The South Carolina Arts Commission
Fiscal Year 2008 Accountability Report

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Submitted to the S.C. State Budget and Control Board
September 15, 2008

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<u>**Section I - Executive Summary**</u>

1. Organization's stated purpose

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.

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.

2. Major Achievements for Fiscal Year 2008

The Arts Commission reached a milestone with the arrival of its 40th Anniversary. A new updated logo which is colorful, engaging and approachable replaced the older dated grey logo. The tag line, "***Marking 40 years and Moving Forward!***" heralded the achievements and other successes of the year.

- The Arts Commission coordinated the American Residency for the National Symphony Orchestra. The National Symphony presented 5 full concerts to a combined audience of **10,000**, one young people's concert and 13 chamber music concerts in 22 different counties across SC. During their residency, the National Symphony was involved in nearly 100 educational activities in numerous schools and organizations around the state.
- The Arts Commission held a Statewide Arts Conference, *"Connecting our Future,"* which was the first such conference held since April 2000. With 187 registrants from **30** counties present, the statewide arts community was well represented and the conference achieved its goal of creating an event that brought arts leaders together to learn, exchange ideas, create new connections and prepare for the future.
- The Arts Commission received **$100,000** in grant funds that would help improve the quality of life for artists living and working in South Carolina. The Arts Commission will complete a process which will involve artists and other members of the community to host meaningful artist gatherings, conduct in-depth professional development, and create business and entrepreneurial endeavors
- The Arts Commission's e-newsletter received an "extreme makeover" with the addition of photographs, the ability to track readers' interests, and an easier process for managing subscribers. Nearly **4,000** readers received the e-newsletter and other announcements via e-mail.
- The Arts Commission facilitated the revitalization of Vision Strength Access/VSA Arts of South Carolina, which offers support for arts organizations, service providers, and non-profit managers providing arts experiences for people with disabilities through grants, technical assistance, training, assessments, and other opportunities. The Arts Commission is unique among other state arts agencies as no other houses VSA. A single partnership event between VSA of SC and the Arts Commission resulted in over **500 youth and 2700 audience members** being served through the arts.

- The Arts Commission met 100% of its goals established in its <u>Affirmative Action Plan</u> and received an award from the State Human Affairs Commission for this achievement.
- The Arts Commission has served **100% of counties** through the provision of liaison and resource services for artists, schools, citizens and businesses, government and other community organizations. Additionally **380 grants** totaling over **$3.1 million dollars** were awarded in 42 counties.
- The Arts Commission completed its <u>new strategic plan</u>, which will guide the work of the agency through fiscal year 2011. The agency's plan will continue to be aligned with the goals and strategies of the *Long Range Plan for the Arts in South Carolina*.
- The Arts Commission continued its partnership with ETV Radio Network through <u>Arts Daily,</u> a series of radio segments that spotlight arts events and opportunities relevant to South Carolina citizens, visitors and artists, which airs 338 times per week with 24 unique segments produced each week. Approximately **350,000** unique listeners hear at least one Arts Daily segment every week.
- The Arts Commission's Visual Arts staff organized a traveling exhibition of 37 pieces of artwork from the State Art Collection. *"The African American Voice"* focused on works by 24 African-American artists who are among the state's best-known and widely celebrated practitioners and was marketed as part of the Arts Commission's 40th Anniversary.
- The Arts Commission implemented the <u>Online Roster of Approved Artists</u> which is a list of approximately **700** qualified artists who are available to work in schools and other artist residency programs. The fully searchable web-based roster gives teachers and others access to more information about the artists, their training, and their work than was previously available in printed versions of the roster.
- The Arts Commission hosted approximately **120** artists and **250** teachers and school administrators at the <u>Arts In Education Booking Conference</u> for teachers and teaching artists
- The Arts Commission saw the 20<u>th</u> <u>Anniversary of the *Arts in Basic Curriculum Project*</u> (ABC). During this landmark year, the Arts Commission continued to work with its ABC Project Coordinating Committee partners, the State Department of Education and the Winthrop University College of Visual and Performing Arts, to direct the work of the ABC Project. Other ABC accomplishments:
  o *The <u>20-Year History of the ABC Project</u>* was completed.
  o 398 teachers and school administrators, representing 59 out of 86 school districts, participated in 20 <u>summer training institutes</u> to find innovative ways to use the arts to improve education. 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 Arts Commission has garnered over $36,000 through sales of the new <u>specialty license plate</u> which raises awareness of the arts and funds arts in education programs across the state.

3. Key strategic goals for the agency:

The Arts Commission has worked to accomplish its mission and vision 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.

4. Key strategic challenges for the agency include:

- Building the agency's financial and human resource capacities to support the agency's ability to deliver more of the products and services its customers expect
- Engaging South Carolinians to participate in the arts at all levels
- Ensuring the arts have an influential voice when key decisions are being made regarding public education, economic development, tourism and cultural development

5. The Accountability Report

The Accountability Report 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 – Organizational Profile

1. **SC Arts Commission's main products and services and the primary methods by which these are delivered.**

- **Technical Assistance** – Consulting with and advising local organizations, governments, schools, artists, citizens and others, delivered via direct interaction between SC Arts Commission staff and constituents and via the agency's comprehensive Web site.
- **Grants** – Cash awards with matching and reporting requirements, designed to support and advance the state's long-range and strategic goals for the arts, delivered through an application and vetting process.
- **Direct Programs** – Programs, exhibitions, conferences, awards and other events wholly produced and presented by the Arts Commission, usually targeted to a statewide audience.

2. **Key customer groups and their key requirements and expectations.**

- **Local arts providers** – usually local non-profit or government organizations, their expectations include access to state and federal funding sources, reliable and relevant information for and about the arts industry, the nonprofit sector and technical assistance from a responsive and knowledgeable staff.
- **Arts educators** – teachers, schools, administrators and school districts, their expectations include access to state and federal funding sources, information and best practices linking the arts and today's educational environment, and opportunities for training and professional development.
- **Artists** – individuals practicing a variety of art forms, including visual arts, craft, performing arts, media arts, design and literary arts, their expectations include opportunities for practicing, producing, presenting and selling their art, support from public and private sectors that promotes their success, access to information and resources that promote their success as artists and enhance their interaction with the public.
- **Citizens –** individuals who actively participate as arts consumers expect accessible opportunities to enjoy a diversity of quality arts experiences.
- **Communities** – regions, counties, municipalities and other communities expect to benefit from the quality the arts add to the lives of their citizens and the competitive edge the arts can give communities as they promote economic development, attract new business, and attract and retain a qualified workforce.
- **Governor and General Assembly** – as the party responsible for appointing the SC Arts Commission's Board of Commissioners (Governor) and the party that authorizes and appropriates funding for the agency (General Assembly), these decision-makers expect an efficiently-run agency, accountable to its authorizers and the public, that effectively achieves its mission of creating a thriving arts environment for the benefit of all South Carolinians, and creates a significant return in benefits for the state's investment of public dollars.
- **Local, regional and national funders** – corporations, foundations, non-profits and the federal government invest in the SC Arts Commission's programs with an expectation that those programs will aid in advancing their own mission-oriented goals within South Carolina.

3.   **Key stakeholder groups (other than customers).**

- Students
- Parents
- Businesses/Corporations
- Higher education
- Tourism industry
- Economic development entities
- For-profit arts industry

4.   **Key suppliers and partners.**

- Grantees

- Artists
- Expert consultants
- 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
  - VSA Arts
  - Leveraging Investments in Creativity (LINC)

5.   Operation locations.

The SC Arts Commission operates from its offices at <u>1800 Gervais Street in Columbia, SC.</u>

6.   Number of employees segmented by category.

In fiscal year **2008**, the Arts Commission had **38** employees:

Full Time	28
Part Time	4
Classified	31
Non-classified	1
Permanent	32
Temporary	6

## 7.   The regulatory environment under which the Arts Commission operates.

The Arts Commission is subject to the laws of the United States and the State of South Carolina, regulations set by Occupational Safety and Health Administration, local building and fire codes, the Americans with Disabilities Act, the Equal Employment Opportunity Commission, in addition to requirements set by funders as terms of grant contracts.

8.   Performance Improvement Systems

The agency works in a continuous cycle of long-range and strategic planning, program planning, research, implementation, evaluation and revision. Individual employee activity is planned and evaluated with the state's Employee Performance Management System, as well as with individual work plans. Mid-year and year-end reports of agency departmental and program accomplishments are submitted to the Commission.

9.   Organizational Structure

Table II-1 – SC Arts Commission Organizational Structure

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                          │   Governor   │
                          └──────────────┘
                          ┌──────────────┐
                          │   Board of   │
                          │ Commissioners│
                          └──────────────┘
                          ┌──────────────────┐
                          │ Executive Director│
                          └──────────────────┘
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| **Deputy Director** | | **Programs:** | **Administration:** | **Senior Manager** |

Programs:	**Administration:**	**Programs:**	**Administration:**	**Administration**:
Grants & Fellowships	Information Technology	Visual Arts	Human Resources	Public
Arts in Education		Media Arts	Accounting	Information
Cultural Visions		Arts Accessibility	Property &	
Folk & Traditional		Performing Arts	Procurement	
Arts		County Coordinators	Reception	**Program:**
Literary Arts				Governor's
Design Arts				Awards
Leadership/Org.				
Development				
Cultural Tourism				
Participation Project				
County Coordinators				

Project Support Team

10.   Appropriations/Expenditures Chart

Expenditures and Appropriations

Major Budget Categories	FY 06 - 07 Actual Expenditures		FY 07- 08 Actual Expenditures	
	Total Funds	General Funds	Total Funds	General Funds
Personal Service	$ 1,322,675	$ 1,315,175	$ 1,449,312	$ 1,411,785
Other Operating	$ 709,148	$ 640,750	$ 824,835	$ 691,419
Special Items	$ 304,223	$ 304,223	$ 316,723	$ 316,723
Distributions to Subdivisions	$ 1,736,290	$ 1,009,012	$ 2,065,538	$ 962,101
Fringe Benefits	$ 355,534	$ 354,960	$ 409,574	$ 403,259
Non-recurring	$ 1,416,262	$ 963,636	$ 1,903,196	$ 1,660,000
Total	$ 5,844,132	$ 4,587,756	$ 6,969,178	$ 5,445,287

Other Expenditures

Sources of Funds	FY 06-07 Actual Expenditures	FY 07-08 Actual Expenditures
Supplemental Bills	$ 963,636	$ 1,660,000
Capital Reserve Funds	$ 452,626	$ 243,196
Bonds	$ -	

11.   Major Program Areas

Major Program Areas

Program Number and Title	Major Program Area Purpose (Brief)	FY 06-07 Budget Expenditures		FY 07-08 Budget Expenditures		Key Cross References for Financial Results*
I. Administration	Provides executive leadership, board operations, human resources, financial services, purchasing and property management, information and other related core administrative services.	**State:** 995,637.00 **Federal:** 0.00 **Other:** 0.00 **Total:** 995,637.00 **% of Total Budget:**	17%	**State:** 1,043,965.68 **Federal:** 0.00 **Other:** 3,357.11 **Total:** 1,047,322.79 **% of Total Budget:**	15%	7.1.e; 7.3.a; 7.3.b; 7.3.d
II. Statewide Arts Services	Provides direct programming, technical assistance and grant support in three major areas: A. Arts Education, B. Community Arts Development, and C. Artist Development.	**State:** 3,237,159.00 **Federal:** 689,238.00 **Other:** 566,564.00 **Total:** 4,492,961.00 **% of Total Budget:**	72%	**State:** 3,998,062.38 **Federal:** 757,790.84 **Other:** 756,428.33 **Total:** 5,512,281.55 **% of Total Budget:**	79%	7.1.f; 7.1.g; 7.3.a; 7.3.b

Below: List any programs not included above and show the remainder of expenditures by source of funds.

Remainder of Expenditures: Fringe				
State: 354,960.00 **Federal:** 397.00 **Other:** 177.00 **Total:** 355,534.00 **% of Total Budget:** 6%		**State:** 403,258.94 **Federal:** 0.00 **Other:** 6,315.42 **Total:** 409,574.36 **% of Total Budget:** 6%		

* Key Cross-References are a link to the Category 7 - Business Results. These References provide a Chart number that is included in the 7th section of this document.

Section III – Elements of the Malcolm Baldrige Award Criteria

Category 1 – Senior Leadership, Governance, and Social Responsibility

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

a-b.   Short and long term direction and organizational priorities, 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 and priorities are 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. 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 are 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.   Ethical behavior?

Commissioners and senior managers set a high standard for ethical behavior and set the example for the staff. 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" ensures 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 ensure 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 more valuable 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 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.

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

The Board of Commissioners regularly reviews and approves the agency's financial statements. 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 Foundation, 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.

1.5   What performance measures do senior leaders regularly review to inform them on needed actions?

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.

1.6   How do senior leaders use organizational performance review findings and employee feedback to improve their own leadership effectiveness, the effectiveness of management throughout the organization including the head of the organization, and the governance board/policy making body? How do their personal actions reflect a commitment to the organizational values?

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. 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.

1.7   How do senior leaders promote and personally participate in succession planning and the development of future organizational leaders?

The Arts Commission's Board of Commissioners is responsible for the selection of a successor to the executive director should the position become open. Current senior management takes an active role in advising the board on issues related to that eventuality, and helping to ensure that the agency is positioned to attract well-qualified candidates if the need arises. Internally, senior management is engaged in cross-training other management staff within the agency in executive level skills such as budgeting, legislative communications, planning and program development in an effort to prepare a new generation of arts leaders for the state.

1.8   How do senior leaders create an environment for performance improvement and the accomplishment of strategic objectives?

Senior leaders at the SC Arts Commission stress the importance of planning and assessment for all agency programs. They set the example by leading the staff in agency-wide planning and assessment and continuous improvement activities. They seek to provide the staff with training, information and tools they need to accomplish these important phases of program implementation. In turn, the staff becomes a vehicle for pushing the continuous improvement model out of the Arts Commission into the field of the state's arts community that the agency has been established to support.

1.9   How do senior leaders create an environment for organizational and workforce 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. Agency leaders 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 in their annual work plans.

1.10   How do senior leaders communicate with, engage, empower, and motivate the entire workforce throughout the organization? How do senior leaders take an active role in reward and recognition processes to reinforce high performance throughout the organization?

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. The Arts Commission has recognized *independence, tempered with personal responsibility* as one of its organizational values.

1.11   How do senior leaders actively support and strengthen the communities in which your organization operates? Include how senior leaders determine areas of emphasis for organizational involvement and support, and how senior leaders, the workforce, and the organization contribute to improving these communities.

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 is selected by the staff each year.

Category 2 – Strategic Planning

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

      a.   Your organization's strengths, weaknesses, opportunities and threats?

In the Arts Commission's strategic planning process, strengths, weaknesses, opportunities and threats are identified through research, environmental scanning, internal staff input and extensive public input. For the current *Long Range Plan for the Arts in South Carolina*, the Arts Commission engaged more than 1400 customers, stakeholders and members of the general public in a dialogue designed to reveal their needs and expectations for the arts in South Carolina. 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. From all of this research and input, a clear picture emerged of the agency's strengths and challenges, and strategic initiatives are designed to maximize strengths and opportunities while seeking to correct weaknesses and eliminate or avoid threats.

      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.   Shifts in technology, regulatory, societal and other potential risks, and customer preferences:

Due to the nature of the agency's work, significant changes in its regulatory environment are infrequent, but the agency's strategic planning process allows the agency to anticipate such changes and plan to adjust operations or programs accordingly. Rapidly evolving technology has been a larger issue that the agency's planning process has dealt with head-on. Technology has created change in how the agency operates, communicates, handles information and delivers many of its products and services. Strategic planning around these issues has helped the agency keep pace with and take advantage of technological advances for the benefit of the state and the customers it serves.

      d.   Workforce 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.   Organizational continuity in emergencies.

Emergency Preparedness was not originally part the Arts Commission's 3-year strategic plan for FY 2005-2007, but Hurricane Katrina placed emergency preparedness on the national agenda for state arts agencies. The Arts Commission has embraced it by updating its emergency plan and working with its arts organizations in the state to provide them with tools and information they can use to create their own emergency preparedness plans. The Arts Commission is currently working with other state arts agencies and its regional organization to identify and provide even more comprehensive information and resources for emergency planning.

f.   Your ability to execute the strategic plan.

Each strategy identified in the Arts Commission's 3-year strategic plan is linked with a timeline for implementation and a staff member or department responsible for execution. Senior management monitors the progress of implementation through periodic meetings and annual work plans. Annual budgets are driven by the agency's strategic priorities to guarantee adequate resources for accomplishing key elements of the plan.

2.2   How do your strategic objectives address the strategic challenges you identified in your Executive Summary? (Section I, Question 4.)

The Arts Commission's strategic objectives address strategic challenges by aligning key processes and actions (see Section III, Category 2, Table 2.2 and Section III, Category 6, Question 6.2).

Strategic Goal/Objective	Strategic Challenge	Strategic Process & Actions
Arts Education: Improved K-12 student performance through quality standards-based arts instruction integrated into the basic school curriculum.	Engaging South Carolinians to participate in the arts at all levels Ensuring the arts have an influential voice when key decisions are being made regarding public education, economic development, tourism and cultural development.	Workforce Development/Employee Training Research, Assessment, Evaluation Technical Assistance, Consulting, Coaching Artists in classrooms Partnerships and Collaboration Advocacy Marketing Grantmaking
Community Arts Development and **Artist Opportunities Development**: Increased participation in the arts by South Carolinians as artists, stewards, volunteers and patrons of artists and arts activities.	Ensuring the arts have an influential voice when key decisions are being made regarding public education, economic development, tourism and cultural development. Building the agency's financial and human resource capacities to support the agency's ability to deliver more of the products and services its customers expect.	Workforce Development/Employee Training Research, Assessment, Evaluation Technical Assistance, Consulting, Coaching Partnerships and Collaboration Advocacy Marketing Direct Programming Grantmaking
Statewide Arts Services, Grants and Administration: Successful delivery of statewide arts services, grants, and related core administrative services	Building the agency's financial and human resource capacities to support the agency's ability to deliver more of the products and services its customers expect.	Workforce Development/Employee Training Research, Assessment, Evaluation Technical Assistance, Consulting, Coaching Partnerships and Collaboration Advocacy Marketing Direct Programming Grantmaking

2.3   How do you develop and track action plans that address your key strategic objectives, and how do you allocate resources to ensure the accomplishment of your action plans?

