

# National Endowment for the Arts Community Livability Final Report

## National Endowment for the Arts *Final Descriptive Report for Projects Seeking to Strengthen Communities Through the Arts*

Submit your completed Final Report within 90 days after the award period end date. This report has three parts; the first two are included on this fillable form, which may be emailed to [NEAgrantsoffice@arts.gov](mailto:NEAgrantsoffice@arts.gov) OR faxed to 202/682-5609 or 5610; please do NOT email and fax. PART III of the Final Report is an [online reporting system](#) for the geographic location of project activities; consult your [Reporting Requirements](#) for guidance on completing your report.

### RECIPIENT ORGANIZATION INFORMATION

Recipient Organization:	<input type="text"/>		
Award Number:	<input type="text"/>	Contact Person:	<input type="text"/>
Email Address:	<input type="text"/>	Phone:	<input type="text"/>
Website:	<input type="text"/>	Fax:	<input type="text"/>
Period of Support:	<input type="text" value="MM/DD/YYYY"/>	to	<input type="text" value="MM/DD/YYYY"/>

### PART I.A: PROJECT STRATEGIES

In your application, you identified the strategies you expected to employ to strengthen communities through the arts. Please check below all the strategies that were actually used in your project. You will discuss these strategies in Part I.B.

#### Strategies (check as many as apply):

- |  |   |
|--|---|
| <input type="checkbox"/> 1. <b>Develop Plan(s) for Cultural and/or Creative Sector Growth.</b> Includes activities such as planning for arts/cultural districts and creative industry hubs/districts/clusters, cultural asset mapping, and other cultural planning activities. | <input type="checkbox"/> 4. <b>Plan and/or Conduct Arts Activities to Foster Interaction Among Community Members.</b> Includes arts activities (e.g., arts festivals, outdoor exhibitions, and performances) intended to engage community members in public spaces. |
| <input type="checkbox"/> 2. <b>Use Design to Enhance/Revitalize Public Space(s).</b> Includes design activities such as charrettes and competitions, development of design specifications, and other design activities.  | <input type="checkbox"/> 5. <b>Engage Artists and/or Arts Organizations.</b> Includes e.g., involvement of artists and/or arts organizations in cultural planning, design, and community engagement activities.   |
| <input type="checkbox"/> 3. <b>Commission and/or Install New Art to Improve Public Space(s).</b> Includes commissioning of permanent and/or temporary site-specific public art (e.g., murals and sculptures, sculpture gardens, and waterfront art).                           | <input type="checkbox"/> 6. <b>Other Strategies to Improve Livability through Arts and Design.</b> Includes other strategies to improve community livability through the arts and design (provide additional information in Part I.B).                              |

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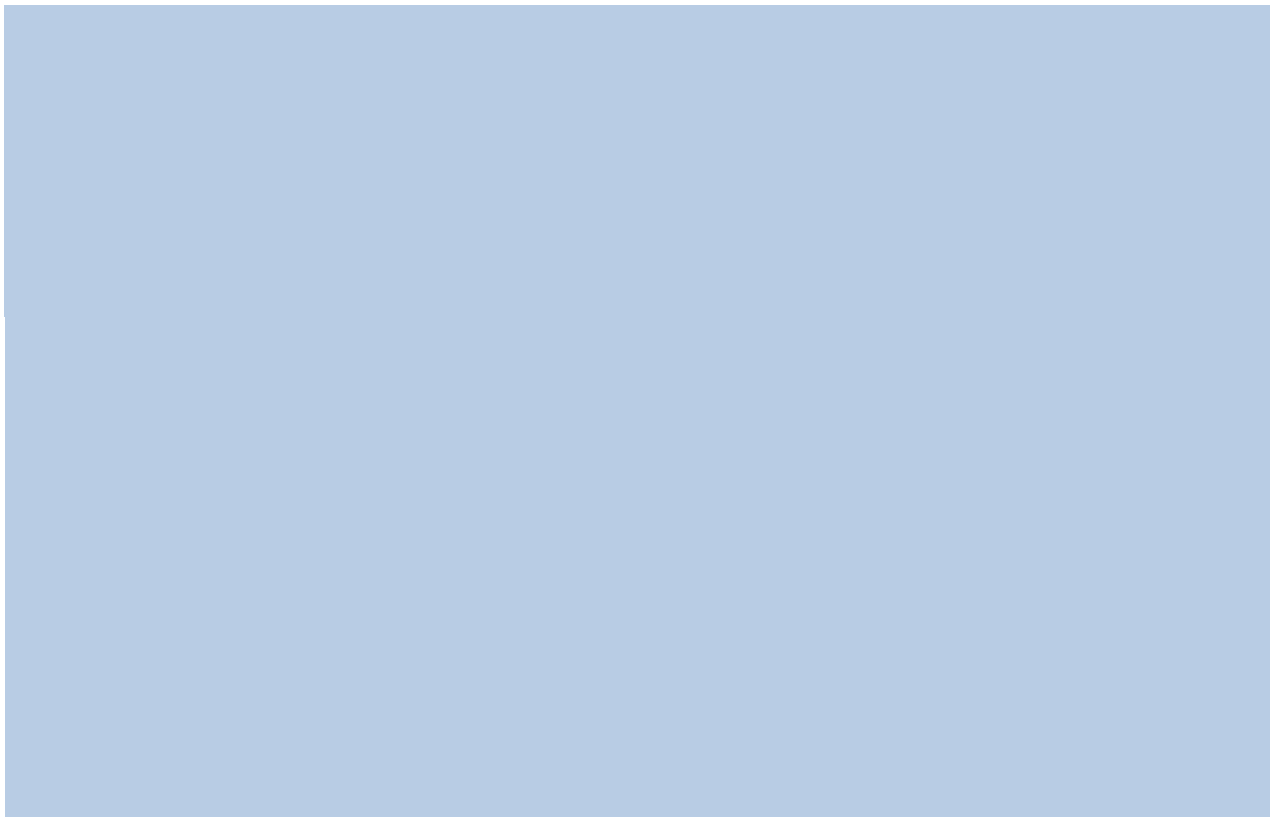
## PART I.B: PROJECT NARRATIVE

