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DC Cultural Plan Administrator
DC Office of Planning
1100 4th Street NW
Washington DC 20024

CC: Office of DC Mayor Muriel Bowser, DC Office of Cable, Television, Film, Music and Entertainment, DC Commission on the Arts and Humanities, HR&A Advisors, Building Community [bc] Workshop

Members of the DC Music Community Comments on the Working Draft of the DC Cultural Plan

Introduction

Listen Local First and twenty four other signatories representing musicians, managers, labels, music collectives, booking agents, music venues and music nonprofits jointly submit these comments and edits to the cultural plan draft. The Cultural Plan is a necessary and informative step in creating a comprehensive strategy surrounding arts in our city. The parties represented in these comments believe that the specific needs of the music community must be further explored in the Cultural Plan.

This comment views the Cultural Plan Draft through the specific lense of the music community to highlight some of the most important recommendations, express concern with others, and suggest areas where the final version of the Cultural Plan can better address the specific needs of the music community.

Creation of a DC Music Task Force

The DC music community needs a local music task force. The purpose of this task force would be to help members of the DC music community navigate the different agencies and departments¹ whose policies, rules and staff directly or indirectly affect the livelihood of musicians. The task force would be composed of musicians representing genres throughout the city, managers, labels, venues and local music industry professionals. Many of the individuals who could represent the task force are listed in Appendix A of this comment. Information collected about the task force was laid out in the data Listen Local First submitted to the Cultural Plan committee back in 2016. See Appendix B.

The music task force would assist in the implementation of the Cultural Plan by reducing the responsibilities of agencies, such as the Office of Planning, Office of Cable TV Film Music and Entertainment (OCTFME) and the Commission on Arts and Humanities. The task force could help answer fielded questions about music grant and loan opportunities, as well as determine the best place to make certain government agency asks, file complaints, request permits etc. The process and feasibility

¹ DC Cultural Plan: Working Draft for Public Review 1/18/18 p.26

for building such a music task force should be established through a series of meetings with the signatories of this comment as well as other prominent and knowledgeable individuals from the local music community.

A music task force would be able to: interface with DDOT over the need for temporary load in space outside music venues, direct musicians and venues on how to handle the DCRA permitting process, and represent the needs of the music community in front of citywide zoning boards. Only a task force, made up of members of the community, would have the in depth knowledge and data needed to identify spaces and programs that create the greatest benefits for the public and music community, while understanding the significant economic impact that the music community generates, which is needed in order to properly advocate and implement complex policies like the Agent of Change Principle².

The proposal for an interdisciplinary task force³ may be necessary for the initial deployment of the plan, but in the long term will lead to more confusion and unnecessary bureaucracy already present in our fragmented government arts framework. It would be extremely difficult for an interdisciplinary arts task force to comprehensively address the specific and varying needs of our unique arts communities.

Calculating the Music Community

We recognize that methodological challenges make it difficult to use existing data sets to understand the musician community, but these challenges should be met head on by well-designed research that generates original data to measure the size and needs of the community. The only musician occupational data cited in the Cultural Plan Draft states that there are only 360 self employed artists whose primary source of income is music.⁴ There is no backing data explaining how this number was calculated. In the Austin Music Census, released in June of 2015, a citywide musician survey showed that only 22% of the musicians surveyed earn the majority of their income from music or music related jobs.⁵

There are many musicians in the district whose primary income come from sources outside of the music industry. The data and numbers in this draft plan only represents a small subset of the vibrant music community here in the District. If the purpose of this plan is to use the data collected to better allocate funds and resources to benefit the music community in the future, then the analysis used by the plan creators needs to represent more of the music community.

² The Agent of Change Principle puts the financial liability for sound abatement on new development moving into a neighborhood with a loud vibrant music scene. If the city wished to create a designated music district housing a multitude of music venues, rather than require the venues to bring down the volume or program music earlier in the evening those costs would be transferred to the new developments in that neighborhood.

<https://www.citymetric.com/business/uk-government-now-supports-agent-change-bill-protect-music-venues-so-what-does-mean-3639>

³ Cultural Plan p. 6, 17

⁴ Id. at 40

⁵ Austin Music Census 22, (2015)

https://www.austintexas.gov/sites/default/files/files/Austin_Music_Census_Interactive_PDF_53115.pdf

Professionalism in Music

A key premise laid out at the beginning of this draft is that “all infrastructure is a stage and every resident is a performer.”⁶ It is important to encourage all residents to create and promote cultural practices, but it is the professional and full time artists who stand to gain the most from this Plan as it endeavors to create a sustainable, livable and workable environment for them to thrive.