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.

2.4   How do you communicate and deploy your strategic objectives, action plans and related 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   How do you measure progress on your action plans?

Individual program staff members are accountable for specific pieces of the strategic plan through their annual work plans. Periodic meetings with senior management track the progress of the work plans, and mid-year and year-end reports to senior management and the Board of Commissioners provide an account of progress made throughout the year.

2.6   How do you evaluate and improve your strategic planning process?

The Arts Commission solicits feedback from participants in the planning process, assesses the plan's effectiveness as an operational and communication tool, and its ultimate success as a realistic, achievable set of goals. Agency leaders and staff often review examples of plans from other agencies and organizations to find new methods and processes that will be effective in South Carolina.

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

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

Table 2.2 – Major Program Areas/Strategic Planning

Program Number and Title	Supported Agency Strategic Planning Goal/Objective	Related FY 07-08 Key Agency Action Plan/Initiative(s)	Key Cross References for Performance Measures*
II. Statewide Arts Services	**Arts Education**: Improved K-12 student performance through quality standards-based arts instruction integrated into the basic school curriculum.	Provide outreach, grants, technical assistance and training for schools to include the arts in their curricula.	7.1.h; 7.1.i;
		Increase the Arts Commission staff's capacity to facilitate the arts education agenda	7.4.b
II. Statewide Arts Services	**Community Arts Development** and **Artist Development**: Increase participation in the arts by South Carolinians as artists, stewards, collaborators, volunteers and patrons of artists and arts activities.	Provide direct programming, technical assistance, outreach, grants, and training for artists and organizations to better realize their potential as arts providers.	7.1.g, 7.1.h, 7.1.j; 7.1.k; 7.2.a, 7.2.b. 7.2.c, 7.5.a, 7.5.b
		Communicate the intrinsic and instrumental value of the arts to decision-makers and the public to increase support and participation.	7.1.a; 7.1.b; 7.1.c; 7.1.d

Table 2.2 - Strategic Planning (cont'd)

Program Number and Title	Supported Agency Strategic Planning Goal/Objective	Related FY 06-07 Key Agency Action Plan/Initiative(s)	Key Cross References for Performance Measures*
I. Administration	**Statewide Arts Services Grants and Administration**: Assisting the arts community through related core administrative services	Utilize grantmaking as a means of investing public dollars to realize an exponential return in public value, demonstrated by stronger communities, improved education, improved conditions for economic growth, enhanced economies.	7.1.j; 7.1.k; 7.1.l; 7.1.m
		Manage workforce transitions through strategic hiring, training and staff/program alignment.	7.4.a; 7.4.b, 7.4.c
		Increase the Arts Commission staff's capacity to facilitate the arts agenda	7.4.b

* Key Cross-References are a link to the Category 7 - Business Results. These References provide a Chart number that is included in the 7th section of this document.

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. 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 are 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 and expectations?

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 migration to an online grants process was responsive to a significant group of customers who are looking for a more efficient and simplified way of providing information to the agency, and continues to evolve based on customer feedback.

3.3   What are your key customer access mechanisms, and how do these access mechanisms enable customers to seek information, conduct business, and make complaints?

The agency's use of "coordinators in the field" ensures that constituents have direct and easy access to the Arts Commission, regardless of the customer's physical location. The agency has both an e-newsletter and website which enables customers to find links to our partner organizations, learn about programs and services, download forms, make grant applications, locate a staff member's email and direct phone number and provide comments, complaints and suggestions. In addition to our web presence, we ensure that customers who don't have access to technology have access to personal assistance with "live" front-line reception.   The agency also utilizes radio promotion, media press releases, grantee final reports, and written and on-line

evaluations to ensure reciprocal information exchange and customer access. Information received from customers is reviewed and incorporated into subsequent planning processes.

3.4   How do you measure customer/stakeholder satisfaction and dissatisfaction, and use this information to improve?

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:08, efforts to measure satisfaction centered on one of the agency's most important customer groups – applicants for General Operating Support Grants. This customer group consists of local arts organizations that are presenting, producing or supporting arts programs for their communities. In recent years, these customers have seen rapid and dramatic change in the process through which they apply for grants from the Arts Commission and report on the results and outcomes of funded activities. Input from this group of customers guided the design and implementation, and the ultimate redesign, of the application process. It is vitally important that this key customer group understands the process and its value, and is satisfied with it. Results of satisfaction measurements are documented in Section 7 of this report.

3.5   How do you use information and feedback 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 gathers information from constituent groups statewide. They voice 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 Arts Commissions 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.

3.6   How do you build positive relationships with customers and stakeholders? Indicate any key distinctions between different customer groups and stakeholder 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 county-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 counties in 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 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, including progress relative to strategic objectives and action plans?

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   How do you select, collect, align, and integrate data/information for analysis to provide effective support for decision making and innovation throughout your organization?

The Arts Commission selects data based on trending and programmatic concerns as expressed by staff and customers. Data is collected through various means to include surveys, field analysis, grantee applications, and the use of trending and forecasting. The data is then aligned with and integrated into strategic goals and objectives. The Arts Commission monitors data, especially data gathered through the online grants systems, 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 database to monitor trends, identify needs and generate reports that support decision-making.

4.3   What are your key measures, how do you review them, and how do you keep them current with business needs and direction?

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

- Levels of customer satisfaction – reviewed continually and in conjunction with specific programs to measure relevance, accessibility and value of services.
- Public opinion regarding the arts – new data collected and reviewed periodically to gauge public support and value.
- Reach of programs into communities – reviewed continually to measure accomplishment of primary mission to serve all South Carolinians.
- Economic impact of programs – reviewed periodically to measure impact of statewide programs.
- Return on investment of programs – reviewed annually to measure local and statewide impact of programs.
- Success of outreach/communications activities – reviewed continually to measure program effectiveness.
- Length of staff service – reviewed annually to be used in workforce planning and budgeting.
- Staff training provided – reviewed semi-annually for budgeting and to determine future training needs.
- Financial performance – reviewed continually to measure financial stability.

4.4   How do you select and use key comparative data and information to support operational and strategic decision making and innovation?

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. The comparisons bring to light areas where the agency may choose to focus more attention and resources in order to become more competitive, or to develop new strategies for more innovative approaches to strategic challenges, or where the agency may be excelling and can serve as a state, regional or national model.

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

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 staff member 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.

4.6   How do you translate organizational performance review findings into priorities for continuous improvement?

Performance review findings are compared to timelines, desired outputs and outcomes and performance indicators identified in the agency's strategic plan. When it appears the agency or a program is not making sufficient progress toward strategic objectives, it becomes a priority for re-evaluation or increased attention and resources.

4.7   How do you collect, transfer and maintain organizational employee knowledge (knowledge assets)? How do you identify and share 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, materials gathered from professional conferences, news from national and regional professional organizations and developments in the profession. Annual reports by staff members document significant accomplishments and program knowledge. These reports are shared among the agency's board, leadership and staff. An internal intranet system and network directory structure implemented by the agency's Information Technology department insures that records, information and resource and training documents are available across regional and departmental lines within the agency. The interaction between staff members as they go out their duties provides and opportunity for staff to expand their knowledge of program areas not under their direct responsibilities. Detailed staff transition plans have facilitated the sharing and transfer of knowledge between departing staff and their successors and smooth program transitions.

Category 5 – Workforce Focus

5.1   How does management organize and measure work to enable your workforce to: 1) develop to their full potential, aligned with the organization's objectives, strategies, and action plans; and 2) promote cooperation, initiative, empowerment, teamwork, innovation, and your organizational culture? -

Each staff member's work is guided by his or her annual work plan, which is directly linked to the agency's strategic plan. Within the framework of the plan, each employee is empowered and encouraged to think and act entrepreneurially to create, test and implement new, creative and efficient ways of delivering agency programs and services. Staff members and departments work creatively and collaboratively with one another, both individually and in teams.

5.2   How do you achieve effective communication and knowledge/skill/best practice sharing across departments, jobs, and locations? Give examples.

 The Arts Commission achieves this by holding internal staff workshops, creating small workgroups which share information, i.e. Grants Office and Information Technology, using the intranet which contains resource documents which build the knowledge, skills, and best practices within program areas, and by utilizing electronic newsletters and e-mailed updates. Staff often collaborate and create departmental and/or programmatic partnerships which provide numerous opportunities for sharing across departments. Within the Accounting and Grants offices, staff is

cross-trained so as to ensure continued workflow even in the event of an unexpected absence of staff. As staff receive professional development, they are encouraged to share with staff relevant workshop materials so as the multiply the impact of individual learning.

5.3   How does management recruit, hire, place, and retain new employees? Describe any barriers that you may encounter.

The Arts Commission has always had a successful history of recruiting, hiring and retaining new employees. In the past fiscal year, the Arts Commission began using the NEO Gov.'s E Recruitment System very successfully by hiring 5 employees through this process.   It is cost efficient while enabling us to have a large applicant pool of qualified individuals. Contributors to employee retention include a thorough and lengthy orientation process; hands on instruction from and mentoring by supervisors; a written position description and an employee planning stage for job duties; evaluation criteria for measuring accomplishments presented 6 months before a formal review; and ongoing informal verbal conferences to apprise employees of their performance. The Arts Commission also offers social events, artistic informational sessions, participation activities, health and education programs offerings, and training and development courses. Barriers to the NEO Gov. e-recruitment program are that the system requires an extremely lengthy staff time to post listings and process all the applicants through the system. The program also excludes applicants without computers or the technological knowledge to access and search for state positions on-line. Budget limitations continue to be a barrier which prevents the Arts Commission from offering tuition assistance and expanded staff training and development opportunities.

5.4   How do you assess your workforce capability and capacity needs, including skills, competencies, and staffing levels?

An example of how the Arts Commission assesses workforce capability and capacity is in the ongoing dialogue between Human Resources and Information Technology. These departments collaborated to review agency positions and determine technological capabilities and capacities needed for each agency position. Training was and continues to be offered to staff members to upgrade their skills. When new staff is hired an overall skills assessment related to the program area is conducted during the interview process to ensure that the successful candidate possesses the requisite skills for the job.

5.5   How does your workforce performance management system, including feedback to and from individual members of the workforce, support high performance work and contribute to the achievement of your action plans?

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.

5.6 **How does your development and learning system for leaders address the following:**
   a. **development of personal leadership attributes;**
   b. **development of organizational knowledge;**
   c. **ethical practices;**
   d. **your core competencies, strategic challenges, and accomplishment of action plans?**

The Arts Commission uses the following means to address the development and learning system for leaders: a. the Arts Commission encourages program leaders to participate in local, state, and national Leadership development programs like Leadership Columbia, Leadership SC, or BoardSource National Leadership Institute and the Center for Sustainable Leadership; b. the Arts commission ensures organizational knowledge is captured through the use of policies and procedures manuals, bi-annual program reports, staff meetings, and the sharing of resource documents on the intranet; c. the Arts Commission places great emphasis on the ethics statement which can be found in our statement of values as well as the state standards of ethical conduct and conflict of interest statements adhered to by all leaders; d. the Arts Commission addresses core competencies, strategic challenges and accomplishment of action plans by providing professional development opportunities, within budget constraints, and by aligning current staff expertise and proficiencies to meet strategic challenges.

5.7 **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? How do you evaluate the effectiveness of this education and training? How do you encourage on the job use of the new knowledge and skills?**

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.

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 programs and 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.

5.8   How do you encourage on the job use of new knowledge and skills?

The Arts Commission provides forums for staff to share new knowledge and skills through peer learning and through the development and expansion of creative programs designed to support key customer groups.

5.9   How does employee training contribute to the achievement of your action plans?

Many professional development and training opportunities for staff are built directly on an assessment of skills and competencies required to fulfill the strategic plan. For example, in FY:08, all program staff received training on current and newly revised laws and procedures for non-profit organizations – information that is key to delivering technical assistance to the Arts Commission's customer base made up largely of non-profits. The staff also received training on the latest developments in the field of arts education – a necessary base of knowledge for assisting schools and their arts programs across the state.

5.10   How do you evaluate the effectiveness of your workforce and leader training and development systems?

The Arts Commission has embraced technology and the use of on-line surveys as one of several means used to evaluate the effectiveness of training and development systems. Other measures include the bi-annual review of progress made on accomplishing strategic objectives, verbal and written feedback from key customers, stakeholders and partners, as well as from information provided through annual staff reviews.

5.11   How do you motivate your workforce to develop and utilize their full potential?

Employees at the S.C. Arts Commission are encouraged to seek contentment in 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. 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.

5.12   What formal and/or informal assessment methods and measures do you use to obtain   information on workforce well-being, satisfaction, and motivation? How do you use other measures such as employee retention and grievances? How do you use this information?

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. Employee retention rates are a measure of job satisfaction. Retention rates have traditionally been high for the agency, but the demographics of the staff are changing rapidly with many retirements of long-term staff members and new staff filling those vacancies.

5.13   How do you manage effective career progression and effective succession planning for your entire workforce throughout the organization?

Managing career progression and succession planning effectively is accomplished by empowering the workforce with the strength of knowledge and by creating a culture that is conducive to learning and personal and professional growth. The Arts Commission helps its workforce gain a level of freedom that provides security, satisfaction and, most importantly, a sense of professional fulfillment. Career progression is based upon a combination of self development and the employee performance appraisal conducted on an annual basis which gives people credit for their achievements and informs the setting of targets for the forthcoming year. The Arts Commissions identifies current and potential gaps within the organization that requires talent and matches qualified replacements based on objective evaluations of an employee's talent and ambition rather than on favoritism and subjectivity, Of course, the agency projects staffing scenarios and explores possible solutions to these scenarios to help in planning for the future.

5.14   How do you maintain a safe, secure, and healthy work environment? (Included at the end of document is the plan for emergencies and disasters.)

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. The office 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. A new disaster preparedness plan for major events is being developed.

Category 6 – Process Management

6.1   How do you determine, and what are your organization's core competencies, and how do they relate to your mission, competitive environment, and action plans?

The Arts Commission, as the only state-level provider of statewide arts services, has determined core competencies based on skills needed to accomplish its mission, strategic goals, action plan and key processes. Those key competencies require our workforce to be visionary, creative and strategic so as to identify opportunities to apply new and evolving ideas, methods, program/project designs, and technologies. Our workforce must be accountable, transparent, and credible so as to be seen as addressing the needs and interests of customers, stakeholders, and partners. Other core competencies include communication skills which allow the agency to transmit and receive information accurately and understandably and actively seek constructive feedback; analysis skills which allow for the recognition of patterns, drawing logical conclusions, and making recommendations for actions. These core competencies are used to successfully implement annual actions plans.

6.2   How do you determine and what are your key work processes that produce, create or add value for your customers and your organization and how do they relate to your core competencies? How do you ensure these processes are used?

The following processes are key to the successful accomplishment of the agency's long-range and strategic goals. These processes are used daily in the agency's work.

Key Process	Value to Customer/Org.	Strategic Goals Supported
Grants	- Funds arts activities - Creates opportunities for artists - Boosts local economies - Evaluates arts activities - Collects data on arts & communities - Assesses needs - Promotes healthy & diverse arts environment	- Artist Opportunities - Arts Education - Collaboration - Participation
Constituent Services	- Assists artists, arts providers, educators and communities through technical assistance - Builds direct relationships between Arts Commission and communities - Convenes constituents for training, meetings & conferences	- Artist Opportunities - Arts Education - Collaboration - Knowledge & Communication - Marketing & Advocacy - Participation - Resource Development

	• Supports & maintains networks • Disseminates information relevant to constituents • Promotes artists & local arts activities	
Direct Programs (Exhibitions, awards, etc)	• Provides unique programs other agencies may not be able to provide • Builds relationships with communities • Creates opportunities for artists • Recognizes and promotes excellence	• Artist Opportunities • Collaboration • Participation • Marketing & Advocacy
Public Policy Monitoring & Guidance	• Creates a conducive environment for the arts and arts education • Promotes awareness of arts & culture among policy makers	• Arts Education • Collaboration • Marketing & Advocacy • Resource Development

6.3   How do you incorporate organizational knowledge, new technology, changing customer and mission-related requirements, cost controls, and other efficiency and effectiveness factors such as cycle time 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. Cycle times, particularly related to grants and other annual deadline-based programs, are key factors in the success of any program at the Arts Commission, and are taken into account early in the planning phase for any new process or program.

6.4   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 linked 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.

6.5 How do you systematically evaluate and improve your key product and service related processes?

Most programs at the Arts Commission are on a recurring cycle, most recur annually. Built into almost every program cycle are tools for collecting customer and staff feedback and input into the next program cycle. Other factors, such as the agency's strategic priorities, budgets, staffing issues and collaborative opportunities typically figure into the planning and improvement process for the next cycle. This systematic evaluation and improvement process helps create continuously improving and higher quality products and services for our customers.

6.6 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 communication. 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.

6.7 How does your organization determine the resources needed to meet current and projected budget and financial obligations?

The Arts Commission projects an annual budget for current and proposed programs in anticipation of its annual budget request to the Governor. Projected resource needs are based on research and analysis of prior program costs. Adjustments to the final budget are made when the legislative budget process is complete and the actual appropriation for the next fiscal year is known.

