

"... creating a thriving arts environment  
for the benefit of all South Carolinians."

*Proud to be Grant Professionals Association's  
2019 Public Sector Grantmaker of the Year*



July 13, 2021

The Honorable Jeffrey E. Johnson  
Legislative Oversight Committee  
S.C. House of Representatives  
P.O. Box 11867  
Columbia, SC 29211

*Via Email*

Dear Representative Johnson,

Attached please find written responses to the Oversight Committee's questions received by our agency on June 17, 2021.

We will be happy to clarify any of this information as needed.

Thank you,

David T. Platts  
Executive Director

## **S.C. Arts Commission - HOUSE OVERSIGHT FOLLOW-UP QUESTIONS**

### **Arts Directory**

1. Has the agency considered modifying, or adding a field to its directory, so it can collect information about who is using the service?

While we do not require any sort of survey participation, we do solicit feedback from users in two ways: through an optional review feature on every arts directory page as well as through email to program staff. This year, for example, we received feedback that teachers were interested in knowing which teaching artists provided virtual residencies, and we were able to survey teaching artists to have that information available for those that inquired.

2. Has the agency ever surveyed directory participants to determine if they have seen positive results from their participation?

The shift from the previous printed Artist Roster to the current online Arts Directory system with a three-year renewal period is in direct response to a survey and other feedback. Both directory members and users responded that the former Roster was too often out-of-date for users and not nimble enough for members. With the new online system, members can submit updates to their contact info/directory pages at will, and we ensure that information is up-to-date by requiring members to complete a brief re-certification or re-application process every three years. We have not run a re-certification cycle yet but will certainly consider embedding direct questions about the results of their participation in the directory into this recertification/re-application process.

### **Poetry Out Loud Competition**

3. According to agency testimony, 36 counties did not have any representation in the poetry competition in FY2019.

- a. Does the agency have a plan to address this issue?

Yes, the agency is currently pursuing other pathways for students to participate in Poetry Out Loud, including outside of the classroom. If students can participate through community organizations or local libraries, their access to the program won't rely on the participation of their particular teacher.

4. Do Poetry Out Loud state champions receive a prize? If so, what is the prize?

Yes, state champions receive a \$250 award and move on to nationals for a chance to receive a \$5,000 (2<sup>nd</sup> runner up) \$10,000 (1<sup>st</sup> runner up), or a \$20,000 (National Champion) award at the national championship. A Charleston, S.C. student (Janae Claxton) won this \$20,000 National Champion prize in 2018.

### **Cultural Districts**

5. Some communities that may potentially qualify for cultural district status may not be aware of this process.

- a. How has the agency promoted cultural district status or designation to local communities

across the state?

In the summer, we frequently use agency channels to promote the existing districts as waypoints (acknowledging the bulk of interstate traffic is headed to beaches here or elsewhere) or destinations themselves. We have also tried promoting them in “shop local” campaigns to help support local artists. Both help increase the visibility of the program to in-state communities as we reach outward. The program sees steady interest, to varying degrees, from communities of all sizes.

- b. Has the agency considered conducting a survey of the state to identify potential cultural district locations?

We have not conducted a survey. Agency staff who frequently work in the field have networks of relationships that help identify community artistic momentum or budding hotspots. Not every community will want to pursue or even qualify to be a cultural district. The program is a distinction for those communities who put arts and culture and the resulting economic activity at the forefront of their building or revitalization efforts. The agency is happy to advise any community considering whether to develop the assets found in a cultural district.

- 6. Does the agency require applicants for cultural district status to commission an economic impact study to verify or validate the impact of cultural district designation?

- a. If no, has the agency conducted a study to determine the economic impact of each cultural district?

We do not require that cultural district applicants commission an economic impact study. Once a district is designated, it must annually document and measure the impact to include number of visitors and building occupancy. We also recommend that districts track arts business data – sales volume and taxes generated, e.g. We are a year behind in collecting annual data from districts and intend to gather updated information by the end of the calendar year.

### **Agency Resources**

- 7. The agency has multiple programs and grants which require considerable resources to effectively perform research and evaluate the efficacy of programs and grants.

- a. Does the agency have adequate resources to perform research and effectively evaluate programming?

Research and program evaluation have historically been the first things to be eliminated when financial times have been tough. Our experience has been that the momentum is difficult to restart when funds are more readily available. Over the past few years, we have tried to prioritize research, especially in the K12 education world. As we increase our funding, we plan to also increase research and program evaluation. We also plan to work with a consultant to develop consistent program evaluations that can be used across multiple programs and grants for the agency, as well as serve as a tool for our constituents to evaluate their own programs.

## **ABC Project**

8. According to the ABC Project website, ABC currently serves 43,994 students at 74 schools in South Carolina. The agency identified 170,730 students served in FY2019 and 84 school or districts participants.

a. Please explain why the data are different.

Beginning in FY20, ABC shifted programmatically to focus on supporting individual school sites in the new and more rigorous process of ABC certification, phasing out the “ABC District” designation. Though no longer considered ABC sites or counted in ABC tallies, former ABC districts and any new district-level applicants are now supported by the Arts Commission’s District Arts Support (DAS) grant. In FY21, seven districts received DAS grants: Chesterfield, Fairfield, Greenville, Kershaw, McCormick, Sumter, and Williamsburg.

9. Has the agency ever completed a study to determine if there are deficits in the number, type, and location of certain types of teaching artists?

We currently only have data self-reported by the 64 teaching artists on our arts directory, although we do not consider this a complete picture of the teaching artist (TA) field in S.C. We track the following artistic disciplines (note: some teaching artists instruct multiple genres):

- Crafts (9 TAs)
- Dance (10)
- Design Arts (2)
- Folklife/Traditional Arts (6)
- Literature (11)
- Media Arts (3)
- Music (10)
- Opera/Musical Theatre (4)
- Photography (1)
- Storytelling (2)
- Theatre (25)
- Visual Art (24)

Most of the juried teaching artists on our directory regularly and extensively travel throughout the state. Of the 64 TAs, 60 list the Upstate as a service area, 50 list the Midlands, 46 list the Lowcountry, and 44 list Pee Dee. While we do and will continue to support initiatives that train up more teaching artists in underrepresented areas and artistic disciplines, we are not ourselves at capacity to be a direct accrediting, training, or booking institution.

