

Section I - Executive Summary

Our Mission

The mission of the South Carolina Arts Commission is an outgrowth of the 1967 act which created it, mandating the agency “to insure that the arts... will continue to grow and play an ever more significant part in the welfare and educational experiences of our citizens.”

Last revised in 1998, the agency’s mission statement continues to guide its commissioners, senior management and staff:

With a commitment to excellence across the spectrum of our state’s cultures and forms of expression, the South Carolina Arts Commission pursues its public charge to develop a thriving arts environment, which is essential to quality of life, education, and economic vitality for all South Carolinians.

The Arts Commission has worked to accomplish its mission by concentrating resources in three strategic areas:

- **Arts Education**, to establish the arts as an integral part of South Carolina’s educational systems and the lifelong learning process of our citizens;
- **Community Development**, to stimulate the development of South Carolina’s culturally diverse arts resources and organizations and promote creative partnerships to improve the quality of lives, preserve cultural heritage, and enhance economic growth; and
- **Artist Development**, to encourage, nurture and support the artistic growth and personal and economic well being of South Carolina’s artists.

Our Values

The board, management and staff of the Arts Commission articulate the agency’s organizational values as ideals that influence daily decisions and are reflected in the agency’s behavior:

- *We are a public agency*, relying on public funds and a mandate from the citizenry to provide service and be responsible to the people of South Carolina. We operate within state government, aware of its opportunities and limitations.
- *We are committed to providing service to all constituents* by building relationships with the people and communities we serve, being responsive to their needs and proactive in our outreach. We value the state’s cultural diversity and strive to reflect that diversity in our staffing and programming.
- *We are accountable for our actions* and conduct agency business in an environment of honesty, fairness, integrity and openness. We strive to be a responsible steward of public resources, investing those resources prudently for the greatest public benefit.
- *We are passionate about the arts*. The commissioners and staff of the Arts Commission share the belief that artistic expression and experiences are vital to human society and individual well being. We are committed to building respect and support for those who create art in its

many forms, as well as building opportunities for the public to experience art in the widest variety of ways.

- *We strive for quality and excellence* in all we do, maintaining the highest levels of professional conduct and sharing the highest levels of skill, knowledge and experience with our constituents and in the workplace. We operate in an environment that encourages planning, communication and collaboration to maximize our individual strengths for the public good.
- *We believe education is our best hope* for building a statewide community of citizens who value the arts. Educational outreach to children, teachers, parents, artists, arts organizations and all other citizens lays the groundwork for all of our other programs.
- *We value independence, tempered with personal responsibility.* As a small agency with a highly creative and committed staff, we believe that encouraging flexibility, ambition, innovation and entrepreneurial thinking among employees results in higher quality service to the public, increases staff commitment to the agency and its mission, and fosters a stronger work ethic.
- *We create a positive work environment* for employees where staff at all levels are involved in decision-making and are supported by management and peers in an atmosphere of mutual respect. Individuality, friendships and fun combine with professionalism to encourage job satisfaction and personal fulfillment in the workplace.

Major Achievements: FY:05

The Arts Commission celebrated some major successes and agency milestones in fiscal year 2004-2005. Some of the year's highlights:

- For the fifth straight year, the Arts Commission successfully managed a significant budget cut. In FY:05, the cut was 9%, for a cumulative reduction of more than 43% in state funds in the agency's budget since 2001. The agency accomplished this by eliminating additional programs and services, reducing most other programs, continuing a voluntary and mandatory furlough program, holding positions vacant, and maximizing cost savings and efficiencies.
- The agency completed work on an innovative new strategic plan for 2005-2007, basing its structure and content on new ideas and thinking resulting from the Arts Commission's long-term initiative with the Wallace Foundation to influence public participation in the arts in South Carolina. Although the approach to the plan is new, the goals and strategies continue to be guided by the agency's *Long Range Plan for the Arts in South Carolina*.
- The Arts Commission moved into its third year of the "public phase" of its Cultural Participation Project, a long-term initiative in partnership with the Wallace Foundation to learn about and positively impact levels of participation in the arts. Nine local arts organizations from communities across the state comprised the Statewide Learning Community. Representatives from these organizations gathered with nationally known experts in the arts field to study and discuss arts participation issues in their communities. These organizations planned and executed projects within their communities to build new relationships and enhance the value they bring through the arts.
- Following a successful launch in FY:04, the agency continued the development and expansion of its new eGRANT process, an online application process for grants and other services. This process is being used in two of the agency's largest grant categories and will

ultimately become the standard application process for most Arts Commission services. Expansion during FY:05 included the development of the Final Report module required of each grantee. Although not without technical difficulties that are being resolved with the vendor, this web-based application process is more accessible for SCAC customers, providing a more reliable and objective set of information on which to evaluate applications, and allowing more reliable and accurate tracking of data for reporting, analysis and planning.

- As a leader for the arts in the state, the Arts Commission convened multiple statewide gatherings for constituents to provide learning, networking and professional development opportunities for organizations and artists at a minimal cost.
- The Arts in Basic Curriculum Outreach Initiative continued to produce outstanding results through the combined efforts of ABC Project staff and Arts Commission Regional Arts Coordinators.
- The Artist in Residence program, which places artists in classrooms and other educational settings, served 229,691 k-12 students and 36,510 others with direct delivery of arts instruction and performances.
- One hundred residency artists attended specialized training on working with difficult students in the classroom and students with disabilities. This training was an important continuation of the agency's partnership with the national office of VSAarts in an effort to increase arts opportunities for South Carolinians with disabilities.
- More than 450 teachers and school administrators participated in 17 summer training institutes to find innovative ways to use the arts to improve education. The institute served 46 school districts. Partners included the SC Arts Commission, the SC Department of Education, the Arts in Basic Curriculum Project at Winthrop University, and Spoleto Festival, USA.
- The 2004 Arts in Education Booking Conference was one of the SCAC's most successful. This year debuted a new venue and strong support and approval from participants.
- The SCAC began planning for its Folk Arts Education Initiative, which is intended to provide educators with information, tools and resources to help them develop and deliver curricula and instruction based on South Carolina's rich and distinctive folk arts traditions.
- The SCAC prepared to launch Arts4Learning, an online tool linking teachers with artists, curricula, resources and one another. South Carolina is the pilot state for this national project, scheduled to launch in spring 2006.
- The Arts Commission received a \$20,000 grant from the Donnelley Foundation to upgrade and market its web site.
- The agency renewed its partnership with the John and Susan Bennett Memorial Arts Fund of the Coastal Community Foundation to support the SCAC's Subgranting program, through which local arts councils match and re-grant Arts Commission funds to arts projects within their communities. This partnership has allowed the SCAC to increase support for these local programs even though state funds have been reduced.
- The agency worked with the SC State Museum to produce TRIENNIAL 2004, an exhibition of works by contemporary South Carolina artists held every three years.
- The agency coordinated a regional tour of its successful visual arts exhibition, *Thresholds: Expressions of Art & Spiritual Life*, sending the exhibition to venues in South Carolina, Kentucky, and North Carolina.
- The Elizabeth O'Neill Verner Governor's Awards for the Arts were presented, for the first time, during a joint session of the SC General Assembly.

- In collaboration with the Hub City Writers Project, *Twenty: South Carolina Poetry Fellows* was published and released in February 2005. The book celebrates more than two decades of recipients of the SC Arts Commission's Poetry Fellowship.
- The agency managed several significant staff transitions, including the retirement or departure of several long-term and high-profile staff members. The SCAC was able to hire a limited number of well-qualified new staff members who have had an immediate impact on the agency's ability to advance its strategic objectives.
- The agency's wellness program for its employees was again recognized as the best wellness program among all state agencies.
- The Arts Commission awarded 311 grants totaling \$1,913,513 serving 43 counties.

Upcoming Opportunities

The S.C. Arts Commission anticipates a number of notable opportunities for the upcoming year. Among them:

- The SCAC anticipates the launch of several new programs that have evolved from its new strategic plan, including programs advancing the role of the arts in promoting cultural tourism and an initiative to support arts leaders' ability to lead, develop, and sustain the overall health and vitality of South Carolina's arts organizations.
- The commission will move into year five of its long-term Cultural Participation Project – finishing its work with the initial core group of nine local arts organizations in implementing and tracking the results of locally-based initiatives to impact public participation in the arts in their own communities. The agency anticipates launching a second phase involving new groups to expand the “Statewide Learning Community.”
- The agency will continue its partnership with VSA arts, moving into a fourth year of providing new and expanded programs to improve access to the arts for people with disabilities in South Carolina. The SCAC will also continue to work with partners on establishing an independent chapter of VSA arts in South Carolina to continue programming.

Barriers to Success

In order to accomplish the Arts Commission's goals for the year, we must overcome some known obstacles:

- The agency will see several long term staff members retire and will be working to smoothly transition some key programs and job responsibilities.
- The SCAC will address some flaws in current technology.
- The Arts Commission will be challenged to keep pace with rapidly evolving technology.

The Accountability Report

The Accountability Report has become a valuable tool for the agency, and has contributed to a growing awareness among program and support staff of the need for setting measurable goals and collecting accurate and appropriate data to support their activities throughout the year. The Accountability Report is used to:

- Affirm that agency activities align with strategic goals
- Support the need for objective evaluation and measurement of activities
- Document the agency's progress toward accomplishing strategic goals
- Maximize and articulate opportunities for efficiencies and savings
- Encourage collaboration and partnerships inside and outside the agency
- Maintain a customer focus
- Communicate agency mission, goals and priorities to constituents and stakeholders

Section II - Business Overview

In FY:05 the S.C. Arts Commission employed a total of 30 permanent staff and 6 temporary staff, headquartered at the agency's offices at 1800 Gervais Street in Columbia.

Appropriations/expenditures chart

See table 2.1, page 7.

Major Program Areas

See table 2.2, page 8.

Key Customer Segments and Stakeholders Linked to Key Products & Services

See table 2.3, pages 9-12.

The Arts Commission is committed to serving all residents of South Carolina. The agency identifies its key customer groups as the following:

- Artists
- Arts providers
- Arts educators
- Arts consumers
- Communities
- Governor
- Legislature
- Regional and national funders

The agency's key suppliers include:

- Grantees
- Artists
- State and local program partners including:
 - Department of Education
 - Colleges and universities
 - Economic development agencies
 - SC Humanities Council
- Regional and national partners including:
 - The National Endowment for the Arts
 - Wallace Foundation
 - National Assembly of State Arts Agencies

Organizational Structure

See Table 2.4, page 13.

