

Commemorative Works Committee Meeting

November 16, 2023

1:00 to 2:00 PM

Attendees

Alex Padro, CWC

Anita Cozart, CWC

Dulce Naime, CWC

Elisa Vitale, OP

Lauren Dugas-Glover, CWC

Marnique Heath, CWC

Neville Waters, CWC

Otto Condon, CWC

Rohulamin Quander, CWC

Sheree DeBerry, BEGA

Transcript

0:0:0.0 --> 0:0:0.670

Vitale, Elisa (OP)

Good afternoon everyone.

:0:1.140 --> 0:0:4.390

Vitale, Elisa (OP)

I'm Elisa Vitale with the DC Office of Planning.

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Vitale, Elisa (OP)

Welcome to the November 16th 2023 meeting of the District of Columbia Commemorative Works Committee.

0:0:12.220 --> 0:0:13.850

Vitale, Elisa (OP)

This meeting is being recorded.

0:0:15.790 --> 0:0:31.430

Vitale, Elisa (OP)

The Committee was established as part of the Commemorative Works Amendment Act of 2000 to review proposals for commemorative works in public space and to make recommendations to the Mayor and District Council.

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Vitale, Elisa (OP)

We start each meeting with a past commemorative work that was installed in the District.

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Vitale, Elisa (OP)

Today's example is the marble sculpture of Abraham Lincoln and featured this month for his role in

establishing Thanksgiving as the American tradition that it is today after the Battle of Gettysburg in July 1863, which resulted in more than 50,000 American casualties.

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Vitale, Elisa (OP)

Lincoln issued a proclamation inviting citizens to observe the last Thursday of November as a day to recognize the widows, orphans and mourners and sufferers of the then ongoing civil war.

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Vitale, Elisa (OP)

The proclamation is considered the beginning of the National Thanksgiving Day holiday.

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Vitale, Elisa (OP)

The statue that you see here on the slide is in front of the Court of Appeals building at Judiciary Square.

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Vitale, Elisa (OP)

It predates the Lincoln Memorial and is the nation's oldest extant memorial to the president.

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Vitale, Elisa (OP)

It is located blocks from Ford's theater where Lincoln was assassinated, and it was sculpted by an Irish artist, Lot Flannery,

0:1:36.960 --> 0:1:48.200

Vitale, Elisa (OP)

who was actually at the theater of the night of Lincoln's assassination, it was first dedicated in 1868.

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Vitale, Elisa (OP)

It was installed atop an 18 foot column in the 400 block of Indiana Ave Northwest, and it was situated in front of what was then the District of Columbia City Hall, and Washingtonians were responsible for most of the \$25,000 in donations that funded the memorial.

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Vitale, Elisa (OP)

Since its dedication, it has been relocated twice.

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Vitale, Elisa (OP)

In April of 2009, 144 years after the original dedication, it was rededicated a second time.

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Vitale, Elisa (OP)

In its current location, which isn't far from its original location.

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Vitale, Elisa (OP)

And it's been placed on a lower 6 foot granite base at it's new installation.

0:2:29.810 --> 0:2:44.250

Vitale, Elisa (OP)

Today we are joined by Committee members Anita Cozart, Dulcie Namy, Marnie Keith, Lauren Glover, Auto Condon, and then we have two new members joining us today.

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Vitale, Elisa (OP)

Neville Waters and Alex Padro.

0:2:48.700 --> 0:2:56.210

Vitale, Elisa (OP)

We do have a quorum of the Committee present and with that I'll turn the meeting over to the Chair of the Commemorative Works Committee, Anita Cozart.

0:2:57.800 --> 0:3:0.840

Cozart, Anita (OP)

Thank you, Elisa, and thanks to all of you for joining.

0:3:0.850 --> 0:3:33.290

Cozart, Anita (OP)

It's exciting that we have a fuller Committee, more voices to be a part of the work that we do, as this Commemorative Works Committee and excited to dedicate today to really making sure that we get to know each other a little bit more, what motivates us around this work and sharing updates around some of the work that we're doing in a Technical Assistance Program that we're very excited about and excited about the partnerships and excited about the outcomes that are related to that.

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Cozart, Anita (OP)

We don't have any commemorative works to consider this month, so we thought it was a great opportunity to take advantage of the chance to just exchange a little bit as we anticipate in the new year in 2024, we will likely have some.

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Cozart, Anita (OP)

Works to consider going forward as a Committee.

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Cozart, Anita (OP)

So again, as always, want to thank our seasoned members for their time and contributions to this Committee and a very important welcome to our new Members. Alex Padro.

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Cozart, Anita (OP)

Thank you for being here Quander Rohulamin.

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Cozart, Anita (OP)

Thank you so much for being here and also to Neville Waters.

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Cozart, Anita (OP)

And so with that, I'm going to turn it back over to Elisa for the rest of our agenda for today.

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Vitale, Elisa (OP)

Great.

0:4:23.470 --> 0:4:25.900

Vitale, Elisa (OP)

And here we have our agenda.

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Vitale, Elisa (OP)

As Anita mentioned, this includes a welcome to our new Members, an opportunity for everyone to introduce themselves and an update on our Technical Assistance Program.

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Vitale, Elisa (OP)

The second half of the meeting, we really are going to focus on providing an overview for our new Members and as we said, there aren't new applications for the Committee to consider today.

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Vitale, Elisa (OP)

So if you do need to drop off once we do the update on the commemorative works Technical Assistance Program, you're welcome to do that.

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Vitale, Elisa (OP)

Otherwise, everyone's welcome to stay for a refresher if they're interested in staying on for the full meeting today.

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Vitale, Elisa (OP)

So the first item of business is to approve the agenda.

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Vitale, Elisa (OP)

Does that anyone have any comments on the agenda?

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Vitale, Elisa (OP)

OK.

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Vitale, Elisa (OP)

With that, we'll consider the agenda approved and we will move on to new members.

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Vitale, Elisa (OP)

So what we wanted to do really was to give everyone a chance to share a little bit of information about yourself, your connection to DC, your interest in commemorative works, and what inspires or motivates you to serve on this Committee.

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Vitale, Elisa (OP)

So when you were asked to join, what made you say yes, we'll work our way down the list.

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Vitale, Elisa (OP)

So Alex, if you wouldn't mind going first, we'll just we'll work our way through this list and hopefully by the end we'll have a better sense of everyone sitting around the table here today.

