



Exemplary Community Culture & Heritage Application Responses

Weighted Review Criteria:

These application responses were reviewed and weighted based on the criteria below. The review process is explained in the *Application Review Process* section of this RFP.

Capacity and Personnel - 30%

The Project Director is capable of directing the project, as demonstrated by experience and how their role is defined in the application. The Humanities Scholar or Community Expert has relevant qualifications for the proposed project, and their role is clearly defined and lends legitimacy or intellectual authority to the project. If other team members and collaborators are clearly identified, the reasoning for their involvement is explained. An individual's role in different aspects of the project's planning, development, and/or implementation is explained.

Project Description, Feasibility, and Timeline - 30%

The applicant has provided a clear and detailed description of the proposed project and its activities. The timeline is within the grant period and feasible. The project has a thematic connection to Washington, DC and is accessible to the public. There is a clear connection to the humanities. Achievable goals or impacts are described, and the applicant has a clear plan for assessing the project success.

Community Collaboration and Public Engagement - 30%

The applicant demonstrates the project's significance to the DC community. The applicant has demonstrated how the project would be strengthened through collaboration and public engagement. There is a clear and effective plan for reaching and engaging the project's target audience. The project will be inclusive, diverse, equitable and accessible (defined broadly to include financial, geographic, demographic, cultural and developmental accessibility); if a project is geared more for a particular demographic rather than the general public, this reasoning is clearly explained.

Budget - 10%

The applicant clearly describes how funds will be used, and all expenses are directly tied to the proposed project activities. Budgeted expenses are allowable. (Unallowable expenses include food and beverages, tuition and scholarships, debt reduction, re-granting, and funding to foreign or domestic government agencies. If the applicant is using a fiscal sponsor: no more than 10% of the grant can go to the fiscal sponsor.)

Capacity and Personnel

Capacity and Key Personnel (30% of total score)

Reviewers will consider the following when reviewing this section of the application:

- *The Project Director is capable of managing the project to completion.*
- *The Humanities Scholar or Community Expert has relevant qualifications for the proposed project. Their role is clearly defined and lends legitimacy or intellectual authority to the project.*
- *Other team members and collaborators are clearly identified and explained as necessary.*

The following section received an average score of 9.83/10.

Project Director Address*

[REDACTED]

Project Director City*

[REDACTED]

Project Director State*

[REDACTED]

Project Director Postal Code*

Project Director Email*

██████████s@gmail.com

Project Director Phone Number*

Project Director Resume*

██████████resume.pdf

Project Director Description*

Briefly explain why the proposed Project Director is well-equipped to manage this project. Feel free to mention prior work that is relevant to this current project, as well as connections to the topic area. You are also invited to attach examples to demonstrate past work experience (up to 5 MB).

██████████ is a journalist and communications professional who has worked in Washington, D.C. since 2015. During nearly 9 years, she produced impactful content for the international television news network NTN24, including three different news shows, a web series, and numerous investigative reports highlighting human stories of hope and perseverance. ██████████ has a BA in Mass Communication with a minor in Audiovisual Production from the Universidad Católica Andrés Bello in her native Venezuela and a MA in Journalism from Georgetown University.

During her tenure at NTN24 ██████████ her expertise in story development, scriptwriting, interviewing, and video editing. Her ability to translate complex topics into engaging audiovisual narratives earned her the role of Executive Producer for Líderes, a show featuring individuals and organizations whose innovative ideas and actions left a mark throughout Latin America and the Caribbean. She was also a Senior Producer for the Emmy-winning TV-show Efecto Nafm, where she managed the production of 200 episodes.

██████████ work has earned significant recognition and support from distinguished organizations. In 2022, her special report on abortion in the United States after the overturning of Roe v Wade was honored with The Association of Foreign Press Correspondents' Professional Excellence Award. In 2024, ██████████ directed, co-wrote, and edited a four-episode docuseries on the U.S. migration crisis, for which she travelled to the southern border to capture firsthand accounts and document unfolding events. This project was showcased at the Colombian Embassy and at the Organization of American States in Washington, D.C., further solidifying ██████████ reputation as a skilled and respected storyteller across local and international platforms.

As an immigrant from Venezuela herself, ██████████ has sought to foster connections with other immigrants in Washington, D.C., especially in the food industry. She has interviewed and spent time with restaurant owners, chefs, and patrons, gaining insight into their inspiring narratives of resilience, hard-work, and community-building. With ██████████ her first documentary film, she aims to share some of these important stories with the broader DC citizenry. ██████████ has the technical and creative skills, as well as the community ties and trust needed to bring this project to life.

Team and Collaborators*

Describe the project team that will ensure the success of your project along with the Project Director. Identify each team member by name and title and describe the role each person will play. If the project director will not serve as the primary contact, specify who will serve in that role.

