



MURIEL BOWSER
MAYOR

February 1, 2021

The Honorable Phil Mendelson
Chairman
Council of the District of Columbia
1350 Pennsylvania Ave., NW, Suite 504
Washington, D.C. 20004

Dear Chairman Mendelson:

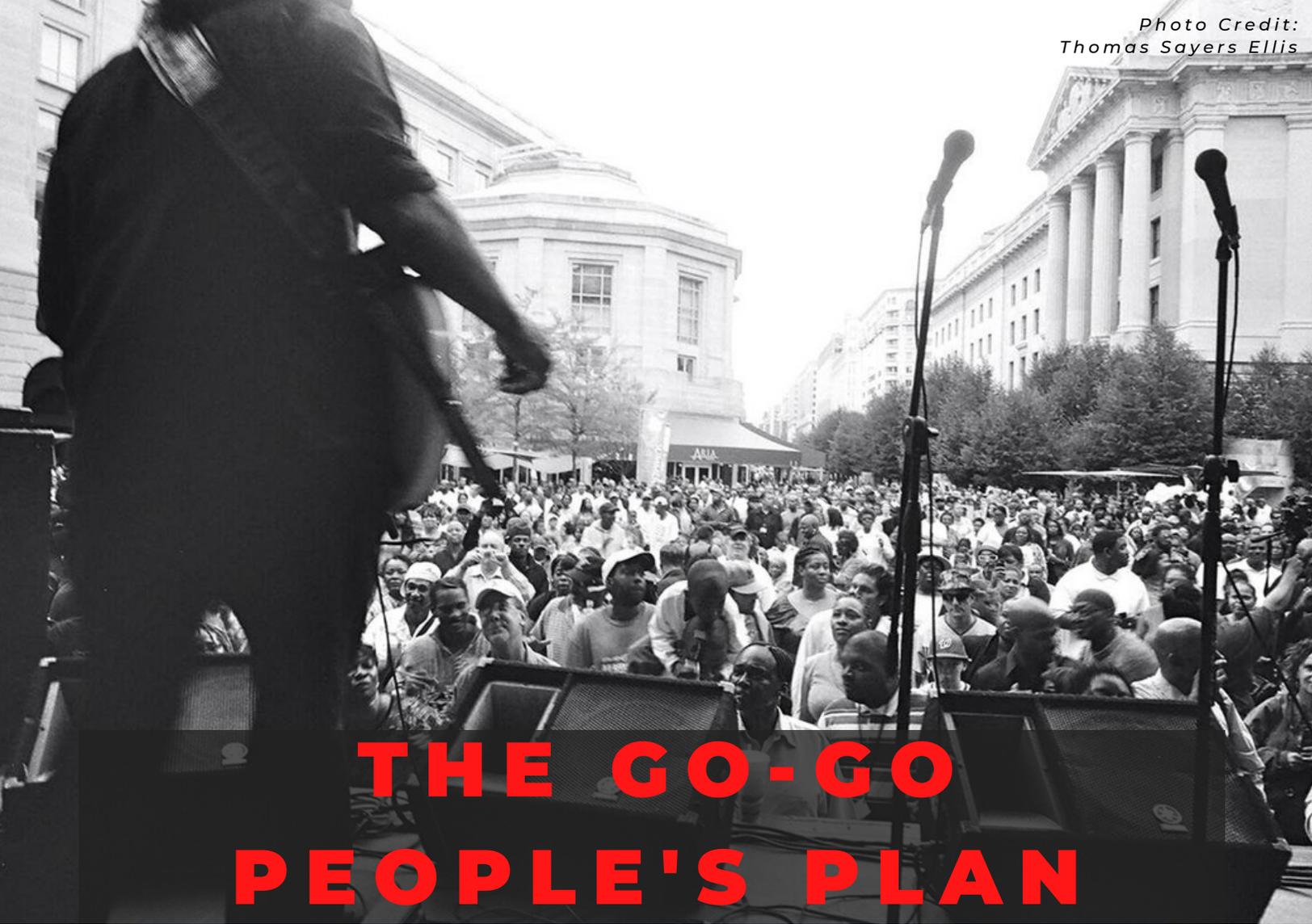
Enclosed for consideration by the Council of the District of Columbia is a plan entitled "The Go-Go People's Plan." Pursuant to Section 3 of the "Go-Go Official Music of the District of Columbia Designation Act of 2020," D.C. Act 23-218, the enclosed plan outlines our strategy to support, preserve, and archive Go-Go music and its history, and also highlights resources that will support marketing, education and economic mobility efforts to ensure Go-Go continues to grow and thrive.

If you have any questions on this matter, please contact Angie M. Gates, Director, the Office of Cable Television, Film, Music and Entertainment, at (202) 671-0041.

Sincerely,

A handwritten signature in black ink, appearing to read "Muriel Bowser".

Muriel Bowser



**THE GO-GO
PEOPLE'S PLAN**

**To Archive, Preserve and
Promote Go-Go,
the Official Music of
Washington DC**

2020

PREPARED BY

THE DC OFFICE OF CABLE TELEVISION, FILM, MUSIC AND ENTERTAINMENT,
AND THE DC CREATIVE AFFAIRS OFFICE

THE WORK OF MANY

I am honored and pleased to be able to provide the introduction to the aptly named, “The Go-Go People’s Plan,” which provides a blueprint for the future of go-go in Washington DC. With 40 years plus of this music genre’s birth and evolution in the nation’s capital, this truly is a seminal moment in the history of Washington, DC. The Go-Go People's Plan is forward looking to ensure go-go music’s cultural niche is preserved and promoted, while it thrives as the official music of Washington DC for generations to come.

We all know about how Chuck Brown introduced go-go music to the city of Washington, DC. We all know about the social and political struggles endured by go-go musicians through the years.

After over four decades of playing music, go-go musicians have raised and kept thousands of DC’s citizens busy during challenging times. It is important that these go-go pioneers’ recordings, artifacts and memories be preserved and shared with future generations and all visitors. As the city’s Martin Luther King Library and the soon to be designed, constructed and opened Go-Go Museum and Café become the repositories of these important moments in history, the plan that follows is key to ensure that the city’s commitment to go-go music is valid.

To preserve the music, it is important to pass on to future generations the ability to play and appreciate the music. Establishing mentoring opportunities, rehearsal and recording spaces for music students and emerging musicians are valuable attributes of this plan. Ongoing education is paramount. To continue the success of “Teach the Beat,” a program that has been developing go-go music curriculums with DCPS teachers is key.

THE WORK OF MANY

With “Teach the Beat,” several classes were held with go-go musicians sharing the history, social significance and the musical theory of go-go music over the last decade.

Finally, promoting go-go music in venues throughout the city will ensure the official music of Washington DC survives. Seeking out various platforms and venues throughout the city to present, embrace and film go-go music events will be monumental. It will help validate the economic value proposition that supporting go-go music events will add to future revenue for the city. The development of destination events surrounding go-go would bring city coffers millions of dollars. This effort combined with partnering with city promoters, restaurants and clubs can open up enormous business opportunities. Cities such as New Orleans, Nashville, and Austin have shown their creative and business side by working with local musicians to showcase their individual city music genres.

In African American culture we honor the ancestors who are responsible for important moments in history. I can't list them all, but the spirits of Chuck Brown, Maxx Kidd, Miss Mack and Little Benny must be invoked. They must be uplifted, as it is on their shoulders we stand. The People's Plan is a magnification of the work and contributions of many, past and present, that go-go culture is the pride of Washingtonians.

Respectfully yours, Charles C. Stephenson, Jr.

Past Chair of the DC Commission on the Arts & Humanities,
Co-author of “The Beat: Go-Go Music from Washington, DC”
Member, Advisory Committee of Don't Mute DC

