

National Endowment for the Arts

FY24 FINAL DESCRIPTIVE REPORT - OUR TOWN

November 2022

PART I: PROJECT NARRATIVE

In this section, please respond to each narrative question in the text fields provided below. You may cut and paste the answer into the form from another document, but please limit your response to the posted character limits. As you exit each text field, it will expand to show your entered text.

Within your narrative, please discuss the activities funded by the National Endowment for the Arts and the project cost share/match reported on your Federal Financial Report. Include any relevant web links. On occasion you may be contacted for copies of programs, reviews, relevant news clippings, playbills, publications, video or audio recordings, or other evidence of your accomplishments, including evidence of your acknowledgement of National Endowment for the Arts (NEA) support.

1. Describe the activities supported by this award. Please report solely on activities funded by the NEA and the project cost share/match reported on your Federal Financial Report. These activities must be consistent with your application narrative, the approved project budget, and any approved grant amendments. (3,000 character limit)
2. Describe how you monitored progress toward your project goals. Examples may include counting number of audience members or tickets sold, surveying or interviewing audiences about their satisfaction with a program, or conducting program evaluations. (1,000 character limit)
3. Did the project encounter any challenges that disrupted or otherwise hindered your ability to conduct the project as planned? (Yes/No check box)

If yes, then please describe the challenge(s) and how you addressed them. (2,000 character limit)

4. What did the project accomplish for your organization? (2,000 character limit)
5. Please complete the following table regarding the involvement of key partners. If a key partner is an individual instead of an organization, then select "Individual" from the "Type of Entity" dropdown menu.

For a list of colleges and universities designated as Alaska Native and Native Hawaiian Serving Institutions (AANHs) by the U.S. Department of Education, please copy this URL into an internet browser:

<https://www2.ed.gov/about/offices/list/ocr/edlite-minorityinst-list-pg11-tab.html>

For a list of colleges and universities designated as Hispanic-Serving Institutions (HSIs) by the U.S Department of Education, please copy this URL into an internet browser:

https://www.hacu.net/images/hacu/conf/2022CapForum/ResourcesMenu/2022_HSILists.pdf

For a list of colleges and universities designated as Historically Black Colleges or Universities (HBCUs) by the U.S. Department of Education, please copy this URL into an internet browser:

<https://sites.ed.gov/whhbcu/one-hundred-and-five-historically-black-colleges-and-universities/>

For a list of colleges and universities designated as Tribal Colleges or Universities (TCUs) by the U.S. Department of Education, please copy this URL into an internet browser:

<https://sites.ed.gov/whiaiane/tribes-tcus/tribal-colleges-and-universities/>

Name of Key Partner	Type of Entity	Nature of Involvement	Did the Partner Contribute to the Cost Share/Match? (Including In-Kind)
(text field)	(drop down menu) I. Individual II. College/University, Alaska Native and Native Hawaiian Serving Institutions (AANH) III. College/University, Hispanic Serving Institutions (HSI) IV. College/University, Historically Black College or University (HBCU) V. College/University, Tribal College or University (TCU) VI. Other College/University VII. Government - State VIII. Government - Regional IX. Government – County X. Government – Municipal XI. Government – Tribal XII. Organization—Arts Nonprofit XIII. Organization—Arts For-Profit XIV. Organization – Other Nonprofit XV. Organization – Other For-Profit XVI. Correctional Institution XVII. Foundation XVIII. Healthcare Facility (e.g., hospital, clinic, or nursing home) XIX. K-12 School/School District XX. Mass Transit XXI. Military Base XXII. Public Library XXIII. Religious Organization XXIV. TV or Radio Station or other Media Organization XXV. Other; please specify: _____	(text field – 750 character limit per field)	(Yes/No)
(text field)	(drop down menu)	(text field – 750 char.)	(Yes/No)
(text field)	(drop down menu)	(text field – 750 char.)	(Yes/No)

CLICK HERE TO ADD NEW ROW

*Funding from other federal government agencies CANNOT be included as cost share/match.

