DISASTER RESILIENCY AND THE ARTS IN HOUSTON

houstonartsalliance
ARTS AND CULTURE IN A DISASTER
Prevention
1. Planning
2. Public Information and Warning
3. Operational Coordination
4. Intelligence and Information Sharing
5. Interdiction and Disruption
6. Screening, Search, and Detection
7. Forensics and Attribution

Protection
1. Planning
2. Public Information and Warning
3. Operational Coordination
4. Intelligence and Information Sharing
5. Interdiction and Disruption
6. Screening, Search, and Detection
7. Access Control and Identity Verification
8. Cybersecurity
9. Physical Protective Measures
10. Risk Management for Protection Programs and Activities
11. Supply Chain Integrity and Security

Mitigation
1. Planning
2. Public Information and Warning
3. Operational Coordination
4. Community Resilience
5. Long-Term Vulnerability Reduction
6. Risk and Disaster Resilience Assessment
7. Threats and Hazards Identification

Response
1. Planning
2. Public Information and Warning
3. Operational Coordination
4. Infrastructure Systems
5. Critical Transportation
6. Environmental Response/Health and Safety
7. Fatality Management Services
8. Fire Management and Suppression
9. Logistics and Supply Chain Management
10. Mass Care Services
11. Mass Search and Rescue Operations
12. On-Scene Security, Protection, and Law Enforcement
13. Operational Communications
14. Public Health, Healthcare, and Emergency Medical Services
15. Situational Assessment

Recovery
1. Planning
2. Public Information and Warning
3. Operational Coordination
4. Infrastructure Systems
5. Economic Recovery
6. Health and Social Services
7. Housing
8. Natural and Cultural Resources

To provide feedback on the Core Capability Development Sheets, please email us at FEMA-7ARequest@fema.dhs.gov.
“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 a recurring lesson from Puerto Rico is that the arts and museum communities 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.”

--Cultural and Historical Resources Recovery Planning in Puerto Rico; Natural and Cultural Resources Sector Report, Volume II; Homeland Security Operational Analysis Center; Rand Corporation
1. CREATE A VOAD
2. CREATE A STAKEHOLDER BOARD
3. ESTABLISH A LIAISON
4. DEVELOP A MUTUAL AID NETWORK
5. MEET EMERGENCY MANAGERS WHERE THEY ARE
6. INITIATE IMMEDIATE RECOVERY
7. ESTABLISH PARTNERSHIPS WITH MENTAL HEALTH PROGRAMS
8. ADVOCATE FOR CROSS-FUNCTIONAL FUNDING
9. CREATE A CULTURAL INVENTORY
<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organizations</td>
<td>Non-profit organizations, cultural heritage groups, arts collectives.</td>
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<tr>
<td>Performance Venues</td>
<td>Music venues, theaters, comedy clubs, amphitheaters.</td>
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<tr>
<td>Galleries/Museums</td>
<td>Fine art galleries, history museums, exhibition spaces.</td>
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<tr>
<td>Businesses</td>
<td>Service providers, supply stores, print shops, restaurants, bookstores, recording studios</td>
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<tr>
<td>School/ Education</td>
<td>Arts education and training, dance academies and studios, schools</td>
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<tr>
<td>Events/ Festivals</td>
<td>Regularly recurring festivals, parades, gatherings, or events</td>
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<tr>
<td>Artist Studios, Workshops</td>
<td>Individual artist’s workspace, studio complexes, light industrial creative workspace</td>
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<tr>
<td>Landmarks/ Public Space</td>
<td>Historic sites, parks and public cultural facilities, public art, murals, landmark buildings</td>
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QUESTIONS?
LET’S WORK TOGETHER TO MAKE A MORE RESILIENT ARTISTIC COMMUNITY

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