HONORING THE HISTORY AND ENSURING THE FUTURE OF GO-GO

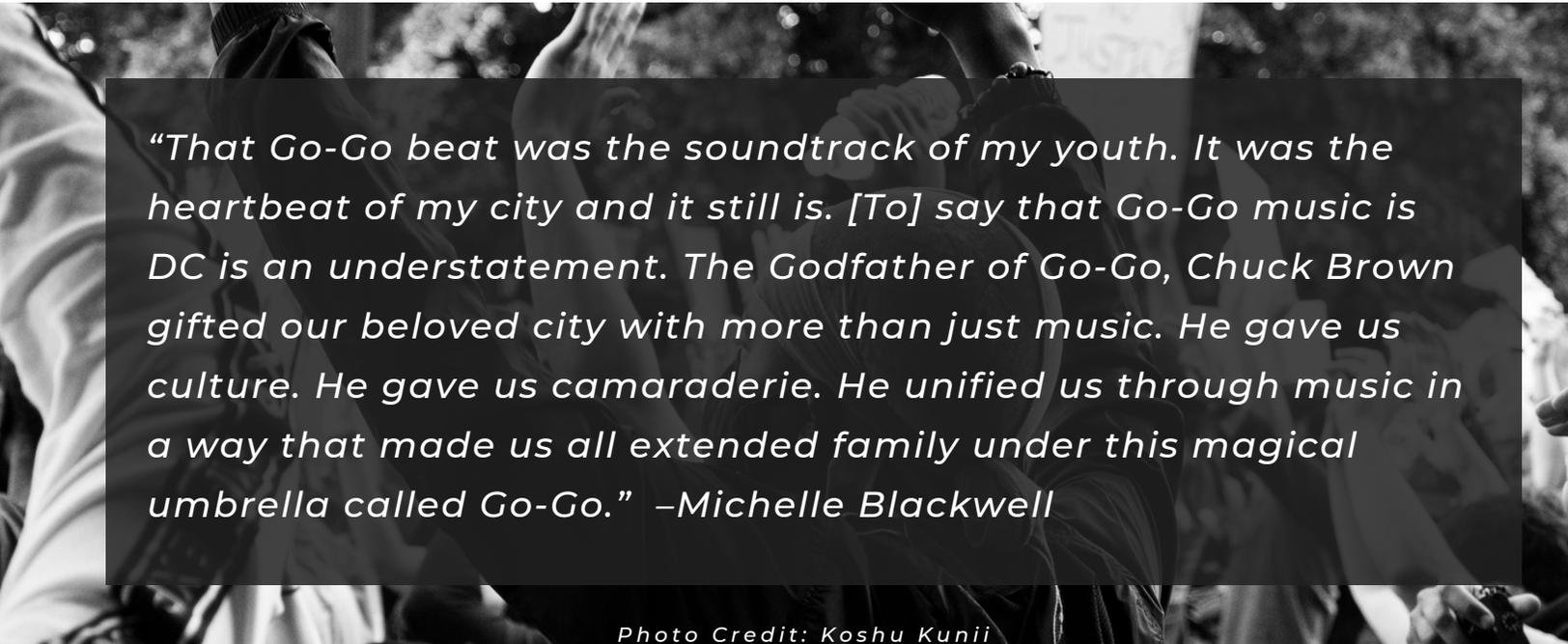
"I can remember it like it was yesterday, sneaking out the house at age 13 to go to the Masonic Temple, the Washington Coliseum and Roosevelt Senior High to see Chuck Brown, Trouble Funk, EU, Pump Blenders and Class Band on many nights and it was fun until that night grandma Floyd caught me sneaking in the house..."

– Ron Moten

Photo Credit: Dominik Kempf

Go-Go originated in Washington DC in the mid 1960s-late 1970s with bands such as Youth Senators and Aggression, but the funky percussive music that we've come to know and love was pushed to new heights by the late great singer-guitarist Chuck Brown. This dynamic music has provided the rhythm of the District of Columbia delivered by various artists for decades and is still widely celebrated as the home-grown sound of Washington DC.





“That Go-Go beat was the soundtrack of my youth. It was the heartbeat of my city and it still is. [To] say that Go-Go music is DC is an understatement. The Godfather of Go-Go, Chuck Brown gifted our beloved city with more than just music. He gave us culture. He gave us camaraderie. He unified us through music in a way that made us all extended family under this magical umbrella called Go-Go.” –Michelle Blackwell

Photo Credit: Koshu Kunii

Recently, Go-Go came to the forefront again, it gained local, national and global attention during the #DONTMUTEDC campaign which began in April 2018 after a resident complained about the loud music coming out of the Metro PCS store on U Street. Catalyzed by the Metro PCS controversy, the Go-Go community, local advocates, Mayor Muriel Bowser, DC council members and many government officials began to rally around the campaign which led to the introduction of legislation to designate Go-Go the official music of the District of Columbia. The Go-Go legislation was first introduced by Ward 5 Councilmember Kenyan McDuffie in June 2018 and was approved unanimously on February 4, 2019 by the DC Council. On February 19, 2019, the bill was signed by Mayor Muriel Bowser during a city-wide event at the Culture House in Southwest DC. Mayor Bowser stated, “Today, we’re going to let the world know that Go-Go is D.C....We have to put our shoulders to the wheel to make sure we are creating a real legacy for generations to come.” The Go-Go legislation is set to do just that. Drawing upon Go-Go's history of call and response, Mayor Muriel Bowser chanted at the bill signing, “When I say ‘Go-Go’ you say, ‘is D.C.’” Go-Go is now, and will forever be, DC.

THE PLAN

Signed into law February 19, 2019, the “Go-Go Official Music of the District of Columbia Designation Act of 2020”, D.C. Act 23-218 (the “Act”) and the FY2021 funding invested to support the Act will ensure the future of Go-Go lives on in The District of Columbia. Pursuant to Section 3 of the Act, this plan (“Plan”) is submitted to Council on behalf of the Mayor of the District of Columbia to outline and recommend resources and the efforts that will be necessary to support, preserve and archive Go-Go music and its history. In addition to the Act’s specific reference to the preservation and archiving of Go-Go music and culture, the resources highlighted in this Plan will support marketing, education and economic mobility efforts that will ensure Go-Go continues to grow and thrive for generations to come.

IMPORTANT POINTS:

- The Go-Go People's Plan requires an inter-agency and community approach. Go-Go music and culture impact us all and therefore it is not one agency’s responsibility to support it.
- This Plan looks at immediate and long-term needs, from support for the Go-Go Museum now to creating an endowment that supports Go-Go into the future.
- This Plan addresses needs expressed by the Go-Go Community and is driven by the suggestions and insights of residents, musicians, creatives, and supporters of DC culture.
- Other influences include the Cultural Plan; the DC Music Census; and multiple reports, conversations, and meetings with the Go-Go community.
- Care was taken to leverage and adapt resources and infrastructure that is already in place, along with adding new resources and infrastructure necessary to build an equitable and sustainable future.

THE PLAN

This Plan is broken down in the following categories:

- Preserve and archive the vast history and artifacts of Go-Go.
- Promote Go-Go as the official music of D.C. and promote Go-Go as an essential part of how the city attracts business and visitors locally and nationally.
- Educate the next generation of Go-Go artists and enthusiasts through hands-on and classroom educational resources.
- Develop funding and business development opportunities to improve the economic mobility for multi-generational Go-Go artists to thrive.

In an effort to advance the purposes of the Act, some recommendations have been launched as of October 1, 2020.

PRESERVE AND ARCHIVE

The act of preserving our history is a powerful statement that affirms we are here, and we are here to stay. It captures civic pride and marks the moments of the past that have led us to who we are today. It provides a lesson in accountability, allowing us not to forget the actions and activities of those who have come before us and those who are continuing to make history. Historical collections can come in a variety of forms; from institutions to individuals, everyone has a role to play in making sure our history lives on for generations to come. In order to fulfill the purposes of the Act and preserve and archive Go-Go, the following actions are recommended.



Photo Credit: Thomas Sayers Ellis

A black and white photograph of a man with a goatee, wearing a dark fedora hat and sunglasses. He is smiling slightly and looking to the left. He is wearing a patterned jacket over a dark shirt. The background is out of focus, showing some large letters.

"The Go-Go Archive fits perfectly into the overall mission of the People's Archive at DC Public Library to collect, document and preserve the rich political, social, and cultural history of Washington, DC and its residents." - Derek Gray, DCPL

Support the Expansion of the DC Public Library Go-Go Archive

The DC Public Library was established by an act of Congress in 1893. In the 127 years since its establishment, DCPL has become an essential asset in the archiving, preserving, and sharing of DC's unique culture and history. The DCPL Special Collections house two important musical archives: the DC Punk Archive and the Go-Go Archive. DCPL has been building this collection since the 2012 passing of Chuck Brown, the Godfather of Go-Go. Thanks to the support of the public, scholars, government officials, and the Go-Go community, it is now a vast collection of CDs, tapes, photographs, memorabilia, books, magazines, oral histories, and research materials. The narrative of this unique music genre is now deeply entrenched at DC Public Library, according to DCPL Archivist Derek Gray. The collection has been growing, but he is eager to improve relationships with the Go-Go community and explore new collections. The Go-Go Archive and the Go-Go Museum and Cafe are discussing ways to partner in the future.

The history and preservation of Go-Go music is not just an important part of the musical history of DC; it is an integral part of DC's social and political history. Go-Go is a celebration of the fabric of DC, and the great musical performances, live and virtual events happening today are tomorrow's history that must be preserved and archived for the consumption and education of future generations.

To date, arguably the largest Go-Go collection is housed by Donald Campbell, the owner of the Metro PCS store in the Shaw neighborhood. "I thought the music was dying back in the 90s so when I opened the store here I just played gogo everyday and tried to do my part and keep it alive," said Mr. Campbell. He has amassed one hundred thousand Go-Go recordings and is researching the creation of a streaming platform for the public to access these recordings. Nico Hobson is the General Manager and CEO of GoGoRadio Live, a 24-hour music site that not only streams Go-Go, but has radio personalities on hand to give a "face" to the music. Mr. Hobson also has a significant Go-Go collection that could be digitized in an effort to honor Go-Go's history. These are just two examples of the considerable Go-Go collections that exist and must be preserved.

