston, the city was a major port for immigrants. More than a quarter of a million Europeans immigrated to the United States through the city. One of the four districts, The Strand, is home to one of the largest and most well-preserved concentrations of Victorian architecture in the country.

Both of these examples are known for the varying cultures and populations that settled there. These areas still have history from the start of their cities, and it is important to be able to tie back to their history and culture.

To simplify discussion, culture, art and historic preservation are subsequently referred to in this report as the cultural ecosystem.

Benefits of Our Cultural Ecosystem

The cultural ecosystem in the Greater Houston region is rich in its diversity and has profound significance in the sustainability of the community. The socio-economic impact and cultural heritage can be seen through the 800-plus institutions in the Greater Houston region devoted to the performing and visual arts, science and history, and through thousands of public art pieces.

Additionally, some evidence shows that the arts and culture non-profit sector in the Greater Houston region generates $1.12 billion in total economic activity, with spending that supports 25,817 full-time equivalent jobs; generates $801.6 million in household income to local residents; and delivers $119.3 million in local and state government revenue.[17]

Cultural Districts

A thriving cultural ecosystem has cultural districts that stimulate economic development. The Texas Commission on the Arts (TCA) designated seven cultural districts within our eight-county region. The many goals for these districts are to attract artists and cultural enterprises to the city, encourage business and job development, address specific needs of a community, establish tourism destinations, preserve and reuse historic buildings, enhance property values, and foster local cultural development.[18]

The nine cultural districts include:
- Galveston
- Houston – Arts District Houston (formerly Washington Ave)
- Houston – Fifth Ward Cultural Arts District
- Houston – Greater East End
- Houston – Midtown
- Houston – Museum District
- Houston – Theater District
- Houston – Third Ward Cultural District (The Tre)
- Rosenberg

Social Impact

A successful cultural ecosystem also stimulates cultural values. Cultural values describe the engagement and participation involved around theatre, dance, film, visual arts, photography, literature, storytelling, music, monuments, murals, museums, archives, tangible and intangible sites and their impact on individuals and a community. Cultural values bring a sense of connectedness to the varying ethnicities and people to a community.[19]

Culture in the Houston Metropolitan area exists in many forms depending on whether it is an urban, suburban, rural or island area. Examples for each area are included below.

Urban

Houston, an urban area of Harris County, is known as being one of the most racially and ethnically diverse cities in the region and the most diverse of the 10 largest U.S. metropolitan areas with a population of 2,099,451 and over 145 languages spoken as of 2010.[20] The quality and range of the diversity brings different languages, ages, religions, racial groups and ethnicities, which can be described as cultural diversity.

Suburban

In 2010, Conroe, a suburban area of Montgomery County, had a population of 56,207.[21] It continues to grow and has a range of people from elderly couples, singles and newlyweds, to a large number of families. The suburbs represent expanding cities

17 Arts & Economic Prosperity 5: The Economic Impact of Non-profit Arts & Cultural Organizations & Their Audiences. (2017). Retrieved from https://cd5e3a02-d164-4cea-a1f7-6f0a49ed9ad0.filesusr.com/ugd/cb1e6c_719198a4fd144cd094508dd7cb6120ca.pdf.
18 Cultural districts program. (n.d.). Retrieved from https://www.arts.texas.gov/initiatives/cultural-districts/.
19 Knight Foundation. Knight Soul of the Community 2010. Gallup, 2010.
20 U.S. census bureau quick facts: Houston city Texas. (n.d.). Retrieved from https://www.census.gov/quickfacts/fact/table/houstoncitytexas/PST045219.
21 U.S. census bureau quick facts: Conroe city Texas. (n.d.). Retrieved from https://www.census.gov/quickfacts/fact/table/conroecitytexas/PST045219.

and are a less dense version of urban areas. The suburban identity is made up of large numbers of people moving away from the larger cities to start families who want certain types of neighborhoods and schools.

Rural

Chambers County is one of the 191 Texas counties listed as a rural area with a population of 35,096 as of 2010.[22] Farming and farming culture play an important role in rural counties in Texas. This county's principal crop is rice.

In rural counties where there is a lack of art organizations, Texas Commission on the Arts (TCA) allows governmental or non-profit organizations that have a record of providing quality arts programming in their community to be considered Rural Arts Providers. This could include libraries, parks and recreation departments, schools, chambers of commerce, Main Street programs, other non-profit organizations, or departments of municipal, county, state or federal government.[23]

Island

Galveston was once a main port for shipping, transportation and immigration. Later, The Strand area became the Wall Street of the Southwest and boasted many successful industries, such as cotton, railroads, and publishing and printing. As of 2010, there is a population of 47,743 and the port is currently home to economic support, tourism, shrimping and fishing.[24]

All of these groups bring their own culture to the table and create Greater Houston's cultural identity, or items that reflect community pride and local history. Cultural identity becomes enhanced when highlighting the diversity of local artists, organizations and cultural assets.[25]

22 Rural Texas counties. (n.d.). Retrieved from https://www.arts.texas.gov/initiatives/rural-initiatives/rural-texas-counties/.
23 Rural initiatives. (n.d.). Retrieved from https://www.arts.texas.gov/initiatives/rural-initiatives/.
24 City history. (n.d.). Retrieved from https://www.galvestontx.gov/248/City-History.
25 City of Houston: Arts & Cultural Plan. (2015). Retrieved from https://www.houstontx.gov/culturalaffairs/artsculturalplan/Houston_Arts_and_Cultural_Plan.pdf.

Overview of The Cultural Ecosystem

Cultural Ecosystem Structure

These cultural and social groups are very important parts of the daily lives of individuals, groups and the larger community. Understanding the presence of these various cultures in the community is important for effective response and recovery from disasters. This is a key component of resilience.

Engagement with the cultural ecosystem is also important, as it shows communities that the future of their cultural sites matter. Current engagement in the cultural ecosystem is divided in efforts between the arts ecosystem and the cultural heritage ecosystem.

Arts Ecosystem

The arts ecosystem is composed of individual artists, arts organizations and government entities.

A professional artist is not defined by whether they make money from their art but by rigorous and ongoing pursuit of their art form. Arts organizations create, produce or present work. They can be for-profit or not-for-profit and range from a tiny dance company with less than a $25,000 annual budget to a huge multi-million-dollar arts museum or film company.

There are also arts service organizations who provide services to artists, arts organizations or both, such as policy development, advocacy, granting, provision of professional services and production of collective projects.

Private funders in the nonprofit world often support artists and non-profit arts organizations. Then there are government agencies at the federal level (chiefly the National Endowment for the Arts); the state level (state arts agencies like the Texas Commission on the Arts); and the local level (arts agencies such as the Houston Mayor's Office for Cultural Affairs). Sometimes, local arts agencies are not part of the government, rather they are private nonprofits.

Finally, there are seven regional level arts organizations that support their regions. The one serving Texas is the Mid-America Arts Alliance.

Cultural Heritage Ecosystem

The cultural heritage ecosystem similarly has:

- A lead federal agency known as the National Endowment for the Humanities (NEH), as well as other very important ones at the federal level. These include the Library of Congress, the National Archives and Records Administration, the Smithsonian Institution, the Institute of Museum and Library Sciences, and others that include a cultural heritage focus, such as the National Park Service.
- Statewide level agencies and organizations that are private agencies. In Texas, we have Humanities Texas, the Texas Historical Commission, and the Texas State Library and Archives Commission.
- Local-level organizations in Texas include the Houston Field Office of the National Trust for Historic Preservation (a national non-profit working in the area of historic preservation), and the Houston Mayor's Office for Cultural Affairs among others. Additionally, in Texas, every county is required to have a county historical commission.

Additionally, there are museums, universities, libraries, librarians, historians, scholars, conservators, historic and architectural preservationists and archivists throughout the United States who either work for the government, non-profit organizations, for-profit companies or independently. Regional-level conservation centers also exist throughout the country.

The Cultural Emergency Management Ecosystem: Cultural Heritage Strain

The Cultural Emergency Management Ecosystem is part of the Cultural Ecosystem and similarly, has two different strains or lineages: the cultural heritage strain and the arts strain. Each developed independently, but both were spurred on by a critical natural disaster: the Loma Prieta earthquake.

The Loma Prieta earthquake hit the San Francisco Bay area in 1989. A huge concentration of cultural institutions located there were impacted by the massive quake. FEMA was already organized under the law to support the repair, restoration and relocation of facilities of private non-profit educational organizations (including museums) through its Public Assistance program. However, in order to qualify for aid, they had to serve the general public and own their facilities or their leases, and were still considered responsible for all major repairs. This left out a vast array of the impacted cultural sector.

The failure of not having a national coordinated system hit museum directors, preservationists, librarians, archivists and organizations very hard.

Subsequently, FEMA, the Getty Conservation Institute, and the National Institute for the Conservation of Cultural Property issued a call for the "National Summit on Emergency Response: Safeguarding Our Cultural Heritage," which was held in 1994.

The Summit brought together cultural stewards with various federal agencies and, in 1995, they formed the National Task Force on Emergency Response, which was re-named the Heritage Emergency National Task Force (HENTF) in 2002.[26]

Today, HENTF is co-sponsored by FEMA and the Smithsonian Institution, and has 42 member organizations, including federal agencies.[27] Its purpose is to "address cultural heritage concerns across all five FEMA missions" and "to ensure that museums, libraries, archives, historic sites, and the public at large have the tools and resources to prepare for, respond to, and recover from disasters." After disasters, its members, which include the National Endowments for the Arts and Humanities, are mobilized as part of Emergency Support Function-11 and play a role in supporting the Natural and Cultural Resources Recovery Support Function.

Heritage Preservation developed many programs over the years, which included reaching out to the sector when a disaster was impending to see what its members needed. It served as a lead organization growing the field until 2015, when it dissolved, and some of its programs, particularly HENTF, were absorbed by FEMA, the Smithsonian and others. An example of one of these programs is the Alliance for Response, which sponsors forums bringing together emergency responders and cultural heritage professionals in locales in order to educate each about the other and build bridges between them. Oftentimes, these forums result in the creation of Alliance for Response networks.

26 About HENTF. (n.d.). Retrieved from https://culturalrescue.si.edu/hentf/about-hentf/.
27 Smithsonian cultural rescue initiative. (n.d.). Retrieved from https://culturalrescue.si.edu/.

Texas has one, known as the Texas Collections Emergency Resource Alliance (TX-CERA).

TX-CERA, is composed of individuals and institutions in Texas, such as conservators, archivists and emergency response professionals, committed to mitigating losses to cultural and heritage collections due to disasters (Appendix N). They should be contacted when support with damaged collections is needed or for advice about the preparedness of collections and specifically focus on response.

National Heritage Responders are cultural heritage specialists, such as, conservators, archivists and preservationists with skill sets that can help those who have suffered damage to collections, historic and archaeological sites. They maintain a hotline to answer peoples' questions about how to deal with such impact (202-662-8068 and for less urgent questions they can be reached at emergencies@culturalheritage.org). They deploy experts to disaster locales when necessary and invited by local jurisdictions.

All of these individuals, with exception of those who administer programs for the Foundation for Advancement in Conservation and the Heritage Emergency National Task Force, serve as volunteers. This is true for almost all the members of the Cultural Emergency Management Ecosystem, although sometimes their home organizations or agencies continue to pay them while they are volunteering.

Other organizations important to know about include:
- National Endowment for the Humanities - provides grants to cultural heritage organizations in order to create preparedness plans. Additionally, they have provided funding after disasters to locales to help with cultural heritage response and recovery. (neh.gov)
- Institute of Museum and Library Sciences has supported programs (ex. Alliance for Response) that help grow the Cultural Emergency Ecosystem. (imls.gov)
- Council of State Archivists created a very important preparedness plan tool called the Prep tool. It can be accessed here.

The Arts Strain
The cultural heritage strain of the Cultural Emergency Management Ecosystem:
- provides grants for buildings or collections repair, restoration or replacement
- works to help organizations create preparedness plans
- provides education and advocacy

The arts strain is more people-oriented rather than object-oriented. It:
- replaces income losses and lost tools of the trade, equipment and supplies including paintbrushes, clay or musical instruments
- supports those with mental and emotional health recovery issues
- provides education, advice and advocacy
- helps with preparedness planning

The Loma Prieta earthquake also affected the creation of the arts emergency management ecosystem. Hundreds, if not thousands, of individual artists and arts organizations that did not own buildings and were not cultural heritage organizations were also devastated by the quake. Because FEMA was not created to help individual artists in their professional capacities (though it can help them in their individual capacities under the Individuals and Households Program) and it does not have a program for the vast number of arts organizations, as explained earlier, a group of Northern California arts funding organizations realized that they had to do something and created a grant program to support their recovery.

While non-emergency grant funding programs in the arts usually consider the merit of work in determining who they will fund, arts emergency funding programs do not generally do this, though there are exceptions. They simply determine, via applications, whether someone is a professional artist or a non-profit arts organization under state and/or federal law. Usually it is necessary for the non-profits to also have 501(c)(3) status or work with a fiscal sponsor organization that is capable of accepting funds on their behalf. Then these programs determine whether the person or organization has actually suffered losses due to the disaster, and award grants for their recovery. Grant amounts for individuals vary substantially, from as little as $500 to grants as large as $10,000. Similarly, organizational grants vary. Variance is based

on the amount of money those running the programs are able to raise, as well as the scope of the disaster and the number of verified applicants.

After 1989, a whole series of disasters and emergencies affected locales with large and mid-sized arts sectors and over the years, some created grant programs for their arts organizations and for their artists. Sometimes these programs also provided education for artists and arts organizations and advocacy with FEMA.

Hurricane Katrina in 2005 was another watershed event for the arts sector. It revealed the total lack of a coordinated safety net to help artists and arts organizations before, during or after disasters. As a result, in 2006, the Craft Emergency Relief Fund and Americans for the Arts, a national arts service organization, called local and statewide organizations that had been involved in providing support after Katrina and other disasters, to a summit in Washington, DC. The result of the summit was the creation of the National Coalition for Arts' Preparedness and Emergency Response (NCAPER), a nation-wide voluntary taskforce dedicated to building this safety net. Each of the Coalition's Steering Board members serves as a volunteer.[28] Since its creation, they have worked individually to each expand their own missions to include a focus on disaster preparedness, response or recovery for artists and/or arts organizations. They have also come together to build collective response.

Featured resources and activities of the steering committee are:
· Actors Fund created a searchable database of emergency resources for professionals in the performing arts, as well as continuing its provision of social services and advice, which sometimes also includes providing temporary housing assistanc, for performing arts professionals, and sometimes even visual arts professionals, after disasters. (actors-fund.org)
· CERF+ (the Artists' Safety Net) expanded it services to include education and advocacy for all studio-based artists, as well as created the Studio Protector, an entire website focused on preparedness, response and advocacy advice for individual visual artists. CERF+ has also taken the lead in advocacy work to get FEMA to change some of its policies to better serve artists and continues to provide grants and loans to craft artists impacted by disasters and emergencies, whether those disasters impact just a single artist or an entire community. (cerfplus.org)
· New York Foundation for the Arts (NYFA) expanded its searchable database of grants for individual artists in all disciplines – NYFA Source – to include emergency resources. These resources are updated as new disasters impact different parts of the country and it is a great source of all the other emergency programs that exist in the United States. (source.nyfa.org/content/content/disasterresources/disasterresources.aspx)
· South Arts created Arts Ready, an online business continuity planning tool for arts organizations. Arts Ready is being updated and merged with a planning tool from the cultural heritage strain DPlan, created by the Northeast Document Conservation Center (NEDCC) and the new, subscription-based tool should come online soon for arts and cultural heritage organizations. This, too, was funded by the Andrew W. Mellon Foundation.

In addition to their individual responses, the steering committee has worked collectively on the following:
· The National Coalition for Arts' Preparedness and Emergency Response has created important publications that include preparedness tips for artists and guidebooks (e.g., "Essential Guidelines for Arts Responders Organizing in the Aftermath of Disaster" and "The Cultural Placekeeping Guide").[29] The former teaches local arts service sectors how to create systems to serve their artists, arts organizations and small artist businesses after disasters. The latter provides a step-by-step guide for a group of artists or an entire arts service sector about how to build and maintain a communications and coordination network to serve their arts/cultural constituency before, during or after disasters, as well as how to connect the network to the Emergency Management Ecosystem. The Coalition has also reached out to impacted arts sectors after various disasters from Houston to Puerto Rico and the Virgin Islands, providing weekly conference phone calls with members of the Coalition to listen to communities' needs and provide them with advice about recovery.

28 Schwartzman, A. (2017). Cultural peacekeeping guide: How to create a network
for local emergency action. Retrieved from https://www.americansforthearts.
org/sites/default/files/Essential_Guidelines_for_Arts_Responders_1.pdf
https://4b027653-49aa-466f-9428-8ad1274ec984.filesusr.com/ugd/4d06be_
d313a0aa97914a24abfd802bb5a5d4dd.pdf.
29 Schwartzman, 2017.

Outside the Coalition, there are other organizations and funders that support the recovery of artists and arts organizations after disasters and emergencies. Each has its own rules and guidelines, and most can be found on the NYFA Source website, the Actors Fund website or through the CERF+ and Coalition websites. These include the Joan Mitchell Foundation, the Adolph and Esther Gottlieb Foundation and the Pollock-Krasner Foundation, all of which aid visual artists; the Jazz Foundation, which aids jazz musicians; and countless others, some of which are geographic or discipline-specific, others which are more broad-based.

The two strains of the Cultural Emergency Management Ecosystem have operated separately to serve their distinct constituencies, but recent years have seen them starting to collaborate.

After large-scale disasters impacting artists and arts organizations, new resources come onboard and longtime national and local arts funders often step in to designate funds for artist and arts organization recovery. Sometimes they distribute money to other organizations to give away and other times, they run programs themselves. Among foundations that have done this are the Andy Warhol Foundation for the Arts, the Robert Rauschenberg Foundation and the Andrew Mellon Foundation. In Houston, after Harvey, the Houston Endowment stepped in.

Bringing the Arts and the Cultural Heritage Strains Together

The two strains of the Cultural Emergency Management Ecosystem have operated separately to serve their distinct constituencies, but recent years have seen them starting to collaborate. The Andrew W. Mellon Foundation has been instrumental in this. Seeing that performing arts organizations were not well prepared and that the cultural heritage sector had a highly evolved system for helping cultural heritage organizations develop preparedness plans, in 2015 they convened a group of individuals from each sector to brainstorm about how to better prepare performing arts organizations for disasters. The Performing Arts Readiness Project was the result.[30] Dedicated to educating performing arts organizations about how to become better prepared through webinars, live classes and other educational materials, as well as providing grants for this purpose, the Performing Arts Readiness Project has united cultural heritage emergency experts with arts sector emergency experts to create classes and tools. They are also a member of the National Coalition for Arts' Preparedness and Emergency Response. The new Art Ready/DPlan tool that is about to go live was also a collaborative project from the two lineages funded by the Mellon Foundation.

Emergency Management Ecosystem in Relation to the Cultural Emergency Management Ecosystem

As previously stated, parts of the Emergency Management Ecosystem are part of the Cultural Emergency Management Ecosystem; for example, the national summit that resulted in the creation of the Heritage Emergency National Taskforce and the existence of the Public Assistance Program at FEMA, whereby a select group of private non-profit organizations, including museums, can get facilities repair funds. In 2007, performing arts facilities and community arts centers were added to the list of private non-profits that qualify for this aid. That was because of advocacy from groups such as Americans for the Arts. However, it is important to note that as the Cultural Emergency Management Ecosystem has matured and continued to interact with the Emergency Management Ecosystem, the fluidity between the ecosystems and the awareness of the disaster-related needs of artists, arts organizations, cultural institutions, historic sites and other cultural assets has grown.

However, previous research continues to indicate a lack of communication between cultural heritage managers and emergency managers.[31] According to Spenneman & Graham (2007), to achieve adequate disaster preparedness, cultural heritage must become an integral part of a process where emergency managers and heritage managers exchange views and understand both priorities in the disaster preparedness and planning stage (Appendix U).[32]

An additional barrier for cultural resources within the emergency management system is their visibility in FEMA's response and recovery framework.

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30 Our vision. (n.d.). Retrieved from https://performingartsreadiness.org/.
31 Spenneman & Graham, 2007.
32 Wu, J., Li, Y., Li, N. & Shi, P. (2018). Development of an asset value map for disaster risk assessment in China by spatial disaggregation using ancillary remote sensing data. Risk Analysis,

The Cultural and Historical Resources Recovery Planning in Puerto Rico states:

> "It can be difficult to argue that cultural resources should be a priority when loss of life and lack of basic needs (water, food, and shelter) are justifiably at the forefront of a government response effort. Yet cultural resources provide employment, educational opportunities, and economic activity, as well as linkages to local culture and history. A recurring lesson from the rapid assessment in Puerto Rico is that the arts and museum communities offer unique connections to the communities within which they are located and can provide refuge and mutual support for recovery. These communities mobilize to help themselves. They have the will and some resources, but they could be made more effective by being better integrated into formal response frameworks."[33]

Evidence of Need

On March 12, 2020, the HAA Disaster Services Program was activated in response to the Coronavirus Disease (COVID-19). President Trump declared the Coronavirus Disease a nationwide emergency on March 13, 2020. The activation allowed for collaboration with emergency management systems, enhanced our communication efforts, increased our efficiency for future activations, and provided equitable services for all arts, cultural, and historic preservation communities.

