

OFFICE OF THE
SECRETARY

COUNCIL OF THE DISTRICT OF COLUMBIA
Committee on Finance and Revenue
The John A. Wilson Building, 1350 Pennsylvania Avenue, N.W.
Washington, D.C. 20004

2016 DEC 28 PM 3: 33

Memorandum

To: Nyasha Smith

From: Jack Evans, Chairman
Committee on Finance and Revenue 

Date: December 28, 2016

Subject: Hearing Record for Bill 21-835

Attached please find the hearing record for Bill 21-835, the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016". Included is a copy of the hearing notice, hearing agenda, and all testimony received.

**Council of the District of Columbia
Committee on Finance and Revenue
Notice of Public Hearing**

John A. Wilson Building, 1350 Pennsylvania Avenue, N.W. Washington, D.C. 20004

OFFICE OF THE
SECRETARY

2016 DEC 28 PM 3: 33

**COUNCILMEMBER JACK EVANS, CHAIR
COMMITTEE ON FINANCE AND REVENUE**

ANNOUNCE A PUBLIC HEARING ON:

Bill 21-835, the “Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016”

Thursday, October 6, 2016

10:00 a.m.

Room 412 - John A. Wilson Building

1350 Pennsylvania Avenue, NW, Washington, D.C. 20004

Councilmember Jack Evans, Chairman of the Committee on Finance and Revenue, announces a public hearing to be held on Thursday, October 6, 2016 at 10:00 a.m. in Room 412 of the John A. Wilson Building, 1350 Pennsylvania Avenue, N.W., Washington, D.C. 20004.

Bill 21-835, the “Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016”, would establish a District of Columbia Jazz Preservation Program and an Ambassadors of Jazz Program within the Commission on Arts and Humanities.

The Committee invites the public to testify at the hearing. Those who wish to testify should contact Sarina Loy, Committee Aide, Committee on Finance and Revenue, at (202) 724-8058 or sloy@dccouncil.us, and provide your name, organizational affiliation (if any), and title with the organization by 10:00 a.m. on Wednesday, October 5, 2016. Witnesses should bring 15 copies of their written testimony to the hearing. The Committee allows individuals 3 minutes to provide oral testimony in order to permit each witness an opportunity to be heard. Additional written statements are encouraged and will be made part of the official record. Written statements may be submitted by e-mail to sloy@dccouncil.us or mailed to: Council of the District of Columbia, 1350 Pennsylvania Ave., N.W., Suite 114, Washington D.C. 20004.

**Council of the District of Columbia
Committee on Finance and Revenue
AGENDA**

John A. Wilson Building, 1350 Pennsylvania Avenue, N.W. Washington, D.C. 20004

**COUNCILMEMBER JACK EVANS, CHAIR
COMMITTEE ON FINANCE AND REVENUE**

PUBLIC HEARING ON:

**Bill 21-835, the “Jazz Preservation, Education, Promulgation and Performance Artist Act
of 2016”**

Thursday, October 6, 2016

10:00 a.m.

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1350 Pennsylvania Avenue, NW, Washington, D.C. 20004

- I. Opening Remarks
- II. Witness List

**Bill 21-835, the “Jazz Preservation, Education, Promulgation and Performance
Artist Act of 2016”**

1. Herbert Scott, D.C. Jazz Lobby
2. Sunny Sumter, Executive Director, DC Jazz Festival
3. Aaron Myers, DC Jazz Lobby
4. Ken Avis
5. Jerry Paris, General Manager, WPFW
6. Katea Stitt, Interim Program Director, WPFW
7. Askia Muhammad, News Director, WPFW
8. Alison Rogers
9. Sandra Butler-Truesdale
10. Michael A. Lee
11. Tacha Coleman Parr, Organization: Just SING Tacha!
12. Claude Bailey
13. Reverend Brian Hamilton, Co-pastor, West Minister Church
14. Robert Smith, West Minister Church
15. Kay Kendall, Chairperson Commission on the Arts and Humanities
16. Arthur Espinoza, Executive Director, Commission on the Arts and Humanities

- III. Announcements
- IV. Adjournment



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Sasha Bruce Youthwork

Donna Smith
Morgan Wingate

Adam Tanner
Treasurer
Metro TeenAIDS

October 25, 2016

Chair Jack Evans and members of the Committee on Finance and Revenue
Council of the District of Columbia
1350 Pennsylvania Ave, NW
Washington, DC 20004

Dear Councilmember Evans and members of the Committee on Finance and Revenue,

I am writing to you on behalf of DC Alliance of Youth Advocates (DCAYA), a citywide coalition of over 130 District-based, youth-serving organizations dedicated to ensuring that every youth transitions into a healthy and productive adulthood. This letter is in reference to Bill 21-0835, the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016", which was introduced July 12, 2016, followed by a Public Hearing on October 6, 2016.

We appreciate the history, legacy, and importance of Jazz, especially in the District, and applaud the intent of this Bill. However, there are aspects of the Bill relating to our work in the youth space that cause us concern. In light of the planning conversations regarding youth development in the District, we have reservations about the precedent this legislation sets, the scope of work it defines and finally, how this project would intersect with other established priorities and activities of The DC Commission on the Arts and Humanities (DCCAH, or the Commission).

Our primary concern with Bill 21-0835 is the precedent it sets. The Commission is charged with setting strategic priorities that advance the arts writ large. Legislating a preference for one genre within a single art form over others undermines the work of the Commission and effectively earmarks funding and programmatic requirements outside of the District's established and successful arts intermediary. To date, the Commission has already done significant work to identify and invest in strategic areas of need or opportunity:

- DCCAH produced and released an Arts Education Census in 2015, reporting on the 2013-2014 academic year, with initial recommendations to guide grantmaking for the Commission. Key themes from those recommendations focus on DCCAH continuing to be a bridge between community-based arts partners and schools, as well as supporting and improving systems already in place, but did not suggest implementing specific programming such as that outlined in this Bill.
- Additionally, DCCAH's own strategic plan released just one year ago references the Arts Education Census, and shares that "The Commission has also recently entered into a promising initiative to develop a collective impact approach to strengthening arts education in the District."

In short, it is our position that the core aims of this legislation - expanding exposure to arts and culture, increased collaboration with sister agencies or other city stakeholders to promote the arts - are already codified in the day to day work of the Commission. Legislation seeking to circumvent the landscape analysis and strategic roadmap established by DCCAH, for a specific genre or activity, borders on inappropriate and in this case, clearly duplicates efforts and undermines the work of the Commission..

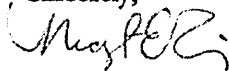
Our second and related concern with Bill 21-0835 is that it constitutes an unfunded mandate. It is an unreasonable expectation for DCCAH leadership to take on the implementation of this legislation, which is outside their strategic scope of work, especially with a staff and budget already working at capacity with existing programs. Coupled with this concern is the reality that DCCAH does not have the authority itself to mandate such programs across LEAs. There is no clear or discernible way by which the Commission could “ensure jazz education is available to District of Columbia public, private, and charter schools”.

Third, there is a genuine concern that legislating expectations to provide enrichment activities during school hours, and in such a specific way, might be setting up DCCAH staff and participating artists for failure. This legislation sets out a set of outcomes that is disconnected from recommendations made by DCCAH’s arts education census as well as strategic plan. In addition to incongruent performance measures, there is a concern that funding to support this program will come at the expense of resources already devoted to the goals and activities currently managed by DCCAH and executed by DCCAH grantees. Put another way, this Bill will create programming which pits DCCAH against its own grantees.

Again, we applaud the intent of Bill 21-0835, to honor and preserve a truly American art form that has deep roots in the District of Columbia. But this is an unprecedented, inequitable, and unsustainable way to create and implement an agency’s programming. We strongly recommend reconsidering your support for this legislation, and would encourage further community discussion that aligns goals and expectations with DCCAH’s existing research and resources, to find other means and vehicles in which to move such an effort forward.

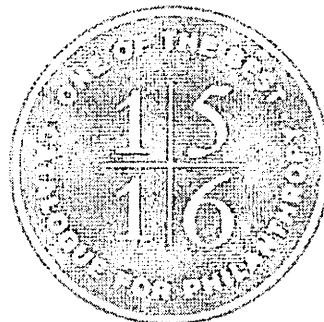
As always, please do not hesitate to reach out to us if you have any questions about any of the above. And thank you for all you do.

