

CREATIVE PLACEMAKING ELECTRONIC STORYBOOK *QUESTIONNAIRE*

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The National Endowment for the Arts
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Individual Project Questionnaire

PROJECT DESCRIPTION

1. Based on the following list, which description most closely matches your project type?

- Asset Mapping
- Creative Entrepreneurship
- Creative Industry
- Cultural District Planning
- Cultural Facility
- Artist Space
- Public Space
- Community Design
- Public Art
- Public Art Planning
- Festivals/Performances
- Other Arts Programming [If selected – go to question 2b]

2. Would you offer a different description for your project than the one just chosen?

- Yes
- No

2b. [If Yes] What terms would you use to describe your project?

3. Describe the location of your project. (For example, small town, central city, fishing community, etc.)

4. If you could send a postcard of where the project took place, what would the image be on the front of the postcard?

5. Describe the community (or communities) your project worked with *most* closely.

6. Were there other supporting communities or organizations that your project team worked with? (Such as civic groups, religious organizations, professions, or immigrant groups.)

- Yes
- No

6a. [If Yes] Briefly describe the other communities and their roles in the project. (For example, did they help with communication, receive assistance, fundraise, help with visioning, etc.)

PROJECT ROADMAP

7. Create a brief timeline of your project. (List no more than 10 items.)

8. Were there major events outside of the project that influenced its development?

- Yes
- No

8a. [If Yes] What were those events, and how did they influence the project? (List events that seemed both positive and negative.)

9. Did your actual project timeline differ drastically from the planned timeline?

- Yes
- No

9a. [If Yes] What was the primary reason those changes occurred?

10. What was the most surprising development that occurred in your project? (Such as an unexpected alliance, a startling moment, or an unplanned new relationship.)

PROJECT LOGISTICS

11. Who were the primary partners within the project?

12. How did those partners share responsibility?

13. Was project leadership handled mostly by one person, or more than one person?

- One person
- More than one person

13a. [If One person] What leadership tasks did this person accomplish? (If you were the project leader, put modesty aside.)

13b. [If More than one person] How did the different project leaders share responsibility? (If you were a project leader, put modesty aside.)

14. How did the leadership role change over the course of the project?

15. What strategies were used to engage targeted communities the project's planning process? (For example, charrettes, open houses, surveys, etc.)

16. Did you use different methods to reach different constituencies?

- Yes
- No

16 a. [If Yes] List which strategies you used with each constituency.

17. Were there regulatory issues that the project encountered, such as permitting or code requirements?

- Yes
- No

17a. [If Yes] List the regulatory issues the project faced.

17b. [If Yes] Did the regulatory issues impede or support the project?

- Impede
- Support

17c. [If Impede] How did the project manager(s) approach the regulatory issues?

18. Did you have a formal strategy for getting the word out to the public about your project? (Such as with online media, working with local news organizations, going door-to-door, advertising, fliers, etc.)

- Yes, we had a formal communications strategy that we followed throughout the project.
- Yes, we had a communications strategy, **but** things had to change as the project developed.
- No, we didn't have a communications strategy, **but** we did a lot of outreach anyway.
- No, we didn't need to do a great deal of community outreach for this project.

18a. [If Yes] Briefly describe your overall strategy for communicating information about your project.

18b. [If Yes, but] How did your eventual communications strategy change from your original plan?

18c. [If No, but] How did your communication strategy evolve over the life of the project?

18d. [If No] Why was community outreach not necessary for the project?

19. Did your project focus on physical planning issues – such as public space planning, cultural district planning, facility planning, or public art planning?

- Yes
- No

19a. [If Yes] How does your project approach the issue of future project implementation?

19b. [If Yes] What is the biggest challenge your implementation plan might meet over the next few years?

19c. [If Yes] What project developments will most likely happen during the next year?

19d. [If Yes] What project developments will most likely happen during the next five to ten years?

20. [If No #19] Did your project focus on programming - such as festivals, performances, tours, or other public events?

- Yes
- No

20a. [If Yes] What was the biggest challenge you encountered in the implementation of the project?

20b. [If Yes] Is the project part of a series of programmed events?

- Yes
- No [Go to 20c]

20b-i. [If Yes] What is the biggest challenge for the ongoing sustainability of your project?

20b-ii. [If Yes] How have you tried to address this challenge? [Go to 20c]

20c. Has your project led to the planning or implementation of other programming not originally planned for?

- Yes
- No

20c-i. [If Yes] Describe the new programming that was not originally planned for?

