**Performing Arts Readiness Project**

**Partner Steering Committee Meeting**

**Philadelphia, PA**

**November 8-9, 2018**

**Summary Report 11/30/18**

**Notes from Ellen Korpar and Tom Clareson**

**Attending:**

Mollie Quinlan-Hayes, SouthArts/NCAPER

Dyani Feige, Conservation Center for Arts & Historic Artifacts

Stephanie Atkins, NPN

Tom Clareson, LYRASIS

Steve Eberhardt, LYRASIS

Jan Newcomb, LYRASIS

Colin Turner, Midwest Art Conservation Center

Mary Eileen Fouratt, New Jersey SCA

Ellen Korpar, NJ/Houston Circuit Rider

**Attending Via Phone:**

Susie Surkamer, SouthArts/NCAPER

Julie Page, WESTPAS

**Unable to Attend:**

Frances Harrell, Northeast Document Conservation Center

Samantha Forsko, Conservation Center for Arts & Historic Artifacts

**Day 1 Discussion, November 8**

**Meeting Overview**

Tom noted that the “theme” of this meeting was to consider PAR activities in the upcoming year – what to do 2019, and what to do in another grant. The Mellon has approached PAR about another grant for outreach and resources, maybe not as large in size because we would not need resources for the work on the tool. A possible timetable for development of the new grant appears at the end of this report.

**Project Website Status**

Tom is working with Sandy about releasing grant funds for written articles to be added to the website (about $250-300 per article). Tom noted that PAR is looking for suggestions from the Steering Committee on topics and contributors. Mollie mentioned the Georgia “Snow Apocalypse” as a potential article that could appear on the PAR website; Mary Eileen talked about fire at Independence Hall area during Presidents’ Day Weekend as another possible topic.

Jan mentioned possibly doing videos of how a networking alliance is formed and the success of some the networks. This is following up on the videos that Jan is developing for NCAPER which focus on the partners within that Coalition.

Feedback from Webinars about what people want to see on the website was that people wanted actual case-study examples.

Steve mentioned some ideas for changes in the website. A “Resources” page is being considered. For the landing page, it was suggested to move “News” from the about section to a separate section on landing page. Additionally, Mollie suggested featuring more information about emergencies that are happening to individual organizations (articles that are already posted in the news); Steve suggested changing name from current emergencies to current events. Steve also suggested keeping the landing page slide image currently used with Current Events Image, but when clicked on, it would take users to 2 links: one news and the other emergencies.

Mailing list – 531 registered for mailing list. 424 were as a result of webinar registration. How can we increase the reach of the mailing list? Tom has been asking focus groups members if they would like to be on mailing list. Currently most of the mailing list recipients are from word of mouth; areas with disasters had the highest number of registrants (FL, TX, CA); there were also high numbers from locations with Circuit Riders.

There was a suggestion from the group to update the PAR Communication strategy – possibly have LYRASIS personnel look it over and make suggestions.

Ellen’s Emergency Preparedness Template Spreadsheet – Tom and Steve talked about this disaster plan development spreadsheet/checklist tool, which has since been distributed to the group, and Tom at first suggested putting it on the website, but after discussion it may be better as a handout for a disaster plan-writing class, for use in consultations with organization, or to have Ellen write a PAR Website article how to use the Template.

**Conference Presentations**

The group discussed the presence PAR has had at arts conferences this year. In 2017, Jan had just started so only PAR only attended about 4 conferences. However in 2018, PAR has had a presence at about 14 conferences, and the group felt this is a good representation. At most sessions, PAR had a booth, some included PAR programs and presentations, and a few included PAR focus groups.

At the 2019 conferences, the big focus will be on the Tool. Jan developed a 2019 PAR Conference schedule which showed 21 possible. However, many of the conferences are scheduled close together – June, for instance has 6 conferences back to back, and Jan feels that some might not be necessary or productive to attend. Mollie suggested North American Performing Arts Managers and Agents as a group for consideration for an exhibit. Colin feels Grantmakers in the Art and the National Association of State Arts Agencies (NASAA) are the most important conferences, because we can use those groups to help develop a focus that having a plan might be a part of the state, national, and foundation grant application process.