## **State Art Collection**

10. What is the cumulative value of the State Art Collection?

The value of the State Art Collection is currently \$1,211,876 (based on FY:21 insurance coverage)

11. The agency testified that the State Art Collection is insured.

- a. How much does it cost to insure the State Art Collection?  
The annual cost to insure the State Art Collection is currently \$9,137.55 (based on FY:21 insurance coverage)
- b. What factors impact the cost of insurance?
  - 1.) The number of pieces included in the coverage.
  - 2.) The value of the pieces included in the coverage.
  - 3.) The insurance rate premium (which is currently assessed at 0.754 % of the total property value)
- c. If a piece of the collection is out on short or long-term loan, does the agency's insurance cover the art or does the entity receiving the art have to insure the piece?  
Yes, the SCAC's Inland Marine policy for the State Art Collection is wall-to-wall coverage, so it covers pieces while in transit and while off-site on short or long-term loan.

12. The agency provided demographic information for artists with works included in the State Art Collection.

- a. Does the State Art Collection Acquisitions Committee consider demographics when evaluating pieces for possible inclusion in the State Art Collection?  
The committee does not officially include demographics as a decision point.

13. Please provide the number of art pieces, by year, added to the State Art Collection since FY2000.

- a. FY2000 – 0
- b. FY2001 – 7
- c. FY2006 – 17
- d. FY2007 – 3
- e. FY2008 – 4
- f. FY2010 – 2
- g. FY2012 – 10
- h. FY2015 – 4
- i. FY2018 – 2
- j. FY2020 – 2
- k. FY2021 – 2

14. Is the agency confident that the procurement requirements regarding art purchases have been adhered to by state agencies?

Yes. The artist development program director works with each agency to ensure that the agency is engaging in a fair and reasonable procurement process for art purchases. The program director reviews the agency's written determination specifying the need for the art objects and benefits to the State and determines approval or refusal prior to any acquisition. The proposed purchase is then reviewed by the Arts Commission's procurement officer.

- a. Please provide a five-year list of art purchases by state agencies.
  - May 2021 – The Citadel (commission artist for works for new business school building)
  - August 2018 - College of Charleston (conservation services for murals in Sottile

- Theatre)
- July 2018 - Dept. of Natural Resources (commission artist for DNR 2019 stamp program)
- December 2017 - Clemson University (commission artist for large-scale public art)
- February 2017 - Clemson University (commission artists for a deliberately designed sculpture on campus)
- December 2016 - Dept. of Natural Resources (commission artist for DNR 2018 stamp program)

15. The agency testified that it is currently working on its first virtual exhibition.

- a. When will this virtual exhibition be available? How does the agency plan to promote it?

The virtual exhibition, *African American Voices*, is currently being built. The exhibition is a virtual representation of an already curated exhibit that is part of the State Art Collection. We anticipate that it will go live on the agency's website in the second half of FY22 and will be promoted through our regular communications channels – via a statewide news release, our social media channels, The Hub website and an e-blast to our constituent list.

- b. What was the initial investment in the Kunstmatrix virtual exhibition platform and what will be the ongoing cost to support the exhibition?

The Kunstmatrix virtual platform costs \$280 annually. Any ongoing cost to support the exhibition will be minimal once the initial work is completed. Any promotional costs (Facebook ads, e.g.) would cost less than \$250 annually.

- c. How many pieces of the State Art Collection will be included in the virtual exhibition?

There will be 37 works of art in the virtual exhibition.

16. Data for some of the artists in the collection, per agency testimony, has been entered inconsistently or in error.

- a. Has the agency made an effort to correct these errors?

Yes, we have implemented a new inventory management system that will help us better track our inventory and the condition of the pieces in the collection. We are currently working on verifying the accuracy of the data that was transferred as part of the implementation of our new system.

17. How often does the agency perform a physical inventory of the State Art Collection?

Inventory is performed annually and when pieces are recalled from long-term loans or moved between locations.

18. When does the agency expect to have the State Art Collection fully archived and integrated into the new Artwork Archive cloud-based system?

The entirety of the former database has now been uploaded to Artwork Archive. Staff is now going through each of the works to ensure the data is accurate and complete. We can assume this will be

accomplished by the end of the calendar year. For all intents and purposes, we are now using Artwork Archive as our State Art Collection management system.

### **Artist as Entrepreneurs Lab**

19. What is the goal of Artist as Entrepreneurs Lab? How will the agency assess its effectiveness?

The goal of the Artist as Entrepreneurs Lab is to provide information and tools for artists who are interested in starting an artistic business or in creating a platform for their craft. For example, a writer may be interesting in starting a publishing company; a dancer, a theater company; a visual artist, a gallery. These workshops will be presented by artists who are successful with these endeavors. In conjunction with these workshops, there will be a series of workshops tailored to business-related topics such as taxes, obtaining a business license, etc.

20. Does the agency, post on its website, a list of arts competitions (e.g., local, national, and international) available for artist to view on its website?

Yes, the agency posts opportunities such as these on our news website, The Hub, ([scartshub.com](http://scartshub.com)), which is also linked from our main website, [southcarolinaarts.com](http://southcarolinaarts.com). Organizations and individuals wishing to post artist opportunities can do so through the agency's free online arts calendar, Arts Daily ([scartshub.com/arts-daily](http://scartshub.com/arts-daily)), which can be accessed via our main website or The Hub.

21. Does the agency know or inquire as to how participating artists became aware of Artist U? If so, what does the data show and has the agency utilized this information to improve its marketing of the program?

We do not have exact data related to how participating artists became aware of Artists U. The programs have been marketed on AU's website, SCAC's main website and The Hub, through social media, and word of mouth. The strongest marketing has been through referrals by alumni and e-mail blasts from the program director and from other artists.

We use industry-standard analytics to track general traffic to The Hub, and it is consistently high. The Hub is designed to put as much current information as possible front and center to visitors through story previews on its home page. We also use social media for general promotion and formal announcements (from the agency accounts) and informal announcements (direct appeals from program staff on personal social media channels), plus agency-generated email campaigns to promote to targeted lists of artists.

### **Canvass of the People**

22. Did the agency have a participation goal for the survey? If so, how many participants did the agency seek have participate in the survey?