Following this activation, the Harris County Department of Homeland Security and Emergency Management, asked the VOAD to lead the Natural and Cultural Resources recovery from the February 2021 Winter Storm. This decision allowed cultural resource recovery to be integrated into the recovery of other sectors leading to cross-sector communication, increased awareness of need for the cultural community and a greater ability to report the damage in Harris County to national and state leaders and convey the need for additional funding.

Summary

The Cultural Emergency Management Ecosystem in the United States continues to coalesce and mature, ensuring in an ever-increasing way that it can better help meet the preparedness, response and recovery needs of the cultural sector. However, more work needs to be done.

Due to the Emergency Management organizations being underfunded and understaffed with broad responsibility, it is not likely that these organizations are reaching out to the Cultural Ecosystem and asking them to participate. Therefore, the Cultural Ecosystem must be prepared to advocate for itself. In turn, due to the Cultural Ecosystem being underfunded and understaffed with a range of responsibility, it is not likely that these individuals and organizations are reaching out to the Emergency Management Ecosystem and asking them to participate.

Therefore, the Emergency Management Ecosystem must be prepared to better advocate for itself. This is the fundamental reason for the proposal for the VOAD – what the Cultural Ecosystem can do for Emergency Management.

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33 https://www.rand.org/pubs/research_reports/RR2859.html.

Project Findings

1. **Finding:** There is a gap between the needs of the Cultural Ecosystem and the existing emergency management systems of the eight-county Greater Houston region.

   Recommendation: Create a Cultural Resilience Program within a non-profit structure whose purpose is to bridge this gap through relationship building, advocacy, education, leadership and coordination of assistance within the Cultural Ecosystem. One of the important tasks for this program is to first build and maintain positive and trusting relationships. In Harris County, the Houston Arts Alliance is the most capable non-profit to implement this effort, due to its experiences in Harvey (HARF, micro granting), and its staff's capabilities, capacities and leadership. It also has diverse relationships with individuals and organizations throughout the Cultural Ecosystem (further details located in the Cultural Resilience Program section).

   The Emergency Management Ecosystem would recognize this effort as a commonly understood disaster response organization known as a Volunteer Organization Active in Disasters or Cultural Resiliency Program. The United Way, Salvation Army and Red Cross are examples of these types of organizations that have long histories of working directly with the Emergency Management Ecosystems. With the funding they have currently received, they can maintain this effort through 2021 and will need to seek additional funding to carry this project further.

   Note: One challenge that Houston Arts Alliance will have to consider when working on the Cultural Resilience program is that they also serve as a granting organization for a variety of artistic projects. Being in the position of saying "no" to certain grant applicants may have unintentional, yet counterproductive impacts to relationship building and collaborative work efforts within the Cultural Resilience effort. For this reason, the recommendation is for Houston Arts Alliance and the Disaster Advisory Board to build and fund this program and migrate it to an outside non-profit entity within 3 years.

2. **Finding:** The Disaster Planning Advisory Board that was assembled by the Houston Arts Alliance and the Houston Endowment has been very successful. This diverse Board provided key and helpful input on this planning project to ensure the work represented the needs of the entire Cultural Ecosystem in the region. Another huge benefit was the new relationships built between its members and increased awareness of the diversity within the Cultural Ecosystem. The Board's work will end after this project in March 2020.

   Recommendation: The Houston Arts Alliance should continue the use of this Board as an advisory group for the work they are doing in creating their Cultural Resilience Program. However, the role of the Advisory Board should evolve into a Board-type structure with similar roles and responsibilities, oversight, etc. of a non-profit Board. (Further details located in the Cultural Resilience Board section).

3. **Finding:** The primary disaster threat to the Cultural Ecosystem within the eight counties of this project is flooding/wind damage, cybercrime attacks and urban renewal/gentrification. There is also a widely held perception that acts of violence in the workplace pose a significant threat.[34] Particular cases of urban renewal/gentrification have been seen to affect many organizations, including the Fifth Ward Community Redevelopment Corporation, Project Row Houses, and East End Houston (Appendix D; Appendix I; Appendix K).

   Recommendation: It can be a daunting and overwhelming task developing comprehensive all-hazard disaster plans. Individuals and organizations should focus their initial preparedness and mitigation plans/actions on their highest probability threats. As they gain experience each year, they can add other plans/actions to their efforts during their yearly review, revision and exercise process.

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34 Disaster Resilience & Recovery Survey. (2019). Retrieved from https://icma.org/documents/disaster-resilience-recovery-survey.

Organizations that have programs to facilitate preparedness efforts, such as websites, should consider focusing on curating existing preparedness content rather than creating original content. This content should be simple, straight-forward and easy to follow. The content should be curated for an audience who is self-motivated to take preparedness actions rather than content that tries to motivate such behaviors.

Houston Arts Alliance should continue the good work they have started with their disaster preparedness website, ready.haatx.com, including their efforts to translate the current content into several languages.

The Cultural Resilience Program should host a Workplace Violence training program for the members of the Cultural Resilience Board and other members of the Cultural Mutual Aid Network.

4. **Finding:** There were numerous ad hoc efforts by individual artists and organizations from the Cultural Ecosystem to deliver cultural experiences to victims of Hurricane Harvey. They had varying levels of success in gaining access to victims to provide these experiences through art and music. Part of their challenges in gaining access was knowing where to go and how to get access through security at temporary shelters.

   Recommendation: Build a mutual aid network within the Cultural Ecosystem that is centrally coordinated by the Cultural Resilience Program staff. (Further details located in the Cultural Affairs Coordinator and Cultural Mutual Aid Network sections).

5. **Finding:** During and after Hurricane Harvey, there were dozens of organizations and many more individuals from within the Cultural Ecosystem that were responding and recovering victims beyond their immediate families or community. Response and recovery ranged from "mucking and gutting" the homes of family, friends and neighbors to housing and feeding displaced residents. Organizations in the cultural districts and other areas mounted heroic efforts to respond and recover their institutions, staff and others. As successful as all the individuals and institutions were, it's worth noting that mental and physical fatigue may still be impacting the region. There is evidence of PTSD symptoms in the general population that were evident from events such as Tropical Storm Imelda and other threats of severe weather. In response to these natural disasters and events, there are reports of a significant increase in the employee turnover rate among the larger cultural institutions. These reports are particularly within the theatre district performing arts venues. This increase in turnover is suspected to be related to fatigue and longer-term impacts of recurring events such as Harvey, Imelda, etc.

   Recommendation: This recommendation goes beyond the immediate scope and expertise of this work. However, it's important to highlight that there is a growing movement of artists and mental health providers partnering to assist communities to heal from emergency incidents and disasters. The Cultural Resilience Board should consider partnerships with mental health providers to come up with best practices for disaster response and recovery efforts that address mental fatigue and PTSD issues for victims, and first and second responders. A great opportunity has risen to utilize the talent of the Cultural Ecosystem in conjunction with the mental health profession as part of the overall healing process for a community (further details located in the Fort Bend Case Study; see appendix).

6. **Finding:** When disasters impact individuals and organizations, there is a hesitancy to return to normal operations (such as fundraising, holding performances, etc.) due to noble concerns about being respectful to those who have suffered more than them.

   Recommendation: Individuals and organizations that have no active threat to their health or safety should immediately begin their recovery efforts, including assertive fundraising, as those who do are helped by donors, patrons, etc. It's acceptable to do so, and it mitigates further damage (further details located in Resilient Disaster Development Strategy section).[35]

35 Weathering the Storm: The Resiliency of the Houston Arts Ecosystem after Hurricane Harvey. (2019). In Prep.

7. **Finding:** When an emergency incident or disaster displaces individuals and organizations within the Cultural Ecosystem, they may not return.[36]

   Recommendation: To mitigate the permanent loss of parts of the Cultural Ecosystem, a Cultural Inventory should be established for each county or city so a damage assessment can be conducted of both cultural assets and items tied to individual artists (e.g. art studios) following an emergency incident or disaster. A damage assessment then would identify potential displacement or damage and allow for the development of proper recovery strategies by the Cultural Resilience Board which will be managed and coordinated by the Cultural Affairs Coordinator and supported by the Cultural Relief Fund.

   Presidentially declared disasters are not common, yet federal funding assistance is tied to this declaration. Creating a cultural inventory for each county, including descriptions of tangible value, will be helpful to emergency management agencies when determining the total financial loss to a community.

8. **Finding:** Building a Cultural Resilience Program primarily for the response and recovery of large-scale disasters isn't feasible or sustainable, even in the Greater Houston region. It's expensive, logistically complex and, unless programs are utilized, tends to stagnate from a loss of capability, capacity, interest and support until the next major disaster renews interest due to the failures of an incorrectly scaled program.

   Thankfully, large-scale disasters are far less common nationwide than smaller emergency incidents. For example, in 2019, the fire at the Intercontinental Terminals Co. burned for three days and caused a six-week disruption of the San Jacinto Monument among other disturbances, such as the cancellation of its largest fundraising event. The closure of the Monument caused a loss of over $200,000 in revenues, which is equal to 25% of its annual budget. Emergency incidents such as these are opportunities for the Cultural Mutual Aid Network to be of assistance through the sharing of resources and services to reduce loss and expedite recovery.[37]

   Recommendation: For future emergency incidents, utilize the available Cultural Mutual Aid Network resources and services to provide marketing, customer retention, and fundraising strategies, etc., as needed. Few organizations (private or non-profit) are prepared to recover effectively from a 25% budget shortfall and long-term loss of patrons.

9. **Finding:** A vast amount of grant opportunities is available locally, regionally, and nationally from both the Cultural and Emergency Management Ecosystems that could enhance the resilience of the Cultural Ecosystem, yet require constant monitoring to avoid missed opportunities. For example, in late 2019, the Texas General Land Office unveiled a $4.297 billion Hazard Mitigation Program for the region. It is designed to help vulnerable communities prepare for future disasters. To do so, the Texas General Land Office asked for public input on what types of activities to fund.

   Recommendation: The Houston Arts Alliance should be leading and organizing an effort to influence the decision-makers to include the Cultural Ecosystem within their definition of eligible applicants to address many of the challenges identified in this work. If successful, many of the organizations highlighted in this program should become applicants for these dollars and the Houston Arts Alliance should facilitate and support these applications.

   The Culture Resiliency Program should establish relationships with the Emergency Management Ecosystem and monitor and disseminate opportunities throughout the Cultural Ecosystem. Many of these funding opportunities are available for preparedness and mitigation improvements.

36 National Research Council (2011). New Orleans life before, during and after Katrina: In increasing national resilience to hazards and disasters: The perspective from the Gulf Coast of Louisiana and Mississippi: Summary of a workshop (pp. 11-26). The National Academies Press. https://doi.org/10.17226/13178.
37 ITC Fire Updates. (n.d.). Retrieved from https://www.deerparktx.gov/1778/ITC-Fire.

10. **Finding:** Texas Collections Emergency Response Alliance (TX-CERA) is the only cultural response organization within the State and can provide off-site and on-site support for the response and recovery of art and artifacts (Appendix N). When requested to deploy, this all-volunteer organization has to self-fund its initial costs out of members' finances in the hope of reimbursement from State or Federal disaster relief funds. Therefore, there is a need for an increase in the organization's capabilities and capacities for a sustained cultural rescue and recovery response.

    Recommendation: TX-CERA should pursue funding to cover the costs of initial deployments and to increase capabilities and capacities since they already have a proven and trusted expertise in providing services both locally, regionally and internationally. To accomplish this, they should consider partnering with a non-profit to handle their administrative and fiduciary duties, allowing the current members to focus on response and recovery.

11. **Finding:** City of Houston, City Art Collection - the civic art program has approximately 600 pieces of publicly owned art in public spaces throughout Houston that are not included in a disaster response or recovery plan. Through a contract, the Houston Arts Alliance manages new art contracts and the maintenance (and conservation) of existing pieces. One of the tools the organization uses is an electronic database that tracks the location and history of 480 of these pieces. In effect, this existing database could be used for damage assessments during disasters. However, public art exists and requires management beyond the City of Houston's limits.

    Recommendation: The City of Houston should consider expanding its contract to include a Memo of Understanding (MOU) with the Houston Arts Alliance to perform damage assessments, in the event of a disaster, for the response and recovery of its publicly owned art. Also, this database should be included in the other recommendation to create a Cultural Inventory for each county/city.

    The Cultural Resilience Program should produce a Cultural Inventory to conduct damage assessments following a disaster where The City of Houston, City Art Collection could be included. This inventory will define and list the tangible and intangible cultural assets so they can be assessed for damage by the Culture Resilience Program and its partners.

    Presidentially declared disasters are not common, yet federal funding assistance is tied to this declaration. Creating a cultural inventory for each county, including descriptions of tangible value, will be helpful to emergency management agencies when determining the financial loss during a disaster.

12. **Finding:** Many individual artists and small organizations in the region are the most vulnerable to the impacts of disasters, especially those in underserved communities. Vulnerabilities increase due to lack of awareness and access to services; cost of insurance; and FEMA's complex, delayed and low levels of payouts, among other factors. Additionally, many of these artists do not see themselves as a business, yet they provide an important tangible and intangible benefit to the region's rich and vibrant Cultural Ecosystem.

    Recommendation: The Cultural Ecosystem would benefit from a locally managed granting fund (preferably an endowment) that would provide relief exclusively for the local artist, crafters and greater art community because of disruption from a local disaster. The fund could be established directly through the Houston Arts Alliance and used only for disaster (further details located in the Disaster Resilient Development Strategy section).

13. **Finding:** Many people interviewed think the focus of this work should be on getting individuals and organizations to become "prepared" for disasters by changing behaviors. Desired behaviors, such as creating and adopting business continuity plans, emergency operations plans, buying insurance, etc., are the goal. Efforts to change behaviors from external forces (positive and negative) are extremely difficult, time-consuming and difficult to measure. A Cultural Resilience Board will have to decide which programs to focus on in the Cultural Resilience Program.

    Recommendation: Rather than spending time and resources on efforts to change behaviors, this program should focus on providing easier and cost-effective access to tools and resources to those individuals and organizations that are self-motivated to adopt preparedness efforts. Over time these early adopters will be establishing the path toward influencing the majority to also adopt preparedness activities, and so on, to carry progress through the bell curve of change. Currently the Houston Arts Alliance has a Disaster Preparedness website, ready.haatx.com, that provides

good information for those choosing to be prepared. Translating this website into other languages is currently underway which will increase access to this information even further.

Recommendation: As mentioned earlier, the formation of an Endowment (Cultural Relief Fund) to serve the needs of the most vulnerable individuals within the Cultural Ecosystem can be a tool for mitigating the lack of resources and insurance accessible to these individuals.

14. **Finding:** During and after Hurricane Harvey, there were cultural institutions, cultural districts, cultural community centers, and art service organizations that provided key disaster relief services to victims and infrastructure. Beyond these organizations, there were many "poised and ready" to serve, yet had no way to be deployed. These organizations have pre-existing relationships with individuals and other organizations within their area and these valuable relationships are a potential resource. These Cultural Ecosystem "nodes" exist throughout the eight Houston counties and are currently disconnected.

    Recommendation: During the first year of operations, the Cultural Resilience Program develops a "mutual aid" network of organizations that can share staff, volunteers and resources using a Memo of Understanding (MOU). This model of mutual aid has a long, successful history within the first responder professions, which include both corporate and government agencies.

15. **Finding:** Several national organizations provide disaster services to the Cultural Ecosystems throughout the United States.

    Recommendation: Do not duplicate their efforts. The Culture Resilience Program staff should build relationships and partnerships with these organizations so they can provide their services in the region when needed. Additionally, some of the recommendations may be better suited for these national organizations to adopt due to sustainability issues. Look for opportunities to outsource through partnerships whenever feasible.

16. **Finding:** Emergency management agencies are largely unaware and unsure if, when and how to include the Cultural Ecosystem within their existing plans and systems. In most cases, the emergency management agencies will be receptive to including the Cultural Ecosystem within their plans if they receive guidance, support and assistance from the Cultural Ecosystem development and implementation. By comparison, most emergency management agencies have different and unique staffing compared to other first responder agencies such as fire, EMS and law enforcement, yet the demands and expectations by the public are very high for optimal performance.

    Recommendation: When working with a local emergency management agency to include the Cultural Ecosystem, one should come prepared with recommendations, resources and willingness to do the "heavy lifting." This effort needs to primarily come from the Cultural Ecosystem, as it would be unwise and ineffective to expect the emergency management system to tackle the recommendation within their existing funding streams and established disaster management systems. Both Ecosystems should partner in asking for funding for these projects.

17. **Finding:** Within the Emergency Management Ecosystem, the individuals and organizations that have pre-existing relationships get quicker responses on resources and assistance during a disaster because they have trust with the party making the request and thus limit the typical delays associated with determining credibility and accuracy of the request.

    Recommendation: Build relationships by having a servant's heart toward their mission and by joining long-term recovery groups, Emergency Management Association of Texas (EMAT), and other relevant organizations where emergency management personnel serve. Spend time with and include emergency management professionals (e.g. local and Texas Department of Emergency Management professionals). For example, host lunch-and-learn events and seek out opportunities to bring cultural experiences to their meetings, conferences and Emergency Operation Center (EOC) activations. Consider inviting them to other cultural events and be willing to step up and assist a need they may have before directly asking for inclusion.

18. **Finding:** None of the emergency management agencies within the eight counties have current plans for mounting a

response to disasters impacting their Cultural Ecosystem. Life and health are the priorities, and that tends to dominate mindsets even when there are opportunities and resources available to safely conduct other missions, such as the robust animal rescue missions that occur in every disaster now.

Recommendation: The Cultural Resilience Program should develop and implement a liaison position (Cultural Affairs Coordinator) to be embedded in Emergency Operations Centers during activations. Through advocacy and liaison duties, they could help improve response and recovery efforts for the Cultural Ecosystem (further details located in the Cultural Affairs Coordinator section).

19. **Finding:** None of the emergency management agencies within the eight counties have current plans for mounting a recovery effort tailored for restoring disruptions to their Cultural Ecosystem. Recovery planning and efforts are just now starting to get needed improvements while the focus has typically been on critical infrastructure such as power, roads, telecommunications, etc.

    Recommendation: The Cultural Resilience Program should develop and implement a liaison position (Cultural Affairs Coordinator) to be embedded in Emergency Operations Centers and Long-Term Recovery Groups. Through advocacy and liaison duties, they could help improve response and recovery efforts for the Cultural Ecosystem (further details located in the Cultural Affairs Coordinator section).

20. **Finding:** Currently, two emergency management agencies incorporate the Cultural Ecosystem into their programs as second responders (Fort Bend and Harris County Office of Emergency Management). These programs incorporate art experiences in the community recovery/healing process and have partnered with mental health providers to accomplish this (Appendix L).

    Recommendation: The Cultural Resilience Program should continue working with the Fort Bend Recovers group to build a best practice template for use by other jurisdictions.

21. **Finding:** A regional organization called Houston-Galveston Area Council (H-GAC) serves and supports local governments with policy writing, advocacy, granting, mapping and planning. The 13 counties in H-GAC's service region are Austin, Brazoria, Chambers, Colorado, Fort Bend, Galveston, Harris, Liberty, Matagorda, Montgomery, Walker, Waller and Wharton. There are more than 100 member cities in the region. Their board of directors consists of elected officials from their member cities that oversee and set policy for their respective emergency management agencies.

    Recommendation: Adjust the long-term scope of this project to align with these 13 counties. The Cultural Resilience Board should also select a member to join the consortium as an active member. Having an active member in the consortium will create opportunities for advocacy, partnerships and grants.

Looking Forward

After the year-long creation of this plan, a number of questions remain unanswered. The field should consider the following questions and design solutions accordingly:

1. How are cultural industry employees—contractors or employees, managers or artists—optimally supported after a disaster?

2. What is the relationship in disaster preparation and response between smaller-scale cultural organizations and artists and large-scale cultural institutions?

Recommended Program Descriptions

Cultural Resilience Board

Overview

A Cultural Resilience Board's main purpose is to improve the disaster resilience of the Cultural Ecosystem within a county or city. Its makeup should reflect the diverse community it serves with representatives who are cultural leaders, non-profit administrators, artists, historic preservationists, funders, governmental representatives and disaster experts. Cultural non-profit leaders, artists, etc. will be offered a stipend to support the time they will provide to the initiative.