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Vitale, Elisa (OP)

So thank you.

0:5:59.260 --> 0:6:3.710

Alexander Padro

Happy New Year, thank you and good afternoon everyone.

0:6:3.720 --> 0:6:6.460

Alexander Padro

And Alexander Padro, Alex is fine.

0:6:6.890 --> 0:6:11.320

Alexander Padro

I'm a 21-year Advisory Neighborhood Commissioner representing the Shaw neighborhood.

0:6:11.330 --> 0:6:16.90

Alexander Padro

I'm currently the Chair of Advisory Neighborhood Commission to 2G and.

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Alexander Padro

I was a founding member of the Commemorative Works Committee.

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Alexander Padro

When did by Mayor Williams, back in 1997, I started an exhaustive effort to document, oh, all the commemorative works in the District of Columbia in preparation for the publication of a number of books that I got distracted and that never have gotten around to publishing.

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Alexander Padro

But nonetheless, that had the huge database, ranging from plaques in the vestibules, in churches to the Washington Monument in terms of range sponsored by.

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Alexander Padro

Of the organizations and the government entities.

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Alexander Padro

So that was my background.

0:7:12.290 --> 0:7:21.820

Alexander Padro

But I've been involved in the creation of several commemorative works, including the Carter G. Woodson Memorial, which is a block away from where I'm sitting right now.

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Alexander Padro

Uh, which is also in my single District.

0:7:26.270 --> 0:7:39.540

Alexander Padro

Also, I've been a review panelist for a number of works as well, so I have particular interests in Washington, DC, African American history.

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Alexander Padro

commemorative works.

0:7:42.150 --> 0:7:45.500

Alexander Padro

Obviously, and also DC municipal architecture.

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Alexander Padro

So I've been a long time.

0:7:47.960 --> 0:7:52.870

Alexander Padro

Oh, you know, past Committee chair and volunteer for the DC Preservation League.

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Alexander Padro

I look former chair of the board of the Historical Society in Washington and served on a number of stations and the presenter on the topic of community works at the annual Historical Studies Conference.

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Alexander Padro

So I think that's probably enough.

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Vitale, Elisa (OP)

Great.

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Vitale, Elisa (OP)

Thank you, Anita.

0:8:14.800 --> 0:8:15.110

Cozart, Anita (OP)

Sure.

0:8:15.120 --> 0:8:16.190

Cozart, Anita (OP)

Good afternoon.

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Cozart, Anita (OP)

Anita Cozart.

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Cozart, Anita (OP)

I'm the director of the Office of Planning, and so that makes me defacto chair of the Committee and I am motivated in many ways by the ways that people connect and engage with commemoration and how it fosters, continues to foster, a sense of belonging and allows people who are not from Washington like myself to become more familiar with the history, the culture, the heritage of the city, and particularly heritage of people and populations who have not been yet been fully represented in our public spaces.

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Cozart, Anita (OP)

And so that brings me a lot of inspiration and.

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Cozart, Anita (OP)

I find a kindred spirit with folks on this Committee around that, so that's a bit about me.

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Vitale, Elisa (OP)

Great.

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Vitale, Elisa (OP)

Thanks, Dulce?

0:9:26.230 --> 0:9:28.320

Naime, Dulce (DPR)

Hi my name is Dulce.

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Naime, Dulce (DPR)

I'm a community planner, representing the DC Department of Parks and Recreation and many things.

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Naime, Dulce (DPR)

As Anita mentioned, many things motivated me to join the commemorative work meeting well.

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Naime, Dulce (DPR)

First I was asked by my director, of course, to serve, but as Anita I'm not born here, but I was not racing this week.

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Naime, Dulce (DPR)

So for me and inspiration is coming back.

0:9:57.560 --> 0:10:1.210

Naime, Dulce (DPR)

So the District and learn a little bit more.

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Naime, Dulce (DPR)

They have read and I'm currently reading a book about AH, who built the capital.

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Naime, Dulce (DPR)

So it's very interesting how there is a lack of probably representation in our commemorative works across the District.

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Naime, Dulce (DPR)

We should keep working.

0:10:21.80 --> 0:10:22.490

Naime, Dulce (DPR)

That is one motivation.

0:10:22.860 --> 0:10:42.360

Naime, Dulce (DPR)

Another great motivation is my all my life I have been interested in public space and how we impact how we educate people throughout like without even people noticing we can transfer information.

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Naime, Dulce (DPR)

We can transmit knowledge.

0:10:44.470 --> 0:10:48.910

Naime, Dulce (DPR)

We can educate, we can get interest and we can also.

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Naime, Dulce (DPR)

Like, leave a footprint through what we put in public space and that can be true.

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Naime, Dulce (DPR)

Commemorative work through the design of the commemorative work we have done so many good things and this time participating in here we have shaped even public space through like just a commemorative work application.

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Naime, Dulce (DPR)

That example is the Consulate of Spain.

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Naime, Dulce (DPR)

Like they change part of their there.

0:11:23.430 --> 0:11:27.570

Naime, Dulce (DPR)

We're on space just to open it up to the public.

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Naime, Dulce (DPR)

I think if we can do that with the skills of getting more access to history to commemoration, I think it's a win win.

0:11:37.860 --> 0:11:40.170

Naime, Dulce (DPR)

So that is one motivation.

0:11:40.700 --> 0:11:42.90

Naime, Dulce (DPR)

Recovering the history.

0:11:42.720 --> 0:11:47.230

Naime, Dulce (DPR)

Inspiring people, I think, is it's another motivation.

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Naime, Dulce (DPR)

I think it's important to see what people have as I have done in the communities and not only like this big huge images like we can do different type of commemoration across the District.

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Naime, Dulce (DPR)

So I think I'm.

0:12:6.340 --> 0:12:27.0

Naime, Dulce (DPR)

I'm really inspired by the spirit of this group because they have been presenting out of the box ideas to they have been sharing what the federal government is doing at the level of the main core in the District was the Beyond the Granite.

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Naime, Dulce (DPR)

The work which I think is amazing.

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Naime, Dulce (DPR)

Thinking how to commemorate, how to speak about the changes in society through commemorative works that are not permanent to so many things, I could be speaking the whole afternoon about, but mainly those are the things that get me excited every time that we meet, just to see what is going on and we all live in the District.

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Naime, Dulce (DPR)

So we are exposed every day to history to commemoration.