This sentiment directly supports the need for added resources allocated towards music in schools to provide every DC student with adequate music education opportunities. Increased educational opportunities should in fact encourage investment opportunities for those professional musicians who wish to mentor and work with students pursuing music education in the classroom.

Encourage Efforts Already in Place

The draft plan includes numerous recommendations encouraging the government to build relationships with and help fund already existing artist initiatives and programs that are successful in providing resources to musicians, space for creatives, and education for our youth. These recommendations are excellent and should be fully supported by the music community.

The government should recognize that the music community is uniquely situated to develop spaces and choose the music resources that best serve their community. The role of the government in executing the Cultural Plan is to provide assistance in the preservation of art space and support the institutions and resources that the musicians themselves find most useful.

One of the key recommendations of the “Strengthening Albuquerque Music Ecosystem” report published in October of 2017 is to align city priorities with those of the music community.⁷ This recent plan adopted by the City of Albuquerque highlights that greater efforts needed to access the music community where they are. This strategy for supporting the music community is important in any city. Resources used for government lead incubator spaces, city run arts hubs, new city planned educational music programming will have less of a positive impact on the musicians over all than if those resources are used to support the programs that have already been created, and the spaces that are currently being used. New infrastructure and programs are necessary but they will be more successful if they are ushered in by the music community itself.

The same principle applies for establishing acquiring and designating new cultural space. The type of space needed for musicians is not the same type of space needed for a visual artist or a commercial fashion designer. If the city is going to take the lead on locating these spaces they need to work hand in hand with a music task force or they need to make sure they are working directly with the musicians that are looking to use the spaces.

⁶ Cultural Plan p. 4

⁷ Strengthening the Albuquerque Music Ecosystem Oct (2017).

http://listenabq.com/wp-content/uploads/2017/10/ABQ_Music_Ecosystem_report.pdf

One specific recommendation for creating frequent expression zones in commercial areas⁸ is a good idea as long as the incentive for such a proposal is to reinforce the spaces musicians have already chosen rather than quarantine musicians to certain areas that cause less public interference and noise. Only the music community can determine the spaces that work best for them and any designation should be made with input from musicians.

Implement a Fair Trade Music Standard for Financial Support given to organizations that create opportunities for musicians.

The Cultural Spaces section of the draft calls for funding cultural programs events and festival through BID, Main Street Association and Business Associations. This practice can underhand the integrity and professionalism of the type of arts presented if these institutions agencies and government organizations are not required to implement a set of Fair Trade Music Principles.

Fair Trade Music Principles have been adopted in cities around the country including Music Commissions from Seattle to Boston. These live music performance principles determined by the music community through data collected on a very localized level would establish a series of best practice guidelines that should be met in order to host live music programming. The groundwork has been set for assessing opportunities and desires for principles within the local community. Preliminary surveys⁹ highlight unmet professional needs including minimum wage requirements, ease of load in requirements, established sound system requirements and sound tech support, hospitality minimums, shared promotional expectations, and basic contract requirements.

Fair Trade Music Principles would allow artists to know that the principles they have created are being observed at certain venues and city funded music presentations, would allow the public to know that they are supporting fair practices and would educate other organizations and nonprofits about what the community deems best practices.

Investing in Musicians - Grants, Fellowships and Education

The authors of the Cultural Plan acknowledge the need to expand grants to individual artists and musicians and create more avenues to access these grants. The majority of individual grant funding opportunity discussed in the draft however focuses on refining The Commission on Arts and Humanities grants program. The fact that musicians and bands are all small businesses is not stated in the plan. Grants should be made available to musicians for economic development purposes and sustainable small business growth and can be housed and distributed through multiple agencies.

Specific investment in the music community looks different than investment in other cultural institutions and other arts disciplines. The example used in GOALS section of the draft mentions some uses for the

⁸ Cultural Plan p. 51

⁹ <http://www.fairtrademusicdc.org/About>

Cultural Innovation and Entrepreneurship Revolving Loan Fund that are pretty forward thinking and would be useful for many touring musicians¹⁰. The example calls for a Loan Fund to be used to help musicians raise the upfront capital to purchase merchandise for upcoming tours, shows or releases. Access to capital at a low interest rate is something that many musicians do not currently have and if promoted properly to the music community could end up being very useful to a specific subset of artists.