In the space provided below (plus no more than one additional page), respond to and number each item in order:

- 1) *What activities did the award support and what did the project accomplish during the period of support? Also elaborate on your use of the strategies identified in Part I.A above.*
- 2) *Were you able to carry out the approved project activities? If not, please explain.*
- 3) *Discuss the extent to which you achieved the NEA primary outcome identified in your application. Describe specific tools used to measure outcome achievement.*
- 4) *Tell us which sectors of your community were involved in this project (e.g., public, commercial, nonprofit, community, and/or arts sectors), and how. If you had organizational partners (see Part II.D), please describe the nature of those partnerships.*
- 5) *Discuss anticipated long-term impacts that may not have been measurable within the period of support (e.g., changes in migration patterns; job and/or revenue growth for the community; and growth in overall levels of social and civic engagement ). Please be as specific as possible.*
- 6) *Discuss any actual or expected changes in policies, laws, and/or regulations that could strengthen communities through the arts as a result of your project.*

If you attach an extra page (no less than 12 point font), please note the recipient organization and award number at the top of the page.

*Note: We encourage you to include "human interest" stories or other anecdotal information about the project. You may include copies of design, cultural, and community action plans, cultural asset studies, or other documentation of your accomplishments, including evidence of your acknowledgement of Arts Endowment support, as attachments. You may also provide high-resolution images (300dpi or higher) of your project for our use. Refer to the "[Reporting Requirements](#)" document or, if a cooperative agreement, refer to your award document to determine if you must submit work products in addition to your narrative.*



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## PART II.A: PROJECT ACTIVITY

Provide data for activities supported with this award during the project period of support. Indicate the number of activities delivered. Leave blank any items that are not applicable or for which actual figures/supportable estimates do not exist.

Project Activity:	Totals
# of original works of art created <i>(include literary, performing, visual, multidisciplinary, &amp; interdisciplinary works. Do not include student works, adaptations, recreations, or restaging of existing works.)</i>	
# of fairs/festivals	
# of concerts/ performances / readings	
# of lectures / demonstrations / workshops / symposiums	
# of exhibitions curated / presented <i>(include visual arts, media arts, film, film festivals, and design. Count each curated film festival as a single exhibition.)</i>	
# of hours that artists were in residence <i>(artists' activities in schools or other settings)</i>	
# of community action plans developed and approved that support community livability through the arts <i>(include plans for arts/cultural districts and creative industry hubs/districts/clusters)</i>	
# of design plans produced <i>(include feasibility, predevelopment, and other design plans produced to enhance and/or revitalize public spaces)</i>	
# of works of art installed in public spaces <i>(include works of art permanently or temporarily installed in a public space)</i>	

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## PART II.B: INDIVIDUALS BENEFITED

Provide data for individuals who directly benefited during the period of support. Leave blank any items that are not applicable or for which supportable estimates do not exist.