██████████ Humanities Scholar and Co-director
██████████ is a storyteller working at the intersection of multimedia communications, documentary filmmaking, and international affairs. She has a Master's degree in Latin American Studies from Georgetown University and over a decade of experience researching, analyzing, and reporting on topics like geopolitics, civic engagement, historical memory, and artistic expression in the Americas. ██████████ is currently a Term Member of the Council on Foreign Relations, where she participates in policy discussions about issues like immigration and democracy. She is also a Communications Campaign Specialist at the Center for International Environmental Law, where she uses her diverse skills to help protect the environment and advance human rights worldwide. Previously, ██████████ showcased her ability to craft audiovisual narratives that resonate with diverse audiences as a journalist for the Spanish-language news network NTN24, where she was the Executive Producer of the Emmy-winning TV show Efecto Naím. She has also worked closely with acclaimed documentary filmmakers and directed two short documentary films. With her multifaceted background in academic scholarship, documentary filmmaking, journalism, and international affairs, ██████████ will help guide ██████████ through every phase of its development: from initial research and planning to final production.

██████████ Director of Photography and Editor
██████████ is a creative and versatile filmmaker with 10 years of experience in video production, editing, and cinematography. With a passion for crafting compelling narratives, ██████████ has produced over 1,000 videos, including documentaries, short films, commercials, event highlights, music videos, and creative films. As the cinematographer of ██████████ ██████████ will be responsible for all aspects of recording, from adjusting lighting to determining the most efficient lenses to record different scenes, ensuring quality and consistency of visuals throughout the film. As an editor, he will work closely with the directors to select and assemble the footage in the most compelling way to drive the narrative forward.

██████████ Social Media and Branding Manager
██████████ is the founder of Tepui Culinary Experiences, a digital platform dedicated to exploring the intersection of diasporas and gastronomy. Through Tepui, she produces content and curates events that highlight how food connects different cultures. She is also a James Beard Foundation Legacy Network Mentee, which trains emerging leaders across the culinary industry and connects them with a network of industry experts. ██████████ has produced documentary videos for restaurants in Washington, D.C., where she resides. ██████████ will be in charge of managing ██████████ online presence and engaging key audiences. Her unique blend of culinary storytelling and social media strategy will help amplify the film's message and broaden its reach.

██████████ Producer
██████████ is an Emmy Award-winning filmmaker with over 15 years of experience as a multimedia producer. She is currently developing her first feature film, inspired by the true crime story of Venezuelan doctor Edmundo Chirinos. Additionally, she is working on her third feature-length documentary and her first short film. In 2024, she was selected for Film Independent's Global Media Makers Residency in Cartagena during FICCI and was named an IDFA Academy Fellow at IDFA Festival in Amsterdam. ██████████ will support ██████████ production, helping coordinate interviews, recording schedules, archival material, and communications with camera rental services.

██████████ Outreach Producer
██████████ is a social justice-minded filmmaker, photographer, and media producer specializing in documentary and non-profit video storytelling. ██████████ served as the impact producer for La Manpleza: An Uprising Remembered, where she helped raise funds and organized screenings across Washington, D.C. and beyond. She also contributed to the documentary The Most Beautiful Deaths in the World, managing the

campaign and fundraising efforts. A daughter of Salvadoran immigrants, [REDACTED] is dedicated to amplifying the voices of historically oppressed communities through her work in the DMV area. She is a member of The Yellow House Collective, an artist group dedicated to showcasing the experiences of the Salvadoran diaspora. [REDACTED] will be responsible for building partnerships with NGOs, universities, and independent theaters interested in screening [REDACTED]

[REDACTED] Advisor
[REDACTED] is a professor at American University's School of International Service, where she created and teaches Conflict Cuisine®: An Introduction to War and Peace Around the Dinner Table. With extensive experience in the U.S. government, the United Nations, and the World Bank, she brings a unique perspective on the role of food in conflict, diplomacy, and immigration. [REDACTED] will draw on her expertise to advise on the film's narrative as it explores and makes connections between these themes.

Humanities Scholar/Community Expert

Your project must include a scholar or expert to contribute their expertise in humanities content and methods to the project design, implementation, and/or evaluation. Humanities scholars may have formal training and academic experience in the humanities, and/or lived experience through their personal or community heritage as a culture bearer, public practitioner, or community historian.

Humanities Scholar/Community Expert Name*

[REDACTED]

Humanities Scholar/Community Expert Preferred Pronouns

she/her

Humanities Scholar/Community Expert Professional Affiliation

[REDACTED]

Humanities Scholar/Community Expert Mailing Address*

[REDACTED]

Humanities Scholar/Community Expert Email*

[REDACTED]

Humanities Scholar/Community Expert Phone*

[REDACTED]

Humanities Scholar/Community Expert Resume

_CV.pdf

Humanities Scholar/Community Expert*

Describe your humanities scholar/expert's qualifications. Discuss how your humanities scholar/expert will help shape and lend intellectual authority to the project every step of the way - from research to execution, making references to specific points on the project timeline when possible.

With a B.A. in Art History from Haverford College and a M.A. in Latin American studies from Georgetown University, [REDACTED] will bring a scholarly perspective to [REDACTED] helping place the contributions of D.C.'s Salvadoran diaspora within broader historical and cultural contexts.

Alexandra's academic work has focused on the history, memory, politics, and cultural production of Latin America and its diaspora, with a particular emphasis on documentary film and protest art. Alexandra has written numerous research papers on topics ranging from Latino representation in U.S. media to 1960s political cinema in Latin America. She has also led field studies in Mexico and Chile, where she collaborated with migrant-rights organizations and with the Museum of Memory and Human Rights.