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Naime, Dulce (DPR)

I live close by to the courthouse.

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Naime, Dulce (DPR)

That is where my dog plays every day and I get to see all these cultures.

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Naime, Dulce (DPR)

Like every time we meet, you probably have a photo of a place that I have around my house and it's good.

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Naime, Dulce (DPR)

It's just good to talk.

0:13:25.810 --> 0:13:26.720

Naime, Dulce (DPR)

It's good too.

0:13:26.770 --> 0:14:21.500

Naime, Dulce (DPR)

I feel proud of living close to it, of walking in front of it, and I think that is what I want people to feel when they visit a public space that they feel proud of what they are seeing, that they feel inspired, that they feel curious about what they see and that they feel that we are doing a good job, advising the Mayor with this subject or this design that we are putting our finger tips on that like oh no, you should like do this landscape on this side so people can read it better or people can accept better and that people will be happy at the end of the day visiting our city or walking in our streets and seeing what we have suggested and what other people are implementing in here.

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Vitale, Elisa (OP)

Thanks, Lauren?

0:14:30.600 --> 0:14:30.970

Glover, Lauren (CAH)

OK.

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Glover, Lauren (CAH)

Hey so my name is Lauren Dugas Glover

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Glover, Lauren (CAH)

and I'm the manager of the public art department at the DC Commission on the Arts and Humanities and CAH is a standing member of for the legislation of the Commemorative Works Committee.

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Glover, Lauren (CAH)

And I've been asked to serve in this capacity since I joined maybe six years ago.

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Glover, Lauren (CAH)

As the one with the foresight on public art and activating public space, I am not from DC but have lots of deep roots in DC.

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Glover, Lauren (CAH)

I am the crowned native Chicagoan, third generation.

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Glover, Lauren (CAH)

I tell that I haven't lived there in over 36 years, but that still is part of my soul and you know, I know people from DC who no longer live in DC, but if they are from DC, no matter where they're living, they say I am.

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Glover, Lauren (CAH)

I'm from DC.

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Glover, Lauren (CAH)

I'm a DC native, maybe 2-3 generations.

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Glover, Lauren (CAH)

Whatever it is.

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Glover, Lauren (CAH)

But with that and I don't live in DC. Now, I live in, in Maryland, across the border.

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Glover, Lauren (CAH)

Umm, which was my late husband's hometown, but also had deep roots in DC.

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Glover, Lauren (CAH)

So but again I have lots of family members and other people who are deeply rooted in DC.

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Glover, Lauren (CAH)

It's been part of their culture for generations.

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Glover, Lauren (CAH)

I will say bringing that sense of generational ownership that I have towards Chicago having that, whether that's in here and DC or other places where I lived, I know how important it is to understand and recognize the lands on which we walk every day and in rapidly changing communities.

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Glover, Lauren (CAH)

Sometimes those histories can be lost and disrespected, and that is, you know, very frustrating to me.

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Glover, Lauren (CAH)

Growing up in Chicago.

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Glover, Lauren (CAH)

We were surrounded by art everywhere.

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Glover, Lauren (CAH)

You know, public art, whether we didn't call it that, but it was there, you know, they were the neighborhood that I grew up.

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Glover, Lauren (CAH)

There were statues and we were, you know, we painted underneath the viaducts and we were doing art, which is part of every place that we and things that we did.

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Glover, Lauren (CAH)

I also like to say I'm the daughter of an engineer, a Black electrical engineer and so, umm, I grew up learning how Black folks contributed to the US, not the advancements, but how we contributed.

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Glover, Lauren (CAH)

Because, you know, engineers are, you know, geeky in many ways.

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Glover, Lauren (CAH)

And so our father, our father, told us on a regular basis like before, you know, who created the first turn signal, you know, all of those, all of the things that Black folks did and contributed to the society.

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Glover, Lauren (CAH)

So it was never at the advancement, it was the contributions and how we need to always be sure to honor the communities that.

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Glover, Lauren (CAH)

In honor the you know the histories and neighborhoods my parents spent when my father was here during World War Two at Howard's part of the STP program and has very, very fond memories of different things and different places and activations as a young couple, their best friends lived here, and they were my God, you know, my godmother, my mother.

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Glover, Lauren (CAH)

So there was a sense there's a sense of history of what happened in DC and a lot of that is changing now and we're losing track of that.

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Glover, Lauren (CAH)

And I think it's just very important.

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Glover, Lauren (CAH)

So for me, both on a personal level and then as my role with the Commission, the arts and the humanities is to make sure that we are always recognizing the space that we occupy.

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Glover, Lauren (CAH)

We recognize the history that was there before.

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Glover, Lauren (CAH)

And you know that that is just an important part of who we are.

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Glover, Lauren (CAH)

You know, as a society, so I've had the opportunity to travel to some locations internationally, most recently this summer.

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Glover, Lauren (CAH)

You know, I was able to visit Israel and my son was working there for the State Department and reminded of how young our country is and how little we don't respect it when I say that because in older communities like in Israel or you go to Scotland or the United Kingdom, their new cities are older than our country itself and many of these in and as divided as things are going on right now in Israel.

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Glover, Lauren (CAH)

I will say my impression when I was there is that people respected the land and the various people who had lived on those lands over the years, and I just hope that we here in the United States can spend more attention, pay more attention to that as well as pay attention to as much as we can, making sure that you know everyone in the people who are either visiting DC and people who live in DC have a full grasp and understanding of this very unique place.

0:20:3.950 --> 0:20:21.960

Glover, Lauren (CAH)

You know, a lot of people come here because of the politics and the government and the federal part of the city, but they don't understand the neighborhoods, the city part of the city and some of that happened in on federal land and on federal properties.

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Glover, Lauren (CAH)

And so I just think we have an obligation to make sure that that that information is shared.

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Glover, Lauren (CAH)

I was horrified to learn that DC public school students don't have a regular curriculum in 4th grade to learn about DC and learn about their city. Umm.

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Glover, Lauren (CAH)

That was just mind-blowing to me.

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Glover, Lauren (CAH)

I certainly growing up in Chicago, we knew about it from day one, but certainly by the time we went third and 4th grade, you had, you knew about this Ms O'Leary's cow.

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Glover, Lauren (CAH)

The folklore started the Chicago Fire, but we knew about it.

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Glover, Lauren (CAH)

And you were also going down to Springfield, the land of Lincoln, on field trips that you had, that sense of content.