Table 2.1 - Accountability Report Appropriations/Expenditures Chart

Base Budget Expenditures and Appropriations

Major Budget Categories	03-04 Actual Expenditures		04-05 Actual Expenditures		05-06 Appropriations Act	
	Total Funds	General Funds	Total Funds	General Funds	Total Funds	General Funds
Personal Service	\$1,299,794	\$1,237,750	\$1,209,005	\$1,167,965	\$1,349,866	\$1,231,053
Other Operating	\$ 729,851	\$ 591,349	\$ 590,088	\$ 507,968	\$ 726,686	\$ 570,886
Special Items	\$ 340,426	\$ 340,426	\$ 286,292	\$ 270,038	\$ 304,223	\$ 304,223
Permanent Improvements	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
Case Services	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
Distributions to Subdivisions	\$1,807,303	\$ 840,167	\$1,751,430	\$ 809,245	\$2,269,061	\$1,038,153
Fringe Benefits	\$ 393,111	\$ 375,245	\$ 333,874	\$ 321,405	\$ 386,869	\$ 354,170
Non-recurring	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
Total	\$4,569,485	\$3,384,937	\$4,170,689	\$3,076,621	\$5,036,705	\$3,498,485

Other Expenditures

Sources of Funds	03-04 Actual Expenditures	04-05 Actual Expenditures
Supplemental Bills	\$ 0	\$ 0
Capital Reserve Funds	\$ 0	\$ 0
Bonds	\$ 0	\$ 0

Table 2.2. – Major Program Areas

Table 2.3 -- Key Customer Segments and Stakeholders Linked to Key Products/Services

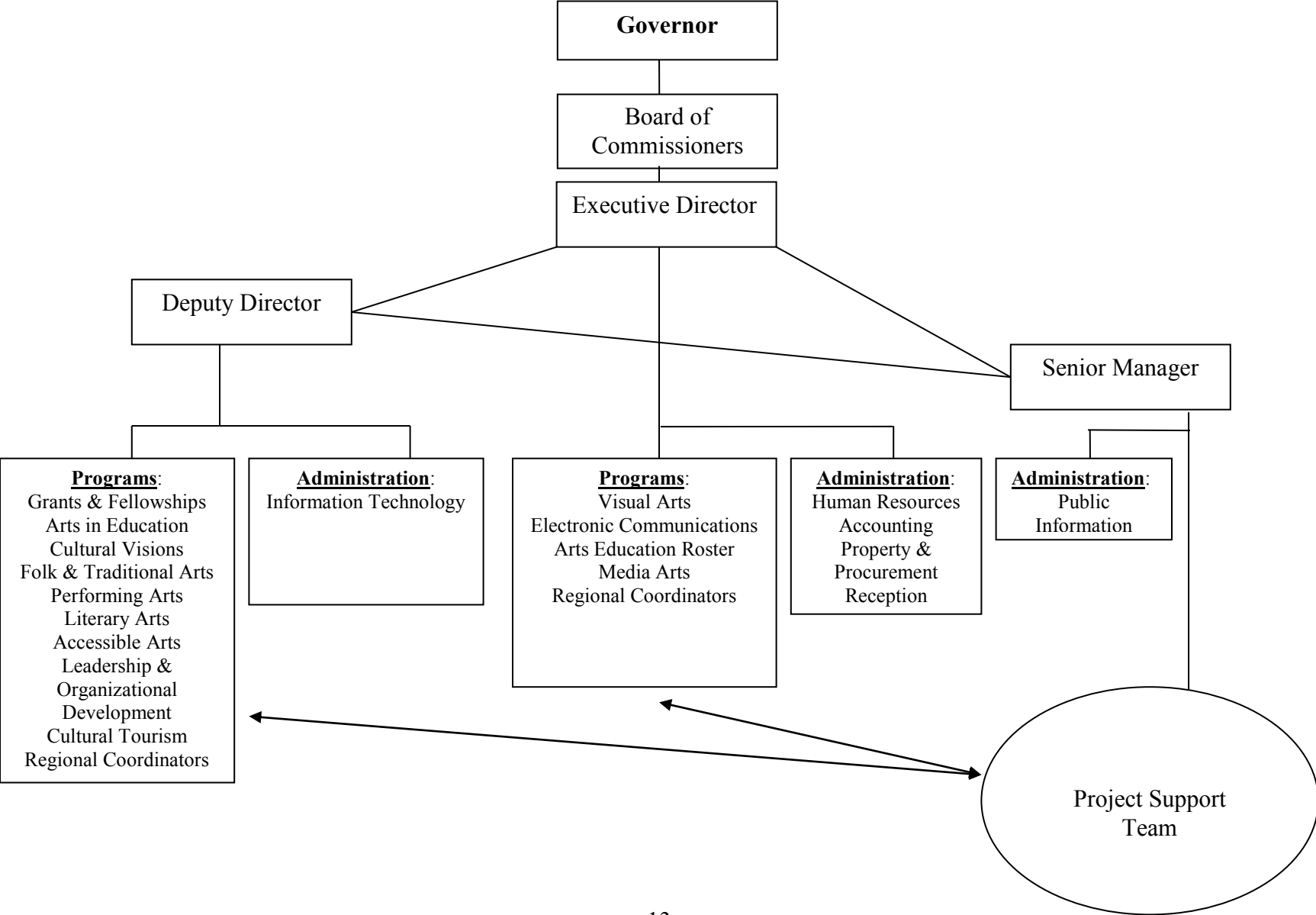
Major Program Area			
Key Product/Service	Description	Key Customers	Other Stakeholders
Arts Education			
Arts in the Basic Curriculum (ABC)	Provides grants and technical assistance to help make the arts part of basic instruction in SC schools.	Arts Educators Other Educators School Administrators	Students Parents
Arts in Education (AIE)	Provides grants to schools for artist residencies, performances, projects, planning and plan implementation. Also provides a conference linking schools with qualified teaching artists.	Arts Educators Artists Other Educators School Administrators	Students Parents
Folklife & Education Initiative	Working collaboratively with organizations to establish a folklife curriculum in SC schools.	Educators Folk & Traditional Artists	Students Parents
Media Arts Education	Initiates partnerships which provide workshops and teleconferences on media literacy and film/video/new technologies for teachers and students.	Educators Students	Parents
Roster of Approved Artists	A database of qualified teaching artists available to work in SC schools.	Arts Educators Other Educators	Students Parents Artists
AfterSchool Arts Initiative	Promotes exemplary arts programs in after school settings.	After School Providers	Students Parents

Major Program Area			
Key Product/Service	Description	Key Customers	Other Stakeholders
Community Arts			
Art Accessibility (504)	Provides grants, technical assistance and training to artists and arts providers in developing physical, programmatic and attitudinal accessibility to the arts for people with disabilities.	Artists Arts Providers	People with Disabilities Caregivers Communities
Arts Daily	Broadcast segments promoting local arts activities on SC Educational Radio, linked to a companion web site.	Arts Consumers Tourists	Arts Providers Artists SCETV Communities
Operating & Project Support Grants	Provide matching funds to professional artists and arts organizations to promote quality arts projects and services.	Artists Arts Providers	Communities Arts Consumers
Building Participation in the Arts	A long-term project supported by a grant from the Wallace-Reader's Digest Funds to help arts providers increase public participation in the arts at all levels.	Wallace Foundation Selected Arts Providers	Arts Providers Artists Communities Arts Consumers
Cultural Visions	Provides grants and technical assistance to communities to stimulate economic development through the arts and culture and to encourage strategic partnerships between cultural and economic development agencies.	Communities Arts Providers Economic Development Agencies Local Governments	Artists Residents Businesses

Major Program Area			
Key Product/Service	Description	Key Customers	Other Stakeholders
Design Arts	Supports the SC Design Arts Partnership, which delivers assistance to communities and organizations promoting design excellence in architecture, landscape design, urban design and planning, graphic and product design, interior design and historic preservation.	Communities Local Governments	Artists Designers Business Clemson University Clemson Extension Community Builders
Elizabeth O'Neill Verner Governor's Awards for the Arts	The highest honor the state gives in the arts.	Recipients: <ul style="list-style-type: none">• Arts Providers• Artists• Individuals• Arts Educators• Businesses	Artists Arts Providers Arts Educators Business Communities
Folklife & Traditional Arts	Provides grants and technical assistance to community organizations seeking to identify, document and present traditional art forms and their practitioners. Also provides assistance to traditional artists seeking to promote or sustain their art forms.	Community Organizations Arts Providers Artists	Communities Emerging Populations Social Service Agencies
Institute for Community Scholars	Training program for individuals interested in documentation, presentation and preservation of local cultures.	Arts professionals Arts practitioners	Communities Historians Traditional Culture-based Groups
Jean Laney Harris Folk Heritage Award	Annual awards by the General Assembly recognizing exemplary traditional artists.	General Assembly Artist Recipients	Artists Arts Providers McKissick Museum
Traditional Arts	Matches master traditional artists with apprentices	Master Artists	Traditional Communities Broader

Apprenticeship Initiative	to ensure the continuation of cultural traditions.	Apprentices	Communities
SC Latino Network/Red Latina de Carolina del sur	Bilingual (English/Spanish) online network addressing Latino arts and cultures in SC	Latino artists Latino arts organizations	Latino communities Consumers of Latino arts
Major Program Area			
Artist Development			
Fellowships	Recognize the artistic achievements of SC artists who show significant quality in their work.	Recipient Artists	Artists Arts Consumers Arts Providers Communities
Community Tour	Offers fee support to arts providers presenting performances by selected artists and ensembles.	Arts Providers	Performing Artists Arts Consumers Communities
Literary Arts	Supports the SC Literary Arts Partnership to promote literary arts programming throughout the state.	Arts Consumers Literary Artists	SC Humanities Council SC State Library Palmetto Book Alliance Publishers Libraries
SC Fiction Project	Publishes works of short fiction in one of the state's major newspapers.	Literary Artists Charleston Post & Courier	Arts Consumers
Media Arts	Provides workshops, technical assistance, and film and video exhibitions in ten southeastern states.	Filmmakers Film Presenters	Film Consumers Film Industry Communities
State Art Collection	Builds and maintains a collection of works of visual art by SC artists, which is displayed in state buildings and loaned for special exhibitions.	Visual Artists State Facilities Arts Providers	Art Consumers Art Galleries Communities

Table 2.4 – SC Arts Commission Organizational Structure



Section III – Elements of the Malcolm Baldrige Award Criteria

Category 1 – Leadership

1.1 How do senior leaders set, deploy and ensure two-way communication for:

a-b. Short and long term direction, performance expectations?

The Board of Commissioners and senior management staff are guided by the agency’s mission. Long-term direction is set through long-range planning, combining broad public involvement, extensive research into local and national trends, and an understanding of gubernatorial and legislative priorities for the state. An example is the *Long Range Plan for the Arts in South Carolina 2001 – 2010*. Laying out a broad direction for the arts in South Carolina through the end of the decade, the long-range plan includes issues to be addressed by the Arts Commission and by the agency’s partners in the public and private sectors. Shorter-term direction is set in the Arts Commission’s three-year strategic plans, which outline agency strategies for achieving long-range goals and performance expectations for measuring the agency’s success. Further, senior managers work with agency staff to identify short-term goals and set performance expectations in annual work plans, which are created for each of the agency’s programs.

c. Organizational values?