Additionally, [REDACTED] has worked and studied alongside acclaimed documentary filmmakers, such as Patricio Guzmán and Vicky Funari, gaining valuable insight into the creative and ethical dimensions of documentary filmmaking. Through her own directorial work, [REDACTED] has sought to bridge theory and practice, leveraging her academic research about Latin American films dealing with the region's political past to inform her own filmmaking. In her award-winning, autobiographical short documentary *Desenterrando Muertos* (Unearthing Silence) she explored the Great Migration of Puerto Ricans to New York City during the 50s and 60s, while turning the camera on herself and her family in search of a missing relative. The film was praised for its penetrating sense of poetry and vulnerability. Moreover, through her Emmy-winning journalism at NTN24, Alexandra brings a decade of experience reporting and producing diverse media around Latin American and Latino issues.

As co-director of [REDACTED] [REDACTED] a will be instrumental in shaping the project from research to execution. She has already played a key role in conceptualizing the project's direction, ensuring that the film is grounded in relevant humanities scholarship, particularly regarding the historical context of the 1980s Salvadoran migration flows to Washington, D.C. [REDACTED] expertise in Latin American and Latino studies, along with her focus on history and memory, will ensure that the film ultimately becomes an audiovisual document that preserves and celebrates the indelible mark Haydee and Benjamin, and by extension the Salvadoran diaspora, have left in D.C.

Furthermore, as a Term Member of the Council on Foreign Relations, A [REDACTED] s has access to a wide network of influential experts and thought leaders in international relations, Latin American affairs, immigration, diplomacy, media, and entertainment that may be leveraged to support the documentary. [REDACTED] recognition as an emerging expert in global issues will lend intellectual authority to [REDACTED] and ensure the film is not only entertaining, but also informative, rigorously researched, and culturally sensitive.

Project Description, Feasibility, and Timeline

Project Description, Feasibility, and Timeline (30% of total score)

Reviewers will consider the following when scoring this section of the application:

- The applicant has provided a clear and detailed description of the proposed project and its activities.
- The timeline is within the grant period and feasible.
- The project has a thematic connection to Washington, DC and is accessible to the public.
- There is a clear connection to the humanities.
- Achievable goals or impacts are described, and the applicant has a clear plan for assessing the project's success.

The following section received an average score of **9.4/10**.

Project Name*

Name of Project

Humanities Discipline*

Which humanities discipline will your project explore? You may list secondary disciplines in the narrative of the application.

History

Project Type*

This project is a (select all that apply):

Documentary Film

If you selected "Other" above, briefly describe the type of project you are proposing.

Project Summary*

Provide a brief summary of the project that answers the questions: who, what, where, when and how. This description might be used for external purposes. You will have the opportunity to describe your project in detail elsewhere in the application.

Pupusas may be Salvadoran, but they have become an emblematic dish of Washington, D.C. They arrived with those fleeing El Salvador's brutal Civil War—immigrants like Chef Benjamin [REDACTED] and restaurateur Haydee [REDACTED]. As these refugees worked in restaurant kitchens and eventually opened their own restaurants, they enriched DC's culinary scene. Moreover, Benjamin and Haydee have become sources of support, connection, and purpose in their own communities. Through an exploration of the impact of these two immigrants on the city's social fabric, the short documentary [REDACTED] reflects on the extent to which Salvadoran immigrants at large have shaped Washington D.C. and how that legacy may carry on.

Description of Activities*

Provide a detailed description of the proposed grant-funded activities, as well as those activities not directly funded by but still made possible because of this grant. If your project focuses on telling the story of an individual or community, how will you ensure that you have the subjects' permission and support through completion of the project?

The [REDACTED] project has a solid foundation, supported by a \$9,000 grant from the DC Commission on the Arts and Humanities, which will fund the production phase of the documentary. This includes honoraria and stipends for team members and collaborators, transportation expenses to and from filming locations, a mandatory Certificate of Liability Insurance, and rental of filming equipment, such as cameras, lenses, lights, tripods, microphones, SD cards, and extra batteries. The grant will also cover synchronization licenses to feature copyrighted music by D.C.-based musicians Lilo [REDACTED] and JChris in the short film. Additionally, it will cover video editing, focusing on basic refinements without major alterations to visuals or audio. This initial funding ensures that the documentary can progress towards its September 2025 completion deadline.

Additional funding from the Community and Heritage Grant is being sought to support the critical post-production and outreach phases, which will be key in enhancing the quality and reach of the final film. This grant will allow the filmmakers to hire professionals for sound mixing, sound effects, color grading, visual design, and motion graphics. These elements are essential for maintaining a cohesive visual and auditory aesthetic that engages and attracts audiences. The Community Culture and Heritage Grant will allow [REDACTED] to reach its full potential by financing the film's final version and its dissemination, ultimately allowing it to become a resource for the community it represents and for the wider DC citizenry.

Since the filmmakers envision this project as a gift to District residents, the grant will be instrumental in ensuring diverse audiences can fully engage with the documentary. For instance, funding will support inclusion and accessibility features, such as the provision of accurate translations and subtitles, which can facilitate the viewing experience for non-Spanish speakers and individuals who are hard of hearing.