6. Please complete the following table regarding the involvement of key artists or designers (besides the NEA).

Name of Key Artist/Designer	Nature of Involvement
(text field)	(text field)
(text field)	(text field)

CLICK HERE TO ADD NEW ROW

PART IB: OUR TOWN NARRATIVE:

7. Long-term or system-level outcomes of Our Town projects may not be evident during or immediately after a grant project's period of performance. What early indications of change toward long-term or system-level outcomes could you see by the end of your grant project? Select one or more of these early indications of change from the list below and explain your selection(s) in the text box that follows. If none of these early indications are visible, please select "none."

- ☐ **Newly formed partnerships** that have enhanced expertise, increased access to the local community, and enhanced potential for funding
- ☐ **Sustained partnerships that continue beyond the grant period**, increasing capacity to sustain program activities and integrate arts, culture, and design in other activities
- ☐ **Active communication of project successes**, increasing opportunities for funding, new partnerships, and longer-term integration of arts, culture, and design in community development
- ☐ **Increased receptivity to the arts and creative placemaking** at the local level, building buy-in to the creative placemaking approach and increasing the parties' willingness to and interest in participating in future creative placemaking projects
- ☐ **New community and organizational expectations for community engagement**, increasing the likelihood that the community and organization will demand similarly engaged/interactive processes to ensure ongoing development reflects community needs and culture
- ☐ **Positive grantee reputation** among the arts community and within the local context, positioning organizations as forces of positive change in their communities and enhancing their ability to sustain their work and influence systems change
- ☐ **Artists trained in creative placemaking**, replicating or sustaining program activities and increasing organizational capacity
- ☐ **Project outputs that include actionable policy changes**, such as local public space regulations or changes to local zoning ordinances that can enable future arts, cultural, and design activities. Note that lobbying, including activities intended to influence the outcome of elections or influence government officials regarding pending legislation, either directly or through specific lobbying appeals to the public is an unallowable activity.
- ☐ **New hires or positions in grantee organization** that increase organizational capacity to sustain project activities and influence organizational norms, policies, and practices
- ☐ **Other** – please describe:
- ☐ **None**

Please explain your selection(s). Include any statistics or stories that demonstrate these outcomes. [2,000 characters]

PART IIA: INDIVIDUALS BENEFITED

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 do not exist.

Individuals Compensated from the Project Budget

1. Enter the number of individuals who were paid, in whole or in part, with project funds (both the NEA and the cost share) reported on your Federal Financial Report.	Number of individuals
a. Artists	
b. Others (includes employees, temporary staff, support and technical staff, and contractors who did not work as artists on this project)	

Individuals Engaged in Arts Experiences

This section seeks data about any in-person and virtual engagement activities funded by the NEA and the project cost share/match reported on your Federal Financial Report.

2. Did your project feature in-person, virtual, or a combination of in-person and virtual experiences with the arts? Projects may include one or more of these types of arts experiences; please select one option only.

- ☐ In-person only. Refers to projects with arts experiences that occurred 100% in-person and did NOT have an online component.
- ☐ Virtual only. Refers to projects with arts experiences that occurred 100% online.
- ☐ Both in-person and virtual. Refers to projects with arts experiences that had both virtual and in-person components.

[The following question appears if the awardee selects "in-person only" for their project]

3. "In-Person Only" Arts Experience		Number
Please enter the total number of people who directly engaged with the arts on site or in-person, 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. If the data do not allow for differentiation between children/youth and adult attendees, please leave the Adults and Children/Youth categories blank and only enter the total number of attendees in the Total category. Avoid double-counting individuals who attended events/programs more than once during the grant period.	a. Adults (18+ years)	
	b. Children/Youth (0-17 years)	
	c. Total	

[The following two questions appear if the awardee selects "virtual only" for their project]

3. "Virtual Only" Arts Experience		Number
Please enter the total number of people who attended the virtual arts experiences. If the data do not allow for differentiation between children/youth and adult attendees, please leave the Adults and Children/Youth categories blank and only enter the total number of attendees in the Total category. Avoid double-counting individuals who attended events/programs more than once during the grant period. Views of online content should be counted at the time of preparing this Final Descriptive Report form.	a. Adults (18+ years)	
	b. Children/Youth (0-17 years)	
	c. Total	

4. Did your virtual arts experiences include synchronous activities or asynchronous activities, or did your virtual component include both methods of engagement? (Select one)

- ☐ Synchronous. Refers to live activities streamed online, or real-time interactions by phone or video.
- ☐ Asynchronous. Refers to activities that are either prerecorded or produced and then distributed online
- ☐ Both Synchronous and Asynchronous.