20c-ii. [If Yes] What do you see as the biggest challenge for implementing the new programming?

21. Did you project involve the installation of public art?

- Yes
- No

21a. [If Yes] Was the artwork permanent or temporary?

- Permanent
- Temporary

21b. [If Yes] Describe the process you used to select the chosen artist(s)?

21c. [If Yes] Did you face any regulatory challenges during the creation of the artwork?

- Yes
- No

21c-i. [If Yes] Describe the regulatory challenges you faced when creating the artwork.

21d. [If Yes] Did you face financial challenges when creating the artwork?

- Yes
- No

21d-i. [If Yes] Describe the financial challenges you faced during the creation of the artwork.

22. [If No in #19, #20, and #21] Will your project continue in the future?

- Yes
- No

22a. [If Yes] What is the biggest challenge for the future implementation or sustainability of your project?

22b. [If Yes] How have you tried to address this challenge?

23. Did the project use formal evaluation criteria?

- Yes
- No

23a. [If Yes] What evaluation criteria did the project use?

23b. [If Yes] Which evaluation criteria were the most instructive for your overall project?

23c. [If Yes] Which evaluation criteria were the least precise or least instructive?

23d. [If Yes] Who was in charge of project evaluation efforts?

- Project team members
- Volunteers
- An outside evaluator
- Other

24. In addition to the NEA grant monies, what funding sources did you receive for your project?

25. What type of future funding sources are envisioned for sustaining the project?

26. Overall, what was the most *important* factor your team experienced in managing the logistics of your project?

27. Overall, what was the most *challenging* factor your team experienced in managing the logistics of your project?

ADDRESSING COMMUNITY CHALLENGES

28. What was the *primary* challenge/opportunity that your project addressed?

29. Were there other challenges/opportunities that your project addressed?

- Yes
- No

29a. [If Yes] List the other challenges/opportunities that your project addressed.

30. What was the project's core vision?

30a. How did the project's core vision address the project's *primary* challenge/opportunity?

31. Over the course of your project, have you had to consider the issue of gentrification or the possible future displacement of current residents? (Here gentrification is defined as the process of redevelopment in an urban area characterized by an increase in affluent population and a displacement of current residents.)

- Yes
- No

31a. [If Yes] How did this issue touch upon your project?

31b. [If Yes] What has been your strategy regarding these issues?

32. Within your project, did you explicitly address issues of equity? (Here equity is defined as fair access to resources by all members of a community including those that are often more marginalized.)

- Yes
- No

32a. [If Yes] List the equity issues that were raised in your project?

32b. [If Yes] How did your project address these issues?

PROJECT EFFECTS

33. When you started the project, what did you measurably want to change in your community?

34. When you started the project, did you want to create effects that you knew would be hard to measure?

- Yes
- No

34a. [If Yes] What were those effects?

35. To date, how have conditions in your project's target communities changed since the project began? (These conditions can be broad and not solely project related.)

36. What role do you believe your project has played in those changes?

37. What role do you believe outside factors played in those changes?

38. To date, has your project created effects within its larger tribal, rural, urban, or regional context? (For example, by bringing more visibility to the city's art scene.)

- Yes
- No

38a. [If Yes] Describe the effects your project made within its larger context. (These can be both positive and negative).

38b. [If No] Did your project aim to create effects beyond its targeted communities?

- Yes
- No

38b-i.[If Yes] What factors contributed to the difficulties in creating broad project effects?

39. To date, what effects has your project created within your own organization? (These can be both positive and negative.)

40. What effects has the project created for you personally? (These can be both positive and negative.)

41. Did the project create any unintended effects? (These can be both positive and negative.)

42. What do you consider your project's biggest success to date?

TELLING YOUR PROJECT'S STORY

43. Do you feel the presence of artists, or the use of the arts, influenced the day-to-day management of the project? (For example, in the way project decisions were made, in the way the community was involved, or in the way partners were brought on board.)

- Yes
- No

43a. [If Yes] In what way did artists, or the use of the arts, influence the day-to-day management of the project?

44. Imagine an alternative approach to addressing your project's primary challenge/opportunity. Briefly explain the approach that *could* have been taken.

45. With the benefit of hindsight, what do you think would have happened if you had taken this alternative approach?

46. If you could offer one piece of advice to others looking to do a similar project, what would it be?

47. If you could create a Hollywood movie title for your project, what would it be?

48. Please let us know any other thoughts or reflections you would like to offer on your project.