While the Loan Fund is a great idea, there are a number of other opportunities to invest in musicians that are not really explored in the plan although they were submitted as suggestions from the music community in the data collection phase of the plan.

One important suggestion that has been submitted to the Cultural Plan committee in the past is that the government should encourage the private organizations that receive DC tax dollars for music related events to create a fellowship position for a local musicians. These Fellows can advise these organizations on a revolving Fellowship basis and be compensated on a part time or full time basis. If implemented these fellowship opportunities should be made available through BIDs, Mainstreet Associations, Local Business Associations, Destination DC, Events DC, Cultural DC and more. A concerted effort to place musicians in certain positions in organizations that frequently work with the music community makes sense. One wouldn't hire an accountant to craft a menu and run a kitchen at a restaurant, why not employ working musicians to help advise these organizations in events dealing with live music.

This same principle could apply in schools when it comes to music programming. As we mentioned earlier, it is important to support the programs that are already working with schools rather than creating new government run programs to support the arts. In the draft, the section on creating additional youth funding requires partnerships with large institutions, DPR, DCPL, Humanities DC and more. New programming in partnership with these organizations is a good recommendation but it should not be the only option. There are numerous arts organizations who already provide after school music programming in public schools. The city should collect more centralized data on all of these programs and increase funding to the ones that successfully reach the most number of students and employ the most number of working musicians to help provide music and cultural education to the city's youth.

Cultural Spaces and Musicians

The Cultural Spaces section of the draft focuses on identifying new spaces for arts, fostering and developing new partnerships between landlords and cultural organization, increasing cultural use and access to public space on the weekends and evenings, and streamlining permitting for temporary cultural use.¹¹ These are all important recommendations for trying to solve the issue of displacement of the arts in DC, however the needs of music community present some unique challenges.

Musicians make noise, they can be loud and they need space to practice and collaborate at times that they can get together. While many spaces suggested in the draft would be useful for visual artists, digital

¹⁰ Cultural Plan p.12

¹¹ Id. at 50

artists, fashion designer and film makers, few of them would probably meet the physical requirements of working musicians. There needs to be a special focus on space that is accommodating to musicians.

Local Music Venues and Cultural Spaces

The Cultural Space recommendations do not develop a strategy looking at small, commercial and legally permitted venues. The DC venue landscape is rich and diverse with everything from house venues to independently owned amphitheaters and arenas Last year's NYC music study entitled "Music in New York City: Economic Impact, Trends and Opportunities"¹² provides a great template for DC to study its music economy. This study determined that legal, commercial smaller venue and local artists play a vital role in the development of local music growth and neighborhood economic development.¹³

“With local artists more reliant than ever on live performances to generate income – since proceeds from record sales are generally down – that second prong has never been more important. Small venues, in particular, play a crucial role. While they represent just 4 percent of overall audience capacity in NYC, they serve as incubators for talent and as the primary performance setting for up-and-coming artists. Yet small venues are far more at risk than their larger counterparts. In the past 15 years, more than 20 percent of New York City’s smaller venues have closed, among them some of the industry’s most prominent and revered locations.”¹⁴

DC should look closely at this study and similarly value its small venues and what they do for local artists and well as the neighborhoods they are in. Because of the economics of these smaller venues, and the economic pressures they face, strategies to support and preserve these institutions should be explored

Music Festivals and Permitting

Listen Local First has the unique perspective of working on two of Washington DC’s largest local music festivals. Both of these festivals are successful music festivals run by non-profit organizations, that pay local musicians and try to employ as many Fair Trade Music principles as possible. All1City which is the non-profit behind Funk Parade has been successfully hosting a music festival for 5 years on public streets drawing nearly 70,000 attendees to watch over 100 local bands perform on 30 stages throughout a day. The Cultural Spaces Recommendation 3.1¹⁵ suggests flexible public space permitting for BIDs, Main Streets and Business Associations but not non-profits.

