



Exemplary Visions 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 Personnel (30% of total score)

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

- *The Project Director is capable of directing the project, as demonstrated by experience and how their role is defined*
- *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.*
- *Other team members and collaborators are clearly identified and explained as necessary.*

The following responses came from a first-time grant applicant requesting funds to host an annual community event based in DC.

The average reviewer score on this section was 9.6/10

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.

██████████ has been an organizer with ██████████ for 2.5 years. During that time, she has been a core organizer and project manager of two annual festivals and its corresponding events. As part of her role as an organizer, ██████████ created and maintained a project workplan and timeline for the months leading up to ██████████ as well as detailed logistics timelines for the day of the event. ██████████ and the team delegated tasks across organizers and volunteers to ensure a successful event. ██████████ took the lead on volunteer coordination, developing volunteer training resources, hosting volunteer training sessions, assigning volunteer roles, and overseeing volunteers during the event. She also co-lead management of the creative workshops during the festival, recruiting and organizing workshop leaders, and overseeing up to six concurrent workshops with as many as 50 participants each. She is highly organized and conscious of the ways in which details make up the bigger picture—whether that means carefully planning for signage and accessibility needs, tracking project timelines and assigning action items, or developing post-event surveys and other feedback mechanisms to continue to improve our annual festival for years to come.

In addition to the annual ██████████ ██████████ has coordinated, managed, and/or led 16 free community events, including zinemaking workshops, zine readings, and zine swaps at locations around Washington, D.C., including the Mount Pleasant Neighborhood Library, Temperance Alley Garden, and Fantom Comics. Several of these events have been in collaboration with local community organizations, such as Mount Pleasant Library Friends, DC Creatives Club, DC USB Club, the U Street Neighborhood Association, and local artists and writers.

██████████ also manages the ██████████ social media accounts, creating and scheduling content, and coordinating volunteers to create graphics to publicize ██████████ events. She is a core part of the ██████████ team and regularly creates agendas and leads biweekly organizer meetings.

Apart from her working directly with ██████████ ██████████ brings a range of related experience in event planning, project management, and community engagement. Eve got her start in Humanities-related public programming as a participant and later an intern with WriteGirl, a creative writing mentorship nonprofit for teen girls in Los Angeles, where she grew up. As an intern, she organized and managed four full-day writing workshops—including a zine workshop—each with 50 to 200 participants. She also coordinated over 80 volunteers and organized a volunteer training event. Having experienced first-hand the power of the humanities to build community, celebrate community members' strengths, and help community members thrive, ██████████ has been passionate about continuing this work in Washington, D.C.

Finally, ██████████ more recent professional project management roles as a researcher at the Urban Institute and the Institute for Women's Policy Research highlight her skills developing work plans, managing timelines, organizing internal and external meetings, managing budgets and progress reporting, designing and implementing community engagement approaches, and communicating with the public through a wide variety of media. ██████████ has organized and managed three national conferences and six virtual events and webinars. She is currently a project manager on five projects for the Urban Institute, ranging from large federal contracts to more targeted, foundation-funded grants.

██████████ is an avid zine-maker and sharer.

Team and Collaborators*

If applicable, 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.

Our annual ██████████ is hosted with two major bodies of volunteers: folks who volunteer on the day-of the festival to help execute the show, and folks who volunteer year-round (our "organizers") to prepare for and grow ██████████. Each person brings their own talents, and we allow people to choose how much or how little time they want to commit and opt "in" or "out" as their situation allows. Many of the long-term

volunteers who take part in our biweekly organizing meetings first learned about [REDACTED] by visiting our festival or by exhibiting at our events. We hold at-least two open meetings to recruit new volunteers and organizers, advertised by regular calls for volunteers as the festival date approaches. We are increasing the number of open meetings this year and holding them electronically and in-person to ensure we reach as many interested people as possible.

Some of the volunteers are organizers who meet biweekly. Of the 12 or more volunteer organizers, 9 of these organizers have volunteered for at-least 3 years (including one who has volunteered since 2016 and another who has volunteered since its inception). Our organizers have a variety of relevant professional backgrounds and credentials including library science, commercial printing, nonprofit bookkeeping, and art instruction. They are supported by a group of over 100 volunteers who staff our events, create art, and assist with administrative tasks and promotion. The continuity and dedication of our volunteer group has allowed us to develop and document best practices which we share with new members.