Purpose

Currently, almost all emergency management agencies lack disaster response and recovery plans for the Cultural Ecosystem within their jurisdiction. Some emergency management agencies may be aware of the need to have a cultural response and recovery plan, yet lack the expertise and resources on how to address this challenge. Therefore, the initial purpose of the Cultural Resilience Board will be to develop and implement plans and systems to address this gap in response and recovery capabilities. Since most emergency management agencies have different and unique staffing, the Cultural Resilience Board should anticipate and be willing to do the "heavy lifting" on improving disaster resilience by partnering with the Emergency Management Ecosystem.

Note: To simplify our discussion here, the term Cultural Ecosystem refers to the complex interactions and existence of cultural, artistic, and historic preservation communities. Both tangible and intangible things fall within this definition and the various types of individuals and organizations that serve and support culture, art and historic preservation interests.

Scope

A hosting organization (non-profit) that has an interest in improving disaster resilience will be needed to facilitate the creation of this Board. They should be willing to provide initial administrative, logistical and funding support while this Board is in the incubation stage.

The role and responsibility of the Board should be similar to any typical non-profit board. Members should be willing to put in significant work outside of their regularly scheduled meetings whether that be performing the work themselves or delegating that work within their organization. Sharing the workload will allow this effort to be sustainable. The Board will have fiduciary responsibility (when appropriate) and will steer the organizations toward sustainability. They will ensure the adoption of sound policies and procedures and that adequate resources and support are available.

Another important role will be for the Board to provide oversight to the programs and organizations they are instrumental in creating, including hiring recommendations for staff in leadership positions. The diversity and inclusiveness of the Board will be a guiding force and be perpetually renewing itself, so the higher goal of creating and maintaining disaster resilience for the Cultural Ecosystem can be achieved.

Board Selection Criteria

1. Select members who have demonstrated disaster resilience or have a desire to get involved in this work.
2. Members should be a diverse and inclusive representation of the Cultural Ecosystem within your county or city.
3. Members should be decision-makers, experienced leaders or project managers who can bring their talent to serve (or staffing and resources) to assist with ongoing work. Do not consider individuals who are unable to provide work or support outside their participation in the Board meetings.
4. Initially, a monthly meeting schedule with a minimum one-year commitment by contract/MOU with each supporting organization.
5. Provide a stipend for non-governmental Board members to ensure each member lends the time and expertise needed to guide the planning process and creates greater equity of support across this new, broader collective.

Meeting Management

1. Conduct meetings according to best business practices
2. 60 minutes maximum length

3. Positive and upbeat
4. Hold meetings during lunch hour and provide a meal
5. Have meetings hosted by various cultural institutions and emergency management agencies and ask them to share a relevant story about a disaster experience or preparedness activity
6. Consider an initial monthly meeting schedule (and less often in years 2+ as programs are launched)

Initial Goals
- Launch Cultural Resilience Board
- Establish the use of a cloud-based collaboration tool used by the Board for general communications, coordination of response and project management
- Establish a communication platform for communicating within the Cultural Ecosystem (information sharing, etc.)
- Fundraising that will sustain a program for 3–5 years
- Create and implement a Cultural Affairs Coordinator program
- Establish a Cultural Mutual Aid Network
- Create and launch a Voluntary Organizations Active in Disaster (VOAD) program
- Create and adopt Cultural Inventory
- Create a Cultural Relief Fund
- Establish relationships with emergency management agency and request a tour of their Emergency Operations Center (EOC)

Note: Details and an explanation of these goals are found in other sections of this report.

Cultural Resilience Program (VOAD)

Overview
A Cultural Resilience Program is a non-profit organization designed to improve the disaster resilience of a county or city's Cultural Ecosystem. The program will work under the governance of the Cultural Resilience Board and manage the: 1) Cultural Inventory, 2) Cultural Affairs Coordinator program, 3) Cultural Mutual Aid Network, and 4) Cultural Relief Fund and other resilience programs as determined by the Board. Emergency Management agencies often recognize this type of organization as a Voluntary Organizations Active in Disasters (VOAD).

Creating a nonprofit organization or program to prepare for and respond to disasters is not unique. Many services are now provided outside of existing emergency management agencies by a variety of nonprofit and for-profit organizations to operate within existing emergency management frameworks. For example, animal rescues were once a rare and generally ad hoc effort; today, the non-profit organizations doing so, such at The Humane Society of the United States, are sophisticated, experienced and well-funded. These response organizations now have both capability and capacity for quickly putting tremendous amounts of resources and personnel directly into disasters to improve the outcomes for thousands of animals each year.

The Cultural Ecosystem can achieve these same results if action is taken now and this model is adopted for the arts, cultural and historic preservation communities. This proposal is unique due to its core mission and scope of serving the arts, cultural and historic preservation communities, as well as utilizing these communities to serve the healthy restoration of society following a disruption.

Purpose
Currently, almost all emergency management agencies lack disaster response and recovery plans for the Cultural Ecosystem within their jurisdiction. Some emergency management agencies may be aware of the need to have cultural response and recovery plans, yet lack the expertise and resources on how to address this challenge. Therefore, the initial purpose of the Cultural Resilience Program will be to establish relationships with the Emergency Management Ecosystem and advocate for inclusion. Since most emergency management agencies have different and unique staffing, the Cultural Resilience Program should anticipate and be willing to do the "heavy lifting" on improving disaster resilience by partnering with the Emergency Management Ecosystem.

Note: To simplify our discussion here, the term Cultural Ecosystem refers to the complex interactions and existence of cultural, artistic and historic preservation communities. Both tangible and intangible things fall within this definition and the various types of individuals and organizations that serve and support culture, art and historic preservation interests.

Scope

The Cultural Resilience Program should provide services within the defined geographic boundaries of the Cultural Inventory and Cultural Mutual Aid Network.

When a disaster strikes, cultural communities have repeatedly demonstrated their ability to organize a response and support an effort that is heroic, impressive and effective. Over time, these efforts are difficult to sustain as sustainability doesn't find a home within "Presidentially declared disasters." This is not due to a lack of interest but because life and people move on. Yet, the need for someone to be ever vigilant and prepared for large and small events is evident. Doing this requires a rationale and a purposeful and sustainable model. Therefore, this effort should leverage existing organizational strengths and networks through the building of relationships and understanding of how they could quickly adapt their day-to-day operations to fulfill an urgent need. Rather than attempt to build a network ever ready to respond to that major disaster, the effort should focus on a lean business model designed to connect individuals and organizations for smaller-scale emergency incidents that commonly occur within major urban settings.

Examples of these smaller-scale emergency incidents are localized storms, fires, acts of violence, civil unrest, environmental accidents, and economic and cybersecurity emergency incidents that all can have the same devastating impacts. While in large-scale emergency incidents, there is no shortage of volunteers, funding, resources and creative genius, small events tend to fall below most national organizations' radars, and thus negative and lasting impacts may occur. Many times, individuals and non-profits in the cultural communities don't see themselves as businesses and thus don't think about business continuity efforts being beneficial.

This effort is unique in several ways. First, it's inclusive in nature and focuses on underserved communities. Secondly, its primary framework is to facilitate the creation of a network of existing organizations within arts, culture and historic preservation communities. Thirdly, it includes an effort to gain "buy in" from emergency management organizations to include cultural assets within their response and recovery plans. Finally, the effort's main goal is increasing collective resilience within the arts, cultural and historic preservation ecosystems.

For this document, resilience is defined as the ability to recover quickly from a natural and/or man-made disruption to normal operations. Becoming resilient takes on many forms, but its foundation must begin by developing the ability of an individual or organization to be adaptive in their thinking. No plan or program can or should attempt to create systems for every conceivable disruption. Emergency incidents come in many forms that may only impact one artist, or could be a major natural disaster impacting millions of people. This effort can be scalable and prepared based on pre-existing relationships that create a robust network of people and resources.

Having program staff that can effectively build and maintain relationships is critical to the program's early and ongoing success.

Culture Mutual Aid Network

Overview
The Culture Mutual Aid Network is a voluntary group of organizations and qualified individuals who have the interest and capability to share resources and services with other members of the Network during times of emergency incidents or disasters. In a similar manner to police, fire and EMS mutual aid networks, it allows for a cost-effective approach to having additional resources available that otherwise would not have been feasible within existing budget constraints. This Network is established and coordinated through the Voluntary Organizations Active in Disaster (VOAD) and created by the Disaster Resiliency Board.

Purpose
The purpose of this goodwill network is to increase the Cultural Ecosystem's ability to respond to and recover from emergency incidents and disasters cost-effectively and sustainably.

A formal network will increase the resilience of all member organizations, as it will provide needed assistance that allows them to mitigate the negative impacts of the incident.

A robust network of organizations will allow members to share the costs associated with unplanned interruptions to their operations.

Similar to police, fire and EMS mutual aid networks, the needs of each organization always come first, and there is no requirement to share resources or services at any time regardless of circumstances. This effort is a proactive approach to leveraging and enhancing the effectiveness of the goodwill response that is always present during disasters.

Scope
The Disaster Resiliency Board should determine the geographic scope of this Network based on risk assessments and historical events. Any organization or qualified individual who has an interest, capability and capacity to share resources and services should be allowed to join the Network through the signing of a Memo of Understanding (MOU). Ideally, any organization joining this group will have completed National Incident Management System training to the appropriate levels, offered at no charge to participants.

The types of services and resources that may be shared have no limit and are based upon the network membership. Examples of the types of services and resources that would be beneficial to share are:
· Micro granting (i.e., HARF)
· Art as healing experiences
· General labor
· Salvage and recovery
· Technical expertise
· Specialized equipment/operators
· Training and education
· Temporary storage
· Administrative support
· Fundraising assistance
· Marketing assistance
· IT support
· Case management

Members should not be limited to your local Cultural Ecosystem, and examples of the types of organizations that may join the Network are:
· CERT volunteers
· Community cultural centers
· Cultural Districts
· Art service organizations
· Endowments
· Museums
· Theatres
· Art galleries
· Symphonies
· Libraries
· Zoos
· Botanical gardens
· Aquariums
· Guilds
· Associations
· Historical societies
· Historic preservations
· Realtor associations (temporary storage)
· Anthropology groups
· And others

Activation and Coordination
Sharing resources and services among members need not be complicated or too formal for most needs. Direct requests from organization to organization should be encouraged for most needs that arise from localized emergencies that disrupt operations, such as a roof leak at a small museum. However, for larger or more complicated emergency incidents and disasters, activation of a central coordinating agency will be necessary to connect those needing assistance with those who

are prepared to share resources and services.

Activation and central coordination of the Network will be the responsibility of the Cultural Resilience Board and the functional work delegated to the Disaster Resilience Program they have created. Trained volunteers from the Cultural Ecosystem will be able to assume a centralized coordination role from a remote location while following the best practices and procedures used in the National Incident Management System by the Emergency Management Ecosystem. Using a pre-established communication platform, there can be two-way communications between the Mutual Aid Network members and the Incident Command volunteers and those requesting assistance.

Note: The terms response and recovery used here and elsewhere in this document are not indicating members of the Cultural Mutual Aid Network send staff to hazardous situations typical of police, EMS and fire agency responses. Although some responses and recovery efforts may have some risk, it's critical that any response and recovery efforts only occur after the area has been deemed safe by emergency responders.

Initial Goals
- Define the geographic area of the Network
- Develop policies and procedures
- Develop boilerplate Memo of Understandings for various member types
- Select and implement a communication tool to coordinate the sharing of resources and services
- Develop training recommendations (Incident management, safety, etc.)
- Beta test - Identify approximately ten organizations that will serve as beta testers.
- Conduct activation exercise
- Review, revise and adopt lessons from beta test
- Open the program to new members
- Consider inviting regional and national service providers to join, such as TX-CERA, National Heritage Responders, NCAPERS, CERF+ and many others

Cultural Inventory

Overview
A Cultural Inventory is a formal process of defining, identifying and documenting a city's or county's arts, cultural and historic preservation assets.

The inventory becomes a tool for communities to use in the response and recovery of their Cultural Ecosystem.

Purpose
The purpose of a Cultural Inventory is to provide a tool for Emergency Management agencies to effectively coordinate response and recovery efforts to cultural assets impacted by disasters. This tool will aid in the efficient performance of damage assessments and subsequent response and recovery efforts as needed.

Scope
The Cultural Inventory should have a clear geographic boundary, such as a county or city border. This inventory will be used by both the Cultural and Emergency Management Ecosystems, and it should include items that are easily defined, tracked and located. The inclusion of intangible cultural assets, such as cultural traditions, should be avoided; instead the cultural institution that already serves the cultural group and their traditions should be included.

Cultural Inventories should include:
- Private and non-profit cultural institutions and organizations that identify as belonging to an artistic, cultural or historic preservation community. Examples: guilds, associations, art galleries, theatres, museums, symphonies, community cultural centers, cultural districts, libraries, aquariums, zoos, botanical gardens, etc.
- Public and private collections of art, culture or historical artifacts that have a compelling public interest to be protected and preserved
- Historic landmarks, buildings, land and institutions supporting cultural groups and traditions that have a compelling public interest to be protected and preserved
- Festivals and events that fall outside of the above categories and have a compelling public interest to be protected and preserved

The Cultural Inventory should not include:
- Individuals
- Organizations that primarily engage in religious or sectarian activities
- Organizations that primarily engage in environmental activities
- Ambiguous and abstract items such as intangible assets

Note: The current Emergency Management Ecosystem should already serve the life and health safety interests of individuals that identify as belonging to the Cultural Ecosystem. Their artistic, cultural or historic preservation interests may be best served by affiliation with an organization or group listed in this inventory.

Responsibility

Even though the goal of creating the Cultural Inventory will be to get it adopted by your local emergency management agency, the task of building and maintaining a comprehensive Cultural Inventory is best suited for the Cultural Ecosystem itself. Therefore, this effort should be led and facilitated by the Culture Resiliency Board and the newly created Voluntary Organizations Active in Disasters (VOAD) program in partnership with the local emergency management agency. Through purposeful relationship building between the two ecosystems, this will provide the best opportunity that a local emergency management agency will have "buy-in" and, ultimately, adopt the Cultural Inventory as part of its emergency operations plans.

In addition to the creation and adoption of the Cultural Inventory, there should also be a simultaneous effort to create and implement a Cultural Affairs Coordinator program with a local Emergency Management agency. A detailed description of this program and the position is in other sections of this document, but it's important to highlight the value of having a Cultural Ecosystem representative staffing an activated Emergency Operation Center. An embedded representative of the Cultural Ecosystem will provide expertise to the emergency management professionals and enhance the effectiveness of having an adopted Cultural Inventory. Cultural Affairs Coordinators should have intimate knowledge of that Cultural Inventory and relationships within the broader Cultural Ecosystem.

Implementation Steps

Under the oversight of the Cultural Resilience Board, complete the following:
1. Establish policies and procedures (include yearly review, revision and adoption process).
2. Establish geographic boundaries.
3. Establish the Cultural Inventory format using a spreadsheet program (this will allow for easy adoption by other systems, mapping, etc.) that

includes:
- Name of organization or asset
- Brief description
- Location (address and GPS coordinates)
- Vulnerabilities
- Value (where applicable) – this will help disaster loss totals become more accurate for emergency management professionals.
- Contact information, ownership and/or responsible party

4. Establish a cloud-based storage and user system.
5. Establish a hard-copy backup system.
6. Establish relationships within the Cultural Ecosystem and identify organizations and individuals who would participate in the creation of a Cultural Inventory.
7. Establish relationships with local Emergency Management agencies to gain "buy-in."
8. Invite emergency management representatives to participate in the process, particularly to sit on the Cultural Resilience Board
9. Once you have established a rapport with the local Emergency Management Ecosystem, invite them to join the Advisory Board. Be sure to invite emergency management professionals to become members of the Advisory Board.
10. Build the Cultural Inventory.
11. Store completed inventory in the cloud and have physical backups in two separate locations that are disaster-resilient.
12. Petition the emergency management agency to adopt the Cultural Inventory at their next plan revision.
13. Provide training to all organizations using the Cultural Inventory.
14. Conduct a perpetual yearly review, revision and adoption process guided by an Advisory Board to ensure accuracy and inclusiveness.

Cultural Affairs Coordinator

Overview

A Cultural Affairs Coordinator manages the Cultural Mutual Aid Network during emergency incidents and disasters, serves as a cultural liaison on the Incident Management Team (IMT) and is responsible for other duties related to disaster response and recovery of the Cultural Ecosystem.

Their primary responsibility is to connect Network members who need assistance with other Network members who can share resources and services. Other duties include connecting those outside the Network. Coordinators will create an effective and efficient way to respond to the needs of the Cultural Ecosystem impacted by a disaster.

Most emergency management agencies lack the presence of formal representatives of the Cultural Ecosystems staffing Emergency Operations Center (EOC). Anyone considering instituting a Cultural Affairs Coordinator within their jurisdiction should consider assigning environmental duties to another member of the response and recovery team.

Purpose

Most Emergency Management agencies are not familiar with having a Cultural Ecosystem representative involved in their Emergency Operation Center Incident Management Team (IMT). Therefore, gaining "buy-in" and acceptance will take some careful planning and effort. Consider that disaster support nonprofits such as Red Cross, United Way, Salvation Army and many other non-governmental organizations regularly have representatives with the Emergency Operations Center during and after disasters. Emergency management professionals are very familiar and comfortable working with nonprofits within their teams.

However, considering the needs of the Cultural Ecosystem and how to address those needs within a prioritization strategy will be new to most agencies. This is where having a Cultural Affairs Coordinator acting as a liaison and advocate will have a positive effect on improving response and recovery efforts for the Cultural Ecosystem.

Duties and responsibilities of the Coordinator are:
- Become trained and competent at the use of National Incident Management Systems.
- Be available to serve as a Coordinator within an Emergency Operations Center with short notice.

- Coordinate the connection of need with available resources and services for the Cultural Ecosystems.
- Be a staff member of the local Emergency Operations Center during and after disasters.
- Serve as a cultural liaison for the Emergency Operation Center Command staff.
- Serve as an advocate for the Cultural Ecosystem when staffing Emergency Operations Centers (EOC).

Scope

The Cultural Affairs Coordinator role begins and ends with an emergency incident or disaster that causes significant disruption within the Cultural Affairs Ecosystem.

Similar to a volunteer firefighter who is trained and approved to serve on a firefighting team, they also have another profession. The Cultural Resilience Board should have the responsibility of setting the criteria and approving candidates for this program.

Regardless of the size of the area being served, a minimum of two Cultural Affairs Coordinators should be trained and ready to coordinate around the clock as a starting point. For larger metropolitan regions serving millions of people, it may be beneficial to have more than two. The duties to coordinate resources and services to the Cultural Ecosystem should generally be limited to the geographic area defined within the Cultural Inventory.

Culture Affairs Coordinators should have the following minimum qualifications:
- Proven history of leadership that demonstrates their ability to manage multiple activities and projects successfully
- Positive reputation within the Cultural Ecosystem
- Politically astute, not political
- Works or volunteers within the Cultural Ecosystems
- Completes the minimum FEMA Training:
  - NIMS 700
  - NIMS 800
  - NIMS 100
  - NIMS 200
  - NIMS 300
  - NIMS 400
  - IS – 2200 EOC Basics

Initial Goals for Culture Affairs Coordinators
- Establish policies and procedures.
- Communicate the disaster services program throughout Cultural Ecosystem.
- Approve two applicants (Cultural Resilience Board has final approval).
- Provide training and exercise.
- Launch program to serve within the Cultural Mutual Aid Network only.
- Seek acceptance and "buy-in" by the local emergency management agency.
- Once accepted, coordination opens to agencies outside Cultural Mutual Aid Network.

Cultural Relief Fund

Overview

The Cultural Relief Fund is a locally managed granting fund (preferably an endowment) that would provide relief for individuals and small organizations within the Cultural Ecosystem that have been impacted by emergency incidents and disasters, especially those that cannot afford comprehensive insurance.

It could also provide support for volunteer response and recovery efforts and the associated costs of delivering resources and services to those in need. The fund could be established directly through the Houston Arts Alliance and used only for emergency incidents and disasters.

Purpose of the Cultural Relief Fund

Research on the impacts of disasters on the Cultural Ecosystem tells us that permanent displacement is likely to occur. Lack of housing and income are two primary factors driving this phenomenon.

Often individuals and small organizations within the Cultural Ecosystem lack the resources to have comprehensive resilience strategies in place. Comprehensive insurance is part of any good resilience strategy, yet it's out of reach for so many individuals and small organizations.

A cultural relief fund will help bridge this gap and provide fast-acting relief to mitigate the permanent displacement of individuals and small organizations and, ultimately, help them recover more quickly.

Scope of the Cultural Relief Fund

The local Cultural Resilience Board should establish criteria for the fund, including geographic boundaries, eligibility, etc. Setting a goal of $2 million for the endowed account, upon maturing, would provide up to $100,000 per year to qualified applicants (approximately 5% available for the annual award). If no grants are awarded for disaster disruption during any given year, the award amount will carry over to the next year.

