



## Exemplary Oral History Interviewing 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 - 10%

The Project Director has a demonstrated passion to bring the project to completion. 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.

- Contribution to DC History - 25%

These preserved stories would be interesting to future researchers, residents, and the general public in learning about Washington, DC and its residents. The research topic might be hyperlocal or small in scope, but the interviews tell stories about life in our city.

- Project Description - 35%

The scope of the area of interest/research topic is both clear and focused on a particular area. It is also clear why oral history is the ideal tool for the exploration of this inquiry.

- Community Collaboration - 30%

The applicant demonstrates how the project would be strengthened through collaboration and community involvement. A recruitment plan for finding narrators is explained, and prospective narrators are identified. The applicant notes their own connection to the community. If they are not already connected, the applicant describes how they will forge these connections and why they chose this particular community.

## Capacity and Key Personnel

---

### **Capacity and Personnel (10% of total score)**

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

- *The Project Director has a demonstrated passion to bring the project to completion.*
- *Other team members and collaborators are clearly identified, and the reasoning for their involvement is explained.*

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

**Project Director Name\***

[REDACTED]

**Project Director Preferred Pronouns**

she/ they

Will this person be the primary contact for the grant?

Yes

**Project Director Address\***

[REDACTED]

**Project Director City\***

[REDACTED]

Project Director State\*

Project

Project Director Email\*

Project Director Phone Number\*

Project Director Statement of Interest\*

Describe what motivated you to get involved in this topic/project and to apply for this grant. Feel free to mention prior work that is relevant to this project, as well as connections to the topic area.

I am a multidisciplinary artist based in Washington, DC, whose work explores the intersections of abstraction, memory, and cultural preservation. My practice spans painting, public art, and design, challenging exclusionary histories and affirming the presence of Black artists in contemporary abstraction.

For the past year, I have been meeting with the [REDACTED] ([REDACTED]) a collective of Black quilters and doll makers in Washington, DC, who have worked together for over 30 years. This experience has deepened my understanding of quilting and doll-making as more than artistic practices—they are forms of storytelling, technology, and intergenerational knowledge-sharing. Many [REDACTED] members were once teachers, mentors, and artists who shaped DC's cultural fabric, with ties to institutions like the New Thing Art & Architecture Center in Adams Morgan and other community art movements.

My involvement with [REDACTED] began through the Andy Warhol Wherewithal Grant, which supported the expansion of my practice beyond painting into sculpture and textile arts. Initially, I saw this as an opportunity to experiment with new materials, but it became more profound—an immersion into an artistic lineage that has long been overlooked. As I built relationships with [REDACTED] I became increasingly aware of the urgency of documenting their stories, especially as some members have passed this year. The oldest member is approaching 90, and without intentional preservation, a vital chapter of DC's cultural history risks being lost. This oral history project is essential to honoring and archiving their legacy before it is too late.

My commitment to historic preservation and public engagement is deeply rooted in my past work. Through the Deanwood Commemorative Works project, I collaborated with residents to develop concepts honoring the neighborhood's entrepreneurial and cultural legacy. Similarly, as the exhibition designer for Mothers of the Movement at the DC Public Library, I shaped how the stories of Black mother activists—women impacted by state-sanctioned violence—were visually and spatially presented. My design approach centered on their voices, ensuring the exhibition was a space of remembrance and a platform for resistance. Through these

projects, I have worked to preserve underrepresented narratives, reinforcing my responsibility as an artist and designer to uplift these histories.

As I prepare to embark on this work with [REDACTED] I want to ensure I approach oral history documentation with the highest ethical standards. The DC Humanities Oral History Training will provide the framework and skills needed to conduct interviews with care and integrity. This training will help me develop ethical guidelines to center [REDACTED] voices and contributions while ensuring responsible storytelling, consent, and accessibility.

[REDACTED] has given me more than I ever could have anticipated. As the youngest member of this collective, I have been poured into —mentored, guided, and embraced in ways that have transformed my practice and my sense of belonging in a lineage of Black artists who create with their hands, hearts, and histories. Their wisdom, generosity, and artistry have shaped me, and I feel a deep responsibility to give back by ensuring their stories are honored and remembered. This grant will allow me to dedicate time and resources to preserving their voices, safeguarding their legacy, and ensuring that the artistry, resilience, and traditions they have passed down continue to inspire future generations.

## Team and Collaborators

If applicable, identify and describe the project team - including other interviewers or partner organizations - who will ensure the success of the project along with the Project Director. The reasoning for their involvement is explained.

At this stage, the project will primarily be led by me, [REDACTED] as the Project Director. My background as an artist, designer, and community-engaged practitioner positions me to approach this oral history project with care, creativity, and ethical responsibility. My experience working with the DC Public Library (Mothers of the Movement exhibition) and on the Deanwood Commemorative Works project demonstrates my ability to collaborate with communities, document lived experiences, and translate narratives into impactful visual and archival formats.