Sincerely,



Maggie Riden
Executive Director
DC Alliance of Youth Advocates

CC: Councilmember Kenyan McDuffie, Councilmember David Grosso, Councilmember Elissa Silverman, Councilmember Robert White Jr.



To the members of the Committee on Finance and Revenue, the Council of DC, and other agencies, organizations or individuals in the Gallery.

I testify today in support of the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016" introduced by Councilmember Brianne Nadeau, co introduced by Councilmembers David Grosso & Laruby May, and co sponsored by the entire council. I, a native Washingtonian, have seen how drastically the Arts community in the District has struggled to maintain a proficient level of support despite a rapidly growing city. The District has long played host to a vibrant Arts community and U street in Northwest Washington is older than Broadway and our Howard theatre operated long before New York's Apollo theatre. In the recent decades the Arts community, particularly the jazz community, has seen a major decline in the number of venues that once hosted the Jazz greats. Earlier this year the District saw the closing of one of the most legendary Jazz nightclubs on U street. The Bohemian Caverns Jazz club had been a staple of our Jazz community since the 1950's and has hosted everyone from John Coltrane and Miles Davis, to Ramsey Lewis and Sarah Vaughn. When that club closed many musicians and supporters felt that D.C.'s rapidly changing population was not in support of saving this historic venue and others and that something needed to be done in order to maintain that high level of artistry for which D.C. was known.

Shortly after the closing of the club, I and others from Jazz community, came together to strategize on what could be done in order to preserve the District's Jazz scene. The group of us formed an unofficial group to lobby for Jazz preservation. In our lobbying we found that the city had no real system to account for Artist in the district, that rising property values and the redevelopment of neighborhoods caused club owners to be priced out, that there was no system to archive the District's great Arts artifacts. We also found a great deal of support from all the agencies, councilmembers, musicians and community organizations that they want this music and the Arts community to thrive and that what needed to be done was to create legislation that would ensure us to keep our word.

I grew up in the District and have seen in my 20 plus years of performing venues come and go. I have seen many musicians be forced to move out of the District because they could not afford to live where they work. I have seen how this city was once a destination for Jazz musicians worldwide. I believe it is completely possible for the city to be able to return to that era and go beyond. This would be the first city in the nation to do so and would set a precedent for other cities to follow.



Testimony of Sunny Sumter

Executive Director, DC Jazz Festival

Testimony Before the Committee on Finance and Revenue

Public Hearing on Bill 21-835,

“ The Jazz Preservation, Promulgation, and Performance Artist Act of 2016.”

October 5, 2016

Good morning, Chairman Evans and members of the Committee. Thank you for this opportunity to testify in support of Bill 21-835, The DC Jazz Festival would like to acknowledge your leadership in supporting jazz – a key driver in the District’s growth. We also thank DC Jazz Lobby for leading this charge.

DC Jazz Festival is truly grateful to the Government of the District of Columbia for its financial support of our city’s annual Jazz Festival. DC government funding has supported expansion of *our* citywide, mostly-free Festival which is now a major highlight on DC’s annual cultural calendar each June, and continues to gain widespread recognition in the global community.

Since our inception 12 years ago, DC Jazz Festival has:

- honored DC's jazz history,
- invested in the next generation of jazz artists across all 8 Wards,
- employed over 250 DC-based musicians **each year**, and
- positioned our town as a leading regional, national, and international cultural destination.

An independent survey found that the 2016 DC JazzFest attracted over 76,000 attendees with a direct impact of more than \$7,716,000 on our local economy – all in just a few days in June.

Now let's go back: in 2008, DC Jazz Festival's operating cash expenses was just over 1,925,000. Fast forward to 2015, our operating cash expenses were reduced to \$1,250,000, a difference of \$675,000. In 2008, the District's cash investment in our jazz festival was \$500,000, In 2016, the District's cash investment is down to \$147,000 through awards granted by DC's Commission on the Arts and Humanities. We need this Bill. Let's put more jazz musicians to work, and create an even greater impact in this city. This city is following in New Orleans' footsteps as a major international hub for jazz. We need the city's investment, in our jazz institutions, in our jazz artists, and in the places that present live jazz music. The time is now.

As the Council considers Bill 21-835, DC Jazz Festival requests to play a *major* leading role. Not a federal institution, not a multi-disciplinary institution, but a DC jazz institution whose mission aligns with this Bill. DC Jazz Festival stands poised to work closely with the Council, the DC Commission on the Arts and Humanities, local agencies, DC Jazz Lobby, Destination DC, and the DC Office of Planning in the preservation, education, pro-mul-gation of jazz in DC. We need Bill 21-835. Let's preserve and celebrate our city's rich jazz treasures.

Thank you!

To: Committee on Finance and Revenue
Council of the District of Columbia
From: Aaron Myers
Re: Written Statement in Support of the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016", B21-835

Date: October 6, 2016

Members of the Committee on Finance and Revenue, the Council of DC, and other agencies, organizations or individuals in the Gallery, respectfully:

I testify today in support of the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016" introduced by Councilmember Brianne Nadeau, co introduced by Councilmembers David Grosso & Laruby May, and co sponsored by the entire council. This legislation came in support of the efforts of not only the DC Jazz Lobby, but the countless hours of conversations, meetings, and creative economy strategies over a number of years, resulting in this first step towards creating a level playing field for Performing Artists, practitioners of Jazz, and those looking to preserve the rich heritage citizens of DC have played in cultivating this great genre (and other genres) of music.

After meeting with several agencies, community organizations, councilmembers, and musicians within the city, the problem facing the arts are not only evident, but systematic. At this current rate, with the influx of new citizens and businesses, paired with the rising costs of living and running a business in the District, within a few years there will be no venues to support a local scene for performing artists of any genre, making it virtually impossible for performing artists to afford to live in the city in which they aspire to work. This current trend also offers no future prospects to those students graduating from several universities in the Greater Washington Area, to teach, create, or perform. With currently no method to track a more accurate number of "Artists" in Washington DC, we are left with no way to more accurately access the Tax Impact of performing arts on the greater economy, thus stifling and underfunding arts initiatives, arts grants, and spaces.

This legislation positions Washington DC to be an art/music destination for both practitioners and enthusiasts, while also positioning Washington DC to use art (Jazz for an example) as an export and/or advertising tool. Establishing language that gives artists an opportunity to represent DC in our Sister Cities around the world, or create curriculum in DC Schools (shifting from STEM to STE(A)M) empowers both the City and the Citizens. Registering DC Artists so in real time officials can include the needs and/or contributions of these citizens when making crucial development plans gives room for growth within the arts scene of the city. Recognizing and preserving precious artifacts, ensures that future artists will have data and information to help further their creativity.

As someone who moved here to make DC his home, I look at this legislation as not only a help to the arts community, but the community in a whole. The progress made by passing this legislation will be groundbreaking in how many other communities choose to approach and preserve their great arts heritage, ensuring that regardless of whom may be in office or power, the arts are protected. I hope this is the first step of many in being intentional of giving the arts room to flourish. Before there was Harlem, there was U Street, and before there was an Apollo Theater, there was the Howard Theater. Let's use this opportunity to be leaders once again.