Other factors to consider:
- The endowment could grow as needed to provide more annual award funds.
- The account would remain in perpetuity and provide a longer-term solution, especially for the smaller nonprofits in the art community.
- Additional opportunities would exist for donors who are unwilling to give to endowments so they may make a tax-deductible gift toward the annual award in any given year.
- The endowment, granting criteria, the application process, fundraising and reporting would be established by the Cultural Resilience Board and managed by an organization that already has a granting department.

Possible use of the relief fund could include expenses associated with:
- Medical care
- Temporary housing
- Food
- Transportation
- Childcare
- Replacing equipment and supplies
- Volunteer response and recovery

Summary

Building a relief fund will provide a useful safety net that can: fill the existing gaps in proper insurance coverage; alleviate the difficulty of negotiating the complex disaster assistance programs; and help mitigate a permanent disruption to the Cultural Ecosystem due to the departure of individuals and small organizations.

Program Implementation Plan

Summary

1. Establish a perpetual Cultural Resilience Board.
2. Create a Disaster Resiliency Program (VOAD) within an existing nonprofit.
3. Establish a Cultural Mutual Aid Network.
4. Create a Cultural Inventory for your county or city.
5. Establish a Cultural Affairs Coordinator program.

Note: Details of these goals are found in other sections of this report.

Initial tasks

1. Establish the use of a cloud-based collaboration tool used by the Board for general communications, coordination of response and project management.
2. Establish a communication platform for communicating within the Cultural Ecosystem (information sharing, etc.).
3. Establish fundraising that will sustain a program for 3–5 years.
4. Establish relationships with your local emergency management agency.
5. Establish relationships with the Cultural Ecosystem.

Task Steps and Schedule

Phase I recommendations (complete over a 90-day cycle)

A hosting organization facilitates the creation of the Cultural Resilience Board (CRC) and then convenes the Board and tasks them with the following:

1. Elect Coordinator positions.
2. Establish vision, mission, values and policies
3. Establish the types of disaster resilience activities that will not be pursued.
4. Establish geographic boundaries for this work (city, county, other).
5. Establish the process for replacing Board members.
6. Establish timelines, metrics, yearly policy review and revision process.
7. Assign Board member roles and responsibilities outside of Coordinator positions.
8. Establish a monthly meeting schedule.
9. Hosting organization steps back and lets the Board become autonomous.

Phase II recommendations (complete as funding allows):

1. Create a Disaster Resiliency Program as a new nonprofit or part of an existing nonprofit which has the leadership and commitment to support disaster work.
2. Establish fundraising efforts to support the Disaster Resiliency Program operations (one full-time resilience coordinator) for 3–5 years.
3. Launch a new Disaster Resiliency Program (VOAD) program with the hiring of the resilience coordinator.

Phase III recommendations (complete within 12 months after resilience coordinator is appointed):

1. Establish relationships within the Cultural Ecosystem to build a Cultural Mutual Aid Network.
2. Establish relationships within the Emergency Management Ecosystem to pave the way for the adoption of the Cultural Inventory, Cultural Affairs Coordinator, and other programs.
3. Launch the creation of a Cultural Relief fund.
4. Implement Cultural Affairs Coordinator program.
5. Create a Cultural Inventory.
6. Local emergency management agencies should adopt a Cultural Inventory.
7. Local emergency management agencies should adopt a Cultural Affairs Coordinator program.

Note: To complete these tasks within a one-year schedule, Board members will have to actively assist in the workload, which allows for the VOAD program to remain lean.

Phase IV recommendations (complete year 2 and beyond):
1. Renew Board membership.
2. Review, revise and adopt a strategic plan as needed.
3. Achieve full funding of the Cultural Disaster Relief fund.
4. Establish fundraising goals for the Disaster Resiliency program to be extended five more years and include new programs and staff as needed.
5. Consider establishing other resilience efforts based on needs, such as:
   - Organizational risk assessments, emergency response/business continuity planning assistance
   - Art as healing programs through partnerships with mental health providers
   - Preparedness programs (information sharing, training, etc.)
   - Mitigation projects (grant-funded projects)
   - Cultural Search and Rescue (SAR) team development
   - Recovery projects

Appendix

Houston Area Arts Disaster Resilience Advisory Committee Recommendations

Houston Arts Alliance's advisory committee provided the following strategic guidelines and recommendations to steer the development of this report:

1. Disaster resilience will be defined as "the ability to recover quickly from a natural and/or man-made disruption to normal operations."

2. The plan will attempt to cover a geographic area of eight counties, including Harris, Fort Bend, Brazoria, Chambers, Montgomery, Liberty, Galveston and Waller.

3. We will use a broad definition of what "the arts," "culture," and "historic preservation" mean to a community. The only requirement for inclusion in the plan is that an individual or entity identifies themselves and/or their work within one of these broad categories.

4. The plan must include elements that give actionable strategies for how to help the arts, cultural and historic preservation communities achieve their own disaster resiliency.

5. The plan must include actionable strategies for the arts, cultural and historic preservation communities to assist in the recovery of the larger community in the aftermath of a disruption.

6. The plan must include the experiences and needs of the members of the arts, cultural and historic preservation communities.

7. The plan must address the experiences and needs of both the traditionally served and traditionally underserved members of the greater community.

8. In order to serve all of the arts, cultural and historic preservation communities, the plan must involve all of the communities coming together equally to support the creation of an organization/framework designed to coordinate and support disaster resiliency efforts prior to, during and after a disaster within the 8-county region. This includes the sharing of resources across disciplines and a common communications strategy to reach both organizations and individuals.

9. The plan will include broad strategies supported by specific actions to implement (including steps of implementation, costs, time frames, etc.).

10. The plan will have a focus on serving individuals, as well as organizations, with a specific emphasis on meeting the needs of underserved communities.

11. The plan must address the complications of insurance in the arts, cultural and historic preservation communities and provide recommendations for easing this burden.

12. The plan should address the psychological strain of disasters on individual artists and administrators (as people) and encourage organizations who are stewards of those artists to include them in plans and strategies.

13. The plan should include strategies to encourage preparedness among individuals and organizations (i.e. financial incentive, open dialogue, planning assistance, marketing campaigns, etc.).

14. The plan should include tools and assessments that are accessible to the diversity of knowledge, experiences and resources of the arts, cultural and historic preservation communities.

15. In order to be good stewards of the mission of the plan, each member of the committee should have their own disaster plan in place.

16. The stories of people and organizations who have experienced disaster are compelling and should be used as research tools when communicating to the public.

17. The plan should attempt to create an environment that is as inclusive as possible to discourage the natural tendency for constituents to disqualify themselves from opportunities.

18. The plan should include the creation of a formal mutual support network among organizations of all sizes and individual artists to share resources including space, expertise, equipment, financing and knowledge.

19. In order to achieve sustainability, the plan should apply to all disasters, not just those that are Presidentially declared. The plan will include resilience strategies for various emergencies and natural disasters including hurricanes, tropical storms, depressions, coastal and riverine flooding, severe weather, tornadoes, wildfires and drought, as well as man-made disasters, such as hazardous materials incidents.

20. In order to avoid a separate preparedness initiative from current emergency management systems, the plan must focus preparedness initiatives on the unique needs of the arts, cultural and historic preservation communities regardless of the size and scope of the disaster.

Appendix

Case Studies

The following section includes accounts from individual artists and nonprofits describing their resiliency and recovery (or lack thereof) after being affected by natural disasters in Houston.
These stories not only humanize the impact of disasters, but also highlight opportunities for Houston's Cultural Ecosystem to be better prepared and more resilient through the strategies and resources described throughout this report.

Appendix A
The Anonymous Artist

The following is a letter describing the experience of a Houston-based artist that was so deeply impacted by the effects of Hurricane Harvey, they decided to relocate to Dallas. "I am the artist you know as a neighbor, colleague, or maybe that festival vendor or performer you seek out each year. I live in the Houston area, and what you don't know is that I am part of a large community of connected artists that create. What is it that I create, you ask? Well, I represent a vibrant and diverse community that creates jazz that moves you, sculptures to ponder, pottery to adorn, paintings that awe, dances to thrill, laughter from comedy, hope from drama, outrage from documentary, art cars to celebrate, structures to inspire, lighting and atmosphere to change your mood, and special cuisine to delight your senses.

Some of my fellow artists see what they do as a business, but I don't. It's not that I don't put a high value on it. I simply don't view it as purely transactional work. It is my passion. It is part of me. It's what I have to do and what I have sacrificed good-paying work, higher education, and other opportunities for—all so that I can create.

I struggle with putting a value on my creation, even though at times, I accept payment far less than it's worth to keep my bills paid. I have no regrets, because I see the joy my work brings to those who take possession of its wellbeing. Being an artist is who I am. This is who I will always be. It brings me great joy to be an artist in Houston.

Hurricane Harvey Experience

Hurricane Harvey was hard on so many people, including many of my artist friends and I. It was terrifying and stressful seeing our city consumed by the storm. Waking up that morning to my entire neighborhood underwater is something I will never forget. Stranded with no way out, an amazing guy and I eventually rescued my dog "Kitty" from Conroe. Buddy was a welder by profession who had a nice fishing boat. Eager to help out, he jumped at the chance when Mayor Turner called for anyone with a boat to come and help. Buddy was a great soul, and I will never forget his bravery. As I climbed into his boat and we pulled away, I felt in some ways more scared as I looked back thinking everything I have will be gone. I had no time to prepare for this.

Parting ways with my new friend Buddy, I later found myself in a temporary shelter, thank god they had kennels for Kitty. Having no family nearby and all my friends were either being rescued or helping their own families, I turned to my older sister in Dallas. Two days later, Kitty and I were heading north to her home.

Eventually, I made it back to my home in Houston and went through the destruction. Everything was damaged and most was lost. Having no insurance, I had no way to make a living here or create art. Catching up with some of my artist friends, they took me to fill out FEMA paperwork. This process was complicated and frustrating, and they kept saying my art was not a business. After applying for assistance and gathering a few salvageable things, I decided to return to Dallas temporarily. Back in Dallas, I quickly found part-time work at a large studio. I planned to save money, get back to creating art and return to Houston as soon as I could. Some weeks later, I discovered FEMA denied my application because I didn't have flood insurance! What a joke. Forget that nonsense. Besides, the average person that lost everything would only get around $4,500. My paid-off car was worth more than that. Dallas isn't so bad. I started meeting some other artists and found myself enjoying my new surroundings. It wasn't long before I started to recover the material things I had lost.

My trips back to Houston became fewer and longer in between, as many in my community have moved out into the far reaches of the suburbs or another part of the state like I did. Besides, the artists in Dallas have welcomed me with open arms, and I'm feeling like part of their tribe now. I received

a grant from a local artist guild to help me replace the things I need to create art. I still dream of returning to Houston someday soon, yet it's hard to believe it's been over two years since leaving."

Takeaways
- This storyline is similar to many displaced artists due to major disasters such as Harvey in Houston, TX, Katrina in New Orleans, LA, Camp Fire in Paradise, CA, Superstorm Sandy in NJ, and many others.
- Many artists and small cultural institutions are unaware of the organizations and funding available for support during disasters.
- Tracking and understanding actual displacements, and whether these displacements become permanent, is difficult.
- People that are displaced are often welcomed into their new communities with open arms and support, which results in them building new connections and a sense of belonging.
- This scenario shows how a plan with more Cultural Ecosystems to track, support and proactively incentivize the return of displaced artists would be beneficial.
- Many artists are connected to other artists and likely have a relationship with an existing Cultural Ecosystem node, which is an opportunity for assessment and support from Cultural Second Responder organizations.
- Many artists do not see themselves as a business even though they actually are one.
- Insurance isn't a reality for many in lower-income brackets.
- Although the actual replacement value of the tools and supplies is relatively modest for many artists, the bigger loss and disruption to their ability to create art is the dismantling of their community along with the lack of income, permanent housing, lack of transportation, childcare needs, pet care needs, etc.

Appendix B
Angelbert Metoyer
The following is an account of artist Angel-

bert Metoyer's experiences with natural disasters in Houston, how the artist deployed readiness tactics, and post-disaster opportunities that still exist for recovery.

Angelbert Metoyer is a nationally renowned multimedia artist and a "drifter with an address." He is highly collected and is exhibited in the permanent collections of various museums and private art collections internationally. He joined the art scene as a teenager in the mid-1990s. Angelbert went from visiting to being included in a dual exhibition at Project Row Houses. He soon held a series of solo exhibitions, including one at the Barbara Davis Gallery in Houston. His artwork has been used in many album and book covers including Bilal's *In Another Life*, solo exhibits including *13 Dimensions* in Dubai, UAE-, dual exhibits including *Go West: First Bilateral Contemporary Art Exhibited between France and Texas* at UNESCO in Paris, France, and permanent collections including at the Museum of Fine Arts in Leipzig, Germany. Over the years, his art exploration has been through the lens of religion, philosophy, science and psychology. His current mediums are painting, sculpture, performance, video and sound art.

Natural Disaster Experience
Angelbert lost his first studio on September 11, 1998, from Tropical Storm Francis. At the time, he was living between Houston and Atlanta, where he was attending art school. When he returned to his Houston studio, part of the roof was missing, everything was floating, walls were down, and artwork was melting off the walls that were still upright. He didn't have any insurance as a young artist, and Francis ruined his opportunity to do any shows, which equated to months of work and income. Despite these terrible circumstances, he was miraculously able to put something together for his show in New York. Losing everything shifted his artistic media from drawings on paper to paintings. From there, he had the help of his parents and a close friend to help him secure another studio.

However, in 2001, Tropical Storm Allison left his truck underwater, his studio windows broken and all of his own art that he kept for his personal collection waterlogged. At that time, he was working with wood, which didn't get destroyed, however, everything else was smashed.

It was clear to him that the people who helped him didn't help him to receive artwork in return. They helped him because they genuinely cared about him and the importance of his space. NBA Star Clyde Drexler, one of his benefactors, went with Angelbert to his studio, hung his jacket on the door handle, rolled up his sleeves, and started helping him clean. Anglebert would later move to New York, but kept his working studio in Houston.

Hurricane Isaac was in 2012, and Angelbert was ready. He learned from previous storms and had insurance. He was moving from China to Europe and returned shortly after Isaac. There was roof damage, and he again lost his artwork from his personal collection. While he was able to secure insurance, his insurance company wanted to salvage his work and auction it without Anglebert's involvement. As an artist, he offered to restore the pieces himself, and the insurance company denied his claim.

In 2017, Hurricane Harvey didn't have a chance against Angelbert. He boarded up his studio, and luckily his efforts paid off, averting another flood. As a result of his history, all of his flood experiences inspired his work. He completed an art exhibition soon after Hurricane Harvey in New York about the floods. To keep the memories of all of those affected, he continues to create art to show that our flood experiences shouldn't paralyze us and to encourage ways to cope. He stated that he was ashamed to speak on his flood experiences and put them to the back of his mind. He also wasn't aware that most artists relocated or had experiences similar to his own. Despite all of Angelbert's obstacles and successes, the work isn't done yet.

Takeaways
- This is scenario where a plan with more Cultural Ecosystems to track, support and proactively incentivize the return of displaced artists would be beneficial.
- Demonstrates the importance of recovery for a community post natural disaster.
- Proof of using art as a coping mechanism and healing agent for victims of natural disasters.
- Reinforces the need for the development of a resource list that includes specialists who can assist cultural institutions and individual artists in disasters.
- Identifies the need and importance of an organization to provide a forum that promotes cooperation, communication, collaboration and coordination in times of disaster.

Angelbert Metoyer provided key input in this effort.

Appendix C
Fifth Ward Community Redevelopment Corporation
The following account describes how a nonprofit aided cultural communities in recovery post–Hurricane Harvey.

"Organized in 1989, Fifth Ward Community Redevelopment Corporation (FWCRC), a NeighborWorks Charter Affiliate, is a catalytic organization dedicated to the collaborative fostering of holistic community development.

As a steward of Houston's Historic 5th Ward and comprehensive community developer, FWCRC seeks to enhance the quality of life for individuals and families, eliminate blight, attract investment and resources, encourage commercial and business development, coordinate government and public service, and offer a sense of destination and creative place-making. The finished product is a healthy and vibrant community for residents and visitors alike."[38]

Hurricane Harvey Experience
The Fifth Ward is typically high ground when it comes to flooding, yet Harvey resulted in flooding in some portions of the Ward and caused direct and indirect damage to residences and businesses. Indirect damage was an especially serious and debilitating factor through the isolation that widespread flooding created resulting in loss of income and more.

38 About us. (n.d.). Retrieved from https://www.fifthwardcrc.org/about.

Harvey found an ally with another disaster currently present in the Fifth Ward. Gentrification and urban renewal were already causing the permanent loss of important history, traditions and architecture within the cultural identity of Fifth Ward. Gentrification and urban renewal aren't typically associated with disaster discussions, yet it's a legitimate discussion to be had and should be included in disaster management to preserve and protect cultural identity in a thoughtful and balanced manner.

These two disasters joined forces to find the most vulnerable victims who typically don't have insurance and who experience the most difficulty in successfully accessing federal assistance programs that are overly complex, almost always initially denied, and provide pitifully scant help once approved due to the months or years that pass along with a low level of payments.

FWCRC used their resources, funds and staffing (paid and volunteer), as well as coordinated partnerships with other agencies to provide a variety of disaster response and recovery services that included:
- Damage assessments
- Hub for coordination of services
- Distributed donated supplies and materials
- Over 60 homes assisted with cleanout (muck and gut)
- Established a donation center in a parking lot for efficient distribution
- Established a "stockpile" of donated goods for future disasters
- FEMA case management and assistance training
- Moving and other cleanup services

Many of the services provided were not typical of their normal mission, yet they mobilized quickly and began providing disaster relief the moment the hurricane dissipated.

Takeaways
- The Cultural Ecosystem node–leadership, staff, facilities and an established network within the Fifth Ward community - positions the Fifth Ward Community Redevelopment Corporation (and part-ner organizations) to be a central coordinating point for Cultural Ecosystem response and recovery.
- An influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They exhibit the "resilient" mindset–learning from previous experiences, having a plan, updating their plan each year, and effectively executing it with staff and volunteers. They are better prepared for future disasters, small and large.
- An established and powerful network–FWCRC has shown their ability to leverage their resources, staff and facilities through strong relationships with other organizations.
- An adaptive, flexible and quick response organization even with tasks and services outside their current mission. They provided immediate disaster relief to those in need.
- Motivated, trained and effective staff and volunteers provide a variety of services.
- They temporarily became a typical second responder agency.

- They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
- Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
- The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
- Great stewards of donations and public funding with a great return on investments.
- Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of the Fifth Ward Community and use this inventory to document a damage assessment for future disasters.
- Through a partnership with the City of Houston and Texas Southern University, FWCRC manages the historic DeLuxe Theatre and ensures its cultural and historic preservation.

Kathy Flanagan Payton, Chief Executive Coordinator, actively participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

Appendix D
Chinese Community Center - CCC

The following account describes how a local nonprofit mobilized to aid cultural communities post–Hurricane Harvey.

Established in 1979, the Chinese Community Center provides comprehensive cultural, educational and social services to over 10,000 families annually as the largest Asian-led social service agency in Texas. Their mission is "to bridge East and West by enriching families with educational, cultural, and social service programs.[39]

Hurricane Harvey Experience

The Chinese Community Center was not severely damaged during Hurricane Harvey, yet the impacts on their daily operations were significant. In anticipation of their community's needs, they began relief work activities on Labor Day weekend 2017 as Hurricane Harvey dissipated. To provide these services, they used their resources, funds and staffing, as well as coordinated partnerships with other agencies to provide a variety of disaster response and recovery services, including:

- Temporary shelter for 200 people/pets
- Medical care
- Received disaster donations
- Provided grants from CCC
- Pet-care partnership with SPCA
- FEMA training through volunteers
- Hosted Red Cross relief
- Facilitated grants from Baker Ripley, Red Cross and others
- Security for shelter and school through a partnership with local law enforcement
- FEMA Case management
- Childcare facility opened

Many of the services provided were not typical of their normal mission, yet the Chinese Community Center mobilized quickly and began providing disaster relief the moment the hurricane dissipated. Becoming a temporary shelter was a first for the Chinese Community Center, and they did so at the request received from the Office of the Mayor and the City of Houston, due to overflow at other temporary shelters. Accepting 200 people and pets, they provided a safe and secure environment for the City's most vulnerable population. Eventually, they returned to normal operations after assisting more than 760 households over a three-month period.

Takeaways

- The Cultural Ecosystem node–leadership, staff, facilities and established network within the Chinese community–positions the Chinese Community Center (and partner organizations) to be a central coordinating point for Cultural Ecosystem response and recovery.
- An influencer and disaster resilience pro, this organization has great leadership and trust within their community, as well as other outside agencies. They exhibit the "resilient" mind-set: learn from previous experiences, have a plan, update their plan each year and exercise the plan with all staff. They are better prepared for future disasters, small and large.
- Established and powerful network–they can leverage their resources, staff and facilities through existing relationships they have cultivated with other organizations.
- Adaptive, flexible and quick response organization, even with tasks and services outside their current mission.