We did not have a specific participation goal but wanted to increase the number of in-person meetings from the previous Canvass in 2010, which offered seven meetings. The 2020 Canvass offered 17 meetings, in addition to the online survey.

23. Of the approximately 1,500 individuals participating in the survey, what percentage would fall into the "underserved" population?

Not all participants provided a zip code, but based on those who did, we know that residents from

seven of the nine current opportunity counties (the agency's term for "underserved") were represented in Canvass participation: Allendale, Dillon, Edgefield, Laurens, Lee, Marion and Saluda. In addition, two counties originally identified as opportunity counties in 2013 were represented: Bamberg and Jasper. These two counties moved off the opportunity county list in a prior year. These seven opportunity counties make up 17.9 percent of the 39 counties represented in Canvass participation.

24. Did the agency perform a formal evaluation of the survey to inform leadership of actions needed for the next 10 year survey?

Yes, the input gathered from the Canvass was used to create our new five-year strategic plan.

25. Please explain the agency's decision to conduct this survey every 10 years. Has the agency considered a three or five year survey?

The most recent Canvass process produced a five-year strategic plan, versus a 10-year long range plan. We have moved away from the 10-year planning model and plan to conduct the Canvass again in five years.

### **Strategic Plan**

26. Did the agency amend or add any new metrics to determine the efficacy of the new Strategic Plan? If so, please identify these metrics.

Yes, the agency's new strategic plan, including success measures, is attached.

### **Data and Metrics**

27. Has the agency considered or investigated adding an interactive dashboard to its website for artists, members of the General Assembly, and other stakeholders to view agency metrics and outcomes?

We offer a visual representation of agency outcomes via our annual impact map and would like to explore ways to do that more interactively.

### **Records, Regulations, and Reports Compliance**

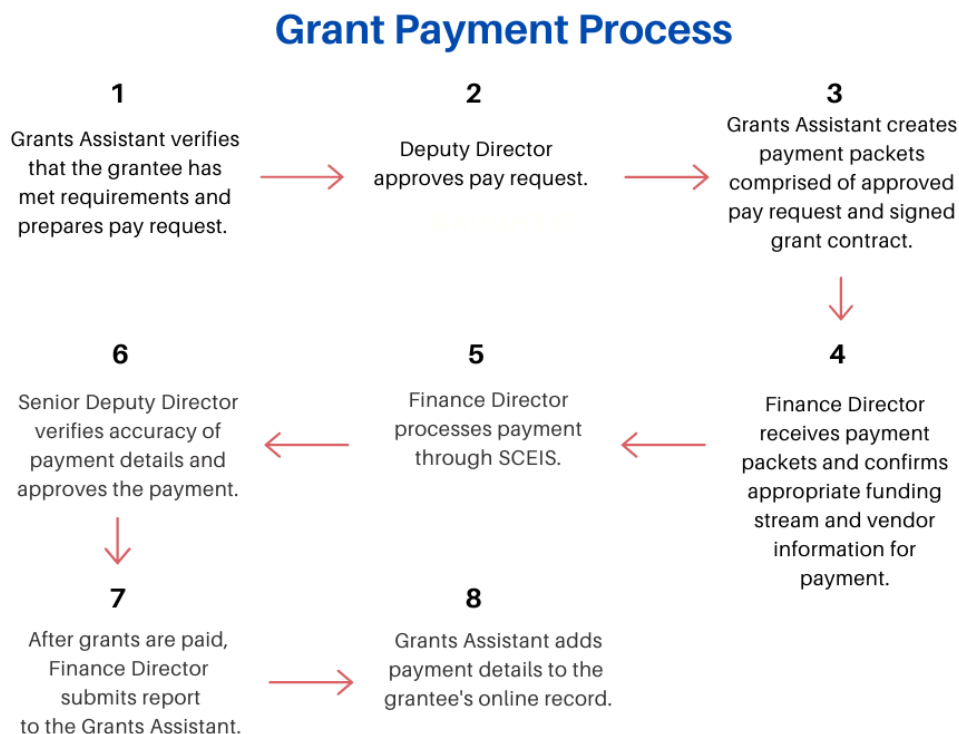
28. Please identify the documents required to be submitted to the State Library and the Department of Archives and History?

The agency is in compliance with the required records retention and destruction schedules related to accounting, administrative reference (non-executive), human resources and grants files and has communicated the necessary ARM-11 files to the Dept. of Archives and History. We have scheduled a meeting (July 29) with an Archives and History records analyst to discuss compliance related to program records. We will work to ensure total compliance and submit any documents or schedules required if discrepancies are identified during our meeting.



## Risk Mitigation

29. Please provide a process flow chart for the agency's grant payment process.



## Agencies and the Arts

30. Besides the Department of Education, which other state agencies are involved with arts services or arts education?

- a. Arts services – The State Museum has an art gallery.
- b. Arts education – The African American Heritage Commission (not an official state agency, but is a state commission)

31. Please identify all of the state agencies that collaborate with the Arts Commission.

- a. Current Fiscal Year
  - SC ETV (lesson repository partnership with ABC; use of Arts Directory teaching artists for school year 2020-2021 educational broadcasts)
  - School for the Deaf and Blind (ABC grant)
  - S.C. Governor's School for the Arts and Humanities (ABC and EPP grants)
  - DHEC (COVID poster design in partnership with our Art of Community program)
  - Dept. of Motor Vehicles (Driven by the Arts license plate)
  - Dept of Admin (SC CARES grant process)
  - Department of Education
  - Education Oversight Committee

- Governor’s Office (Poet Laureate process)
  - Higher Education Commission
- b. In recent years: Dept. of Juvenile Justice
  - c. Currently building relationships toward potential collaborations: State Museum, Commission for Minority Affairs, Department on Aging, S.C. Dept. of Agriculture

32. There are approximately 767,000 K-12 students in South Carolina schools. Approximately 20% of students were served through Arts in Education grants.

- a. Does the agency have a goal regarding the percentage of South Carolina students it would like to reach through its grant programs?

It is core to our mission to support equitable access to quality arts learning for South Carolina students, though grants are only one aspect of how we strive to achieve this mission (partnerships that support educational research and teacher training, for example, are integral to pursuing this mission, and have a different reach than our granting). We do intend in FY22-24 to increase outreach specifically to South Carolina schools with highest levels of students living in poverty and are currently designing targets for granting to those schools.

