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The undersigned organizations, venues, nonprofits and artists crafted the following statements, policies, initiatives, and proposals that are essential to supporting DC's unique music economy. We invite you to join us in supporting a safe, sustainable, and vibrant music community as we grow post-COVID and into the future. We hope that your campaign will take the time to review the following statements and sign on to those you support.

Yaida Ford

The campaign of _____
supports the following marked off statements and proposals.

The policies, proposals and initiatives listed below are supported by:

Listen Local First DC, Future of Music Coalition, DC Jazz Festival, National Cannabis Festival, All Things Go, CapitalBop, The MusicianShip (Wammie Awards and DC Funk Parade), Capitol Hill Jazz Foundation, DC Music Summit, Songbyrd Record Store & Cafe, 7DrumCity, Washington Women in Jazz Festival, Pie Shop DC, Union Stage, DC9 Nightclub, Capital Fringe, Peace + Happyness Inc, This Could Go Boom!, The Neo Elite, Capitol Groove Collective, The High Street Presents, The Hut at the Anacostia Art Center, Down in the Reeds Festival, Strange Woman Records, Babe City Records, District Funk Records, Bumper Jacksons LLC, Black Masala, Den-Mate, The Sea Life, Hedrush Agency, Sara Curtin and Maureen Andary of The Sweater Set, Dior Ashley Brown, Jess Eliot Myhre, Jonathan Een Newton, Michael Ounallah, Elena Lacayo (Elena & Los Fulanos), Nico Hobson (GoWin Media/ GoGoRadio LIVE/ WINDCRadio), Yaddiya (Moechella, LongLiveGoGoDC), Nelson Jacobson (Altavoz Distribution), Aaron Myers, Emma [Emma G] Amiri-Ghaemmaghamy, Artis Moon (Boundless Eclectic), Maryjo Mattea (Dear Daria, Color Palette, Endless Winter, Loi Loi, and Two Dragons and a Cheetah), Matthew Dowling (the Effects, SWOLL, Paperhaus), Kokayi, Holly Bass, Molly Ruland (Heartcast Media), Paige Mueller (Curious Caravan), Beth Cannon (Elizabeth II, Bottled Up), Sandra Basanti (Pie Shop), Lauren Calve, Diana Ezerins (Kennedy Center Millennium Stage), Stephen Baiyewu, Professor Anna Harwell Celenza (Authur, Georgetown University), Jasmine Williams (of Oh, Violet), Cecily Bumbray, Andy Valenti (Oh He Dead), Nicholas Fontana (Pearl Street Warehouse), Nikhil Rao (Bottled Up), Brenna Muller (7DrumCity), Dom Flemons (The American Songster), John Heinze(7DC AZTEC SUN), Adam Ashforth (Oh He Dead), Stanley Spottswood Jr., DJ 2-Tone Jones (SHAOLIN JAZZ), Erin Frisby (This Could Go Boom! The OSYX), Kim Dreux Kelly (Think Local First DC), Karen Baker (Social Art and Culture), Sterling Anderson (Steelosoul), Graham Smith-White(The Infinite Goodness, Sunrise Review), Will Eastman (U Street Music Hall), Jay Nemeyer (Color Palette, Mystery Friends), Daniel Warren Hill (Alchemical Records), Ra-Jah Kelly, Joshua Hunter (Endless Winter, Dear Daria, Color Palette)

Please place a mark next to the ones your campaign agrees with.



DC is a Music City!

Our city has an internationally recognized musical heritage spanning numerous genres and decades. The musicians that live and perform in DC are some of the most talented in the world and their contribution is an invaluable part of DC's cultural fabric. DC is a national hot spot for Go-Go, jazz, punk, hip hop, metal, folk, bluegrass, indie, electronic, latin genres and so much more, and it is in the interest of legislators to make sure that D.C.'s independent venues and artists are able to remain economically viable.