Furthermore, funding will support expenses related to screening events where audiences can interact with the film free of charge. The filmmakers have already secured two venues for free screenings—Haydee's Restaurant and the Carlos Rosario International Public Charter School. They are working on a partnership with the DC History Center to host another free screening. Beyond these initial screenings, the grant will allow the filmmakers to host events at prominent cultural venues, including Suns Cinema, GALA Theatre, and local universities, such as American University and the University of Maryland. It is of utmost importance to host more screenings to ensure broader community engagement and foster meaningful discussions about the documentary's themes.

The grant will also cover submission fees to present the documentary in local and national documentary festivals with themes involving social justice and immigration, including but not limited to DC/DOX, DC Film Fest, the Community Stories Film Festival, and Immigration Film Festival.

The filmmakers are committed to count with the full support and permission of the documentary's subjects throughout the production, post-production, and dissemination stages. Each subject has been thoroughly

briefed on the project and their questions or concerns have been addressed. The filmmakers have also secured letters of commitment from participating parties to outline the terms of collaboration and recording timelines. The filmmakers will maintain continuous and open communication with the subjects, respecting their preferences and avoiding sensitive topics they wish to exclude. As a gesture of gratitude, each subject will receive a \$250 honoraria. Additionally, the protagonist of the film will be part of panel discussions, providing firsthand insight into their experiences.

The well-being of the subjects, restaurant staff, and crew is a top priority for the filmmakers. Efforts will be made to minimize disruptions during filming, respect boundaries, and remain sensitive to the challenges of recounting difficult experiences. The venues selected to host screenings are places where a large Salvadoran community gathers and where the protagonist feels most comfortable, as these spaces—especially in Mount Pleasant—are where they have built a strong sense of community.

Funds from the Community Culture and Heritage grant will also support outreach efforts and the creation of a dedicated website for [REDACTED]. This website will serve as a central hub for important information, including film updates, resources for immigrants, and guidelines on how to host screenings. By carefully managing resources from both grants and fostering a respectful and collaborative relationship with the subjects, [REDACTED] will deliver a powerful documentary that celebrates the contributions of the Salvadoran diaspora to Washington, D.C.

Timeline*

Provide a timeline for your proposed project, including relevant dates and milestones, that illustrates how you will successfully carry out the project during the grant period (May 1, 2025 to April 30, 2026). Be as detailed as possible.

PROPOSED TIMELINE FOR [REDACTED] - April 30th 2026

Filming for [REDACTED] began in March 2023 and has been ongoing since then, with production continuing through the present. The filmmakers are committed to delivering an edited version of the documentary by the end of September 2025, as required by the DC Commission on the Arts and Humanities. Humanities DC grant funds would be an invaluable resource to support post-production, outreach and distribution phases, enabling the filmmakers to broaden the documentary's reach, engage with key audiences, and facilitate screenings across various venues.

Moreover, because documentaries inherently evolve during the filming process, the proposed timeline is based solely on the information available as of January 2025 and is subject to change.

PRODUCTION

PRE-GRANT PERIOD (FUNDING FROM THE DC COMMISSION ON THE ARTS AND HUMANITIES)

January 2025

Coordinate and schedule interviews with subjects and experts for recording
Draft questions for on-camera interviews
Record interview with Mary Alas (Haydee's daughter) on Monday, January 20th
Record interview with Julio Larin, chef Benjamin [REDACTED] former student, on Saturday, January 25
Log the material and make transcripts

February 2025

Record interview with chef Benjamin [REDACTED] at his place Saturday, February 8
Record interview with expert Ana Patricia Rodriguez on Saturday, February 15

Record interview with Haydee [REDACTED] at Haydee's restaurant Monday, February 17
Apply to HumanitiesDC's Community Culture and Heritage grant. Deadline February 18th
Log the material and make transcripts
Rewatch material and read transcripts from all the interviews in the documentary
Finalize the logo and poster for the documentary

March 2025

Launch the [REDACTED] Instagram and Facebook accounts with the support of social media specialist Gabriela Montes de Oca
Keep rewatching material and read transcripts from all the interviews in the documentary
Write a paper edit - create a rough outline or script by organizing the footage and interviews onto paper
Deliver the materials to Washington Digital Media for post-production
Schedule and record any final interviews needed to complete the script

April 2025

Keep writing a paper edit for the documentary
Contact local musicians such as Lilo [REDACTED] and JChris for licensing music
Apply for the Seed Fund for Documentary Filmmakers grant from Women and Film in Video DC. Deadline April 16, 2025

POST-PRODUCTION

GRANT PERIOD (COMMUNITY CULTURE AND HERITAGE GRANT)

May 2025

Finalize the paper edit by May 1st.
Start the video editing process and sound design.