The formalized values of the organization are a product of discussions between management, staff and the agency’s board of commissioners, and continue to be acknowledged as the guiding principals that influence decision making and organizational behavior at the Arts Commission. The agency’s values statement appears in the Executive Summary (Section I) of this accountability report. Decisions are frequently tested against the values, and the values statement is frequently invoked as a means of making sure that the organization’s day-to-day work aligns with its stated goals and priorities.

d. Empowerment and innovation?

Senior leaders at the Arts Commission encourage staff to work independently and creatively to accomplish the goals established in their work plans and the agency’s strategic plan. Leaders and staff believe that such entrepreneurial thinking has resulted in creative partnerships, successful outcomes, and a higher level of job satisfaction that may not have occurred in other operational climates. Indeed, the Arts Commission has recognized *independence, tempered with personal responsibility* as one of its organizational values.

e. Organizational and employee learning?

Learning is a constant process at the Arts Commission, taking place at all levels of the organization. Senior leaders challenge themselves and staff to keep abreast of research and national trends that can impact the agency’s work in South Carolina. In FY:05, the agency continued the Staff Learning Community, established as part of the Cultural Participation Project. Periodic staff gatherings focus on current research, trends or “hot topics” in the arts field

related to cultural participation. Agency leaders also encourage staff to take advantage of opportunities to learn within and across their specific disciplines, and an agency-wide training program keeps staff current on issues and skills needed to perform efficiently in the workplace. Staff are encouraged to self-identify specific training needs through submitting an annual Learning Plan as a companion to their annual work plans.

f. Ethical behavior?

Commissioners and senior managers set a high standard for ethical behavior and set the example for the staff to emulate. Because a significant part of the agency's program involves distributing public funds through grantmaking, the staff is sensitive to ethical issues and is encouraged by leaders to engage in frank and open discussions regarding ethics. Agency leaders regularly provide guidance to staff on ethical questions, and have sought opinions from the State Ethics Commission when answers were not immediately clear.

1.2 How do senior leaders establish and promote a focus on customers and other stakeholders?

Customers are at the center of the Arts Commission's programs, and it is the goal of the agency's leaders to provide constituents with the broadest level of input, access and participation in agency activities. Agency leaders maintain a high level of visibility among constituents, and the management team has built an organizational structure that encourages frequent personal contact between staff and constituents statewide. The agency's use of "coordinators in the field" helps insure that constituents have direct and easy access to Arts Commission staff, regardless of the customer's physical location. Senior leaders regularly review programs with staff to help insure that Arts Commission services are simple to find, easy to use, and are of the greatest benefit to constituents. Revisions to make programs more accessible and stronger for the customer are common. The agency's long-range plan, strategic plans and annual work-plans are directly based on input collected from our customers through the statewide *Canvas of the People*, a series of twelve public meetings to gauge local needs in the arts community and incorporate those needs into its planning process. Throughout the year, the Arts Commission asks its customers for feedback to check its success in meeting customer expectations. Questions on grantees' final reports and targeted surveys help the Arts Commission stay current on what customers need from their state arts agency.

1.3 How do senior leaders maintain fiscal, legal and regulatory accountability?

The agency is subject to regular and/or random audits and monitoring visits by a variety of entities, including the Budget & Control Board, Legislative Audit Council, National Endowment for the Arts, Wallace Reader's Digest Funds, and OSHA. Additionally, the agency is required to file annual reports (such as this one) with overseeing agencies accounting for the agency's activities, accomplishments and use of public and private resources.

1.4 What key performance measures are regularly reviewed by your senior leaders?

Agency leaders regularly review information that tracks the agency's fiscal performance, its responsiveness to constituents and satisfaction levels of its customers, the volume of grant applications and requests for technical assistance, and the agency's outreach efforts into communities. Regular meetings with staff and reports from key departments within the agency, as well as reports from the agency's grantees in the field, provide the information and data the senior leaders require to track the agency's performance.

1.5 How do senior leaders use organizational performance review findings and employee feedback to improve their own leadership effectiveness and the effectiveness of management throughout the organization?

Senior leaders at the Arts Commission use organizational performance review findings to make key decisions about the agency's direction as it seeks to accomplish its strategic goals. They are not opposed to adjusting a plan to more effectively steer the agency toward its goals. Senior leaders take advantage of the agency's small size to maintain a high level of personal contact with each employee, in both one-on-one and group settings. Their management styles are highly participatory, and staff members at all levels are encouraged to provide feedback and suggestions for managerial and programmatic improvements. Staff members regularly make their opinions known, and managers regularly reiterate their support for that level of interaction by utilizing staff suggestions where beneficial, and actively soliciting continued input into the management process. Where appropriate, senior leaders may also use independent evaluators to monitor and comment on programs and services.

1.6 How does the organization address the current and potential impact on the public of its products, programs, services, facilities and operations, including associated risks?

The Arts Commission minimizes risk by basing its programs on the needs and requirements of its customers. Wherever possible, its programs are based on successful models. Where the agency takes the role of innovator with a new untested program, the organization minimizes risk through careful planning and research. New programs are frequently piloted or tested with sample groups to minimize risks before taking a program statewide. Data collected through agency programs is compiled in a database, through which agency leaders and staff can easily analyze trends, make program decisions and predict the future impact and costs of the agency's programs and services. The agency minimizes risk among its employees by providing a safe and secure environment in which to work, and by being proactive in its efforts to maintain a healthy workforce.

1.7 How does senior leadership set and communicate key organizational priorities for improvement?

Senior leaders at the Arts Commission use the agency's planning process effectively to determine areas where improvement and change are warranted. Programs are monitored against existing long-range and strategic plans, and changes are recommended when necessary to insure all are aligned. Input collected from the public and staff, as well as available constituent data are used when making dramatic changes in the agency's strategic goals or key programs. Changes

are communicated to staff and constituents through direct interaction and the agency's network of communication tools, including newsletters, email and web site, press announcements and presentations for civic and community organizations.

1.8 How does senior leadership support and strengthen the community? Include how you identify and determine areas of emphasis.

Agency leaders are active and visible members of the local and statewide community. They support community service and arts organizations with their attendance, their leadership and their personal financial support, and they encourage the employees of the Arts Commission to do the same. The agency is a regular participant in charitable projects, including the United Way campaign and at least one holiday giving project, which it selected by the staff each year.

Category 2 – Strategic Planning

2.1 What is your strategic planning process, including key participants, and how does it account for:

a. Customer needs and expectations?

In the Arts Commission's strategic planning process, customer needs and expectations are identified through extensive public input. In the agency's preparation for creating the current long-range plan for the arts and its current strategic plan, representatives from the Arts Commission held twelve meetings around the state to engage artists, arts organizations, educators, students, and other stakeholders in a dialogue designed to reveal their current needs and expectations for the arts in South Carolina. Those who did not participate in person were invited to submit information via mailed questionnaires, email surveys and questions on the agency's web site. The agency conducted personal interviews with a diverse array of civic, business and community leaders across the state to capture their perspectives and priorities concerning the arts. Also, the agency commissioned a public opinion survey through the University of South Carolina to create a representative snapshot of arts involvement and of South Carolinians' opinions on the value of arts in their lives and communities. In all, close to 1400 individuals participated in the planning process.

b. Financial, regulatory, societal and other potential risks?

A great deal of study and research goes into the Arts Commission's strategic planning process, including a thorough evaluation of the costs of implementing recommendations or creating new programs. As a good steward of state resources, the Arts Commission uses planning to make the most prudent use of its state dollars. Research helps the agency anticipate other risks, costs and barriers and plan for minimizing or dealing with those risks as they arise.

c – d. Human resource and operational capabilities and needs?

The Arts Commission understands that, just as programs have financial costs, they carry costs in terms of human resources and operational capacity. When exploring new programs or new strategic directions, the agency's planning process includes an assessment of the investment of human resources required and the impact of the new initiative on the agency's current operations. Agency leaders, commissioners and staff work together to prioritize future needs and current programs, and are willing to adjust existing programs to make way for new directions that will help the agency fulfill its mission.

e. Supplier/contractor/partner capabilities and needs?

The Arts Commission has a strong history of working with partners statewide who share the agency's commitment to the arts in South Carolina, so much so that searching for effective and innovative partnerships has become a natural part of the planning process. Partners are sought who can deepen the impact of a program by bringing resources, experience, customers and prestige beyond the usual capabilities of the agency. Programs are planned to capitalize on partners' strengths and deepen the relationships between agency, partners and constituents.

2.2 What are your key strategic objectives?

See table 2.2, page 19.

2.3 What are your key action plans/initiatives?

See table 2.2, page 19.

2.4 How do you develop and track action plans that address your key strategic objectives?

Plans for action begin in the agency's three-year strategic plans. Based on broad objectives set in the long-range plan for the arts, the three-year strategic plan outlines specific strategies to support the objectives. Annual work plans for each program specify actions and assign performance measures targeted toward successful implementation of the strategies. Program budgets and timelines are linked to the work plans to guarantee that adequate resources are available. Agency managers track progress through regular meetings involving agency leaders, staff and partners, and monitoring of timelines and budgets.

Table 2.1 – Key Strategic Objectives, Action Plans/Initiatives

2.5 How do you communicate and deploy your strategic objectives, action plans and performance measures?

The agency's long-range plan is published and distributed in a variety of ways: printed copies are provided to key constituent groups, state and local government leaders and partners, accompanied by a statewide awareness campaign to alert the public to the plan. Summaries of the plan are widely distributed through brochures and agency newsletters.

The agency places a great deal of importance on emphasizing the long range plan and keeping its goals fresh in the minds of those who are active in South Carolina's arts communities. Grant applicants are asked to link their activities with plan's long-range initiatives. The agency's three-year strategic plans are distributed to agency commissioners, management and staff, as well as key partners involved in implementing specific actions. Annual work plans and performance measures are created, deployed and tracked by agency management and program staff.

2.5 If the agency's strategic plan is available to the public through the agency's internet homepage, please provide and address for that plan on the website.

A Long Range Plan for the Arts in South Carolina is available on the agency's web site at www.SouthCarolinaArts.com.

Category 3 – Customer Focus

3.1 How do you determine who your customers are and what their key requirements are?

The Arts Commission identifies its customers in several ways. Some customers are mandated. The act that created the Arts Commission in 1967 charges the agency to work on behalf of all citizens of the state. The agency interprets the same act as a mandate to involve the arts in the education process of South Carolinians. Some customers identify themselves to the agency, seeking funding or technical support in their efforts to deliver arts programming and education in their communities. Other customers are strategically sought out by the Arts Commission for their skills, resources or experience that could enhance the agency's ability to fulfill its mission. The requirements of each group can be very different, and the Arts Commission maintains contact with its customers through formal and informal interaction, surveys, research and tracking to monitor their changing needs and plan the best methods of satisfying them.