Bill 21-835, the "Jazz Preservation, Education, Promulgation and Performance Artist Act

- My name is Ken Avis. I am a performing musician, music writer, and radio broadcaster. I present a weekly radio program on WERA FM which has provided a media platform for over 300 DC area artists over the last 6 months. I came to DC 20 years ago for work and I stay here for the vibrant music and arts scene.
- I'm thankful to Ms Nadeau, David Grosso and LaRuby May for introducing this Bill and to the DC Jazz Lobby for taking the initiative to develop the proposal. If passed, it will support those of us in the community who are working to build the essential supporting infrastructure to make DC a "Music City". In my few minutes I'd like to urge you to support this legislation.
- There are a growing number of cities around the world which are trying to distinguish themselves as "Music Cities". From London to Nashville, Austin to Toronto, city governments are investing time and resources as they recognize the positive social and economic impacts of live music and music education. Why not DC, the capital of the birth place of jazz?
- These cities are recognizing the 'cool factor' that music brings to their brand, and the impact of this on attracting and retaining people. They are also seeing the multiplier effect of every dollar spent on going to see live music when audiences buy tickets, music, transport, food and drink. The economic value occurs in addition to the cultural and social value which a healthy music scene provides for the existing population. At the same time, many of these cities recognize the need to pro-actively support music given the realities of gentrification and competition for space which often squeeze out the music scene which has brought so much to city life.
- Like many people I enjoy many kinds of music, not just jazz, and would like to see a vibrant DC music scene for all genres. However, jazz has a competitive advantage, here in DC, because this city has a unique and rich jazz history. The proposals to record and document our rich legacy, proactively disseminate information about current venues and events, and to support musicians in educating and informing the public will increase awareness of DC's musical significance in the past, present and future.
- In passing the legislation, I hope steps will also be taken to integrate this 'jazz/music awareness' into the Districts own websites and tourism literature to make the most of our relatively hidden "jewel in the crown". I'd also urge the city to consider further opportunities to support music and to build on the jazz legacy - growing DC's reputation and viability as a Music City. This Bill will help those of us working in the music community, leveraging our efforts to raise the profile of jazz and music in general. The musicians and not-for-profits need partnership with government. We can't do it alone.
- In summary, I totally applaud these proposals. Thank you for considering this legislative Bill, which I truly hope will be endorsed in full.

Hopefully You Will Decide,

At this very moment , as I address this most noble body, I am actually still at work, trying to fund payroll for WPFW'S severely overworked staff, figuring out how to pay the health insurance for our employees, negotiating with the landlords on rents past due, in talks with the utility vendors as regards past due balances, preparing for meetings with union officials as regards contract negotiations,...

And,

Helping to book artists on our live broadcasts

Absorbing recent meetings and interviews with potential partnerships

Planning for WPFW's upcoming Fall Fund Drive where we receive direct public support for the station

Coordinating in my head for the logistics surrounding our 5K run/walk which occurs this weekend

And on and on.

So, in effect, just by being here, instead of on the front lines, if this meeting is not noble enough, we place WPFW at further risk.

You decide, whether or not NOW, this very moment, is in fact the most productive thing that we can possibly be doing with this precious slice of time to save the District of Colombia's only truly free public radio station.

Almost every state in the United States has a public radio commissions and of the many hundreds of state assisted public radio stations in the country only three non-commercial radio operations are associated with this district:

WAMU which is wholly owned by the American University,

WETA- which is actually in Arlington Virginia,

And WPFW 89.3fm which is supported by the public at large.

Your public, your constituents themselves have in effect, taken upon the mission of launching this truly public radio station. This is not unlike the citizenry launching a rocket into outer space with no help from NASA, and here we are, some 40 years after launch, for the first time I believe, in front of you. This noble body, to ask for assistance in continuing with this mission.

We continue to serve the District and the DMV very well, with information and cultural support now without federal funds that were once forthcoming from the Corporation for Public Broadcasting.

We are not crying negligence, as the District of Colombia is not yet a state, but we are asking for the leveling of the playing field wherein District residents are provided similar if not superior local media support from its most noble governing bodies. For this body, it would be among the easiest of measures since we, the public alone, have been up and running for nearly 40 years now.

WPFW has been and continues to be an integral part of this community and continues to support the artistic community, most notably the "Original American Classical Music" of which Jazz music plays the largest role and ask that you provide this community, which has very deep historic roots in the District of Colombia...before it is too late.

To the members of the Committee on Finance and Revenue, the Council of DC, and other agencies, organizations or individuals in the Gallery.

I testify today in support of the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016" introduced by Councilmember Brianne Nadeau, co-introduced by Councilmembers David Grosso & Laruby May, and co-sponsored by the entire council. On behalf of WPFW, I want to thank the DC Jazz Lobby, in particular, Aaron Myers and Herb Scott, for their tireless efforts on behalf of the Jazz community here in DC, and the Council for having the vision to bring this legislation to the fore after several month of very focused work.

My name is Katea Stitt, and I am the Interim Program Director for WPFW. Although born in Bethesda, I consider myself a native Washingtonian, the daughter of Sonny and Pamela Stitt. Some of you may be familiar with my father's work as a Jazz saxophonist and composer. My mother was a graduate of DC Teacher's College and Federal City College, and a second generation Washingtonian. They met at the Howard Theatre, she being the opening act for him twice before he had the nerve to ask her out on a first date. While my parents lived in both Chicago and New York for a time, when they decided to start a family, they settled in DC. During my childhood I was fortunate to see my father perform in venues such as One Step Down, Blues Alley, and Harold's Grog and Jar. Of those three venues, only one remains.

Love of music and the arts was instilled in me from a young age, and my professional pursuits have remained in that realm for 30 years. I've been a Producer for performing arts organizations such as District Curators, Washington Performing Arts Society, and the Smithsonian Institution, including directing their Jazz Oral History Program. My work as artist and tour manager for Sweet Honey In The Rock and others has allowed me to travel extensively and study intimately how other cities and countries deal with, and more importantly, support their artists and a fuller arts economy. Cultural centers like Paris, Istanbul, Casablanca, Cape Town, Berlin, Stockholm have vibrant Jazz communities, not because they have better musicians, or an abundance of musicians, but because their governments not only support the businesses that present this music so that those venues actually can afford to pay musicians good wages for their craft, but also because these governments understand the critical importance of supporting Jazz and all artists with housing, healthcare, and often wages, that allow their artists to thrive, just as any other professional would who has honed their craft - the doctor, the lawyer, the musician - all of equal importance. Talking specifically about Jazz, this comes from a deep understanding and appreciation of the sacrifices that this music and creating this music at the highest level demands from artists. Jazz is America's greatest export, we hear that extolled across our country, yet very few municipalities offer it the true financial and political support it needs. Doing that means supporting those artists that perform and create this music. I know intimately the sacrifices a Jazz musician must make, especially if they decide to have a family or must support others. I ask that you vote to pass this important Legislation today so that the artist's burden is eased and those who have spent decades honing their craft can indeed be at the forefront of reshaping Washington, DC as a truly progressive cultural center, and as a shining example of how artists must be supported!

In closing, I must lift up the importance of WPFW. For almost 40 years, it has supported this music by offering local, national and international Jazz musicians, and musicians of other genres, a platform to showcase their craft to listeners across this city and the world. This enriches our citizenry by opening doors to arts and culture that some might not otherwise have the opportunity to experience. In addition, WPFW has tirelessly supported those entities and organizations presenting this music, and will continue to do so. This has been in spite of the fact that other than the critical grant given to the station by the late Marion Barry to birth the station in 1977, WPFW has received little support from the DC government over the years. We are hoping that with the passing of this Legislation, that fact will change and WPFW will receive the support it deserves as a 40 year old institution in this city. Thank you for your time and consideration this morning!

D.C. Council Jazz Preservation

By Askia Muhammad

Committee Chairman, members: my name is Askia Muhammad. I am here to speak in support of the Jazz Preservation/Ambassadors of Jazz proposal now before the Council.

There is nothing the Council can do at this time that will better honor the great cultural legacy of the District of Columbia, than to authorize and fund this proposal. The birthplace of the immortal Hometown Hero Duke Ellington, who lived in half a dozen residences here, and the home of so many other great Jazz artists deserves an institution which will preserve and curate the distinguished history this vital art here in Washington.

New York, Chicago, Los Angeles, Kansas City, New Orleans—all important centers where so much Jazz History/American History is well known—have rich Jazz legacies, but none is greater than D.C. with its U Street, Lincoln Colonnade, Howard Theater history.

It is high time to preserve and spread this important legacy.

I speak as a 1994 recipient of the Mayor's Art Award from the D.C. Commission on the Arts and Humanities, an important resource in the future of this commission. In 1999 and again in 2009 this Council proclaimed the 20th and 30th anniversaries of my Tuesday morning radio program on WPFW-89.3 FM called "Yardbird Sweets."

Thank you, and I trust the representatives of the Jazz-loving public, which resides in the District of Columbia, will embrace and empower this important movement now.