Category 7 – Results

7.1   What are your performance levels and trends for your key measures of mission accomplishment/product and service performance that are important to your customers? How do your results compare to those of comparable organizations?

Among its measures of mission accomplishment, the Arts Commission looks for trends in public behavior and opinion related to the arts in South Carolina. Periodically, the agency commissions the University of South Carolina to conduct a survey to measure the public's support of and engagement with the arts. The most comprehensive public opinion survey was done in 2000, but an abbreviated version was done in fiscal year 2007 to provide some more recent data.

A significant amount of work by the Arts Commission during this decade has focused on levels of participation in the arts by South Carolinians, and arts participation has become a key component of the agency's mission and long-range and strategic plans. Indications that more South Carolinians are participating in the arts may be indications that the Arts Commission is succeeding in creating an environment where the arts can thrive in South Carolina. As the agency has worked in the area of arts participation, its definition of "arts" has broadened beyond the traditional definitions and formal artistic disciplines (such as painting, sculpture, ballet, opera or theatre) to include many other creative pursuits (including storytelling, folk arts, design, crafts, rap and many others). While the broadening definition may account for an apparent upswing in levels of arts participation by South Carolinians, it also indicates that the SC Arts Commission is directly and indirectly serving the interests of a broader segment of the population.

Figure 7.1.a – Percentage of South Carolinians attending at least one arts event in a year.
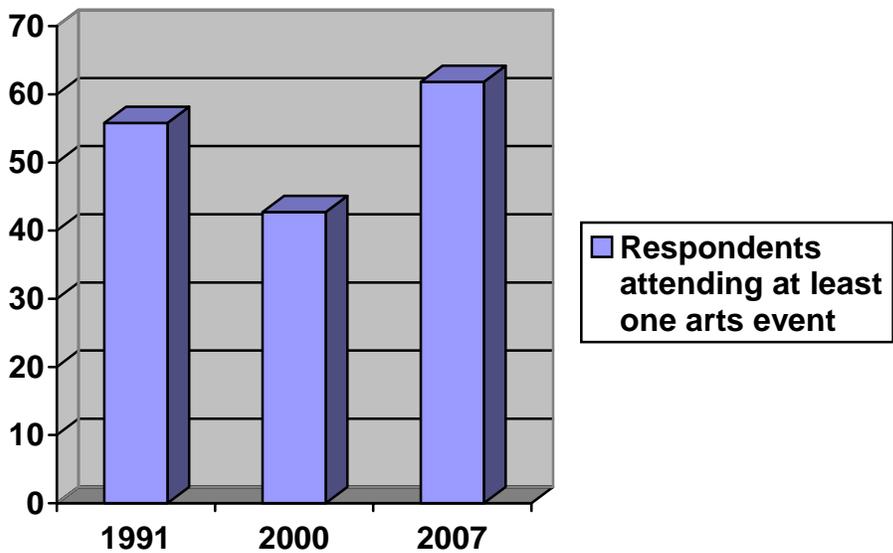
Figure 7.1.b – How do South Carolinians rate their communities as places to pursue artistic interests (2007)

Legend:
- Excellent
- Good
- Fair
- Poor
- Very Poor
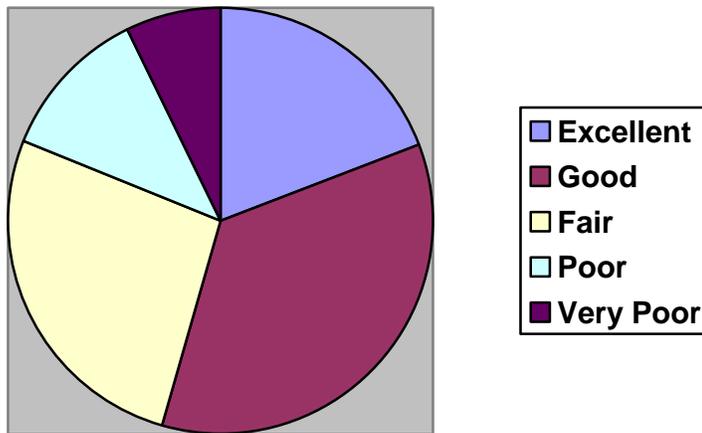
Surveys were not repeated in FY 2008 but the responses from surveys in FY 2007, Figures 7.1.a through 7.1.e continue to influence decisions and programs at the Arts Commission. An update on this data is planned in anticipation of the agency's next long-range planning process in FY 2009-2011.

Figure 7.1.c – Percentage of South Carolinians who say quality arts are important to have available in their communities.

Legend:
- Quality arts are important in my community

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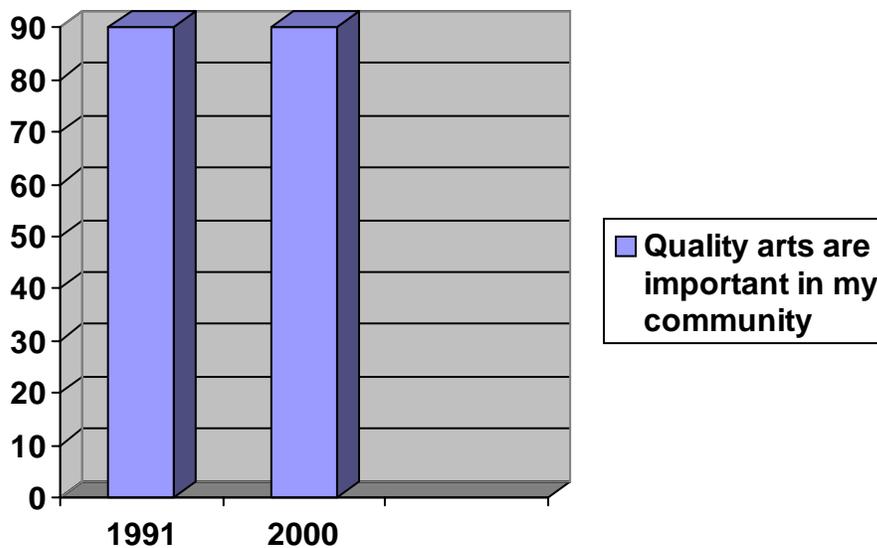
A very high percentage of respondents, feel it is important to have quality arts opportunities available in their communities, supporting the idea that arts contribute to quality of life, and that the Arts Commission's direct efforts to support community arts initiatives are achieving success.

Figure 7.1.d - Percentage of South Carolinians who say the arts are an important part of a child's basic education.

A very high percentage of respondents 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 significant efforts to promote the arts as a part of every child's education in South Carolina.
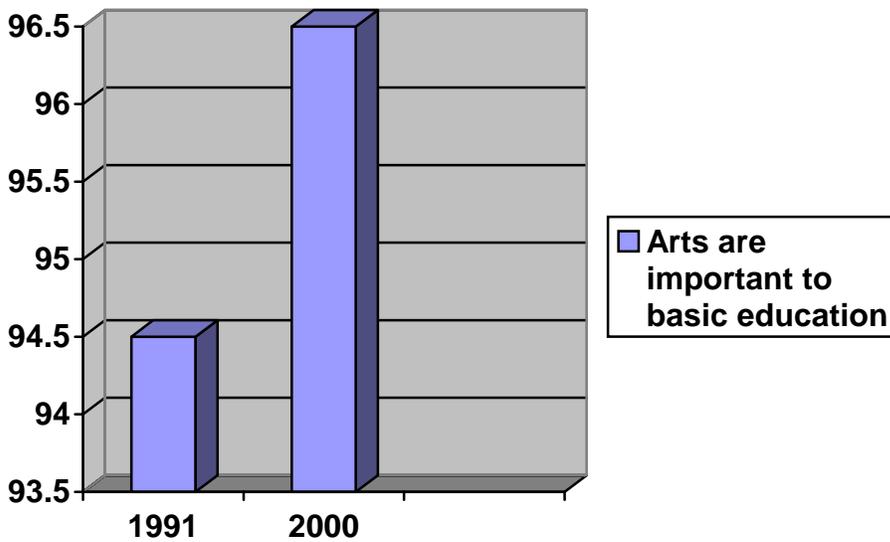
Figure 7.1.e – Arts Commission Budget, Major Program Areas

Major Program Areas

- Administration — 15%
- Statewide Arts Services — 79%
- Other — 6%
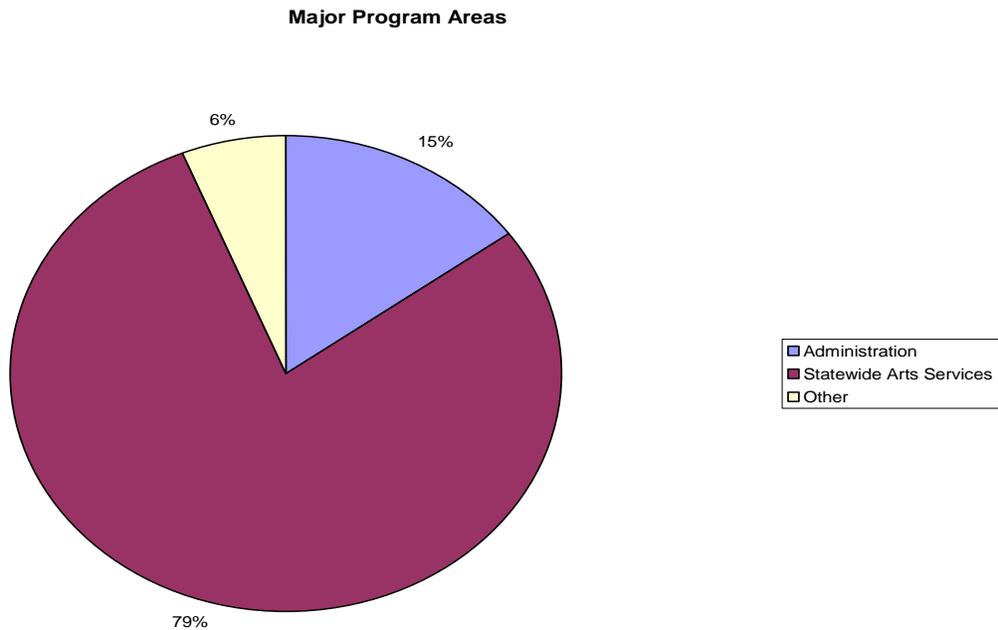
The SC Arts Commission devotes the majority of its resources to providing programs and services to the state designed to achieve its primary mission of creating a thriving arts environment for all South Carolinians. Grant making is one of the agency's primary strategic activities that helps to accomplish the mission and the agency's strategic goals. Other activities include technical assistance to the field by Arts Commission staff and direct programming provided to the state by the Arts Commission.

Figure 7.1.f – Arts Commission Statewide Arts Services, Grantmaking vs. Other Programs

- Grantmaking
- Other Programs & Services
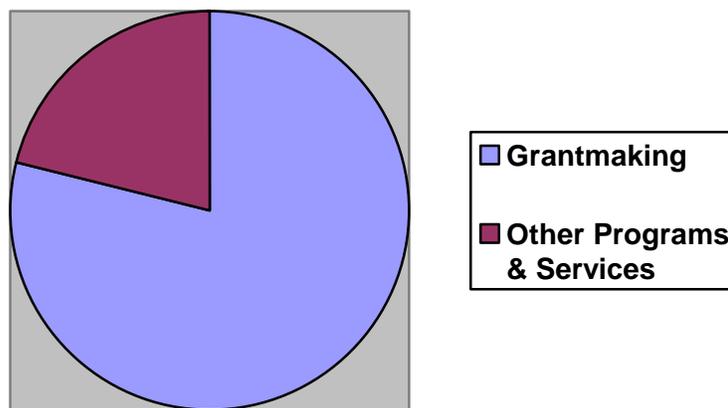
Within the Arts Commission's grant making program are individually targeted, strategically-based grant programs designed to advance the agency's strategic goals.

Figure 7.1.g – Arts Commission strategic grant making programs

Arts Commission Strategic Grant Making Programs

- Operating Support to Arts Organizations
- Arts Facilities
- Arts in Education
- Subgranting
- Cultural Tourism
- Participation
- Other Grant Programs

24%
6%
10%
2%
1%
3%
54%
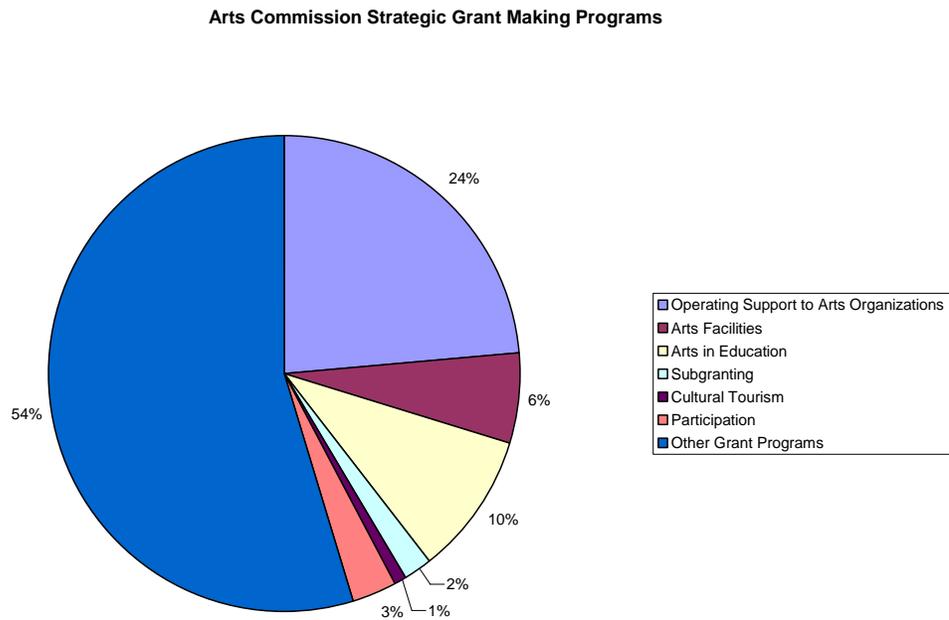
Figure 7.1.h: Arts Commission Program Alignment

In FY 2008 organizations receiving operational support grants were asked if Arts Commission programs aligned with their organizations needs. Over 75% of responding organizations favorably ranked the alignment of Arts Commission programs to their own.

1 42%
2 35%
3 18%
4 4%
5 1%

| 1 | 2 | 3 | 4 | 5 |

1 High/Aligned   5 Low/Not Aligned
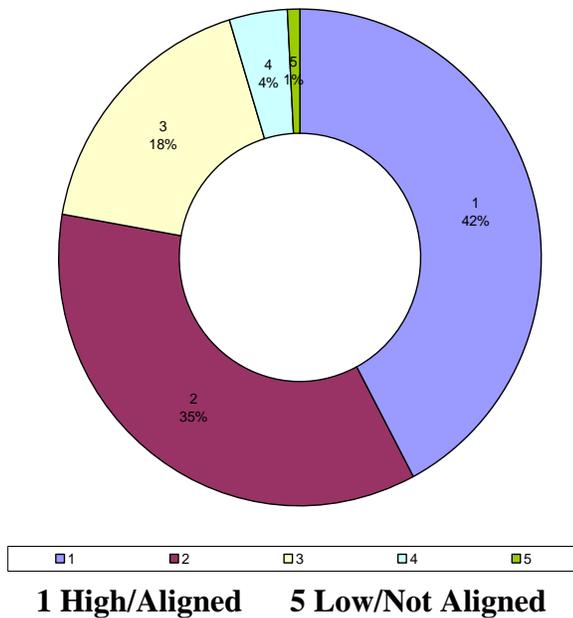
Figure 7.1.i - Outreach to schools by ABC Partnership
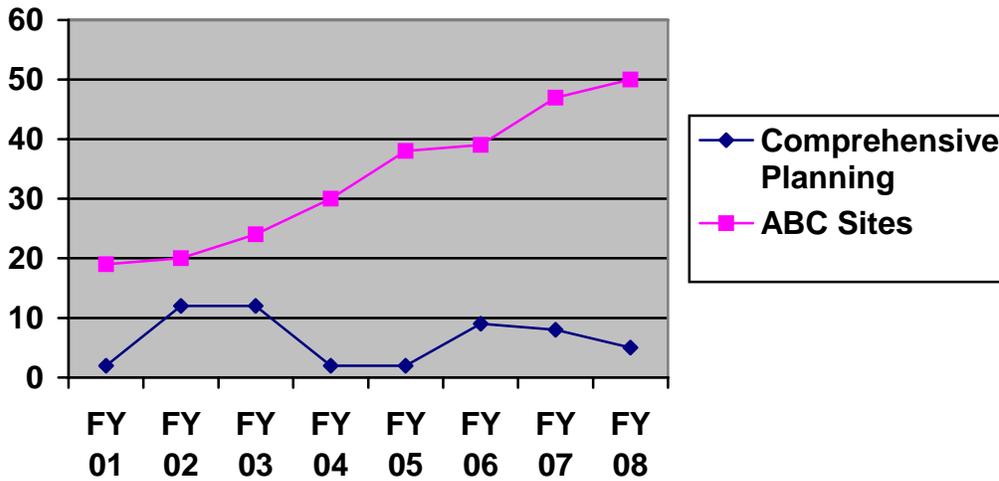
Integrating standards-based arts education into the basic K-12 curriculum is one of the Arts Commission's primary strategic goals, addressed through its Arts in Basic Curriculum (ABC) Partnership. Among its indicators for success is the number of schools and school districts participating in this arts education initiative. In FY 2007, the state saw a record number of schools (47) participating in the program. FY 2008 was another record year with 50 schools participating in the program.

For a number of years, the agency has offered grants to encourage schools and districts 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. Participation in the planning process has been a predictor of schools that will eventually become full-fledged ABC sites.