Support the Go-Go Museum and Cafe

The Go-Go Museum and Cafe, a dream of the Go-Go community since 2008, will become reality in 2021. The Go-Go Museum and Cafe was started by Go-Go activist and entrepreneur Ron Moten and will help showcase the talents of the Go-Go community, serve to preserve the history and culture of Go-Go, and share that history and culture with the next generation of Go-Go artists and visitors. "The one thing that will continue to bring people together is music, and go-go is the soul of our city," said Ron Moten. "If you don't keep the history, the soul of the city will vanish." Made possible through private donations and a grant from the DC Office of the Deputy Mayor for Planning and Economic Development, the museum and cafe will be located in Anacostia. Check It Enterprises Culture Center will house the Go-Go museum and cafe, and an event space. The space is a big step forward in the preservation and presentation of Go-Go music and culture.

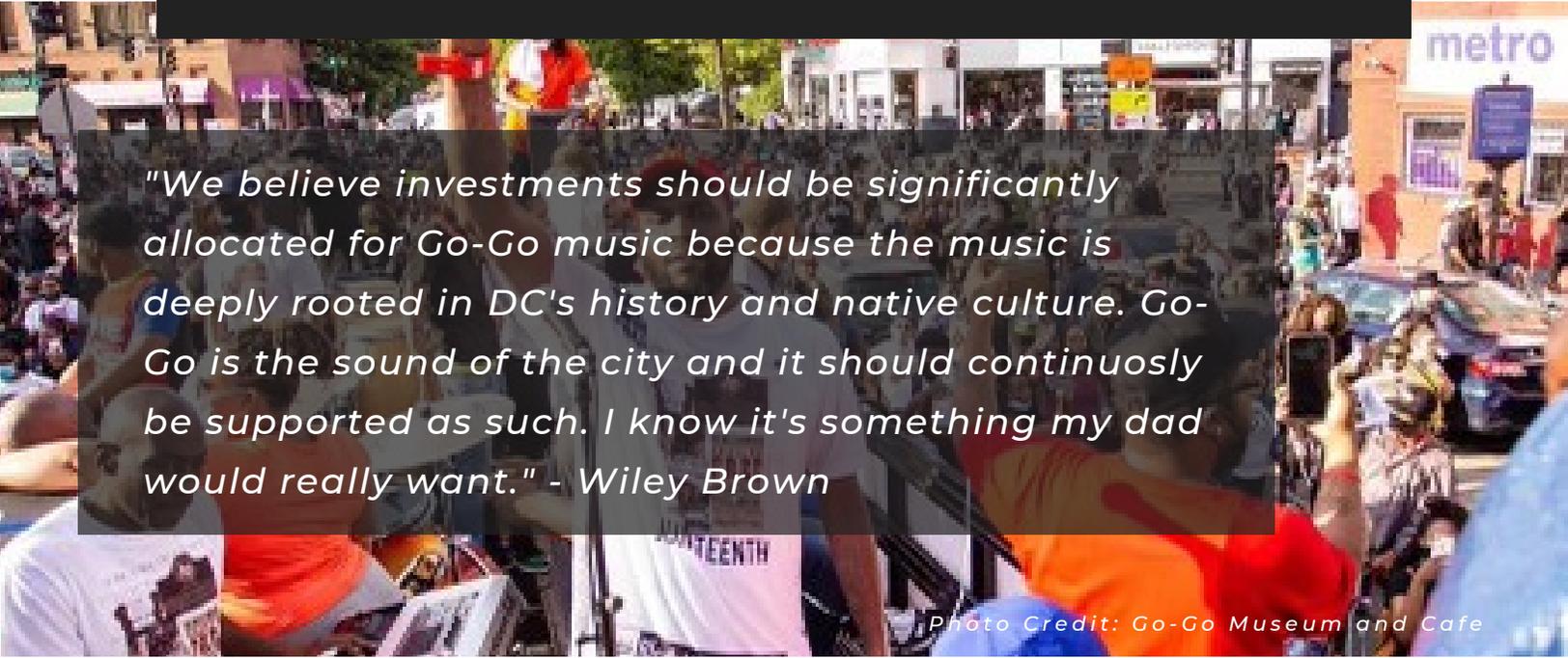
Summary of Recommendations to Preserve and Archive Go-Go Music and Culture

In order to fulfill the purposes of the Go-Go legislation to preserve and archive Go-Go, the following actions are recommended.

- Expand the DCPL Go-Go Archive to be inclusive of all Go-Go artists and ephemera.
- Allocate funding to acquire content, digitize assets, and compensate Go-Go artists and collectors for their collections to expand the DCPL Go-Go Archive.
- Allocate additional funding to support the operation, administration and activities of the Go-Go Museum and Cafe.



PROMOTE



"We believe investments should be significantly allocated for Go-Go music because the music is deeply rooted in DC's history and native culture. Go-Go is the sound of the city and it should continuously be supported as such. I know it's something my dad would really want." - Wiley Brown

Photo Credit: Go-Go Museum and Cafe

The stories we tell and events we share shape the perception of the city we live in, and how people interact with that city. Whether we are sharing with our neighbors or sharing with a global community, how we promote the city is a powerful narrative. Go-Go has been essential to the history of our city and contributes to the vibrant creative capital, and economic power house that is Washington, DC. It is vital for the city to share that narrative in the promotions, materials, and events that promote the District.



Increase Go-Go Programming at the Office of Cable Television, Film, Music and Entertainment

The DC Office of Cable Television, Film, Music and Entertainment (OCTFME) is a government media agency that serves the public with award-winning programming and services. Leveraging the critical success of OCTFME's Emmy award-winning television programming, the popularity of DC Radio (the second full powered radio station managed by a government municipality in the country), the Go-Go documentary, 'Straight Crankin'', and the success of 202Creates (which celebrates DC's Creative community), OCTFME is well positioned to promote Go-Go through its media platforms. In the past year, OCTFME produced more than 2400 hours of programming, 7 days a week, on each of three networks: DCN, DKN and DCC, and another 2400 hours of content on DC Radio. Go-Go content is routinely showcased on OCTFME television channels and on DC Radio. OCTFME recognizes the importance of celebrating Go-Go music and culture through the support and development of other platforms and partners.



Go-Go is the heartbeat of DC and at OCTFME we pride ourselves on showcasing and celebrating the dynamic artists and residents who create the sound of our city. - OCTFME Director, Angie M. Gates

*Photo Credit:
Gene Jeter*

Expand the Promotion of Go-Go through Events DC and Destination DC

Events DC and Destination DC play an important role in building and promoting the brand of Washington DC and extending the reach of that brand beyond the boundaries of the District. Events DC, as the District's sports and conventions bureau, is a powerful force that generates economic and community benefit by attracting visitors to DC through events and activities. Destination DC serves to market and promote the District as a premier global convention, tourism and special events destination. With visitor spending representing more than \$851 million in new tax dollars in 2018, these organizations have been quite successful. Both organizations have the local, national, and global reach to accelerate the promotion of Go-Go music and history.

Events DC can play a vital role in securing opportunities for Go-Go musicians by continuing to provide financial support and in kind services through sponsorships and grants for Go-Go events, performances, live streamed activities, the creation of new music, and more. This level of sustained support will provide new opportunities to local Go-Go artists to improve their economic mobility and expand their visibility locally, nationally and globally.

