

Tom C: New networks. USVI, VT, New Orleans, disaster networks that include cultural heritage, emerg managers and perf arts orgs. USVI is using and VT, the Guide. The other two orgs have heard of it and are utilizing it, but the others are working from the book.

Can do some more promotions of Guide. IF we can circle back around before or at our meeting in NY, that would be good.

Also, we are actually with our PAR SC meeting in Nove, cordoning off 1/3 to talk about future grant. In Builiding this as we go. Look at all of these really good issues. Some we can address now, some need six months of research.

Amy: I brought up as a specific iussue to talk about NCAPER structurally, and how we proceed and the determinations we make about directions we will move programmatically. This had been a prior decision, and it shifted, but the reasons for why and announcing that, we'll move this direction instead, the fact that those changes happen, made at the steering committee level. If people haven't weighed in, it becomes problematic. PAR is now another organization, there's a relationship, but until we say we are one, they need to function separately, but not as if they're the same.

Ted: In order to make Jan meeting as useful as we need it to be, we need some sort of planning group to start to put the pieces together. The big decision is that is NCAPER going to be the umbrella and, if so, what are the implications of that, what is the tmilene for that, and what's missing that we have to put in place to be the most effective umbrella. And what's the governance structure we need?

Use existing strategic business plan as a basis.

Amy: We have the Gov doc, we have the SBP, we have the membership model and goals, and then we also have the grant, achievable goals we have to meet, and ther eis a subgroup, how do we look at these, there are issues about what our needs and desires and what we already hav ein place, and how can we make happen what we want, and how does this accurately reflect our current capacity and how would we do that?

PAR. Make a proposal for January.

Ted: I do think it would be useful, Mollie, to have either a list or a document themselves of existing things we do have in place. These are building blocks we can start to look, what's missing, where are the disconnects.

Susie: What's not useful anymore?

Amy: I think a lot of the gov doc in principals and structure looks like an OK thing.

Ted: Question I have – do we need a separate c3

Mollie: Visual and Media arts as well as performing arts.

Ted: We have to think cross discipline, and ind artsts/orgs of all diferent kinds. That's the challenge that we... doesn't mean we'll get there, but we have to be mindful, and shoot for when we'll be there.

Amy: Maybe NCAPER always remains a coalition, but aspects become a c3. So you have an overarching c3, but is a sounding board, wehre ideas get determined, and how it might fit together.

Suzanne: I've been listening with great interest, and it strikes me that the biggest issue, and you've touched on it, is what is NCAPER? On one hand it's a facilitator, on another an org doing very hands on activity to greater or lesser degree. On a financial question, as we move forward, in some ways it's much easier to get funding for action items, for an initiative that NCAPER has decided to do Different than operations. Pleased that we're looking at what does membership mean, how is that model going to work for us? But ultimately, as we look at changing docs, I think it has to be laid out very clearly the definition of NCAPER in terms of its relationship to its membership and what is it.

All of a sudden it's beyond our control when hurricanes and floods come, NCAPER jumped into the middle and I'm glad that they have, but it hasn't given enough time to talk about these things in a more deliberate way. Pulling it apart and re-examining, and reconstructing it a bit differently. The key elements of the document are true, and remain, but how it's laid out so one can understand better what it all means.

Ted: I also submit that in the best of all possible world,s NCAPER shouldn't have to exist, our role as provocateur and advocate to multiple communities says we are building the capacity of every org to do this on its own.

Mollie: Great to try to work ourselves out of our mission.

Amy: A collation iexists to accomplish a goal and then disappears.

Mirielle: I like what Suzanne says about being really clear about what NCAPER is, we've jumped in at great opprotunities. I went to see the new website, yay Lynn and Jan, I need to visualize what NCAPER is, equity conversation, as a new member, I've seen the advocacy part of what NCAPER does on the website, it talks about how NCAPER advocates for improved I've read that – I sent that article that spurred the equity conversation that we'll be having at some point, people of color get poorer after disasters and artists with disabilities aren't well served during disasters, that situation would never come. A comment and a question.

Mollie:L next srtpes, finance,

Amy: Offered in email, isn't on that workgroup, would be happy to help out with that.

Lynn: get with Jan to round everyone up.