June 2025

Continue the video editing process and sound design.
Finalize music licensing.
Schedule screenings for mid-October at Haydee's Restaurant and the Carlos Rosario International Public Charter School (Harvard Campus)

July 2025

Complete the first video draft of the short documentary by Friday, July 4
Finalize the second draft by Wednesday, July 31
Arrange screenings at Suns Cinema and DC History Center for November
Organize a screening of Gala Theater for December

August 2025

Start the colorization process of the video and the closed-captioning/subtitles
Have a third video draft of the short documentary by mid August
Share the film with subjects Haydee [REDACTED] and Benjamin [REDACTED] to ensure they approve of how their lives and stories are portrayed
Launch the [REDACTED] website, featuring details about upcoming screenings and guidelines for hosting a screening

Distribution

September 2025

Have the final version of the short documentary by September 19
Update the [REDACTED] website with information on upcoming screenings

October 2025

Have a first screening of [REDACTED] in the CAH F2025 PEF closing event

Have a screening at Haydee's restaurant in Mt Pleasant
Have a screening at Carlos Rosario International Public Charter School (Harvard Campus)
Organize screenings at University of Maryland and American University for Fairfax, VA for February

November 2025

Have a screening at Suns Cinema
Have a screening in the DC History Center
Begin analyzing community responses from the audience, collected through a Google Form sent to attendees.
Apply to the Community Stories Film Festival

December 2025

Apply to FilmFest DC.
Have a screening at Gala Theatre

January 2026

Apply to Los Angeles Latino International Film Festival
Have a screening at Cinema Arts Theatre in Virginia

February 2026

Apply to DC/DOX festival
Apply to AFI DOCS
Have a screening at the University of Maryland
Have a screening at American University

March 2026

Apply to DOC NYC festival
Have screening at Greenbelt Cinema in Maryland

April 2026

Apply to Immigration Film Fest
Apply to New York Latino Film Festival

You may upload a visual representation of your timeline.

Connection to the Humanities*

Describe how your project will connect to and utilize the humanities discipline(s) you selected above. In your response, consider the following questions (you do not need to address all of them):

- How will you use the humanities to support DC residents' efforts to explore and navigate the history, culture, relationships and topics that shape our community?
- Why did you choose to explore these humanities disciplines?
- How do the humanities help you or your project ask or answer big questions that help us understand our world?
- How do the humanities enable your project to make connections or build empathy across communities?
- How will the humanities allow your project to challenge assumptions about DC or its residents?
- Additional connections or contributions to the discipline

██████████ will engage deeply with the humanities, particularly History, Latin American/Latino Studies, and Cultural Preservation, to invite a reflection about the enduring impact and contributions of the Salvadoran diaspora to Washington, D.C., especially those working in the culinary industry.

Through interviews, archival footage, and observational footage, ██████████ will explore the journeys of two Salvadoran food entrepreneurs - from fleeing the Civil War in El Salvador in the 1980s to becoming loved and celebrated community members. Ultimately, the film will show how these individual stories intertwine with larger historical narratives of Salvadoran immigration to D.C. and the evolution of the Salvadoran diaspora into the largest hispanic group in the city. This approach seeks to bridge the personal and the collective, leveraging the memories and experiences of two immigrants as windows into the larger socio-economic, political, and cultural forces that have shaped modern Washington D.C.

A vast body of humanities research demonstrates that representation of Latinos in TV and film often perpetuate generalizations, focusing on negative issues with less attention to positive stories and nuanced narratives. ██████████ will stand in direct opposition to those representations, showcasing how Haydee ██████████ and Benjamin ██████████ have become powerful agents of growth and community-building in D.C. In highlighting the positive contributions of Salvadoran immigrants to the food industry, the local economy, and the social fabric of the District, the film will challenge persistent and often harmful stereotypes of Latino immigrants in US media and cultural products.

Additionally, ██████████ will document how Haydee and Benjamin have mentored younger entrepreneurs of Salvadoran descent, while shedding light into how this new generation engages with their multicultural identities and carries on their predecessors' legacies. As such, the project has received the support of community scholars like Ana Patricia Rodriguez, an Associate Professor at the University of Maryland, who has emphasized its potential to fill a significant void in knowledge about the Salvadoran community in D.C.

As a record of the heritage and lasting legacy of Salvadoran-Washingtonians in the District, this film would not only be a welcomed resource for the community it represents, but also in academic contexts. For instance, in March the filmmakers will be part of an American University event exploring the connection between food, immigration, and diplomacy, addressing a group of students and scholars about the filmmaking process and key themes explored in the short documentary. Moreover, by featuring the stories of two immigrants who have become influential Washingtonians and underlining universal themes like the desire to strive for a better life, the filmmakers hope ██████████ fosters understanding among the city's diverse communities and citizenry.

Measuring Success*

Describe your desired goals or impact for this project. How will you assess whether you have met the desired goals or achieved the desired impact? Identify any data collection and feedback methods you will use, such as: surveys, focus groups, tracking attendance, etc.

The primary goal of ██████████ is to broaden public understanding of the Salvadoran diaspora's contributions to Washington, D.C. and foster meaningful dialogue about the city's cultural and social fabric. To achieve this, the filmmakers will host free screenings across the city to engage directly with local audiences and gauge their reception to the documentary. Attendance at these events will be tracked through online ticketing platforms such as Eventbrite. Walk-in registration will also be available at every screening, with a target of at least 500 attendees across multiple events.

Surveys will be distributed to attendees via email after the screenings, allowing the filmmakers to gather feedback on how the film has shaped viewers' understanding of the Salvadoran immigrant experience. The survey will be designed by collaborator ██████████ who brings extensive experience as an impact producer, ensuring insightful and targeted feedback.