[REDACTED] the treasurer, has 18 years of nonprofit experience including 15 years of nonprofit bookkeeping and 17 years of preparing statistical reports and budgets for public and private grants. He has served as a volunteer organizer for [REDACTED] since its inaugural festival in 2011. He will lead data and financial reporting for this project.

[REDACTED] has 6 years of experience organizing [REDACTED] and 14 years of experience organizing public events. They are a lawyer who has practiced for more than 7 years in the areas of family and employment law. They were responsible for drafting the articles of incorporation for [REDACTED] and continue to advise us on legal matters. At each [REDACTED] they are also the primary person responsible for organizing the community table (a space to trade or sell zines by zinesters who do not have tables, and thus extend the opportunity to exhibit to all who are interested).

We have long-standing relationships with many community partners including Fantom Comics and Temperance Alley Garden (where we regularly hold events), DC Public Library (which both hosts smaller events and our main festival), and DC Creatives Club (which hosts collaborative events with [REDACTED]).

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*

Dr. [REDACTED]

Humanities Scholar Preferred Pronouns

He/ him

Humanities Scholar/Community Expert Professional Affiliation

AmTrak Public Art Advisory Board, CODAworx DC Host Committee, DC Preservation League

Humanities Scholar/Community Expert Mailing Address*

[REDACTED]

Humanities Scholar/Community Expert Email*

[REDACTED]

Humanities Scholar/Community Expert Phone*

[REDACTED] 4

Humanities Scholar/Community Expert Resume

[REDACTED] - CV for [REDACTED] Grant 2025.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.

Dr. [REDACTED] is an art historian and public art scholar focused on the Washington, D.C., region. He holds degrees from the University of California, Berkeley (B.A.) and the University of Michigan, Ann Arbor (M.A. and Ph.D.), and has been a long-time member of the public humanities and public art fields. At the University of Michigan, he organized multiple international scholarly conferences, participated in the UM's Public Scholarship Program, and was a Fellow with the Smithsonian American Art Museum, focused on public sculpture and public art programs. After claiming his Ph.D., [REDACTED] held a Mellon Foundation grant with the Federation of State Humanities Councils, where he developed resources and advised on the successful implementation of community humanities grants for America's State Humanities Councils. He also worked with American for the Arts to develop their Public Art Resource Center (PARC), which acts as a one-stop-shop for advice and best practices for Local Arts Agencies across the country.

In his current role, as a Fine Arts Specialist with the U.S. General Services Administration, [REDACTED] oversees federal public art collections in the Washington, D.C., region, a public art collection that spans 160 years and includes hundreds of paintings, sculptures, and other artworks across federal buildings, campuses, and public places in and around the city. He is an avid lecturer and well-known figure in the DC public art community and regularly shares his research through public talks, tours, and a wide variety of outreach efforts, such as those completed with the National Gallery of Art, The Phillips Collection, and the Smithsonians. He serves on the advisory board for AmTrak's Union Station public art program, the public art boards of multiple Business Improvement Districts in DC, and most recently joined the host committee for 2025's CODASummit being held in the city.

Dr. [REDACTED] has also been an organizer for [REDACTED] since 2019. He helped create [REDACTED] first all-digital festival during the pandemic, which hosted panels, talks, and virtual tables for hundreds of participants. In the following years, [REDACTED] helped grow the event into two larger venues (at Brooklands'

ArtsWalk in 2021 and 2022 and the Martin Luther King Jr. DC Public Library in 2023 and 2024). [REDACTED] coordinated with private businesses, public institutions, and local government agencies to secure permits for the outdoor festivals. [REDACTED] has worked with a dedicated team of volunteers to sharpen the mission and reach of the event, growing the number of participants, attendees, and funding year-after-year. Specifically, he conducts volunteer training, aids in event logistics, contributes artworks, and advises on the full scope of activities.

[REDACTED] professional background and deep experience with the arts and humanities will lend intellectual authority to the event every step of the way. As part of the core organizing team, he meets year-round to support the venue acquisition, member registration, and logistics required to support thousands of people during the annual festival and associated events. [REDACTED] has helped professionalize and develop [REDACTED] as an organization with the creation of a mission and vision, formal organizational structure, and vendor feedback collection. He is passionate about his local vibrant artistic community, from the 2-inch handmade paper zines to the 20,000lb sculptures, and he leverages this experience and interest to ensure [REDACTED] supports and grows the arts community in Washington, D.C.

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 is 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 responses came from a returning grant applicant requesting funds to support a documentary film.

