

## 2b. Activities

*Fully explain the Art Meets Activism activities proposed. Clearly describe what you want to do, including how the activities described relate to your budget request. Include a clear, detailed and realistic timeline and work plan.*

This is a detailed description of your plan of activities and how long it will take to accomplish. In this section, please give background information about why you want to undertake these activities. It is important that all activities you describe in the application are accounted for in the budget. In addition, if you list anything in the budget, be sure that its importance is explained in the application.

The **timeline** and **work plan** are important because they show how your ideas and activities will be implemented. The work plan and timeline should clearly describe what you plan do in a specified amount of time by outlining how you will accomplish what you say you will do. This section will be strongest if you are clear, detailed, and realistic in your plan, which is one of the key criteria the reviewers will use to assess the applications. Grant reviewers will look at this section to determine if the activities proposed seem realistic in the time frame outlined. Reviewers appreciate seeing a plan that significantly advances your enrichment, yet is realistic and doable.

**Keep in mind that the timeframe for this grant is July 1 - June of the following year.** Applicants will receive grant notification by June, and applicants who receive funding will receive the grant check by the end of July. Grantees have one year from receiving grant funds to complete the proposed activities. The activities proposed in your grant application will be most realistic to the reviewers if they take place within this timeframe.

There are many ways to prepare a timeline and work plan. You can outline it by days, weeks, months, or seasons; you can provide a schedule of activities of an actual event (if applicable); or you can explain in a narrative format. Whichever format you choose, be sure that you explain clearly what steps you need to take to complete the activities, how long each step realistically will take you, and in what time frame you plan to accomplish each step.

When preparing your timeline and work plan, you could consider:

- Time to collaborate and what that means to each person, if applicable
- Methods for identifying and gathering participants
- Ample time for planning, travel and implementation
- Time built in for testing and revision of plans, if necessary and applicable
- Materials you need, and time/cost for gathering them
- Coordination with individuals/community you want to engage
- Time involved in publicity and outreach
- The schedule of the arts-based daily activities
- Develop documentation of impact: such as compiling participant surveys, media, etc.
- Reflection and evaluation/ KFW's final report

When thinking about your activities, another question to consider is:

**Do I need a statement of commitment from people or organizations listed in my application?**

**Statements of commitment** come from individuals or organizations that are **part of** the proposed activities. Statements of commitment should address the writer's willingness, as an individual or organization, to participate in the activities proposed. Statements of commitment are not required, but a statement of commitment may strengthen your application materials if your proposed activities are **dependent on** the involvement of a specific person or place. For instance, if you are applying to work with a particular artist or agency that you are naming in the application, a statement of commitment from that person or organization could be useful so that the reviewers know that the person or organization has agreed to what is outlined in the application.

A good question to think about might be whether you would be able to complete the proposed activities without the involvement of a particular person, place or organization. If the answer is no, you probably want to consider securing a statement of commitment. If the answer is yes, you may not need a statement of commitment.

If you do decide to include a statement of commitment, please clearly label it "Statement of Commitment" at the top of the page to distinguish it from a letter of recommendation.

A statement of commitment differs from a letter of recommendation because recommendation letters come from people who are **not** part of the proposed activities, but can provide an informed perspective on your application. *Please refer to the section on letters of recommendation for more information.*

**Examples of questions to ask yourself when thinking about activities:**

**1) Performing arts** (as an individual artist)

**Summary:** to teach modern dance classes that incorporate body image and self-esteem discussion workshops for African-American women. The workshops will encourage, uplift and educate African-American women by engaging them through dance.

**Thinking About Activities:** How do the skills and practices that I have as a dancer prepare me to teach these classes? What research do I need to do before I begin? What dance forms will I teach? What materials do I need to learn about to be able to lead body image and self-esteem discussions? How will I reach out to potential participants? Where will we hold the classes? How will the class be structured? What do I need to do to prepare for the series as a whole? What kind of publicity and outreach do I need to do? What do I need to do to prepare for each session? What kind of paperwork do I need to prepare? What kind of clean-up after each session? How long will the entire project take me? How will I interact with the women during class? How will I observe whether the body image and self-esteem discussions are making a difference? How will I be able to tell whether dance is making a difference to the participants' self-esteem and body image? How long will it take me to assess the impact of the course once it is complete?

## **2) Media arts** (as a partnership between two individual artists)

**Summary:** to collaborate to create a website that highlights women artists in eastern Kentucky by sharing oral histories of diverse generations of eastern KY women artists, and establish an online community of women artists interested in social change in this region. The activities will help connect women artists through a cyber network and encourage them to become agents of social change.

**Thinking About Activities:** How do the skills and practices that I have as a digital artist prepare me to create this website? How will the website be designed? How will we incorporate art into the website? How long will it take us to develop each page? When and where will we work together? Who will do which parts? What will the website be like? How much time is involved in updating and maintaining it? How will we identify women artists to highlight? What does it mean to self-identify as an artist in eastern Kentucky? How will we decide which artists will be included? How will we ensure there are diverse generations and diverse perspectives represented? How will the website connect these artists? What kinds of things will we do to determine whether the website is helping to connect artists and encouraging them to become agents of social change? How long will it take us to collect and analyze this information?

## **3) Visual** (as a collaboration between arts & social service organizations):

**Summary:** to partner artists with survivors of domestic violence to create art that reflects the survivors' experiences. The program will give survivors an opportunity for creative self-expression, provide artists an opportunity to use their skills, develop their capacity, and advance social change by raising awareness about violence against women in the community.

**Thinking About Activities:** What can we do that combines our commitment to making strong visual art with our commitment to reducing domestic violence in our community? What preparation work and collaboration do we need to do before we begin? What theoretical groundwork do we need to lay? What relationships with local organizations do we need to develop before we begin? How will we reach out to and identify artists whose work is strong and who can collaborate well with others to create feminist art for social change? How will we reach out to and identify survivors of domestic violence? What criteria will we use for participation in the program? What kind of training and/or preparation will we provide for artists and survivors before they meet with each other? What preparation do we need to do for those preparation sessions? What space will be used? What do we need to do to secure that space? What will the sessions look like when the artists meet with the survivors? How many meetings? How long will each session be? What do we need to do to prepare? How and where will the artwork be displayed? What promotion needs to be done so that people know about the exhibition? How will we know if this is having an impact on the participants? On the public who view the artwork? How much time will it take us to prepare for the exhibition, how long will it run, how long will it take us to follow-up the exhibition? Do we need follow-up meetings? How long will it take us to assess the program?

## **4) Literary Arts** (as an individual artist)

**Summary:** to lead a writers' workshop at a middle school to give young women a venue to access and use their voices for conscious change within themselves and promote positive change in their families and communities.

**Thinking About Activities:** How do the skills and practices that I have as a writer prepare me to teach these classes? How will I develop relationships with the middle school girls? How will I reach out to potential participants who are interested in expressing themselves through writing? If there is more interest than I can handle, how will I select participants? How long will the series last? How long will each session last, and how will it be structured? What kinds of writing prompts and topics will I give during the sessions? How long will the preparation for each session take me? How will I help the girls write about subjects that will lead to raised consciousness? How will I observe whether the writing program is promoting change in the girls, their families and communities? How long will it take me to assess the program once it is complete?