A successful impact would be reflected by at least 70% of respondents reporting a greater awareness of the challenges and contributions of this community. Social media will also play a critical role in assessing the documentary's reach, with the goal of achieving 5,000 impressions and 1,000 engagements within three months of release.

A key measure of success will be ensuring that the film's subjects feel accurately represented. Open communication throughout the filmmaking process will enable the filmmakers to consider the protagonists' feedback and ensure that their stories are being told authentically. Before the film's release, follow-up interviews will be conducted with participants to evaluate their satisfaction with how their experiences were portrayed. While the filmmakers retain creative control, they will discuss any concerns the subjects may have and remain open to making adjustments as deemed necessary to maintain the subjects' trust.

Support from academic, cultural, and community organizations is another critical indicator of the project's success. Partnerships with institutions like the Carlos Rosario International Public Charter School and DC History Center underline the film's potential impact and socio-cultural importance. Securing a grant from the DC Commission on the Arts and Humanities already serves as a strong indicator of the project's feasibility and the confidence placed in its potential. Obtaining additional grants or funding will further reinforce this trust and support.

Another measure of success will be tracking how many festivals accept our submission and whether the short documentary wins any awards. This will help assess whether the film has fulfilled its mission of telling a compelling story that resonates with broader audiences and it will serve as a measure of the documentary's artistic quality and overall effectiveness in storytelling.

Finally, the film's legacy as an educational resource will be a significant marker of its success. The filmmakers plan to donate [REDACTED] to institutions such as The People's Archive of the DC Public Library to ensure it remains accessible to future generations.

Community Collaboration and Public Engagement

Community Collaboration and Public Engagement (30% of total score)

Reviewers will consider the following when scoring this section of the application:

- *The applicant demonstrates the project's significance to the DC community.*
- *The applicant has demonstrated how the project would be strengthened through collaboration and public engagement.*
- *There is a clear and effective plan for reaching and engaging the project's target audience.*
- *The project will be inclusive, diverse, equitable, and accessible (defined broadly to include financial, geographic, demographic, cultural and developmental accessibility); if a project is geared more for a particular demographic rather than the general public, this reasoning is clearly explained.*

Target Audience Demographic Information

Your responses to the following demographic questions will help HumanitiesDC understand who we are reaching through our grantmaking.

Age*

What is the age range of your target audience? (Select all that apply)

General Population

Race and Ethnicity of Target Audience*

Select all that apply:

Black or African American

Hispanic, Latino/a/e/x, or Latin American

Multiracial or Multiethnic

White

If you selected "Race or ethnicity not included above," specify here.

Ward(s) Served*

Indicate which Washington, DC Wards will primarily benefit from the project. You can select more than one Ward.

Ward 1

Ward 2

Ward 3

Ward 4

Ward 5

Program Collaboration and Community Involvement*

Explain how your project will be strengthened through collaboration and community involvement. Include a description of organizational partners and the role they will play in the promotion, development, funding, and other aspects of the project. Describe how the project will solicit community and/or public scholar/expert input during the planning and other stages.

Collaboration and community involvement are essential to [REDACTED] From the film's conception, the filmmakers have prioritized working with the subjects, Haydee [REDACTED] and Chef Benjamin [REDACTED] to connect with key community members, interviewees, and organizations. For instance, through their collaboration with Chef [REDACTED] [REDACTED] and [REDACTED] have formed a partnership with the Carlos Rosario International Public Charter School, securing multiple film shoots at the school and a free screening venue for the final product.

Other planned screenings at Haydee's Restaurant, Suns Cinema, and the GALA Theatre will be particularly meaningful, as these venues are located in Mount Pleasant, a neighborhood historically significant to the Salvadoran diaspora and immigrants at large. Additionally, the filmmakers plan to disseminate [REDACTED] [REDACTED] beyond Washington, D.C., hosting screenings in areas with substantial Salvadoran populations, such as Greenbelt Cinema in Maryland and Cinema Arts Theatre in Virginia. Organizing events at these strategic locations is especially important to the filmmakers, as they hope the film will be seen as a cultural product that goes beyond the personal stories of Haydee and Benjamin to celebrate the history and influence of the Salvadoran diaspora.

The involvement of prominent Salvadoran community members and experts will further enrich the film's development. Professor Ana Patricia Rodriguez, an expert in Salvadoran migration and diaspora dynamics, will provide valuable socio-historical context to the film and its storyline. In addition to her participation as an expert, Professor Rodriguez has generously offered a platform for the filmmakers to engage with DMV residents, inviting them to present the film at her University of Maryland course and share their key findings with students.

Additionally, [REDACTED] who has previously produced two documentaries about the Salvadoran diaspora in Washington, D.C., will lend her support to the filmmakers' outreach campaign. [REDACTED] is a member of The Yellow House Collective, a group of artists focused on reflecting the Salvadoran diaspora's experiences. Johanna Mendelson-Forman, advisor to [REDACTED] has invited [REDACTED] and [REDACTED] to discuss the film at an American University event on March 5. With the participation of local chefs, scholars, and community organizations, this event will explore the powerful connection between food, immigration, community integration, and diplomacy.