Funk Parade has over 250 local stakeholders made up of local arts non-profits, music collectives, local businesses, and community association but no support from any BID, Mainstreet or Business Association. This unique buy-in from artists and multiple cultural organizations is a large part of what makes Funk

¹² Music in New York City: Economic Impact, Trends and Opportunities (2017).
https://www1.nyc.gov/assets/mome/pdf/MOME_Music_Report_2017_DIGITAL.pdf

¹³ Id at 6

¹⁴ Id at 17

¹⁵ Cultural Plan p. 51

Parade successful. If the city wishes to promote unique cultural events and festivals, permitting support should be included for artists, independent festival organizers and arts non-profits themselves.

Exporting Music as Part of Our Cultural Consumer Strategy

The DC music scene has been the home of legends across music genres and has birthed iconic sounds and music styles including jazz, punk, go-go and Moombathon to name a few. City efforts to promote these genres and cultural events through international tourism campaigns and national advertising campaigns have been somewhat successful but don't directly benefit the musicians and the artists.

In 2016 through the Building the Music Capital Conference¹⁶ and subsequent material submitted to the Cultural Plan Committee¹⁷ musicians and advocates highlighted programs that have been successful in cities like Lafayette Louisiana. Lafayette is the home of Zydeco music. The local arts and music council realized that Zydeco was a crucial part of the cities cultural identity. In an innovative effort to promote tourism and build the identity between zydeco music, cajun cuisine and the city of Lafayette, they began paying for their home grown talent to tour around the country and play music festivals to promote the sounds and culture of Lafayette to new fan bases across the country.

This example is important because there are numerous genres, go-go being one of the most important that are unique to Washington DC and represent the best of DC culture. International tourism focus, sister cities grant opportunities and national advertising campaigns are essential but by paying for the talented hometown artists to travel to festivals around the country and represent DC, the government would be meeting their cultural tourism goals and paying artists directly.

In a similar vein, Cultural Consumer recommendations can be applied to music labels, managers and distributors. Creating a fund or grant program that would allow local music industry organizations to travel to trade shows,¹⁸ and music industry conferences around the US and the world, would help those businesses grow and allow them to serve more of the community. The city government already has programs established to facilitate this type of outreach and growth. The Export DC¹⁹ initiative under the Department of Small and Local Business Development would be an excellent opportunity to help grow our local music business partners.

Promoting Music Locally

Washington DC is one of the most diverse cities in the country. The tastes and interests of cultural consumers differ across age, community ethnicity and much more. The Cultural Plan should lend overall

¹⁶ Building the Music Capital Conference Oct (2106)
https://guevents.georgetown.edu/event/building_the_music_capital#.WpTWSKjwa00

¹⁷ Appendix B

¹⁸ A similar principle was proposed in a House of Representatives Bill in 2012.
<https://nadler.house.gov/sites/nadler.house.gov/files/documents/112th%20-%20MUSIC%20Act.pdf>

¹⁹ DC Department of Small and Local Business Development: Export DC Initiative
<https://dslbd.dc.gov/service/exporthdc>

marketing support and resources to DC music by focusing on projects that encourage exploration and discovery across the entire scene. Promotion of individual events and festivals etc is good, but an aggregated strategy at educating our consumer population on the rich history, traditions, talent and value in the DC music scene should be a focus. With this mission, a group of local stakeholders could develop specific projects and action items aimed at having the most benefit in developing the DC music consumer along these lines. A passionate and educated consumer base is the best way for DC music to thrive across the board.

The Cultural Plan should also consider supporting more diverse outlets that cover local music rather than a central resource that will attempt to cover everything. One of the most valuable recommendations the draft can make would be to acknowledge and support the newspapers, online media platforms, podcasters, and local radio stations that are already doing the best job of covering the local music scene.

If the city wants to access the largest number of Cultural Consumers they can do so by supporting the local media outlets who are already raise the most awareness and reach the largest audience. Many local media outlets just need a little more financial support in order to incentivise them to cover more local arts and especially local music. A perfect example is the increase in local music coverage coming from the Washington City Paper once they were purchased by a local philanthropist.

Additionally losing an culturally relevant asset like WPFW due to lack of funding and or space would be a devastating blow consider the diversity and breath of programming that has been hosted there for the past 41 years.

Different outlets and journalists will specialize in different genres and cover them in a more in depth way with unique perspective based on a wealth of knowledge in that specific area. A government funded media hub or campaign can rarely compete with the diverse and extensive reach and specific insight of our treasured independent media sources. WPFW for example has spent 41 years growing and developing specialized programming covering dozens of music genres. If we lost a station like that due to funding or space there would be no way to recreate a project or platform that would even come close.