The Arts Commission's customers are offered numerous ways to have direct input on the agency's programming and services, including public meetings, focus groups, surveys and direct staff interaction. Through its long range and strategic planning processes, the agency uses this input to build its programs to respond to the needs identified by its customers.

3.2 How do you keep your listening and learning methods current with changing customer/business needs?

The commission, managers and staff of the Arts Commission share the belief that direct, personal constituent contact is the best way to maintain an understanding of customer needs. The agency's organizational structure encourages frequent contact between staff and constituents, and allows them to build relationships in communities throughout the state. The agency regularly convenes conferences, meetings and forums which bring constituents together to discuss needs and ways to address them. New and emerging technology has broadened the agency's capacity to gather feedback from its constituents, and expanded its ways of responding. The agency's web site shows a pattern of increased use by constituents, and email continues to grow as a vehicle for communicating and gathering information from our customers. The migration to an online grants process has been responsive to significant group of customers who are looking for a more efficient and simplified way of providing information to the agency.

3.3 How do you use information from customers/stakeholders to keep services or programs relevant and provide for continuous improvement?

Information supplied by constituents is a key consideration in evaluating and making decisions about agency programs and services. The Arts Commission's planning process gathered information from constituent groups statewide. They voiced their thoughts and ideas on the agency's strategic goals and programs, and the agency uses that information to help set its long- and short-term direction.

Grantees make up one of the SCAC's largest groups of direct customers. They come to the agency for resources, and they are accountable to the agency and the state for the grant-funded work they do. The Arts Commission is interested in seeing these artists and organizations mature and progress in their work, and one of the best ways to track this progress is through objective panel reviews of their grant proposals. These reviews give the commission a snapshot of an organization's health, general artistic focus and its commitment to supporting its community. Proposals give specific information on projects and activities and key needs and requirements. Objective evaluations of grant applications also provide the Arts Commission with an indication of where it might focus its efforts statewide to provide assistance in areas that may need improvement.

Final grant reports include questions that allow customers to identify needs or suggest ways the agency could improve its service to the field. The agency's current strategic plan responds to the needs constituents have identified by forming a direct link between the day-to-day work of the agency and the needs of its customers.

3.4 How do you measure customer/stakeholder satisfaction?

The Arts Commission conducts periodic surveys of key customer groups. Grantees have an annual opportunity to discuss their satisfaction with the agency in their final grant reports. The agency regularly collects evaluation surveys associated with agency-sponsored meetings and conferences.

In FY:05, efforts to measure satisfaction centered on usage of one of the agency's key programs, the Arts in Education Booking Conference. Immediately after the fall conference, attendees (made up of teachers and teaching artists) were asked to complete an online survey inquiring about the usefulness, accessibility and value of the program. The information from the survey was used in making key decisions about whether to continue offering the program or do offer the service in an alternative way. Survey results were important in the decision to continue the program, which some changes, and results are reported in Section 7 of this report.

3.5 How do you build positive relationships with customers and stakeholders? Indicate any key distinctions between different customer groups.

One of the strengths of the Arts Commission is its track record of creating and maintaining strong personal relationships with its constituents. Agency commissioners, managers and staff place a high priority on being accessible and responsive to constituents. The agency organizes itself to provide the most access and expertise directly to constituents through its discipline and region-based arts coordinator system. Through this system, constituents have a direct relationship with a staff member who is knowledgeable in a specialized field, be it arts in education, visual arts, performing arts, craft, literary arts or other art forms. Other staff are assigned to cover specific regions of the state, so arts organizations can rely on having access to someone who is knowledgeable about the physical, economic, social and cultural makeup of their own communities. In all regions and arts disciplines, constituents repeatedly voice their appreciation of this personalized system of constituent service and the value it adds to the Arts Commission's programs.

Category 4 – Measurement, Analysis and Knowledge Management

4.1 How do you decide which operations, processes and systems to measure for tracking financial and operational performance?

The Arts Commission looks for financial and operational measures that indicate the agency's success at functioning within its budget, operating within accepted accounting practices, and meeting state and customer needs in terms of timeliness, responsiveness and quality of services.

4.2 What are your key measures?

Key measures are reported in Section 7 of this Accountability Report, and include:

- Levels of customer satisfaction
- Public opinion regarding the arts
- Reach of programs into communities
- Economic impact of programs
- Success of outreach/communications activities
- Length of staff service
- Staff training provided
- Financial performance

4.3 How do you ensure data integrity, timeliness, accuracy, security and availability for decision-making?

By far, the largest set of data the Arts Commission uses comes from information supplied by grantees in their proposals and the final reports required by the terms of their grant agreements. Information submitted is checked for accuracy by the arts coordinator who deals most directly with that artist or organization, and a formal sign-off by that staff person is required before payment is issued. The competitive nature of the Arts Commission's grants process is such that inaccurate or incomplete information renders an applicant ineligible for funding. Grantees are also subject to periodic audits to verify financial and programmatic data. For surveys, polls and focus groups, the agency may contract with qualified research professionals to guarantee accuracy and solid methodology. Surveys generated within the agency are constructed using the best known practices. The agency manages its data in two databases: one that tracks statistical and program data, the other for accounting and financial data. These databases are powered by secure servers with appropriate security measures to prevent encroachment by unauthorized persons. Data across several years is easily accessible to staff at their desktops. A full-time database manager works to help guarantee that the most current data is posted and that information is easily retrieved. The recent implementation of the agency's eGRANT process will make even more consistent and accurate data available.

4.4 How do you use data/information analysis to provide effective support for decision-making?

The Arts Commission monitors data to make informed decisions about programs and strategic direction, using the data to highlight areas where improvement may be needed, or where notable levels of success are being achieved. Management and program-level staff are trained in using the agency's statistical and financial databases to monitor trends, identify needs and generate reports that support decision-making.

4.5 How do you select and use comparative data and information?

The Arts Commission uses comparative data that shows how the agency performs regionally or nationally with its counterparts in other states. The agency also reviews data over periods of time, which allow it to track trends, monitor progress in key areas, and set goals.

4.6 How do you manage organizational knowledge to accomplish the collection, transfer and maintenance of accumulated employee knowledge, and identification and sharing of best practices?

Key staff are cross-trained in a variety of agency activities, in both program and support functions. Periodic meetings of program staff include opportunities for sharing best practices, and annual reports by staff members document significant accomplishments and program knowledge. These reports are shared among the agency's board, leadership and staff. A network directory structure implemented by the agency's Information Technology department insures that records and information are available across regional and departmental lines within the agency.

In FY:05, the agency saw a number of key program staff retire or otherwise leave the agency, and that trend is expected to continue in the next fiscal year. Staff transition plans are in place to allow for an adequate sharing and transfer of knowledge between departing staff and their successors.

Category 5 – Human Resources

5.1 How do you and your managers/supervisors encourage and motivate employees (formally and/or informally) to develop and utilize their full potential?

Employees at the S.C. Arts Commission are encouraged to seek contentment in the contexts of both their professional and personal lives. Staff are given a great deal of flexibility to exercise independence and creativity when setting their work priorities and carrying out their duties. Managers have established a very open management style, which encourages employees to provide input and opinions at all levels of agency operation. In the past, the agency has used merit increases to reward outstanding job performance. When raises have not been possible, the agency has sought to make opportunities for professional development and skills training available to staff. Staff appreciation and recognition events are held during the year. Flexible work schedules allow staff to adjust their work times around needs at home. The agency has a highly regarded wellness program that encourages staff to practice good exercise and nutrition habits. The agency periodically invites a local professional to a brown-bag lunch with staff to discuss matters regarding personal health and well-being issues. Health screenings and flu shots are offered during the year. The agency's wellness program was honored as the best among state agencies for FY:05.

5.2 How do you identify and address key developmental and training needs, including job skills training, performance excellence training, diversity training, management/leadership development, new employee orientation and safety training?

Agency-wide training requirements are driven by changing staffing needs, changing organizational structures, and changes in technology or major agency processes. Supervisors identify needs for individual training and staff development through ongoing dialog between supervisors and employees. In conjunction with creating their individual work plans each year, staff members are asked to create individual professional development plans. Staff members consider the key objectives in the agency's strategic plan and self-identify critical skills and knowledge they feel they need in order to successfully complete the objectives. The Human Resources department reviews the individual professional development plans to identify areas of commonality among the staff, and to integrate those individual needs with agency-wide training goals. In addition to the self-identified training needs, the Human Resources department evaluates skills identified in each job classification in the agency to determine core competencies among the staff that may need reinforcing. From this data, the Human Resources department creates its professional development plan.

Some specific examples of the types of training identified and provided through this effort in FY:05 include:

- Effective Project Management
- Government Fleet Management
- Ass'n of Gov't Purchasing Officials Seminars
- Network Security Solutions
- Equal Employment Opportunity Forum
- Human Resources Forecasting & Strategizing
- Results Oriented Leadership
- Finance Officer's Training

The Arts Commission also has a detailed employee orientation program that formally introduces new staff to the diverse functions of the agency, while allowing the new employee to quickly become acquainted with co-workers. The agency has a formal disaster plan to protect staff and resources in case of a major emergency. The agency has an ongoing program with local fire and law enforcement agencies to provide training on safety and security in the workplace.

5.3 How does your employee performance management system, including feedback to and from employees, support high performance?

Managers and supervisors at the Arts Commission share the belief that the Employee Performance Management System is an ongoing communication process that takes place all year long, not just at evaluation time. Employees actively participate in the creation of personal planning documents, and frequent discussions between supervisors and employees help track personal progress throughout the year in order for the employee to have the best opportunity for high achievement.

5.4 What formal and/or informal assessment methods and measures do you use to determine employee well being, satisfaction and motivation?

Being a small agency, the Arts Commission enjoys the ability to gather its entire staff together to discuss a wide range of issues concerning the organization. These "all staff" meetings are frequent and members of the staff are open and vocal about their concerns, needs, ideas and celebrations. These gatherings are excellent barometers of staff morale and a valuable tool for discovering areas where improvements may be needed. Smaller group meetings between the executive director and specific departments allow a dialogue focused on assessing departmental needs. Again, the ongoing dialogue between supervisors and employees is the key method for tracking well being, satisfaction and motivation.

5.5 How do you maintain a safe, secure and healthy work environment?

The Arts Commission's Property and Procurement department works to maintain a safe and healthy workplace for the agency's staff by ensuring compliance with safety and building standards. It maintains relationships with city, state and federal agencies that monitor and provide information about workplace health and safety. Our building meets current codes and standards for workplace safety and accessibility. The agency maintains an emergency evacuation

plan that is tested several times a year, and keeps a schedule of fire and personal safety training for staff.