-30-30-30-



THE DC LEGENDARY MUSICIANS, INC.

GOOD MORNING,

I AM REV. DR. SANDRA BUTLER-TRUESDALE, CHAIR OF THE DC LEGENDARY MUSICIANS, INC., A 501C3 WHICH HAS WAS ORGANIZED IN 1999. OUR MISSION IS TO PRESERVE, PROTECT, EDUCATE, AND PROMOTE THE ARTISTIC LEGACY AND WELL-BEING OF DC'S PROFESSIONAL MUSICIANS.

I AM HERE ON BEHALF OF THE DC LEGENDARY MUSICIANS, THE AFRICAN AMERICAN MUSIC ASSOCIATION IN COLLABORATION WITH THE UNIVERSITY OF THE DISTRICT OF COLUMBIA'S JAZZ-ALIVE PROGRAM. I RISE TO SUPPORT THE ESTABLISHMENT OF COUNCILMEMBER BRIANNE NADEAU'S BILL TO ESTABLISH A DC JAZZ PRESERVATION PROGRAM AND AN AMBASSADORS OF JAZZ PROGRAM WITH THE COMMISSION ON THE ARTS AND HUMANITIES.

THERE ARE WELL OVER 2000 PROFESSIONAL MUSICIANS OF ALL GENRES WHO WERE BORN IN WASHINGTON, DC OR MADE DC THEIR HOME. THEREFORE, IT IS VERY IMPORTANT THAT THIS LEGISLATION REPRESENT ALL GENRES OF MUSIC. THE PROFESSIONAL MUSICIANS OF DC GO FROM THE BAND MUSIC OF JOHN PHILLIPS SOUSA, JAZZ PIANIST & BIG BAND LEADER, DUKE ELLINGTON TO JAZZ SAXOPHONIST, RON SUTTON & RON HOLLOWAY, R&B SAXOPHONIST, EDDIE KORNEGAY, JAZZ BASSIST, BUTCH WARREN & KETER BETTS, INCLUDING THE GREAT JAZZ VOCALIST & TRUMPETER, BILLY ECKSTINE, POPULAR VOCALIST PEARL BAILEY, VOCALIST & PIANIST, ROBERTA FLACK, GOGO/ JAZZ GUITARIST, CHUCK BROWN, R&B GUITARISTS, GREG GASKINS, JACKIE LEE, CHARLES SKIP PITTS, JAZZ BASSIST & BLUES SINGER, NAP TURNER, BLUES & JAZZ VOCALIST, MARY JEFFERSON, JAZZ DRUMMER, BEN WEBSTER, GOSPEL PIANIST & VOCALIST RICHARD SMALLWOOD, R & B VOCALIST, DRUMMER, GUITARIST, PIANIST, MARVIN GAYE, HAMMOND ORGANIST, SEDATRIUS BROWN, BLUESMEN, JELLY ROLL MORTON, BO DIDLEY, JAZZ PIANIST & VOCALIST, SHIRLEY HORN, JAZZ VOCALIST, EVA CASSIDAY WHO RECORDED WITH GOGO ARTIST CHUCK BROWN, R&B GROUPS, THE YOUNG SENATORS, THE CLOVERS, BLACK HEAT, THE SOUL SEARCHERS, SIR JOE QUARTERMAN, R&B BASISTS, JIME HOCKADAY, GREG ROSS, JAZZ & R&B, TRUMPETER & DRUMMER, DEANDREY HOWARD, VOCALIST, RAHEEM VAUGHN, JAZZ DRUMMERS PHIL TRUPP, MANNY KELLOUGH, KEY BOARDIST, MICHAEL YATES MCFADDEN, R&B, BLUES, JAZZ TROMBONIST, CALVIN JONES, BLUES GUITARISTS & VOCALIST, BOBBY PARKER, VOCALIST, R&B VOCALIST, JIMI SMOOTH, CLASSICAL VOCALIST, IVY HYLTON, JAZZ VOCALIST ESTHER WILLIAMS, AND JAZZ SAXOPHONIST, DAVEY YARBOROUGH, AND THE LIST GOES ON AND ON. LET US NOT FORGET THE BLUE GRASS GENRE WAS ALSO PLAYED BY DC MUSICIANS AT ST. ARNOLD'S MUSSEL BAR ON CONNECTICUT AVE.

MY POINT IS: ALL LEGISLATION REGARDING AND AFFECTING WASHINGTON, DC'S MORE THAN 2000 PROFESSIONAL MUSICIANS MUST INCLUDE ALL GENRES AND ALL PROFESSIONAL MUSICIANS.

I AM THEREFORE REQUESTING ON BEHALF OF THE DC LEGENDARY MUSICIANS INC. THE AFRICAN AMERICAN MUSIC ASSOCIATION, INC. IN COLLABORATION WITH UDC'S JAZZ ALIVE PROGRAM AMMEND PAGE 1 LINE 24 TO READ "THE PROGRAM SHALL BE IMPLEMENTED IN COLLABORATION WITH INSTITUTIONS SUCH AS THE UNIVERSITY ARCHIVES, THE DC LEGENDARY MUSICIANS, INC., AND THE AFRICAN AMERICAN MUSIC ASSOCIATION, INC. AND OTHER NON-GOVERNMENTAL ORGANIZATIONS AND PRIVATE COLLECTIONS AS NECESSARY.

FYI: (SOME OF YOU MAY REMEMBER ME AS THE ORGANIZER OF THE PURCHASE OF THE PAUL LAURENCE DUNBAR APARTMENTS LOCATED AT 15TH & U STS., NW WHICH CURRENTLY HOUSES 171 SENIOR CITIZENS.)

THE DC LEGENDARY MUSICIANS ARE ALSO IN THE PROCESS OF DOING A STUDY TO IDENTIFY VACANT PROPERTIES TO DEVELOP AN ARTS COMMUNITY THAT WOULD INCLUDE NOT ONLY AFFORDABLE HOUSING BUT LOW INCOME HOUSING. THIS RESEARCH IS NECESSARY BECAUSE DC'S PROFESSIONAL MUSICIANS ARE OFTEN UNDER PAID WITH LITTLE OR NO BENEFITS. THE DC LEGENDARY MUSICIANS HAS MET WITH PROFESSOR MICHAEL DIAMOND, VERNON OAKES AND DISCUSSED THIS PROJECT PARTNERSHIP WITH DEVELOPER JAIR LYNCH.

THANK YOU FOR THE TIME TO SPEAK TO YOU ON THIS BILL AND THE DC LEGENDARY MUSICIANS LOOKS FORWARD TO MEETING AND TALKING TO EACH OF YOU ABOUT THIS VERY IMPORTANT HOUSING PROPOSAL.

RESPECTFULLY SUBMITTED: REV. DR. SANDRA BUTLER-TRUESDALE
THE DC LEGENDARY MUSICIANS, INC.
THE AFRICAN AMERICAN MUSIC ASSOCIATION

TESTIMONY OF CLAUDE E. BAILEY

BEFORE THE
COMMITTEE OF FINANCE AND REVENUE

ON

BILL 21-835
THE JAZZ PRESERVATION, EDUCATION, PROMULGATION
AND PERFORMANCE ARTIST ACT OF 2016

October 6, 2016
John A. Wilson Building
Room 412
10:00 a.m.

GOOD MORNING CHAIRMAN EVANS
AND COMMITTEE MEMBERS

MY NAME IS CLAUDE BAILEY, A RESIDENT OF WARD 4 AND
LIFE-LONG JAZZ FAN. I AM HAPPY TO TESTIFY TODAY IN
SUPPORT OF BILL 21-835, THE JAZZ PRESERVATION,
EDUCATION, PROMULGATION, AND PERFORMANCE ARTIST ACT
OF 2016. THIS BILL REPRESENTS A SIGNIFICANT BUT,
HOPEFULLY NOT LAST STEP, BY OUR LOCAL GOVERNMENT TO
RECOGNIZE THE DISTRICT OF COLUMBIA'S RICH HISTORY AND
CONTRIBUTIONS TO THE AMERICAN MUSIC THAT WE CALL JAZZ.
I WOULD LIKE TO EXTEND MY PERSONAL THANKS TO THE DC
JAZZ LOBBY, LED BY AARON MYERS AND HERB SCOTT, FOR
THEIR COMMITMENT AND PERSEVERANCE IN PURSUING THE
INTRODUCTION OF THIS IMPORTANT BILL.