Music is Not Noise

DC has a unique cultural style and sound. It is beautiful, it is beat-driven and it is prominent in public spaces. In 2018 the Music Community came together to defeat a piece of legislation aimed at eliminating busking and public performance in some of our most tourist-heavy entertainment districts. We ask that any future noise control legislation be drafted in detailed and thorough collaboration with the music community, including but not limited to the parties included in this survey.



The City Needs to Adopt the Agent of Change Principle

As the city expands and new development pops up all over the city, our entertainment districts that house the majority of our music venues and clubs are under attack. We urge the administration and council to adopt principles to protect and ensure the survival of our music venues. We ask that policies be put in place to require that companies launching new development projects in entertainment districts absorb all costs of additional heightened sound proofing — so as not to be the agent of change in the District. San Francisco has adopted a model for such legislation that can be replicated in other cities.



Allowing Settlement Agreements that Ban Live Music and Dancing Should be Phased Out.

These agreements prevent new businesses from being able to host live music. They effectively allow businesses and residents to wield silent power to keep culture out of commercial areas.



Venues and Live Music Presenters Need Clear Guidelines for Operation in a Post COVID World.

In a post-COVID world, venues and presenters should be provided clear guidelines and best practices for venue capacity and patron safety.



The City Needs Programs that Support Venue-operator Ownership of Properties in Which They Operate and May Currently Lease.

Property ownership is the best way to ensure venue sustainability and investment. Targeted SBA support and local economic incentives supporting venues' land ownership is crucial for the long-term sustainability of the city's music economy.



Ease of Permitting for Small Music Pop Ups and Music Festivals is Needed.

Prior to 2020, the HSEMA and DCRA process required to get an event permit for a small music festival was cost- and time-prohibitive. Councilmembers should dedicate time to helping organizers in their Ward navigate the complicated process, and endeavor to reform and democratize it. Additionally — in the era of the coronavirus pandemic — we support identifying public or private outdoor spaces where local venues can host socially distanced outdoor music gatherings that can help the sustainability of the venues themselves.

Please place a mark next to the ones your campaign agrees with.



More Funding Support and Resources are Needed to Grow the Local Industry Infrastructure

More funding is needed to support DC's innovative, accomplished music professionals. DCCAH currently does not provide grant funding to individual musicians commensurate to their percentage of the creative population. Additional funding for the live music economy has not yet been allocated through either the DC Office of Nightlife and Culture or the Office of Creative Affairs. If the city does not wish to task these agencies with the music economy's needs, the city should establish a Music Commission like those in Seattle, Austin and Nashville. In addition the city should continue the process of data collection to better understand the evolving needs of the music community and commit to performing a follow up transparent DC Music Census every 5 years.



Go-Go is the Official Music of DC and the Go-Go Legislation Should be Fully Funded

The #DontMuteDC movement launched the effort to shine a brighter light on DC's iconic indigenous musical style. In 2019 legislation was drafted and at the beginning of 2020 that legislation was passed. Now it will be up to the new Council and the Mayor to follow through on their promise to fund a number of important preservation and educational initiatives that will help grow this DC cultural staple. Funding to support Go-Go should not just be directed through the DC Commission on Arts & Humanities; it should be part of a multi-agency funding strategy.



D.C.'s Music Venues Should Be Safe, Harassment-Free Zones For All Musicians, Staff, and Music Lovers Regardless of Identity.

The city should work with local artists and advocates to provide staff training workshops like the ones taught by Shawna Potter of Hollaback. Training, support, and empowerment of this kind in bystander intervention and trauma informed response should be annually recurring and easily accessible for all venues and venue staff. Venues and staff should be incentivized and recognized for participating in this type of programming and for developing supportive and inclusive cultures.



Musicians and Artist Collectives Need to be Protected From Displacement.

Over the last couple of years a number of notable artist collectives and music communities have been displaced from their creative live/work/rehearsal spaces. Group houses of musicians playing and practicing live music have been evicted, priced out by landlords, and even fined by DCRA for hosting house concerts, even though no noise violations were noted. The city should prioritize access to affordable creative work spaces and housing opportunities to avoid the displacement of our valued creative residents.



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