Figure 7.1.j – Comparisons of Arts Education Grants to Other Southern State Arts Agencies

**Arts Education Grants
South Carolina vs. Southern SAAs**

	Number of Grants	% of All Grants	Grant Dollars	% of All Grant $
South Carolina	140	40%	$ 811,600	39%
Southern SAAs	1,451	40%	$13,082,559	19%
National	7,959	32%	$58,514,971	20%

Arts education grant information is most recent available. South Carolina grant figures are for FY 2006.

The Arts Commission shares the priority the state has placed on education, and the Arts Commission has made arts in education a priority in its planning and programming. Of its state-appropriated grantmaking budget, more than half goes to enhancing arts instruction in preK-12 classrooms or educational settings. South Carolina is a leader among southern states and the nation in the percentage of its state grantmaking budget devoted to arts in education.

Figure 7.1.k – 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 results in an increase in locally generated dollars, representing a $25 return on each dollar invested by the Arts Commission. *Note: information based on FY 2007 – the last year of complete grantee data currently available.*

Local Matching

	Arts Commission Grant Award	Local Match
FY 07	$3,626,304.00	$92,794,958
FY 06	$2,120,241	$73,339,364
FY 05	$1,913,513	$61,431,462

In 2007, the Arts Commission worked with the Darla Moore School of Business at the University of South Carolina to update statistics from a 2001 study of the economic impact of the arts in South Carolina. The impact of the arts on both economic output and jobs had grown, and the figures continue to support the assertion that the arts industry is a significant and growing contributor to South Carolina's economy.

Figure 7.1.l   - Economic Impact of the Arts in SC – Economic Output
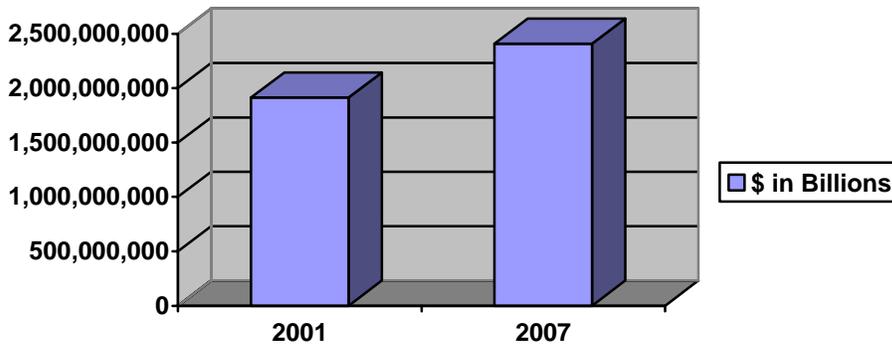
Figure 7.1.m – Economic Impact of the Arts in SC – Jobs Supported
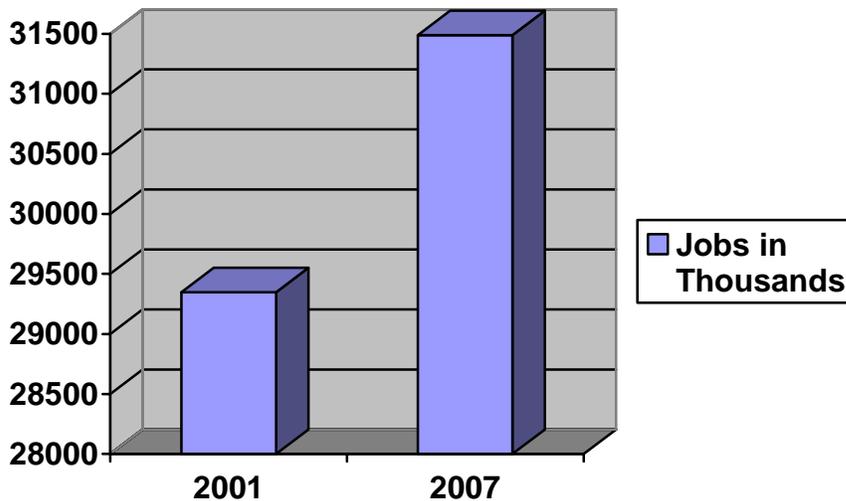
7.2 **What are your performance levels and trends for your key measures on customer satisfaction and dissatisfaction (a customer is defined as an actual or potential user of your organization's products or services)? How do your results compare to those of comparable organizations?**

In FY 2008, efforts to measure satisfaction centered on one of the agency's most important customer groups – applicants for General Operating Support Grants. This customer group consists of local arts organizations that are presenting, producing or supporting arts programs for their communities. In recent years, these customers have seen rapid and dramatic change in the process through which they apply for grants from the Arts Commission and report on the results and outcomes of funded activities. Input from this group of customers guided the design and implementation, and the ultimate redesign, of the application process.

One common complaint about the previous process was the difficulty of managing the information required for the application and technical issues related to completing the form online. In FY 2007, just over one-third found the new application process simpler than the old one.

Figure 7.2.a – Ease of application over previous online version
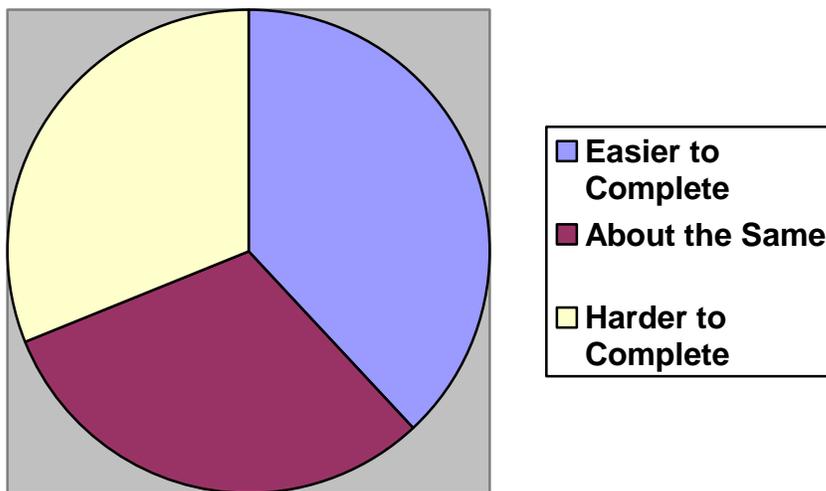
In FY 2008, customer groups were asked to rate their satisfaction with several areas of the grants process.

**Figure 7.2.b – Satisfaction with the online grant forms**

1=Highly Satisfied   5=Least Satisfied
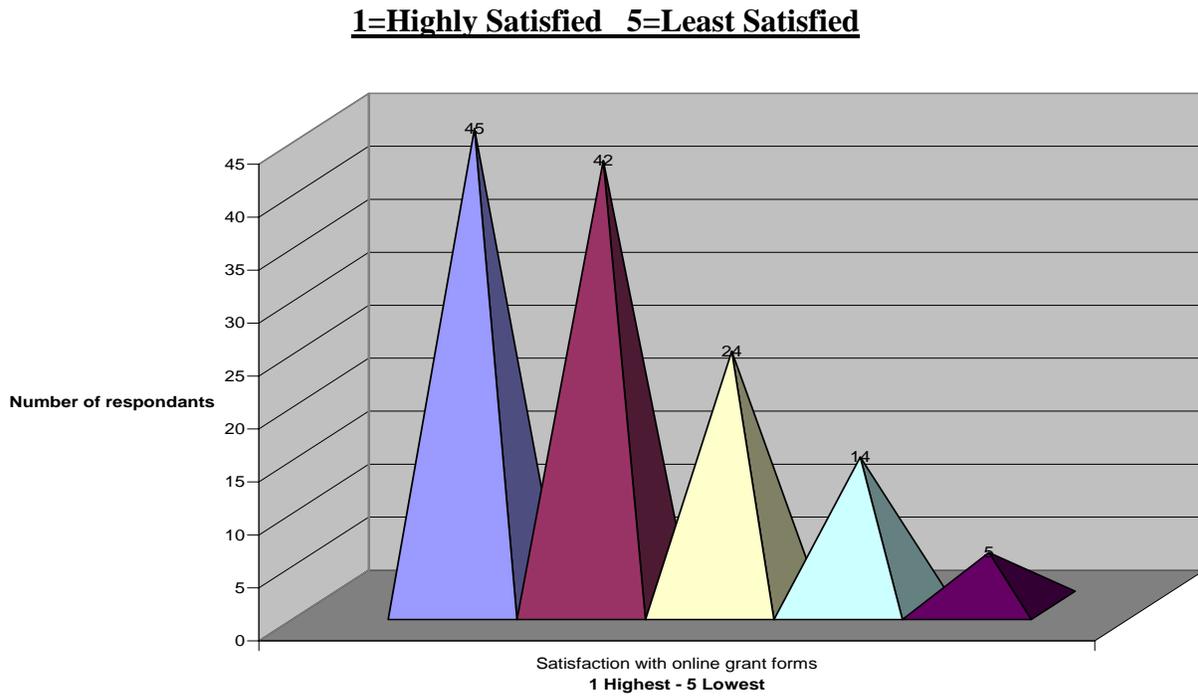
Figure 7.2.c – Satisfaction with Arts Commission staff assistance
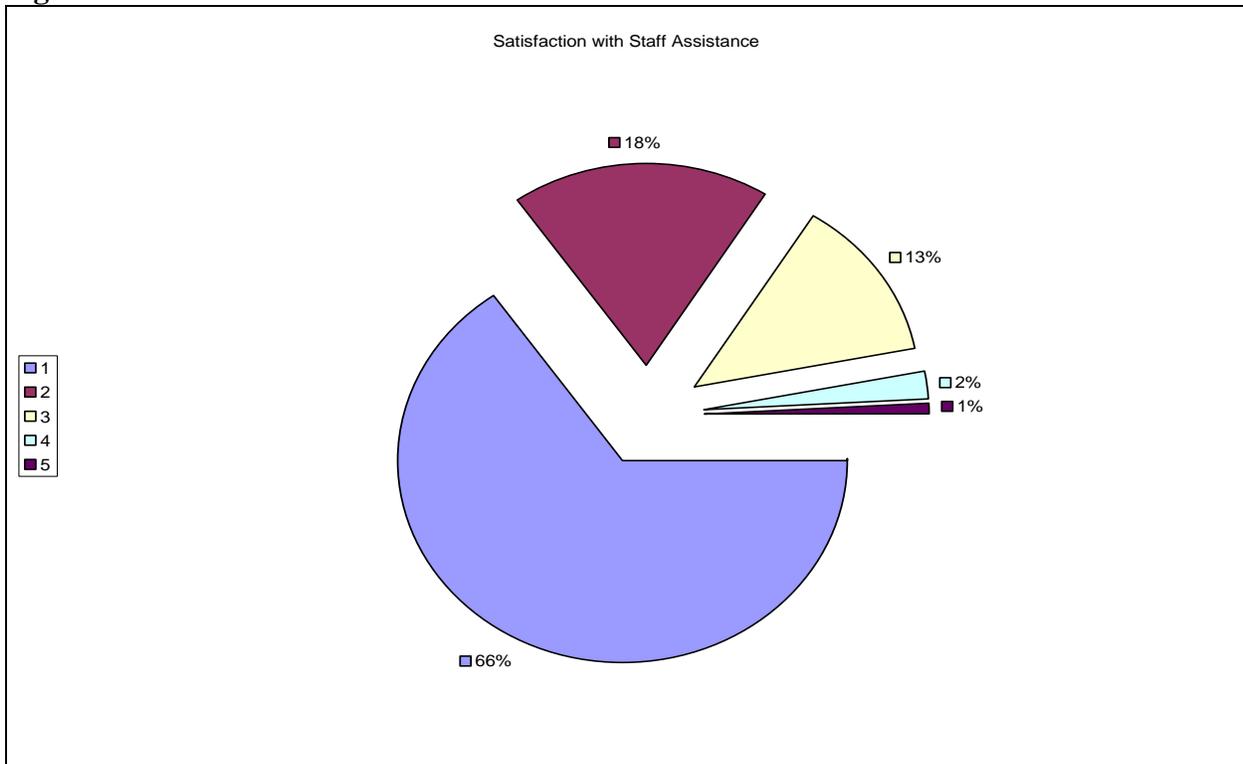
1=Highly Satisfied   5=Least Satisfied

7.3   What are your performance levels for your key measures on financial performance, including measures of cost containment, as appropriate?

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

APPROPRIATIONS HISTORY (Excluding Line Items)
Fiscal Years 1999-2008
South Carolina

Fiscal Year	Appropriation	Per Capita Spending	Per Capita Rank
1999	$ 3,853,482	$ 1.00	18
2000	$ 4,894,467	$ 1.26	11
2001	$ 5,008,084	$ 1.24	12
2002	$ 4,179,863	$ 1.03	17
2003	$ 3,558,826	$ 0.87	19
2004	$ 3,152,700	$ 0.76	23
2005	$ 3,050,479	$ 0.73	24
2006	$ 3,262,963	$ 0.77	27
2007	$ 5,104,897	$ 1.18	12
2008	$ 4,132,030	$ .94	21

Figure 7.3.b – Appropriations Fiscal Year 2008

Appropriation (Excluding Line Items)
Fiscal Year 2008
South Carolina vs. Southern SAAs vs. All SAAs

State Arts Agency	Appropriation	Per Capita Spending	Per Capita
Alabama	$ 5,823,785	$ 1.26	14
Florida	$ 12,819,091	$ 0.70	32
Georgia	$ 4,034,443	$ 0.42	44
Kentucky	$ 4,128,600	$ 0.97	20
Louisiana	$ 5,900,439	$ 1.37	11
Mississippi	$ 1,856,259	$ 0.64	35
North Carolina	$ 9,454,446	$ 1.04	18
Tennessee	$ 7,036,800	$ 1.14	16
South Carolina	**$ 4,132,030**	**$ 0.94**	**21**
Southern SAAs	$ 55,185,893	$ 0.87	
All SAAs	$ 313,741,993	$ 1.03	

Figure 7.3.c - Appropriations History FY: 1999-2008

APPROPRIATIONS HISTORY (Excluding Line Items)
**Fiscal Years 1999-2008   -   South Carolina**
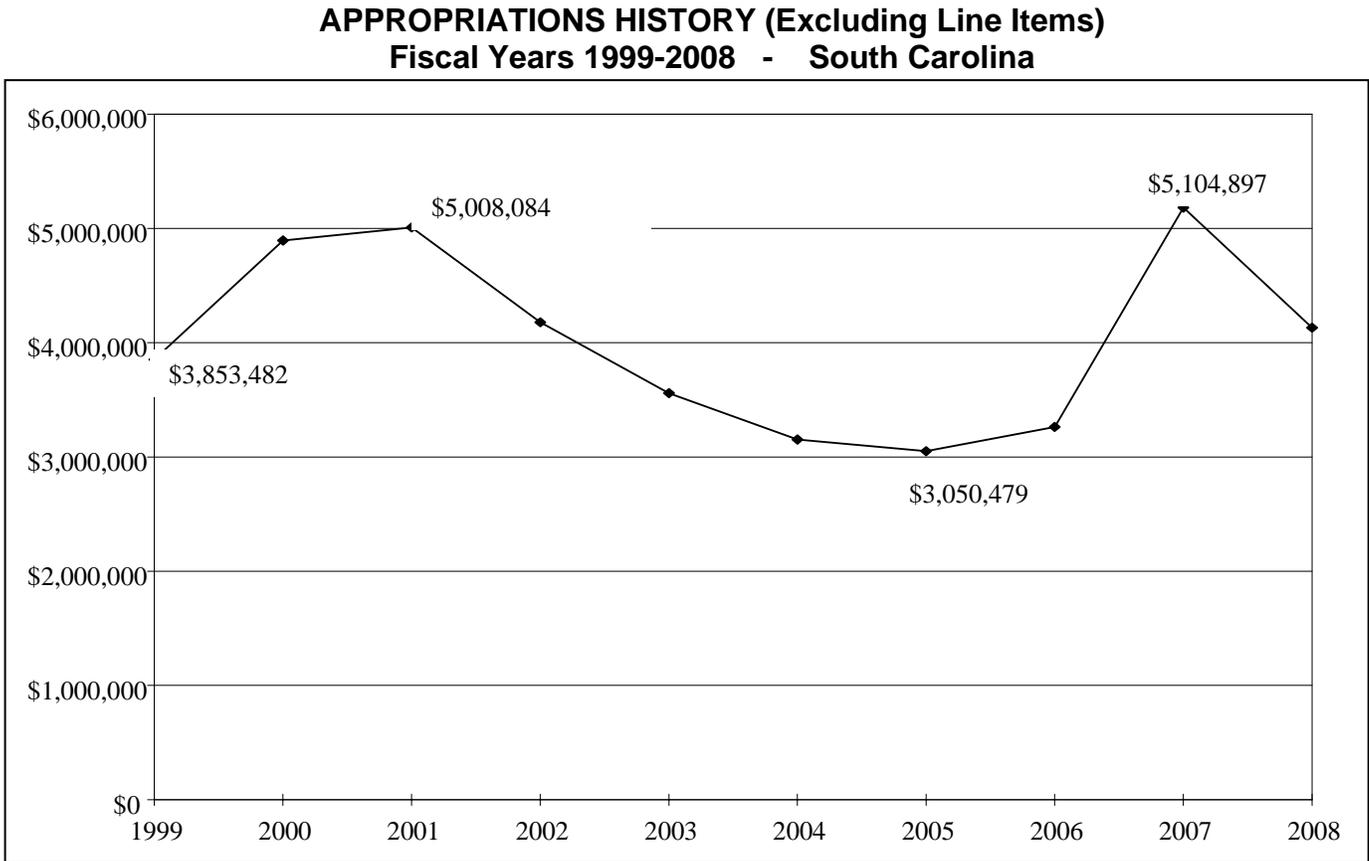
Figure 7.3.d – Sources of Total Revenue

Sources of Total Revenue
Fiscal Year 2008

South Carolina

4%
11%
85%

Southern SAAs

3%
3%
10%
84%

All SAAs

2%
19%
8%
71%

■ Legislative Appropriations
■ Other State Funds
□ NEA Funds
□ Other Nonstate Funds
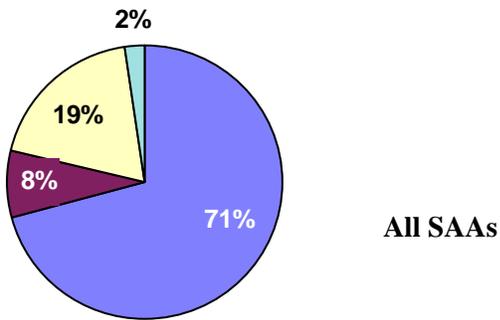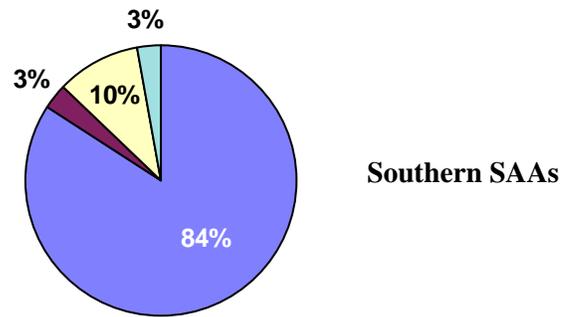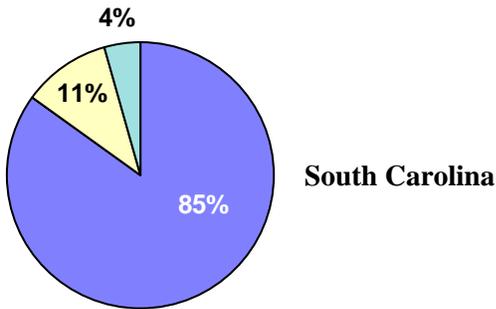
7.4 **What are your performance levels and trends for your key measures of workforce engagement, workforce satisfaction, the development of your workforce, including leaders, workforce retention, workforce climate including workplace health, safety, and security?**

Because the Arts Commission is a small agency, it is 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 well beyond the national averages for length of job stay. In FY 2008 62% of the agency's full-time permanent staff has been with the agency for ten years or more.