While I will be the primary interviewer and archivist, I have verbal commitments from [REDACTED] members, including [REDACTED], who have agreed to participate. Their participation ensures the collected narratives are authentic, relevant, and reflective of their lived experiences. Given our long-standing working relationship, formal letters of commitment were not necessary, but their engagement is confirmed. Additionally, I plan to secure two more interview participants from the [REDACTED] collective who have yet to be determined. These individuals will be identified through further discussions with current members to ensure a broad and representative range of voices.

Other key collaborators include:

DC Humanities Oral History Training Network – Providing this opportunity, insight into best practices, technical guidance, and ethical considerations.

Community Archivists and Historians – The DC Public Library’s People’s Archive is confirmed as a primary partner due to its role in the DC Oral History Project. The Anacostia Community Museum is being considered as a potential archival partner due to its extensive collection of African American quilts and textile work, which aligns with the themes of this project.

## Contribution to DC History

---

### *Contribution to DC History (25% of total score)*

*Reviewers will consider the following when reviewing this sections of the application:*

- *The preserved stories would be interesting to future researchers, residents and the general public in learning about Washington, DC and its residents. The research topic might be hyperlocal of small in scope, but the interviews tell stories about life in our city.*

The following section received an average score from reviewers of **9.8/10**.

### Contribution to Washington, DC History\*

Describe how your project will contribute to current and future insights about DC's history.

This project is a vital contribution to Washington, DC's cultural history, documenting the artistic legacy and intergenerational knowledge of the [REDACTED] ([REDACTED]) For over 30 years, this collective of elder Black artists—quilters and doll makers—has been a living archive of DC's artistic and social history—one that has largely gone unrecorded. Their work and stories offer critical insight into the intersections of art, community, and labor in the city.

Through recorded oral histories, this project will preserve firsthand accounts of quilting and doll-making as both artistic practices and cultural technologies rooted in resilience, storytelling, and self-determination. Many [REDACTED] members have been educators and mentors who have sustained this practice, fostering community through collaborative textile work. Their experiences highlight the role of textiles in community-building and the significance of passing down these traditions and histories across generations.

For future researchers, residents, and the broader public, these interviews will document an often-overlooked part of DC's artistic heritage. The project serves as a resource for those studying African American



textile traditions, the evolution of DC's cultural landscape, and the ways Black artists have built and sustained creative communities despite systemic barriers and the cultural shifts in DC's access to art spaces. It also offers contemporary artists and historians a deeper understanding of fiber arts as a force in social movements and artistic expression.

While this project centers on a specific group of artists, its themes—legacy, memory, and the power of making—extend far beyond [REDACTED]. By preserving these voices, this work ensures that their contributions remain a lasting part of DC's historical narrative, inspiring future generations to engage with and honor the city's rich artistic traditions.

## Project Description

---

### *Project Description (35% of total score)*

*Reviewers will consider the following when reviewing this sections of the application:*

- *The scope of the area of interest/research topic is both clear and focused on a particular area*
- *It is clear why oral history is the ideal tool for the exploration of this inquiry*

The following section received an average score from reviewers of **9.2/10**.

### Project Type\*

This project is a (select all that apply):

Oral History Project

### Amount Requested\*

You may request up to \$8,000 (plus an additional \$5,000 may be requested for translation of transcripts)

[REDACTED]

### Area of Interest or Research Topic\*

Describe the area of interest or research topic you hope to explore through your oral history project. Be sure to explain why oral history is the ideal tool for this inquiry.

This oral history project explores the intergenerational transmission of artistic knowledge, cultural memory, and communal traditions within Black quilting and doll-making in Washington, DC. The [REDACTED] the [REDACTED] a collective of Black women artists preserving these traditions for over 30 years, I have witnessed how their work extends beyond craft—embodying storytelling, technology, and cultural continuity.

Oral history is essential for documenting their legacy, as their knowledge is passed down through lived experience rather than institutional archives. These artists are keepers of cultural memory, yet their contributions remain largely unrecognized in dominant narratives of art and design. Through recorded interviews, I aim to capture the stories embedded in their quilts and dolls, the histories sewn into each stitch, and the ways they use their artistry to build community, resist erasure, and sustain intergenerational connections.

By amplifying their voices, this project affirms that quilting and doll-making are not just artistic practices but technologies of survival, innovation, and cultural resistance. It creates an opportunity for these artists to share their experiences on their own terms, ensuring their impact is acknowledged, valued, and woven into the broader history of Black artistic expression.

Oral history provides a means to honor their legacy in their own words, centering their voices in a way that written records or visual documentation alone cannot fully capture. Through recorded interviews, I aim to foreground their agency and artistry while ensuring their stories are accessible to future generations. This project is not just about preservation—it is about visibility, acknowledgment, and the assertion that these traditions are foundational to the broader history of Black artistic innovation.