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Glover, Lauren (CAH)

But that doesn't seem to have that as a formal part of the education in elementary school for children.

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Glover, Lauren (CAH)

So anyway I we hope to try to, uh, in many of our programs that we have, we have partnerships with in public art projects with DCPS, DC public schools and that were helping students understand why their school is named and who they're named after.

0:21:37.80 --> 0:21:37.600

Glover, Lauren (CAH)

What did that?

0:21:37.610 --> 0:21:38.860

Glover, Lauren (CAH)

What was that person about?

0:21:38.870 --> 0:21:40.450

Glover, Lauren (CAH)

What was their community about?

0:21:41.490 --> 0:21:49.610

Glover, Lauren (CAH)

So we're trying every way that we can to try to exacerbate or to bring attention to our history.

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Glover, Lauren (CAH)

That's.

0:21:53.170 --> 0:21:53.560

Vitale, Elisa (OP)

Great.

0:21:53.570 --> 0:21:55.150

Vitale, Elisa (OP)

Thank you, Marnique?

0:21:57.10 --> 0:21:58.80

Marnique Heath

Good afternoon.

0:21:58.90 --> 0:22:0.40

Marnique Heath

I'm Monique Heath.

0:22:0.590 --> 0:22:1.770

Marnique Heath

I'm an architect.

0:22:2.520 --> 0:22:12.900

Marnique Heath

First and foremost, and principal and chair of the Board of Studios architecture and you know, as an architect, I've always been very.

0:22:16.590 --> 0:22:25.780

Marnique Heath

Dedicated to making sure that we elevate the experiences for all people of the places and spaces that we create.

0:22:25.830 --> 0:22:28.700

Marnique Heath

Certainly studios, but architects in general.

0:22:28.970 --> 0:22:56.60

Marnique Heath

And I was really excited about seven years ago to take on the position of Chair of the Historic Preservation Review Board to extend my ability to impact people's experiences beyond just the projects that we work on here at Studio and to be able to touch all of the city, particularly in with historic and landmark buildings in historic districts.

0:22:56.560 --> 0:23:1.530

Marnique Heath

And you know, I am not originally from the District as well.

0:23:1.540 --> 0:23:12.80

Marnique Heath

I grew up in Virginia Beach and but visited DC my entire childhood and knew this was the place where I wanted to be.

0:23:12.120 --> 0:23:18.180

Marnique Heath

And I've now lived here much longer than I lived in my hometown of Virginia Beach.

0:23:18.190 --> 0:23:27.440

Marnique Heath

So this is definitely a special place to me and we are raising our son and our soon to be son.

0:23:27.820 --> 0:23:32.670

Marnique Heath

Umm, we'll deliver another in March so.

0:23:33.900 --> 0:23:45.660

Marnique Heath

I thought that we're raising our family here in DC and they are our children will be DC residents and we want them to be proud of this place.

0:23:46.390 --> 0:23:52.100

Marnique Heath

Umm, also as a part of the Historic Preservation Review Board.

0:23:52.830 --> 0:23:53.620

Marnique Heath

Thank you.

0:23:53.670 --> 0:24:22.910

Marnique Heath

I've really been a proud of the work that we do as a board and that I can help champion to make sure that we are telling the history and the stories of under-represented communities, and so I see my work on this Commission, you know, representing the Historic Preservation Review Board as an extension of that and an opportunity to make sure that and the monuments and

0:24:24.450 --> 0:24:33.130

Marnique Heath

A commemorative works that we as a Committee are supporting or helping to advance those stories as well.

0:24:33.180 --> 0:24:46.870

Marnique Heath

So and yeah, I think it's been 7 years I think I joined this Committee when I first came into the position of chair on HPRB.

0:24:47.680 --> 0:24:59.830

Marnique Heath

But I've always enjoyed the rich dialogue with this group and the thoughtfulness that this group brings to to all of the work that we get to touch.

0:25:0.140 --> 0:25:5.740

Marnique Heath

So it's been great to participate and look forward to continuing with our new members.

0:25:8.0 --> 0:25:9.900

Vitale, Elisa (OP)

Thank you and Neville?

0:25:12.560 --> 0:25:22.60

Waters, Neville (DOB)

Well, I am a commemorative work as a Black man who owns a home in Georgetown.

0:25:22.70 --> 0:25:24.930

Waters, Neville (DOB)

That his family purchased in 1925.

0:25:25.150 --> 0:25:40.40

Waters, Neville (DOB)

I think I can drop the mic and say that pretty much is the qualification that is necessary, but even more so I'm actually a 6th generation Washingtonian, a native and I'm very ***** about that.

0:25:40.260 --> 0:25:50.20

Waters, Neville (DOB)

I don't really like that term DMV because I don't know what the M&V have to do with DC, but again, that's my bias and I fully transparent about that.

0:25:51.730 --> 0:25:52.240

Waters, Neville (DOB)

My.

0:25:54.130 --> 0:26:3.280

Waters, Neville (DOB)

Desire or my acceptance of the appointment here very much aligns with my general feelings about this city.

0:26:3.290 --> 0:26:5.20

Waters, Neville (DOB)

I love Washington.

0:26:5.630 --> 0:26:9.220

Waters, Neville (DOB)

I don't really have much intention of leaving Washington.

0:26:10.110 --> 0:26:21.260

Waters, Neville (DOB)

I am always particularly upset about the lack of respect that the city gets for being able to operate independently.

0:26:21.590 --> 0:26:38.990

Waters, Neville (DOB)

I can still recall as a child, my grandfather in tears because he was able to vote for the first time in a presidential election and things like that very much resonate with me and in many ways align with.

0:26:39.0 --> 0:26:57.320

Waters, Neville (DOB)

I think what we are trying to do here as a Committee, UMA recognizing the history and the legacy and the importance of the contributions that we have given to this country in general, but certainly to the Community specifically.

0:26:58.950 --> 0:27:18.980

Waters, Neville (DOB)

I am very encouraged by hearing the comments of the other Committee members and I welcomed the opportunity to get to know everyone better and certainly provide, you know, personal input on at least my opinions and perspective.

0:27:19.300 --> 0:27:36.120

Waters, Neville (DOB)

And lastly, I will point out that I do have again some bias in that I serve on as the head of a foundation that is overseeing the preservation of the oldest African American cemetery here in Washington.