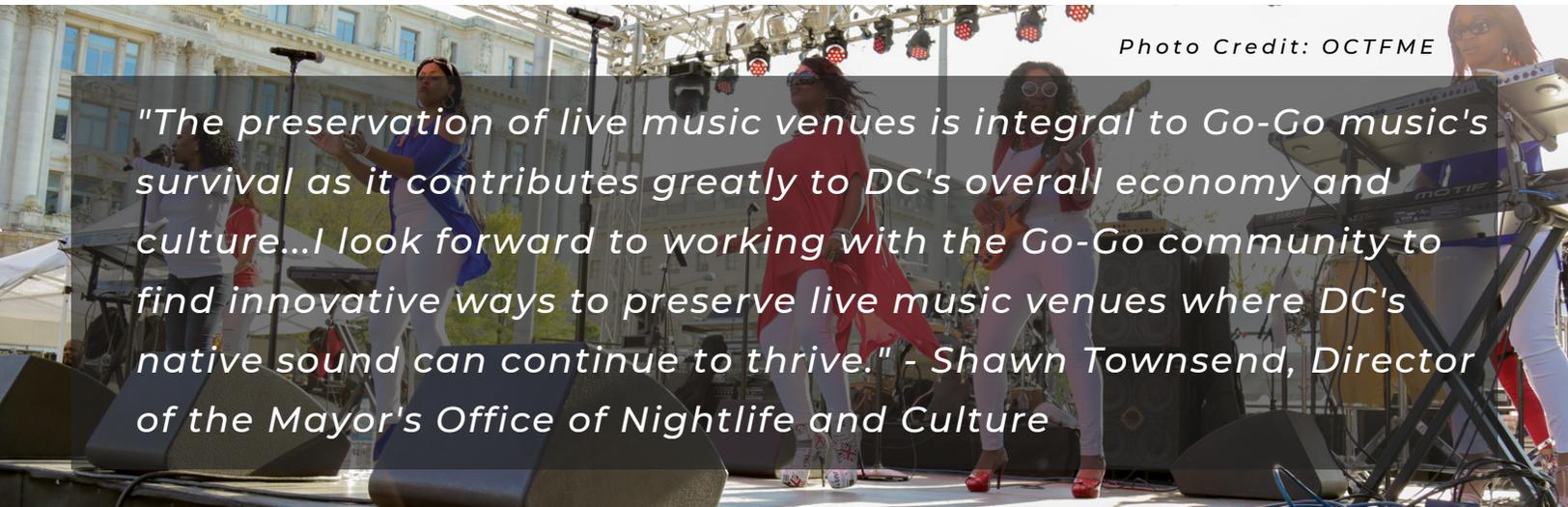


Photo Credit: OCTFME

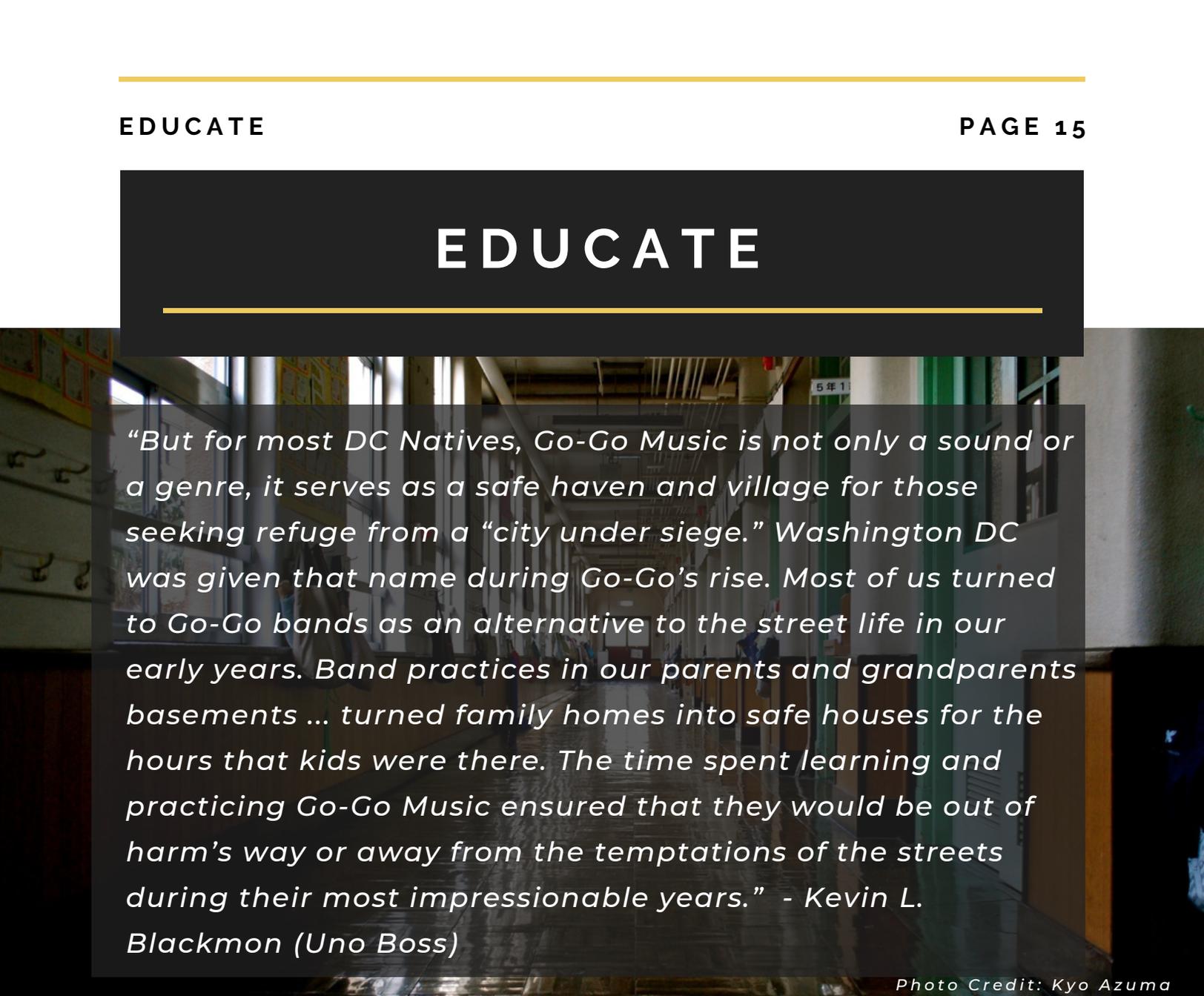
"The preservation of live music venues is integral to Go-Go music's survival as it contributes greatly to DC's overall economy and culture...I look forward to working with the Go-Go community to find innovative ways to preserve live music venues where DC's native sound can continue to thrive." - Shawn Townsend, Director of the Mayor's Office of Nightlife and Culture

Summary of Recommendations to Promote Go-Go Music and Culture

In order to fulfill the purposes of the Go-Go legislation and promote Go-Go, the following actions are recommended.

- Expand OCTFME's acquisition and promotion of Go-Go content on all available internal platforms and support the promotion of Go-Go on external platforms.
- Continue to allocate funding to support Go-Go artists for the development, creation and use of original film, radio, and television content.
- Allocate funding to support the development or maintenance of non-government streaming platforms to promote and celebrate Go-Go music and culture.
- Include information about Go-Go music and culture in Events DC and Destination DC marketing materials.
- Allocate funding to support performance opportunities for Go-Go artists that highlight Go-Go music and culture locally and nationally.
- Continue to support and grow the Chuck Brown Day Celebration in partnership with the Department of Parks and Recreation.

EDUCATE



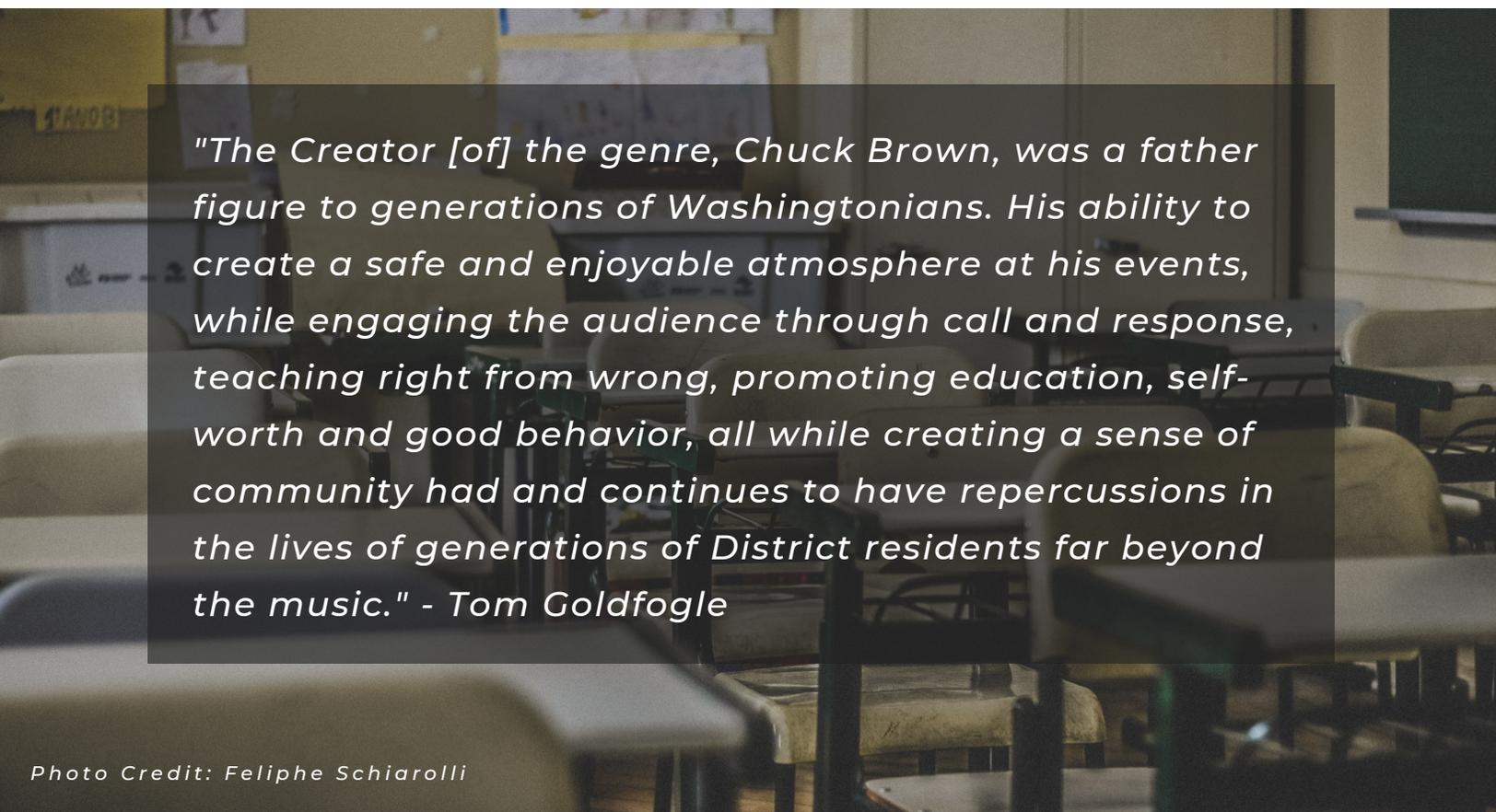
“But for most DC Natives, Go-Go Music is not only a sound or a genre, it serves as a safe haven and village for those seeking refuge from a “city under siege.” Washington DC was given that name during Go-Go’s rise. Most of us turned to Go-Go bands as an alternative to the street life in our early years. Band practices in our parents and grandparents basements ... turned family homes into safe houses for the hours that kids were there. The time spent learning and practicing Go-Go Music ensured that they would be out of harm’s way or away from the temptations of the streets during their most impressionable years.” - Kevin L. Blackmon (Uno Boss)

Photo Credit: Kyo Azuma

The history of Go-Go music and culture is an important part of the social and political culture of DC. It is a story about music, but more essentially, it is a piece of the narrative that has shaped Black culture in the District of Columbia. This moment in time requires us to take a look at how we are taking an active role in centering and celebrating Black stories in our city, and to make adjustments as necessary depending on what we see.