**Remote Work Outcomes**

33. Did productivity suffer when the agency began working remotely during COVID-19 office closures?

After a period of adjustment, staff members continued to be as productive as possible under the circumstances. Agency leadership followed guidance provided by the Dept. of State Human Resources to accommodate staff – allowing them to balance duties and the realities of working remotely (e.g., childcare issues while schools and day care facilities were closed.) Because many of our constituents were also working remotely, we were able to stay connected with many of those constituents and communicate through online meetings.

34. Did the agency make any significant investments in hardware, or other technology (e.g., web-based subscriptions, licensing, etc.) to ensure staff were able to do their jobs remotely?

- a. If so, please identify the investments and the associated costs.

Yes, in order to ensure all staff could work remotely, the agency spent \$12,935 for laptops and docking stations for staff who did not already have laptops. We also upgraded our Zoom account to accommodate more than one online meeting at the same time. Zoom costs \$40.87 a month.

35. Provide the percentage of agency staff who worked remotely during COVID-19 office closures.

Nearly 100 percent of agency staff were able to work remotely most of the time. The Executive Director worked in the office most days, and other staff occasionally worked in the office if they needed access to the printer, for example. Staff were required to notify the Executive Director prior to arriving at the office to ensure that no more than 2 or 3 people were in the building at once in order to provide a safe environment.

- a. Which agency operations were found to be efficient and manageable in a remote environment?

The processes for grants management and accounting were already online, so those operations were manageable. All meetings and staff interactions moved to Zoom, and staff adjusted as needed to accommodate each other and constituents.

- b. Did the agency survey staff to gauge their interest or support for a continuation of remote workoptions?

Yes, at a recent staff planning retreat, staff indicated their interest in continued options for working remotely part-time. We are currently working on a teleworking plan to present to the Dept. of State Human Resources for approval.

36. Has the agency investigated the efficacy of remote work options as a means to reduce the cost of leased office space?

No, we have not. Our proposed teleworking plan will include all staff working in the office for part of the week. In-person interaction with colleagues and the public is still an important function of the agency's work.

- b. How much does the agency spend on leased office space?

\$97,317 annually, paid to the state.

37. Has the agency considered permanently implementing remote work options as a way recruit and retainstaff?

Yes, that would be part of the new teleworking policy if approved.

### **Communications**

38. Does the agency have a formal social media strategy? If so, provide the goals, objectives, and metricsassociated with the strategy.

Our stance on social media is to use it as an outlet for public information. As a government agency, with the resources we have, it is in our best interests to focus on that strategy. We acknowledge that differs from the strategies employed by corporate and even most nonprofit brands, who strive to use social media to engage and build community. Efforts to do more of that have been explored, but our audience does not respond to those efforts.

39. Identify the forms of communication the agency utilizes to inform the public, artists, and stakeholdersregarding arts activities and arts related programs/grants (e.g., mail, social media, radio, etc.)

- We use multiple channels to take a tailored approach to disseminating public information.
- Newsworthy items such as announcements of any type (e.g. public funding, grant opportunities, awards recipients, etc.) are widely publicized to include:

- News release via e-mail to curated list of media outlets statewide
  - News release posted to The Hub (SCArtsHub.com), the agency’s news website.
  - Social media teasers linking to Hub content are posted to:
    - Facebook (where our engagement is highest)
    - Instagram
    - Twitter
  - “Hub Alert” email sent to list of ~3,000 subscribers
  - Link posted to relevant pages on SouthCarolinaArts.com, the agency’s main website
- Additionally, we maintain an e-mail list of past and current grantees and members of the public who opt in for announcements about grant opportunities and deadlines.
  - Our communications staff uses discretion on best outlets for a given message. Many items warrant social media posts only, media advisories only, or a hybrid approach that maximizes resources.

## **Grant Evaluation**

40. Does the agency have a formal documented process for evaluating the efficacy of grant programs? If so, please describe this process.
- a. All grant recipients must complete a final report that includes a narrative that details grant activities and a budget that reflects how dollars were spent
  - b. Each year final reports are read by grants officers and program directors to ensure programs align with the agency’s mission and values, and that dollars were spent in accordance with laws and guidelines
  - c. We have developed a schedule for grant categories to evaluate guidelines, applications, and processes for effectiveness and equity of access
  - d. We also plan to work with a consultant to develop consistent program evaluations that can be used across multiple programs and grants for the agency, as well as serve as a tool for our constituents to evaluate their own programs.
41. The agency approved 835 grants in FY20. That is an 83% increase from the previous year (FY19 – 456grants).
- a. What do you attribute to the growth in grant awards?

The large increase in grants for FY20 included the School Arts Materials grant (a one-time grant to arts educators to fund arts supplies and materials – we used EIA carry forward to fund this grant) and the first round of Arts Emergency Relief grants (which used federal CARES funds supplemented with state funds to provide emergency relief to arts providers and used private funds raised by the SC Arts Foundation to provide emergency relief to artists and teaching artists)

42. With limited funding, how does the agency ensure that each region of the state has an opportunity to receive grant dollars?

We use a formula based on the average number of grants over the course of a three-year period (Opportunity Counties) to keep an eye on counties that consistently do not receive funding. In these counties we work intentionally with local constituents to develop relationships that will result in funding opportunities.

43. Has the agency considered a grant funding “ceiling and floor” for each region of the state to ensure a more equitable distribution of grant funds?

This is something we have considered, although we have not developed any guidelines. We have floated several models, each of which have major drawbacks. Per capita versus geographic distribution both present inequities, so we continue to brainstorm systems that can support us in our mission of equitable access.

44. Please list each of the grants provided by the agency and identify the metrics used to measure the effectiveness of these grants. (*Copies of the complete list of grant awards for FY19 and FY20 were provided to Oversight staff.*)

- a. All grant recipients must complete a final report that includes a narrative that details grant activities and a budget that reflects how dollars were spent
- b. Each year final reports are read by grants officers and program directors to ensure programs align with the agency’s mission and values, and that dollars were spent in accordance with laws and guidelines
- c. We have developed a schedule for grant categories to evaluate guidelines, applications, and processes for effectiveness and equity of access
- d. We also plan to work with a consultant to develop consistent program evaluations that can be used across multiple programs and grants for the agency, as well as serve as a tool for our constituents to evaluate their own programs.
- e. Current list of grants:

- Arts Emergency Relief
- General Operating Support
- Operating Support for Small Organizations
- Subgranting
- Accessibility
- Fellowships
- Artist Venture Initiatives
- Arts Project Support
- Emerging Artists
- Horizon Underserved
- Folklife for Nonprofit Organizations
- Folk and Traditional Arts Apprenticeships
- Art of Community
- Partnerships
- Special Projects
- Education Pilot Projects
- Arts Teacher Support
- Arts Education Projects

- ABC Advancement
- District Arts

45. What is the estimated dollar value of the intensive in-person and individual professional development consulting offered by the agency?