5.6 What activities are employees involved with that make a positive contribution to the community?

Arts Commission employees, both as a group and individually, participate in activities that strengthen the community. The agency participates in the United Way workplace giving campaign, and the Good Health Appeal to benefit local health service organizations. The staff participates in an annual holiday project which, in FY:05, included raising money for a local elementary school’s music program. In addition to agency-wide involvement in the community, individual staff members support the community through their participation in civic, cultural and philanthropic activities. Examples of community involvement by individual staff members include:

- AIDS Benefit Foundation
- Amateur Radio Emergency Services
- American Red Cross
- Boy Scouts of America
- Church and synagogue activities
- City Accommodations Tax Advisory Committee
- City Hospitality Tax Advisory Committee
- City Tree & Appearance Commission
- Columbia Design League
- Columbia Music Festival Association
- Congaree Arts Festival
- Governor’s Professor of the Year Awards Selection Committee
- Habitat for Humanity
- Historic Columbia Foundation
- Homeworks
- Local animal rescue organizations
- Local soup kitchens
- Mayor’s Campaign Against Breast Cancer Committee
- Mayor’s Corporate Citizen Awards Selection Committee
- Muscular Dystrophy Association
- Palmetto Trust for Historic Preservation
- Riverbanks Zoo Society
- SC Afterschool Alliance
- School PTA & booster clubs
- Southern Humanities Media Fund
- Write to Change, Inc.

Category 6 – Process Management

6.1 What are your key processes that produce, create or add value for your customers and your organization, and how do they contribute to success?

Key Process	Value to Customer/Org.	Strategic Goals Supported
Grants	<ul style="list-style-type: none"> • Funds arts activities • Creates opportunities for artists • Boosts local economies • Evaluates arts activities 	<ul style="list-style-type: none"> • Artist Opportunities • Arts Education • Collaboration • Participation

	<ul style="list-style-type: none"> • Collects data on arts & communities • Assesses needs • Promotes healthy & diverse arts environment 	
Constituent Services	<ul style="list-style-type: none"> • Assists artists, arts providers, educators and communities through consulting • Builds direct relationships between SCAC and communities • Convenes constituents for training, meetings & conferences • Supports & maintains networks • Disseminates information relevant to constituents • Promotes artists & local arts activities 	<ul style="list-style-type: none"> • Artist Opportunities • Arts Education • Collaboration • Knowledge & Communication • Marketing & Advocacy • Participation • Resource Development
Direct Programs (Exhibitions, awards, etc)	<ul style="list-style-type: none"> • Provides unique programs other agencies may not be able to provide • Builds relationships with communities • Creates opportunities for artists • Recognizes and promotes excellence 	<ul style="list-style-type: none"> • Artist Opportunities • Collaboration • Participation • Marketing & Advocacy
Public Policy Monitoring & Guidance	<ul style="list-style-type: none"> • Creates a conducive environment for the arts and arts education • Promotes awareness of arts & culture among policy makers 	<ul style="list-style-type: none"> • Arts Education • Collaboration • Marketing & Advocacy • Resource Development

6.2 How do you incorporate organizational knowledge, new technology, changing customer and mission-related requirements, cost controls, and other efficiency and effectiveness factors into process design and delivery?

Decisions about programs and services offered by the Arts Commission are made in anticipation of, or in response to, the needs of our constituent base. Through the information-gathering process of public meetings, surveys, research, interaction with customers, and monitoring trends,

the Arts Commission keeps pace with the changing needs of its constituents and makes relevant services available to meet those needs and accomplish the agency's goals. Technology innovations have expanded opportunities for delivering information and services, and for making information and services more accessible to a wider range of constituents. The Arts Commission has embraced new technology, specifically using computers and the Internet to expand its ability to offer and deliver services and reduce costs.

6.3 How does your day-to-day operation of key production/delivery processes ensure meeting key performance requirements?

The Arts Commission operates in a continuing cycle of planning, testing, communicating, evaluating and adjusting its programs, overlaid on a rolling cycle of program and grant deadlines for the agency and its grantees. Day-to-day operations are targeted toward providing accurate, timely and relevant assistance and information to our constituents in order that they, in turn, may provide accurate, timely and relevant services that advance the Arts Commission's strategic goals in their communities.

Several key agency operations are pegged to grant application and reporting deadlines, which occur throughout the year. The deadlines are structured to give customers the information and time they need to adequately complete the required processes, and to give the agency the time to receive, process, evaluate and act on applications. The careful coordination of these activities, as well as data entry and tracking, grant payments, technical assistance and other support functions ensures that the agency fulfills its key performance requirements of delivering quality arts assistance and resources to South Carolina communities.

6.4 What are your key support processes, and how do you improve and update these processes to achieve better performance?

Key processes that support the Arts Commission's programmatic work include information processing and management, accounting, facilities management, procurement, human resource management, and public information. Staff members in these areas fully participate in agency-wide planning, and conduct planning for improving and updating functions in their departments.

Key staff in these support areas participate in training and professional development activities to keep current on policy and practices. Planning in these areas is especially sensitive to using technology for improving support processes and making more efficient use of agency resources.

6.5 How do you manage and support your key supplier/contractor/partner interactions and processes to improve performance?

Relationships with partners are key to the success of many of the Arts Commission's programs. The agency identifies its partners early, and involves them in the planning and development process, with a goal of utilizing the strengths and resources of each partner for mutual benefit. Partners are involved in decision-making, implementing, evaluating and documenting. The Arts Commission frequently acts as "lead" partner in some initiatives, and frequently participates as a partner in programs initiated by other agencies and organizations.

The Arts Commission’s relationship with its grantees is a unique one, in which grantees are customers, seeking grants and services from the agency, but grantees are also “contractors,” fulfilling a contracted obligation to carry out programming or provide services in local communities in exchange for a monetary award. The Arts Commission works diligently to maintain strong relationships with its grantees and provide a level of monetary and technical support that encourages improvement among grantees and builds their capacity for providing stronger services at the local level.

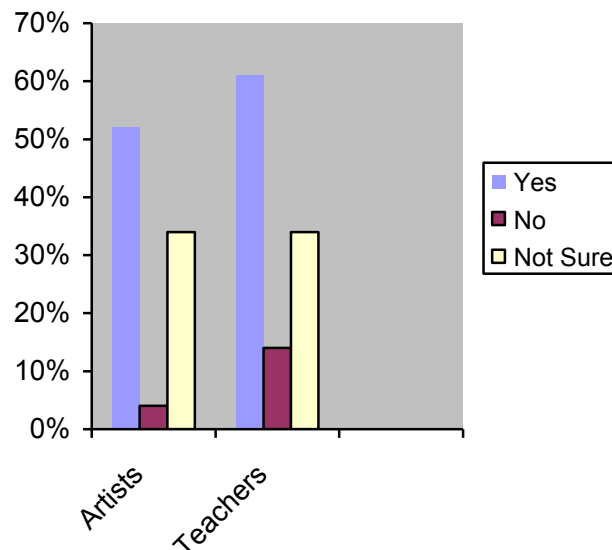
Category 7 – Results

7.1 What are your performance levels and trends for the key measures of customer satisfaction?

In FY:05, the Arts Commission created a specialized survey to address levels of satisfaction with one of its key programs, the Arts in Education Booking Conference. The conference has a long history of supporting the agency’s Artists in Residence program by creating a venue where educators and artists could interact and schedule the delivery of arts instruction by qualified artists during the school year. The Booking Conference has also historically been a time for providing professional development and training opportunities for artists working in school settings.

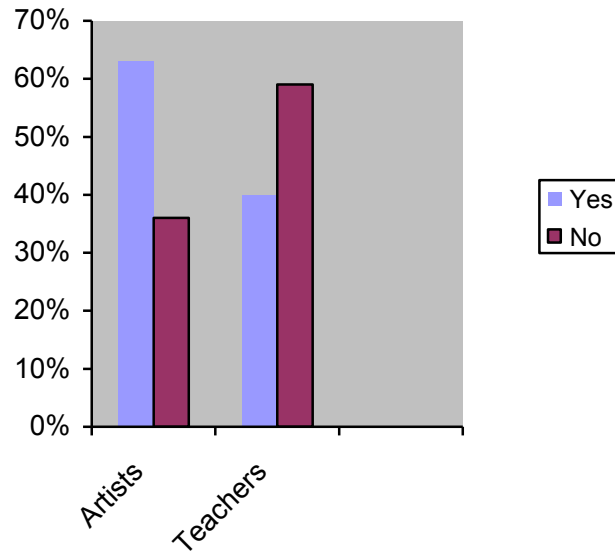
In FY:05, the Booking Conference was up for evaluation to determine whether the needs of the customers were being met, whether the program was still helping to accomplish the agency’s strategic goals, or whether alternative methods of delivery could be more productive. Four key customer groups were surveyed: artists and teachers participating in the program, and artists and teachers not currently participating in the program. The results of the surveys assisted the agency in deciding to continue the program.

Figure 7.1.a Artists and teachers who would attend another AIE Booking Conference



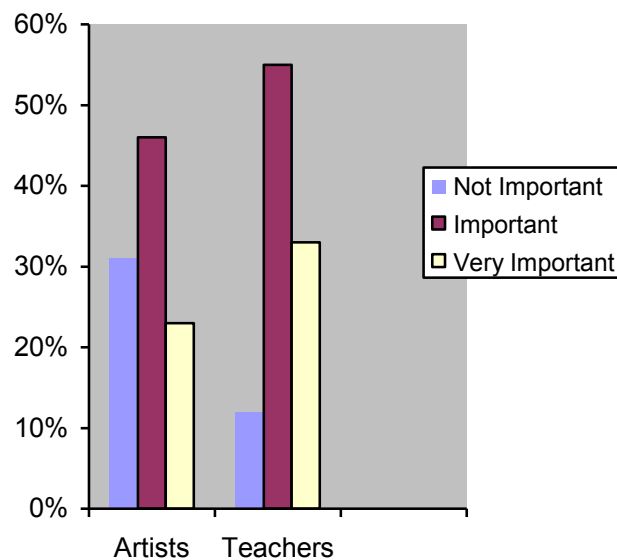
Responses reflected satisfaction with the current program. Numbers of those unwilling to attend again were low. When prompted for reasons for “not sure” responses, reasons were largely based on variable circumstances, such as uncertain schedules or availability of funds.

Figure 7.1.b Willingness to Pay More to Attend



Results show artists willing to pay more than the current \$50 fee to attend. Schools seemed generally unwilling to pay higher registration fees.