Include Go-Go Music and Culture in the DC Public School DC History Requirement

According to DCPS data, there were over 51,000 students enrolled in the DC Public School System (DCPS) in the 2019-2020 school year, with roughly 12,000 of those students enrolled in high school. DCPS and DC Public Charter School students are required to take a one semester DC History and Government class to graduate high school in the District of Columbia. This course covers everything from the early settlements and geography, the establishment of a new national capital, slavery, war, emancipation and reconstruction all the way through the 20th century, urban challenges, and District governance. A section on the importance of Go-Go music and culture to the history of DC is a necessary enhancement to the DC history curriculum.



"The Creator [of] the genre, Chuck Brown, was a father figure to generations of Washingtonians. His ability to create a safe and enjoyable atmosphere at his events, while engaging the audience through call and response, teaching right from wrong, promoting education, self-worth and good behavior, all while creating a sense of community had and continues to have repercussions in the lives of generations of District residents far beyond the music." - Tom Goldfogle

Include Teach the Beat Curriculum in DCPS schools

Photo Credit: Teaching For Change

"I have always been extremely proud to call D.C. my home, and have always heard go-go music but I never fully understood it. I never listened on my own and never felt a connection to it. After the visit from John Buchanan I feel as though I can say I do in fact have a connection to the music. And in doing so feel more like a Washingtonian." - Student Participant, Teach the Beat

Along with adding Go-Go history and culture into the curriculum of the DC History and Government Class, supplementing arts and cultural learning in DCPS with artists and Go-Go subject matter experts will expand hands-on learning opportunities for DCPS students. From 2015-2018, Teaching For Change taught Teach the Beat, a hands-on Go-Go curriculum employing artists and educators from the community in partnership with DCPS and Monumental Sports. Teach the Beat is an initiative to educate DC area students on the rich history and genre of Go-Go music, drawing on the vast array of performers, scholars, and teachers in DC who grew up with Go-Go. With consistent funding, this well-regarded and impactful program will be able to maintain its rich educational relationship with DC area students.

Launch the CAO and DCPS Creative Space and Community Partnership

The DC Creative Affairs Office (CAO) and DCPS Creative Space and Community Partnership connect District creatives with the space they need to create, and schools with the volunteers necessary to build their community. Creatives lack access to affordable space to practice and create. Schools lack volunteers to provide arts programming, engagement, and youth mentorship. This partnership provides access to free space to rehearse and create in exchange for time volunteered to the school community. While participating in the program, artists also receive scholarship dollars to support the creation of their work while working within the DCPS School.

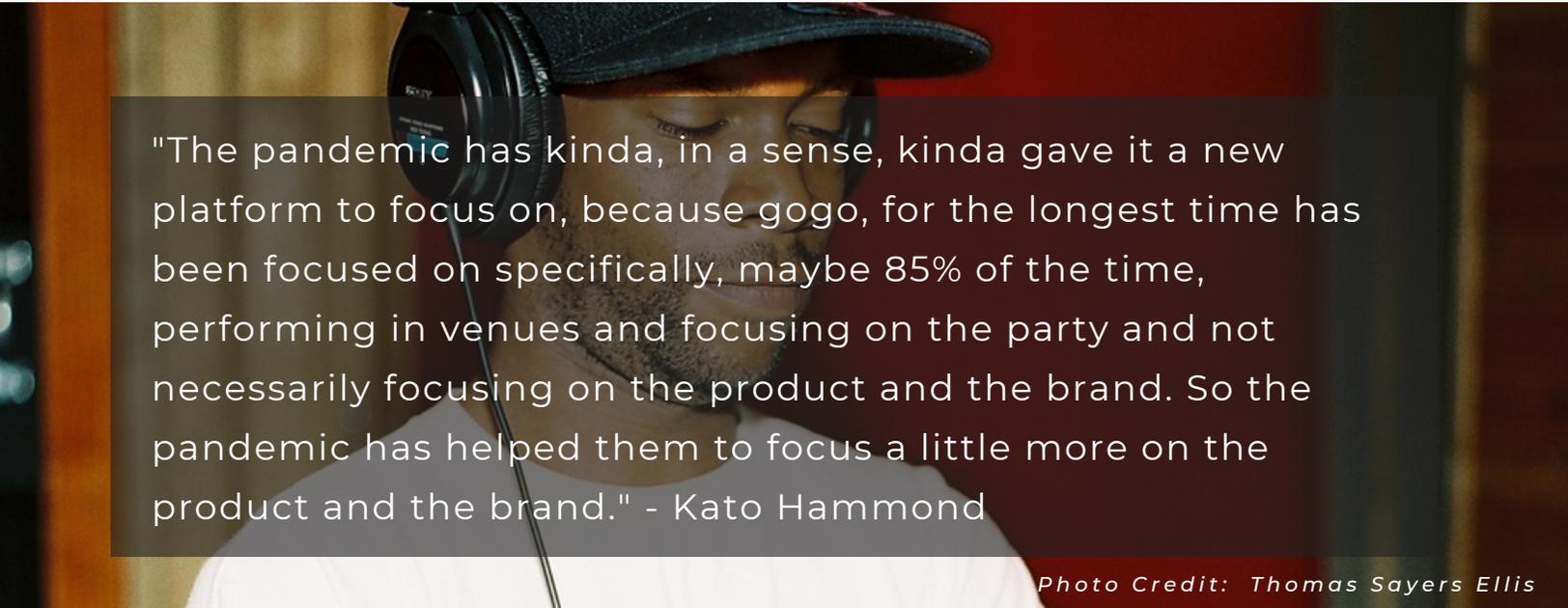


"There's so much work we can do if we just had the space and resources for artists to create and build a lasting model, fit and tailored for our culture, without having to travel to Maryland or Virginia." - Frank "Scooby" Sirius

*Photo Credit:
Patricia Valeria*

Launch a Go-Go Music Accelerator

Building the next generation of Go-Go and Go-Go influenced artists is key to promoting and exporting Go-Go music and culture around the world, and essential to improving the economic mobility of the Go-Go community. The Go-Go music accelerator would support the development of Go-Go artists to build their careers, develop new industry connections, record new music, improve their revenue opportunities, and establish new partnerships. As an example, Backline is a 12-week grant based music accelerator program from the creative economy accelerator, gener8tor. Backline was named the top innovative music company by Fast Company in 2020 and has successful music accelerators in partnership with Motown Records in Detroit, and in Cleveland and Milwaukee. This program would be free to artists and take no residuals, royalties or share in any revenue.

A close-up photograph of a man wearing a black cap and large black headphones. He is looking down and to the right with a thoughtful expression. The background is dark and out of focus.

"The pandemic has kinda, in a sense, kinda gave it a new platform to focus on, because gogo, for the longest time has been focused on specifically, maybe 85% of the time, performing in venues and focusing on the party and not necessarily focusing on the product and the brand. So the pandemic has helped them to focus a little more on the product and the brand." - Kato Hammond

Photo Credit: Thomas Sayers Ellis

Summary of Education Recommendations for Go-Go Music and Culture

In order to fulfill the purposes of the Go-Go legislation, the following actions are recommended.

- Include Go-Go History and Culture curriculum in the required DCPS History and Government class and allocate funding to support curriculum development.
- Partner with Teaching for Change to implement Teach the Beat curriculum in DCPS middle and high schools.
- Allocate funding to support the implementation and scaling of Teach the Beat curriculum in DCPS middle and high schools, employing Go-Go artists as teachers, artists, and lecturers.
- Allocate funding to support the CAO and DCPS Creative Space and Community Partnership.
- Allocate funding to launch a Go-Go Accelerator to support the growth of the next generation of Go-Go and Go-Go influenced artists.