JAZZ ALWAYS HAS BEEN A PART OF MY LIFE. MY PARENTS
LISTENED TO IT AS I WAS GROWING UP, BUT I MUST ADMIT
THAT I DID NOT HAVE A FULL APPRECIATION FOR IT UNTIL I
WAS IN HIGH SCHOOL. DURING HIGH SCHOOL AND COLLEGE, I

DID LISTEN TO IT AND CAME TO APPRECIATE ITS IMPORTANCE IN THE AMERICAN MUSICAL LEXICON.

WHEN I MOVED TO WASHINGTON IN 1980 TO ATTEND HOWARD UNIVERSITY LAW SCHOOL, I WAS VERY HAPPY TO LEARN OF THE MANY LOCAL VENUES WHERE LOCAL, NATIONAL AND INTERNATIONAL JAZZ ARTISTS PERFORMED. I HAVE VERY FOND MEMORIES OF PLACES LIKE CHARLIE BYRD'S AND THE ONE STEP DOWN, WHERE I HEARD SOME FANTASTIC MUSIC BY EXTRAORDINARY JAZZ MUSICIANS.

AS MY INTEREST IN JAZZ GREW, I LEARNED THAT THE DISTRICT OF COLUMBIA HAS A LONG AND STORIED RELATIONSHIP WITH JAZZ. WE ALL KNOW, OF COURSE, THAT DUKE ELLINGTON, ONE OF AMERICA'S GREATEST COMPOSERS AND BAND LEADERS WAS BORN IN THE SHAW NEIGHBORHOOD AND PERFORMED REGULARLY ON U STREET, THEN MOVED TO NEW YORK WHERE HE MADE A NAME FOR HIMSELF AND BECAME ONE OF THE GREATEST AND MOST INFLUENTIAL FIGURES IN MUSIC.

OTHER INFLUENTIAL D.C. JAZZ MUSICIANS INCLUDE SHIRLEY HORN, BILLY TAYLOR, AND FRANK WESS.

I LEARNED MORE ABOUT D.C.'S ROLE IN THE DEVELOPMENT OF JAZZ BY LISTENING TO TWO LOCAL JAZZ STATIONS – WPFW AND WDCU. THEY WERE DEDICATED TO PLAYING JAZZ MUSIC, AND THE PROGRAMMERS ALSO TALKED ABOUT THE LOCAL JAZZ SCENE AND LOCAL MUSICIANS. ONE OF THE MOST RENOWNED OF THE LOCAL RADIO PROGRAMMERS WAS FELIX GRANT, WHO HOSTED JAZZ PROGRAMS IN THE DISTRICT FOR ALMOST FIFTY YEARS. DURING THAT TIME, HE ACCUMULATED A TREMENDOUS COLLECTION OF MUSIC, INTERVIEWS, AND OTHER JAZZ-RELATED MATERIALS THAT HE DONATED TO THE UNIVERSITY OF THE DISTRICT OF COLUMBIA.

BILL 21-835 SEEKS TO BUILD ON MR. GRANT'S EFFORTS BY CREATING A JAZZ PRESERVATION PROGRAM THAT WILL CONTINUE TO CREATE AND COLLECT INTERVIEWS, ACQUIRE JAZZ ARTIFACTS, CREATE A JAZZ ONLINE DATABASE, PROMOTE JAZZ MUSIC EDUCATION IN LOCAL SCHOOLS, AND PROMOTE

AND CONNECT LOCAL JAZZ MUSICIANS WITH OTHER COUNTRIES.

ALL OF THESE ARE LAUDABLE GOALS THAT WILL ENSURE THAT JAZZ REMAINS A PART OF THE CULTURAL FABRIC OF THE DISTRICT OF COLUMBIA. MOST IMPORTANTLY, IF ENACTED, BILL 21-835 WILL EXPOSE YOUNG PEOPLE TO THIS IMPORTANT MUSIC AND HOPEFULLY THEY WILL DEVELOP AN INTEREST IN AND APPRECIATION FOR IT.

FINALLY, CHAIRMAN EVANS, I WOULD LIKE TO RESPECTFULLY SUGGEST THAT BILL 21-835 BE AMENDED TO PROVIDE A ROLE FOR THE DC JAZZ FESTIVAL IN THE PROGRAMS AND INITIATIVES THAT ARE BEING PROPOSED. THANKS TO YOUR SUPPORT IN OUR EARLY YEARS, WE HAVE BECOME THE DISTRICT'S LARGEST MUSIC FESTIVAL, AND WE HAVE MANY PROGRAMS THAT ARE CONTEMPLATED BY BILL 21-835. WE WOULD BRING A LEVEL OF EXPERIENCE AND EXPERTISE THAT WOULD ALLOW THE JAZZ PRESERVATION AND JAZZ

AMBASSADORS PROGRAMS TO HIT THE GROUND RUNNING, AND REACH THEIR TARGET AUDIENCES VERY QUICKLY.

THANK YOU FOR THIS OPPORTUNITY TO TESTIFY, AND I AM HAPPY TO ANSWER ANY QUESTIONS YOU OR THE COMMITTEE MAY HAVE.

WEDNESDAY 5 OCTOBER 2016

YEAR OF OUR LORD

THE HONORABLE COUNCILMEMBER., THEE JACK EVANS SIR., CHAIRPERSON.,
COMMITTEE ON FINANCE AND REVENUE., RESPECTFULLY SIR:

FOR ME, SIR, YOU ARE BIGGER THAN DONALD TRUMP!! I AM THE LOWER
CLASS OF WDC., AND YOU ARE THE UPPER CLASS., POSSIBLY BY GODS
GRACE AND MERCY., WE CAN ESTABLISH A "PUBLIC AND PRIVATE PARTNERSHIP"!!

I WAS NOT REALLY PREPARED FOR THIS HEARING, BUT I AM GOING FOR IT!

"I AM THE JAZZ"

I REALLY ENJOY ROCK AND DANCE MUSIC AND POP.,., BUT JAZZ IS COOL!!

BOB JOHNSON, WHO CREATED BET.,., CAN'T TOUCH THIS!!

1. THE POWER OF HEAVEN
2. FOUR TRILLION DOLLAR TEAM
3. LET THERE BE LIGHT
4. FOUR BILLION DOLLAR PLAN
5. COMMISSION ON THE POOR
6. THE COMMISSION ON POVERTY
7. WITH GOD AND JESUS

1. THE MUSIC KINGDON (TMK)
2. SUNNYWOOD STUDIO
3. PERFECT PRODUCTIONS
4. THE AMERICAN ACTING ACADEMY
5. THE MUSEUM FOR DANCERS
6. MODEL CENTER USA
7. NATIONS CAPITOL DISC JOCKEY

+
MICHAEL MATTHEW 563-2610

Michael +
Ace (MATTHEW)

Testimony of Rev. Brian Hamilton on Bill 21-835, the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016"

Councilmember Evans, Councilmembers and Members of the Committee, thank you for the opportunity to speak with you today about this important piece of legislation. My name is Rev. Brian Hamilton and I serve as a Co-Pastor of Westminster Presbyterian Church and President of the Southwest Renaissance Development Corporation, a non-profit community development organization associated with Westminster. For nearly eighteen years we have had the privilege of presenting weekly jazz performances that have featured the finest of D.C.'s many jazz artists. We have also been privileged to be a home for the jazz community of our area, a vitally important subculture within our greater metropolitan area. *Jazz Night* is a lively experience: three hours of classical, straight-ahead jazz, swing, bebop, hard-bop; a gathering of friends and strangers who find a remarkable comradery in the experience as, together, we celebrate our cultural heritage. And, for those so inclined, the comfort of a wonderful fish-fry dinner loosens us up even further.

Jazz is a remarkable and totally unique art form. Its open, fluid style and improvisational form has an embedded freedom to it; it welcomes innovation, participation and engagement. Jazz is its own language. In jazz, the audience becomes part of the experience when performers extend an invitation and in return, feed their energized response back to the stage, inspiring players even more. And so it continues throughout the night. Jazz is about community and affirmation; it speaks a message of generosity and welcome.