The average reviewer score on this section was 9.13/10

Project Title*

Name of Project

Amount Requested*

Amount Requested (Up to \$25,000)

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.

_____ is a documentary film based on a poem by _____ and told through poetry performance, archival material, re-enactment and verite. The poem tells the story of _____ who drowned in the then segregated Rosedale pool in NE DC. His drowning in 1952 caused protests that led to the desegregation of recreation centers in Washington DC.

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?

Grant funded activities will fall into four phases, story development, production, post-production, and community outreach and distribution. All four phases will collaborate closely with the poet, who is our humanities scholar, to ensure the visual narrative, history and aesthetic approach authentically connect with

their words. We couldn't be more excited about the unique partnership between poets and filmmakers, where literature is combined with cinematic vocabulary, where the potential for experimentation of both forms and the ability to impact audiences in new ways is enhanced.

Story development - The director, filmmaker, poet, archival producer, and editor (aka "the creative team") will work together to visually map the poem, creating comprehensive story boards, shots lists, and archival needs.

Production - The director, filmmaker and poet will film the poem and capture a combination of reenactment, verite, and visual poetry.

Post-Production - The editor will collaborate closely with the whole creative team to edit the video poem, combining the spoken word with visual poetry, archival materials, sound design and a composed score.

Community Outreach and Distribution - The designer will build a page on the American Poetry Museum's website, dedicated to "[REDACTED]" as well as additional promotional material. The outreach producer will collaborate with our partner spaces and organizations to generate an audience and draw the community out to three events, which will include live poetry, screenings of the video poem, and a facilitated discussion.

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.

Phase 1: Story Development (May – July 2025)

May 2025: Conduct initial creative team meetings, including the director, filmmaker, poet, archival producer, and editor, to align on vision and approach.

May – June 2025:

Research and compile historical materials, including archival images, newspaper clippings, and personal archive related to the drowning and its impact.

Develop storyboards and shot lists to build upon the visual representation of the poem that we captured last year.

Plan verite shoots with [REDACTED] and his father.

Begin securing locations and necessary permissions for filming.

Phase 2: Production (August – October 2025)

August 2025: Begin principal photography, filming a combination of reenactments, verité footage, and visual poetry sequences.

September 2025: Capture verite footage with [REDACTED] and [REDACTED], and other family members and neighbors to deepen the historical and emotional narrative.

October 2025: Complete all filming, including final scenes of the poet performing in an empty pool. .

Phase 3: Post-Production (November 2025 – February 2026)

November – December 2025:

Begin editing, integrating spoken word performance with archival materials and visual poetry.

Collaborate with sound designer and composer to enhance the emotional impact through music and sound design.

January 2026: Conduct rough-cut screenings with the creative team and humanities scholars for feedback and refinement.

February 2026: Finalize edit, complete color correction, sound mixing, and prepare film for distribution.

Phase 4: Community Outreach and Distribution (March – April 2026)

March 2026:

Launch dedicated webpage on the [REDACTED] website featuring the film, historical context, and educational materials.

Begin outreach to partner organizations and educators to coordinate screenings.

March – April 2026:

Host three public screenings and discussions at venues such as the American Poetry Museum, BloomBars, and Rosedale Public Library.

Submit the film to DC/DOX, DC Independent Film Festival, and other local festivals.

Distribute educational materials and work with DC educators to integrate the film into the DC history curriculum.

April 2026: Evaluate impact through audience surveys, focus groups, and digital engagement analytics.

By following this timeline, we will ensure that the film is not only completed within the grant period but also has a lasting impact through screenings, discussions, and integration into educational spaces.

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

This project engages with the historical and literary disciplines within the humanities; using them as powerful tools to illuminate a chapter of Washington, DC's history. By weaving together poetry, archival research, and film, the project creates an immersive, multisensory experience that allows audiences to feel history rather than simply learn about it, ensuring that the stories of those who fought against segregation are not forgotten but instead remain vital to the city's evolving identity. Film, in particular, enhances this connection by adding a visual dimension that brings history to life, allowing audiences to experience the weight of the past in a way that words alone cannot.

At its core, the film is shaped by [REDACTED] historical research into the drowning of his uncle and his poetic response to this personal and collective tragedy. This interplay between history and poetry resists the erasure of memory, offering DC residents a way to see themselves within the broader struggle for justice and equity. The visual layer of film strengthens this experience by transforming archival materials, spoken word, and contemporary reflections into a shared, lived history. By revisiting the Rosedale Pool, a once-segregated space, the film draws a direct line between historical injustice and the ongoing conversations about race, belonging, and access in DC. Through this layered storytelling, the film fosters a deeper connection between the audience and the personal histories embedded in the places we pass by every day.