- a. Identify the total number of intensive in-person and individual development consults provided by the agency (FY19-20).

This is not a number we can provide – with the implementation of Salesforce we will be able to better provide information like this in the future.

- b. Has the agency considered charging a fee for these services?

No. Our mission of equitable access to the arts is in direct conflict with the concept of charging on a per-service basis. We are a state agency and our advising services will remain free to all citizens.

### **Arts Experiences by County**

46. Is it possible for the agency to group arts experiences into categories (e.g., theatre, music, visual art, etc.)?

- a. If so, please group the activities for each county (FY19-20).

Arts experiences can be grouped into general discipline categories based on grantee final report data. The agency has previously reported on FY2019 arts experiences, and we can provide the matching FY2019 discipline information in October 2021 after that data is compiled for submission to the National Endowment for the Arts.

47. There are several counties with total artists in the single digits. Is this a concern for the agency?

- a. If so, what is the agency doing to bolster artist development in these counties?

Yes, this is a concern. The program director has provided more virtual offerings such as portfolio reviews, how to present your work, and how to identify grant opportunities. Virtual programming has provided accessibility to more counties and increased participation. The program director also worked with SCAC staff to promote offerings in more rural counties. The agency has seen an increase in applicants and awardees in the following areas: APS, Emerging Artist, Artist U.

In addition, the agency’s CREATE: Rural SC program has identified more than 300 young individuals in Art of Community counties who consider themselves “creatives” – artists, innovators, makers, and entrepreneurs. These young artists now have opportunities to form networks and learn how to engage with their local communities.

48. Does the agency provide county legislative delegations with information regarding what is needed to improve arts infrastructure in their districts?

We do not provide specific arts infrastructure information to each county delegation. We do provide applicable information during the annual budget process. For example, during the FY2021 budget process, we provided our House budget subcommittee with information that outlined facility needs identified by arts organizations. This information helped shape our funding request for renovation needs. (The funding was not appropriated due to the budget being under a continuing resolution.)

Prior to the pandemic, we annually provided all legislators a printed list of grants awarded so they could identify those grants in their counties. We will again provide that information for the FY22 year.

### **Fundraising**

49. Agency testimony stated that the Arts Commission does not want to raise significant amounts of private funds as to avoid competing against other arts organizations for finite dollars.

Has the agency investigated how much it can raise without encroaching on the fundraising efforts of other arts organizations?

No, we have not formally determined this amount.

50. The agency received approximately \$49,000 annually from the South Carolina Arts Foundation FY16-19.

a. How does the foundation determine the level of financial support it gives to the agency?

The agency makes a request to the foundation based on estimates of how the funds will be used and on the amount the Foundation has historically been able to provide. Foundation funds are used for expenses related to travel, lodging and honoraria (mainly for external panelists), public information, and State Art Collection exhibition, storage and maintenance.

51. Has the South Carolina Arts Foundation considered applying for a specialty license plate, through the Department of Motor Vehicles, to generate funding for the agency?

- The S.C. Arts Commission has had an Arts Awareness Special License Plate (Driven by the Arts) through the DMV since 2007. The S.C. Arts Foundation's role is connected to the sale of license plate numbers lower than 200. These "premium" plates are available for a one-time donation of \$100 to the S.C. Arts Foundation, plus a \$70 specialty license plate fee, which is renewed every two years.
- The Arts Commission receives approximately \$10,000 annually from the Dept. of Motor Vehicles through specialty license plate sales. This income is included in the agency's Other category.

Annual Driven by the Arts license plate income (from plate purchases through the DMV):

- 2020 - \$8,692
- 2019 - \$10,315

- 2018 - \$10,546
- 2017 - \$9,769
- 2016 - \$11,894
- 2015 - \$10,983
- 2014 - \$13,790
- 2013 - \$10,551
- 2012 - \$13,765
- 2011 - \$12,162
- 2010 - \$12,995
- 2009 –\$10,045

**Diversity, Equity, and Inclusion**

52. The agency testified that it received diversity, equity, and inclusion training.

- a. Will the internal staff committee draft a report of its internal agency findings? If so, when will it be completed and will it be presented to the board?

We are working with a consultant in FY22 to develop a series of staff professional learning opportunities in DEI. The consultant will also work with our DEI committee and the board’s Executive Committee to develop internal evaluations.

53. Please submit the executive survey the agency used during testimony at the May 18, 2021 meeting. See attached executive summary of the survey.

**Renaming of Elizabeth O’Neill Verner Award**

54. Was there an initial complaint about Ms. Verner and if so, who or what entity made the complaint?

A constituent alerted the executive director to “racially charged” writings by Elizabeth O’Neill Verner. After reviewing the writings, the commission's Executive Team and the Diversity, Equity and Inclusion (DEI) staff committee agreed that the writings do not align with the commission's values and efforts to promote and increase inclusivity in our programs and services to all citizens of South Carolina.

55. Who made the decision to revoke her name from the award – employees of the commission, the Board, their newly formed diversity committee?

Following discussion, the commission board unanimously approved a recommendation discontinuing the use of Mrs. Verner's name in the annual arts awards title. This recommendation also aligns with current practice by all other state arts agencies across the country, none of whom connect their awards with an individual person’s name.

56. What was the timeline of the decision? The constituent reached out June 18, 2020. The board of commissioners approved the change July 28, 2020.

What criteria directed the decision?

If **all** South Carolinians are to benefit from the arts, the commission’s programs must align with the agency’s



values of diversity, equity, access, and inclusion. Ms. Verner's writings do not align with inclusion of all S.C. citizens.