## Humanities Discipline\*

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

Art History/Criticism/Appreciation

## Total Estimated Interviews\*

All projects must interview at least five (5) people. Approximate the number of interviews you intend to conduct. Keep in mind that each interview must be transcribed and indexed. HumanitiesDC will provide training on how to transcribe and index interviews.



## 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. Be as detailed as possible. This question is not evaluated by reviewers, just reviewed by HumanitiesDC staff.

Note the grant period is May 1, 2025 – January 31, 2026

### Timeline

February 18, 2025: Application Submission

May 1, 2025: Grant Period Begins

May 6, 8, and 12, 2025: Oral History Training Workshops

May – June 2025: Finalize interview guide, confirm participation, conduct background research, develop questions, and schedule interviews.

June – November 2025: Conduct oral history interviews (minimum of 5), starting with pilot interviews in July-August and completing the full set from September-November.

September 15, 2025: Mid-Project Check-in & Interim Report Due

November – December 2025: Begin transcription and format interviews for DC Public Library.

December 2025 – January 2026: Plan and hold a community share-back event (if feasible), finalize documentation.

January 31, 2026: Submit all materials to HumanitiesDC & DC Public Library.

March 3, 2026: Final Report Due

## Community Collaboration

---

### *Community Collaboration (30% of total score)*

*Reviewers will consider the following when reviewing this sections of the application:*

- *The applicant demonstrates how the project would be strengthened through collaboration and community involvement*
- *A recruitment plan for finding narrators is explained, and prospective narrators are identified*
- *The applicant notes their own connection to the community, or they describe how they will forge these connections and why they chose this particular community*

The following received an average score from reviewers of **9.8/10**.

### Community Connection\*

What is your own connection to the community you hope to involve? If you're not in the community yourself, how will you forge connections within it?

I am deeply connected to the community in which I want to be involved—the [REDACTED] the [REDACTED]  
[REDACTED] Over the past year, I have built relationships with its members, learning from their  
artistry and cultural knowledge. This project is a continuation of the trust I have earned within this



community. I have spent time learning their techniques, listening to their stories, and understanding the urgency of documenting their legacy, especially as some members have passed this year. Because of this, I feel a profound responsibility to ensure their voices and contributions are preserved with care and integrity. My connection to [REDACTED] is not just artistic—it is personal, grounded in mutual respect, shared learning, and a commitment to honoring their impact on Washington, DC's artistic and cultural history.

## Program Collaboration and Community Involvement\*

How will you recruit narrators to be interviewed for your project? Also, how will narrators and their communities be active participants in the development of the project as a whole, beyond providing their stories?

I will recruit narrators directly from within the [REDACTED] collective, as I already have the support of its members to conduct this work. I have received verbal commitments from [REDACTED], [REDACTED] and [REDACTED] and I plan to secure additional participants through further discussions with current members to ensure a broad and representative range of voices. The recruitment process will be guided by the collective's input, ensuring that those interviewed reflect the diversity of experiences within [REDACTED]

Beyond providing their narratives, [REDACTED] members will be active participants in shaping how these oral histories are documented and presented. This project is a shared effort, as members are equally invested in archiving their stories and preserving their legacy. I will keep members informed throughout the process, scheduling interviews based on their availability to ensure participation is accessible and respectful of their time. Together, we will collaboratively determine key themes and aspects of their legacy to highlight.

Additionally, we will honor and document the histories of [REDACTED] founders and other members, who have passed, by including oral histories of their involvement through interviews with current members who knew them. These collective remembrances will ensure that their contributions, impact, and vision are preserved as an integral part of [REDACTED] legacy. By centering the voices of those who carry on their work, we will create a living archive that reflects the past, present, and future of the collective.

## Community Share Back Session

OHI projects may include a small, semi-private event to share back the collected oral histories with the narrators and their community at the end of the project period. If you wish to do so, describe your ideas for the event. It is not required to have a share back session. This question is not evaluated by reviewers, just reviewed by HumanitiesDC staff.

Since the [REDACTED] members will be involved throughout the process, I believe a share-back event is possible, but I will determine the details with them. If we decide to hold one, it would likely be a small, informal lunch or a low-stakes daytime gathering, based on what feels most comfortable and meaningful to the group. Given that [REDACTED] is a modest and close-knit collective, the format will be shaped by their preferences, ensuring the event honors their contributions in a way that feels authentic and affirming.