0:27:36.290 --> 0:27:37.830

Waters, Neville (DOB)

It's located in Georgetown.

0:27:38.130 --> 0:27:40.460

Waters, Neville (DOB)

The dates from 1808. Uh.

0:27:40.970 --> 0:27:48.860

Waters, Neville (DOB)

It's actually two properties, one that is owned by a church and one that was held that is held in trust.

0:27:49.170 --> 0:28:3.580

Waters, Neville (DOB)

That was purchased by a group called the Female Union Band Society, which was a group of women that actually banded together and purchased this property pre the Civil War, which is just us.

0:28:3.590 --> 0:28:5.420

Waters, Neville (DOB)

The remarkable story to me?

0:28:5.700 --> 0:28:30.270

Waters, Neville (DOB)

Because, heck, women have a hard time today being able to buy property independently, and the fact that these women were able to figure out a way to purchase this property and commit to each other's benefit of a mutual aid society is such a remarkable thing to me and part of our efforts are researching and finding out their stories.

0:28:30.560 --> 0:28:40.880

Waters, Neville (DOB)

Again, part of I think our responsibility, uh, in ensuring the history is finding out these stories.

0:28:40.890 --> 0:29:2.820

Waters, Neville (DOB)

A lot of it is not written for multiple reasons, so to be able to commemorate and recognize and celebrate the contributions of those who came before us, I think it's critically important for the establishing on our vision for a, if you will, a better tomorrow.

0:29:3.210 --> 0:29:21.200

Waters, Neville (DOB)

I think that is truly the foundation of this country, which at its core has a lot of challenges, but I think is I'm always inspired by the aspirational tone that our forefathers did set forth.

0:29:21.830 --> 0:29:30.400

Waters, Neville (DOB)

For all their faults, they had a vision of a truly unique society and I hope that we can continue to embrace that.

0:29:33.150 --> 0:29:34.960

Vitale, Elisa (OP)

Thank you, Otto?

0:29:36.720 --> 0:29:37.220

Condon, Otto

Hello everybody.

0:29:39.370 --> 0:29:42.660

Condon, Otto

So I am a citizen appointee.

0:29:42.750 --> 0:29:48.240

Condon, Otto

I guess I'm Mayoral appointee nominated by the Office of Planning, and I've been, I think, member since 2016.

0:29:49.10 --> 0:29:50.900

Condon, Otto

Professionally, I am an architect.

0:29:50.910 --> 0:29:55.100

Condon, Otto

Urban designer principal at ZGF architects here in DC.

0:29:56.30 --> 0:30:25.370

Condon, Otto

I've actually lived in DC now for 20 years prior to moving to DC, I lived in the Northwest and Chicago and Boston, and I moved to DC actually working for a plan when Andy Altman was the planning director and under Mayor Williams, a plan for, you know, looking how to revitalize DC-one of my first projects was the Columbia Heights Public Realm Plan, which was a joint collaboration.

0:30:25.470 --> 0:30:42.540

Condon, Otto

We actually were able to put an artist on the team with OP and the DDOT which and work with the community to actually tell the story and bring on artists and you know non-artists to enhance the public realm and the infrastructure.

0:30:42.930 --> 0:30:53.790

Condon, Otto

Now to me like infrastructure, shouldn't be this infrastructure and the other cities I worked in, it was always I worked under the guise of 1% for architect, 1% for art.

0:30:53.880 --> 0:30:58.310

Condon, Otto

So to me that is kind of a baseline of what every piece of public infrastructure should incorporate.

0:31:1.510 --> 0:31:11.160

Condon, Otto

And I've actually said that on everyone in my whatever appointments in front of the Council to Chairman Mendelson, I've explained what 1% for art is every time, or at least two or three times now.

0:31:11.690 --> 0:31:17.920

Condon, Otto

So that is kind of one of my underlying, like, requirements or goals for DC.

0:31:18.830 --> 0:31:41.670

Condon, Otto

What motivates me is when I was working on the Great Streets Minnesota streetscape and we were doing workshops with the arts, demanded Commission and the Ward 7 Arts Collaborative and what Wanda Atkins, who was the chair of that of the Ward Seven Collaborative, you know, pulled me aside and said, Otto, we need to inspire and educate our children at every opportunity.

0:31:41.820 --> 0:31:52.560

Condon, Otto

Like if they're walking to school, every piece of streetscape should be an opportunity to basically tell a story and you know, really enliven and enrich the environment.

0:31:52.570 --> 0:31:53.690

Condon, Otto

And that's what I've been doing.

0:31:53.700 --> 0:31:57.630

Condon, Otto

But that was such a personal, like, connection to, like, working in Ward 7.

0:31:58.340 --> 0:32:1.990

Condon, Otto

Unfortunately, when it was built, it was a missed opportunity.

0:32:2.0 --> 0:32:2.490

Condon, Otto

It wasn't.

0:32:2.530 --> 0:32:20.40

Condon, Otto

Art wasn't incorporated, so I'm still, you know, hoping that you know this can, you know, through this work of this Committee, you know, that sort of better integration and corporation of art into every infrastructure project is kind of a baseline for success.

0:32:44.630 --> 0:32:45.60

Vitale, Elisa (OP)

Great.

0:32:20.490 --> 0:32:45.440

Condon, Otto

I'm really excited about the work on the Technical Assistance Program that's been developed for the words 4, 5, and 7, because I think that it is like a foundational piece that can lead towards the greater integration of art and storytelling and neighborhood understanding and history and everything that should occur in the public realm so that that's me I'm done. Thanks.

0:32:45.70 --> 0:32:45.470

Vitale, Elisa (OP)

Thank you.

0:32:46.670 --> 0:32:47.420

Vitale, Elisa (OP)

In row I.

0:32:47.430 --> 0:32:56.630

Vitale, Elisa (OP)

Your sorry, we've got your name flipped on the slide, but I think you would have been at the end of our list either way, but we'd love to hear a bit from you now.

0:33:1.270 --> 0:33:2.280

Vitale, Elisa (OP)

Think you're on mute?

0:33:10.530 --> 0:33:12.90

Cozart, Anita (OP)

We're not hearing you just yet.

0:33:22.830 --> 0:33:23.510

Cozart, Anita (OP)

Maybe.

0:33:23.550 --> 0:33:24.500

Cozart, Anita (OP)

Uh, Elisa?