The humanities allow us to tell a story that reminds us that small acts of resistance can lead to great tragedy and that tragedy can lead to acts of resistance which make necessary change. By exploring the cyclical nature of resistance—how acts of defiance can lead to both tragedy and transformation—the film underscores the urgency of preserving and sharing these narratives. Telling the story then becomes an obligation as does creating conversations that bring people together to remember those acts of resistance. Through history, poetry, and film, the project invites audiences to connect with the past, build empathy across communities, and see themselves as part of an ongoing story of change.

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.

We will use a multi-faceted approach to evaluate the impact of our project in deepening people's understanding of local history. Our primary goal is to use the film as a catalyst for conversation, reflection, and education about Washington, DC's history of segregation and resistance. To measure success, we will track audience participation, engagement with the film's themes, and the reach of our promotional and outreach efforts.

At live events hosted at venues such as the American Poetry Museum and BloomBars, we will implement several evaluation strategies:

Audience Tracking: We will document attendance numbers, paying particular attention to young people, educators, and community members from diverse backgrounds.

Pre- and Post-Screening Surveys: By asking audiences a set of standard questions before and after the screening, we will assess shifts in their knowledge of local history and their emotional and intellectual connection to the film's themes.

Discussion Observations: We will take notes on the quality and depth of post-screening discussions, analyzing audience interactions, the resonance of key themes, and whether participants make personal or contemporary connections to the history presented.

Participation Levels: We will gauge the level and quality of audience engagement, looking at the diversity of voices in discussions, the depth of questions asked, and whether the conversation extends beyond the screening itself.

Audience Feedback Forms: Simple evaluation forms will be distributed to attendees to rate the overall quality of the event, offer suggestions, and share personal reflections.

Beyond in-person screenings, we will assess the film's reach and engagement online. We will monitor media coverage, track attendance at screenings hosted by partner organizations, and analyze social media engagement. Using analytics tools from platforms like YouTube, Facebook, and Twitter, we will measure views, shares, comments, and follower growth, as well as track website traffic to determine audience interest and interaction.

Community Collaboration and Public Engagement

Community Collaboration & 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 targeted 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.*

The following responses came from a first-time grant applicant requesting funds to host an annual community event based in DC.

The average reviewer score on this section was 9.2/10.

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:

General Population

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
Ward 6
Ward 7
Ward 8

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 relevant aspects of your project that are important to showcase.

Washington, D.C., has a deep history and on-going engagement with zines. The city has served as a center of the national zine culture since the mid-1980's, when the art form was embraced by our vibrant punk scene. Washington, D.C., was also a center of the Riot Grrrl movement, a feminist punk movement in the 1990's and early 2000's, which embraced the zine as an art form and drove it to the height of its popularity (with Sassy magazine even publishing a "zine of the month" column). The "do-it-yourself" aesthetic of zines and the low cost of producing them (requiring nothing more than a photocopier, paper, pen, and creativity) meant that women, people of color, LBGTQIA+ people, and persons with disabilities could share their work and directly criticize inequity in the dominant culture and within the "punk scene." As more subcultures have adopted zines over the years, the diversity of zinesters has only increased. In 2024, 85% of all applicants and over 90% of all exhibitors for [REDACTED] identified as a person of color, a person with disabilities, LBGTQIA+, and/or low income.

Washington, D.C., remains enthusiastic about zines. Between 2022-2024, approximately 69% of all our [REDACTED] applicants have come from the Washington, D.C., metropolitan area, even as the total number of applicants has nearly doubled (from 162 to 283). [REDACTED] exhibitors have also gone on to create their own events (such as DC's Art Book Fair) and many of our community partners (including Rhizome, Fantom Comics, and Temperance Alley Garden) host unaffiliated zine events. Major local institutions including the DC Public Library, Library of Congress, and University of Maryland all maintain archives of zines, and each has hosted zine-focused programming independent of [REDACTED]. Moreover, many major east coast [REDACTED] have closed over recent years (including Boston and Brooklyn [REDACTED]) but [REDACTED] has continued to thrive.