## 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

0-17

18-24

25-34

35-44

45-54

55-64

65+

## Race and Ethnicity of Target Audience\*

Select all that apply:

General Population

Black, African, or African American

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

Washington

## 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

Ward 6

Ward 7

Ward 8

## Budget

### Budget Table\*

- The Budget Table must be filled out and submitted as part of the application. Enter your estimates for each budget category, accounting for funds from HumanitiesDC.
- In the Cost Share column, you may add additional amounts from other funding sources to cover expenses necessary to complete the project that are not fully covered by the grant amount. Matching funds are not required for this grant.
- Notes or supporting information about the budget is added in the next section – “Budget Narrative.” Any expenditures listed as "Other" in the Budget Table must be specified in the Budget Narrative.

CATEGORY	HumanitiesDC Grant Funds	Cost Share (you may list other sources of funding here, not required)
Honoraria (paid to narrators or community participants)		
Salary/wages (paid to project team members)		
Travel		
Supplies		
Translation (up to \$5,000)		
Other (specify in budget narrative)		
TOTAL (automatic)		

### Budget Narrative\*

Provide a narrative description of how the funds listed in each category of the above 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. This question is not evaluated by reviewers, just reviewed by HumanitiesDC staff.

The \$2,000 HumanitiesDC grant will be used to fairly compensate narrators, support project team members, and cover essential expenses for conducting and preserving oral histories with the S members. A portion of the budget (\$1,000) will go toward honoraria for participating STARS members, recognizing their time, stories, and contributions. Since this project is a collaborative effort, it is important to acknowledge and fairly compensate those who share their knowledge and experiences.

To support the research, interview process, transcription, and overall project organization, \$1,000 will be allocated to salary and wages for the project team. This funding will cover the labor-intensive work of scheduling, conducting, and transcribing interviews, as well as managing and archiving collected materials. Additionally, \$500 is set aside for travel costs, which will cover local transportation for in-person interviews, meetings with S members, and any necessary research visits.

The project requires quality recording and archival materials to ensure that the oral histories are well-documented and preserved. \$500 will be used for supplies, including a camera, high-quality digital audio recorders, microphones, external hard drives for secure storage, transcription software, and archival materials for organizing physical documents and photographs.

To close the project, a small share-back event will be held, shaped by the preferences of [REDACTED] members.

This budget ensures the project is conducted with care and transparency while prioritizing ethical oral history practices, fair compensation, and responsible archival preservation. It is designed to support the technical and human aspects of oral history collection, ensuring that [REDACTED] legacy is documented and shared with integrity.

## *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, including narrators where possible
- resumes of project team members
- contracts with vendors
- other planning documents

Gaither\_DCH-OHI-Work Samples.pdf

The work sample document showcases a selection of my interdisciplinary projects, highlighting my engagement with textiles, public art, exhibition design, and community-centered work.

### **Appendix 2**

You may upload additional supporting documents here.

[REDACTED]-CV\_2025 (1).pdf

### **Appendix 3**

You may upload additional supporting documents here.

### **Appendix 4**

You may upload additional supporting documents here.

### **Appendix 5**

You may upload additional supporting documents here.

## *Legal Compliance, Certification, and Signature*

---

Entering your information below indicates that the statements contained in this application are true and correct to the best of your knowledge and belief. Your entered name also certifies that the Sponsoring Organization is in



compliance with:

- Eligibility requirements outlined in the applicable Request for Proposal for this grant program
- Title VI of the Civil Rights Act of 1964;
- Title VII of the Civil Rights Act of 1964;
- Title IX of the Education Amendments of 1972;
- Section 504 of the Rehabilitation Act of 1973;
- the Americans with Disabilities Act;
- the Age Discrimination Act of 1973;
- the Labor Standards under Sections 5(i) and 7(g) of the National Foundation of the Arts and Humanities Act of 1965;
- and the regulations issued pursuant thereto by the National Endowment for the Humanities (Code of Federal Regulations, Title 45, Chapter XI).

The entered name also certifies the sponsoring organization or individual applicant is not debarred, suspended, or otherwise excluded from or ineligible for participation in federal assistance programs in violation of the regulations implementing Executive Order 12549 "Debarment and Suspension."

For projects that utilize a fiscal sponsor, ensure that a representative of the fiscal sponsor organization signs below.

By entering data into the next three fields calling for insertion of your Name, Title, and Date, you are:

1. representing that you are an officer or other agent for the applicant Grantee duly authorized to enter into legally binding agreements on behalf of the Grantee
2. agreeing to submit this grant application in an electronic form on behalf of the Grantee which shall be bound by its contents as an electronic transaction
3. agreeing that your insertion of data into these following fields constitutes an electronic signature.

**Authorized Signature\***

[Redacted Signature]

**Title\***

Artist

**Date\***

2/15/2025

## File Attachment Summary

---

### *Applicant File Uploads*

- Proof of Residency.pdf
- [REDACTED]\_DCH-OHI-Project Timeline.pdf
- [REDACTED]\_DCH-OHI-Work Samples.pdf
- [REDACTED]-CV\_2025 (1).pdf