0:33:24.510 --> 0:33:35.20

Cozart, Anita (OP)

Maybe just take for a moment, take down the screen share, cause maybe that'll be easier just to find the like button.

0:33:39.460 --> 0:33:41.650

Cozart, Anita (OP)

Mr Quander, do you have on your mic?

0:33:41.780 --> 0:33:44.0

Cozart, Anita (OP)

It looks like a microphone.

0:33:45.860 --> 0:33:47.740

Vitale, Elisa (OP)

Now along the top, usually.

0:33:46.320 --> 0:33:48.650

Cozart, Anita (OP)

And it probably has a slash through it.

0:33:49.220 --> 0:33:50.570

Cozart, Anita (OP)

Maybe it's at the top for you.

0:33:52.660 --> 0:33:56.500

Cozart, Anita (OP)

Next to camera between camera and share.

0:33:56.50 --> 0:34:1.840

Naime, Dulce (DPR)

You do buttons left to the left to the right one.

0:34:2.270 --> 0:34:3.990

Cozart, Anita (OP)

Yeah, there's a red leave button.

0:34:5.640 --> 0:34:6.200

Naime, Dulce (DPR)

Bordner.

0:34:4.0 --> 0:34:9.880

Cozart, Anita (OP)

You don't want to hit that and then if you keep going to the left you should see a mic.

0:34:11.820 --> 0:34:12.640

Cozart, Anita (OP)

OK.

0:34:16.190 --> 0:34:16.780

Rohulamin Quander

Is it better now?

0:34:17.60 --> 0:34:17.720

Naime, Dulce (DPR)

Yes, yes.

0:34:17.100 --> 0:34:18.940

Cozart, Anita (OP)

Yes, we hear you, yes.

0:34:17.460 --> 0:34:19.210

Vitale, Elisa (OP)

Yeah, perfect. Excellent.

0:34:19.320 --> 0:34:21.660

Rohulamin Quander

OK, alright. Thank you very much.

0:34:21.670 --> 0:34:22.670

Rohulamin Quander

OK, I don't want to be.

0:34:22.720 --> 0:34:23.710

Rohulamin Quander

I don't want to be too loud.

0:34:23.720 --> 0:34:25.610

Rohulamin Quander

I don't want to drive anybody out either.

0:34:26.160 --> 0:34:27.290

Rohulamin Quander

Good afternoon everyone.

0:34:27.300 --> 0:34:28.710

Rohulamin Quander

I'm delighted to be here.

0:34:29.320 --> 0:34:31.630

Rohulamin Quander

I lost my link that's why I was late.

0:34:31.740 --> 0:34:37.810

Rohulamin Quander

So I was scrambling trying to find it, and I appreciate that being able to come in a little late.

0:34:37.900 --> 0:34:49.270

Rohulamin Quander

I am Rahulamin Quander and I'm delighted to be joining you as one of the newer members of the Commemorative Works Commission and I am a native Washingtonian.

0:34:50.290 --> 0:34:55.280

Rohulamin Quander

My family's been here since the 1670s, for sure, maybe even earlier.

0:34:55.290 --> 0:35:9.380

Rohulamin Quander

Even earlier, but we do have documentation to show that initially found in slavery in Charles County, Maryland in Overtown, then migrated up into Prince Georges and then over to Fairfax.

0:35:9.810 --> 0:35:18.300

Rohulamin Quander

And somewhere along the line was picked up by our founding Father, George Washington, and has a connection there to enslavement at Mount Vernon.

0:35:18.310 --> 0:35:25.200

Rohulamin Quander

But that's part of not part of this particular Commission, but it kind of sets a tone in the way of the significance.

0:35:25.740 --> 0:35:25.950

Rohulamin Quander

Uh.

0:35:25.960 --> 0:35:33.610

Rohulamin Quander

Historic preservation and understanding what the ancestors did before that is worthy of recognizing now.

0:35:33.980 --> 0:35:35.730

Rohulamin Quander

Preserving, documenting.

0:35:35.900 --> 0:35:38.890

Rohulamin Quander

Presenting, protecting and sharing with everybody else.

0:35:39.460 --> 0:35:47.220

Rohulamin Quander

And in that context, we formed an organization at Mount Vernon, called the League of Descendants of the Mount Vernon enslaved.

0:35:47.380 --> 0:35:54.650

Rohulamin Quander

And their purpose is very parallel to what I just said, identify, document, preserve, protect, educate and share.

0:35:54.740 --> 0:35:56.330

Rohulamin Quander

That's exactly what I see.

0:35:56.870 --> 0:36:3.500

Rohulamin Quander

Is the role of the Commemorative Works Commission to identify, document, educate and share.

0:36:4.90 --> 0:36:31.900

Rohulamin Quander

I happen to have had the honor and duty, likewise of having been the Mayor's agent for historic preservation for the District of Columbia for 12 years, and that those particular works that we were engaged with were no less or more important than what we're doing now, except that many of those were on a national but had nationally significant uh, value, even though it was locally based.

0:36:31.910 --> 0:36:42.780

Rohulamin Quander

Here the District and I work with Historic Preservation Review Board and the public in many cases that came before HPRB that were requested and disagreed.

0:36:42.790 --> 0:36:58.190

Rohulamin Quander

Maybe one of the clarifications that came before the Mayor's agent and as the Mayor's agent, the burden was upon me to be the administrative law judge from 1998 to 2010 to here and decide those cases.

0:36:58.960 --> 0:37:10.560

Rohulamin Quander

And unfortunate to say that none of my decisions was reversed, even though some of them were challenging, got settled in the process of while we were on appeal.

0:37:10.970 --> 0:37:32.630

Rohulamin Quander

So to come now back after these years and try to maybe share and be contributing to this particular group is a very important because everything is worthy of national historic preservation or local historic preservation that meets that test is not necessarily worthy of being recognized as a camera to work.

0:37:32.760 --> 0:37:46.210

Rohulamin Quander

Because what is commemorative work is often more locally based, at least in my head, but we need to recognize many of those things that are not necessarily nationally significant but very important in a locally industry.

0:37:46.500 --> 0:38:4.200

Rohulamin Quander

And the local historian, I'm author of four books and much of that is based upon the contributions of people who have done things great or small right here in the metropolitan Washington, DC area, some spilling over to Maryland, Virginia, that are worthy of noting and commemorating in sharing.

