

National Endowment for the Arts

**FY 12 to FY 14 FINAL DESCRIPTIVE REPORT - LIVABILITY**

Oct. 2012

Submit your Final Descriptive Report (FDR) within 90 days after the award period end date. The FDR **must** be emailed **as a PDF** to FinalReports@arts.gov. The name of the PDF file should be **FDR** followed by the award number (e.g., **FDR 12-3100-7923.pdf**). In the subject line of the email include **FDR**, the grant number, and the organization name (e.g., **FDR 12-3100-7923 ABC Arts Organization**). **NO scans will be accepted.** The FDR has three parts; the first two are included on this fillable form. PART III of the FDR is an online reporting system for the geographic location of project activities. Consult your Reporting Requirements document for any additional final reporting requirements.

**ORGANIZATION INFORMATION:**

Organization:	<input type="text"/>									
Grant #:	<input type="text"/>	-	<input type="text"/>	-	<input type="text"/>	<b>OR</b>	Cooperative Agreement #:	<input type="text"/>	-	<input type="text"/>
Contact:	First Name:	<input type="text"/>			Last Name:	<input type="text"/>				
Email:	<input type="text"/>					Phone:	<input type="text"/>			
Web Site:	<input type="text"/>					Fax:	<input type="text"/>			
Period of Support:	<input type="text"/>	to	<input type="text"/>							

**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"/>	<b>1. 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"/>	<b>2. 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"/>	<b>3. 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"/>	<b>4. 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"/>	<b>5. 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"/>	<b>6. 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).



## **PART I B: PROJECT NARRATIVE**

Part I B consists of 6 questions. A text field is provided to answer each question individually. You may cut and paste the answer into the form from another document, but must limit your response to the allotted space.

**Note:** You may include "human interest" stories or other anecdotal information about the project within the narrative as appropriate. On occasion you may be contacted for copies of programs, reviews, relevant news clippings, playbills, or other evidence of your accomplishments, including evidence of your acknowledgement of Arts Endowment support. Feel free to include Web links.

Refer to the Reporting Requirements document or, if a cooperative agreement, refer to your award document to determine if you must submit a **final product** in addition to your FDR and Federal Financial Report.

- 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 **Livability** primary outcome. 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.

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 **Livability** primary outcome. 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.



**PART II A: PROJECT ACTIVITY**

Provide data for activities supported with this award (NEA and matching funds) 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	Number
# of original works of art created (include literary, performing, visual, multidisciplinary, and interdisciplinary works. Do <b>not</b> include student works, adaptations, recreations, or restaging of existing works.)	<input type="text"/>
# of fairs/festivals (do <b>not</b> include media arts or film festivals. Report those activities below under "# of exhibitions curated/presented.")	<input type="text"/>
# of concerts/performances/readings	<input type="text"/>
# of lectures/demonstrations/workshops/symposiums	<input type="text"/>
# of exhibitions curated/presented (include visual arts, media arts, film, film festivals, and design. Count each curated film festival as a single exhibition.)	<input type="text"/>
# of hours that artists were in residence (artists' activities in schools or other settings)	<input type="text"/>
# of community action plans developed and approved that support community livability through the arts (include plans for arts/cultural districts and creative industry hubs/districts/ clusters)	<input type="text"/>
# of design plans produced (include feasibility, predevelopment, and other design plans produced to enhance and/or revitalize public spaces)	<input type="text"/>
# of works of art installed in public spaces (include works of art permanently or temporarily installed in a public space)	<input type="text"/>

**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.

<b>Individuals Compensated from the Project Budget</b>	
Enter the number of individuals (employees or contractors) who were paid, in whole or in part, with NEA or matching funds from the final project budget. Do not double-count. Audience, Attendees, Participants, or Learners are entered in the next table.	<b>Number</b>
<b>Artists</b>	<input type="text"/>
<b>Teachers</b>	<input type="text"/>
<b>Others (includes employees and temporary staff)</b>	<input type="text"/>
<b>TOTAL</b>	<input type="text"/>