Conclusion

In order for the Cultural Plan to positively impact the DC music community and in turn access the largest number of Cultural Consumers, it simply needs to focus on leveraging the existing music economy, and the organic nature of innovation and collaboration present in the music community. Supporting DC musicians, music venues and small businesses, engaging with arts-related community spaces, and aiding local media outlets that already excel at reaching diverse communities would strengthen our existing infrastructure and spur meaningful growth in our music industry. To identify and accurately quantify the specific needs of the community, an expert task force from the music industry is best suited for compiling data needed to make the most impactful and economical sound decisions possible.

About Listen Local First

Listen Local First (LLF) was established a little over 6 years ago for the purpose of creating alternate avenues for local music exploration and to raise the profile of working musicians living within the District. The initiative aimed at creating connections between locally owned businesses, local artists, cultural institutions and government officials to better navigate our own music economy and create greater opportunities for musicians to have a say in their own success in this city. In the past 6 years LLF has, hosted two local music policy conferences in coordination with the Music Policy Forum and Georgetown University, created connections between hundreds of local businesses and musicians, released quarterly playlist showcasing rising talent in all genres across the district, facilitated dozens of meetings between musicians and local government officials, produced over 50 smaller local events and panel discussions, co-produced the Kingman Island Bluegrass and Folk Festival and co-founded DC's largest all local music festival, Funk Parade.

APPENDIX A

LIST OF CO-SIGNERS

Listen Local First
Funk Parade
Graham Smith-White, Musician, Founder-The Infinite Goodness
7 Drum City
One Love Massive
Capital Bop
Songbyrd Record Store and Cafe
Aaron Myers, Independent Musicians/ Chair, Capitol Hill Jazz Foundation
Nico Hobson, CEO & Founder - GoWin Media LLC
Hamlin St. Diner Collective
WPFW
The Bumper Jacksons
The MusicianShip
All Things Go
DC Music Rocks
Neo Elite LLC
DC Music Download
We Act Radio
Ian Taronji, Musician
Erin Frisby, Musician - FuzzQueen
Matthew Dowling, Musician - Paperhaus, Swoll
Capital Fringe
Chris Bulbulia, Funk Parade and Dr. Badlove and Remedies
Becky Marcus, Liaison Records
Alex Tebelev, Musician/ Organizer, DCDIT
Jennifer Vinson, DC Setlist

APPENDIX B

Major Issues in the Local Music Community, Proposed Solutions, Ideas & Notes

Submitted to the Cultural Plan on 11/17/16

MAJOR ISSUES IN THE LOCAL MUSIC COMMUNITY, PROPOSED SOLUTIONS, IDEAS & NOTES

Process of Data Collection:

1. This document was started out of a series of meetings held during the summer with over 30 local artists, and music industry representatives from across all genres and Wards.
2. Issues were added from the local music issues board that artists that artists contributed too during the Building the Music Capital Conference
3. Notes from Building the Music Capital attendees and speakers were also added to this doc along with notes from individual conversations over the last couple months.

Voices Represented: These notes and thoughts come from the listserv of artists and industry representatives (they are CCed on the email) and the over 200 other attendees and speakers from the Building the Music Capital Conference.

What Should the Cultural Plan Do and What Data Should it Collect?

- Perform a real economic impact study of the music community
- Perform a Musical tourism impact study
- Perform a business and venue inventory
- Perform a Musicians Inventory
- Outline a needs assessment
- Develop a local resource guide - what is available for local musicians, in terms of grants, business assistance, health, wellness, private grant opportunities

What should a music task force or a music office look like?

- Create a single point of contact either a team or individual to

- Help music community navigate relevant city government department and policies
- Lead the city's music development strategy or help develop the strategy
- Liaison with a volunteer local music taskforce representing the community as a whole
- Help other city employees, agencies and elected officials understand the issues facing the music sector
- Mediate between the music community and other community groups to resolve conflicts