0:38:4.490 --> 0:38:16.80

Rohulamin Quander

And as we look into our DC public schools and our parochial schools and our churches and organizations, they have sites all throughout the city that I am personally aware of or so and so live there.

0:38:16.750 --> 0:38:22.960

Rohulamin Quander

So and so live there as a child, even though the place that they're recognized for is a different address.

0:38:23.220 --> 0:38:28.540

Rohulamin Quander

This is where the family lived when so and so in his or her formative years.

0:38:28.810 --> 0:38:38.370

Rohulamin Quander

And these are things that is important to recognize and remember because it puts a context as to who this person is and how they got to be who they are.

0:38:38.820 --> 0:38:39.480

Rohulamin Quander

Because who?

0:38:39.490 --> 0:38:46.770

Rohulamin Quander

They're living next door to and some cases when the family talks about Frederick Douglass used to stop by and have lunch.

0:38:47.440 --> 0:38:50.330

Rohulamin Quander

Uh, that and the family home.

0:38:50.420 --> 0:38:58.730

Rohulamin Quander

Well, it's nice to be able to remember that they may not fit commemorative work criteria, but it's nice to pass that along and say Frederick Douglass sat here.

0:38:58.940 --> 0:39:5.70

Rohulamin Quander

We know George Washington slept everywhere according to history, but we can at least say Frederick Douglass stopped here.

0:39:5.280 --> 0:39:26.270

Rohulamin Quander

And I think that as we look and try to share and do share what we know as a member of the Board of the DC History Commission, which I am a member of the board and as an advisor to Mount Vernon, which I am an advisor to Mount Vernon as advisor to the Jackson, Ferndale Lee House in Alexandria, which I haven't advisor.

0:39:26.620 --> 0:39:41.120

Rohulamin Quander

And those are the types of things that help us understand and context with everything else how these things fit together, because young people need to understand the older people too, that these things are not necessarily.

0:39:41.130 --> 0:39:47.150

Rohulamin Quander

And in no way isolated, as we have discovered quite recently, as we must not discovered, we've known it.

0:39:47.280 --> 0:39:54.620

Rohulamin Quander

But Georgetown University sold off to enslavement some 272 enslaved people in the 1830s.

0:39:54.630 --> 0:39:58.680

Rohulamin Quander

It preserve and the bankruptcy pending bankruptcy of Georgetown College.

0:39:58.910 --> 0:40:5.620

Rohulamin Quander

Well, that may seem like an isolated incident to some, but when you look at it more universally, I'm just using as an example.

0:40:5.750 --> 0:40:10.760

Rohulamin Quander

You will see that in addition to that, there were other things going on at the same time.

0:40:11.50 --> 0:40:18.130

Rohulamin Quander

Other people being sold off at the same time, and those other people besides the 272 have a distinguished history.

0:40:18.600 --> 0:40:19.110

Rohulamin Quander

There is where?

0:40:19.120 --> 0:40:25.850

Rohulamin Quander

Documenting, preserving and protecting and, uh, like what happened to the Edmondson sisters in that time frame.

0:40:26.140 --> 0:40:34.470

Rohulamin Quander

So it's very important that we have commissions like this to recognize these places that are worthy of recognition.

0:40:34.760 --> 0:40:38.350

Rohulamin Quander

And I think it's important that we, I'm,

0:40:38.360 --> 0:40:49.210

Rohulamin Quander

I'm astounded too, that we don't have a more comprehensive history program for our elementary school students, because what they learn early is like learning that far in language.

0:40:49.300 --> 0:40:50.690

Rohulamin Quander

You learn it, you grasp it.

0:40:50.700 --> 0:40:58.660

Rohulamin Quander

It earlier time in life so that you can use it to start learning your history and high school your language.

0:40:58.670 --> 0:41:5.900

Rohulamin Quander

In high school, you put burdens upon yourself and upon the system to try to educate people when they need.

0:41:6.10 --> 0:41:11.80

Rohulamin Quander

It could have been a part of their daily living and life from an early age.

0:41:11.190 --> 0:41:14.40

Rohulamin Quander

I'm old enough to remember segregation very well in the city.

0:41:14.50 --> 0:41:17.640

Rohulamin Quander

My wife and I integrated the parochial school we attended.

0:41:17.650 --> 0:41:20.900

Rohulamin Quander

We 1950 Sacred Heart Elementary.

0:41:20.910 --> 0:41:24.60

Rohulamin Quander

She was the only child of color in the kindergarten.

0:41:24.70 --> 0:41:31.60

Rohulamin Quander

I was the only child of color, the 2nd grade, and there were only four in the total school, which her brother was one lifelong friend, the other.

0:41:31.230 --> 0:41:34.880

Rohulamin Quander

So I bring history of place.

0:41:35.270 --> 0:41:36.260

Rohulamin Quander

A Mary Church

0:41:36.270 --> 0:41:40.800

Rohulamin Quander

Terrell connection people of that nation ecology was in connection.

0:41:41.110 --> 0:41:47.820

Rohulamin Quander

People that I that I didn't know that I work with them or their legacy or below have the privilege of belongings with organization here.

0:41:47.910 --> 0:41:52.50

Rohulamin Quander

There along the way that they had some major part to play with it.

0:41:52.60 --> 0:42:1.660

Rohulamin Quander

When the Black Family reunion came very first one Dr. Dorothy Height, the National Council of Negro Women's first one was when, the year after the same years.

0:42:1.670 --> 0:42:15.940

Rohulamin Quander

Hard to remember when we celebrated our 300th anniversary of the Quander family, and they came to us and asked us to do the documentary film with them because they wanted to present that history of the Black family and we were delighted to do the taping.

0:42:16.160 --> 0:42:22.190

Rohulamin Quander

And they use that taping for six years to promote the Black family reunion, which was based around the country.

0:42:22.280 --> 0:42:24.220

Rohulamin Quander

But we were doing it based on what was going on.

0:42:24.230 --> 0:42:29.960

Rohulamin Quander

In Washington, DC, so this is how we build continuity and we continue it to the newer, younger generation.

0:42:30.290 --> 0:42:33.560

Rohulamin Quander

I don't know who the other people are internally, how old they are.

0:42:33.850 --> 0:42:46.320

Rohulamin Quander

I'm not going to ask, but I would say that in some sense I do bring some, not all, but some institutional memory in terms of what I can tell people about integration and segregation.