At the NASAA 2018 Conference, there were about 50 to 60 attendees at presentations Mollie and Mary Eileen gave. Mary Eileen gave a 5-minute presentation on emergency preparedness. Mollie spoke about NCAPER and disaster planning. Susie Surkamer and Suzanne Wise also spoke about PAR and NCAPER work to NASAA Peer groups. Colin mentioned here that sustainability should also be included going forward as a part of the funding from State Arts Groups to their members. In 2019, the NASAA conference is just focused on the Executive Leadership level.

Other conferences in 2018 and 2019: At the National Guild for Community Arts Education, Tom and Jan are doing a presentation on November 16th. Jan is going to look into attending/presenting/exhibiting at the National Arts Marketing Conference in 2019. The group said there should be a focus on community work and asked if there is a community foundation conference. Mollie mentioned further work with some of the Regional Arts Grantsmakers we are not already interacting with. Jan mentioned that we need to start thinking for 2020 what conferences to attend and do presentations at.

**Training Webinars and Classes**

Steve and Jan suggested that the Intro to Emergency Preparedness not be presented every month and also possibly cut down to an hour webinar; Tom will talk with Sandy about this change from the grant plan.

The group asked if there was a way to capture more information about our webinar participants at registration and compile it, such as organization, title, etc.

Steve said that in the Intro class, particularly, there have been questions a few times about hostile patrons – how to deal with this? Should staff and volunteers get involved or should just security and police get involved? Steve attended a webinar on this subject designed for the Library/Archives/Museums community and will report back on the possibility of converting this class for the performing arts.

Steve mentioned that several of the current Circuit Riders have requested components of webinar scripts. Jan suggested that the whole PowerPoint be sent and they can pull out what they need.

Steve noted that new instances of currently-available webinars are being scheduled: Networking, Archiving, and other classes, and that classes on the tool should be rolled out in early 2019.

The group considered a question: during what time period should webinars take a sabbatical to avoid low enrollment due to the holidays? The group suggested from Thanksgiving to mid-January.

Live classes – Tom will provide a write up on the live classes that he and Ellen have done, as we need to offer more in 2019 and need to have this information on the PAR website. The PAR project should be able to reach the number of live classes required under the grant. Ellen will send Tom the info about workshops that she did in South Jersey because PAR content was used. Also, while the first set of Houston workshops did not have high attendance, the second set had good numbers and were well-received.

New “Live” classes in development include Risk Assessment (ICA developing this), Crisis Communication also a possibility. New webinars under development include Insurance, Health and Human Safety, Conflict Resolution, Security, Business Continuity (incorporate real situation into this class). Live and webinar classes will be developed on the Tool. Also, Amy would like to convert the Community Response Class so it would be available as a live class as well as a webinar. Steve suggested that recorded presentations could be done with a facilitator moderating to answer new questions – possibly using adobe connect. This will be explored early 2019.

Tom spoke about the potential project with the University of Kentucky Arts Administration program to provide their Arts Emergency Management course for PAR participants. The class, which debuted in 2018, would be for Executive and Mid-level management. They asked if we can include needs-based scholarships in the grants to help PAR participants for the courses? Probably not in current grant but maybe in the future. Tom also suggested that in the next Grant we should consider reaching out to Arts Schools and University Arts Management programs.

At the end of this discussion, Tom asked the group about PAR-Related Success stories. He mentioned New Orleans and Ellen’s continuing NJ work and Houston activities as examples, as well as ICA’s class development work. There was a suggestion we gather more of these stories for reporting to the Mellon Foundation and publicizing in general by asking questions of PAR grantees as to where they are in process and what they have accomplished.

**Circuit Rider Program**

Ellen reported the trends she had noted with this year’s four Circuit Riders. Like last year, she felt it has been a slow start for most of the Circuit Riders – but the host organizations are now promoting the service more. There was a suggestion that Circuit Riders forge more of an alliance with the AFR or other disaster networks in the area the circuit riders are working. This would be beneficial to the sustainability of the program. The work that the circuit riders started could potentially be continued by the AFR network.

Tom asked whether there are other state arts councils that are as proactive as NJ in promoting the Circuit Rider – Mary Eileen thinks Maryland might be one that could be approached to host a circuit rider in the next grant. Would working with a specific organization for a good fit (i.e. Association of California Symphony Orchestras) allow the organization to be able to travel across the state, or across the country, for a national association, to educate members, as IABD is doing this year.