The awards program was established in 1972 as the Governor's Awards for Excellence in the Arts and have always had "Governor's Awards" in their title. Following the death of Elizabeth O'Neill Verner in 1979, the board of commissioners voted to add her name to the awards program. In 1980, Gov. Richard Riley again designated the awards as the official "Governor's Awards" to re-confirm the state's commitment to the arts. In keeping with this tradition, and to signify the continued prestige of the awards, from this point forward they will be known officially as the South Carolina Governor's Awards for the Arts.

What other awards granted by the Arts Commission bear the name of an artist?

No other awards bear the name of an artist. It is important to note that the statues presented to recipients were designed and created before Mrs. Verner's name was added to the awards title. In 1972, Columbia-based artist Jean McWhorter was commissioned to create the bronze statues still presented today. The statues are not a likeness of any one person, and there are no plans to alter their design.

# South Carolina Arts Commission

## Vision, Mission and Values

### **Vision:**

We envision a South Carolina where the arts are valued and all people benefit from a variety of creative experiences.

### **Mission:**

The mission of the South Carolina Arts Commission is to promote equitable access to the arts and support the cultivation of creativity in South Carolina.

### **Values:**

**Accountability:** We are committed to transparency, honesty, and integrity.

**Courage:** We are committed to and call for courageous leadership that advances equitable access to the arts through policy and practice.

**Creativity:** We value innovation, creative expression, and a commitment to quality in artistic experiences.

**Learning:** We believe education is a right that must be accessible to all. Learning in and through the arts should be integral to a continuum of lifelong growth.

**Relationships:** We believe building connections and working in partnership deepen impact and advance the arts.

**Social Justice:** We value diversity, equity, access, and inclusion. We believe in our collective responsibility to support culturally relevant and responsive art.

### ***Note: the Strategic Plan follows this format:***

Outcome

A. Objective

1. Success Measure

## **Strategic Plan 2021-2025**

### **Outcome 1: South Carolina citizens and visitors benefit from diverse arts experiences in communities throughout the state.**

- A. Consistently award grants in all 46 counties.
  - 1. Tier One counties move to Tier Two.
  - 2. Tier Two counties move off the Opportunity County list.
  
- B. Communities in every county have access to the arts.
  - 1. Either partnerships exist between SCAC and individuals, organizations, local governments, schools, or businesses in each county, or ...
  - 2. Services and/or programs are provided by SCAC grantees to individuals, organizations, local governments, schools, or businesses in each county.
  - 3. Centralized system is developed to track and evaluate communications between staff and partners.
  - 4. State Art Collection programming is designed for all 46 counties.
  
- C. Influence our constituency in their efforts to increase diversity, equity, and inclusion in policies and practices.
  - 1. Professional development is provided in DEI best practices for artists and arts organizations.
  - 2. Operating Support grant final reports are retooled to capture data that reflects if organizations have moved the needle on their DEI policies and practices.
  - 3. DEI survey is developed and distributed to Operating Support grantees annually. Survey results reflect that organizations have moved the needle on their DEI policies and practices.
  
- D. Provide leadership in diversity, equity, and inclusion through our policies and practices.
  - 1. SCAC publishes an Equity Statement.
  - 2. SCAC grant processes are evaluated and adjusted to reflect best practices in equitable grantmaking.
  - 3. Grant categories exist that intentionally increase accessibility for rural communities, people with disabilities, and BIPOC (Black, Indigenous, People of Color) citizens.
  - 4. Leadership development and mentorship opportunities are offered for BIPOC members of the arts community.
  - 5. Professional development is provided in DEI best practices for commissioners and staff.
  
- E. Celebrate and support the many ways South Carolinians engage in artistic expression and creativity.
  - 1. Communication vehicles including The Hub, social media, news releases, and SCAC website consistently publish arts-related content.
  - 2. Online arts event calendar is retooled to serve communities' requests for promoting arts events locally.

3. Annual SC Arts Awards (Governor's Awards and Folk Heritage Awards) recognize individuals and organizations for outstanding achievement and contributions to the arts in South Carolina.
4. The agency website houses digital media for programs.

**Outcome 2: Artists have opportunities to build sustainable careers in South Carolina.**

- A. Provide a robust grant portfolio for individual artists.
  1. Fellowship grants program is retooled to better align with current artistic disciplines.
  2. Emerging Artist grant program for early-career artists is developed and implemented.
  3. Arts Project Support grant program allows artists opportunities to fund projects and professional development.
  4. Artist Ventures Initiatives grant program enables the creation or expansion of arts-driven business ventures.
  5. Traditional Arts Apprenticeship Initiative supports the passing of traditional and cultural knowledge from mentor artists to qualified apprentices.
  6. Program staff informs and advises the S.C. Arts Foundation as they identify, pursue, and secure new private funding for artists.
  7. Program staff works with agency leadership to pursue and track funding from private and public sources to support grants for artists.
- B. Cultivate partnerships and peer networks that create professional opportunities and make more efficient use of resources for artists.
  1. Program staff develops partnerships to expand access to programs and services for artists in rural communities.
  2. Artist-centered programs pivot to respond to realities artists experience.
  3. Digital opportunities for networking and exhibitions are offered to and for artists.
  4. Plan is developed to deepen relationships with artists.
  5. The Artist Services Advisory Council, composed of artists, a commissioner, and staff, provides guidance for programs.
- C. Support and promote the essential role artists as citizens serve in their communities.
  1. Training and mentorship opportunities are offered for artists to build capacity to communicate the value of the arts.
  2. Artists participate in the annual SC Arts Summit.
  3. Communication vehicles including The Hub, social media, news releases, and website consistently publish content highlighting civic engagement by artists.
- D. Provide opportunities for artists to participate in a learning continuum ranging from pre-professional to advanced career training.
  1. Digital opportunities for professional development are offered to and for artists.
  2. Centralized system is developed to track professional learning experiences offered to artists and how many participate.
  3. Professional learning plan is developed to address the needs of artists throughout the multiple stages of their careers.

