

National Endowment for the Arts

**FY15 - FY17 FINAL DESCRIPTIVE REPORT - Livability**

November 2017

Submit your Final Descriptive Report (FDR) within 90 days after the period of performance end date. The FDR **must** be emailed as a PDF to FinalReports@arts.gov. Before completing this form, please review our FDR formatting instructions in the Final Report Tips document, found here: [www.arts.gov/grants/manage-your-award/fy15-and-later](http://www.arts.gov/grants/manage-your-award/fy15-and-later). FDRs must be completed in Adobe Reader, version 9 or newer, and saved as a PDF to upload to our final reports database. Please follow the instructions carefully; improperly formatted reports cannot be accepted.

The FDR has three parts; the first two are included in this fillable form. Part III of the FDR is an online reporting system for the geographic location of project activities. 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.

**ORGANIZATION INFORMATION**

Organization:	
Grant #:                      -                      - <b>OR</b>	Cooperative Agreement #:    DCA                      -
Period of Performance [formerly known as Period of Support]:                      /                      /                      to                      /                      /	
Contact (First, Last Name):	
Title:	
Email:	Phone:
Website:	

**PART I: PROJECT STRATEGIES AND NARRATIVE**

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 the next section. Check all that apply.

	<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.
	<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.
	<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).
	<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.
	<b>Engage Artists and/or Arts Organizations.</b> Includes involvement of artists and/or arts organizations in cultural planning, design, and community engagement activities.
	<b>Other Strategies to Improve Livability through Arts and Design.</b>

**PROJECT NARRATIVE:** In this section, you will describe the achievements and challenges of your project. You may cut and paste the answer into the form from another document, but must limit your response to the posted character limits.

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 relevant Web links.

1. What activities did the award support and what did the project accomplish during the period of performance? Elaborate on your use of the strategies identified in the **Project Strategies** section. (3,000 character limit)
2. Were you able to carry out ALL approved project activities? If not, please explain. (3,000 character limit)
3. Discuss the extent to which you achieved the Livability outcome identified in your application. We recognize that some projects involve risk, and we want to hear about what you've learned from both your successes and failures. Also describe specific tools used to measure outcome achievement. (3,000 character limit)
4. Who were the key artists and partnering organizations, and what was the nature of their involvement? (3,000 character limit)

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4. Who were the key artists and partnering organizations, and what was the nature of their involvement?  
(3,000 character limit)

**PART IIA: PROJECT ACTIVITY**

Provide data for activities supported with this award (NEA and matching funds) during the period of performance. 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
Number of Professional Original Works of Art Created <ul style="list-style-type: none"> <li>Do not include student works, adaptations, re-creations, or restaging of existing works.</li> </ul>	
Number of Fairs/Festivals Held <ul style="list-style-type: none"> <li>Report media arts and film festivals in the Exhibitions field below, not here.</li> <li>Do not break out fair/festival activities (performances, etc.) in other project activity fields.</li> </ul>	
Number of Exhibitions Curated/Presented <ul style="list-style-type: none"> <li>Include visual arts, media arts, design, and film festivals.</li> <li>Count each curated film series as a single exhibition.</li> <li>An exhibition staged multiple times should be counted as one exhibition.</li> </ul>	
Number of Concerts/Performances/Readings	
Number of Arts Instruction Activities <ul style="list-style-type: none"> <li>Include classes, demonstrations, lectures, and other means used to teach knowledge of and/or skills in the arts.</li> <li>A class taught over multiple sessions should be counted as one class.</li> <li>A class repeated for multiple audiences should be counted per audience.</li> </ul>	
Number of Hours Artists Were in Residence <ul style="list-style-type: none"> <li>Count hours of scheduled community/classroom engagement conducted by an artist or group of artists. Do not multiply the number of hours by each group member.</li> </ul>	
Number of Community Action Plans Developed and Approved that Support Community Livability Through the Arts <ul style="list-style-type: none"> <li>Include plans for arts/cultural districts and creative industry hubs/districts/clusters.</li> </ul>	
Number of Design Plans Produced <ul style="list-style-type: none"> <li>Include feasibility, predevelopment, and other design plans produced to enhance and/or revitalize public spaces.</li> </ul>	
Number of Works of Art Installed in Public Spaces <ul style="list-style-type: none"> <li>Include works of art permanently or temporarily installed in a public space.</li> </ul>	

**PART IIB: INDIVIDUALS BENEFITTED**

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

"In-Person" Arts Experience	Number	
Enter the number of people that directly engaged with the arts, whether through attendance at arts events or participation in arts learning or other types of activities that involved people directly interacting with artists or the arts. Do not count individuals who were primarily reached through television, radio, the Internet, or other media. Avoid inflated numbers, and do not double-count repeat attendees.	a. Adults	
	b. Children/Youth	
	c. Total	

Virtual Arts Experience		Number
For web-based projects, enter the number of unique visitors that accessed online programming (e.g., podcasts, web streaming, games, distance learning, online exhibitions, etc.) and mobile applications during the grant period. Do not include people whose primary experience was "in person" or those who visited the website for other content.	a. Internet	
	b. Mobile	
	c. Total	

**PART IIC: POPULATION DESCRIPTORS**

For the next three sections, select all categories that particularly benefited from the project during the period of performance. These responses should refer to populations reached directly, rather than through broadcasts or online programming.

Race/Ethnicity (choose all that apply)	
<input type="checkbox"/>	N - American Indian or Alaskan Native
<input type="checkbox"/>	A - Asian
<input type="checkbox"/>	B - Black or African American
<input type="checkbox"/>	H - Hispanic or Latino
<input type="checkbox"/>	P - Native Hawaiian or other Pacific Islander
<input type="checkbox"/>	W - White
<input type="checkbox"/>	G - No single racial/ethnic group

Age Ranges (choose all that apply)	
<input type="checkbox"/>	1. Children/Youth (0-18 years)
<input type="checkbox"/>	2. Young Adults (19-24 years)
<input type="checkbox"/>	3. Adults (25-64 years)
<input type="checkbox"/>	4. Older Adults (65+ years)
<input type="checkbox"/>	9. No single age group

Underserved/Distinct Groups (choose all that apply)	
<input type="checkbox"/>	D - Individuals with Disabilities
<input type="checkbox"/>	I - Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)
<input type="checkbox"/>	P - Individuals below the Poverty Line
<input type="checkbox"/>	E - Individuals with Limited English Proficiency
<input type="checkbox"/>	M - Military Veterans/Active Duty Personnel
<input type="checkbox"/>	Y - Youth at Risk
<input type="checkbox"/>	G - No single underserved/distinct group

**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 <https://apps.nea.gov/GEO/Default.aspx>.