<b>Audiences/Attendees/Participants/Learners</b>			
Enter the <b>number</b> of people reached through each method for this project. Do not double count.			
<b>"Live" Arts Experience</b> Number of individuals who visited a venue to engage with the arts, whether through attendance at arts events or participation in arts learning or other types of activities that involved people directly with artists or the arts. Do not count individuals primarily reached through TV, radio or cable broadcast, the Internet, or other media.	<b>Adults</b>	<b>Children/Youth (younger than 18)</b>	<b>Total</b>
	<input type="text"/>	<input type="text"/>	<input type="text"/>
<b>Broadcast</b> - TV, radio, cable			<input type="text"/>
<b>Distribution of Physical Materials</b> e.g., CDs, DVDs, books			<input type="text"/>

If you used social and/or other new media to reach people for this project, check the appropriate box.	
<b>Social Media</b> - (e.g., Facebook, Twitter, wikis)	<input type="checkbox"/>
<b>Other New Media</b> - (e.g., web sites, webcasts, eBooks and other downloads, streaming, cell phone apps)	<input type="checkbox"/>

**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:		
<input type="radio"/>	N	American Indian/Alaska Native
<input type="radio"/>	A	Asian
<input type="radio"/>	B	Black/African American
<input type="radio"/>	H	Hispanic/Latino
<input type="radio"/>	O	Native Hawaiian/Other Pacific Islander
<input type="radio"/>	W	White
<input type="radio"/>	G	No Single Group

Age (Range):		
<input type="radio"/>	2	Pre-Kindergarten (0-5 years)
<input type="radio"/>	3	K-12 (6-17 years)
<input type="radio"/>	4	Young Adults (18-24 years)
<input type="radio"/>	5	Adults (25-64 years)
<input type="radio"/>	6	Older Adults (65+ years)
<input type="radio"/>	1	No Single Group

Geographic Area:		
<input type="radio"/>	I (2)	International
<input type="radio"/>	M (3)	Multiple States (whether contiguous or not)
<input type="radio"/>	W (4)	Statewide (multiple counties within state)
<input type="radio"/>	B (5)	City/County

Community Type:		
<input type="radio"/>	2	Urban
<input type="radio"/>	3	Rural
<input type="radio"/>	4	Suburban
<input type="radio"/>	1	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.

**Underserved/Distinct Groups:**

<input type="checkbox"/>	09R	Individuals with Disabilities
<input type="checkbox"/>	09S	Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
<input type="checkbox"/>	09T	Individuals with Low Income
<input type="checkbox"/>	09U	Individuals with Limited English Proficiency
<input type="checkbox"/>	09V	Military Veterans/Active Personnel
<input type="checkbox"/>	099	None of the Above



**PART II D: ORGANIZATIONAL PARTNERS**

Provide the numbers of 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:

Non-profit arts organization	<input type="text"/>
Non-profit community organization	<input type="text"/>
School/School district	<input type="text"/>
Local government agency (count each department engaged)	<input type="text"/>
State government agency (count each department engaged)	<input type="text"/>
Federal government agency (count each department engaged)	<input type="text"/>

College/University	<input type="text"/>
Foundation	<input type="text"/>
Religious organization	<input type="text"/>
For-profit commercial organization	<input type="text"/>
Media organization	<input type="text"/>
Other type: <input type="text"/>	<input type="text"/>

**PART III: GEOGRAPHIC LOCATION OF PROJECT ACTIVITY**

For your Final Descriptive Report to be complete, you **must** report the locations of specific project activity using the Geographic Location of Project Activity online reporting tool at <http://apps.nea.gov/GEO/Default.aspx>.

**REMEMBER: Parts I & II of the FDR must be emailed as a PDF to [FinalReports@arts.gov](mailto:FinalReports@arts.gov).**