List of Issues, Solutions and Experts

- **Housing and Workspace for Artists - the displacement of Union Arts - Loss of Lamont Collective, Unaffordable Housing for Artists - Loss of Practice and Work Space**
 - Solutions/ Ideas
 - This is the most complicated issue facing our community. - Work to preserve spaces where artists work and designate artist practice and work spaces. This will involve infrastructure and financial support.
 - Rehearsal space, recording studios, music education space and live performance spaces especially small and medium spaces are essential to a music city
 - Work with developers to find unused warehouse space for musicians to practice
 - Survey city owned property that can be used as practice space for musicians - Support plans like the Franklin School and encourage projects like the Fillmore School.
 - Quote from Jesse Elliott (Director, The Music District, Fort Collins, CO) - "new ideas come out of old buildings."
 - Who are the experts?
 - Chris Otten, Luke Stewart, Cody Valentine, Desiree Von Frederic, Katie Alice Greer, MC Koshens, Miles Ryan, Yudu Gray,
- **Loss of Music Space and Venues - Bohemian Caverns, HR57, soon to be the Howard.**
 - Solutions -

- Promote and support new music venues that want to open in growing neighborhoods of the city that may be less accessible to Metro Transportation.
 - Who are the experts?
 - Jack Evans - musicians who rely on public transportation late night, Miles Gray from Smith Public Trust
- **Load In Area for Musicians at Venues - more need for loading space and parking for artists. Also more need to affordable parking for audiences near venues due to limited public transportation**
 - Solutions
 - Designated Parking for artists. Designating loading zones in front of venues on show days?
 - Changes to restricted permit only parking in areas around music venues.
 - Experts
 - Venue Owners, Sandra Butler Truesdale, regularly gigging artists, stage hands
- **Funding and Opportunities that can benefit the Music Community - What does the local government offer?**
 - Solutions
 - More funding for music - DCCAH only gives grants to individuals and non profits - this excludes many bands who are local businesses - more grants needed for bands. These should be Economic Development grants for small businesses?
 - There should be an office within the government or one of the agencies that keeps track of the resources for local musicians including funding opportunities and makes the information publicly available.
 - More direct support for events that pay many musicians and have a significant economic impact on local communities
 - More fluid timing for grants - get rid of rigid time structures. The example is the music festival grant is designed to benefit only events taking place in the Fall and Winter months
 - Fund projects based on the number of stakeholders they incorporate.
 - See Minnesota's Cultural Legacy Amendment to preserve the arts by creating a Legacy Fund.
 - Give grants to music venues - to use to upgrade or purchase sound systems
 - Give grants to artists to support printing, merch, production, travel and touring. Support for album production is crucial for artists trying to put out new music.

- DCCAH needs to expand their contacts within the local music community. Work with local music media outlets and local non profits to help get out the word to their networks.
 - What other sources for funding exist outside of DCCAH? Small Business Grants, Infrastructure grants for improving sound systems in venues, Economic Partnership Grants, stipends to work with public school students.
 - Create a DC music fund made up of take revenues from venue ticket sales to support local artist development efforts.
 - Who are the experts
 - Artists who record, gig and tour regularly
- **Event permitting for music and art events - inconsistencies and inefficiencies are hurting events around town**
 - Solutions?
 - Streamline the event permitting process and the way that signatures need to be collected for special events permits - signatures are very time consuming and should not be used when the space is an outdoor lot for an activation happening during the day
 - Private spaces with built in ABRA Catering Permits should be able to show proof of hired security but should not have to apply for any additional DCRA permits.
 - Standardize the fees for police - ABRA will quote one price and then the MPD reps will quote another price. The system needs to be transparent
 - The city needs a more comprehensive guide and plan outlining all of the steps for Special Events Taskforce closures and for DCRA permits.
 - If the event is an economic driver that creates revenues for businesses that will pay taxes on those added sales, costs should be brought down
 - The non profit fund to cover police costs should be made public
 - The type of music and entertainment should not directly affect police costs
 - New Orleans has a very pro public use of space for arts and music permitting system - it is affordable and inclusive
 - All agencies, MPD, DDOT, Fire, EMS need to be educated that music and art events should not be treated as a liability. That mentality needs to end
 - Who Are the Experts?
 - One Love Massive, Broccoli City Founders, Funk Parade, Mayors Office Reps, Office of Homeland Security Rep, Jazz Fest, All Things Go
- **Treatment of Go Go music by DC Police and city officials**
 - Solutions
 - GoGo music should not trigger a larger police presence