FUNDING

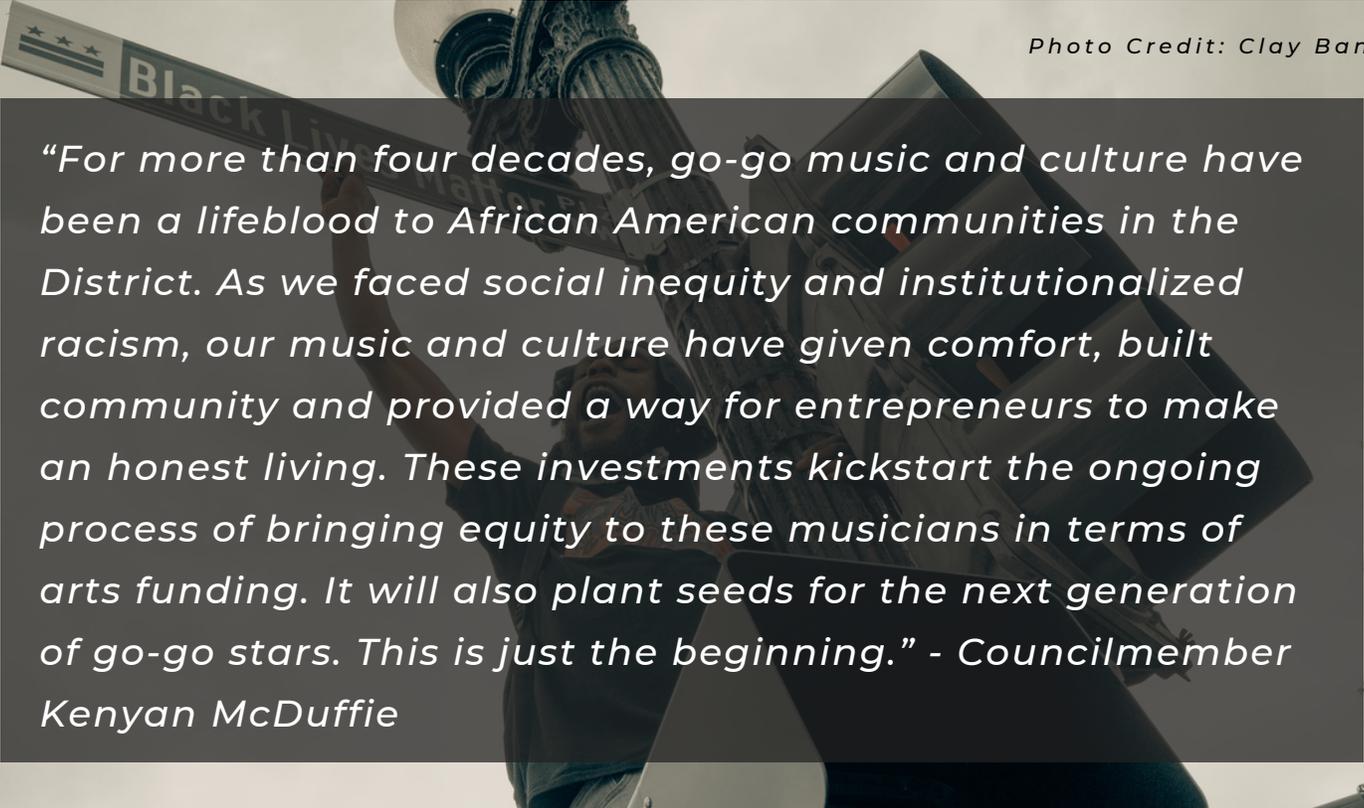
Photo Credit: Khalid Naji-Allah

“Today, we are proud to say that DC’s official music will always be Go-Go, because there is no DC without Go-Go and there is no Go-Go without DC! ... Go-Go music is a creative force that has inspired generations of Washingtonians socially, culturally, and artistically, and this legislation will empower us to preserve and celebrate our native sound.” – Mayor Muriel Bowser

Many in the Go-Go community have spent decades working as artists, promoters, entrepreneurs, and community advocates. The economic opportunities for the Go-Go community as performers and promoters have declined significantly over the decades due to societal challenges. Many in the Go-Go community rely almost exclusively on live performances as the backbone of their income, and back in Go-Go’s heyday, artists were performing over five times the amount we see today. The financial support from the government, financial support from other public and private contributors, along with an increase in performance opportunities, is essential to create the economic mobility options needed for the Go-Go community. In order to fulfill the purposes of the Go-Go legislation, fund Go-Go music and culture, and improve economic mobility for the Go-Go community, the following actions are recommended.

Establish a Go-Go Endowment

Photo Credit: Clay Banks

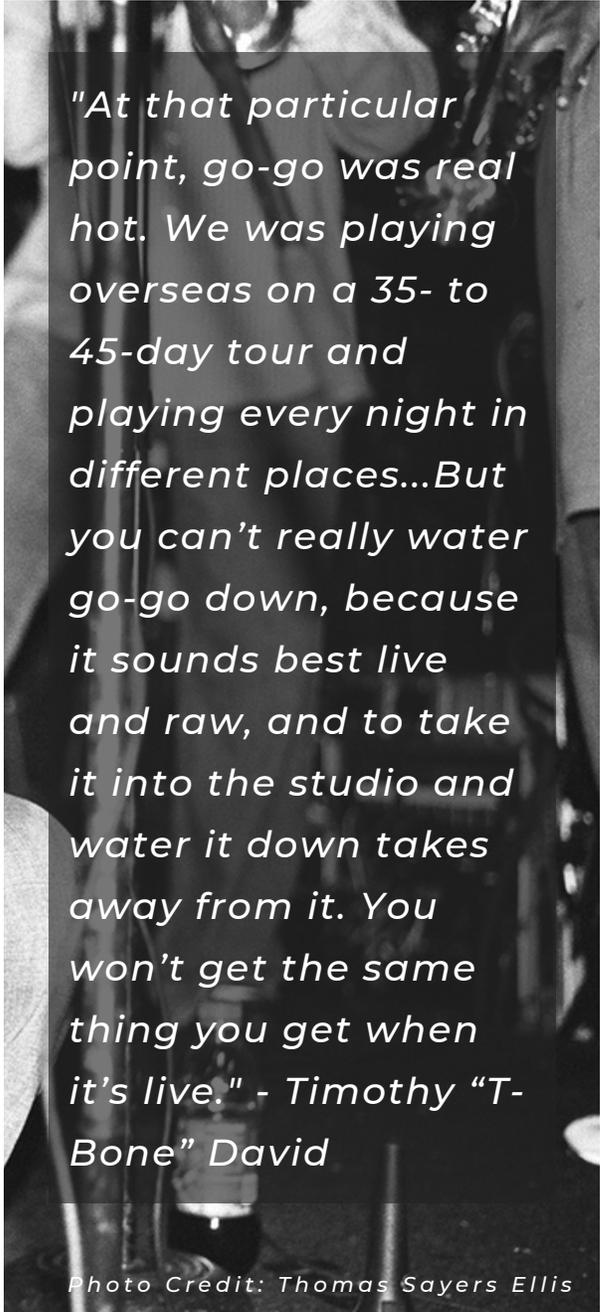
A photograph of a person holding a 'Black Lives Matter' sign in front of a classical building column. The sign is partially visible, showing the words 'Black Lives Matter' and three stars. The person is wearing a dark shirt and is looking towards the camera. The background is a light-colored wall with a large, ornate column.

“For more than four decades, go-go music and culture have been a lifeblood to African American communities in the District. As we faced social inequity and institutionalized racism, our music and culture have given comfort, built community and provided a way for entrepreneurs to make an honest living. These investments kickstart the ongoing process of bringing equity to these musicians in terms of arts funding. It will also plant seeds for the next generation of go-go stars. This is just the beginning.” - Councilmember Kenyan McDuffie

Developing a funding stream for the sustainability of the Go-Go community is essential and involving the Go-Go community in developing the criteria for how the funding should be spent is vital. Along with support for music and the arts, the Go-Go community is passionate about public and mental health improvements, violence prevention, public service announcements, community building activities, and mentoring opportunities. Funding from the Go-Go Endowment would be available for all of these priority areas and more through an equitable and accessible process.

Establish a Dedicated Go-Go Touring, Festival, and Performance Fund

Go-Go is meant to be heard, felt, certainly danced to, and meant to put a pep in your step. Championing new touring and performance opportunities for established performers, supporting venues and festivals that book Go-Go artists, and funding a new generation of artists incorporating Go-Go into their work is essential to the future of Go-Go. Developing a dedicated and recurring funding stream will have a catalytic effect on supporting festivals like Moechella and rebuilding opportunities for Go-Go music and culture. "Go-Go is black culture in DC.," says Justin "Yaddiya" Johnson, founder of Long Live Go-Go and #Moechella.



"At that particular point, go-go was real hot. We was playing overseas on a 35- to 45-day tour and playing every night in different places...But you can't really water go-go down, because it sounds best live and raw, and to take it into the studio and water it down takes away from it. You won't get the same thing you get when it's live." - Timothy "T-Bone" David

Photo Credit: Thomas Sayers Ellis

Support the Establishment of a Cultural Heritage Program to Study the Traditional Arts in DC

There is growing momentum to develop a pilot program at Howard University for the scholarship, education, and engagement of the traditional arts in DC. The program, in partnership with the Office of Cable Television, Film, Music and Entertainment and the Commission on the Arts and Humanities, would not only be the first of its kind to be established at a Historically Black College or University, but would join other similar partnerships at Indiana University, the University of Arizona, the University of Missouri and Michigan State University.