Figure 7.1.c Importance of AIE Booking Conference to Successful Classroom Experiences

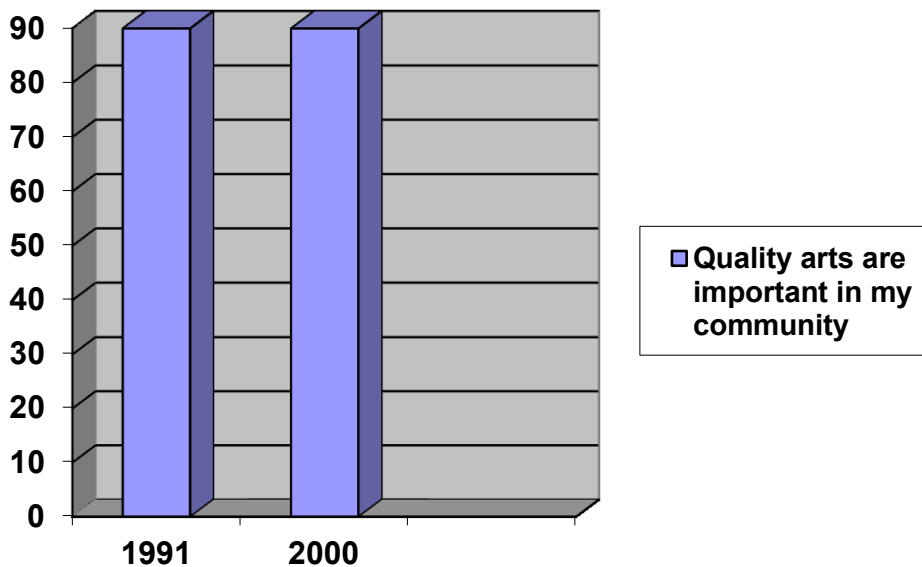


69 % of artists and 88% of teachers cited the AIE Booking Conference as an important part of the success of their Artist in Residence programs.

7.2 What are your performance levels and trends for the key measures of mission accomplishment and organizational effectiveness?

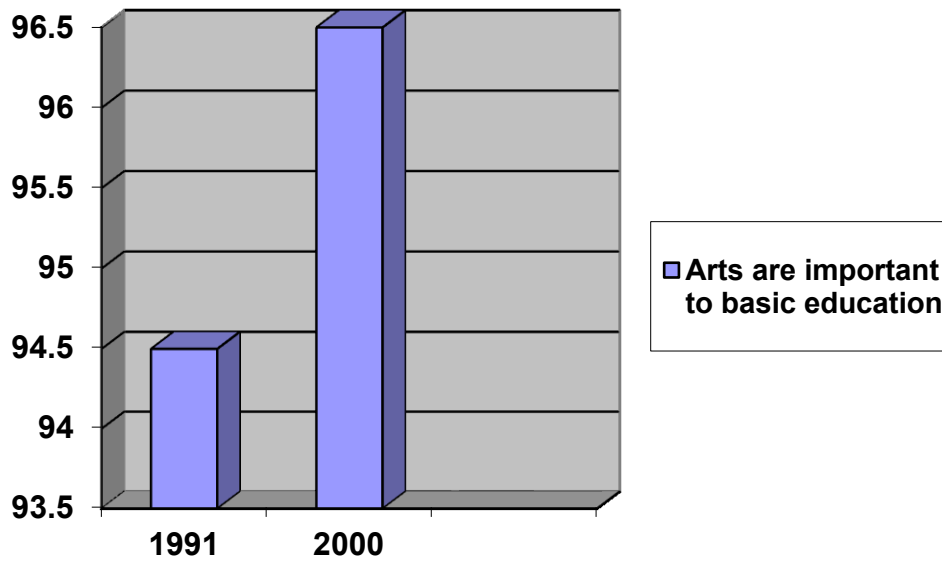
Among its measures of mission accomplishment, the Arts Commission looks for trends in public behavior and opinion related to the arts in South Carolina. In the fall of 2000, the agency commissioned the University of South Carolina to conduct a survey following up on one conducted in 1991. The 2000 survey questions were phrased and asked in exactly the same way as in 1991 to guarantee comparable results. The findings have been most useful as the Arts Commission created a new long-range plan for the arts in the state. While these measures have been reported in previous accountability reports, they continue to drive decision-making at the Arts Commission, especially one of the agency’s long-range goals addressing participation in the arts. We feel they bear repeating here. At the mid-point of the agency’s long-range plan, FY:06, a new survey will be commissioned and these same questions will be used to gauge changes in the state’s arts environment.

Figure 7.2.a – Percentage of South Carolinians who say quality arts are important to have available in their communities.



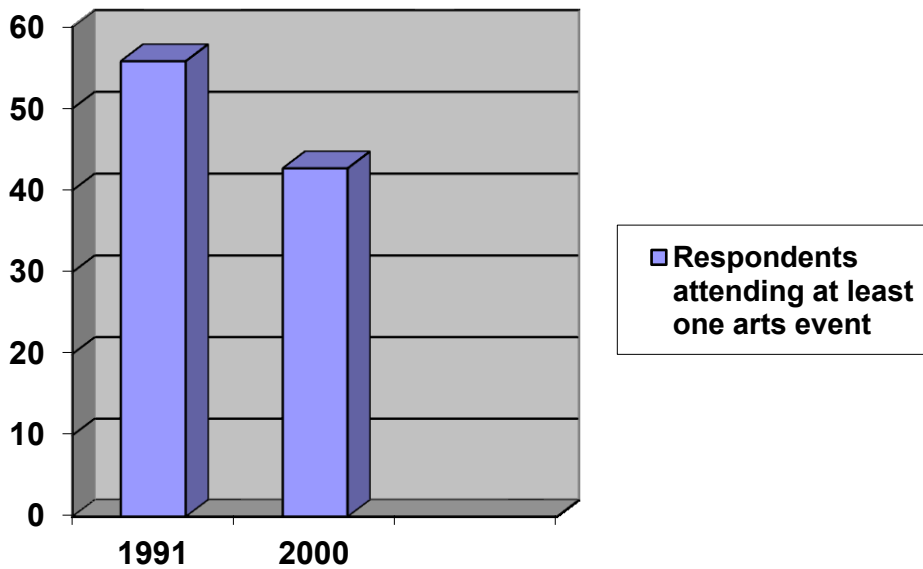
A very high percentage of respondents, virtually the same in 2000 as in 1991, feel it is important to have quality arts opportunities available in their communities, supporting the idea that arts contribute to quality of life, and that the Arts Commission’s direct efforts to support community arts initiatives are achieving success.

Figure 7.2.b - Percentage of South Carolinians who say the arts are an important part of a child's basic education.



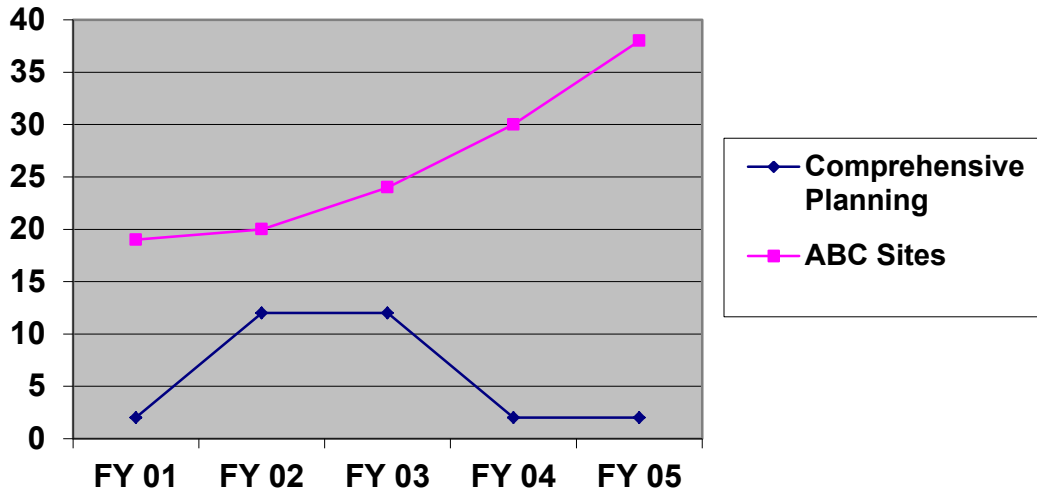
A very high percentage of respondents, slightly higher in 2000 than in 1991, consider arts to be an important part of a child's basic K-12 education. This, combined with other research pointing to the value in arts education, supports the Arts Commission's efforts to increase its outreach to schools across the state (see figure 7.2d).

Figure 7.2.c – Percentage of South Carolinians attending at least one arts event in a year.



The change in reported arts attendance levels over ten years is significant, but is consistent with trends observed nationwide. Studying and addressing levels of public participation has been identified as one of the agency’s priorities in its long- and short-term planning.

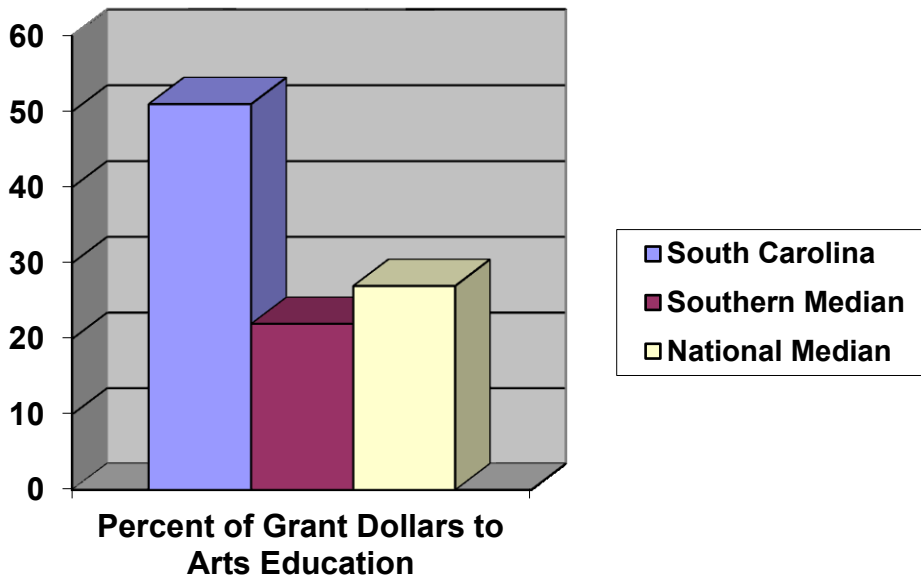
Figure 7.2.d – Outreach to schools by ABC Partnership



Integrating standards-based arts programming into the basic K-12 curriculum is one of the Arts Commission’s primary strategic goals, addressed through its Arts in Basic Curriculum (ABC) Partnership. Among its indicators for success is the number of school districts participating in this arts education initiative.

For a number of years, the agency has offered grants to encourage schools to take part in a comprehensive planning process for arts education as a first step toward becoming a full participant in the ABC program. The results of outreach efforts to encourage schools and districts to engage in this planning are reflected in the trend for Comprehensive Planning Grants. These schools are now graduating into full-fledged ABC sites, and that increase is reflected in the trend for ABC. These were the results that were expected, as one program feeds the other. The ABC Outreach initiative is now planning for its next “wave” of new entries into the ABC program via the Comprehensive Planning process.