There was quite a bit of discussion as to whether the Circuit Rider time period should stretch longer (possibly 18 months), and, if extended longer, would it still be 4 locations or maybe reduced to 3?

**Grants Program**

New Network Grants:

1. New Orleans – Held AFR kick off June 2018 – currently running workshops and strong promotion of PAR webinars – across many organizations. Stephanie and Tom noted that disaster planning efforts in New Orleans were mainly focused on museums in the past, but the New Orleans network has recently launched membership drive to bring in more performing arts organizations
2. Vermont – 1st planning meeting scheduled for November 28; the group is planning a statewide conference in the Spring.
3. Virgin Islands – Their Alliance for Response Kickoff Forum is scheduled for November 27.
4. South Finger Lakes – Project manager was with Cedar Arts Center (a geographic area possibly bigger than VT). She and Jan are speaking with leaders to fund the arts and get involved with this network, including galleries because they are part of the tapestry of the region. It is 3 counties but there are many municipalities involved. Sometimes hard to identify who police and OEM are for certain parts of the region. The regional Arts Council Board is 100% behind this initiative. The group should also strongly consider developing ties with the CCAHA Document Heritage and Preservation Services Program for New York (DHPSNY), as there are helpful resources and people through the program who might be able to provide education and assistance.

Existing Network Grants:

1. Cleveland – Wet material workshop held in October at Rock & Roll Hall of Fame Library and Archives with a large turnout. Additionally, ICA sponsored a meeting of Emergency Responders and Arts Leaders to talk about future Disaster Planning initiatives.
2. New Jersey – Focused on sustaining and expanding network
3. Portland – Also focused on sustaining and expanding their network, and want to include thriving arts organizations in their established local disaster response team.
4. Erie Northwest PA – planning 3 live classes, being done 2 times each: Introduction to Emergency Response; Archiving; Active Shooter/Front of House Issues.
5. Houston – Conference with TX-CERA, Harvey Arts Recovery, and PAR in Summer 2019.
6. Staten Island – works closely with local COAD – working with key performing arts partners – tour each other’s facilities
7. Iowa is having a tough time finding the home organization for this initiative. They had been hoping to start in mid-December – Jan has concerns that it is taking too long to get performing arts involved – they are more museum and library focused – Tom is giving them until next week and then advising to wait until next round of grants. UPDATE: This group has withdrawn from consideration for one of these grants as of 11/20/18.

If there is funding left over from this granting program, Jan suggested the possibility of giving more of this funding to the planning grants, if there are strong applications for the individual grants.

Planning Grants:

There is not much to report as last of checks for the Round 1-funded grants had just gone out recently. Tom feels that there might be an “onslaught” of new proposals for the current round. There are 30 grants available – the last review process worked well – Tom, Jan and Steve did initial review and then sent a compendium of their reviews to the Steering Committee for their vote. Steve revised the guidelines and stressed that they have to create a plan. Steering committee will review information on these proposals between December 7th and 17th. Award notification messages are targeted to be sent around the 20th of December.

If there are leftover funds – could possibly do a lightning round – apply February and awarded March to be completed by November? Mollie brought up – smaller grants that could be completed sooner. Maybe scale back in the guidelines

**Tools Project**

Have identified software firm (CuttleSoft). It took about 5 months to work out IP agreement with Mellon Now working out agreement South Arts and NEEDC as to who will have ownership of intellectual property. It will be NEEDC; they will take over the software update. NCAPER will take over the marketing of the new tool. Through Mellon funding, there will be 1000 subsidized instances of the tool which will be free for first year – will be for those who express interest at conferences and organizations who are underfunded.

Mollie would like some suggestions for training videos that are part of the tool, as she still has to work on some content.

NCAPER – market to every state Arts Council and regional art councils – one benefit to joining NCAPER would be access to all Tool content.

Mollie said that our messaging has to stress that this is not a one time plan – we need to message that this an evolving process, will continually need to be updated.

Mobile app for incident management will only be for paying membership, not the basic

A question to be explored: could the Tool have some sort of national endorsement?

Mollie is hoping for April demo version so that would be available for June conferences.

Need marketing expertise outside of what the committee can bring to the table – Tom suggested that maybe LYRASIS can assist with this.