Mirielle: Not much prepared. Been fiding some concerning statistics about disaster relief and recovery in its current form can entrench and widen gaps in inequality. Best way for NCAPER to move forward in educating ourselves on those issues, and eventually incorporate ways to act into the descriptions of what we do. Values statements around equity, hoping for a brainstorming session. EID work group at NYFA, weve take it upon ourselves to undertake traning, such as GIA webinars. What kind of resrouces and training you might be interested in and we could find things to fit those needs and interest?

Artists with disabilities, artists of color, undocumented artists.

Amy: I've done some reading around this. As you say it's a very big issue in the larger disaster management sector. There are people who've written significantly about it. I can scour back trhoguh records. I will say something that's stuck with me: Dierdre who ran Bronx Council ? After Sandy she said Look, int eh com Mi COME FROM, people weren't living the way they should have been living before the

storm hit? If response is about getting you back to where you were before disaster struck, and that place wasn't where you should be – some go so way beyond us could be advocacy with FEMA , we may want to look at international issues. Artists are often, aside from issues of economic status or racial and ethnic status, and age, are often a vulnerable community because they are artists. They sometimes fit within this – regardless of being poor as an issue, whether they fit into any of these other categories.

Ted: We can have statements, we can read. I feel that any kind of disaster exacerbates the fault lines that exist in any community and any organization. What I think we face in communities of color, and communities of artists, is the fragility of the infrastructure that is there or isn't there at all, for people to work with. Certainly that's been the case in PR. There's hardly any infrastructure for artists. The paucity of resources in many communities, even with artists/orgs that have been around for a while, and have been in crisis since the beginning. It goes way beyond – part of the advocacy is, we want healthy communities of all different kinds of orgs before a disaster occurs. If we don't do preventive medicine, we're never going to survive the disasters. Vulnerable.

Mollie: traditional music in NC never coming back.

Amy: We might want to use something I've learned from traditional disaster management community. There's an event, it doesn't have to be come a disaster at all if infrastructure is in place beforehand. Researchers found that being cohesive as a community and being aware of them and going to their house, and making sure they're OK, that can have as great an impact on resilience as air conditioners. You're building community. That's something we can do and continue to do, and frame it in equity ways. That is an antidote to harm.

Ted: A challenge for us as a sector, we are so busy trying to do that for the general community that we forget about our own. We've got to do both.

Amy: In PR, some artists knew of elder artists, and they specifically went to them with her students to say what can we do, how can we prepare your structure so you'll have less impact.

LOOKING AT EXISTING TOOLS AND RESOURCES THROUGH THIS LENS

Tom: Do we want to come up with some type of policy statement about this, is it something that could help bring people's attention to these issues overall if we have a statement on our new website?

Ted: I do think a statement would be useful. Because I remember being in some meeting with Risa Wilson at Rauschenberg, we were talking about emergency preparedness and she kept saying this isn't about the crisis time, it's about healthy communities. Healthy communities need to be inclusive, and equity has to be at the core of it, and we need to have a healthy ecosystem. There's a statement could go a long way to helping people who don't necessarily see emergencies as their thing, but trying to create healthy communities, something they could link to.

Mirielle: I like that idea of healthy communities. If homeowners are getting more relief than renters, and most artists are renters, we would want to call attention to those broader existing issues.

Ted: I want two kinds of healthy communities. A general community in which we all live and work; the civilians. I also want a healthy arts community.

Mirielle: Yes on checking up on people, but recognize there are things larger than themselves influencing them.

Ted: The ecosystem necessary to have a healthy arts and cultural.

Has time been sent for GIA?

Conference call? Skype?

NOTES to SUSIE SURKAMER – 9.4.18

Tom Simplot met with the following three members of AIA prior to our NCAPER call last Thursday. He reported that they are very interested and open to working with NCAPER – he felt that there even could be a financial commitment in the future for us.

The conclusion of their meeting was to form an ad hoc working group

- 2 from AIA
- 2 from insurance companies
- Mollie and/or Jan
- Andi Mathis and Tom Simplot

AMERICAN INSURANCE ASSOCIATION

James J. Whittle

Associate General Counsel & Chief Claims Counsel

Thomas J. Santos

Vice President

Issues: Asbestos, Natural Catastrophes (Flood and Crop Insurance), Surety, Workers' Compensation (including Medicare/MSP)...

Michael Richmond-Crum

Associate Counsel

Issues: Producer Issues, Flood, Homeowners, Property...