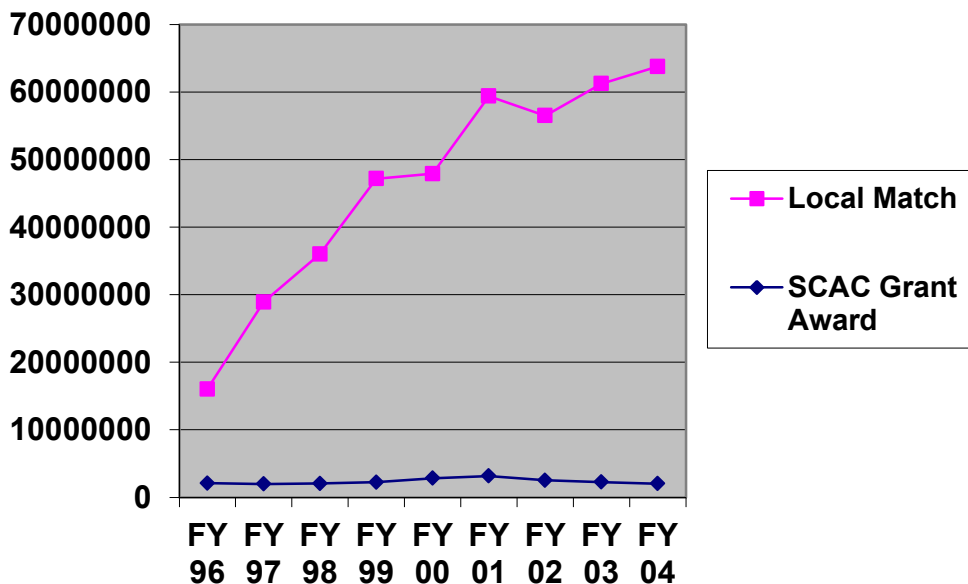
Figure 7.2.e – Comparisons of Arts Education Funding to Other Southern States



* Includes Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee. Source: National Association of State Arts Agencies, based on FY:04 data.

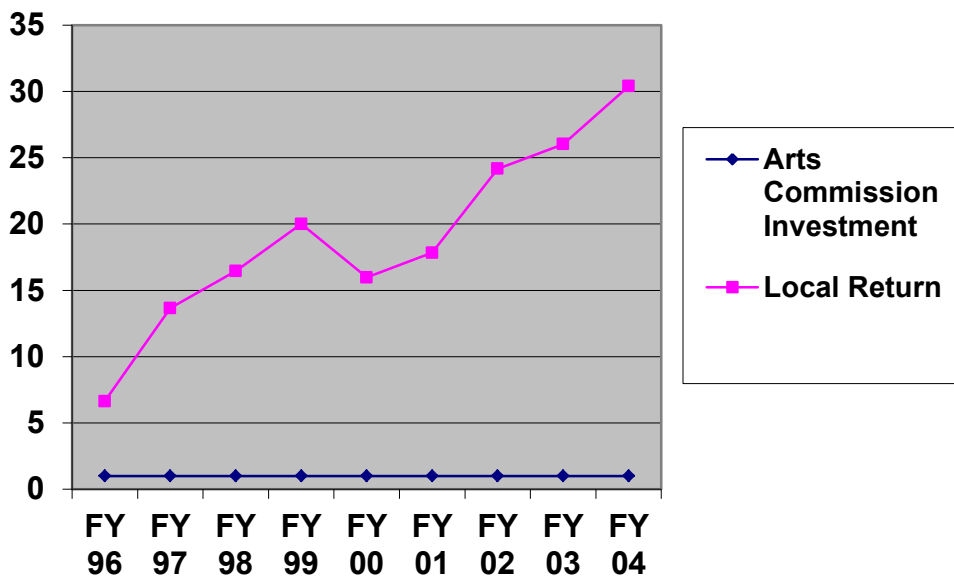
The SC Arts Commission shares the priority the state has placed on education, and the SCAC has made arts in education a priority in its planning and programming. Of its total grantmaking budget, 51% of the Arts Commission’s grant dollars go to enhancing arts instruction in preK-12 classrooms or educational settings. South Carolina is a regional leader among southern states and the nation in the percentage of its grantmaking budget it devotes to arts in education.

Figure 7.2.f – Local matching of Arts Commission grants

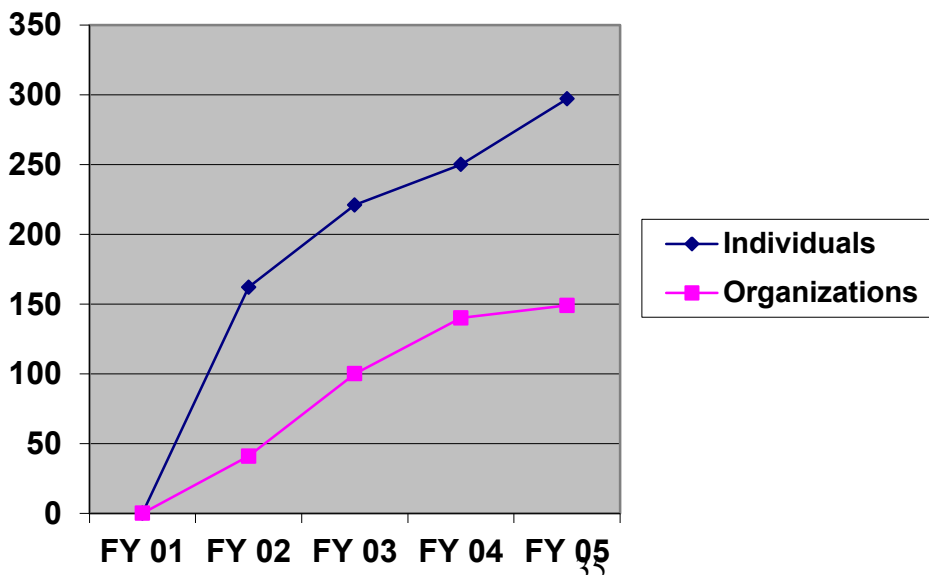


One key indicator of the Arts Commission’s success in arts and community development is the return on the agency’s investment through its grants programs. The Arts Commission considers its grants program as an investment in South Carolina’s local communities. Organizations that receive Arts Commission grants are required to locally match their awards, usually on a 2:1 or 3:1 ratio (local:arts commission). The state’s continued investment resulted in an increase in locally generated dollars, representing a \$30 return on each dollar invested by the Arts Commission. *Note: Information based on FY:04 – the last year of complete grantee data currently available.*

Figure 7.2.g – Local Per-Dollar Return on Arts Commission Investment



7.2.h – Participation in SC Latino Network



The SC Arts Commission has made diversifying its customer base a key priority in its long range and strategic planning, and one area where the agency has shown progress is in South Carolina’s Latino community. The agency is able to field telephone calls in Spanish, and several programs provide special opportunities for the Latino and other growing communities. As a means of communicating with the Latino community, the Arts Commission established the SC Latino Network, a Spanish/English listserve that is used to make this community aware of events and opportunities available through the Arts Commission. Membership in this listserve has seen significant growth in its short history, now claiming more than 440 users.

7.3 What are your performance levels for the key measures of financial performance?

The Arts Commission receives its funding from two primary sources, state appropriations and a federal allotment from the National Endowment for the Arts. It is not a significant revenue-generating agency, and therefore experiences little fluctuation directly based on trends which impact earned revenue. The agency consistently operates within its annual budget, and has a long track record of clean financial audits.

Figure 7.3.a

**APPROPRIATIONS HISTORY (Excluding Line Items)
Fiscal Years 1996-2005
South Carolina**

Fiscal Year	Appropriation	Per Capita Spending	Per Capita Rank
1996	\$ 3,157,132	\$ 0.86	18
1997	\$ 3,398,990	\$ 0.90	16
1998	\$ 3,770,382	\$ 1.02	16
1999	\$ 3,853,482	\$ 0.99	18
2000	\$ 4,894,467	\$ 1.26	11
2001	\$ 5,008,084	\$ 1.25	12
2002	\$ 4,179,863	\$ 1.03	17
2003	\$ 3,558,826	\$ 0.87	19
2004	\$ 3,152,700	\$ 0.76	22
2005	\$ 2,833,265	\$ 0.68	26

The Arts Commission, like all state agencies in South Carolina, has dramatically reduced its budget to comply with mandated cuts and reductions as the state has dealt with a slow economy and budget shortfalls. Since FY:01, the agency has experienced a more than 43% reduction to its state appropriation. By further developing its relationships with national funding partners, like the National Endowment for the Arts, and creating new and innovative partnerships with funders such as the Wallace-Reader’s Digest Funds, VSA arts, and the Coastal Community Foundation, the SC Arts Commission has been able to accomplish several noteworthy goals in FY:05. While

the additional funding cannot replace that which has been lost to state budget reductions, it has given the Arts Commission the resources to move forward in several key areas.