**Figure 7.4.a – Length of job stay**
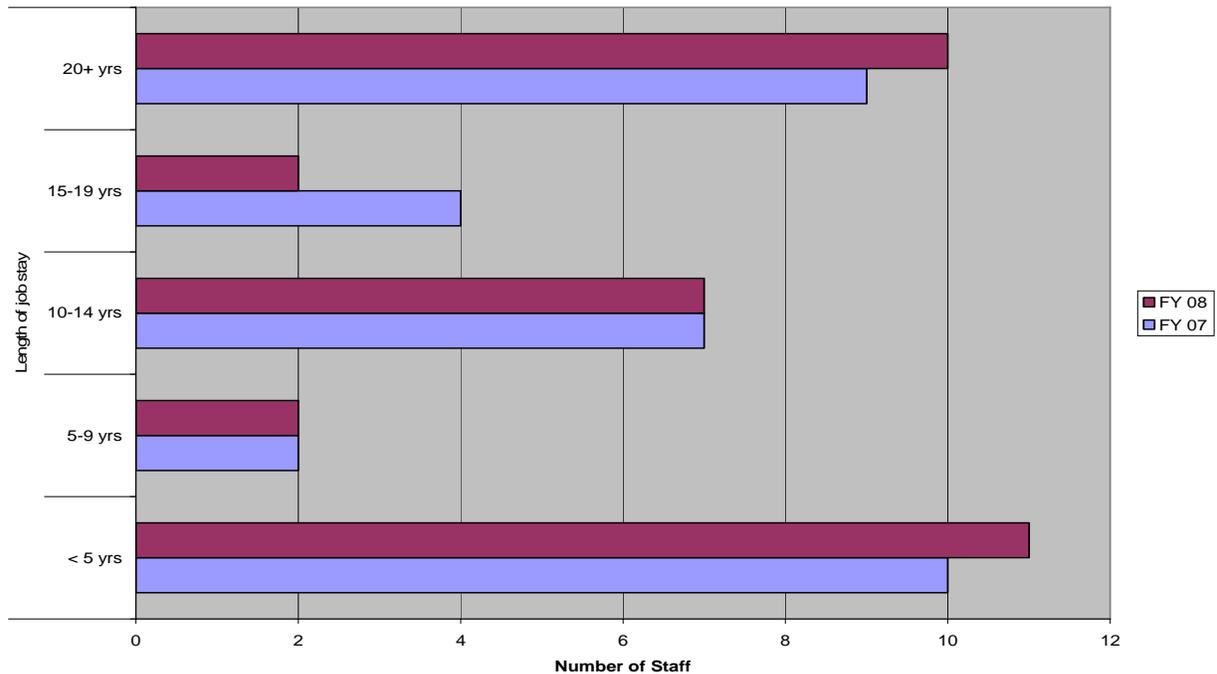
Figure 7.4.b – Training and Staff Development
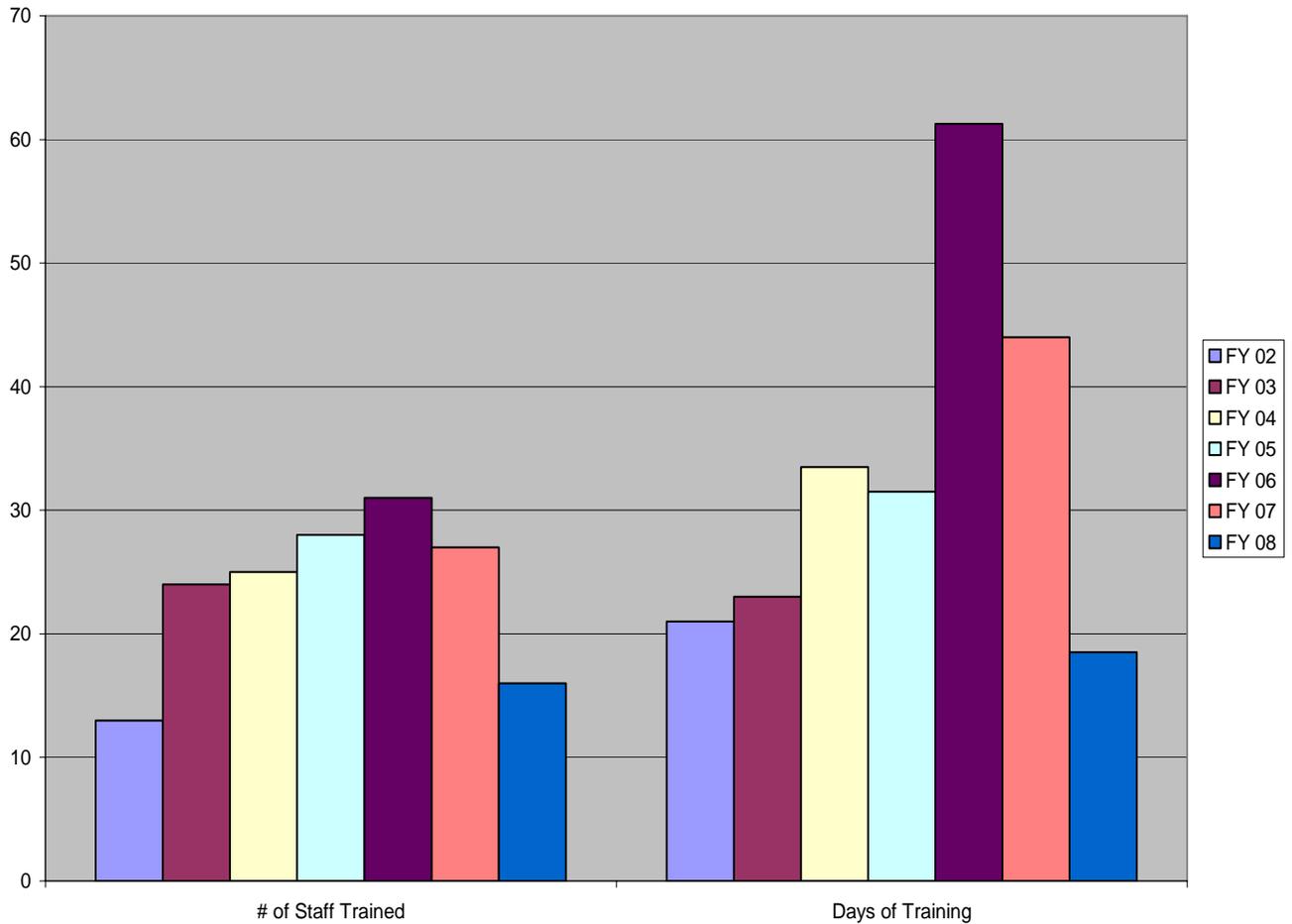
The Arts Commission uses an agency-wide staff development and training plan that includes self-identified training needs of staff, and training needs identified through an evaluation of core competencies required to reach strategic objectives. The agency has partnered with other state government agencies and entities, and made strategic use of outside grant funding to continue a high level of quality staff training. Budget constraints limited both the number of staff trained and the number of training days. However, the Statewide Arts Conference provided all program staff the opportunity to join constituents in an incredibly productive professional development event.

**Figure 7.4.c – Arts Commission Employee Diversity** (*Source: U.S. Census Bureau, 2005)

The SC Arts Commission is an equal opportunity employer, and seeks to reflect the diverse makeup of the state in its staff. For the past two years the Arts Commission met 100% of its goals established in its Affirmative Action Plan, and received an award from the State Human Affairs Commission for this achievement.
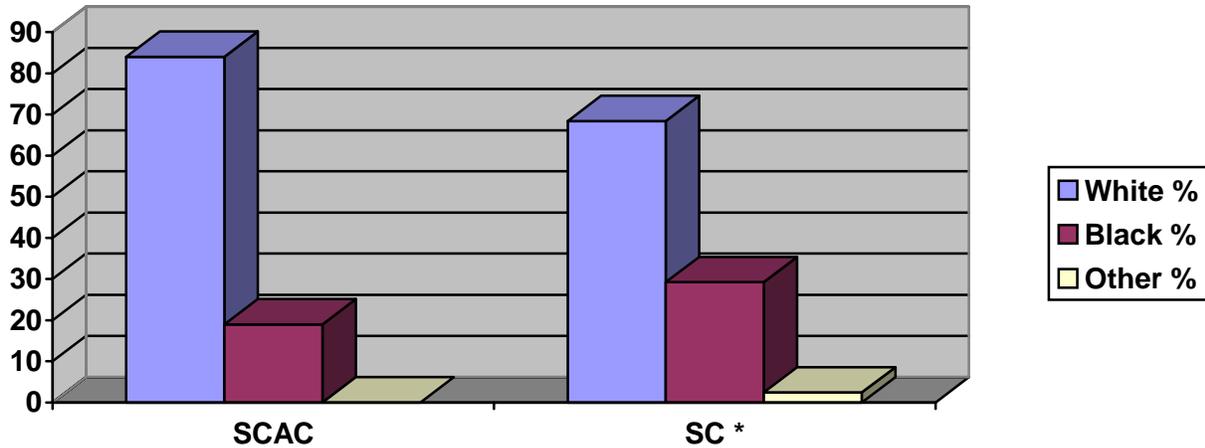
7.5 **What are your performance levels and trends for your key measures of organizational effectiveness/operational efficiency, and work system performance (these could include measures related to the following: product, service, and work system innovation rates and improvement results; improvements to cycle time; supplier and partner performance; and results related to emergency drills or exercises)?**

In FY 2008 the Arts Commission received feedback which enabled us to determine that several aspects of our operational and organization work systems were functioning to the benefit of our customers. Grant recipients were surveyed and reported that they were satisfied with our grant reimbursement process.

**Figure 7.5a - Satisfaction with grant payment [reimbursement] process.**

Satisfaction with Payment Process

1   2   3   4   5
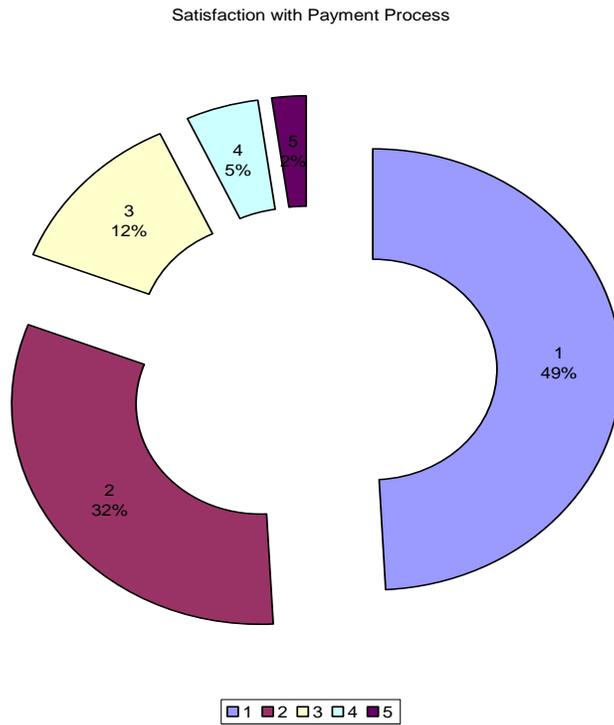
1=Highly Satisfied   5=Least Satisfied

Figure 7.5.b - Usefulness of Information Sources

Customers were also asked to rate the useful of information sources that Arts Commission provides.

1=Most Useful   5= Least Useful
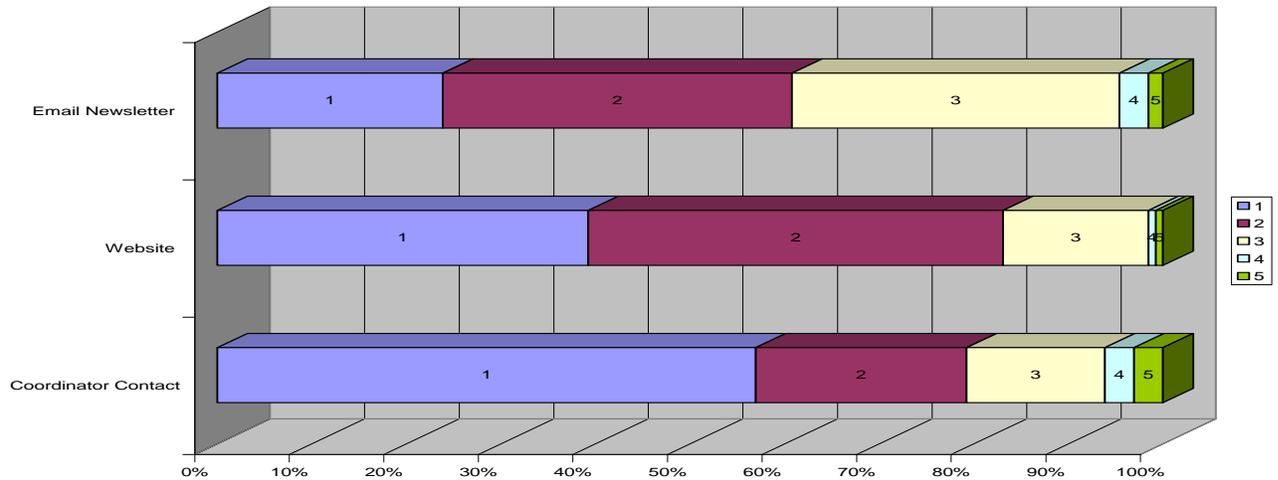
7.6   What are your performance levels and trends for the key measures of regulatory/legal compliance and community support?

The Arts Commission is consistently compliant with legal and regulatory requirements including those for hiring, facility safety, records management, and Freedom of Information. 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. The Arts Commission conducts periodic random audits of its grantees to ensure compliance with these regulations.

Accountability Report Transmittal Form

Agency Name: **South Carolina Arts Commission**

Date of Submission: **September 15, 2008**

Agency Director: **Suzette M. Surkamer**

Agency Contact Person: **Rusty Sox/Joy Young**

Agency Contact's Telephone Number: **(803)734-8899**

South Carolina
Budget & Control Board

General Services Division
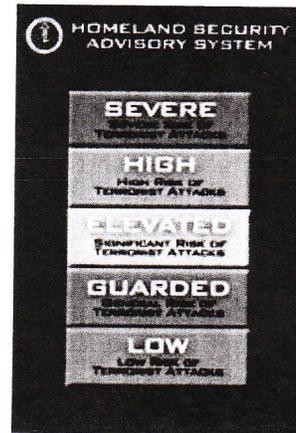
Fire Prevention, Emergency Action
and Homeland Security Plan
for the
ARTS COMMISSION
1800 Gervais Street

July 23, 2004
Supercedes previous versions
Revised November 16, 2006

South Carolina Budget & Control Board
Fire Prevention, Emergency Action & Homeland Security Plan

BUILDING NAME: Arts Commission Building

Building Number: 114586
Address:
1800 Gervais Street
Columbia, S.C.

Office of Prime Responsibility:
S.C. Budget & Control Board
General Services Division
Safety Support Team (803) 737-2315

Fire Prevention, Emergency Action & Homeland Security Plan

Location: Arts Commission Building

Primary: Arts Commission

I. MISSION

A. Provide for the safety of the Arts Commission Building employees and visitors
B. Eliminate anxiety and panic
C. Minimize disruption of normal activities
D. Interface and support Local and State Government Crisis and Consequence Management Response Plans.