The filmmakers have also secured essential partnerships with key figures in the Washington, D.C. gastronomy and cultural scenes. Gabriela Montes de Oca, an influencer in the D.C. food industry and a James Beard Foundation Legacy Network Mentee, has agreed to assist the filmmakers by managing and consulting on the social media brand of [REDACTED] including the creation of a social media kit with footage recorded for the documentary. Her expertise in culinary storytelling will be instrumental in promoting the film and engaging with target online communities.

In addition to these efforts, a portion of the project's budget will be allocated to creating subtitles, ensuring the documentary is accessible to a broader audience, including non-Spanish speakers and individuals who are hard of hearing.

Significance to the DC Community*

Briefly describe the reasons this project is necessary to the public humanities landscape of DC. Consider whether your project uncovers an untold story, takes a unique or innovative approach, engages an underserved or unrepresented community, or other aspects of your project that are important to showcase.

For over 30 years, Benjamin [REDACTED] and Haydee [REDACTED] have fed the hearts and souls of District residents. Even in the face of efforts that sought to restrict live music in the Mount Pleasant neighborhood, Haydee fought to make sure her restaurant remained a venue for music lovers and performers of all skill-levels. Moreover, her welcoming spirit turned Haydee's restaurant into a safe haven for diversity, where people of different socio-economic backgrounds, ethnicities, and sexual orientations can find common ground in their shared love of music and pupusas.

Furthermore, as a business owner, Haydee has demonstrated a commitment to providing opportunities for people looking to gain experience in the service sector, passing on her knowledge to members of a younger generation like her daughter Mary. Similarly, as an entrepreneur and through his decades-long career at the Carlos Rosario Public Charter School, Chef Benjamin has dedicated his life to helping immigrants from different countries build a new life and feel at home in Washington D.C. Many of the cooks he has mentored have gone on to establish their own businesses or to work in Washington's most popular restaurants, thereby enriching the city's culinary scene.

Yet, the stories of these two Salvadoran-Washingtonians remain largely unknown to broad segments of the D.C. citizenry. — much like many of the untold immigrant stories woven into the fabric of the city. By elevating the experiences of Haydee and Benjamin as business owners and key community members, [REDACTED] hopes to shine a light on the socio-cultural significance of the largest hispanic group in Washington D.C. Moreover, by underlining the universal challenges, hopes, and experiences of these immigrants, [REDACTED] seeks to foster empathy and understanding among the city's diverse communities.

██████████ will make a strong case for how immigrants often use food not only as a means to build a life and a career, but also to create lasting connections and social networks in the places they call home. Ultimately, the film will position immigration and cultural differences as cornerstones of a thriving city. The filmmakers believe this effort is especially important in today's political climate, where immigration is often framed in negative terms: a threat, a burden, or something to be feared. ██████████ will stand as a powerful counter-narrative to this harmful discourse.

Furthermore, this project takes an innovative approach in blending a humanities focus with community-driven storytelling. Rather than imposing a top-down narrative, commentary from scholars like Ana Patricia Rodriguez and Johanna Mendelson Foreman will be presented in dialogue with the reflections of the protagonists of the film. Moreover, the filmmakers have established a collaborative creative process where the subjects and other community members can participate in different phases of the documentary - from its development to its distribution. These efforts hope to give community members a sense of ownership, while ensuring their lived experiences are accurately documented.

Additionally, the filmmakers intend to make the documentary free and widely available, hosting screenings in community spaces and cultural venues across the city. The filmmakers also plan to donate the documentary to local institutions such as the DC Public Library's People's Archive, ensuring it becomes a resource for generations to come.

Outreach Strategy and Community Engagement*

Describe the communities that are your target audience, how you will make them aware of your project, and how you will engage them. Projects funded by HumanitiesDC must be inclusive, diverse, equitable, and accessible to the public, and include some portion of free or affordable programming. If you are proposing a festival/event/conference/meeting/gathering, describe how you will ensure it is accessible to the public, including ticket pricing/discounts, location(s), and special accommodations.

The target audience for ██████████ includes residents aged 18 and older in the Washington, D.C. area who are interested in immigrant experiences, food culture, history, community building, and cross-cultural exchange. This diverse audience spans the Salvadoran diaspora, food enthusiasts, immigrant rights advocates, as well as students and academics engaged in these topics. To ensure inclusivity, equity, and accessibility, the filmmakers have developed a comprehensive strategy to raise awareness and engage their target audience.

██████████ and ██████████ plan to collaborate with local filmmakers who focus on Washington D.C. themes to organize joint screenings. These screenings aim to celebrate the city's rich culture, showcase the talents of its residents, and attract broader audiences. ██████████ producer of La Manplea and The Most Beautiful Deaths in the World, has expressed interest in pairing these films with ██████████ in a joint screening. Such collaborations will bring audiences from diverse networks together, presenting an opportunity for debate and open discussion about D.C.'s cultural, political, and economic landscape.

The filmmakers will submit ██████████ to festivals such as DC/DOX, Community Stories, and the Immigration Film Fest to connect with audiences aligned with the film's themes. They also plan to target festivals in areas with significant Salvadoran populations, such as New York City and Los Angeles, to engage Salvadoran communities beyond Washington D.C.