39 About. (n.d.). Retrieved from https://ccchouston.org/about/.

- Powerful communications–through the development of a communications plan, they are ready to deploy key communications inside and outside their organization quickly.
- Provided immediate disaster relief to those in need.
- Motivated, trained and effective staff and volunteers provide a variety of services.
- They temporarily became a typical second responder agency.
- They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
- Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
- The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
- Great stewards of donations and public funding with a great return on investments.
- Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of the Chinese Community and use it to document a damage assessment for future disasters.

Chi-mei Lin, Chief Executive Coordinator, actively participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

Appendix E
The Company OnStage

The following account describes how a local organization recovered post–Hurricane Harvey. The Company OnStage was founded in 1977 by former Alley Theatre associate director Joyce Randall McNally and her husband, Hank McNally. They began with acting classes for children and adults at St. John's Presbyterian Church and Saturdays at Westbury Square. In 1982, The Company moved to Westbury Square full-time and expanded their productions. Then, the space began to deteriorate in summer 2015, and The Company returned home to their original St. John's Presbyterian Church. In January 2017, an opportunity presented itself, in the heart of Meyerland, Houston, TX, at Salem Evangelical Lutheran Church's gymnasium that became available for rent. During the summer, numerous volunteers worked tirelessly to convert the gym into a new theater space, and they received a huge donation of 6,000 square ft. of carpet, which was set to be installed in late 2017.

The Company OnStage's current programming includes a variety of classics, dramas, comedies, mysteries, thrillers, fantasies, adventures and fairy tales, as well as world premieres and works by local authors.

The Company operates solely through the efforts of volunteers under the guidance of its board of directors and resident staff. More than 150 volunteers per season actively participate in The Company's operations and productions. The Company OnStage is funded by ticket sales, donations from patrons, season ticket sales, donations from corporations and private individuals and through special fundraising events.[40]

Hurricane Harvey Experience

On August 28, 2017, along with much of the surrounding area, The Company OnStage suffered the devastating effects of Hurricane Harvey when 15 inches of water flooded their newly renovated space. The carpet that had been recently donated was destroyed. Sixty percent of their seating capacity was beyond repair. Set pieces and furniture, which had been brought over from their original space, were unusable, and their walls had experienced catastrophic damage. Their space was near completion prior to the storm. But after Harvey, their annual season was immediately halted.

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40 A Brief History of The Company OnStage Theatre. (n.d.). Retrieved from https://www.companyonstage.org/our-history.

In the period following Harvey, The Company experienced a flight of strangers, volunteers and community members who came to aid them in a time of need. The church that was housing their theater group provided as much support as they possibly could. Groups of strangers came to help them by donating food, equipment and supplies, or helping rebuild their space. The Mississippi Theater donated a portion of their revenue and donations from their shows to help the theater financially recover. Main Street Theater donated seating chairs to help them rebuild their infrastructure.

Thanks to the efforts of these individuals and organizations, The Company OnStage was able to make a swift return to normal operations and opened its inaugural season in its new home only two weeks later than originally planned.

However, they were operating with bare minimum set, staging, props and equipment. The shows that were at the start of their season struggled to bring people in through the doors as a result of Harvey. The theater responded by providing free or discounted ticket prices to help individuals who suffered and couldn't afford to come because they too were in a tragedy of their own. In terms of financial loss, The Company OnStage experienced losses that totaled $100,000 despite having an annual operating expense of $60,000. It took the theater a year and half before they got back on their feet and saw regular attendance numbers at their shows.

Takeaways
· People that are displaced are often welcomed into their new communities with open arms and support, which begins building new connections and a sense of belonging.
· Many artists and small cultural institutions are unaware of the organizations and funding available for support during disasters.
· This experience instilled the importance of being prepared and the desire for a place for access to recovery resources.
· Demonstrated disaster collectivism–communities coming together during a time of need.
· Highlighted the need to develop a resource list of specialists who can assist cultural institutions in disasters.

Kathryn Noser, President of Board of Directors for The Company OnStage, and Stacy A. Bakri, Artistic Director, Board Member for The Company OnStage, provided key input in this effort.

Appendix F
Anjali Center for Performing Arts

The following account describes how a local organization recovered post–Hurricane Harvey.

The Anjali Center for Performing Arts, the first Indian dance school in Texas, was founded in Sugar Land, Fort Bend County, in 1975 by Dr. Rathna Kumar. Dr. Kumar is an internationally renowned danseuse, teacher and choreographer. She loves dance and the arts and channeled that emotion to create cross-cultural programs for dancers from different ethnic backgrounds who also share an appreciation for performing arts. She later became the artistic director at the Sanskriti Society for Indian Performing Arts, which helps to keep folk and traditional arts of India alive in Houston. Similarly, the Anjali Center preserves Indian Classical Dance and is both a dance school and an institute for comprehensive arts education. Ultimately, their goal is to meld the best of the East and the best of the West to become one of the strongest cultural conduits in the county.[41]

Hurricane Harvey Experience
The studio suffered a total of $200,000 in damage. Their insurance claim was denied. The ceiling and roof caved in, resulting in the loss of furniture, photographs, costumes, props, catalogues, technology and data. Three shows had to be canceled due to other venues being closed from Harvey damage, which resulted in a loss of $5,000–$6,000 in ticket sales per cancellation. Only eight shows are produced each year, which means 38% of their ticket-sale revenue was lost due to cancellations. Due to the canceling of the shows, local and international performers were reimbursed and returned home.
At the end of 2018, 1.5 years after Harvey, the center was able to overcome their loss but still had ongoing mental and emotional recovery. The Anjali Center managed to recover monetarily by receiving grants from Texas Commission on the Arts and Mid America Alliance and support from Houston Arts Alliance and Miller Outdoor Theatre. In response, the center provided free ticket prices for the community to aid with suffering morale.

Takeaways
- Through existing relationships with organizations and resources, they were able to find a means to get back on their feet.
- Highlighted the need to develop a resource list of specialists who can assist cultural institutions and individual artists in disasters.
- Identifies the need and importance of an organization to provide a forum that promotes cooperation, communication, collaboration and coordination in times of disaster.

The Anjali Center for Performing Arts is very aware of the organizations that provide support during disasters.

Dr. Rathna Kumar, Founder-Director of the Anjali Center for Performing Arts, provided key input in this effort.

41 About us. (n.d.). Retrieved from https://samskritihouston.org/ and http://www.anjalicenter.org/anjali/about/.
42 History. (n.d.). Retrieved from https://midtownhouston.com/about/history/.

Appendix G
Midtown Houston

The following account describes how a local organization mobilized to aid communities post–Hurricane Harvey.

"Midtown Houston was the first Management District in the state to earn a Cultural Arts and Entertainment District designation by the Texas Commission on the Arts (TCA), awarded September 2012. Located between Downtown and The Texas Medical Center, this magnetic, urban mixed-use neighborhood in the heart of the city features more than 40 art venues, 90 arts organizations, an eclectic mix of chef-owned restaurants, coffee shops and nightlife options.

With nearly 9,500 residents, Midtown Houston is the most walkable neighborhood in Houston. The area has over 140 restaurants, bars, and coffee shops within walking distance, allowing people the option of walking to an average of eight restaurants, bars, and coffee shops and other establishments in less than five minutes. Walk Score®, an organization that ranks the walkability of major metropolitan areas on their sustainable transit options, gives Midtown a 'very walkable' designation score of 86 for walkability and 72 for bike-ability. And for those who want to let someone else do the driving, Midtown Houston has excellent public transportation.

The main function of the Midtown Management District (MMD) is to create a safer environment by providing additional contracted law enforcement; serve as an advocate for constituents to ensure their concerns are made known and addressed; develop community-based events and projects to assist in attracting more residents, businesses, and investments; and work diligently to encourage interaction between residents and businesses to enhance Midtown Houston continuously."[42]

Hurricane Harvey Experience
The Midtown area is typically high ground when it comes to flooding, yet Harvey did result in some damage from roof leaks and the indirect impacts created by isolation due to floodwaters.

In many ways, the Midtown Houston staff have responsibilities very similar to local government. Because of this, the staff has an eye on infrastructure and how it was impacted during severe weather and disasters such as Harvey. Learning lessons from previous major Hurricanes such as Ike (2008) included having emergency plans in place and ready to activate.

As Harvey became a reality, MMD leadership and staff began preparing to mitigate the impacts through pre-planning meetings to go over their existing emergency procedures. As a result of this, they took a proactive step to inspect and clean out storm drains throughout the district for the storm-water system to perform at its designed capacity. When Harvey made landfall, the staff stayed in close communication and assessed the changing situation.

Once the storm dissipated, they were ready to act quickly. They continued the damage assessments and began to conduct recovery work. One such effort was the use of contractors in the area to remove debris from in front of the local fire station to allow unrestricted access to emergency vehicles. To accomplish this use of contractors, they self-funded the work to get reimbursement from FEMA at a later time.

MMD used their resources, funds and staffing (paid and volunteer), as well as coordinated partner-ships with other agencies, to provide a variety of disaster response and recovery services, including:
· Damage assessments
· Stormwater drain cleaning
· Debris removal from streets
· Using existing reserves to take action for the benefit of the district
· Established a donation center in a parking lot for efficient distribution
· Hub for coordination of services

Many of the services provided were not typical of their normal mission, yet they mobilized quickly and began providing disaster relief the moment the hurricane dissipated.

Takeaways
· The Cultural Ecosystem node–leadership, staff, facilities and established network within the Midtown Houston organization (and partners)–positions MMD to be a central coordinating point for Cultural Ecosystem response and recovery.
· Influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They exhibit the "resilient" mindset: learn from previous experiences, have a plan, update their plan each year and exercise the plan with all staff. They are better prepared for future disasters, small and large.
· Established and powerful network–through existing relationships they have cultivated, they can leverage their resources, staff and facilities through relationships with other organizations.
· Adaptive, flexible, quick response organization even with tasks and services outside their current mission.
· They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
· Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
· The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
· Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of Midtown and use it to document a damage assessment for future disasters.

Cynthia Alvarado, CPM®, Operations Manager of Midtown Management District, actively participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

Appendix H
Project Row Houses

The following account describes how a local organization mobilizes to serve communities in the face of activities that threaten culture.

"Project Row Houses is a community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape. [They] engage neighbors, artists, and enterprises in collective creative action to help materialize sustainable opportunities in marginalized communities.

Project Row Houses occupies a significant footprint in Houston's Historic Third Ward, one of the city's oldest African American neighborhoods. The site encompasses five city blocks and houses, including 39 structures that serve as a home base to a variety of community enriching initiatives, art programs and neighborhood development activities. Project Row Houses' programs touch the lives of under-resourced neighbors, young single mothers with the ambition of a better life for themselves and their children, small enterprises with the drive to take their businesses to the next level, and artists interested in using their talents to understand and enrich the lives of others."[43]

Hurricane Harvey Experience
Rising floodwaters didn't impact project Row Houses headquarters, but roof leaks and limited access to their facilities did impact operations temporarily.

Other disasters continue to threaten the existence of this important cultural identity. A prime risk is gentrification and urban renewal, which is currently sweeping portions of inner Houston and causing the permanent loss of important history, traditions and architecture within the cultural identity of Third Ward and other locations throughout the City. Gentrification isn't typically associated with disasters, yet it's a legitimate topic to be discussed and should be included in disaster management to preserve and protect cultural identity in a thoughtful and balanced manner.

Currently, Project Row Houses are mitigating this "slow speed" disaster through mitigation efforts that include:
· Community engagement
· Preservation of Third Ward culture/history
· Preserving history and legacy of influential African American artists
· Preserving the architecture of "shotgun-style" houses original to the Third Ward (c. 1930–50)
· Providing single-parent support
· Artist incubator/residency
· Small-business incubation
· Tutoring
· Public tours
· Art as a tool for social transformation
· Affordable housing stabilization and development
· Economic development

The combination of these services and the history of engagement with the businesses and community of the Third Ward provide valuable capabilities and capacities for improving disaster resilience for any disaster, not just gentrification.

Takeaways
· The Cultural Ecosystem node–leadership, staff, facilities, staff and established network within the Third Ward–positions Project Row Houses (and partner organizations) to be a central coordinating point for Cultural Ecosystem response and recovery.
· They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
· Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
· The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
· Great stewards of donations and public funding with a great return on investments.
· Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of the Third Ward and use it to document a damage assessment for future disasters.

Eureka Gilkey, Executive Director of Project Row Houses, participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

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43 About us. (n.d.). Retrieved from https://projectrowhouses.org/about/about-prh.

Appendix I

Evelyn Rubenstein Jewish Community Center (JCC)

The following account describes how a local organization mobilized to aid communities post–Hurricane Harvey despite suffering their own damages.

"Once inside the Evelyn Rubenstein JCC, it's noticeable that it's a center filled with remarkable people, dedicated volunteers and a wide array of year-round programs, activities and special events. They're also committed to enriching the lives of members and the community.

For more than 70 years, the Evelyn Rubenstein JCC (ERJCC) has been a place where families and individuals come together for friendship, affiliation and socialization in a safe and welcoming environment. Throughout the buildings, committed staff work together to provide members and guests with quality experiences, excellent service and a sense of belonging.

As the Center constantly aims to provide for the community, they realize the importance of reinvesting in their facilities, programs and neighborhood-at-large to foster a thriving, welcoming and inclusive community.

The mission of the Evelyn Rubenstein Jewish Community Center of Houston is to develop and strengthen Jewish identity, foster Jewish values and enrich the Jewish community and the greater community."[44]

Hurricane Harvey Experience

The ERJCC took on more than ten feet of water in their main building during Hurricane Harvey. Most facilities at their Meyerland campus had some kind of impact. All of the buildings were without power for weeks, which allowed mold to grow and the water to seep into the walls. They lost $1.5 million in revenue and sustained more than $7 million in direct damage to all of their facilities. The Center was able to secure only $5 million dollars in support from insurance.

While the damage to the EJRCC was remarkable, what is more incredible is that the organization never stopped serving the community of Meyerland. As a deeply embedded community center, they had accumulated a stockpile of supplies in advance of the storm in anticipation of being able to provide services to the community. However, those supplies were lost to Harvey.

This didn't stop the EJRCC's plans to help the community. The staff immediately sought to provide recovery services to their vulnerable populations. Within days of the water receding, they recreated their daycare center inside of another building using makeshift walls and began accumulating and disseminating supplies. They held opportunities for the community to learn about restoration from contractors and connected residents with case workers for insurance and FEMA claims. As they worked toward their own recovery, they were also working to support the community.

Finally, they were committed to keeping as many of their regular pro-

grams running while they and the community were recovering.

They held their annual Jewish Book and Art Festival in November of 2017, only weeks after reopening their main building. The festival had record turnout from the community. Organization leaders suspected this turnout was due to it being the first non-flood related community event in the area since the storm and that "people were craving normalcy and connection. What was important to people was a sense of community and a way to reconnect."

They used their resources, funds and staffing (paid and volunteer), as well as coordinated and developed partnerships with other agencies to provide a variety of disaster response and recovery services that included:
· Medical care
· Disaster donations
· EJRCC grants
· FEMA training through volunteers
· Facilitated grants from Baker Ripley, Red Cross and others
· FEMA case management
· Childcare services
· Using existing reserves to take action for the benefit of the district
· Establishing a donation center for supplies and materials
· Serving as a hub for coordination of services
· Assisting with cleanout (muck and gut), furniture moving and other cleanup support services

Many of the services provided were not typical of their normal mission, yet they mobilized quickly and began providing disaster relief the moment the hurricane dissipated.

Takeaways
· The Cultural Ecosystem node–leadership, staff, facilities and established network within EJRCC (and partners)–position the organization to be a central coordinating point for Cultural Ecosystem response and recovery.

44 About us. (n.d.). Retrieved from https://www.erjcchouston.org/general/about-us/.

- An influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They exhibit the "resilient" mindset: they learn from previous experiences, have a plan that they update yearly and effectively execute the plan with all staff and volunteers. They are better prepared for future disasters, small and large.
- Established and powerful network–they can leverage their resources, staff and facilities through strong relationships with other organizations.
- Adaptive, flexible and quick response organization even with tasks and services outside their current mission.
- They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
- Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
- Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of Meyerland and use this inventory to document a damage assessment for future disasters.

Appendix J
East End Houston

The following account describes how a local organization mobilized to aid communities post–Hurricane Harvey despite suffering their own damages.

"The East End District (formerly the Greater East End Management District) was created in 1999 by the 76th Texas legislature as a tool for economic development and revitalization of the area. The 16 square mile area is bounded by Clinton Drive on the north, Loop 610 on the east, Telephone Road to I-45 on the south, and the Houston Belt and Terminal Railroad to U.S. 59 on the west.

In 2014, Texas Commission on the Arts officially designated Houston's East End as a Texas cultural district. The district contains one of the largest collections of outdoor murals in the city and is home to more than 30 arts and culture institutions presenting work in every medium as well as artist studios, showrooms, and design and fabrication. It is rich in history with a wealth of historic sites and structures that connect this urban community to its rich heritage.

All programs and services of the East End District are approved by a District Board of Directors comprised of East End commercial property owners, business owners, and residents. These programs and services are developed to create a safe environment within the District in both perception and reality, enhance the image of the District, improve infrastructure and amenities, attract more business and investments, and improve business opportunities, in order to increase economic activity for the business property owners, tenants, and their customers."[45]

Hurricane Harvey Experience

The East End area is at the lowest point of Houston. However, it is located at the confluence of Braes and Buffalo Bayous and contains the Port of Houston at its eastern most boundary. As a result, the banks of the bayous, which run through the district, are designed to hold and move a lot of water. Because of this, the East End District did not experience much flood damage. However, Harvey did result in some damage from roof leaks and the indirect impacts created by isolation due to floodwaters.

In many ways, the East End District staff have responsibilities very similar to local government. The staff keeps watch over nearby infrastructure and how it is impacted during severe weather and disasters such as Harvey.

As Harvey made landfall, the staff stayed in close communication in assessing the changing situation. Once the storm dissipated, they were ready to act quickly by conducting damage assessments and clearing storm debris.

They utilized their resources, funds, staffing and well-coordinated partnerships with other agencies to provide a variety of disaster response and recovery services that included:
- Damage assessments
- Stormwater drain cleaning
- Using existing reserves to take action for the benefit of the District
- Hub for coordination of services
- Debris removal from streets
- Community engagement
- Preservation of Second Ward culture/history
- Preserving history and legacy of influential Mexican American artists
- Workforce training and development
- Economic development

Many of the services provided were not typical of their normal mission, yet they mobilized quickly and began providing disaster relief the moment the hurricane dissipated.

45 About us. (n.d.). Retrieved from https://www.eastenddistrict.com/about/.

In addition to the effects of Harvey, the unique cultural identity of the East End is threatened by the gentrification and urban renewal that is currently sweeping portions of inner Houston. Gentrification and urban renewal is currently causing the permanent loss of important history, traditions and architecture within the cultural identity of Houston's Second Ward, Historic Harrisburg and surrounding areas.

Gentrification isn't typically associated with disaster discussions, yet it's a legitimate topic to include in disaster management in order to preserve and protect cultural identity in a thoughtful and balanced manner.

Takeaways
- The Cultural Ecosystem node–leadership, staff, facilities and established network within the East End District (and part-ners)–positions the organization to be a central coordinating point for Cultural Ecosystem response and recovery.
- An influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They exhibit the "resilient" mindset: they learn from previous experiences, have a plan that they update yearly and effectively execute the plan with all staff and volunteers. They are better prepared for future disasters, small and large.
- Established and powerful network–they can leverage their resources, staff and facilities through strong relationships with other organizations.
- Adaptive, flexible and quick response organization even with tasks and services outside their current mission.
- They are a great candidate for hosting "Art as a healing agent" activity during disaster recovery.
- Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
- The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
- Due to the close connection with their

community, they could lead the effort in establishing a Cultural Inventory of the East End and use this inventory to document a damage assessment for future disasters.

Veronica Chapa Gorczynski, President of the East End District, actively participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

Appendix K
Fort Bend Recovers
The following account describes how a local organization recovered post–Hurricane Harvey.

A group in Fort Bend County has been on the forefront of interventions and resilience efforts–Fort Bend Recovers. Fort Bend Recovers was formed in response to the Memorial Day Floods in May 2016 and attempts to continue managing the effects of Hurricane Harvey in 2017.