II. ORGANIZATION AND CONTROL

As building owner, the Budget and Control Board, General Services Division is responsible for coordination of Emergency Action Plan administrative, management, planning, preparedness, mitigation, response, and recovery activities. All supporting agencies will assist the Budget and control Board, General Services Division in the planning and execution of the above.

A Building Incident Command will be established with Arts Commission Building Emergency Coordinator, GSD Facility Management Maintenance personnel and GSD Safety Officer.

III. CONCEPT OF OPERATIONS

A. Pre-Incident (Preparedness)
   1. Coordinate planning with local and state governments crisis and consequence management agencies
   2. Maintain SOP for Emergency Support Functions
   3. Perform Building Risk Assessment
   4. Train and exercise, Building Incident Command personnel
   5. Follow Homeland Security Advisory System:

- **Low Condition (Green).** This condition is declared when there is a low risk of terrorist attacks.

- **Guarded Condition (Blue).** This condition is declared when there is a general risk of terrorist attacks.

- **Elevated Condition (Yellow).** An Elevated Condition is declared when there is a significant risk of terrorist attacks.

- **High Condition (Orange).** A High Condition is declared when there is a high risk of terrorist attacks.

- **Severe Condition (Red).** A Severe Condition reflects a severe risk of terrorist attacks.
  6. Upon notice of a significant threat for a terrorist act, implement warning plan for Emergency Support Functions.

B. Crisis Management (Response)
1. Activate the Building Incident Command when a terrorist threat is received or has occurred.
2. Implement security measures as directed by Emergency Coordinator.
3. Implement evacuation measures as directed by Emergency Coordinator.
4. Arts Commission Building employees and visitors will exit building via posted exit route. Disabled Person Monitor provides assistance.
5. Arts Commission Building employees and visitors will report to the designated assembly area located on the sidewalk at the corner of Barnwell Street and Senate Street. Floor Warden/ Accountability Monitors prepare roll call to verify/report employees' and visitors' physical condition at assigned assembly area located on the sidewalk at the corner of Barnwell Street and Senate Street.
6. Trained First Aid staff performs triage if required. Accountability Monitor reports medical report to Arts Commission Building Emergency Coordinator.
7. Arts Commission Building Emergency Coordinator, GSD Facility Management Representative and GSD Safety Officer report to Local Government's Incident Command.
8. Arts Commission Building employees and visitors moved to shelter through communication by Arts Commission Building Emergency Coordination as directed by Local Government Incident Command.
9. Arts Commission Building employees and visitors follow emergency traffic management planned evacuation routes through communication by Emergency Coordinator as directed by Local Government Incident Command.
10. GSD Facility Management Representative follows directions of Local Government Incident Command to implement building shutdown procedure or provide other building information.
11. GSD Safety Officer provides Building hazard information to Local Government Incident Command and establishes communication with GSD management
12. Based on consultation with GSD Safety Officer, GSD Director/Assistant Director or GSD Facilities Management dispatches staff to Richland County Emergency operations Center.
13. Arts Commission Building Communications/Public Information Officer will consult with Budget and Control Board Information Office and will release information authorized by Local Government Incident Command and/or South Carolina emergency Management Division Public Information Officer.

C. Consequence Management (Recovery)

1. GSD Safety Manager, when approved by local Incident Command notifies GSD and Arts Commission Building management to scale down as requirements diminish and return to routine operations as soon as possible.
2. GSD Facilities Management follows Building Start-up SOP.
3. Arts Commission Building Management follows Business Resumption SOP.
   a. If building is damaged, GSD Property Management will work with tenant to assist with housing of the agency.
   b. GSD Facility Management will oversee building restoration operations.

D. Preplanning
1. Emergency Action Plan and ESF(s) shall be reviewed and changes communicated with applicable agency.
2. Building Risk Assessment/management shall be updated annually.
3. Arts Commission Building workforce will be trained on building evacuation. All new employees will be trained at orientation.

IV. RESPONSIBILITIES

A. S.C. Budget and Control Board, General Services Division
1. Coordinate development and execution of the Emergency Action Plan and Emergency Support Functions(s) to the maximum extent with the emergency activities of tenants, local and state government.
2. Shall be prepared to implement Emergency Action Plan and assigned Building Incident Command personnel.
3. Maintain surveillance of potential threatening conditions and communicate with Budget and Control Board building tenants and Building Incident Command personnel.
4. Maintain, update and distribute Emergency Action Plan after approval by security.
5. Provide technical and planning assistance to building tenants upon requests.
6. Provide appropriate training to all Building Incident Command members.
7. Maintain current internal notification/recall rosters and communication systems.
8. Participate in test and exercises of plan.
9. Prepare After Action Report.

B. The Arts Commission
1. Shall be prepared to implement Emergency Action Plan and assigned Building Incident Command personnel.
2. Maintain current internal notification recall rosters and communications systems.
3. Participate in test and exercises of plan.
4. Assist in preparation of the After Action Report.

After Action Report
Consequence Management

SC Budget and Control Board
Emergency Action Program

Incident Date: _____ ESF: _____

Incident Type: _____

Building: _____

Location: _____

Evacuation: No _____ Yes _____ If Yes, number of persons: _____

Evacuated to: _____

Person Completing Report: _____

Telephone and e-mail address: _____

Narrative: (explain what happened and subsequent events)

Recommendations:

Warning ESF 1

Primary: Federal Bureau of Investigation
South Carolina Law Enforcement Division

Support: S.C. Adjutant General, Emergency Management Division

I. INTRODUCTION

This Homeland Security Advisory System is designed to provide warnings in the form of a set of graduated "Threat Conditions" that would increase as risk of threat increases. At each Threat Condition, General Services Division (GSD) and/or Judicial implement a corresponding set of "protective measures" to further reduce vulnerability or increase response capability during a period of heightened alert.

The higher the Threat Condition the greater the risks of a terrorist attack. Risks include both the probabilities of an attack occurring and its potential gravity.

II. HOMELAND SECURITY ADVISORY SYSTEM THREAT CONDITIONS:

1. Low Condition (Green). This condition is declared when there is a low risk of terrorist attacks.

   A. Refine Terrorist Action Plan and Emergency Support Function(s)/SOP
   B. Review with and train Building Incident Command personnel on protective measures.
   C. Institutionalizing security process through law enforcement to assure all facilities and regulated sections are regularly assessed for vulnerabilities to terrorist attacks and all reasonable measures are taken to mitigate these vulnerabilities.

2. Guarded Condition (Blue). This condition is declared when there is a general risk of terrorist attacks. In addition to the protective measures taken in the previous Threat Conditions, Building Incident Command should consider the following general measures in addition to the agency-specific Protective Measures:

   A. Check communications with Building Incident Command personnel.
   B. Review and update Emergency Action Plan and Support Functions/SOP.
   C. Provide Building Incident Command with information that will strengthen its ability to act appropriately.

3. Elevated Condition (Yellow). An Elevated Condition is declared when there is a significant risk of terrorist attacks. In addition to Protective Measures taken in the previous threat conditions, Building Incident Command should consider the following general measures in addition to the protective measures that have been developed.

A. Increase surveillance of critical Building location.
B. GSD shall coordinate emergency plans as appropriate with local/state governments.
C. Assess whether the precise characteristics of the threat require further refinement of Preplanned Protective Measures.
D. Implement, as appropriate, Emergency Action Plan and ESF/SOP.

4. High Condition (Orange). A High Condition is declared when there is a high risk of terrorist attacks. In addition to the Protective Measure, taken in the previous threat conditions, Building Incident Command should consider the following general measures as well as agency specific measures that will be developed and implemented.

A. Coordinate necessary security efforts with local/state law enforcement.
B. Take additional precautions in public areas and consider alternate use of the areas.
C. Prepare to execute Emergency Action Plan to include business resumption at alternate work site on dispersing Arts Commission Building workforce.
D. Restricting threatened Facility access to essential Arts Commission Building personnel only.

5. Severe Condition (Red). A Severe Condition reflects a severe risk of terrorist attacks. Under most circumstances, the Protective Measures for Severe Conditions are not intended to be sustained for substantial periods of time. In addition to the Protective Measures in the previous Threat Conditions, Building Incident Command should consider the following general measures in addition to the agency-specific Protective Measures each will develop. Building Incident Command will:

A. Increase or redirect personnel to address critical emergency needs.
B. Review Emergency Action Plan and ESF and staffing.
C. Prepare for monitoring and directing building operations.
D. Prepare shut down and closing of Arts Commission Building Building.

Building Incident Command ESF 2

Primary: Arts Commission
         SC Budget & Control Board

I. INTRODUCTION

The Building Incident Command (BIC) provides a coordinated response to Emergency Actions at a S.C. Budget and Control Board building location. The BIC is responsible for front-line management of the initial incident, for tactical safety, planning and execution and preparation for first responses and established Incident Command.

The Building Incident Command has the authority to:
- Assume initial command
- Assess the situation
- Implement the Emergency Action Plan
- Determine response strategies
- Activate Resources
- Order an evacuation
- Oversee initial incident response
- Activities
- Communicates initial action response to First Responder/Established Incident Command
- Declare incident over as directed First Responder/Established Incident Command

II. MISSION

To facilitate the safety of Arts Commission Building workforce/visitors located at the 1800 Gervais Street and interface initial Emergency Response Actions with First Responder/ Incident Command

III ORGANIZATION AND CONTROL

The Budget and Control Board, the Arts Commission, Office of Human Resources, Probation, Parole & Pardon Services, Department of Natural Resources, will establish support for the Arts Commission Building Incident Command as follows:

Building Incident Command (BIC) for each team/facility: The key to successful is to create an effective emergency team. The responsibilities of the BIC are to be implemented whenever there is an alarm. There must be primary and alternate persons assigned these positions so procedures are carried out in case of absences from the building. The duties of the BIC are outlined the following sample job descriptions:

A. General Services Division (DGS) Safety Officer: This person is responsible for the overall Building Incidence Command operations to include implementation of safety, health, environmental, security and technical response to a terrorist incident. This person coordinates with DGS Facilities Management and Emergency Coordinator to establish support with the First Responder/Incident Command. This

person is responsible for establishing communications with Budget and Control Board management and serves as building owner representative.

B. DGS Facilities Management Representative: This person is responsible for assisting the First Responder/Incident Command by providing information on the building's HVAC, electrical, plumbing, fire alarms, and general building maintenance systems. This person follows directions of Incident Command up to shutting down buildings' systems operations.

C. Arts Commission Building Emergency Coordinator: This person is responsible for implementing the emergency evacuation plan, and training the emergency team and all occupants on how to use the fire alarm and communications systems. The Accountability Monitor reports missing persons and Floor Wardens report any other problem to the Emergency Coordinator who then acts as the liaison with First Responder/Incident Command. The Emergency Coordinator will relay any problems or situations such as the last know location and description of disabled, trapped or missing persons, blocked exits, etc.

D. Arts Commission Building Floor Wardens: These designated employees conduct occupant searches in assigned areas of the building. They should be trained in the complete workplace layout so they may direct people to the nearest available exit. This requires knowledge of alternate escape routes. All Floor Wardens should be made aware of handicapped employees who may need extra assistance and hazardous areas to be avoided during emergencies. Before leaving, wardens should check offices, rest rooms, storage rooms, etc. and instruct persons to evacuate the building. The Floor Wardens should be the last persons to leave their assigned areas closing the office and stairwell doors behind them to reduce the spread of fire and smoke. Each Floor Warden will report the results of their search to the Accountability Monitor, and the location of disabled persons and any problems to the Emergency Coordinator. Additionally, once outside, designated Floor Wardens are to prevent anyone except authorized EMS persons from entering until the all clear signal is given.

NOTE: An additional Floor Warden may be assigned to ensure that persons do not wait for or use elevators during an evacuation. He/she should direct people to the nearest available fire exit.

E. Arts Commission Building Persons Monitors (Buddy): Prior to any emergency, disabled employees, even if only temporarily disabled, need to contact the Emergency Coordinator to arrange for assistance. Each disabled employee is assigned a Buddy to assist them reach his/her designated assembly area. Assembly areas for disabled employees in multi-story building, if not otherwise designated, will be inside the fire stairwell on the floor where they work. In order to prevent undue congestion in the stairwells, disabled persons and their buddy are to wait out of the in the hall until most employees have evacuated or until the Floor Warden leaves. The fire stairwells will provide adequate protection from a fire for disabled employees until rescued by the fire department.

F. Arts Commission Building Accountability Monitors: These persons are responsible for making sure all of the building occupants are accounted for at the assemble areas. After the evacuation is completed, these persons should be able to account for or otherwise verify that all employees and company guests are in the assemble areas. If anyone is missing, ensure they are not in the other assigned assembly area. Persons who are not accounted for will be reported to Emergency Management Services through the Emergency Coordinator. Also, report to Emergency

Coordinator initial medical status of employees and be prepared to implement initial medical services.

G. Certified First Aid Providers: Be prepared to form triage area as directed by the BIC and Local Government Incident Command. Administer First Aid to persons as needed.

BUILDING INCIDENT COMMAND (Example)
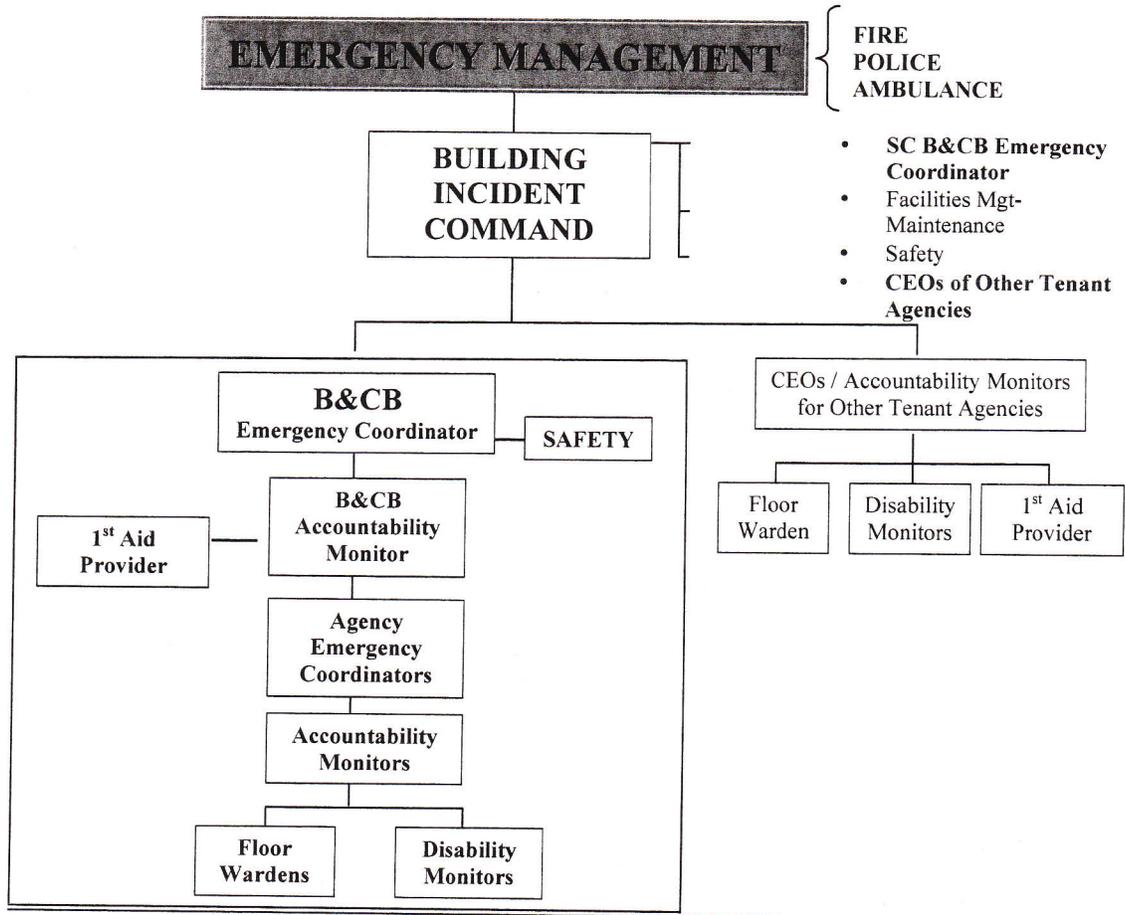
IV. CONCEPT OF OPERATIONS

A. The Building Incident Command will be activated once a terrorist threat/action is received.

B. The Arts Commission Building Emergency Coordinator will evaluate terrorist threat and determine security actions to be taken to protect employees/visitors, as outlined in the plan.

C. The Budget and Control Board/DGS/Safety Officer will respond to 1800 Gervais Street location to assist First Responder/Incident Command with information and support Arts Commission Building Emergency Coordinator.

D. The Budget and Control Board/DGS/Facility Management Representative will provide First Responder/Incident Command with Building Operations Information and assist as directed.

E. The Building Incident Command will follow directions of First Responders/Incident Command as they relate to implementation of this plan.

Security ESF 3

Primary: Arts Commission

Support: S.C. Budget and Control Board

I.   INTRODUCTION

The Arts Commission Building Emergency Coordinator has the responsibility for implementation and enforcement of security measures in conjunction with the S.C. Budget and Control Board/General Services Division (GSD) at the Arts Commission Building site during implementation of Emergency Action Plan.

Any Building Security Services will be incorporated into the Emergency_Action Plan.

The Building Incident Command (BIC) is responsible for front-line management of the initial incident for security and interface with first responders and established Incident Command.

II.   MISSION

To implement and support security measures at the Arts Commission Building site, both administrative and physical to maintain site integrity and provide for the safety of Arts Commission Building employees and visitors.

III.   ORGANIZATION AND CONTROL

The Arts Commission will establish security support for the Arts Commission Building as follows:

Assess the facilities present security status with input from GSD Safety Officer and approval by State law enforcement agencies.