Free screenings will be organized to ensure the film is accessible to core participants and their communities. To achieve this, funds from the Community and Heritage Grant will be allocated to cover venue expenses. Partnerships with organizations such as the Carlos Rosario International Public Charter School, the University of Maryland, American University, DC History Center and Haydee's restaurant will play a critical role in organizing accessible screenings and reaching key audiences.

To enhance engagement with the film, the filmmakers will implement a comprehensive marketing strategy that combines online and offline efforts. A dynamic social media campaign will feature interactive content and promotional materials, while a dedicated website will provide detailed information about the film, its subjects, resources for immigrants, screening schedules, and guidelines for hosting screenings. Offline efforts will include promotion through word-of-mouth, distributing flyers at key community hubs, and leveraging the filmmakers' extensive media and press networks to generate buzz and reach a wider audience.

Budget

Budget (10% of total score)

Reviewers will consider the following when scoring this section:

- *The applicant clearly describes how funds will be used, and all expenses are directly tied to the proposed project activities.*
- *Budgeted expenses are allowable. (Unallowable expenses include food and beverages, tuition and scholarships, debt reduction, re-granting, and funding to foreign or domestic government agencies. If the applicant is using a fiscal sponsor, no more than 10% of the grant can go to the fiscal sponsor.)*

The following section received an average reviewer score of 9.67/10

Budget Table

CATEGORY	HumanitiesDC Grant Funds	Cost Share (you may list other sources of funding here, not required)
Honoraria		
Salary/wages		
Travel		
Supplies	\$	

Publicity, promotion, printing	\$	
Facilities rental	\$	
Evaluation	\$	\$
Other (specify in budget narrative)		\$
TOTAL (automatic)		

Budget Narrative*

Provide a narrative description of how the funds listed in each category of the Budget Table will be directed. The narrative should be a detailed breakdown of the funds expended in each budget category outlined in the Budget Table.

Filmmakers [REDACTED] and [REDACTED] have secured a [REDACTED] grant from the DC Commission on the Arts and Humanities (CAH) to support the production of [REDACTED]. This funding will help cover key production costs, honoraria for team members and subjects, basic post-production expenses, and promotional efforts. In this budget narrative, the cost-share column refers to funding provided by the CAH grant.

Each technical team member—[REDACTED]—will receive a [REDACTED] service payment, categorized under salary/wages. Filmmakers [REDACTED] and [REDACTED] will each receive [REDACTED] filed under honoraria. Additionally, the Humanities DC grant will fund honoraria for Benjamin [REDACTED] Haydee [REDACTED] and Maray Alas, in recognition of their contributions to the film.

A total of [REDACTED] the CAH grant will be allocated to essential production costs, including equipment rentals for lighting, cameras, lenses, and basic video editing. Furthermore, approximately [REDACTED] from the Humanities DC grant will fund post-production efforts, such as color correction, visual design, sound mixing, sound effects, translation, and motion graphics.

Transportation costs for all team members to and from filming locations will be covered by the CAH grant, this is categorized as Travel.

Under publicity, promotion, and printing, the budget is allocated as follows: [REDACTED] the CAH grant has been designated for a social media kit, while [REDACTED] 0 from the Humanities DC grant will cover festival submission fees and the website for [REDACTED]. To further expand the film's reach, [REDACTED] will be used for screening facility rentals, fostering greater community engagement and partnerships.

Under evaluation, the CAH grant will cover \$ [REDACTED] for the survey design by [REDACTED], which will assess how the film has influenced viewers' understanding of the Salvadoran immigrant experience.

Under the “Other” category in the cost-share column, the CAH grant allocates [REDACTED] for a mandatory Certificate of Liability Insurance. Additionally, [REDACTED] for the copyright fee for the film, and nearly [REDACTED] will cover synchronization licenses for the use of copyrighted music by DC-based musicians [REDACTED] and [REDACTED] in the film. Their music, which reflects the struggles and resilience of the immigrant experience, will enhance the documentary’s storytelling while showcasing Washington, D.C.’s rich artistic landscape.

Please note that the remaining [REDACTED] CAH grant is not included in the budget table, as it is reserved for emergency expenses.

Appendix

Supporting Documents

If you have additional information that will support your proposal, you may upload documents or describe them in the fields below. Examples of supporting information might include:

- video responses to questions or other media to support your application (upload or provide links below)
- letters of commitment from proposed collaborators
- resumes of project team members
- site agreements or contracts with vendors
- other planning documents

LETTER OF COMMITMENT 2025.pdf

The submission includes the following documents: a letter of commitment from team collaborators and partners, resumes of key members, and the budget for the short documentary.

Appendix 2

You may upload additional supporting documents here.

Resumes Humanities DC 2025.pdf

Appendix 3

You may upload additional supporting documents here.

[Unanswered]

Appendix 4

You may upload additional supporting documents here.

Appendix 5

You may upload additional supporting documents here.

File Attachment Summary

Applicant File Uploads

- [REDACTED] PROOF OF RESIDENCE.pdf
- [REDACTED] resume.pdf
- [REDACTED] _CV.pdf
- LETTER OF COMMITMENT 2025.pdf
- Resumes Humanities DC 2025.pdf