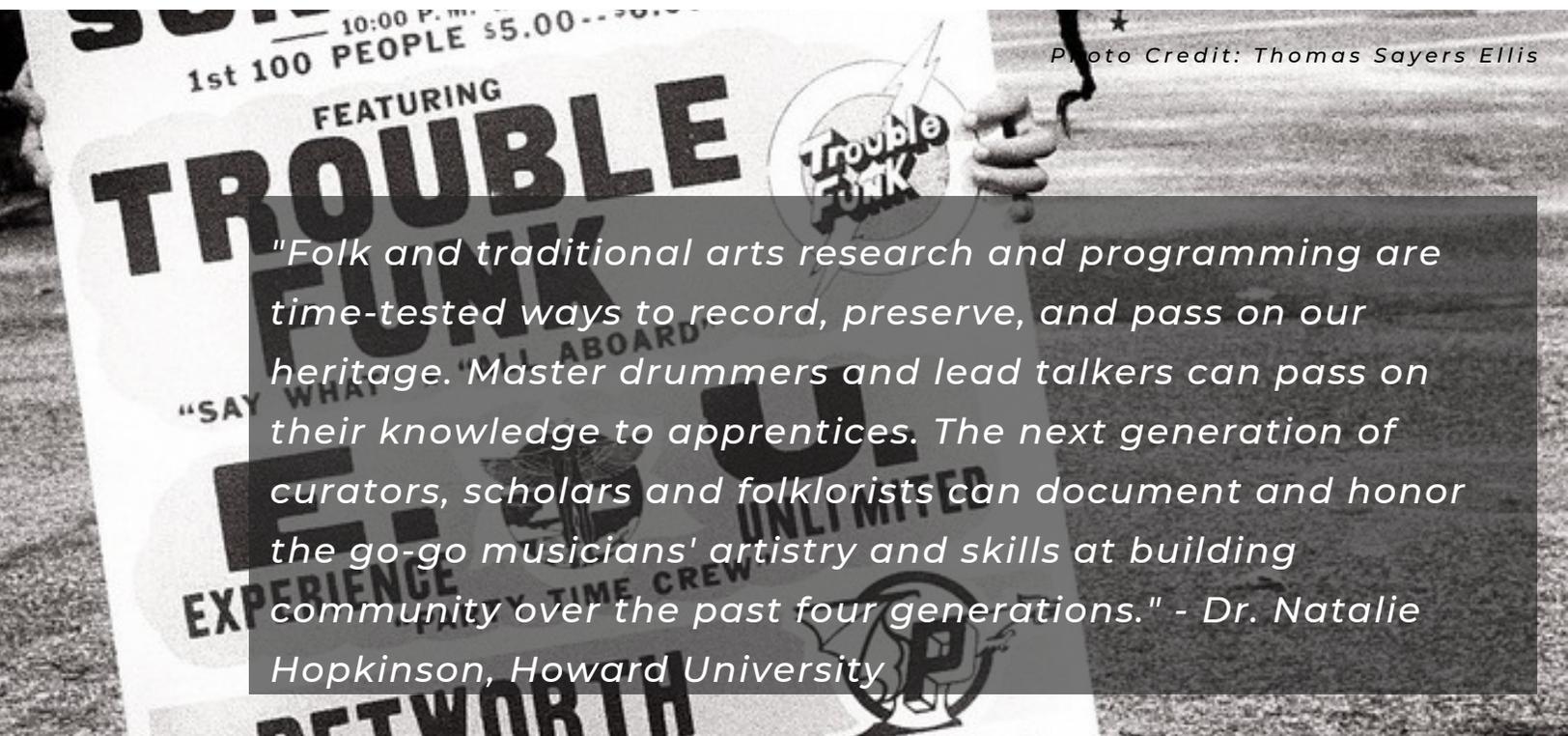


Photo Credit: Thomas Sayers Ellis

"Folk and traditional arts research and programming are time-tested ways to record, preserve, and pass on our heritage. Master drummers and lead talkers can pass on their knowledge to apprentices. The next generation of curators, scholars and folklorists can document and honor the go-go musicians' artistry and skills at building community over the past four generations." - Dr. Natalie Hopkinson, Howard University

Establish Go-Go Community Advisory Group to Improve Outcomes in the Go-Go Community

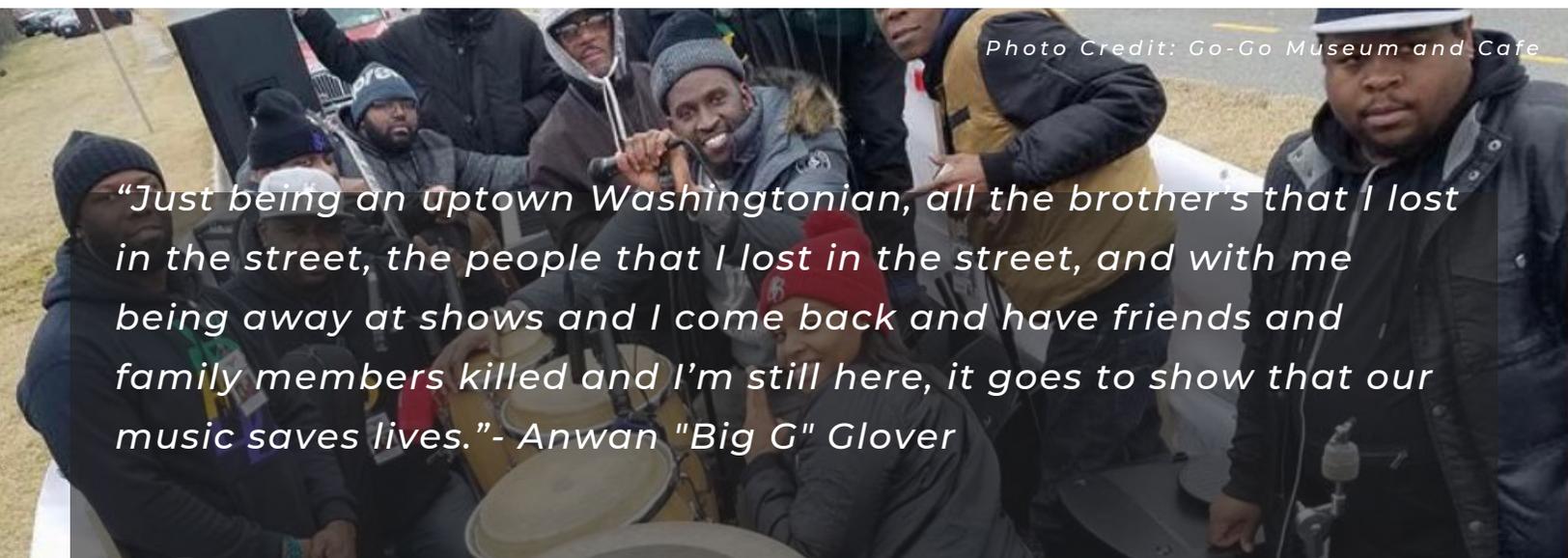


Photo Credit: Go-Go Museum and Cafe

"Just being an uptown Washingtonian, all the brother's that I lost in the street, the people that I lost in the street, and with me being away at shows and I come back and have friends and family members killed and I'm still here, it goes to show that our music saves lives."- Anwan "Big G" Glover

Many in the Go-Go community are strong advocates for the improvement of resources and services in their community and are eager to see deeper community engagement, violence prevention solutions, and improved public and mental health outcomes for their friends and neighbors. The DC Creative Affairs Office partnered with The George Washington University on a mental health program, Care For Creatives, which is a good start, and there is more work to be done. The Go-Go community recognizes the challenge in identifying how best to deploy resources in order to develop sustainable next steps. Establishing a Community Advisory Group to do outreach and develop a clear action plan will improve outcomes in the Go-Go community. The Community Advisory Group will include public and private health and violence prevention experts within the government and from the community, along with members of the Go-Go community, including artists, long time fans, Go-Go managers, promoters, and venue owners.