Jazz is often called America's classical music, a uniquely American creation. For generations, communities seeking to sustain themselves, especially the African-American community, have found in jazz an experience of transcending adversity, giving meaning to the otherwise hopelessness of social oppression, segregation and violence. People overcome such adversity when armed with the cultural resources to do so. We have learned that the real power of jazz lies in the narrative: the lived experience behind the music, the bold statements in music giving voice to the desire for dignity, integrity, equality, the natural birthrights of all. John Coltrane speaks for me through his music and through his personal struggles alike.

When we launched *Jazz Night* nearly eighteen years ago one of the guiding principles we followed then, maintained to this day, is making ours a local venue: we only engage D.C. based musicians. That affirmation is based on a core belief that jazz cannot and should not be an elitist art form. For every gig we give to an artist of national acclaim is a gig we withhold from great musicians who make their home in D.C. where they raise their children, gather with friends and neighbors and make their home. We affirm that Miles and Monk were enlightened, but equally, so were Butch Warren and Buck Hill and George Botts and Charlie Hampton and Watergate Clyde the same. Their genius is embedded in our neighborhoods; our challenge is to celebrate and help expand that. In short, we must acknowledge and celebrate the indigenous nature of jazz to fully appreciate it.

The challenge envisioned in this bill is critical: Jazz Preservation. We all acknowledge that jazz is not as popular or well-known as it once was. The electronic revolution has made anyone with a computer and the right software an emerging musician, escaping the demand of extensive practice and dedication to an instrument and the nuance of the music. Some would argue that cultural preservation is irrational, impossible, unnecessary – let the market decide which of our cultural inclinations lives or dies. But there is a power in the story of jazz that we cannot lose. It is totally unique whether our children and media moguls recognize it or not. This we cannot lose. Therefore, we strongly support this bill and look forward to a rejuvenated Washington, D.C. as it becomes an even more robust jazz capital in the days to come.

Testimony of Mr. Dick Smith on Bill 21-835 Jazz Preservation, Education, Promulgation, Performance Preservation Program of 2016

Councilmember Evans, Members of the Committee and the Commission, thank you for the opportunity to speak with you today. My name is Dick Smith and I am an ex-Redskin, a jazz vocalist, and Coordinator of the Westminster Jazz Night program, which is one of the longest-running and most popular jazz programs this City has ever had. I have a history and background of personal involvement directly with and within our jazz community since 1967. This City and the surrounding region is as rich in jazz culture as any other in the nation including New Orleans, New York, or Chicago. There is a Who's-Who list of musicians from D.C., including such greats as Duke Ellington, Billy Taylor, Pearl Bailey, Billy Ekstine, Shirley Horne, Keter Betts, and John Malachi. These, and so many others, who have lived and made their homes here are contributors and makers of this heritage. Through our program, we have been in direct relationship with most of the hundreds of local contributors over the past 17 years and I, personally, have been in direct relationship with many of them over the last 50 years. Washington, DC is the nation's capital and your input will allow people to experience this American culture. Any neglect of adequate programming would leave out this treasure of our local contributions. Jazz is America's classical music and it represents the highest form of musical excellence. Therefore, this legislation represents a great way to promote and propagate this culture more deeply within our communities. Jazz was integrated before integration; and it has been and continues to be essential to community-building. Over the last 17 years our program has been dedicated to the mission on your bill and we would be happy to assist you in reaching your objectives. We have a proven record of involvement as we have served as a community connector and liaison. Detailed information can be provided at your request. Thank you for this time and hopefully we will arrive at a positive solution.

To honorable members of the DC Council Committee on Finance and Revenue

Testimony regarding DC Jazz Lobby and introduced by Councilmember Brianne Nadeau (co sponsored by the entire council) on Jazz.

As a jazz entertainer here in the DC metropolitan area I have come to offer testimony support of the national treasure which is jazz.

I believe that the District of Columbia should be the leader of our country in supporting the living legacy of jazz. Jazz is truly an African American creation born right here in this beautiful country.

Because jazz is an ever changing and evolving art form, I believe that we must nurture and support jazz artists and provide opportunities for the continual expression and performance of an art that glorifies the beauty of all people.

Jazz is a national monument like the Martin Luther King Memorial but unlike a monument or marble of stone, jazz is the very breath and blood of our community. I hope the DC Council will make the choice to lead the country in support this truly American art form which has come to be one the brightest threads in the fabric of our District of Columbia communities.

Manji Rejwan

**Testimony of
Kay Kendall
Chair, DC Commission on the Arts and Humanities
Public Hearing on Bill 21-835, the “Jazz Preservation, Education,
Promulgation and Performance Artist Act of 2016”**

Good morning, Chairman Evans, and members of the Committee on Finance and Revenue. My name is Kay Kendall, and I am the Chair of the DC Commission on the Arts and Humanities.

I come before you today to offer testimony related to Bill 21-835, the Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016. The bill as it is currently written presents some very ambitious goals for the future of Jazz in the District of Columbia through the creation of a Jazz Preservation Program that would be established within the DC Commission on the Arts and Humanities.

I think many, if not all, of us would agree that Jazz is an important part of our city’s artistic and cultural heritage, and it is an art form still being presented today, by very talented and passionate musicians.

Some of the goals of the current bill include the collection and archiving of interviews and jazz artifacts, the creation of an online database that would list jazz venues and events in the District, and establishing jazz education programs in DC public, private and charter schools.

We can certainly see the value of such goals to preserve and promote jazz in the District. However, I believe that any number of art forms currently produced by our local artists and arts organizations could benefit from similar initiatives.

In a city as active as Washington, DC, it can often be difficult for small organizations and individual artists to promote themselves. Advertising costs money, and there is only so much space available in the newspaper or local websites for performance and events listings.

Arts education programs have always been an area of focus for the Commission. Traditionally, we have awarded arts education-specific grants to allow for organizations and teaching artists to present in-school and out-of-school time learning opportunities in a variety of artistic disciplines. We have also, in the past two years, worked with DC Public Schools to complete an arts education census of the school system, and develop recommendations for how schools can continue to incorporate the arts into their curricula.

The Commission strives to be encompassing and supportive of all disciplines of the arts and humanities, and we do not show preference to one particular art form over another. Our city's artists are facing many of the same challenges across the disciplines, and these challenges are of great concern to us at the Commission. We of course support Jazz, but we also support Classical music, an art form that faces similar issues in terms of education, promotion and attendance.

Washington, DC is a richly diverse city made up of different cultures and traditions from around the world. We are the Commission continue to work towards a goal of making sure the arts matter in DC, so that whatever art form or field of humanities an individual or organization chooses to engage in, they have the tools to help them be successful.

Thank you, Chairman Evans. I'm happy to answer any questions you may have.

Testimony of
Arthur Espinoza, Jr.
Executive Director, DC Commission on the Arts and Humanities
Public Hearing on Bill 21-835, the "Jazz Preservation, Education,
Promulgation and Performance Artist Act of 2016"

Good morning, Chairman Evans and members of the Committee on Finance and Revenue. I am Arthur Espinoza, Executive Director of the DC Commission on Arts and Humanities. It is my pleasure to testify before you today on the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016", Bill 21-835.

Jazz is a highly intelligent and complex musical form. It is also a distinctly American musical form, tracing its origins to late 19th and early 20th century New Orleans. And jazz has deep historic ties to the District. Duke Ellington lived here. Renowned jazz musicians have played on DC stages and in nightclubs. And still today, you can hear the sounds of jazz being played in various venues around the city.

In spite of this rich tradition, jazz faces certain challenges. Space, audience awareness and education are three such challenges. As Chair Kendall has noted, these are challenges that many of the District's artists and arts organizations are currently facing, and what is required is a comprehensive strategy to ensure that the needs of all aspects of the city's arts and humanities communities are addressed.

To speak specifically to the needs of jazz in the District we see numerous entities actively engaged in efforts to preserve, teach and promote this music.

For instance:

In 2016, the annual DC Jazz Festival presented over 125 performances featuring more than 300 artists in 40 plus venues across the city, as well as its Jazz 'n Family Fun Days, which serves thousands of students and families. Additionally, in partnership with the Sitar Arts Center, DC Jazz Festival presents year-round instrument training and jazz history lessons for Sitar students.

