



NATIONAL ENDOWMENT FOR THE ARTS

FINAL DESCRIPTIVE REPORT

For use for any year

Revised October 2007

Submit the completed Final Descriptive Report (FDR) within 90 days after the end of your period of support. In Part I, describe the project and its accomplishments. In Part II, provide quantitative data about project activities and audiences/participants.

You may complete the information on-line, or print out and type on this form, or recreate this form on your personal computer. For further instructions, consult your *Reporting Requirements*. You may fax the report to 202/682-5609 or 5610.

Cooperator:	DCA#:
Contact Person:	E-Mail:
Telephone: ()	Fax: ()
Project Related Web site, if any:	
Period of Support:	Start Date (mm/dd/yy): / / End Date (mm/dd/yy): / /

PART I: Project Narrative. Begin by briefly summarizing the project in the space below (i.e., what activities were carried out, for whom, and with what results?)

Continue your narrative in the next section. Address the following points, as applicable. (Attach up to 2 additional pages; the section will NOT continue automatically to a second page. Include Cooperator Name and DCA # on all pages.)

- 1. What activities did the cooperative agreement support and what did the project accomplish?**
- 2. Were you able to carry out the approved project activities? If not, please explain.**
- 3. Who were the key artists and partnering organizations, and what was the nature of their involvement?**
- 4. What Arts Endowment outcome did you address with this project? Was it achieved? What indicators were used to measure outcome achievement?**
- 5. Beyond the project's direct accomplishments, what was the impact on – or benefit to – your organization, your discipline/field, and/or community?**

Note: We encourage you to include "human interest" stories or other anecdotal information about the project. You may include programs, reviews, relevant news clippings, playbills, or other evidence 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 to determine if you must submit work products in addition to your narrative.

Final Descriptive Report, continued

Cooperator:

DCA #:

For Part II, figures should encompass only those activities and individuals *directly affected by or involved in* the project between the start and end dates of the period of support. Leave blank any items that are not applicable or for which you do not have actual figures or supportable estimates.

PART II A. PROJECT ACTIVITY:

- _____ **# of artworks created**
(Do NOT include student works, adaptations, re-creations, or re-stagings of existing works.)
- _____ **# of concerts/performances/readings**
- _____ **# of lectures/demonstrations/workshops/symposiums**
- _____ **# of exhibitions curated/presented**
(Include visual arts, media arts, films, film festivals, and design. Count each curated film festival as a single exhibition.)
- _____ **# of books and/or catalogs published**
(The # of different titles, not the # distributed. Do NOT include performance programs or guides, newsletters, or other ancillary materials.)
- _____ **# of artworks conserved/restored to save or prevent from decay or destruction**
- _____ **# of artworks identified/documented**
(For the purpose of creating a comprehensive list, inventory, or catalog. Include works digitally converted for documentation or access purposes.)

- _____ **# of artists' residencies**
(Artists' activities in schools or other community settings over an extended period of time.)
- _____ **# of schools (pre-K through grade 12) that actively participated**
(Those schools that were involved actively in the project, not those to which material simply was distributed.)
- _____ **# of organizational partners**
(Organizations that combined resources and worked together to make the project happen. Do NOT include funders unless they actively participated.)
- _____ **# of apprenticeships/internships**
- _____ **# of hours broadcast on radio, television, or cable**
(For series, include hours for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this award. Do NOT include public service announcements, advertising, or other promotional activities, or Web-casts.)

PART II B. PARTICIPANTS/AUDIENCES BENEFITED DURING THE PERIOD OF SUPPORT:

- _____ **# of artists**
(Those artists who actively participated in the project, including members of performing groups and living artists whose work was represented. Do NOT include technical, managerial, or administrative support. If an artist is also a teacher, you may count that person as **either** an artist **or** a teacher, but not both.)
- _____ **# of teachers**
(Those teachers who actively participated in the project. If a teacher also is an artist, you may count that person as **either** an artist **or** a teacher, but not both.)
- _____ **# of children/youth**
(Those 18 years of age or younger who benefited from the project.)

- _____ **# of other individuals who benefited**
- _____ **Total # of individuals who benefited**
(Add the four previous numbers to provide this total. Do NOT include broadcast audiences; see below.)

_____ **For radio, television, and cable broadcasts, total audience**
(For series, include audience totals for all broadcasts. Include broadcasts that occurred after the end date of the project only if they were a direct result of the funding of this award. Do NOT include public service announcements, advertising or other promotional activities, or Web-casts.)