<u>Individuals Directly Involved in Implementing the Project</u>  Enter the number of individuals; these individuals must be included in the project budget. Do not double-count. Audience/ Attendees/ Participants/ Learners should be accounted for in the next table.	<u>Number</u>
Artists	█
Teachers	█
Others	█
TOTAL	█

<u>Audiences/Attendees/ Participants/Learners</u>  Enter the number of people reached through each method as applicable. Do not double-count.				If you used social and/or other new media to reach people, please check the appropriate column below.	
	<u>“Live” Arts Experience</u>  (where people visit a venue - whether alone or in a group - to view or participate in an arts activity. Include exhibits, performances, and film screenings before an audience; exclude audiences that viewed or participated through transmission.)	<u>Broadcast</u>  (TV, radio, cable)	<u>Distribution of Physical Materials</u>  (e.g., CDs, DVDs, books)	<u>Social Media</u>  (e.g., Facebook, Twitter, wikis)	<u>Other New Media</u>  (e.g., websites, webcasts, eBooks and other downloads, streaming, mobile phone apps)
Adults	█ #				
Children/Youth (younger than 18)	█ #				
TOTALS	█ #	█ #	█ #	█ ✓	█ ✓

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## PART II.C: POPULATION DESCRIPTORS

From each section, select the descriptor that best describes the primary population that benefited from the project during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

**Race / Ethnicity:**

N  American Indian / Alaska Native

A  Asian

B  Black / African American

H  Hispanic / Latino

P  Native Hawaiian / Other Pacific Islander

W  White

99  No Single Group

**Age (Range):**

01A  Pre-Kindergarten (0-5 years)

01D  K-12 (6-17 years)

01C  Young Adults (18-24 years)

01B  Adults (25-64 years)

01  Older Adults (65+ years)

99  No Single Group

**Geography:**

09I  International

Multiple States

Statewide

City / County

**Communities:**

TBD  Urban

09D  Rural

TBD  Suburban

99  No Single Group

From the section below, select all of the descriptors that best describe the primary population that benefited from the project during the period of support. These responses should refer to populations reached directly, rather than through broadcasts or Internet programming.

### Underserved / Distinct Groups:

- TBD  Individuals with Disabilities
- TBD  Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
- TBD  Individuals with Low Income
- TBD  Individuals with Limited English Proficiency
- TBD  Military Veterans/Active Personnel

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## PART II.D: ORGANIZATIONAL PARTNERS

Provide data for the organizational partners involved in the project during the period of support. An organizational partner is an outside entity that provided resources (more than money) that supported the project. Because all NEA projects require matching resources from non-NEA sources, organizations that only provided money are not considered partners. Funders are not excluded from being partners, but they must have supplied human resources or information capital, or actively participated in another way.

In the boxes below, provide the number of each type of partner involved in the project:

<input type="checkbox"/>	Non-profit arts organization	<input type="checkbox"/>	College/University
<input type="checkbox"/>	Non-profit community organization	<input type="checkbox"/>	Foundation
<input type="checkbox"/>	School/School district	<input type="checkbox"/>	Religious organization
<input type="checkbox"/>	Local government agency (count each department engaged)	<input type="checkbox"/>	For-profit commercial organization
<input type="checkbox"/>	State government agency (count each department engaged)	<input type="checkbox"/>	Media organization
<input type="checkbox"/>	Federal government agency (count each department engaged)	<input type="checkbox"/>	Other type: _____

## PART II.E: COMMUNITIES BENEFITED

List communities (e.g., neighborhoods, counties) that benefited from project activities during the period of support. Include the city or place name, State, and zip code. NEA is also collecting census tract information for communities benefiting from NEA support for on-going research and evaluation efforts. For census tract information, please visit [http://factfinder.census.gov/home/saff/main.html?\\_lang=en](http://factfinder.census.gov/home/saff/main.html?_lang=en) and enter a street address. To identify census tract numbers in adjacent locations, select Census Tract option under Geographies and click the "Map It" button. Attach additional sheet(s) as necessary, using the same format. Include the organization's name and award number at the top of each page. Please include all census tracts applicable to this project.

City /Place Name	State	Zip	Census Tract

## PART III: GEOGRAPHIC LOCATION OF PROJECT ACTIVITY

For your Final Report to be complete, you must report the locations of specific project activity (which may also be communities benefitting, as reported above) using the Geographic Location of Project Activity online reporting tool at [www.arts.gov/manageaward](http://www.arts.gov/manageaward). For further guidance, please go to the site and/or refer to the [Reporting Requirements](#) applicable to your award.