Figure 7.3.b

**APPROPRIATIONS HISTORY (Excluding Line Items)
Fiscal Years 1996-2005
South Carolina**

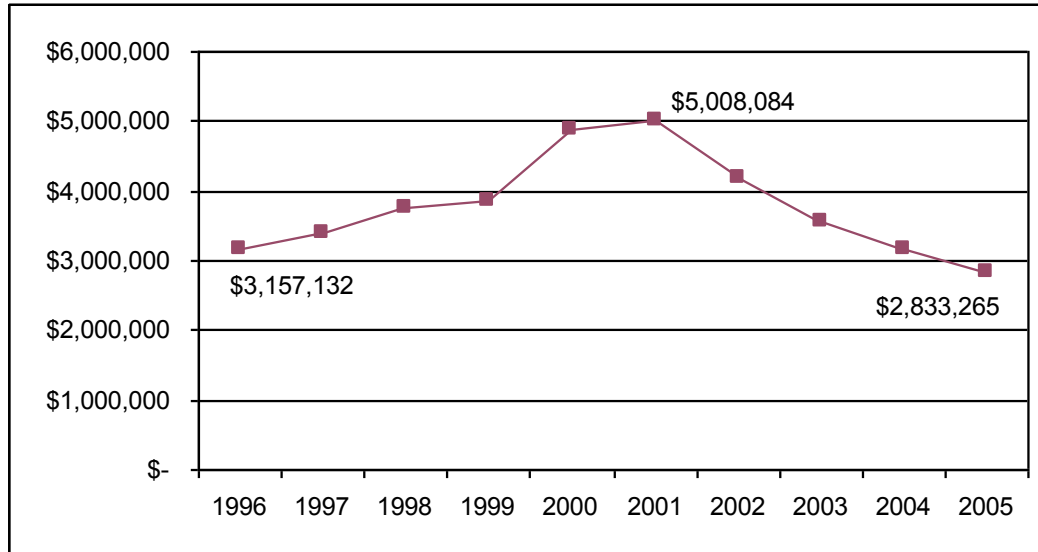
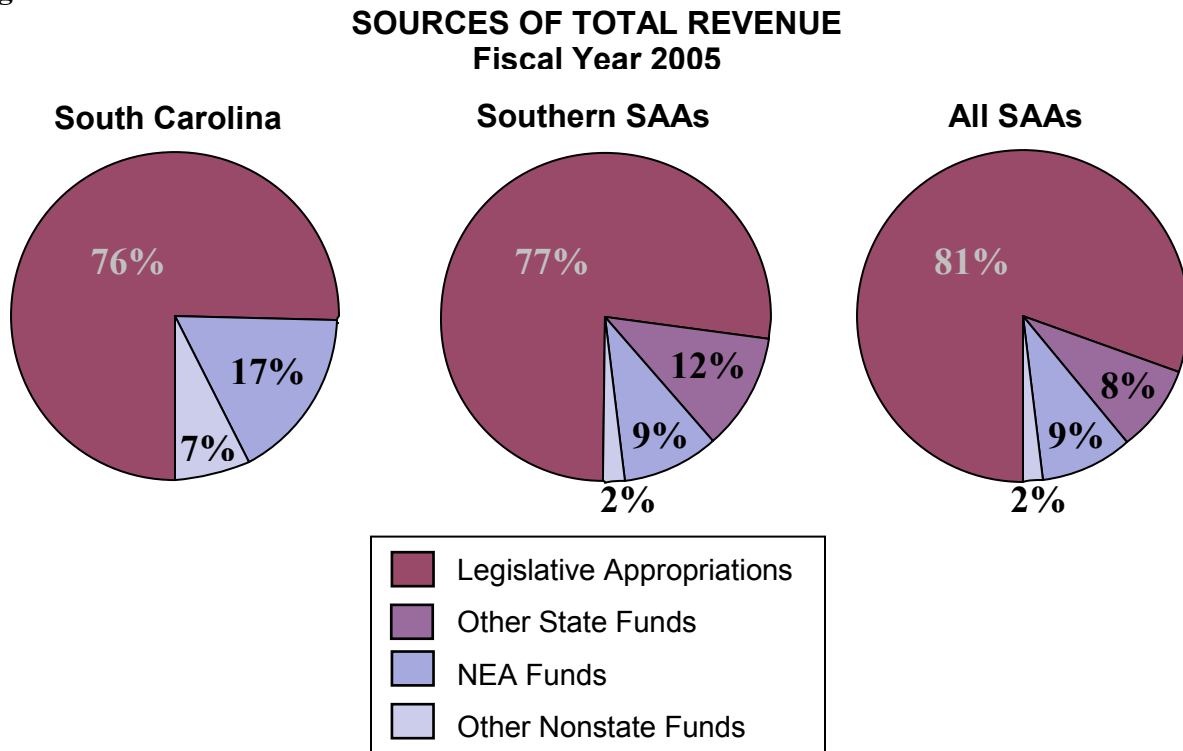


Figure 7.3.c

**APPROPRIATIONS (Excluding Line Items)
Fiscal Year 2005
South Carolina vs. Southern SAAs vs. All SAAs**

State Arts Agency	Appropriation	Per Capita Spending	Per Capita Rank	% Change 1996-2005	% Change 2001-2005
Alabama	\$ 3,169,195	\$ 0.70	25	58%	-26%
Florida	\$ 15,809,390	\$ 0.93	18	-40%	-55%
Georgia	\$ 3,799,735	\$ 0.44	40	-10%	-15%
Kentucky	\$ 3,593,700	\$ 0.87	19	9%	-7%
Louisiana	\$ 5,066,961	\$ 1.13	11	21%	3%
Mississippi	\$ 1,661,551	\$ 0.58	35	26%	-27%
North Carolina	\$ 5,311,036	\$ 0.63	28	-2%	-32%
Tennessee	\$ 1,789,900	\$ 0.31	45	-7%	-5%
South Carolina	\$ 2,833,265	\$ 0.68	26	-10%	-43%
Southern SAAs	\$ 40,201,468	\$ 0.72		-17%	-38%
All SAAs	\$ 266,933,966	\$ 0.90		8%	-28%

Figure 7.3.d

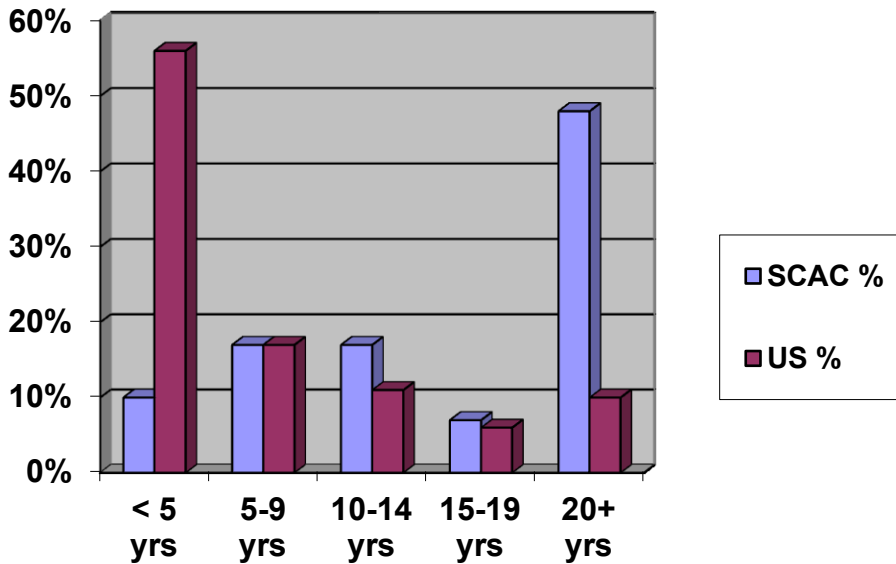


7.4 What are your performance levels and trends for the key measures of Human Resource Results?

Because the Arts Commission is a small agency, it has been able to use informal methods of engaging employees and addressing issues like satisfaction, involvement and development. Frequent direct contact between supervisors and employees, frequent direct communication between staff and executive managers, one-on-one staff interaction and a genuine concern among employees for one another all contribute to a positive work environment. From these we know that, in general, the employees at the Arts Commission are passionate about the agency’s mission and committed to performance excellence. They value independence and creativity in the workplace and want to contribute to a positive work environment. The agency promotes and strives to supply the qualities the staff identifies with a satisfactory work experience.

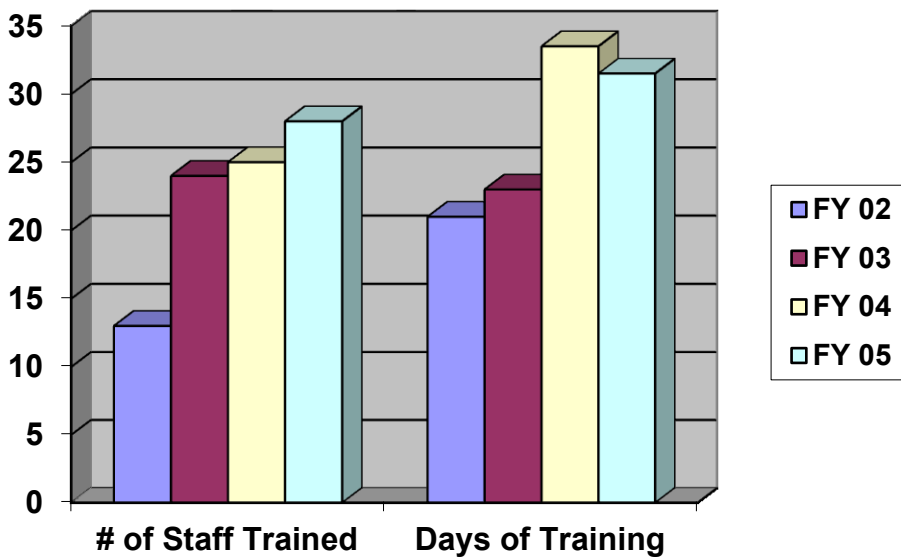
One indicator that staff are generally satisfied with their work at the Arts Commission is the remarkable rate of employee retention the agency enjoys. When compared to national data for employee tenure, Arts Commission staff are far beyond national statistic for length of job stay. 48% of the agency’s full-time permanent staff have been with the agency for twenty years or more.

Figure 7.4.a – Length of job stay



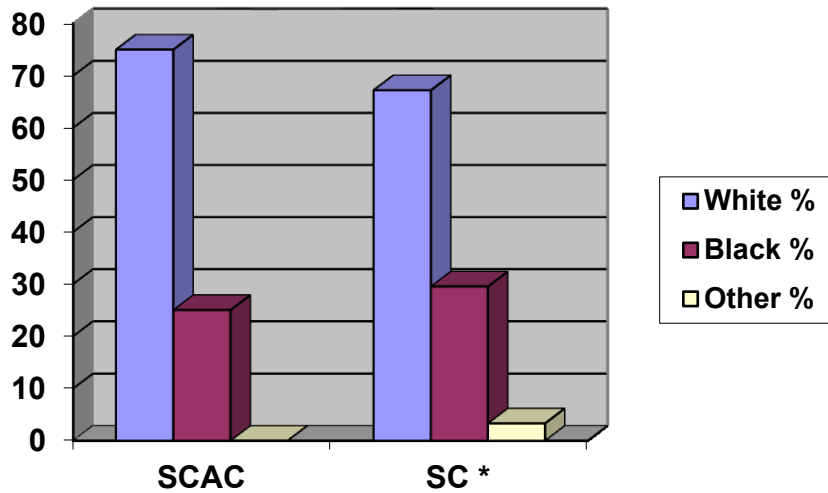
Source: U.S. Census Bureau

Figure 7.4.b – Training and Staff Development



The Arts Commission uses an agency-wide staff development and training plan that includes self-identified training needs of staff, and training needs identified through an evaluation of core competencies required to reach strategic objectives. The agency has partnered with other state government agencies and entities, and made strategic use of outside grant funding to continue a high level of quality staff training, despite several years of budget reductions.

Figure 7.4.c – SCAC Employee Diversity



Source: SC Statistical Abstract, 2004

The SC Arts Commission is an equal opportunity employer, and seeks to reflect the diverse makeup of the state in its staff.

7.5 What are your performance levels and trends for the key measures of regulatory/legal compliance and community support?

The Arts Commission is consistently compliant with legal and regulatory requirements including those for hiring, facility safety, records management, and Freedom of Information. The building that serves as headquarters for the Arts Commission has been a major focus of attention for regulatory compliance this year with its transfer of ownership from private owners to the state. A number of changes were made this year to the building and grounds to make the building compliant with building codes, safety regulations and the Americans with Disabilities Act.

In addition to its own compliance, the Arts Commission asks for assurance from its contractors (grantees) that they are in compliance with federal and state regulations governing them, and makes efforts to assist them where needed, particularly in the area of access for people with disabilities.