**Outcome 3: Students receive a comprehensive education in and through the arts that develops creativity, problem solving, collaborative skills, and other knowledge, skills, and characteristics outlined in the Profile of the SC Graduate.**

- A. Provide a robust grant portfolio for Arts in Education.
  - 1. Arts Teachers Grant provides funding for arts teachers to acquire the supplies, materials, and professional development needed to implement the 2017 S.C. College and Career Ready Standards for Visual and Performing Arts Proficiency.
  - 2. Success of the new structure for the ABC Advancement grant is evaluated and retooled as needed.
  - 3. Program staff restructures the Arts Education Projects grant.
  - 4. Funding sources for the District Arts Grant is diversified beyond SCAC's current EIA revenue.
  - 5. Succession plan is developed for Education Pilot Projects grantees.
  - 6. Program staff works with agency leadership to pursue and track funding from private and public sources to support grants for arts in education.
  
- B. Work in partnership with public and private entities to advance arts in education.
  - 1. The Arts in Basic Curriculum Institute identifies, pursues, and secures diverse funding sources.
  - 2. Program staff informs and advises the S.C. Arts Foundation as they identify, pursue, and secure new private funding for arts in education.
  - 3. Program staff identifies innovative opportunities for Education Pilot Projects and determines succession plan for projects after the 3-5 year commitment.
  - 4. The Arts in Education Advisory Council, which includes a commissioner, staff, and arts education leaders, provides guidance for programs.
  
- C. Work with organizations, decision-makers, and advocates to affect local, state and national policies that ensure quality arts in education experiences for all students.
  - 1. Arts in Basic Curriculum schools serve as advocates for legislative support when called upon.
  - 2. Centralized system is developed to track program staff's communication and advisement to stakeholders as called upon.
  
- D. Provide opportunities for teaching artists, educators, and arts organizations to participate in a learning continuum ranging from pre-professional to advanced career training.
  - 1. Centralized system is developed to track professional learning experiences offered and how many teaching artists, educators, and arts organizations participate.
  - 2. Number of certified Teaching Artists increases and current certified Teaching Artists successfully meet recertification requirements.

**Outcome 4: Arts organizations and other arts providers have the necessary resources to deliver diverse arts experiences throughout South Carolina.**

- A. Provide a robust grant portfolio for arts organizations and providers.
  - 1. Arts providers continue to receive flexible Operating Support grants to support their mission and provide arts experiences.
  - 2. New projects that promote and preserve the traditional arts practiced across the state are identified and funded through the Folklife & Traditional Arts grant program.
  - 3. Program staff restructures the Subgranting program.
  - 4. Arts Project Support grant program allows organizations who don't receive operating support the opportunities to fund projects and professional development.
  - 5. The Accessibility grant program makes arts programs and existing facilities accessible to persons with disabilities.
  - 6. The Art of Community: Rural SC grant program provides flexible project-based funding to support rural communities.
  - 7. Program staff informs and advises the S.C. Arts Foundation as they identify, pursue, and secure new private funding for arts organizations.
  - 8. Program staff works with agency leadership to pursue and track funding from private and public sources to support grants for arts organizations.
  
- B. Support collaborations between arts providers and local, statewide, and national funders to maximize impact of public funds.
  - 1. Partnerships with private funders (such as Donnelley Foundation, Coastal Community Foundation, and Central Carolina Community Foundation) support arts projects and professional development for arts leaders.
  - 2. Arts leaders participate in the annual SC Arts Summit.
  - 3. Program staff uses data gathered from grant applications and final reports to inform the messaging of the impact of public arts funding.
  - 4. Operating support grant final report includes reporting on grantees' leveraging of SCAC funds for matching grants.
  
- C. Influence arts providers in their efforts to increase diversity, equity, and inclusion policies and practices.
  - 1. SCAC grant processes and requirements are evaluated and retooled to influence grantees in the implementation of DEI best practices.
  - 2. Working in partnership with SC Arts Alliance, professional development is provided in DEI best practices for arts organizations.
  - 3. Operating Support grant final reports are retooled to capture data that reflects if organizations have moved the needle on their DEI policies and practices.
  - 4. DEI survey is developed and distributed to Operating Support grantees annually. Survey results reflect that organizations have moved the needle on their DEI policies and practices.

- D. Develop diverse cross-sector relationships that engage arts and culture providers to address local issues in matters that may include economic, community or workforce development, healthcare, education, public safety, housing or capital.
  - 1. SCAC provides physical and digital space for cross-sector meetings and events to occur.
  - 2. Collaborative endeavors result in realized cross-sector initiatives.
  - 3. Program staff represents SCAC in meetings, boards, conferences, and presentations regarding cross-sector work.
  - 4. Program staff works with current and incoming Cultural Districts to better measure the intersection of arts and culture with non-arts businesses.
  - 5. The Art of Community: Rural SC Advisory Council, which includes a commissioner, staff and leaders in arts, culture and community development, provides guidance for programs.

**Outcome 5: There is recognition of the essential value of public funding for the arts in South Carolina.**

- A. Develop and communicate unified messages about the role the arts play in quality of life, education, and economic vitality.
  - 1. Communication vehicles consistently publish arts-related content.
  - 2. The SC General Assembly increases public funding for the Arts Commission annually.
  - 3. Program staff conducts DEI communications assessment.
  - 4. Program staff pursues additional media coverage and other visibility opportunities for rural communities, people with disabilities, and BIPOC (Black, Indigenous, People of Color) citizens.
  - 5. Staff represents SCAC in meetings, boards, conferences and presentations regarding the value of public funding for the arts.
- B. Equip and encourage commissioners, artists, educators, arts leaders, and advocates to communicate the value of public funding for the arts.
  - 1. Commissioners, artists and arts leaders participate in the annual SC Arts Summit.
  - 2. Training and mentorship opportunities are offered for artists and arts leaders to build capacity to communicate the value of the arts to a variety of audiences.
  - 3. The SC General Assembly increases public funding for the Arts Commission annually.
- C. Conduct or commission research that documents the value of the arts and arts education.
  - 1. Funds are allocated to update current research that provides data indicating the impact of the arts.
  - 2. Funds are allocated to update new research that provides data indicating the impact of the arts.
  - 3. Research of partnering entities is activated to provide data indicating the impact of the arts.