Fort Bend Recovers is the official long-term recovery Board of Fort Bend County and has been actively engaged in disaster recovery operations in the county in an effort to support, sustain and restore the community during and after a disaster. The group is composed of local government agencies, non-profit organizations, faith-based organiza-tions, and business partners within the Fort Bend County community. Fort Bend Recovers also provides assistance through work groups, which include Case Management & Basic Needs, Donations Manage-ment, Mental & Spiritual Health and Repaid/Rebuild.[46]

Hurricane Harvey Experience
"Fort Bend Recovers...with Creativity" is a workgroup under the Fort Bend Recovers umbrella and began as a result of the collaboration from the Fort Bend Recovers Spiritual & Mental Health workgroup, which focuses on helping the disaster-affected community recover their mental, emotional, and spiritual well-being.[47] On both an individ-ual and community level, interventions involving the arts have been found to increase disaster resilience and allow for these individuals to deal with the past, reconstruct the present and envision a better a future.[48]

"Artistic expression can be a powerful tool in giving survivors an opportunity to process emotions, reflect on their experience and their recovery process. It can be a catalyst for many–as they take steps for moving forward in their lives. Art has a way of transforming hard truths, ugliness and heartache and turning it into something beautiful and therapeutic. 'Fort Bend Recovers...with Creativity' believes that creative works will be healing for the creators as well as the observers and participants."[49]

46 About. (n.d.). Retrieved from https://www.fortbendrecovers.org/about/.
47 About The Creativity Group. (n.d.). Retrieved from https://www.fortbendrecovers.org/with-creativity/about-the-creativity-group/.
48 Huss, E., Kaufman, R., Avgar, A. & Shuker E. (2016). Arts a vehicle for community building and post-disaster development. Disasters, 40(2).
49 Why "Recover...with Creativity"? (n.d.). Retrieved from https://www.fortbendrecovers.org/with-creativity/about-the-creativity-group/.

One year after Harvey, in August 2018, "Fort Bend Recovers...with Creativity" celebrated the community's restoration and resilience by promoting healing and recovery through original artwork. It involved activities for people to engage in and process their emotions, and allowed survivors, rescue workers and witnesses to tell their story in any way they could. In 2019, the Recovery Board created a simple plan that was adaptable, scalable, duplicable, flexible and uses an art experience as a healing agent through the help of Houston Arts Alliance (Appendix S). This plan will be used in response to future disasters and can be used at any time post-disaster and for any organization.

Takeaways
- Demonstrates the importance of recovery for a community post natural disaster.
- An influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They are an excellent representation and example of resilience.
- Adaptive, flexible and quick response group, even with tasks and services outside their current mission.
- Motivated, trained and effective staff and volunteers provide a variety of services.
- Proof of using art as a coping mechanism and healing agent for victims of natural disasters.
- Due to the close connection with their community, they could lead the effort in establishing a Cultural Inventory of Fort Bend and use this inventory to document a damage assessment for future disasters.
- Great example of collaboration with different groups that are important for the future of resilience in the art community.

The following people were active representatives and provided key input in this effort:
- Stevie Ballow, Teaching for Artistic Behavior Instructor, Shadow Oak Primary School
- Cher Binks, Personal Business, Cher Binks Events
- Caroline Egan, Disaster Recovery Manager, Fort Bend County Homeland Security & Emergency Management
- Kristina Francis, Emergency Continuity Planner, City of Houston – Office of Emergency Management
- Amy Harkins, Licensed Psychologist, Easter Seals of Greater Houston
- Sue Levin, Executive Director, Houston Galveston Institute Counseling Center
- Kristin Miller, Theatre Instruction & Performance, ARTreach
- Kathy Renfrow, Planning Coordinator, Fort Bend County Homeland Security & Emergency Management
- Claire Rogers, Executive Director, Fort Bend History Association

Appendix L
Harvey Arts Recovery Fund - HARF
The following account describes how a local organization mobilized to aid communities post–Hurricane Harvey.

The Harvey Arts Recovery Fund (HARF) supported the disaster recovery needs of the Greater Houston arts, culture and creative community in the 8-county region plus two additional counties. As a collaborative effort of Houston's arts services sector, their focus was on aiding individual artists and rebuilding and restoring smaller arts and culture nonprofits by providing them with recovery and funding information.

HARF also gathered data from artists and non-profits who were affected by Hurricane Harvey in order to request funding from national art funders and advocated for disaster recovery laws to be more favorable to the arts. Building on the work of the Harvey Arts Recovery Fund, Houston Arts Alliance is leading a new phase of work to ensure that Houston artists are ready and resilient when the next disaster hits.[50]

Hurricane Harvey Experience
Harvey Arts Recovery was formed by a collection of entities: CultureWorks Greater Houston, Dance Source Houston, Fresh Arts, Galveston Historical Foundation, Houston Arts Alliance (HAA), the Mayor's Office of Cultural Affairs, Preservation Houston, the University of Houston Center for Art and Social Engagement, and Houston Endowment. An investment of $100,000 from the Houston Endowment allowed Fresh Arts to establish the initial fund, while $25,000 from the Houston Arts Alliance seeded that fund. After three rounds of funding to 88 local artists and arts/heritage/cultural organizations impacted by Hurricane Harvey, HARF released a Hurricane preparedness toolkit designed to bolster the arts community against future storms.

The fund was focused on the recovery of individual artists and small-to-mid-sized arts organizations. In addition to grants, HARF provided the following recovery services:
- Coordination and referral services to national arts service organizations
- Informational workshops
- FEMA case management and assistance training

50 Arts & Culture Hurricane Preparedness Toolkit. (n.d.). Retrieved from https://houstonartsalliance.com/images/uploads/publication/HARF_Arts__Culture_Hurricane_Preparedness_Toolkit.pdf.

In September 2018, the steering Board dissolved and HARF's remaining documents and funds were folded into HAA's current disaster services program.

Takeaways
· The Cultural Ecosystem node–leadership, staff, facilities and established network within the Houston Arts Alliance organization (and partners)–position the organization to be a central coordinating point for Cultural Ecosystem response and recovery.
· An influencer and disaster resilience pro, this organization has great leadership and trust within their community as well as other outside agencies. They exhibit the "resilient" mindset: they learn from previous experiences, have a plan updated yearly and effectively execute the plan with all staff and volunteers. They are better prepared for future disasters, small and large.
· Established and powerful network–they can leverage their resources, staff and facilities through strong relationships with other organizations.
· Adaptive, flexible and quick response organization, even with tasks and services outside their current mission.
· They are a great candidate for hosting the Culture Resiliency Board, Culture Resiliency Program and Culture Relief Fund.
· Great candidate for hosting future workshops and training for improving Cultural Ecosystem resilience.
· The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.

Appendix M
The Texas Collections Emergency Response Alliance (TX-CERA)
The following account describes how a local organization mobilized to aid communities post–Hurricane Harvey.

"The Texas Collections Emergency Response Alliance (TX-CERA) is an affiliation of institutions and persons interested in preserving the cultural heritage of Texas. Through education and advocacy, TX-CERA hopes to serve as a resource for cultural institutions to mitigate the loss of cultural and heritage collections due to disasters. The organization will develop a roster of heritage and collections professionals in Texas to create a network of support in the event of an emergency or disaster. TX-CERA is part of the Alliance for Response and National Heritage Responders.[51]

They have team members from the following professions:
· Art conservators
· Archivists
· Librarians
· Curators
· Collection managers
· Preservation specialists
· Safety and security staff
· First responders/emergency management personnel

Hurricane Harvey Experience
The Blue Triangle Community Center in Houston's Third Ward is home to an important and historic 64-year-old mural created by the artist John Biggers. The artwork called *Contribution of Negro Women to American Life and Education* was presented to the community center founders recognizing their work in establishing the Center. Sixty-four years later, Hurricane Harvey's unrelenting rainfall over numerous days penetrated the roof above this mural and inundated the wall holding the historic mural with moisture. This moisture began swelling the wall and popped off paint, which set the stage for mold growth in the coming days.

The Texas Collections Emergency Response Alliance (TX-CERA) received a call requesting their expertise and assistance at the Blue Triangle Community Center during the storm. Partnering with the Alliance for Response and National Heritage Responders, they deployed personnel there during the storm to perform a damage assessment, take initial steps to mitigate further damage and stabilize the mural for future restoration efforts. Some of the mitigation actions taken were: 1) applied tarps to the roof above the mural, 2) deployed dehumidifiers, 3) applied Japanese tissue paper (a commonly used material in art conservation) to the gaps in the areas where the paint had fallen off.

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51 About. (n.d.). Retrieved from https://txcera.org/about/.

Since that time, initial donations have come from the Houston Endowment, National Endowment for the Humanities, Texas Historical Commission, the Kinder Foundation and other various donors for the restoration of the mural and repair of the structure.

Recently, renowned art restorer Scott Haskins was quoted as saying, "The folks at the center did everything right. We don't want to preserve this for the next five or 10 years. We want it to last for generations."[52] Haskins' comments illustrate the importance of the initial response and mitigation work provided by "cultural first responders" of Texas Collections Emergency Response Alliance (TX-CERA) and Alliance for Response and National Heritage Responders.

Takeaways
- The Cultural Ecosystem response organization–leadership, staff and established network within the "cultural emergency response community"–positions TX-CERA to be a provider for Cultural Ecosystem response and recovery. Note: Each member has to currently "self-fund" any field deployments and locate reimbursement. They currently only have capacity and capabilities for short term/local deployments provided by only a few trained members. They do have greater capacity and capability for remote advisory assistance at this time.
- An influencer and disaster resilience pro, this organization has great leadership and trust within the cultural institution community as well as other outside agencies. They exhibit the "resilient" mindset: they learn from previous experiences, have a plan updated yearly and effectively execute the plan with all staff and volunteers. They are better prepared for future disasters, small and large.
- Established and powerful network–they can leverage their resources, staff and facilities through strong relationships with other organizations.
- Adaptive, flexible and quick response organization even with tasks and services outside their current mission.
- Motivated, trained and effective members provide a variety of services.
- They temporarily became a typical second responder agency.
- Great candidate for delivering future workshops and training for improving Cultural Ecosystem resilience.
- The current leadership is a great candidate to develop into an Incident Commander for a broader Cultural Ecosystem response and recovery effort for the region as part of a mutual aid network.
- Highlights the need for first responder training on how to handle cultural artifacts properly.
- Highlights the need for volunteer training on operating within an Incident Command Structure to reduce the loss of cultural artifacts. This includes the use of safety and protective equipment to operate in potentially hazardous environments.
- Reinforces the need for the development of a resource list of specialists who can assist cultural institutions in disasters.
- Advocacy is needed for the increase in disaster planning for the Cultural Ecosystem.
- Advocacy of the needs of the Cultural Ecosystem within emergency management is required.

Steve Pine (Art Conservator) Coordinator, TX-CERA, actively participated in the Disaster Resiliency Advisory Board for 12 months and provided key input in this effort.

Appendix N
Tangible impacts on the Cultural Ecosystem
The following section describes the impact of Hurricane Harvey on Houston's arts and culture community.

In 2019, the Houston Endowment, in partnership with Houston Arts Alliance, hired TDC, a non-profit management consulting and research firm, to conduct a study of how Hurricane Harvey impacted arts organizations within the Greater Houston region. The comprehensive study focused on the arts sector, highlighting important tangible values that were impacted by Hurricane Harvey. TDC's study examined the tangible impacts on large, medium and small organizations within the Cultural Ecosystem.

TDC's goal was to answer the following questions: "How did Hurricane Harvey affect arts organizations in Houston and the Greater Houston Arts Ecosystem? And, how can the Arts Ecosystem in Houston, and other cities, become more resilient in the face of disasters?"

52 Najarro, I. (2019, January 15). Restoration of historic John Biggers mural underway. Houston Chronicle. Retrieved from https://www.houstonchronicle.com/business/article/Restoration-of-historic-John-Biggers-mural-13536667.php.

Hurricane Harvey Experience

The following findings come from in-depth research of 39 organizations that represent the diversity of the Art Ecosystem that includes more than 500 arts and culture organizations in the Greater Houston region:

- Over 500 arts and culture organizations exist in the Greater Houston region and have 9 million visits each year.
- A diverse representative sample of 39 organizations was studied and reported a total loss of $59 million.
- 24% of the reported loss is related to dips in revenue streams, especially donor galas, which are a primary fundraising venue in Houston.
- The Cultural Ecosystem creates $1 billion of economic activity and generates $9.6 million in taxes for the City of Houston alone.
- Loss of repeat customers and donors was widely reported.
- Organizations that aggressively started fundraising efforts right after Harvey had greater success. This correlation was unrelated to the critical needs of the organization.
- Small-sized organizations that have little cash reserves and rely on portfolios of small annual donors were most negatively impacted, such as program retraction.
- The experienced revenue shortfall caused many organizations to cut operational expenses to sustain staffing levels and avoid layoffs.
- Lack of business continuity, strategic thinking and experience was most prevalent in small to medium organizations.
- Less than half of the 39 organizations have a disaster preparedness plan.
- Organizations reported denial of insurance coverage due to maintenance performance clauses that were used by insurers to deny claims.
- Organizations reported a significant loss of customers and donors.
- Many organizations allowed employees extra time off to manage personal impacts such as flooded residences.
- As of 2019, increased employee turnover was a persistent issue at the end of the performance seasons.

Takeaways

- Fundraising/Development strategy for disasters must be in place.
- TDC's findings will be beneficial for advocacy efforts to bridge the gap between Cultural and Emergency Management Ecosystems. These facts and findings will be important to share with elected officials, local government officials and the broader Emergency Management Ecosystem when pursuing resilience recommendations.
- Aggressive approach to recovering from a disaster is best. Don't hold back due to well-intentioned concerns. Be aggressive in recovery, fundraising, creative marketing, creative programming, etc. Long-term viability depends on it.
- When budget shortfalls require tough decisions, consider temporary cuts to staffing, not operations budgets. Slashing operational budgets while maintaining full staffing can actually cause the impacts of the disaster to be far worse.
- Getting donors and customers back after losing them is hard. Don't let it happen. Be aggressive to avoid this.
- The local chamber of commerce and cultural districts should consider having plans to assist small to medium size organizations with aggressive tactical recovery strategies.
- Resource sharing (mutual aid network) among institutions is key to a mutually beneficial recovery process and will act as an enhancement to existing insurance coverage.

This excerpt from the TDC report is both sobering and indicative of many organizations following a disaster:

"Therefore, the impetus to create preparedness plans is often external. The experience of a crisis like Harvey is not a great enough motivator to encourage disaster planning. Specifically,

organizations that did develop preparedness plans in the months after Harvey mentioned being compelled by funder priorities, where the existence of a plan was a grant requirement. Despite being the result of external pressure, various organizations did find the process and product valuable."

Organizations having preparedness plans is important. However, they are only useful if that organization has a serious and perpetual commitment to reviewing, revising and exercising their plan at least once a year. Failure to do this renders the written plan ineffective and of low value.

Getting organizations and people to choose to be prepared is a very difficult task. Using funding require-ments to force organizations to adopt disaster plans only accomplishes the act of creating the plan. This planning requirement doesn't ensure the organization will take full ownership of the plan and review, revise and exercise the plan each year.

Therefore, any funders that require a disaster plan to be in place should also consider requiring that the plan be reviewed, revised and exercised yearly and include an audit clause to ensure this activity is occurring. Failure to take this holistic approach to externally forcing an organization to be prepared will likely result in the original goal of creating greater resilience not being met.

This excerpt from TDC's report is an accurate observa-tion that holds for any organization that has not set a serious and perpetual commitment to preparedness:

"Furthermore, the pressures of competing priorities meant that preparedness planning—like many other long-term, amorphous projects with no clear deadlines—was ignored in favor of more pressing concerns."

This statement is analogous to people who say they don't have time to exercise. The reality is they have not made it a priority to exercise and so it becomes a victim to other more urgent demands. Excerpt from TDC's report:

"Through that narrative, a need for centralized leader-ship emerged. The rich art community in Houston was ready and eager to help, but leaders reported difficul-ties accessing community support or even discovering what supports were available."[53]

> **Organizations having preparedness plans is important. However, they are only useful if that organization has a serious and perpetual commitment to reviewing, revising and exercising their plan at least once a year.**

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53 Weathering the Storm, 2019.

Checklists

Appendix O

Activation Checklist for Pre-Disaster Impact

Event: Pre-Impact Emergency/Disaster with High Confidence of Impact

Situation: A significant disruption has not yet occurred, but local emergency management agencies are taking actions in preparation for the potential disruption.

Prompts: A City or County emergency management agency has moved to a level of "Increased Readiness" for a man-made or natural disaster.

Action Checklist

The Disaster Services Program Manager or appointee may:

1. Notify CEO of activation of Emergency Operations Plan (EOP).
2. Implement HAA Emergency Operations Plan (EOP). Emphasize: 1) Communicate to staff to ready their homes and families according to National Weather Service and/or City/County emergency management agency recommendations, 2) Review business continuity actions and take actions and revise as needed.
3. Start an activity log listing all important activities and the time they are performed. This should include a communication log/journal documenting all formal inbound and outbound communications (see activity log form).
4. Send appropriate pre-written message to staff (see communication plan).
5. Send appropriate pre-written message to stakeholders (see communication plan).
6. Increase level of monitoring for the National Weather Service, City/County emergency management agencies, and local news for updates on pending events.
7. Create a monitoring schedule and media source list to monitor traditional and social media for immediate needs and available resources within the cultural communities.
8. Gather and track information from stakeholders (including emergency management personnel) on individuals and organizations who desire assistance.
9. Gather and track information from stakeholders on availability of equipment and volunteer personnel for responding to post-disaster needs and create a resource list (use resource form).
10. Begin communicating needs and resource availability to all stakeholders on a regular and recurring schedule appropriate for scale and type of incident.
11. Refer assistance request(s) to organizations as appropriate.
12. Coordinate volunteers (individuals and organizations) to assist with these pre-disaster preparation activities (capture and track all personnel and organizations assisting for documentation purposes).
13. Track volunteer activities and time for reporting purposes.
14. Send a summary update message at the beginning and end of each day to all stakeholders.

Appendix P

Activation Checklist for Post-Disaster Impact

Event: Post Emergency/Disaster Impact (This would be scaled as appropriate based on the type of event and location.)

Situation: The area has been impacted by the emergency/disaster.

Prompts: A City or County emergency management agency has entered the response phase.

Action Checklist

The Disaster Services Program Manager or appointee may:

1. Notify CEO of activation of Emergency Operations Plan (EOP).
2. Ensure all relevant actions in Pre-Impact Activation checklist have been completed.
3. Implement the Emergency Operations Plan (EOP). Emphasize: 1) Communicate to staff to ready their homes and families according to National Weather Service and/or City/County emergency management agency recommendations, 2) Review business continuity actions, take actions and revise as needed.
4. Activate incident command system and create operational periods.
5. Start an activity log listing all important activities and the time they are performed. This should include a communication log/journal documenting all formal inbound and outbound communications (use activity log form).
6. Institute nontraditional hours and possibly remote worksite use for Disaster Services personnel and communicate plans to staff.
7. Create a monitoring schedule and media source list to monitor traditional and social media for damage reports, immediate needs and available resources within the cultural communities.
8. Utilize media and emergency management damage reports (including geographic areas) for planning purposes.
9. Through phone calls and emails, begin conducting damage assessments affecting cultural organizations and individuals.
10. Create an "assistance request" list (use assistance request form).
11. Post a "Donation Pop-up" link to your website.
12. Post a "Request Assistance" button on the website as a way for artists and art organizations to request assistance.
13. Create a resource list by determining availability of equipment and volunteer personnel for responding to post-disaster needs (use resource form).
14. Facilitate phone calls with state and national organizations to request resources and volunteers to fulfill local requests (provides informational updates each day through a mass email).
15. Disseminate requests for assistance (financial, physical, personnel) to national networks, local networks and the public, as appropriate.
16. Communicate and coordinate with local emergency management agencies offering to be a liaison to the art community and share availability of volunteers from the arts community for serving in shelters, EOCs (Emergency Operations Centers), etc.
17. When the area is deemed safe to enter, fulfill emergency management requests and create opportunities to serve those impacted by coordinating volunteers to assist in shelters, EOCs, etc.
18. Document and account all personnel, equipment and organizations serving in the response and recovery efforts.
19. Provide regular communication updates to all stakeholders of current activities and status (at the beginning and end of operational periods).

Appendix Q

Deactivation Checklist for Post-Disaster Impact

Event: Deactivation - Post Emergency/Disaster response and recovery efforts
Situation: The area has been impacted by the emergency/disaster and response and recovery efforts are no longer needed by Disaster Services team.

Prompts: A City or County emergency management agency has entered the recovery phase.

Action Checklist

The Disaster Services Program Manager or appointee may:

1. Notify CEO of deactivation plan.
2. Send appropriate pre-written message to staff (see communication plan).
3. Send appropriate pre-written message to stakeholders (see communication plan).
4. Send pre-written message to emergency management agencies (see communication plan).
5. Confirm deactivation messages have been received by key personnel.
6. Account for all personnel (volunteers and staff) and document (use personnel form).
7. Account for all resources and document (use resource form).
8. Complete volunteer activity reports (including service hours).
9. Return to normal level of monitoring of media sources.
10. Remove "Donation Pop-up" link to your website.
11. Remove the "Request Assistance" button on the website.
12. Using Hot Wash checklist, perform initial debriefing within 48 hours of deactivation.
13. Deactivate command structure, end operational periods and return to normal duties/hours.
14. Using After-Action Review checklist, develop report and share document with stakeholders.
15. Finalize activation log listing all important activities and the time they were performed.
16. Create a digital file with backup of all event documents.