Building risk assessment security deficiencies will be addressed in the Building Risk Management Report to include: physical security, personnel security and information security.   All security planning will be developed to interface with local/state law enforcement response.

IV. CONCEPT OF OPERATIONS

A. Pre Incident (Preparedness)

1. Building Risk Assessment made of the Arts Commission Building to include but not limited to workplace security, vehicle control, office security, information security and high security areas.

2. Eliminate building risk through Building Risk Management Plan.

3. Incorporate security measures in Emergency Action Plan.

4. BIC member, local/state law enforcement and existing building security services shall review approved security procedures for their respected responsibilities.

B. Crisis Management (Response)

1. BIC serves as liaison with first responder/Incident Command.

2. BIC assists the first responder/Incident Command with isolation of crime scene

3. BIC assists in maintaining site integrity during crisis management.

4. BIC provides communication with SC Budget and Control Board and Arts Commission Building management upon approval by Incident Command.

C. Consequence Management (Recovery)

1. BIC will continue to maintain site integrity

2. BIC will continue to serve as liaison between Incident Command and outside agencies.

3. If criminal activities are confirmed by Incident Command, continue to secure any possible evidence and provide assistance as directed.

4. Prepare After Action Report and submit to local/state law enforcement. Release information as approved by local/state law enforcement.

Communications ESF 4

Primary: SC Budget & Control Board

Support: Arts Commission

I. INTRODUCTION

Communications includes information, reports, Homeland Security Advisory System Threat conditions, 24-hour radio, telephone, internet, and teletype capability. In the event normal crisis and consequences management communications channels become overburdened or destroyed, other agency channel shall be utilized as necessary to augment communications. Assist local law enforcement, fire fighting, search and rescue, lifesaving, etc; and disseminate instructions and operations of Emergency Action Plan.

II. MISSION

To provide a means of defining, specifying and performing the functions of communication through coordination with appropriate Building Incident Command (BIC) member, local and state law enforcement agency, fire service, emergency medical services and/or First Response Incident Command.

III. ORGANIZATION AND CONTROL

A. The General Services Division is responsible for coordinating all BIC Communications administrative, management, planning, training preparedness, integrative crisis and consequences managerial.

B. The Arts Commission will assist General Services Division in the planning and execution of the above.

C. The General Services Division shall establish communication with Richland County Emergency Public Works Operation upon activation.

D. Communications will be available by General Services Division on a 24-hour-a-day basis. Alternate communications will be identified, maintained and tested semi-annually basis for use in the event the existing communication systems are damaged and rendered inoperable.

IV. CONCEPT OF OPERATIONS

A. Pre-Incident (Preparedness)

1. Identifies communication facilities, equipment, capabilities and personnel supporting at the Arts Commission Building.
2. Identify actual and planned actions to restore communications and support required for Tenant Business Resumption.

3. Identify actual and planned actions to restore communications and support required for Tenant Business Resumption.

4. Coordinate the acquisition and deployment of communications equipment, personnel and resources to establish communication for Crisis and Consequence Management.

5. Test communication equipment to evaluate response capability.

6. All communications systems will be used if necessary to disseminate warning(s) to Arts Commission Building Emergency Coordinator/BIC members.

B.   CRISIS MANAGEMENT (RESPONSE)

1. BIC maintains constant two-way communications with all members.

2. BIC reports to first response Incident Command and interface available communication system(s).

3. If required BIC coordinate with appropriate support state agencies voice, computer and two-way radio systems.

4. Maintains communications during crisis management as approved by Incident Command.

C.   CONSQUENCE MANAGEMENT (RECOVERY)

1. Maintains/restore communications with Incident Command.

2. BIC makes communications available to Budget and Control Boards/ Arts Commission Building management to maintain or restore agency operations.

2. BIC includes communication evaluation in After Action Report.

Evacuation/Emergency Procedures ESF 5

Primary: Arts Commission

Support: SC Budget & Control Board

I. INTRODUCTION:

If an emergency incident happens at the Arts Commission Building, the event would require fast decisions and quick actions. Arts Commission Building Emergency Coordinator, based on the type of emergency incident, should determine the type of evacuation.

The general policy requires all persons to immediately leave a facility by the nearest available exit when a fire alarm is activated or, in facilities without an alarm system, whenever it becomes clear that an emergency exists. No one is expected to endanger him/himself in order to assist with the evacuation of others, but everyone has the responsibility to ensure other building occupants are aware of the emergency. Similarly, we encourage trained individuals to aid anyone requiring assistance to safely evacuate.

All persons will be evacuated to a safe assembly area so Accountability Monitors can verify all occupants have been accounted for. Also, if medical, triage, shelter or evacuations are required, actions can be orderly.

II. MISSION:

To safely evacuate all the Arts Commission Building workforce/visitors located at the 1800 Gervais Street when an emergency incident occurs. Also, to outline actions to protect workforce/visitors if the incident occurs within the building.

III. ORGANIZATION AND CONTROL

A. Arts Commission Building Emergency Coordinator is responsible for implementing the emergency evacuation ESF.

B. Arts Commission Building Floor Warden is responsible for ensuring his floor is clear and that all persons have used the proper exit. He has the authority to change evacuation procedures if in his judgment this is necessary, thus he may order the use of the alternate stairwell when smoke or flame threatens a primary route.

C. Arts Commission Building Disabled Persons Monitor will identify, prior to emergency, all disabled employees so they may be assisted to assembly area. Also, any disabled visitor should be assisted following the same procedures.

D. Arts Commission Building Accountability Monitor will account for building occupants in the assembly area. If required, implement medical triage procedures.

E. Assembly areas will be a pre-determined point located at least 750 feet from the building. Each employee will be trained to evacuate and report to the assembly area on the sidewalk at the corner of Barnwell Street and Senate Street.

F. Arts Commission Building Emergency Coordinator will report evacuation results to First Responder/Incident Command.

IV. CONCEPT OF OPERATIONS

A. EVACUATION

- Alarm
  - An evacuation is sounded when a fire/smoke detection system is activated.
  - When an employee detects a fire/smoke, activate the alarm system with a manual pull.
- Notify:
  - (9)-911.
  - Others, as required.
- Evacuate – Treat all evacuation alarms as real. Close doors and windows. Use fire extinguishers on small fires. Elevators will not be used. Use designate stairwells/evacuation routes.
- Assembly area is on the sidewalk at the corner of Barnwell Street and Senate Street
- Return to work when directed by Arts Commission Building Emergency Coordinator.

B. BOMB THREATS

- By telephone:
  - Get as much information from the caller as possible (refer to attached bomb threat checklist).
  - Do not hang up your phone (a trace may be possible).
- Other Bomb Threats: **DO NOT DISTURB/TOUCH, SMOKE, OR USE A RADIO** near the suspect package.
- Notify:
  - (9) 911
  - Others, as required.
- Assemble in assigned area and report to Arts Commission Building Accountability Monitor.
- Follow instructions from Arts Commission Building Emergency Coordinator.

C.   EXPLOSION

- Activate the alarm.
- Notify:
  - (9)-911.
  - Others, as required.
- Evacuate (see above procedures).

D.   BUILDING LOCKDOWN

- If a terrorist incident occurs within the building:
  - Call (9)-911.
  - Call DPS/Bureau of Protective Services at (803) 734-2422.
  - Notify designated receptionist on each floor to communicate to employees/visitors to immediately lock themselves in their office.
  - Arts Commission Building Emergency Coordinator establishes communication with Incident Command through (9)-911 or radio communications.
  - Floor Wardens should be prepared to report the crisis conditions to Arts Commission Building Emergency Coordinator.

Building Name – SHELTER IN PLACE   Address
Example: Typical Floor   (Lock Down)

N

CODE RED

INTRUDER

TAKE SHELTER IN PLACE

Close & Lock Office Doors

ELEV

B

ELEVATORS

A

PRIMARY

MANUAL FIRE

FIRE EXTINGUISHE
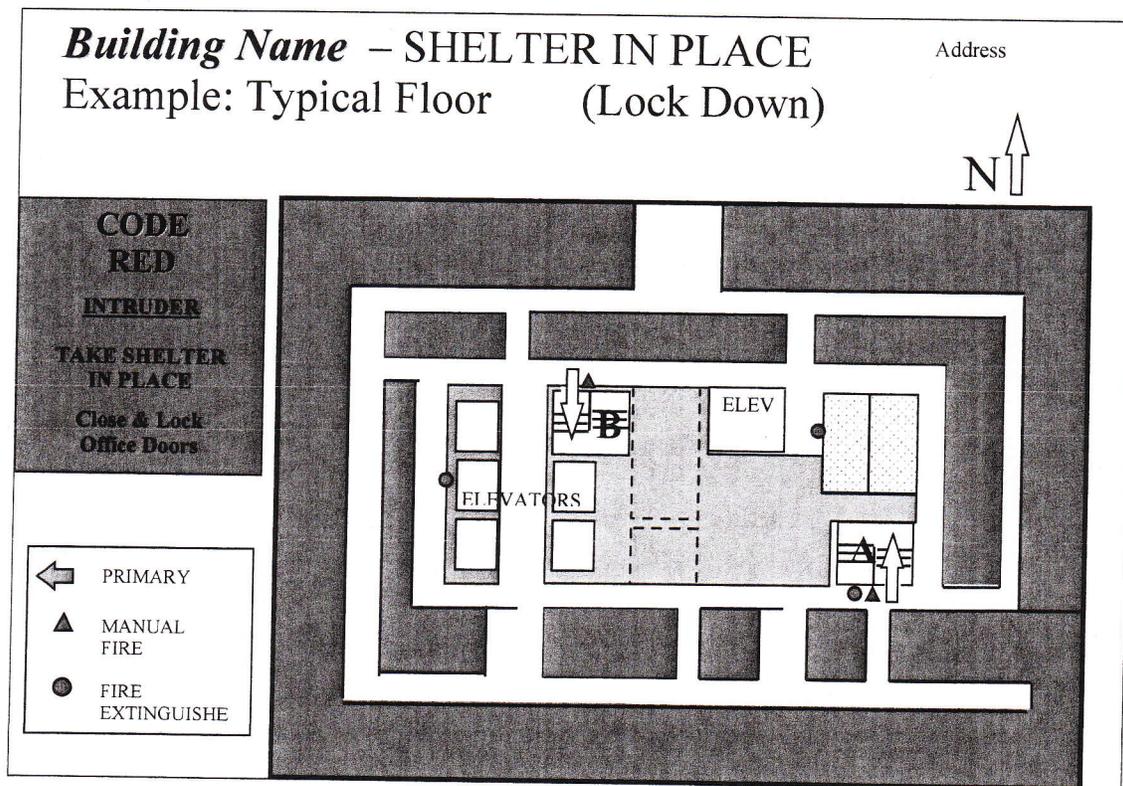
E.   SEVERE WEATHER-TORNADO WARNING (actual sighting)

- Leave office, closing door behind you.
- Take shelter immediately in an interior corridor or basement of the Arts Commission Building.
- After a Tornado/Severe Weather.
  - Arts Commission Building Floor Warden – check for injured.
  - Arts Commission Building Accountability Monitor - take roll.
  - Arts Commission Building Emergency Coordinator - decide to evacuate or return to work.

**Building Name** – SEVERE WEATHER
Example: Typical Floor
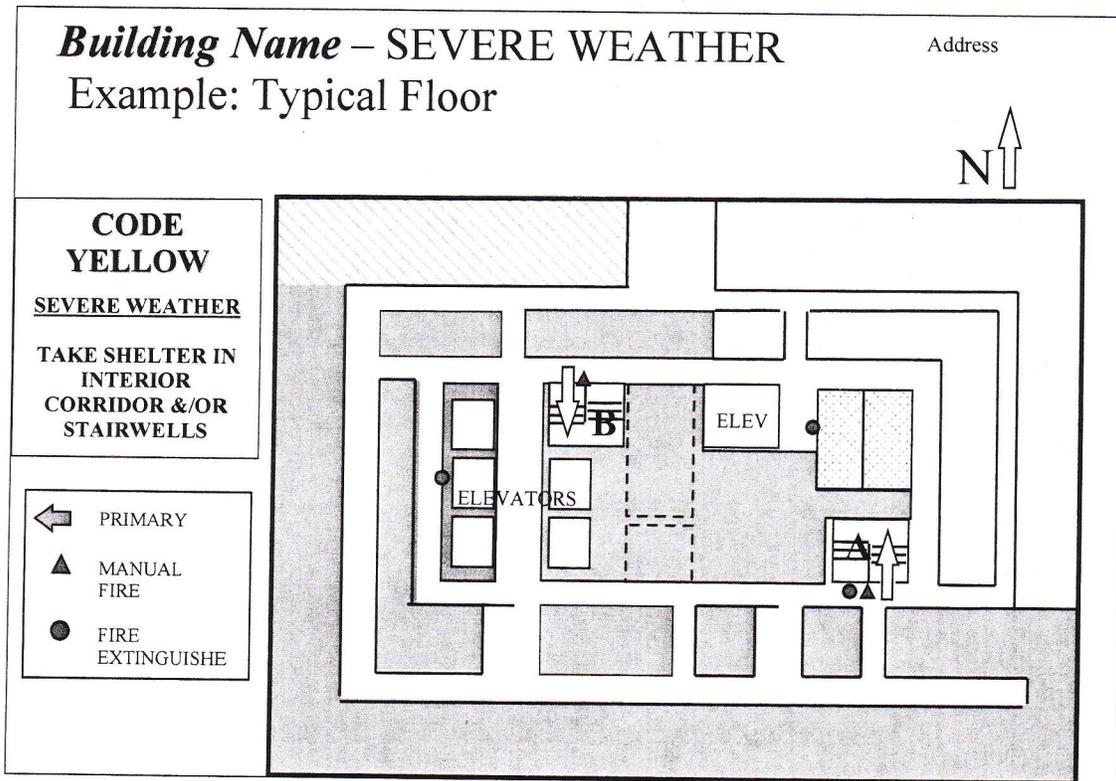
Attachments: Evacuation Routes
Assembly Area
Bomb Threat Checklist
Use and Limitations of Portable Fire Extinguishers
Guidance for Anthrax
Emergency Personnel Directory

EVACUATION ROUTES

ASSEMBLY AREA

Employees and visitors will report to the designated assembly area located on the
sidewalk at the corner of Barnwell Street and Senate Street.
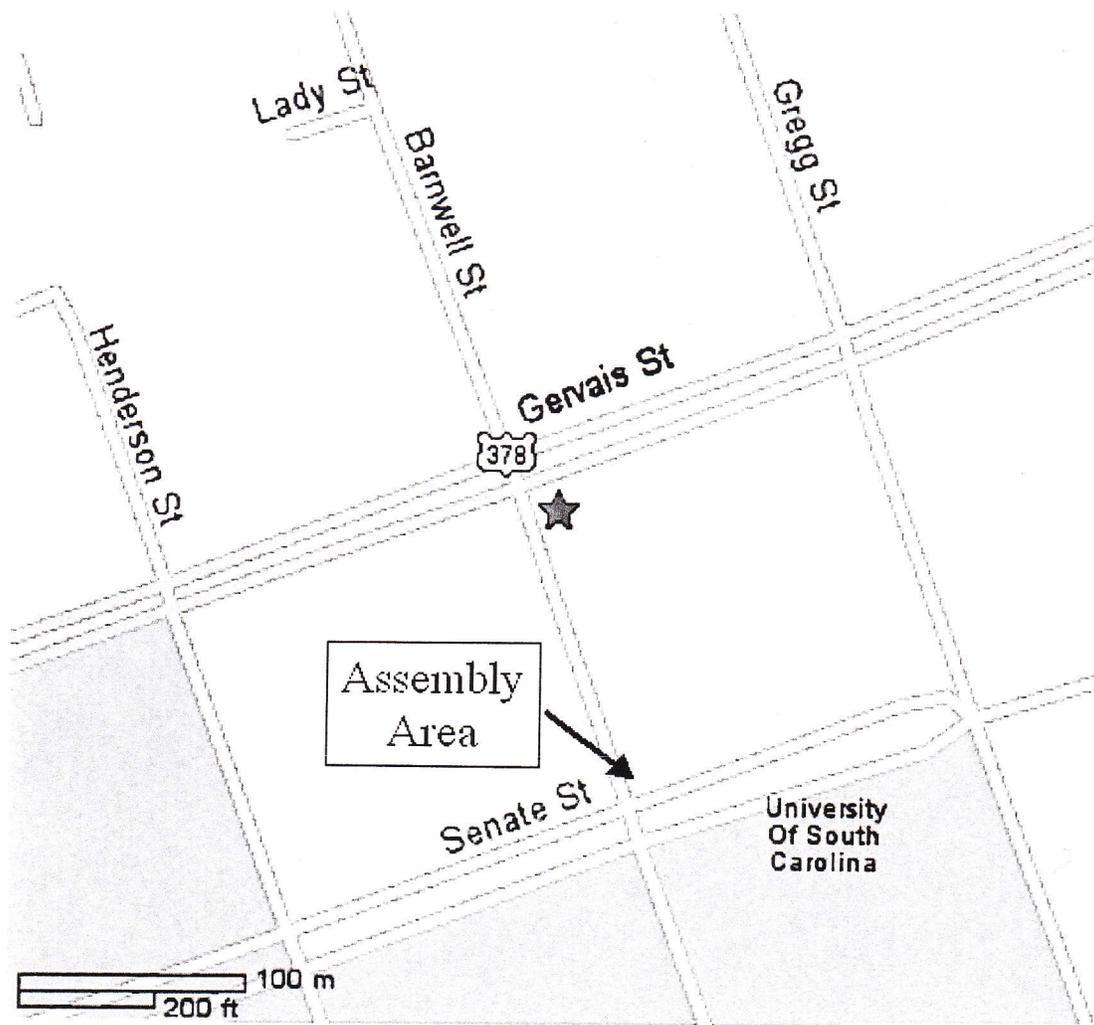
BOMB THREAT CHECKLIST

Exact time of call _____

Exact words of caller _____

_____

_____

_____

QUESTIONS TO ASK (as questions to keep caller on the line)

1. When is bomb going to explode? _____

2. Where is the bomb right now? _____

3. What does it look like? _____

4. What kind of bomb is it? _____

5. What will cause it to explode? _____

6. Did you place the bomb? _____

7. Why? _____

8. From where are you calling? _____

9. What is your address? _____

10. What is your name? _____

CALLER'S VOICE (circle)

Calm	Angry	Excited	Slow	Rapid
Soft	Loud	Laughter	Crying	Normal
Distinct	Slurred	Intoxicated	Nasal	Stutter
Lisp	Raspy	Deep	Ragged	Broken
Squeaky	Accent	Disguised	Clearing Throat	Deep Breathing
Cracking Voice	Disguised	Familiar		

If voice is familiar, whom did it sound like? _____

BOMB THREAT CHECKLIST
(Cont.)