**Nonprofit COVID-19 Impact Survey  
Arts  
Executive Summary**

Prepared for:  
**South Carolina Arts Commission  
Gaylord and Dorothy Donnelley Foundation**

Prepared By:



Robert W. Kahle, Ph.D.  
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April 2021



## Arts Executive Summary April 2021

### Background, Objectives and Method

- As part of this multi-client research project, these two funders collaborated to insert five questions specific to the arts, culture and humanities sub-sector, administered to non-profit leaders throughout SC. For description of the overall study, topline findings, a recording of the initial presentation and an Executive Summary, see <https://www.together-sc.org/blog/findings-from-2021-sc-nonprofit-survey>.
- The objectives of this specific report are to understand similarities and differences among SCAC funded organizations, GDDF funded organizations and other Arts, Culture and Humanities organizations that are not funded by either of this study sponsors. Additionally, Lowcountry arts organizations are compared to their counterparts in other regions.
- Objectives include:
  - Assess financial well-being of the grantees and the sub-sector overall
  - Understand the impact of COVID-19 on people: staff and clients.
  - Assess arts organizations specifically around moving to digital programming
  - Provide guidance of the road ahead
  - Uncover any *silver linings* or positive impacts
- The SCAC provided a list of 332 grantees and 106 responded (31.9%). The GDDF provided a list of 86 grantees and 28 responded (32.5%). These response rates are slightly higher than the 24.5% rate of the total sample. In addition, there are 66 Arts, Culture and Humanities organizations that are not current grantees of either of the sponsoring organizations. This third category is used as a point of comparison.

### Sample Profile

- The majority of respondents are CEOs/or Executive Directors of their organizations (SCAC 79%; GDDF 93%. Other A/C/H 62%). This is similar to the total sample where 79% are CEO/E.D.
- The majority of these leaders are white (SCAC 81% and GDDF 89%). Other A/C/H organizations are more diverse with 21% of the leaders being African-compared to 16.2% for SCAC and 3.6% for GDDF.
- The GDDF organizations primarily serve the Lowcountry (67.9%) or operate statewide (28.6%). SCAC grantees are more evenly spread out across the state.
- More than three-quarters of the SCAC respondents operate with annual budgets of less than \$500,000 with the largest number being between \$51K and \$250K. As a proportion of the total, GDDF respondents represent larger organizations with nearly one-third reporting annual operating budgets of \$1.1 - \$5 Million. Other A/C/H organizations are the smallest with nearly half reporting budgets of less than \$50K.

## Arts Executive Summary April 2021

### Financial Health

- Considering the extreme economic disruption caused by the pandemic the arts organizations are reasonably healthy, thanks in large measure to federal PPP or state CARES funds. Fifty two percent of GDDF report they can operate for six months or less without new revenue. This compares to 57% of SCAC respondents and 58% of Other A/C/H.
- Three percent of SCAC funded respondents indicate they are out of money now; this compares to 6% of other A/C/H. No organization funded by GDDF indicates they can no longer operate without additional revenue.
- Significant proportions of both SCAC and GDDF accessed Federal support (PPP) and CARES act funding. Eighty-eight percent of GDDF and 68% of SCAC respondents indicate they received federal support. This compares to only 40% of organizations in the Other A/C/H and 60% of the total sample (including all sub-sectors). One respondent commented:

*“We hope that 2022 ticket sales will be back to pre-covid times. The PPP loans and CARES act funding is the reason we are still here. Thank you!”*

### Impact on People

- For the Arts, Culture and Humanities subsector in total, this survey finds a decline of 16% of FTEs from March 2020 through March 2021. Respondents report that they intend to add 6% back to the payroll by June 30, 2021, but it will still result in an overall decline of jobs in the subsector of 11%. The Arts, Culture and Humanities subsector is among the hardest hit subsectors in COVID era job losses. Only Public and Social benefits organizations have lost more jobs over the year of the pandemic.
- FTE declines are consistent across SCAC, and GDDF respondents, though the decline in jobs is greatest as a percent of the total for GDDF. GDDF respondents report that they will add 12% more FTEs by June 30, 2021 as a percent of their total, but it still will reflect a significant (13%) decline from March of 2020.

### Going Digital? Arts Specific Questions

- SCAC and GDDF grantees were more likely to adapt to utilizing digital programming than their counterparts not funded by SCAC or GDDF.
  - Seventy-five percent of SCAC respondents and 90% of GDDF respondents moved to digital programming for at least a part of their offerings.
- GDDF grantees are more likely to offer a mix of digital and traditional programming compared to the other two segments.
- Digital programming is difficult to monetize, reflected by three-quarters of respondents in each subsector grouping indicating digital accounted for less than 19% of their respective revenue for the last year.
- Most commonly, “lack of digital technology” is cited a barrier, followed by “lack of staff capacity.”

## Arts Executive Summary April 2021

- Roughly 100 respondents provided written responses to the open-ended question; “How are you strategically addressing the long-term or permanent impacts of COVID 19 (beyond 2022)?” Answers fall into four broad themes.
  1. Moving to all or primarily digital programming.
  2. Involved in or planning to develop new strategic plans to address permanent impacts of COVID-19.
  3. Cutting staff, reducing budget or planning to close.
  4. Hoping for a return to normalcy and no long-term COVID-19 Impacts.

### The Road Ahead

- Organizations were asked to estimate the amount of cash needed to operate through June 30, 2021. SCAC respondents need in total \$3.2 million and GDDF need a sum of \$1.17 million. In general, the biggest cash need is to meet operating needs due to lost revenue. Smaller amounts are needed to restructure programs and services and, in a few cases, to meet increased demand.
- For roughly half of the arts organization, they cite needs including managing a safe return to in-person service delivery. Twenty-two percent of SCAC respondents indicate they need supplies like disinfectant and PPE. None of the GDDF respondents indicate this type of need.

### “Silver Linings”

- The majority of respondents see a silver lining coming from managing through the pandemic. Expansion of services with virtual programming and expanded reach due to virtual programming are the two most commonly cited. The formation of new partnerships is mentioned by about half.

### Observations and Implications

- The Arts subsector is resilient, but government support has proven essential.
- It is not an easy road ahead and many more dollars/resources are needed.
- The nonprofit sector will continue for the foreseeable future to be mostly about meeting basic human needs.
- Many arts organizations are rethinking their strategy. Time may be right for offering strategic planning facilitation support, encouraging partnerships and even mergers.
- Navigating return to in-person performance/work will be a challenge and an expense.
- We have experienced collective trauma...mental health of staff and clients’ needs attention now and will be an ongoing need, we anticipate.
- “Silver Linings” are profound, constructive and can be leveraged for more impactful future across the sector.