Summary of Recommendations to Fund Go-Go Music and Culture

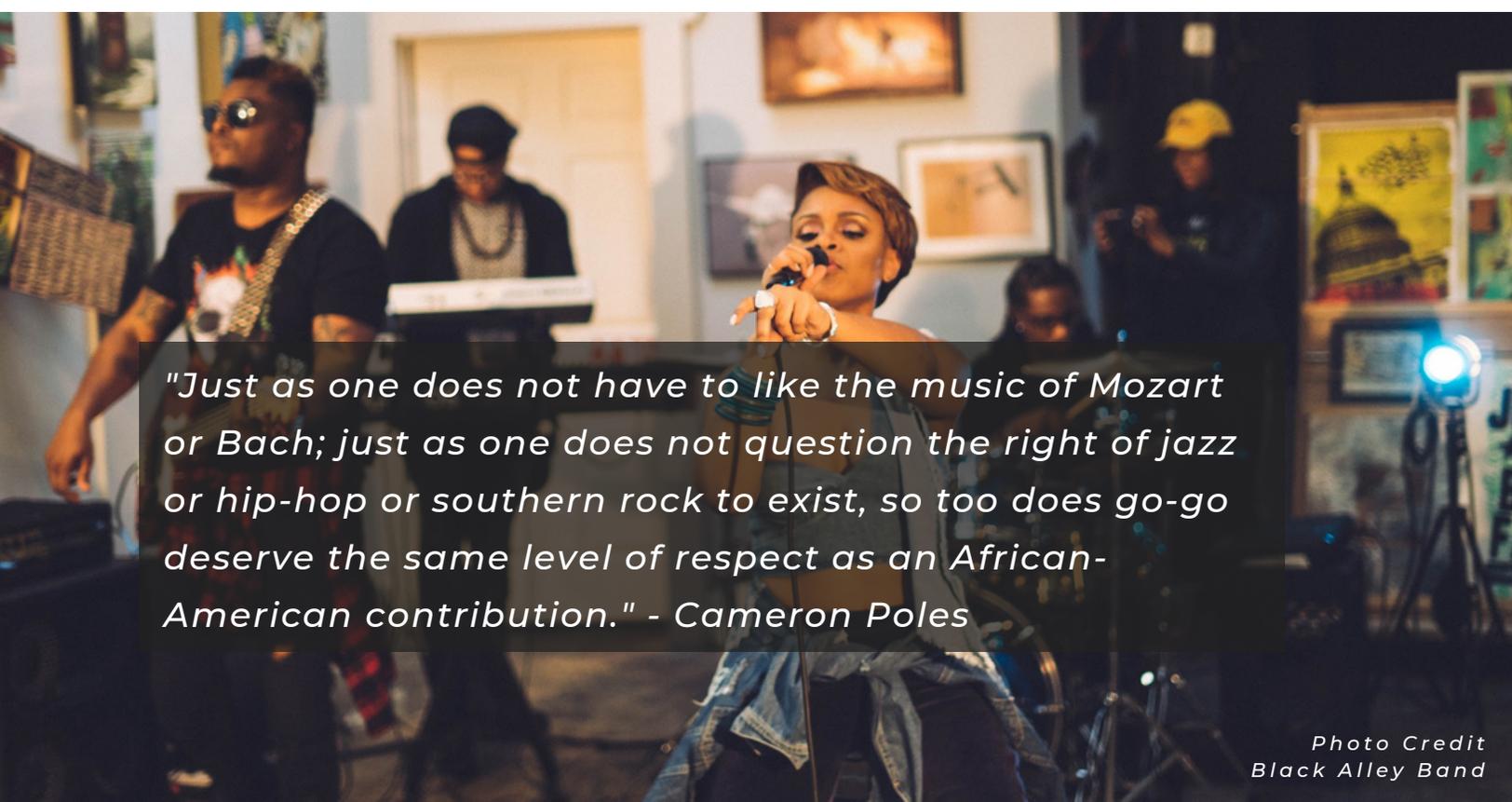
In order to fulfill the purposes of the Go-Go legislation and fund Go-Go, the following actions are recommended:

- Allocate funding and establish a Go-Go Endowment. Work with the Go-Go Community to seek guidance on the implementation criteria for the Go-Go Endowment funding.
- Allocate funding to establish a Go-Go Community Advisory Group to explore and recommend action steps to improve community engagement and public health outcomes in the Go-Go Community.
- Allocate funding and establish a Go-Go music touring, festival and performance sponsorship fund. Streamline sponsorship application and adjudication guidelines for funding, and engage the Go-Go Community Advisory Group on the sponsorship process.
- Allocate funding to support the Traditional Arts DC partnership established at Howard University.
- Establish metrics for each element of the Go-Go People's Plan and track outcomes accordingly.

Partners Necessary to Implement The Go-Go People's Plan

GOVERNMENT AGENCIES, LOCAL, AND NATIONAL PARTNERS:

Executive Office of the Mayor, Council of the District of Columbia, Deputy Mayor of Planning and Economic Development, Office of Cable Television, Film, Music and Entertainment, DC Creative Affairs Office, Office of Nightlife and Culture, Commission on the Arts and Humanities, DC Public Schools, DC Public Library, Department of Parks and Recreation, Department of Small and Local Business Development, Made in DC, Mayors Office of Community Relations, Office On African American Affairs, Events DC, Destination DC, The Go-Go Museum and Cafe, Monumental Sports, Teaching For Change, #MakeGoGoForever, Howard University, The George Washington University, members of the Go-Go community, and more.



"Just as one does not have to like the music of Mozart or Bach; just as one does not question the right of jazz or hip-hop or southern rock to exist, so too does go-go deserve the same level of respect as an African-American contribution." - Cameron Poles

Resources Necessary to Implement The Go-Go People's Plan

This Plan will rely on both public and private financial and in-kind resources to implement. In FY 2021, three million dollars was invested to ensure that Go-Go's legacy is preserved, honored, and that its future is secured. Of the three million dollar investment, one million has been appropriated to the Office of Cable, Television, Film, Music and Entertainment for the Go-Go Creative Economy and to coordinate and advance Go-Go activities across the District and one million to the DC Public Library for archival purposes. Additionally, Events DC will provide one million in grants to support the Go-Go community and activities across the District.

The three million dollars and in kind support resources invested in FY 2021 is a historical start to preserve the official music of Washington, DC. For FY 2022 and beyond, additional public and private financial and in-kind resources are required and recommended to fulfill the purposes of the Act, and to further support implementation of the Go-Go People's Plan and the sustainability of Go-Go music and culture.



Community and Advocate Support

"When you think about certain cities, New York for example and hip-hop where that was conceived, when you think about New Orleans and brass band, even up the road in Baltimore, Chicago, and the mid-west you think about steppers music or house music which is just part of the culture. Very much so, I think that Go-Go is a part of our culture and 2000 years from now, 500 years from now when the people go back in the history books and time capsules and they talk about Washington DC or the DMV area and what was the culture and heartbeat of the people, regardless of your walk of life, whether you're an elder, youth, Black, White, or Asian, if you've spent enough time here in this area, I think we can all agree that the heartbeat of the culture for the DMV is Go-Go music." - Raheem DaVaughn

"There is no other place in the world where you'll see a band play 4 to 5 times a week consistently bringing in 500 to 1500 per show for over 30 years." - Ernest Price "Tone P"

"This music is not just about here in the District of Columbia and Black communities. This music is, if you experience it, you'll fall in love with it, no matter what your culture is." - Tony Lewis

"When you go to Nashville, country music, New York, hip-hop, New Orleans, jazz, but we have things here that we can't even show them about our own music." - Bo Miller

Community and Advocate Support

"The best part of it all is it started right here and this is worthy to be honored" - Cherita "Cookie" Whiting.

"The percussive rhythm of our sound, Gogo music, has been imitated and revered all over the world in popular music culture." - James Woodert

"I have lived in DC 65 years.... Please keep Go-Go music for us older people." - Barbara Fleming.

"The kids are looking for something to hold on to. They are from here and they want to know the culture." - Calvin "Killa Cal" Henry, Rare Essence

"We've got this perception of monuments, memorials and museums as part of the visit, which is extremely important. However, we try to focus on things like nightlife...So to us, the music scene plays a huge role in attracting visitors to the city. It helps to diversify how they spend time here in the nation's capital." - Destination DC President, Elliott Ferguson

"Go-Go is bigger than a place where music is played. It's a cultural standpoint - something that we lived to be able to do." - Christa Joyner, Black Passion Band

"I'm bewildered why people don't know about Go-Go. It should be known all around this city and spoken around this city." - Andre Lee

Community and Advocate Support

"Gogo has been a major influential aspect of my life and career. We must educate our youth to continue the legacy" - Cherie Mitchell-Agurs "Sweet Cherie"

"I got introduced to go-go by going to cabarets as a young man in Washington, D.C., going to picnics and barbecues and all that sort of thing. The percussion part of go-go kept people on the dance floor. I think Smokey Robinson had a record out called "Going to a Go-Go," and somehow or another that tagged itself with home-grown music or shows that were happening around here. Local promoters would do go-gos." Darryll Brooks

"...encourage DC to work with its creators on preserving go-go music and culture as not only a time capsule or source of revenue but also to show pride in the city many call home. "Chocolate City" is more than a namesake of DC's past – it's the place where Black Washingtonians created a sound that saved more lives than it took, enabling many of those lives to share the sound across the world." - Geronimo Collins

"When we really started playing, Chuck let us open up for him at the Club Lebaron. James Funk was the first one to let us hear how Chuck played, and we automatically jumped to that because we liked it. And we started playing our music like that." - "Little" Benny Harley

Photo Credit:
Thomas Sayers Ellis



THE GO-GO PEOPLE'S PLAN

THANK YOU!

MAYOR MURIEL BOWSER, THE DC
COUNCIL, GO-GO ARTISTS, COMMUNITY
ADVOCATES AND SUPPORTERS FOR
YOUR CONTRIBUTIONS TO GO-GO
AND DC CULTURE.

2020