- There needs to be a community forum with MPD, Arts and Humanities and the Mayors Office to address underlying issues
 - The Go Go Community is one is the one music community that continues to make a significant amount of money and have a huge economic impact in the region week in week out. Yet multiple agencies treat the Go Go community as a liability rather than a cultural asset.
 - Who are the experts
 - Andre or Becky from RE, One Love Massive, Member of JYB, Omar from BA, Sugar Bear from EU, Nico Hobson
- **Venue accessibility for disabled music fans**
 - Solutions
 - The Cultural Plan should have an index of venues and whether or not they are accessible to disabled fans.
 - Access should also be made available for elderly residents. Parking needs should also be addressed here.
 - Any new venue should be required to be completely accessible by members of the disability community. Funds should be made available to property owners who want to meet these standards.
 - Who Are the Experts
 - DC has a couple of disability advocates who are big music fans and go to many local shows. The city needs to meet with them.
- **Fair Trade Music - Are venues meeting a community wide expected set of best practices and is that why we have the rise of the House Venues.**
 - Solutions
 - Listen Local First and Georgetown are working on a local musicians survey to create a set of community best practices for the live music performance space that is supported by musician data and experiences
 - A rough draft of best practices would include
 - Standard contract
 - Shared promotion
 - Hospitality minimums
 - Load in and load out standard times and best practices
 - Equipment and Sound Set Up Standards including Green Room Space
 - Fair payment
 - Standards based on business licenses
 - Create a campaign to identify the venues who meet the best practices standards, publicize the standards, and work with venues to help them meet these standards.
 - Prioritize and highlight venues that give opportunities to all different genres and artists at all points in their career.

- The Public schools should work together and form a coalition with the many local music education non profits around the city. No need to reinvent the wheel when there are resources available.
 - The city should do a survey of all the artists that have education initiatives they are working on.
 - Go Go, Jazz and Punk History should be taught in DC schools as part of DC's musical heritage.
 - Experts
 - Asheru, Mr. Irving from Duke Ellington Marching Band, some amazing local music teachers, Living Classrooms foundation, DJ 2Tone Jones
- **Engaging Local Universities**
 - Ideas/ Solutions
 - Leveraging the resources and networks of the local universities and their music departments are very important.
 - A large population of these communities are future residents of the city and getting them engaged at an early age will help grow the cultural network
 - This summer at the Intermission DC kickoff there was very little representation from the Universities because a majority of students and faculty are not around.
 - Moody: More effort must be made to include rising artists/organizers 25 and under in this conversation
 - Many rising artists come out of surrounding universities
 - I.e. University of Maryland has large underground music scene - would be positive to connect with WMUC Radio/Milkboy Arthouse/The Void as vendors/partners on DC music events
 - Young DIY DMV collectives and media outlets are perpetuating each others' success at an increasing rate based on frequency of performances, releases, views, share rates, and published features.
 - Experts
 - Marcus Moody *Musician/Organizer/Writer*, Anna Celenza, heads of music departments
- **Creating Better Cultural Tourism?**
 - Ideas solutions
 - Hire musicians to work for Destination DC and Events DC - work with local arts orgs like WBL or WPA to place artists in fellowships with these major event planners and players in the community
 - Designate neighborhoods like U Street as cultural heritage districts with a music focused mission

- Work with large events like the Smithsonian African American History Museum to pay tribute to the amazingly influential african american artists who are from DC or have heavily influenced the DC scene
 - permits for large scale music festivals must include a DC Music quota
 - Concierge at all DC hotels should have a publication or app for visitors to use to find out what live music events are happening near by (Fund someone like DC Showlist to import all of that data into a format that can be inputted into an app)
 - Create a Resource guide available to all musicians and music fans (from the city and those visiting). Guide should include music venues, music blogs, festivals.
 - Use the Lafayette approach - our Go Go music is inherently representative of DC culture and has a rich musical history. We should be sending our Go Go bands to play in festivals around the country and the world.
 - Experts
 - U Street Historian Blair Rueble, Natalie Hopkins, Miles Gray, Yudu Gray, Nico Hobson, Maggie Gillmore DCPL Punk Archive folks
- **Audience Development and Scene Promotion**
 - Solutions -
 - these ideas overlap some of the ideas above and below, but get DPR to play local music playlists
 - support more events like WeDC, create a fund to help pay for Go Go bands to travel to music festivals all over the country
 -
 - Experts
 - Lafayette Louisiana exports and supports zydeco - the head of their arts council, DC Music Download, large event planners, tastemakers...
- **Creating more music infrastructure in the city and more opportunities to highlight local artists**
 - Solutions
 - WEDC at SXSW has been great at creating buzz for DC based artists and showing that the government is interested and engaged in the city's music.
 - Local Music Quota for films shot in the district. Film companies are required to hire local union workers to work on the film. Is there a way to include a requirement for the film to license at least some DC based music.
 - Find a way to support and highlight local labels, management companies, music blogs, recording studios event production companies, brand and licensing companies that create the crucial music infrastructure this town very much needs.