BACKGROUND NOISES (circle)

Street Noises	Crockery	Voices	PA System	Music
House Noises	Motor	Office Machinery	Factory Machines	Animal Noises
Clear	Static	Local	Long Distance	Booth

Other _____

THREAT LANGUAGE (circle)

Well Spoken	Educated	Foul	Irrational	Incoherent
Taped	Message Read by Threat Maker			

Remarks: _____

Person receiving call: _____

Telephone number call received at: _____

Date: _____

REPORT CALL IMMEDIATELY TO:

(9)-911

Use and Limitation of Portable Fire Extinguishers

Before you begin fighting a fire:

Call (9)-911.
Make sure the building is being evacuated.
Determine the fire is limited to a small area and is not spreading.
Make sure you have a clear path to an exit that is not threatened by the fire.
Know the proper type and how to use the extinguisher.

TYPES OF PORTABLE FIRE EXTINGUISHERS

	TYPE	USED FOR FIRES INVOLVING:
△	A	ORDINARY COMBUSTIBLES (Wood, Paper, Cloth, etc.)
☐	B	FLAMMABLE LIQUIDS (Grease, Gas, Paints, Oils, etc.)
◯	C	ELECTRICAL (Energized Motors, Switches, etc.)

HOW TO USE A PORTABLE FIRE EXTINGUISHER

- **P**ULL THE PIN

- **A**IM AT BASE OF FIRE

- **S**QUEEZE THE TRIGGER

- **S**WEEP

Guidance for Anthrax Threat Letters or Packages in the Workplace

What constitutes a suspicious letter or parcel?

Some typical characteristics which ought to trigger suspicion include letters of parcels that:

- Have any powdery substance on the outside.
- Are unexpected or from someone unfamiliar to you.
- Have excessive postage, handwritten or poorly typed address, incorrect titles or titles with no name, or misspellings of common words.
- Are addressed to someone no longer with your organization or are otherwise outdated.
- Have no return address, or have one that can't be verified as legitimate.
- Are of unusual weight, given their size, or are lopsided or oddly shaped.
- Have an unusual amount of tape.
- Are marked with restrictive endorsements, such as "Personal" or "Confidential."
- Have strange odors or stains.

Individuals should do the following if they receive such a package or are contacted by the public concerning a suspicious package or envelope.

If you receive a suspicious package:

1. Stay calm: Do not get excited or excite others. Most threats are not genuine. However, you must treat each incident seriously.

2. If the letter/package is not open or is not leaking anything, put the letter on a stable surface and call your supervisor. Wash your hands with soap and water. Everyone who had any contact with the letter must also wash his or her hands with soap and water.

   If, however, a powder spills from the letter, either because it was opened or has torn open, follow these steps:

   - Put the letter on a stable surface.

   - Do not clean up the powder. Do not sniff, touch, taste, or look closely at the spilled contents.

   - Leave the room promptly and prevent anyone from entering. Everyone who touched the letter should wash his or her hands. Do not leave the area. There is no need to evacuate the floor or building.

3. Contact your supervisor. He/she will make a list of all persons who touched the letter or envelope. **(Be sure the list includes work and home phone numbers for each person in case follow-up is necessary)**

4. Your supervisor will call (9)-911. After law enforcement has received the information they need, ask to go home to wash your clothes and take a shower. No special precautions are needed. Do not use bleach on your skin.

If you receive a call from the public regarding a suspicious package:

1. Stay calm: do not get excited or excite the caller. Most threats are not genuine. However, you must treat each incident seriously.

2. Ask where the letter is now. If the letter is still near the caller request that he or she make sure no one else handles the letter and place the letter on a stable surface.

If a powder or substance spills out or is found in the letter, instruct the caller to follow these steps:

- Put the letter on a stable surface.

- Do not clean up the powder. Do not sniff, touch, taste, or look closely at the spilled contents.

- Have everyone leave the room. No need to evacuate the floor or building.

3. Inform the caller they must wash his or her hands with soap and water. Everyone who had any contact with letter **MUST** also wash his or her hands with soap and water.

4. Instruct the caller to dial (9)-911.

A risk assessment for those persons involved in the incident will be coordinated by appropriate law enforcement personnel with decisions about the need for decontamination and initiation of antibiotic prophylaxis being made by the appropriate local health department.

EMERGENCY NOTIFICATION DIRECTORY
SC ARTS COMMISSION

Ambulance, Fire & Police: (9)-911
General Services Safety Services: (803) 737-3880

	ROOM#	WORK #	CELL #	E-MAIL	FAX #	PAGER #	HOME #
HOMELAND SECURITY:							
Rick Howell		737-3883	513-5350	Rhowell@gs.sc.gov			345-0553
Marshall Fowler		737-2407	600-7233	Mfowler@gs.sc.gov			345-9504
SAFETY CONTACT:							
Holly Bockow		737-2311	513-5352	HBockow@gs.sc.gov	737-0592		736-4484
Bernie Lee		737-2315	513-5354	BLee@gs.sc.gov	737-0592		356-8560
FACILITIES MGMT:							
Carl Dooley		734-3416	600-5747	Cdooley@gs.sc.gov	734-6750		358-0314
Tim Martin		734-3402	309-0324	TMartin@gs.sc.gov	734-6750		781-3609
Dan Marlow		734-3491	600-4107	DMarlow@gs.sc.gov	734-2346		957-5855
EMERGENCY COORDINATOR:							
Linda Campbell	52	734-8679	960-3698	campbell@arts.state.sc.us	734-8526		714-6053
Larry Dean (alternate)	50	734-8672	920-6805	ldean@arts.state.sc.us	734-8526		865-2615
ACCOUNTABILITY MONITOR:							
Receptionist							
(Morning) Giovanna Alvino		734-8696			734-8526		
(Afternoon) Juanda Arnett		734-8696			734-8526		
Executive Director or Acting Director							

FLOOR WARDENS:

Zone 1 – Gwen Boykin
Zone 2 – Mary Teague
Zone 3 – ~~Laurel Posey~~ + Alan Owens
Zone 4 – Calvin Parker
Zone 5 – Linda Campbell
Zone 6 – Larry Dean
Zone 7 – Cathy Lee

PERSONS MONITOR:

Zone 1 – Rusty Sox
Zone 2 – Ken May
Zone 3 – Laurel Posey
Zone 4 – Clay Burnette
Zone 5 – Linda Campbell
Zone 6 – Larry Dean
Zone 7 – Brenda Caprani

CERTIFIED FIRST AID RESPONDERS:

~~Joyce Bibby~~		~~734-8685~~	~~bibbyjoy@arts.state.sc.us~~ ~~734-8526~~
~~Tom Bryan~~		734-8765	~~bryantom@arts.state.sc.us~~ 734-8526
Cathy Lee	46	734-8674	~~leerc@arts.state.sc.us~~ 734-8526
Mary Teague	25	734-8691	~~teaguema@arts.state.sc.us~~ ~~734-8526~~

917-2612

TBryankurt/.sc.gov
ELee c.arts.sc.gov
MTeague@arts.sc.gov

Medical/Triage ESF 6

Primary: Arts Commission

Support: SC Budget & Control Board

I. INTRODUCTION

Once in the Evacuation Assembly Area, the Building Incident Command and the Arts Commission Building Accountability Monitor will implement required first aid and prepare for medical/triage for victims.

II. MISSION

To provide initial First Aid/CPR to victims from a crisis at the Arts Commission Building and be prepared to interface with First Responder/Richland County Emergency Medical Services for Emergency Medical Triage and Treatment.

III. ORGANIZATION AND CONTROL

A. The General Services Division (GSD) Safety Officer will coordinate training for Arts Commission Building employees through American Red Cross for First Aid/CPR. Employees should be trained for each floor. A medical kit should be assigned to and kept by Accountability Monitor to provide medical resources to trained first aid employees at Assembly Area.

B. The Arts Commission Building Accountability Monitor will update Arts Commission Building Emergency Coordinator of initial medical status of victims.

C. The Arts Commission Building Accountability Monitor shall be prepared to implement initial medical triage for interface with First Responder/Richland County Emergency Medical Services.

D. Richland County Emergency Medical Services will direct Emergency Medical Triage and Treatment.

IV. CONCEPT OF OPERATIONS

A. Pre-Incident (Preparedness)

1. BIC members are trained on Emergency/Medical Triage and Treatment practices of Richland County Emergency Medical Services.
2. Designated Arts Commission Building employees are trained in American Red Cross First Aid/CPR.

3. Arts Commission Building Accountability Monitor and employees trained to perform First Aid/CPR should begin plans for medical treatment in the Evacuation Assembly Area. DGS Safety Officer will provide concept of initial Medical Triage Treatment to Arts Commission Building First Aid/CPR providers.

4. Arts Commission Building Emergency Coordinator reviews initial medical reports (expected if terrorist incident occurs) with Arts Commission Building Accountability Monitors.

5. Medical kits assigned to and maintained by Arts Commission Building Accountability Monitor.

B. Crisis Management (response)

1. As Arts Commission Building employees respond to Evacuation Assembly Area, trained First Aid/CPR providers prepare to aid injured.

2. Arts Commission Building Accountability Monitor provides medical kit to lead First Aid Responder and reports medical conditions to Arts Commission Building Emergency Coordinator.

3. Arts Commission Building Emergency Coordinator reports medical information to First Responder/Incident Command.

4. If required, Arts Commission Building Accountability Monitor prepares to receive Emergency Medical Triage and Treatment instructions provided by Richland County Emergency Medical Services.

C. Consequence Management (Recovery)

1. Arts Commission Building Accountability Monitor and First Aid Responder should follow Richland County Medical Services instructions.

   - Triage process
   - Assist in the performing of triage
   - Assist in the performing of treatment

2. Arts Commission Building Accountability Monitor should maintain communication with Arts Commission Building Emergency Coordinator.

3. Arts Commission Building Accountability Monitor shall assist BIC with After Action Report.

Shelter ESF 7

Primary: SC Budget & Control Board

Support: Arts Commission

I.   INTRODUCTION

    A. Budget and Control Board will coordinate emergency shelter of tenants in designated facilities.

    B. Where no designated facilities exist, Budget and Control Board will coordinate with Richland County Emergency Services to shelter tenants.

II.   MISSION

    To organize and implement emergency shelter for Arts Commission Building employees and visitors upon evacuation, assembly and determination by Incident Command that a shelter location will provide increased safety and improve area consequence management operations.

III. ORGANIZATION AND CONTROL

    A. Budget and Control Board is responsible for coordinating with Richland County Emergency Management Services capability to shelter Arts Commission Building employees and visitors and outline procedures for this purpose before and during Consequence Management.

    B. Mass Care Shelter may be open by American Red Cross. BIC will coordinate with Richland County Emergency Management Services the transition to American Red Cross shelter during Consequence Management.

IV.   CONCEPT OF OPERATIONS

    A. Pre-Incident (Preparedness)

        1. Richland County Emergency Management Services EOP will be reviewed to identify shelter closest to Arts Commission Building.

        2. Shelter procedures will be reviewed, specifically the transition from assembly area to designated shelter.

        3. Family well-being inquiry SOP will be established with the Arts Commission to assist shelter operations regarding information about individuals.

B. Crisis Management (Response)

1. BIC will coordinate with Richland County Emergency Management Services via Incident Command if emergency shelters are required to move Arts Commission Building workforce/visitors to a safe location.

2. Once decision is made to open shelters, operations will be performed in accordance with public needs as assessed by appropriate volunteer organizations at Richland County Emergency Management Services.

3. Richland County Emergency Management Services shelter EOP will make arrangements for provisions of medical services and mental health services with appropriate agencies.

C. Consequence Management (Recovery)

1. Richland County Emergency Management Services shelter EOP provides for shelter, feeding, emergency first aid, family well being and distribution of relief supplies.

2. GSD Safety Officer should work with volunteer agency shelter management to ensure Arts Commission Building employees/visitors needs are understood. Also, coordinate with Budget & Control Board's Public Information Officer coordinates with Richland County Public Information Officer to ensure communications about family well being are reported accurately.

3. BIC will assist shelter management with After Action Reports.

Attachment: Family Well-Being Inquiry SOP

Emergency Traffic Management ESF 8

Primary: City of Columbia Police Department
               Department of Public Safety

Support: Local Law Enforcement
               SC Law Enforcement Division

I.   INTRODUCTION

A.   The aggressive management of evacuating motor vehicle traffic during the threat of, or immediately following an emergency or terrorist incident is critical to the life/safety of state residents and transients. This function must be planned and executed in a coordinated manner that will ensure the most timely and orderly movement of the impacted populace to an area of safety.

B.   Weapons of Mass Destruction Incidents or other terrorist incidents will require action by this functional area and likely geographic areas impacted.

C.   Effective emergency traffic management will be accomplished by multiple cooperating agencies led by City of Columbia Police and SC Department of Public Safety which has overall responsibility for this emergency function.

II. MISSION

To provide for coordinated plans, policies, and actions of State and local governments to ensure the safety and orderly evacuation of Arts Commission Building employees/visitors affected by terrorist incident.

III. ORGANIZATION AND CONTROL

A.   The city of Columbia Police Department will work with Department of Public Safety to interface local Emergency Traffic Management issues before, during, and after an evacuation.

B.   Incident Command will monitor crisis management conditions and determine if evacuation is required.

C.   Evacuation decisions and time-line established by Incident Command will be coordinated with Department of Public Safety.

IV. CONCEPT OF OPERATIONS

   A. Pre-Incident (Preparedness)

      1. City of Columbia/Department of Public Safety develops evacuation route for affected area.

      2. Designate all predetermined traffic control points.

      3. Determine and ensure provision of all equipment resources required.

      4. Develop and coordinate all manpower requirements and support required.

      5. Develop and monitor plan for ingress and egress of emergency vehicles during emergency.

      6. Building Incident Command made aware, educated, and trained to assist in the initial implementation of traffic management evacuation plans for Arts Commission Building.

   B. Crisis Management (Response)

      1. If Incident Command/City of Columbia make decision to implement Emergency Management Traffic Plan, Building Incident Command will assist with initial implementation.

      2. Arts Commission Building Emergency Coordinator will instruct the Accountability Monitor to release by floor at 5 minute intervals, employees/visitors to leave by person or vehicle.

      3. POV will follow evacuation routes outlined in Pre-Incident planning.

   C. Consequence Management (Recovery)

      1. BIC will prepare After Action Report on Emergency Traffic Management interface.

Public Information ESF 9

Primary: SC Budget & Control Board

Support: Arts Commission

I. INTRODUCTION

    A. Since implementation of this plan is based upon a terrorist incident, all public information must first be cleared through Incident Command Public Information Office because of the crime scene.

    B. Providing emergency information to the public is essential to avoid or minimize loss of life and property. The public will be apprized through approved reports to the news media and Emergency Alert Systems.

II. MISSION

    To provide information during crisis and consequence management operation that are clear, concise and accurate on the existing situation in the disaster area, actions being taken by the authorities, and those to be taken by the population. All public information releases must protect the crime scene operations.

III. ORGANIZATION AND CONTROL

    The Budget and Control Board, the Arts Commission Public Information Officers will work with City of Columbia/Richland County Public Information Offices to establish information release by Incident Command during crisis management.

    All consequence management public information coverage will be released through SC Adjutant General's Emergency Management Division.

IV. CONCEPT OF OPERATION

    A. Pre-Incident (Preparedness)

        1. Coordinate with all appropriate agencies, be prepared to ensure proper agency public information.

        2. Standard operating procedures will be developed by Budget and Control Board Public Information Officer.

        3. Public Information Office standard operating procedures will interface with Richland County Emergency Services and SC Emergency Management Division.

B. Crisis Management

   1. The incident circumstance may require an Incident Command Public Information Office. Any action taken by the Arts Commission and Budget and Control Board supporting Crisis Management will be communicated with media as approved by Incident Command Public Information Office.

   2. Consequence Management Public Information Office will be coordinated through Richland County Emergency Management Services and SC Emergency Management Division Public Information Office.

C. Consequence Management (Recovery)

   1. Upon notification by Richland County Emergency Management Services and SC Emergency Management Public Information Office, resume normal public information practice.

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To be determined by each agency according to their unique requirements and the crisis incident. The Building Incident Command will determine building closure, or partial or full return to work depending upon the condition of the entirety or portions of the building.

Each agency is to identify specific persons to the overall building Emergency Coordinator for a limited and staggered return to work as required based on their critical operations. Priority of recovery operations, as appropriate and as determined by the Building's Emergency Coordinator, should consider the following:

- Damage assessment, clean up and repairs
- Relocation
- If unable prior to evacuation, secure confidential documents, money, etc.
- Restart computer operations and other key support equipment or operations
- Partial Return to Work
- Full Return to Work
- Return of Customers