As a medium, zines are particularly well suited for innovation and the service of underserved and underrepresented communities. The barrier to creation is deliberately low: someone wanting to make a zine needs only paper and a writing utensil to get started. Aesthetically, zines embrace the informal, the colloquial, the handmade where mistakes are part of the process and ease of access is prioritized above technical competence. This means folks who have little prior experience with art-making or writing can quickly create and share a physical object that engages ideas and interests meaningful to them. A hallmark of [REDACTED] events is instruction on how to create a small zine from a single sheet of paper, because this is an effective and satisfying way to empower participants to get involved with zine creation. Personal stories are a common

zine topic, which helps amplify the voices of people from historically excluded backgrounds within a community known to draw and support diverse groups of people. These zines can then be shared, read, traded, or sold at our events. The accessibility of the medium means more members of the Washington, D.C., community can get involved with writing, drawing, creating, and sharing their own unique stories, experiences, and interests.

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 input during the planning and other stages.

Community involvement and collaboration are at the core of [REDACTED] mission, organizational structure, and activities. [REDACTED] is committed to fostering a welcoming community for creating, sharing, and celebrating zines in the Washington, D.C., metropolitan area. Zines, likewise, are community-based and grassroots by design. Everyone can make and share zines starting with as little as a sheet of paper and a pen. Zines are often distributed to the public for free or at a low cost to make them accessible to a wide audience. For this reason, zines have long been a community-building tool for disenfranchised communities and a way to communicate stories that aren't widely uplifted or platformed in mainstream media.

Just as we lower barriers to entry and welcome community members to engage with arts and humanities through zines, we also make it easy for community members to be involved in the planning and implementing of our projects. We are an entirely volunteer-run organization made up of residents of the Washington, D.C., region. We welcome new volunteers and organizers year-round at whatever level of engagement each individual can offer. We also hold annual open meetings virtually and in person to engage more community members to participate in our organization.

Those who choose an organizer role generally commit more time to regular meetings and are deeply involved in all decisions we make as an organization, including all parts of the planning and execution of [REDACTED] and supporting events.

Those who choose to be volunteers have the chance to be involved at a lower level of commitment, assisting with events and contributing as members of our online Discord community.

Our Discord community includes channels for sharing works in progress, completed zines, zines by other creators, and community resources. Community members can join our Discord to engage in conversation and share inspiration without being a volunteer or organizer. Our Discord community has over 200 members, most of which are volunteers, making our Discord active as we share our activities and resources.

Our primary organizational partner is the DC Public Library system, with which we maintain an annual contract that covers our annual [REDACTED] as well as several other workshops offered throughout the year. We are able to keep our overhead costs low by utilizing DC Public Library spaces for free. We are committed to maintaining our working partnership with the DC Public Library system and local librarians who help steward our continued collaboration. In particular, we partner with the librarians of MLK Jr. Memorial Library to reserve space, coordinate logistics, and publicize our annual [REDACTED]. We also collaborate with the DC Punk Archive housed at the library to co-promote our activities. Similarly, we have collaborated with Mount Pleasant Neighborhood Library for 7 public workshops in the last year, and supported the creation of their "Zine Zone" space for the public to share zines.

Up to this point, our organization has been entirely funded through individual donations from community members who attend our events, revenue from our merchandise sales, and a [REDACTED] fee for vendors to cover the

costs of renting tables and chairs. We are excited about new opportunities to extend the reach and impact of our event with the support of Humanities DC.

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.

██████████ is committed to engaging and serving the diverse population of the Washington, D.C., area with free and accessible events that are open to the public throughout the city. All of our events are free to attend.

Our annual ██████████ is always held at an ADA-compliant and accessible location, and we make a point to provide accessibility information in our event descriptions. Operating our annual ██████████ out of the MLK Jr. Memorial Library enables guests to make use of the accessibility services the library provides. Further, we encourage respiratory masks at our events, provide air purifiers during the festival, and encourage COVID testing and isolation best practices. We inquire about additional accessibility needs in our vendor application and do our best to accommodate any requests we receive. To increase public access to our events, we also prioritize locations that are easily accessible by public transportation.

We maintain a safer spaces policy and vet applicants to ensure that they do not have a track record of hate speech, harassment, or abuse to promote a safe and welcoming environment.

We work hard to lower barriers to vending at ██████████ and ensure a diverse group of vendors. The fee for exhibiting at ██████████ is \$20, which is deliberately lower than most similar events. Exhibiting at the Small Press Expo in Bethesda costs \$195-\$400, and tabling at San Francisco ██████████ costs \$50-100. We also provide printing awards to low-income vendors, waiving the cost of the table and providing them with ██████████ to assist with ██████████ related expenses. In past years, we offered 10 such awards, and in 2024, we were able to offer 20. We hope to increase the number of awards in the coming year.