- Incentivize Chuck Levins to come back into the city. Tax revenue alone will be worth it and they are a huge support for local musicians.
 - Give a voucher to local music venues to purchase new sound equipment from DC based music stores - If Chuck Levins moves in that will almost be guaranteed business for them
 - Give economic incentives to recording studios moving to the district
 - Experts
 - WEDC, Luanne from SXSW, All Things Go, C3, Miles Gray, House Studios, Beyond Creative Studios
- **Historical Preservation and Zoning**
 - Solutions
 - create cultural designation zones around established historic music venues. That would allow venue owners to have some say in the development around the areas where the music venues thrive.
 - Work with zoning boards to require music and art outlets in new cultural designation areas.
 - Agent of change principle should be used to mitigate any type of noise nuisance
 - Allow venues to keep their doors open and windows open. U street businesses have to keep doors closed at all times even on weekends. We want businesses to see that having live music is profitable and if more people come into a or restaurant because they hear live music, the better it is for everyone.
 - Experts
 - Omrao, 930club owners
- **Treating Artists Like Local Businesses?**
 - Solutions?
 - Fees for Sole Proprietorships should be lowered for artists and creatives with DCRA
 - Made in DC benefits should include all local musicians
 - Publicize and or make available small businesses tools for artists through a partnership with Google, DCCAH, WALA. Many of these tools should be made available through the Economic Development offices
 - The City should try not to support events that do not pay artists fair wages or claim to bring the artists plenty of exposure.
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 - Experts?
 - Think Local First - Morgan West, Aeric Banks, WALA Rep, Growth Group rep
- **The Treatment of Busking in the City.**
 - Solutions?

- Do away with anti busking laws
 - Fund a program like the MUNY in New York - where artists submit their work and they get paid a stipend and get chosen to perform at designated times and places - should meet Fair Trade Standards
 - Get WMATA to stop treating buskers like pan handlers. Maybe start allowing music in the metro stations to make people start feeling better about the state of Metro Affairs
- **Local Audience Engagement and Education**
 - Solutions:
 - Continued development and use of uniform marketing such as hashtags #dcmusic #202creates #acreativeDC
 - A citywide promotion/marketing effort that aggregates show calendars, perhaps leveraging what Showlist DC and others do so there is a central event point and a platform for showcasing local music artists/events
 - Identify and support a few showcase events each year that may lead up to other showcases like SXSW. This could include existing events like Funk Parade or others that take place in DC or feature DC artists, and could also include development of local showcases that rotate around different venues and are specifically marketed as such. To include efforts to brand and market these event to local and outside industry people like labels, media, sponsors, festival reps etc. There are lots of great branding/marketing ideas that could be developed.
 - Leverage media and communications outlets with the greatest local reach like DC Music Download and Brightest Young Things to help with these campaigns rather than running them exclusively from inside the agencies. Ex - the Labor Day Lincoln Theatre Showcase was great but had the city contracted a big local entertainment website to do the promotion the reach could have been significantly greater.
 - Educate fans about venues who treat artist well through Fair Trade Music. Educates Fans about what the best practices are
 - Create awareness campaign about every dollar spent on local musicians at a show will go back into the community and help make the music community better
 - Awareness campaign about how to treat artists and show etiquette.
 - Experts
 - Fair Trade Music, local musicians, local music venues, DC economic Partnership, Destination DC, Events DC, OCTFME,
- **OTHER GENERAL ISSUES NON RELATED TO LOCAL MUSIC POLICY - Collected from the conference.**
 - Access to venues for artists beginning their career
 - Access to venues by artists of all genres
 - Ineffective and Aging Establishment Arts Organizations like WAMA, SAW,...

- Gender diversity in radio play and music biz journalism
- Collapse of recorded music due to Youtube
- Better infrastructure in music venues
- Too many booking agents at these generic sports bars want musicians who can play covers
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