Throughout the summer months, the National Gallery of Art presents its popular and free concert series, Jazz in the Garden, also in collaboration with the DC Jazz Festival.

Just this past September, the Commission produced and presented a series of three free concerts on Labor Day Weekend at the Historic Lincoln Theatre. These performances showcased a wide range of musical styles by area artists, including jazz.

The John F. Kennedy Center for the Performing Arts presents regular jazz programming, both at its KC Jazz Club as well as the free to attend Millennium Stage.

Washington Performing Arts, through its Concert in Schools program, offers DC schools the opportunity to book a free performance as well as an instructional workshop in a variety of musical styles, including jazz.

The University of the District of Columbia's Felix E. Grant Jazz Archives houses over 16,500 commercial sound recordings, along with recordings of interviews with jazz artists and artifacts such as posters, playlists, photographs and memorabilia. The university also presents an ongoing series of jazz concerts and jazz-related events that are free and open to the public.

Several privately run websites, like capitalbop.com and dcjazz.com list local jazz musicians as well as a calendar of local jazz performances. Local news site DCist maintains a weekly feature, "This Week in Jazz," which highlights local performances.

Finally, the Mid-Atlantic Arts Foundation supports the French-American Jazz Exchange program as well as the regional Jazz Touring Network. The DC Jazz Festival also supports a Jazz in Embassies program, presenting jazz music at many of embassies located in the District. Through the Commission's Sister Cities grant opportunity, artists such as jazz musicians can apply for funding to visit one of the District's sister cities to perform and participate in cultural exchange.

While not an exhaustive list, these events, resources and initiatives highlight the District's dedication to preserving and promoting jazz, and much of this work is being carried out by grantees of the Commission such as the aforementioned activities of the DC Jazz Festival, Sitar Arts Center, The John F. Kennedy Center for the Performing Arts, Washington Performing Arts and Capitalbop. These resources are also addressing nearly every action required under the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016" bill. I am concerned that this legislation is duplicative of these private sector efforts and would put the Commission in direct competition with many of the programs we currently support.

The artistic, cultural and historical value of jazz cannot be argued. However, the same is true of many art forms. Art is a product of culture and community, of society and environment. As such, we at the Commission try not to favor one type of art over another. This legislation also sets the precedent of prioritizing one art over the many other art forms we work on. If we were to give specialized treatment to jazz, then why would we not do

the same for Go-Go, spoken word poetry, or tap dancing? This would be an unsustainable practice for us as an agency. Where could we draw the line?

We are constantly seeking to improve our grantmaking and other programs so as to be inclusive, diverse, equitable and accessible across disciplines and across the city. It is our fundamental belief that through the success and advancement of all the disciplines of the arts and humanities, so too does our city succeed and advance.

Again, we applaud the intent of this legislation – to preserve and celebrate the rich cultural history of Jazz as well as inspire the next generation of jazz musicians. The Commission is dedicated to working with our partners around the city to advance this very mission. We also welcome ideas and initiatives that will bring a fresh look to jazz and make it accessible to all Washingtonians.

Thank you, Chairman Evans and I look forward to any questions you may have.

To honorable members of the DC Council Committee on Finance and Revenue

Testimony regarding DC Jazz Lobby and introduced by Councilmember Brianne Nadeau (co sponsored by the entire council) on Jazz.

As a jazz entertainer here in the DC metropolitan area I have come to offer testimony support of the national treasure which is jazz.

I believe that the District of Columbia should be the leader of our country in supporting the living legacy of jazz. Jazz is truly an African American creation born right here in this beautiful country.

Because jazz is an ever changing and evolving art form, I believe that we must nurture and support jazz artists and provide opportunities for the continual expression and performance of an art that glorifies the beauty of all people.

Jazz is a national monument like the Martin Luther King Memorial but unlike a monument or marble of stone, jazz is the very breath and blood of our community. I hope the DC Council will make the choice to lead the country in support this truly American art form which has come to be one the brightest threads in the fabric of our District of Columbia communities.

A handwritten signature in black ink that reads "Majie Rezman". The signature is written in a cursive, flowing style with a large initial 'M' and 'R'.



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October 25, 2016

Chair Jack Evans and members of the Committee on Finance and Revenue
Council of the District of Columbia
1350 Pennsylvania Ave, NW
Washington, DC 20004

Dear Councilmember Evans and members of the Committee on Finance and Revenue,

I am writing to you on behalf of DC Alliance of Youth Advocates (DCAYA), a citywide coalition of over 130 District-based, youth-serving organizations dedicated to ensuring that every youth transitions into a healthy and productive adulthood. This letter is in reference to Bill 21-0835, the "Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016", which was introduced July 12, 2016, followed by a Public Hearing on October 6, 2016.

We appreciate the history, legacy, and importance of Jazz, especially in the District, and applaud the intent of this Bill. However, there are aspects of the Bill relating to our work in the youth space that cause us concern. In light of the planning conversations regarding youth development in the District, we have reservations about the precedent this legislation sets, the scope of work it defines and finally, how this project would intersect with other established priorities and activities of The DC Commission on the Arts and Humanities (DCCAH, or the Commission).

Our primary concern with Bill 21-0835 is the precedent it sets. The Commission is charged with setting strategic priorities that advance the arts writ large. Legislating a preference for one genre within a single art form over others undermines the work of the Commission and effectively earmarks funding and programmatic requirements outside of the District's established and successful arts intermediary. To date, the Commission has already done significant work to identify and invest in strategic areas of need or opportunity:

- DCCAH produced and released an Arts Education Census in 2015, reporting on the 2013-2014 academic year, with initial recommendations to guide grantmaking for the Commission. Key themes from those recommendations focus on DCCAH continuing to be a bridge between community-based arts partners and schools, as well as supporting and improving systems already in place, but did not suggest implementing specific programming such as that outlined in this Bill.
- Additionally, DCCAH's own strategic plan released just one year ago references the Arts Education Census, and shares that "The Commission has also recently entered into a promising initiative to develop a collective impact approach to strengthening arts education in the District."

In short, it is our position that the core aims of this legislation - expanding exposure to arts and culture, increased collaboration with sister agencies or other city stakeholders to promote the arts - are already codified in the day to day work of the Commission. Legislation seeking to circumvent the landscape analysis and strategic roadmap established by DCCAH, for a specific genre or activity, borders on inappropriate and in this case, clearly duplicates efforts and undermines the work of the Commission.

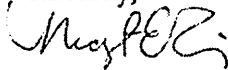
Our second and related concern with Bill 21-0835 is that it constitutes an unfunded mandate. It is an unreasonable expectation for DCCAH leadership to take on the implementation of this legislation, which is outside their strategic scope of work, especially with a staff and budget already working at capacity with existing programs. Coupled with this concern is the reality that DCCAH does not have the authority itself to mandate such programs across LEAs. There is no clear or discernible way by which the Commission could “ensure jazz education is available to District of Columbia public, private, and charter schools”.

Third, there is a genuine concern that legislating expectations to provide enrichment activities during school hours, and in such a specific way, might be setting up DCCAH staff and participating artists for failure. This legislation sets out a set of outcomes that is disconnected from recommendations made by DCCAH's arts education census as well as strategic plan. In addition to incongruent performance measures, there is a concern that funding to support this program will come at the expense of resources already devoted to the goals and activities currently managed by DCCAH and executed by DCCAH grantees. Put another way, this Bill will create programming which pits DCCAH against its own grantees.

Again, we applaud the intent of Bill 21-0835, to honor and preserve a truly American art form that has deep roots in the District of Columbia. But this is an unprecedented, inequitable, and unsustainable way to create and implement an agency's programming. We strongly recommend reconsidering your support for this legislation, and would encourage further community discussion that aligns goals and expectations with DCCAH's existing research and resources, to find other means and vehicles in which to move such an effort forward.