We award seats to vendors using a weighted lottery with at least half of seats reserved for people of color, people with disabilities, LGBTQIA+ people, and/or low-income people. Prior to 2016, the majority of ██████████ vendors were from one or more of these backgrounds, but the weighted lottery and our ongoing efforts to engage vendors from traditionally marginalized backgrounds has served to increase their participation year-over-year. In 2022, 75% of applicants and over 80% of all vendors identified as one or more of these backgrounds. This increased to 78% of applicants and 87.5% of vendors in 2023 and again to 85% of applicants and 90% of vendors in 2024.

We also ensure high local representation through our “phone tree” which distributes vacated spots to local applicants. In 2024, 68% of vendors were local to the metro area. Additionally, our community table is a space overseen by our volunteers for those who did not secure a table to sell their zines, and our “take-a-zine-leave-a-zine” box allows community members to trade zines for free.

In order to increase community awareness and participation, we partner with local outlets, like the 730DC newsletter, which share events. We table at community gatherings including Art All Night and the DC Library’s Punk Archive rooftop shows, and distribute flyers in all 8 wards of the district at local businesses, libraries and other public institutions, and community events. We plan to increase these activities to further encourage local applicants and attendees. As mentioned above, our community events throughout the year engage residents and encourage them to continue to create and share zines.

Finally, [REDACTED] has a website, an instagram account with almost 3.8k followers, a Facebook page with approximately 1.6k followers, and an email listserv with almost 400 members.

Budget - 10%

The following responses were submitted by a first-time applicant working with a fiscal sponsor.

The average reviewer score of this section was **9.4/10**.

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. However, matching funds are not required for this grant.
- Notes or supporting information about the budget are 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	██████	██████
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.

[REDACTED]

The budget encompasses May 2025 - March 2026 completion of the [REDACTED] and implementation of a local screening tour. A detailed line-item budget with breakout by source is included in the appendix. HumanitiesDC funds are proposed as follows:

HONORARIA - [REDACTED] requested for honoraria to

- + Co-author of [REDACTED] memoir - [REDACTED], as compensation for access to her detailed research transcripts - [REDACTED]
- + Event MCs/Discussion Hosts - local community members who will helm our screenings - [REDACTED] total (10 events X [REDACTED])

SALARY/WAGES - [REDACTED] requested to offset salary costs for

- + Producer/Co-Editor/Archival - [REDACTED], Project Director - [REDACTED]
- + Senior Consulting Editor - [REDACTED]
- + Associate Producer - [REDACTED]
- + Cinematographer/Sound Recordist for final "pick up" filming - [REDACTED]
- + Motion Graphics Designer - [REDACTED]
- + Community Screening Tour Event Coordinator - TBD - [REDACTED]
- + Full salary/wages costs, including in-kind donations, are detailed in the line-item budget in the appendix.

SUPPLIES - [REDACTED] requested for critical postproduction needs...

- + Archival Footage and Photos - To cover some of the preview, scanning, transfer and duplication fees associated with the historical imagery. (As example, Library of Congress tape duplications cost up to \$1 [REDACTED] per hour.) - [REDACTED]
- + [REDACTED] of Interviews - Among hours of interviews with Garrett, former students and community members, we've transcribed them in spurts when funding was available. This HDC grant would cover the last remaining batch - [REDACTED]
- + [REDACTED] and Postproduction Supplies - [REDACTED]
- + Editing Software subscriptions, including Adobe Creative Cloud - [REDACTED]

...As well as professional services that will make the film accessible to more community members:

- + Captioning (for deaf and hard of hearing viewers and audience members) - [REDACTED]
- + Audio Description Recording (for blind and visually impaired audience members) - \$[REDACTED]

PUBLICITY, PROMOTION, PRINTING - [REDACTED] to support direct, unmediated engagement with community members, an important part of our plan for promoting the free screening tour, public broadcast and streaming of REUNION CHOIR. HDC funds would facilitate

- + Email and text campaign platform subscription - \$[REDACTED]
- + Printing of banners, handouts for street promotion use, and posters that local businesses can display - [REDACTED]

EVALUATION - [REDACTED] requested

The funds would allow us to virtually convene team members, community partners, constituent representatives and our engagement consultants after the community screening tour for a feedback session:

- + Virtual meeting platform - \$[REDACTED]
- + Virtual sign language interpretation - [REDACTED]