Appendix R

Fort Bend Recovers Checklist

In order to help guide you through the steps of developing a plan that uses creative experiences and works as healing agents for communities recovering from disaster, here is a checklist of items that should be considered. This plan must be simple, adaptable, scalable, duplicable and flexible.

BEFORE THE EVENT
- Conduct Assessment
  - Identify Need
    - What Needs to be Achieved
- Identify Planner
  - Define Role
    - Coordinates the What
    - Coordinates the When
    - Coordinates the Who
- Confirm Committee
  - Coordinator
    - Define Role
      - Conducts Outreach
      - Focuses on Scheduling
      - Provides Direction to the Committee
  - Art Community
    - Teachers
    - Facilitators
    - Leaders
  - Volunteers
  - Organizations
  - Mental Health Professionals
    - Licensed Psychologists
    - Trauma Counselors
    - Art Therapists
    - Family Counselors
  - Emergency Management Staff Member
    - Planning Coordinator
  - Event Manager
    - Define Role
    - Deliver Experience
  - Communications Intern
  - Other

- Define Scope
  - Appropriate Creative Experience/Activity
    - Activity Based Exercise
    - Experience-Based Event
- Theme/Title
- Goals (SMART)
- Objectives
- Timeline
- Deliverables (Takeaways Given Away to Participants)
  - Referrals for Disaster Recovery Programs/Agencies
- Confirm Plan
  - Meet Requirements

- Identify Venue/Location
  - Shelter
  - Community Center
  - Other
- Identify Target Audience
  - Receptive Community
  - Audience Type
    - Post Disaster Children, Adults or Both
    - First Responders
    - Community (Long-Term Recovery Effort)
- Determine Appropriate Creative Experience/Activity
  - Identify Art Technique
  - Identify Supplies & Materials
- Determine if Media Outreach is Appropriate
- Create Schedule
- Create Communications Plan
  - Identify the Why
    - Purpose
  - Identify the What
    - Goals
    - Message
    - Target audience
  - Identify the How
    - Protocols for Committees
    - Protocols for Branding Voice
    - Protocols for Branding Guidelines
- Identify Forms of Documentation/Archiving/Preservation
- Identify Associated Cost
  - Travel for Committee
  - Equipment

ON THE DAY
- Gather Committee for Full Briefing
  - Circulate Contact List to Committee
- Organize Designated Areas
- Deliver Experience(s)

AFTER THE EVENT
- After Action Review
- Document After Action Review in a Report

Appendix S

Disaster Development and Fundraising Strategy

Overview

No matter the size of your non-profit, you need a plan to support the disruption from a disaster at any level. The four areas below address the steps you should take for your nonprofit when creating your disaster resilience development plan.

Purpose

Many organizations eventually become reactive when it comes to fundraising in the aftermath of an emergency incident or disaster. The Disaster Development and Fundraising Strategy outlines basic proactive steps to adopt in your development programs.

A resilient disaster development strategy will provide you and your team a basic understanding of how to approach disaster fundraising.

Scope

This strategy applies to nonprofits of all types and sizes. Regardless of the size of your development program, these proven strategies will be applicable.

Strategies

1. Develop an organizational mitigation plan of action to prevent the disaster or to reduce the damaging effects.

    Know and anticipate the level of involvement in various levels of disasters. Develop a brief written plan for how it will be executed:
    -   What will the potential costs be for your nonprofit?
    -   How long might the disruption last for you specifically and the community?
    -   Will the impact be immediate, short-term or long-term? What is the anticipated extent?
    -   What role (if any) will my non-profit take in a local or community effort for different levels of disaster? Develop a brief plan for each.
    -   Will you need to raise funds directly for your nonprofit to offset any losses?
    -   What are you prepared to absorb within your current operating budget or reserves?

    Note: For your mission's sustainability, you need to be prepared for a disaster with an impact of a couple days to one that could extend into several weeks.

    If you lack enough resources to implement a fundraising strategy, establish a professional relationship with an outside agency or firm in advance of the disaster. Develop initial tools that will aid with executing a plan if a disaster strikes.

    Your toolbox should include:
    -   Agency/mail house/marketing partnership with a professional group or firm that can help plan and fulfill a disaster marketing strategy.
    -   Donor communication plan–electronic for emails, regular mail, telephone if necessary.
    -   An established web link (URL) or banner link on a website that can be activated should the disaster be at the level of impact where fundraising will be vital for your mission.
    -   Messaging strategy–informational, solicitation, video and a timeline for the messaging.
    -   Gift acknowledgment process and letter.
    -   A timeline for restoring to full operations.

    Note: This is essential to establish because if you wait until after the disaster strikes, it will be too late.

    Establish community partnerships before the disaster event. This includes:
    -   Partnerships that will directly assist your nonprofit to fulfill its role within various levels of disasters. And if your

nonprofit will be directly involved in response or recovery, you should establish partnerships that have mobile feeding units, numerous trained volunteers, work crews, sheltering capabilities, supplies, etc.
- Partnerships that can provide products or access to equipment depending on the various levels of disaster and your pre-planned preparedness level. You should also keep a level of essential items utilized in various levels of disaster, such as water, clean-up kits, sanitary wipes, bleach, etc.

Note: This is essential because you will be readily able to mobilize for the disaster when it strikes.

Know your donors. Make certain you have a data system (or a CRM) that will efficiently manage your donors' contact information, interactions, giving history, interests, etc. The data system will help ensure your nonprofit will maximize internal fundraising opportunities, should the level of disaster require this.
- If your nonprofit's data file is large enough, be prepared to segment your donors: those who give to certain areas or prefer to give through specific channels (email, direct mail, in-person, annually through solicitation, through an event, etc.)
- If your file is smaller, make certain you can export donor contacts promptly. Test this to assure you will maximize your efforts within the critical time frame.
Note: This is essential for funding sustainability in case the impact level will be high or extensive. Knowing your donor file and your fundraising management system is crucial.

Provide training – Whether you have a large staff or small, each development team member must be aware of the disaster reliance development plan and understand how to execute the plan when needed.
- Keep a hard copy binder of your plan for quick reference.
- Establish the training as part of the on-boarding process for new team members.
- Cross-train with other departments, especially if you will be active in response and recovery.
- Conduct regular (quarterly/bi-annual) meetings to update team members of the plan or incorporate into other pre-arranged meeting opportunities.

Note: This is essential because you can never be certain when a disaster will strike and who will be on-site to implement your response. Whenever possible, there should be several points of contact for plan execution.

2. Organizational Response - Develop a plan of action to be implemented if a disaster event occurs.

Immediately begin to evaluate the initial, short-term and any possible long-term impact on your non-profit:
- Will you be immediately impacted by the disaster–flood, fire, tornado path, etc.?
- Will you need to evacuate–immediately or shortly?
- Will you be forced to close for a certain period?
- What additional costs will you incur immediately, short-term and long-term?
- Are there currently alternative funding sources within your non-profit to absorb the anticipated costs you will incur?

Note: It is essential to evaluate the impact during the onset of a disaster. If fundraising, mobilizing a group of volunteers or possible evacuation, etc., is required, the initial hours after a disaster are critical. Being prepared in the mitigation phase is only half the battle.

Immediately begin to launch your fundraising strategy–your impact evaluation will determine whether you require fundraising.
- The first 24 hours are essential. Your fundraising strategy should be included in your mitigation plan from above.
- Develop a clear and defined need/cost your non-profit will have due to a loss of business, property, equipment, art, personnel or property. This need should be communicated to the donor through your marketing/solicitation piece(s).
- If your nonprofit is providing some level of aid during the response phase, make certain you communicate how you will specifically meet the immediate needs of others.
- Make certain your gift process is working–solicitation, gift receiving, gift processing, gift acknowledgment.

Note: Evaluation must occur within 24 to 48 hours because of public awareness through many channels. Donors/patrons should know you have an immediate need(s), will be active in the local response effort or know specifically your long-term cost.

Deploy your teams:
· Volunteer teams (if appropriate with your nonprofit's plan)
· Partnerships where needed to fulfill plan requirements
· Staff/internal resources deployed according to your plans

Note: This should occur as soon as possible after the disaster event and based upon your plan, evaluation and potential internal or community need(s).

Communicate your response efforts in an effective way to your patrons, donors or constituents
· Provide short video feeds or front-line photos of your nonprofit's response efforts
· Provide a short video feed or pictures of your nonprofit's damage or mission displacement
· Utilize the pictures or video in your solicitations and in follow-up messaging to your donors
· Track the specific stats of your response efforts. Tracking should include measurable impact in the field during the response phase and/or measurable impact from the loss of business.

Note: Communication should occur regularly during the response phase of the disaster and will depend on the anticipated time frame for the recovery phase. It will also be dependent upon your nonprofit's specific mitigation plan and role in the disaster.

3. Organizational Recovery - Develop a plan to restore the nonprofit's existence, or its community, to a functioning level. Assure that the donor/patron base is informed of the immediate impact the disaster had on operations and that they understand the strategic responsiveness of your actions.

   Clear, effective and timely communication of your status to donors, constituents and patrons is vital. Let these recipients know your current status as you begin to resume normalcy.
   · Emails, advertising, letters and phone calls let groups know: the impact of your assistance during the response, the cost of damage and repairs to get back to operational status, and the current status of your operation (whether it is conditional in hours or days open). Communicate the established timeline until your non-profit is fully operational again.
   · If funds were raised directly for your non-profit, follow up with each donor through the appropriate channel. Communicate the impact of their giving to your mission/operation.
   · Fully evaluate the effectiveness of your direct marketing campaign if one was deployed (i.e., how many pieces/emails were sent, overall cost, total dollars raised net and gross, response rate, acquisition by channel, acknowledgment process, etc.).

   Revisit any mitigation details and replenish any resources that were depleted during your nonprofit's response and recovery efforts. Double-checking will ensure your development plan is ready for the next local disaster of immediate or community consequence.
   · Evaluate your performance in executing your disaster resilience development plan. Make any adjustments needed for more effective execution–include additional resources.

   Note: A development plan readiness checklist is provided below for each phase of a disaster. We recommend a plan is developed for your non-profit to include disasters of minor (1–2 days) disruption, mid (1–4 weeks) disruption, or major (1 month or longer) disruption.

Summary
It is uncertain when the next disaster will strike. When it does, it can be devastating to the Cultural Ecosystem and the nonprofit community.

Devastating effects can continue long after the disaster when a disaster resilience development plan is not in place to ensure readiness and sustainability in and through the disruption. The impact might be measured in hours, days, weeks, months or, in the worst-case scenario, even years.

Is your nonprofit ready? Does your nonprofit have a written and practiced plan to endure the length of disruption?

Even the best-developed plans will fail if they are never implemented. Failure is seen time and again through previous disasters.

You can help change the future results for your nonprofit, regardless of size, by creating a disaster resilience development plan and assuring it is implemented promptly.

Remember, it's not a matter of *if* the next disaster strikes, but *when.*

Be prepared to protect your current and future mission.

Disaster Resilience Plan Development	Yes	No	Unsure	Extent / Notes	Next Steps / Date for Action	Our Plan
Mitigation						
Do we have a written mitigation plan for disruption at many levels?						
Can our budget absorb up to one week of disruption?						
Can our budget absorb one month or more of disruption?						
Will our non-profit have an active role in response?						
Will our non-profit have an active role in recovery?						
How much disruption cost can be absorbed in the operations budget?						
How much disruption can be absorbed from reserves?						
Do we have the organizational readiness to raise money internally?						
Are marketing/solicitation material resources ready when needed?						
Do we have ample supplies for our planned mitigation?						
Do we know when to call on our partners to assist? If so, when?						
Is our data system (CRM) ready for fundraising if needed?						
Is appropriate team member training in the plan execution?						
Response						
Do we have a specific response plan for implementation?						
Do we anticipate closing for any period of time? How long?						
Do we foresee the need to evacuate now or in the near future?						
Do we anticipate a cost to our non-profit financially?						
Will there be an immediate disruption to us?						
Will there be immediate disruption for the community?						
Will this disruption last longer than one day?						
Will this disruption last longer than one week?						
Will this disruption last longer than one month?						
Do we need to deploy our fundraising plan? If so, when?						
Are our volunteers, partners, or staff teams deployed?						
Is our communication plan deployed? If so, are we gathering impact?						
If a fundraising plan is deployed, are all processes working?						
Recovery						
Do we have a specific recovery plan for implementation?						
Have we communicated our plans for resuming business as usual?						
If we fundraised, have we appropriately followed up with donors?						
Have we reset all mitigation details and materials?						
Are there any additional gaps we need to account for to resume?						

Appendix T

Pilot Study

Abstract

Natural disasters are increasing in occurrence and in severity. They pose threats to both the integrity and survival of cultural heritage places. This is concerning, not only for the socio-economic impacts of cultural heritage, but for the preservation of cultural heritage places themselves. Damage to these places can be irreversible. They are often deemed less important, and therefore, are ranked very low on the scale of priorities by disaster managers.

As an organization, disaster management emergency response priorities are to save human life, the environment, and then property. The purpose of the study was to assess the motivational factors and perceptions behind the choices of art and cultural heritage in times of an emergency among emergency managers and art organizations. Art organizations and emergency managers were asked to fill out a questionnaire that measured their evaluations of cultural assets in times of an emergency.

A number of hypotheses were tested. One of them is that emergency managers will be more likely to act independently to protect their own family, friends and people they know. The results concluded that art organizations were more in favor of the larger society and emergency managers of individual, personal groups. Values and motivations should be considered for future studies that examine natural disaster management in order to understand the influence of values for resilient people and communities. This study was supported by the Houston Endowment.

Introduction

Australia and many European and Asian countries have successfully integrated a governmental support network for artists and communities that advocate, prepare and respond to natural disasters (e.g. bushfires, earthquakes, windstorms, floods and volcanic eruptions). The United States has yet to do so.

Houston Arts Alliance's Disaster Services program is leading a new phase of work to ensure that individual artists and non-profit art and culture organizations are prepared and resilient when the next disaster arises. The Houston Arts Alliance believes in creating a system that empowers those communities to prevent and reduce damage to the cultural community in times of disruption. Greater Houston's art, cultural and historic preservation communities need a leader in times of these disasters–our team. This report is part of the initiative that encompasses those goals.

What are Cultural Assets?

Cultural heritage or cultural assets can be defined as "something that has value because of its contribution to a community's creativity, knowledge, traditions, culture, meaning and vitality."[54]

Some researchers suggest that natural assets (the biological or environmental assets, such as land and water, subsoil and air) are closely linked with cultural heritage and can be considered inseparable.[55] Therefore, cultural heritage can also be explained as the result of people's interactions with those environmental assets and each other, and then divided into tangible and intangible heritage assets.[56]

Tangible heritage assets represent the hard culture of a community (its places and things); while intangible heritage assets are the soft culture (the people, traditions and what the group of people know.)[57]

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54 City of Austin Economic Development Department (2018). The CAMP report [Final Report & Overview of CAMP: The Cultural Asset Mapping Project]. Retrieved from https://drive.google.com/file/d/11LfexH2EovNkD SJnlTBqDxMVC2seUuR-/view.
55 Ferguson, L. (2017). Mapping and managing natural and cultural assets, SHAPE.
56 Spennemann & Graham, 2007.
57 Ferguson, 2017.
58 Rawluk, A., Ford, R. M. & Williams, K. J. H. (2018). Value-based scenario planning: exploring multifaceted values in natural disaster planning and management. Ecology and Society, 23(4):2.

There are many threats that can harm cultural heritage.

Values, Motivations, and Organizational Culture

Natural disasters not only pose threats to both the integrity and survival of cultural heritage places, the lack of disaster management planning, along with a timely and appropriate response, compounds the issue, working against efforts to preserve local values, authenticity and develop tourism.[59] It's important to note that a community's values are dependent on its places of cultural heritage, and likewise, these values are a way to help understand what is important to a community[60].

Disaster Management

Previous research indicates that disaster managers have been grouped as collectivists and their main values are safety of personnel, protecting life and well-being first, contribution to public service and public good and coordinating with stakeholders.[61] These values are consistent with the current procedure for emergency response.

Disaster management reports that the procedure in emergency response is to first save human life, the environment and then property.[62] In terms of response during natural disasters, heritage places are deemed less important and are ranked very low on the scale of priorities by disaster managers. This has been perceived as a result of a lack of communication between cultural heritage managers and disaster managers.[63]

Disaster or emergency management has been noted to be a reactive process during the recovery phase and has been suggested to be placed within the first stage of a disaster response for cultural heritage places–in order to encourage the recognition of the relationship of heritage to life.[64] Therefore, there are two important steps for the future of disaster preparedness.

First, according to Spenneman & Graham (2007), to achieve adequate disaster preparedness, cultural heritage must become an integral part of a process where disaster managers and heritage managers exchange views and understand both priorities in the disaster preparedness and planning stage.

Secondly, an essential step and prerequisite for disaster risk management is mapping the different types of assets in a hazard risk area.[65]

In order to help understand and move disaster management in the direction of cultural heritage as a first-stage response, it is important to understand the disaster management team's current values.

Value Theory

The value theory adopts a concept that specifies six main features of values. Each value is different based on the goal or motivation it expresses. Values are the socially desirable concepts represented mentally and expressed socially.

Values:
· are beliefs
· refer to desirable goals
· transcend specific actions and situations
· serve as standards or criteria
· are ordered by importance
· guide actions according to the relative importance of multiple values

59 Spennemann & Graham, 2007.
60 Rawluk et al., 2018.
61 Owen, C., Brooks, B., Bearman, C. & Curnin, S. (2016). Values and complexities in assessing strategic-level emergency management effectiveness. Journal of Contingencies and Crisis Management, 24(3).
62 Spenneman & Graham, 2007.
63 Spenneman & Graham, 2007.
64 Spenneman & Graham, 2007.
65 Wu, J., Li, Y., Li, N. & Shi, P (2018). Development of an asset value map for disaster risk assessment in China by spatial disaggregation using ancillary remote sensing data. Risk Analysis, 38(1).

The ten broad goals of values are:
1. self-direction (choosing, creating, exploring)
2. stimulation (excitement, novelty, challenge in life)
3. hedonism (pleasure or sensuous gratification for oneself)
4. achievement (personal success through demonstrating competence according to social standards)
5. power (social status and prestige, control or dominance over people and resources)
6. security (safety, harmony and stability of society, of relationships and of self)
7. conformity (restraint of actions, inclinations, impulses likely to upset and harm others and violate social expectations of norms)
8. tradition (respect, commitment, acceptance of the customs and ideas that one's culture or religion provides)
9. benevolence (preserving and enhancing the welfare of those with whom one is in frequent personal contact)
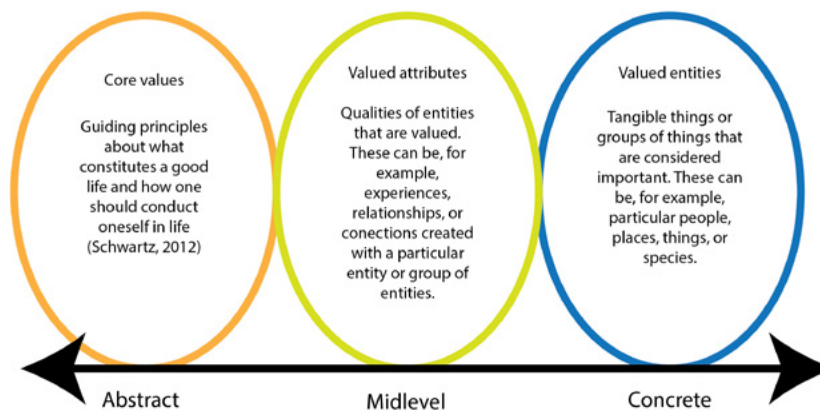10. universalism (understanding, appreciation, tolerance and protection for the welfare of all people and for nature)[66]

Value-based scenario planning allows these abstract values to be tangibly explored.[67]

Social Comparison Theory

According to social comparison theory, people make choices that are guided by their values while most members of an organization or institution identify with a set of basic values and beliefs known as organizational culture. Organizational culture involves what exists, how things are done, how things should be done and why things are done the way they are.[68] Therefore, it is important to understand the interaction between underlying values and the existing tensions for disaster managers.[69] Previous research has identified the range of values that can be affected by natural disasters, which range from abstract to concrete (Fig. 1). Most importantly to note for this range, cultural heritage affects core values, value attributes and valued entities.

Figure 1
Value Ranges

| Core values | Valued attributes | Valued entities |
| Guiding principles about what constitutes a good life and how one should conduct oneself in life (Schwartz, 2012) | Qualities of entities that are valued. These can be, for example, experiences, relationships, or conections created with a particular entity or group of entities. | Tangible things or groups of things that are considered important. These can be, for example, particular people, places, things, or species. |

Abstract — Midlevel — Concrete

The Current Study

The purpose of the study was to assess the motivational factors and perceptions behind the choices of art and cultural heritage among emergency managers and art organizations. The collected data used value-based scenario planning from 30 interviews from members of the art and emergency management community to identify what was important to both groups and why. We used these responses to build a 2x2 value-based matrix to identify the values within these communities.