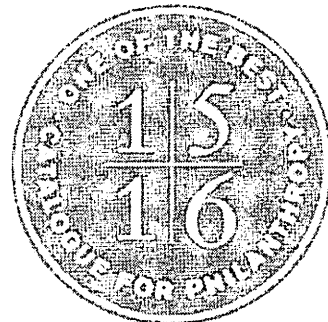
As always, please do not hesitate to reach out to us if you have any questions about any of the above. And thank you for all you do.

Sincerely,



Maggie Riden
Executive Director
DC Alliance of Youth Advocates

CC: Councilmember Kenyan McDuffie, Councilmember David Grosso, Councilmember Elissa Silverman, Councilmember Robert White Jr.





GOVERNMENT OF THE DISTRICT OF COLUMBIA
DC COMMISSION ON THE ARTS AND HUMANITIES

December 28, 2016

Councilmember Jack Evans
Council of the District of Columbia
1350 Pennsylvania Avenue NW
Suite 106
Washington, DC 20004

Re: Bill 21-835 / The “Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016”

Dear Councilmember Evans:

Happy Holidays. Since the “Jazz Preservation, Education, Promulgation and Performance Artist Act of 2016” (“Jazz Preservation Act”) was first introduced by your Council committee earlier this calendar year, the DC Commission on the Arts and Humanities (“Commission”) has continued to research and discuss, with potential stakeholders, the best approach to facilitate the goals of the Jazz Preservation Act. We send this correspondence for the purpose of sharing with you some of our current perspectives regarding the Jazz Preservation Act and its goals.

As I discussed in the testimony that I gave during the Council’s first public hearing regarding the Jazz Preservation Act, the Commission applauds the intent of this legislation, which is to preserve and celebrate the rich cultural history of Jazz as well as inspire the next generation of jazz musicians. The Commission remains dedicated to working with our partners in the District to advance this very important mission. This dedication notwithstanding, the Commission believes that the goals of the Jazz Preservation Act are more likely to be achieved through a non-legislative collaboration of the Commission, other District agencies, District jazz artists and non-profit/private art organizations (rather than by the enactment of this current jazz-related legislation). The Commission reached this conclusion after conducting research regarding this legislation’s requirements. The Commission ultimately determined that: (1) the Jazz Preservation Act is structured in a way that would create unfunded mandates that the Commission is not authorized to substantively act upon; and (2) various responsibilities that are referenced in the Jazz Preservation Act are already being handled by non-profit and other private District art and entertainment organizations. These two issues are discussed in greater detail below.

I. The Jazz Preservation Act, if Enacted, Would Create Unfunded Mandates that the Commission is not Authorized to Act Upon Substantively.

After carefully reviewing and considering the requirements of the Jazz Preservation Act, it became apparent to the Commission that at least two other District government agencies should have also been substantively referenced in this legislation. Those two agencies are the District



GOVERNMENT OF THE DISTRICT OF COLUMBIA
DC COMMISSION ON THE ARTS AND HUMANITIES

of Columbia Public School System (“DCPS”) and the District of Columbia Office of Cable Television, Film, Music and Entertainment (“OCTFME”).

The Commission reached the above-referenced conclusion after realizing that, once enacted, the Jazz Preservation Act would require the Commission to take actions that DCPS and OCTFME are, respectively, solely authorized by law to take. Examples of such actions are referenced in Section 2 of the legislation. Among other things, that section of the legislation mandates that the Commission: (1) establish a series of jazz performances at public, charter and private schools; (2) provide for jazz artists to provide enrichment activities at District elementary and secondary schools (in collaboration with private schools); (3) develop lesson plans and other educational materials on the subject of jazz; and (4) provide teacher training by jazz artists. The DC Commission on the Arts and Humanities is not authorized by law to take any of the above-referenced actions. It is the Commission’s understanding that DCPS is the District agency that is authorized to take such actions.

Section 2 of this legislation includes additional examples of Jazz Preservation Act mandates that this Commission is not authorized to act upon in any substantive way. The list of those mandates includes the requirement that the Commission “record audio and video interviews with leading jazz artists for television broadcasts, such as on the District Knowledge Channel.” Because OCTFME manages the referenced District Knowledge Channel and conducts the types of recorded interviews referenced by this legislation, it appears to the Commission that OCTFME is the most appropriate entity upon which to enact this requirement.

In addition to the above-referenced issues regarding the Commission’s lack of legal authorization, the Jazz Preservation Act is problematic because it would, if enacted, require the Commission to hire additional staff and expend funds in excess of its current approved budget, notwithstanding the fact that the legislation does not provide for an appropriation of money to cover those new agency costs. Again, the Commission embraces the goals of the Jazz Preservation Act. However, it remains concerned that, in light of the above-referenced issues, this legislation (in its current state) will be virtually impossible to implement in an effective way.

II. Various Responsibilities Referenced in the Jazz Preservation Act are Already being Handled by Non-Profit and Other Private District Art / Entertainment Organizations.

As the Commission’s Chairperson, Kay Kendall, and I discussed during your committee’s initial public hearing regarding this legislation, local jazz artists face a number of challenges, such as lack of work space, performance venues and affordable living space; relatively limited audience awareness and jazz-related educational challenges. Various District artists and organizations are currently working to implement strategies that address these art-related challenges. For instance, in 2016, the producers of the annual DC Jazz Festival presented over 125 performances featuring more than 300 artists in 40 plus venues across the District, as well



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as its “Jazz ‘n Family Fun Days”, which serve thousands of students and families. Additionally, in partnership with the Sitar Arts Center, DC Jazz Festival staff members present year-round instrument training and jazz history lessons for Sitar students.

Throughout the summer months, the National Gallery of Art presents its popular and free concert series, “Jazz in the Garden.” This concert series is produced and presented in collaboration with the DC Jazz Festival.

Just this past September, the Commission presented a series of free concerts on Labor Day Weekend at the Historic Lincoln Theatre. These performances showcased a wide range of musical styles by area artists, including jazz.

The John F. Kennedy Center for the Performing Arts presents regular jazz programming, both at its KC Jazz Club, as well as the free-to-attend Millennium Stage.

The Washington Performing Arts organization, through its “Concert in Schools” program, offers District schools the opportunity to book a free performance as well as an instructional workshop in a variety of musical styles, including jazz.

The University of the District of Columbia’s Felix E. Grant Jazz Archives houses over 16,500 commercial sound recordings, along with recordings of interviews with jazz artists and artifacts such as posters, playlists, photographs and memorabilia. The university also presents an ongoing series of jazz concerts and jazz-related events that are free and open to the public.

Several privately-run websites, like “capitalbop.com” and “dcjazz.com” list local jazz musicians, as well as a calendar of local jazz performances. The local news site “DCist” maintains a weekly feature, “This Week in Jazz”, which highlights local jazz performances.

Finally, the Mid-Atlantic Arts Foundation supports the “French-American Jazz Exchange” program, as well as the regional “Jazz Touring Network.” The DC Jazz Festival also supports a “Jazz in Embassies” program which presents jazz music at many of embassies located in the District. Through the Commission’s “Sister Cities” grant opportunity, artists (including jazz musicians) can apply for funding to visit one of the District’s sister cities to perform and participate in cultural exchange.

Although the list above is not exhaustive, it does highlight many of the District events, resources and initiatives that are dedication to preserving and promoting jazz locally, and much of this work is being carried out by grantees of this Commission. The above-referenced resources address nearly all of the mandate set forth in the Jazz Preservation Act. In light of this fact, it appears to the Commission that this legislation would: (1) mandate the duplication of numerous private sector efforts; and (2) place the Commission in direct competition with many of the art-related programs that it currently supports by way of grant awards.



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III. Conclusion.

Notwithstanding the above-referenced concerns regarding the Jazz Preservation Act, the Commission is fully supportive of the legislation's goals and does recognize the value and history of jazz music in the District. In a nutshell, the Commission has concluded that the enactment of the Jazz Preservation Act is likely not the most-efficient way to facilitate the realization of the legislation's goals. The Commission respectfully suggests that a sustained, non-legislative collaboration of District artists and art organizations (including this Commission), along with additional agencies, would likely have a significantly greater probability of achieving the goals of the Jazz Preservation Act. The Commission remains committed to doing all that it can to help the District's art community achieve those goals.

Sincerely,

Arthur Espinoza, Jr.
Executive Director
D.C. Commission on the Arts and Humanities