**Continuing Program Logistics**

Performing Arts Readiness staff has held five Feedback Sessions/Focus Groups so far and will hold 4-5 more before the end of February 2018. Sessions held so far:

1. Association of California Symphony Orchestras Conference, Sacramento, CA, 8/10/18 (12 attendees)
2. Western Arts Alliance Conference, Las Vegas, NV, 8/28/18 (18 attendees)
3. Arts Midwest Conference, Indianapolis, IN, 9/7/18 (12 attendees)
4. Performing Arts Exchange Conference, Orlando, FL, 10/3/18 (6 attendees)
5. Culture Aid Annual Meeting, New York, NY, 10/4/18 (22 attendees)

Additional sessions are planned for the National Guild for Community Arts Education (November, mini-Focus Group), National Performance Network Conference in Pittsburgh (December), the Folk Alliance International Conference (February 2019) and possibly at APAP or IABD in January, 2019. In addition, two online virtual focus groups will be held, with invitations going out to PAR Webinar Attendees and Mailing List members.

Additionally, the PAR Grant lists a “project-wide assessment in the spring of 2019 to gather information about the state of emergency preparedness at project-participating organizations to measure progress and inform planning for phase two. This will be a broad assessment, likely by electronic survey, of contacts made through conferences, webinars and classes, information requests, circuit rider programs, sub-grants and partners.” Clareson will begin work on this project in late December, with a draft of the grant to Steering Committee members in February for review, and the grant in the field in March-April.

Also, Clareson and Eberhardt suggested that Steering Committee members review the LYRASIS publication “It Takes A Village,” which looks at development of open source software communities through the facets of Governance, Technology, Resources, and Community Engagement. There may be some parallels as to how PAR can build its program in these areas.

**Work with Partners and Colleague Organizations**

Jan discussed NCAPER’s focus on all arts disciplines. She distributed a brochure describing what the NCAPER organization has accomplished, including its new website; a protocol for responding but so many players that NCAPER now reaches out personally after a disaster; and a fillable assessment tool on website.

A topic for discussion is how can groups work together and merge services. Some NCAPER member groups are wary of full collaboration – need to have more conversations as to who will be full partners.

Susie feels that NCAPER will be the umbrella and others will fall under that – their job will be overall resource and keep track of organizations and be most useful in referring organizations to resources. Comments from the group asked about services such as Visual Arts Readiness and Literature Readiness being developed.

**Brainstorming on New Grant**

Topics from the discussion:

* There needs to be more re-granting activity
* At some point in the grant, evaluation as to whether the current tools as actually working – questions from the previous Arts Ready survey
* Circuit Rider program for longer periods – NJ and Cleveland have continued past the initial 12 months – analyze how it worked so well in NJ and how to replicate it.
* More case studies on the web based on actual incidents that have happened.
* More grant money for networking
* Stress the need to focus more on states
* Is there the possibility of Mellon funding international work for Performing Arts Readiness? A few foreign arts organizations have reached out asking if they can use webinars and might want to align with PAR.
* Partners for Next grant – have not had any engagement from the Performing Arts Alliance, Mollie will reach out to them concerning next round of grants. WETPAS will no longer be part of the project. Jan feels we need to add an organization that is an alliance of performing arts organizations, such as the Association of California Symphony Orchestras.
* Tom mentioned high interest from conference attendees for PAR to develop advocacy for traveling performing arts organizations/troupes/companies who often do not feel safe when not performing in their own facilities.
* Making sure arts and emergency management people are on the same wave length – share the language that each use.
* What about preservation of AV materials that performing arts organizations have? Is there grant money available for this preservation?
* More conversations and presentations to funders – stress that they need to support sustainability
* Consider developing a certificate program related to the Webinars and live classes.
* Work with academic Emergency Management Programs (such as Penn State University) and Security Management Programs (such as New Jersey City University).
* Consider developing and distributing a monthly newsletter
* Consider holding a national meeting which would include PAR Grantees, Circuit Riders, etc.
* Present educational programs to state arts groups.

Tom ended the meeting outlining a preliminary time table for grant development activity – Outline by beginning of March, 2019; Draft by June or July; Submittal of Draft to Mellon by September; Decision by December; potentially funding by January 2020.