[The following two questions appear if the awardee selects “Both in-person and virtual” for their project.]

3. Both In-Person and Virtual Arts Experience		Number
Please enter the total number of people who attended the in-person component of your programming. If the data do not allow for differentiation between children/youth and adult attendees, please leave the adult and children/youth categories blank and only enter the total number of attendees in the Total category. Avoid double-counting individuals who attended events/programs more than once during the grant period.	a. Adults (18+ years)	
	b. Children/Youth (0-17 years)	
	c. Total	
Please enter the total number of people who attended the virtual component of your programming. If the data do not allow for differentiation between children/youth and adult attendees, please leave the Adults and Children/Youth categories blank and only enter the total number of attendees in the Total category. Avoid double-counting individuals who attended events/programs more than once during the grant period. Views of online content should be counted at the time of preparing this Final Descriptive Report form.	c. Adults (18+ years)	
	d. Children/Youth (0-17 years)	
	e. Total	

4. Did your virtual arts experiences include synchronous activities or asynchronous activities, or did your virtual component include both methods of engagement? (Select one)

- ☐ Synchronous. Refers to live activities streamed online, or real-time interactions by phone or video.
- ☐ Asynchronous. Refers to activities that are either prerecorded or produced and then distributed online.
- ☐ Both Synchronous and Asynchronous.

5. Regardless of whether your project included in-person, virtual, or a combination of both in-person and virtual experiences, please describe how you collected data on attendee counts. [750 characters]

PART IIB: POPULATION DESCRIPTORS

For the next section, please select all racial/ethnic groups of people that your project **intended** to serve directly. Then answer the follow-up question.

Questions in this section are **for research purposes only**; your response will not be used in panel deliberations or in making funding decisions related to grant awards you may apply for in the future.

1. Racial/Ethnic Groups	
☐	No Specific Racial/Ethnic Group
☐	American Indian or Alaska Native
☐	Asian
☐	Black or African American
☐	Hispanic or Latino
☐	Native Hawaiian or other Pacific Islander
☐	White

1a. If your project focused on serving one or more specific racial/ethnic groups, then did it succeed in this objective?

Yes ☐ No ☐

1b. Please describe, as needed (Optional). [750 characters]

For the next section, please select all age groups that your project **intended** to serve directly. Then answer the follow-up question.

Questions in this section are **for research purposes only**; your response will not be used in panel deliberations or in making funding decisions related to grant awards you may apply for in the future.

2. Age Groups	
☐	No Specific Age Group
☐	Children/Youth (0-17 years)
☐	Young Adults (18-24 years)
☐	Adults (25-64 years)
☐	Older Adults (65+ years)

2a. If your project focused on serving one or more specific age groups, then did it succeed in this objective?

Yes ☐ No ☐

2b. Please describe, as needed (Optional). [750 characters]

3. Did your project intend to benefit underserved groups/communities? "Underserved groups/communities," in this context, include populations whose opportunities to benefit from arts programming has been limited by factors such as their geography, economics, race or ethnicity, or disability. (Y/N)

Yes ☐ No ☐

[the table and the 3 follow-up questions appear if the awardee selects yes in the previous question]

3a. Underserved Groups/Communities	
When thinking about the underserved groups/communities your project intended to serve, please select the factors that limit their opportunities to benefit from arts programming. Check all that apply.	
☐	Geography
☐	Economic status
☐	Race or ethnicity
☐	Disability
☐	Other limiting factor/s. Please describe: [Text box 100 characters]

3b. Did your project succeed in serving one or more underserved groups/communities?

Yes ☐ No ☐

3c. Please describe the underserved groups/communities your project served and how their opportunities to benefit from arts programming have been limited by the factors you selected above. [1,000 characters]

3d. Please describe the strategies you used to engage these underserved group/communities, any challenges you faced, and whether or how the challenges were surmounted. [2,000 characters]

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