66 Schwartz, S. H. (2012). An overview of the Schwartz theory of basic values. Online Readings in Psychology and Culture, 2(1).
67 Rawluk et al., 2018.
68 Owen et al., 2016.; Jacobs, A.H.M. (2018). Values, institutional culture and recognition of prior learning. South African Journal of Higher Education, 32(4).
69 Owen et al., 2016.

Proposed Hypotheses

The hypotheses are 1) the emergency managers will be more likely to act independently to protect their own family, friends and people they know, 2) art organizations will be more likely to rely on their own judgment and understanding of the world, 3) the emergency managers will be more likely to care for the people to maintain social order and 4) emergency managers will be more likely to act for the greater good of others and nature.

Method

Participants

Respondents consisted of two groups which were emergency managers and art organizations. 44 of the participants were emergency managers and 23 were from art organizations. There were a total of 67 participants. Emergency managers (44) made up 66% of the participants while 34% were from art organizations (23). This is not a true representation of the emergency manager/art organizations distribution seeing as art organizations are underrepresented here. We also have a sample where approximately two-thirds of the respondents are emergency managers and a one-third of the respondents are art organizations. The actual distribution should have an equal balance on each side.

Based on these numbers, the analysis must be weighted due to the large number of emergency managers in comparison to the small number of arts organizations. Adjustments to the ratio will be applied to make the number of survey respondents (sample size) more representative of the population, and to level the playing field to not give one respondent group too much importance when the importance is not actually there. To visually gauge the number of respondents and the frequency of their responses, the means were calculated by the respondents and the first four questions.

Measures

The cultural assets and emergency planning survey questionnaire (CAEPSQ) (see Appendix V) was used to assess participants' evaluations of cultural assets in times of an emergency. This 5-item measure asks participants to indicate the likelihood of their response in four scenarios. Participants responded to these items using a 7-point Likert scale ranging from No Time to Indefinitely (=.7).

The approach used for this survey was value-based scenario planning. Value-based scenario planning is an element of participatory scenario planning. Participatory scenario planning is a collaborative process that incorporates the key stakeholders using tangible narratives, while value-based scenario planning goes a little further and explores those tangible narratives. Each scenario is based on four different core values and the quadrants explain scenarios of the different combinations based on those core values (Fig. 2).[70]

The four contrasting core values being used are benevolence and universalism, which focus on what to protect, one's immediate family, home and friends versus the larger society, and self-direction and security, which focus on independence versus the group with which a person identifies. Once they combine, they form the scenario narratives on what is protected and who acts (Fig. 3).

70 Rawluk et al., 2018.

Figure 3
Applied Core Values

|		Values: what is protected	
		Benevolence preserving the in-group	Universalism concern for welfare of those in larger society
Values: who acts	Self-direction independent thoughts and actions	Scenario 1	Scenario 2
	Security safety of society, relationships, and self	Scenario 3	Scenario 4

Procedure

Participants were asked to rate their acceptability of the scenarios on a scale of Individual Emphasis & Personal Asset Values (Self-Direction & Benevolence), Individual Emphasis & American Asset Values (Self-Direction & Universalism), Group Emphasis and Personal Asset Values (Security & Benevolence), and Group Emphasis and American Asset Values (Security & Universalism). These values were measured using a self-constructed measure. All participants received an identical survey that contained the items that measured their values based on four contrasting scenarios. Once all responses were completed and collected, participants were debriefed. Any questions in regard to the study's structure or purpose were answered during the debriefing process.

Results

The differences in responses to the scenarios were caused by the art organizations and emergency managers. None of the effects of the four scenarios were significant predictors of the respondents. Also, the two groups do not affect the four scenarios. However, there are significant predictors for the scenarios. Meaning, when scenario 1 (Self-Direction & Benevolence) was predicted, it was found that scenario 2 (Self-Direction & Universalism) (=0.33, p = 0.03) was a significant predictor. When scenario 2 (Self-Direction & Universalism) was predicted, it was found that scenario 1 (Self-Direction & Benevolence) (=0.33, p = 0.03) and scenario 4 (Security & Universalism) (=0.56, p = 0.00) were significant predictors. When scenario 3 (Security & Benevolence) was predicted, scenario 4 (Security & Universalism) (=0.46, p = 0.00) was a significant predictor. When scenario 4 (Security & Universalism) was predicted, scenario 2 (Self-Direction & Universalism) (=0.48, p = 0.03) and scenario 3 (Security & Benevolence) (=0.43, p = 0.05) were significant predictors.

In terms of the hypotheses, the average scores between both groups did not have large differences between the two. Important trends showed the emergency managers were more likely to act independently to protect their own family, friends and people they know (M=4.30, SD=0.23). Art organizations were more likely to rely on their own judgment and understanding of the world and were more likely to care for the people to maintain social order, and to act for the greater good of others and nature (M=3.77, SD=0.31, M=2.61, SD=0.31, M=3.23, SD= 0.38, respectively) (Fig 4).

Figure 4
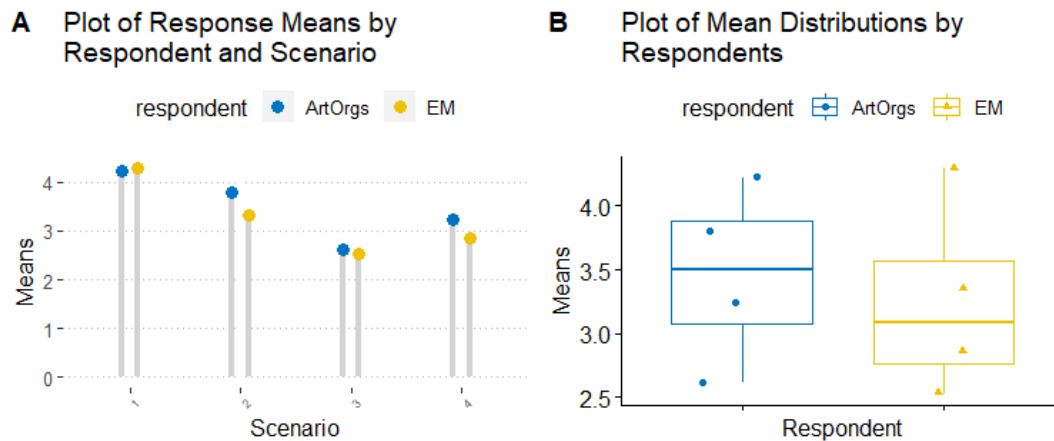
Note: Plot A shows the respondents have similar opinions between each question. Plot B shows one box plot is much higher or lower than the other. This could suggest a difference between the groups. Also, the middle line in the art organizations box indicates more similar views while the emergency managers indicates that some parts are more variable in their views.

Interpretation
These results indicate that the scenarios captured what they intended to capture. Scenario 1 was a great predictor for openness to change and high self-transcendence. Self-transcendence is the high focus on higher goals outside of ourselves. Scenario 3 was a great predictor for conservation, universalism and high self-transcendence. They also show that art organizations were more likely to go without for the sake of larger society. This data suggests a further look at these associations.

Conclusions
Art organizations are more likely to exhibit security and universalism (larger society), while emergency managers are more likely to exhibit self-direction and benevolence (individual groups).

Therefore, the scenarios allowed the values to be successful in the approach for identifying the values for a sector of natural disaster management, which was also seen with Rawluk et al. (2018) for bushfire management. Also, with little research on the subject, there was an interesting value approach in comparison to art organizations.

Further research is currently being sought out by Houston Arts Alliance. Research is being furthered to bridge the gap between cultural heritage managers and disaster managers. Future research should also investigate stimulation in order to get the highest possibility for openness to change and conformity and tradition for the highest possibility for conservation.

Appendix U

Cultural Assets and Emergency Planning Survey Questionnaire

	1 HOUR	1 DAY	1 WEEK	1 MONTH	1 YEAR	INDEF-INITE-LY	NO TIME
Please answer questions #1 and #2 using the following context: You are a single person with no other persons in your household and you have lost power during a major disaster.							
How long would you personally go without power in exchange for the safety of your irreplaceable family photos?							
How long would you personally go without power in exchange for the safety of the Statue of Liberty?							
Please answer questions #3 and #4 using the following context: You are serving as Incident Commander during a presidentially declared disaster in a major urban area (over 1 million population affected)							
How long do you think the public would expect you to allow the power grid to remain down in exchange for using resources to protect the personal letters and photos from one family's grandfather, who was a D-Day survivor?							
How long do you think the public would expect you to allow the power grid to remain down in exchange for using resources to protect the Statue of Liberty?							
Which question was most difficult to answer? Why?							

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Glossary

- **All-Hazards:** Natural, technological or human-caused incidents that warrant action to protect life, property, environment and public health or safety, and to minimize disruptions of school activities.[71]
- **Art Service Organization (ASO):** A non-profit organization that furthers the interests of artists, creators, arts organizations and elements of the arts community. The organization's activities can include policy development, advocacy, granting, provision of professional services and production of collective projects. Support services provided by ASOs generally include information, training, technical assistance, advocacy or other needed services identified by a particular constituency. Because art service organizations collaborate and network across sectors, other constituents are often served by and benefit from the work of ASOs.[72]
- **Artifacts:** An object made by a human being, typically an item of cultural or historical interest.[73]
- **Community Emergency Response Team (CERT):** A community-level program administered by the Federal Emergency Management Agency that trains citizens to understand their responsibility in preparing for disaster. The program increases its members' ability to safely help themselves, their family and their neighbors. Trained Community Emergency Response Team (CERT) volunteers provide immediate assistance to victims in their area, organize spontaneous volunteers who have not had the training and collect disaster intelligence that will assist professional responders with prioritization and allocation of resources following a disaster.[74]
- **Critical Infrastructure:** Assets, systems and networks, whether physical or virtual, so vital to the United States that the incapacitation or destruction of such assets, systems or networks would have a debilitating impact on security, national economic security, national public health or safety, or any combination of those matters.[75]
- **Cultural Affairs Coordinator:** A person who manages the Cultural Mutual Aid Network during emergency incidents and disasters, serves as a cultural liaison on the Incident Management Team (IMT) and manages other duties related to disaster response and recovery of the Cultural Ecosystem.
- **Cultural Ecosystem:** The individuals and organizations that identify belonging to the art, culture and historic preservation communities. It is a complex system of interactions between tangible and intangible things of value that are often "invisible" to the community they occupy.
- **Cultural heritage:** The "legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations."[76]
- **Cultural Institution:** Museums, art galleries, theatres, symphonies, opera, libraries, archives, festivals, aquariums, zoos, botanical gardens, historic sites, community cultural centers, guilds, associations, cultural districts, etc.
- **Cultural Mutual Aid Network:** A voluntary group of organizations and qualified individuals who have the interest and capability to share resources and services with other members of the Network during times of emergency incidents or disasters.

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71 Glossary. (n.d.). Retrieved from https://training.fema.gov/programs/emischool/el361toolkit/glossary. htm.
72 c4: Atlanta – The business of being creative. (n.d.). Retrieved from https://c4atlanta.org/.
73 Artifact. In the Oxford Learner's Dictionaries.com Dictionary. Retrieved January 11, 2020, from https:// www.oxfordlearnersdictionaries.com/definition/english/artifact.
74 Glossary, n.d.
75 Glossary, n.d.
76 Cairo: In focus. (n.d.). Retrieved from http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/.

- **Cultural Nodes:** Art, culture and historic preservation organizations that have relationships with a local network of individuals and organizations and provide valuable resources and services within that network.
- **Cultural Relief Fund:** A locally managed granting fund (preferably an endowment) that would provide relief for individuals and small organizations within the Cultural Ecosystem that have been impacted by emergency incidents and disasters, especially those that cannot afford comprehensive insurance. It could also provide support for volunteer response and recovery efforts and the associated costs of delivering resources and services to those in need.
- **Cultural Resilience Board:** A governing body overseeing the improvement of the resilience of the Cultural Ecosystem within their City, County or Region. They are the fiduciaries who steer the Cultural Resilience Program toward a sustainable future by adopting sound, ethical and legal governance and financial management policies, as well as by making sure the Cultural Resilience Program has adequate resources to advance its mission.[77]
- **Cultural Resilience Program:** A nonprofit organization or program whose primary purpose is to increase disaster resilience for their local Cultural Ecosystem through the delivery of planning, response and recovery services in partnership with other organizations and individuals. This program is governed by the Cultural Resilience Board. The program's framework and function is in alignment with the Voluntary Organizations Active in Disaster (VOAD) concept.
- **Culture:** "An integrated system of learned behavior patterns that are characteristic of the members of any given society. . . It includes everything that a group of people thinks, says, does and makes–its systems, attitudes and feelings. Culture is learned and transmitted from generation to generation."[78]
- **Cultural Inventory:** A formal process of defining, identifying and documenting a city's or county's arts, cultural and historic preservation assets. The inventory becomes a tool for communities to use in the response and recovery of their Cultural Ecosystem.
- **Development and Fundraising:** The process of creating and enhancing relationships with (potential) donors to ensure current and future funding; "Fundraising" is only about income generation.[79]
- **Disaster:** An occurrence of a natural catastrophe, technological accident or human-caused event that has resulted in severe property damage, deaths and/or multiple injuries.[80]
- **Emergency Incident:** An occurrence, natural or human-caused, that requires a response to protect life or property.[81]
- **Emergency Management Agency:** In the United States, an Office of Emergency Management (OEM), alternatively called an Emergency Management Office (EMO), or an Emergency Management Agency (EMA), is an agency at the local, tribal, state, national or international level that holds responsibility of comprehensively planning for, responding to and recovering from all manner of disaster, whether man-made or natural.[82]
- **Emergency Management Ecosystem:** The individuals and organizations that belong to the emergency management, response and disaster support professions who assume an emergency management role. This includes all forms and levels of government, non-governmental organizations (NGOs) and the private sector. It is a complex system of interactions between tangible and intangible things of value that are often "invisible" to the community they occupy.
- **Emergency Operations Center (EOC):** The physical location at which the coordination of information and resources to support incident management (on-scene operations) activities normally takes place. An EOC may be a temporary facility or may be in a more central or permanently established facility. EOCs may be organized by major functional disciplines (e.g., fire, law enforcement, medical services), by jurisdiction (e.g., Federal, State, regional, tribal, city, county) or by some combination thereof. [83]
- **Emergency Operations Plan (EOP):** An ongoing plan for responding to a wide variety of potential hazards. An EOP describes how people and property will be protected; details who is responsible for carrying out specific actions; identifies the personnel, equipment, facilities, supplies and other resources available; and outlines how all actions will be coordinated.[84]
- **Exercise:** An instrument to train for, assess, practice and improve performance in prevention, protection, response and recovery capabilities in a risk-free environment. Exercises can be used for: testing and validating policies, plans,

77 Board roles and responsibilities. (n.d.). Retrieved from https://www.councilofnonprofits.org/tools-resources/board-roles-and-responsibilities.
78 Kohls, L. R. (2001). Survival kit for overseas living. London: Nicholas Brealey Publishing.
79 Fundraising vs. development: They're not the same thing. (2016). Retrieved from https://managementhelp.org/blogs/fundraising-for-nonprofits/2016/06/22/fundraising-vs-development-theyre-not-the-same-thing/.
80 Glossary, n.d.
81 Glossary, n.d.
82 Emergency management agencies. (n.d.). Retrieved from https://www.fema.gov/emergency-management-agencies.
83 Glossary, n.d.
84 Glossary, n.d.

procedures, training, equipment and interagency agreements; clarifying and training personnel in roles and responsibilities; improving interagency coordination and communications; identifying gaps in resources; improving individual performance; and identifying opportunities for improvement. Note: Exercises are also an excellent way to demonstrate school resolve to prepare for disastrous events.[85]

- **Historic Preservation:** The process of identifying, protecting and enhancing buildings, places and objects of historical and cultural significance.[86]
- **Humanities:** "The term 'humanities' includes, but is not limited to, the study and interpretation of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions and history and to the relevance of the humanities to the current conditions of national life."[87]
- **Incident Command System (ICS):** A standardized on-scene emergency management construct specifically designed to provide an integrated organizational structure that reflects the complexity and demands of single or multiple incidents, without being hindered by jurisdictional boundaries. The Incident Command System is the combination of facilities, equipment, personnel, procedures and communications operating within a common organizational structure, designed to aid in the management of resources during incidents. ICS is used for all kinds of emergencies and is applicable to small as well as large and complex incidents. ICS is used by various jurisdictions and functional agencies, both public and private, to organize field-level incident management operations.[88]
- **Incident Management Team (IMT):** An Incident Commander and the appropriate Command and General Staff personnel assigned to an incident.
- **Liaison Coordinator:** A member of the Command Staff responsible for coordinating with representatives from cooperating and assisting agencies or organizations assisting at an incident.[89]
- **Mentifacts:** What people think or believe.[90]
- **Mitigation:** Activities to reduce the loss of life and property from natural and/or human-caused disasters by avoiding or lessening the impact of a disaster and providing value to the public by creating safer communities. Mitigation seeks to fix the cycle of disaster damage, reconstruction and repeated damage. These activities or actions, in most cases, will have a long-term sustained effect. Examples: Structural changes to buildings, elevating utilities, bracing and locking chemical cabinets, properly mounting lighting fixtures, ceiling systems, cutting vegetation to reduce wildland fires, etc.[91]
- **National Incident Management System (NIMS):** A set of principles that provides a systematic, proactive approach guiding government agencies at all levels, nongovernmental organizations, and the private sector to work seamlessly to prevent, protect against, respond to, recover from and mitigate the effects of incidents, regardless of cause, size, location or complexity, in order to reduce the loss of life or property and harm to the environment.[92]
- **National Response Framework (NRF):** A guide establishing a comprehensive, national, all-hazards approach to domestic incident response. It intends to capture specific authorities and best practices for managing incidents ranging from the serious but purely local, to large-scale terrorist attacks or catastrophic natural disasters.[93]
- **Preparedness:** A continuous cycle of planning, organizing, training, equipping, exercising, evaluating and taking corrective action to ensure effective coordination during incident response. Within the National Incident Management System (NIMS), preparedness focuses on the following elements: planning, procedures and protocols, training and exercises, personnel qualification and certification and equipment certification. Examples: Conducting drills, preparing homework packages to allow continuity of learning if school closures are necessary, etc.[94]

85 Glossary, n.d.
86 Texas' statewide historic preservation plan 2011–2020, 2016.
87 20 U.S.C. (1998). Retrieved from https://www.govinfo.gov/content/pkg/USCODE-1998-title20/
html/USCODE-1998-title20-chap26-subchapI-sec952.htm.
88 Glossary, n.d.
89 Glossary, n.d.
90 Bidney, D. (1967). Theoretical anthropology (2nd ed.). New Jersey: Transaction Publishers.
91 Glossary, n.d.
92 Glossary, n.d.
93 Glossary, n.d.
94 Glossary, n.d.

- **Presidentially declared disasters:** The Governor must submit a request for a declaration through the regional FEMA office. Then, generally, certain estimated dollar loss thresholds must be met for an area to receive financial assistance through FEMA. FEMA uses a complex formula that considers estimated costs of assistance, local impacts, insurance coverage in force, hazard mitigation efforts, recent other disasters other federal assistance already in place.[95]
- **Prevention:** Actions to avoid an incident or to intervene to stop an incident from occurring. Prevention involves actions to protect lives and property. Examples include: Cyberbullying prevention, pandemic influenza sanitation measures, building access control procedures, security systems and cameras, etc.[96]
- **Recovery:** Both short-term and long-term efforts for the rebuilding and revitalization of affected communities. Examples: Short-term recovery focuses on crisis counseling and restoration of lifelines, such as water and electric supply, and critical facilities. Long-term recovery includes more permanent rebuilding.[97]
- **Response:** Activities that address the short-term, direct effects of an incident. Response includes immediate actions to save lives, protect property and meet basic human needs. Response also includes the execution of emergency operations plans and of mitigation activities designed to limit the loss of life, personal injury, property damage and other unfavorable outcomes.[98]
- **Second responders:** Individuals and organizations that provide support to first responders (police, EMS, fire, emergency management) and victims of disasters. The Red Cross, Salvation Army, United Way, H-E-B Disaster Relief and The Humane Society Animal Rescue Team are all examples of second responder organizations. The organizations are also referred to as VOADs or Voluntary Organizations Active in Disasters.
- **Sociofacts:** Describes how people come together and for what purpose.[99]
- **The arts:** "The term includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, all those traditional arts practiced by the diverse peoples of this country, and the study and application of the arts to the human environment."[100]

95 The disaster declaration process. (n.d.). Retrieved from https://www.fema.gov/disaster-declaration-
process.
96 Glossary, n.d.
97 Glossary, n.d.
98 Glossary, n.d.
99 Bidney,1967.
100 20 U.S.C., 1998.

Disaster Resiliency and the Arts
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