0:42:46.330 --> 0:43:0.290

Rohulamin Quander

And I'm not focused on negativity, but believe me, and enough negative experiences myself as a young child integrating the parochial schools in the District of Columbia where I'd be on the welcome mat, was hung out.

0:43:0.540 --> 0:43:10.510

Rohulamin Quander

Quite generously and quite frequently, so this is part of what we have to address and come around and recognize places that were of value then.

0:43:10.740 --> 0:43:16.310

Rohulamin Quander

But the value of what they were then and are greater value now was not appropriately appreciated.

0:43:16.320 --> 0:43:22.260

Rohulamin Quander

So we need to try to restore, not restore to build that those places that never got their due recognition.

0:43:22.360 --> 0:43:23.60

Rohulamin Quander

So thank you.

0:43:25.920 --> 0:43:26.140

Vitale, Elisa (OP)

In.

0:43:25.70 --> 0:43:26.920

Waters, Neville (DOB)

Excuse me before we go on.

0:43:26.930 --> 0:43:34.930

Waters, Neville (DOB)

I feel like I should jump in because as a fellow native Washingtonian, I have to confess that I dated a Quander at one point.

0:43:35.250 --> 0:43:36.600

Rohulamin Quander

Oh, you didn't marry him?

0:43:36.280 --> 0:43:36.660

Vitale, Elisa (OP)

Uh.

0:43:36.750 --> 0:43:37.470

Rohulamin Quander

Goodness, what happened?

0:43:37.140 --> 0:43:37.570

Waters, Neville (DOB)

No.

0:43:37.640 --> 0:43:39.70

Waters, Neville (DOB)

Dated, dated, dated.

0:43:39.80 --> 0:43:39.850

Waters, Neville (DOB)

I only dated.

0:43:39.940 --> 0:43:42.100

Waters, Neville (DOB)

I only dated so anyway.

0:43:42.160 --> 0:43:45.610

Rohulamin Quander

OK, well, it wasn't my wife.

0:43:44.320 --> 0:43:47.880

Vitale, Elisa (OP)

This is to say we didn't require sharing that as part of the intro.

0:43:45.620 --> 0:43:50.600

Rohulamin Quander

If she was 1/4, my wife is going to marriage is not called the board so.

0:43:48.960 --> 0:43:53.300

Waters, Neville (DOB)

I just in case there's any bias still held against me, that's all.

0:43:53.440 --> 0:43:55.370

Glover, Lauren (CAH)

Uh, that's too funny.

0:43:57.670 --> 0:44:9.340

Vitale, Elisa (OP)

Well, thank you everyone for just taking the time to share a bit about your interest on your connections to DC, your interest in the work of the Commemorative Works Committee.

0:44:9.810 --> 0:44:16.230

Vitale, Elisa (OP)

We would like to do a quick update for everyone on our Technical Assistance Program.

0:44:16.870 --> 0:44:17.480

Vitale, Elisa (OP)

Um.

0:44:17.950 --> 0:44:25.360

Vitale, Elisa (OP)

And just to let folks know that if you're a new member, we'll share a bit more about this in our overview next.

0:44:25.370 --> 0:44:38.600

Vitale, Elisa (OP)

But this is an initiative that Office of Planning is working on, along with Lauren and the Commission for the Arts and Humanities, and we are focusing first in words 4, 5, 7 and eight.

0:44:39.510 --> 0:44:41.400

Vitale, Elisa (OP)

We are working with community partners.

0:44:41.410 --> 0:44:46.710

Vitale, Elisa (OP)

In those words, all of our community partners have concluded accepting nominations.

0:44:47.760 --> 0:45:19.730

Vitale, Elisa (OP)

We've received a total of 36 eligible subjects for consideration for commemoration and we've heard some great stories as we've collected these nominations, the subjects tell stories that inspire us and reflect what's important to these communities and several of the nominations highlight the work of interracial groups that fought to end blockbusting, to integrate civic associations, groups that work to prevent the highways from cutting through DC neighborhoods.

0:45:20.20 --> 0:45:29.490

Vitale, Elisa (OP)

We've received nominations for Marion Barry, Dorothy Height, Wilhelmina Rolark, all kind of icons of the modern civil rights movement.

0:45:30.50 --> 0:45:33.150

Vitale, Elisa (OP)

We have a nomination for Kelvin Tyrone Mock.

0:45:33.220 --> 0:45:57.790

Vitale, Elisa (OP)

He was a 7 year old boy who actually died in a fire at the Kenilworth Dump in 1968, and that incident actually led to the end of trash burning operations at that site and to the restoration of that land as Parkland, and Henry and George Washington and Henry Parker were local business owners or that opened businesses to serve the Deanwood community.

0:45:59.550 --> 0:46:8.620

Vitale, Elisa (OP)

And they've, you know, that was a community that really prided itself on serving African American residents, you know, in that neighborhood.

0:46:9.230 --> 0:46:15.510

Vitale, Elisa (OP)

So this is just a snapshot here on the screen of the nominations that we've received to date.

0:46:16.210 --> 0:46:29.750

Vitale, Elisa (OP)

And as we wrap up this first phase, we're going to be looking at, uh, you know, selecting a subject and the site to move forward through this Technical Assistance Program.

0:46:30.340 --> 0:46:35.390

Vitale, Elisa (OP)

We have more information on the commemorative works are posted on the project website.

0:46:35.400 --> 0:46:48.430

Vitale, Elisa (OP)

You can certainly find more information there and stay up to date with the program by visiting the public input site and will continue to provide updates on to the to the Commemorative Works Committee at future meetings.

0:46:49.140 --> 0:46:49.320

Rohulamin Quander

Um.

0:46:49.230 --> 0:47:1.900

Vitale, Elisa (OP)

This just shows that the timeline kind of where we are and where we're headed and the second phase, which is what we're kind of moving into next, will be preparing the concept designs for four sites.

0:47:1.910 --> 0:47:19.220

Vitale, Elisa (OP)

This will include one site in each word, words 4, 5, 7 and eight, so we'll be scheduling kickoff meetings with the design consultant that OP will be bringing on board, the artists, and then the community in which we're working.

0:47:19.230 --> 0:47:31.600

Vitale, Elisa (OP)

And we'll be working through on community visioning and developing the concept plans and that'll be happening starting in the new year with a kickoff meeting likely in January and the concept design planning process in the spring.

0:47:32.290 --> 0:47:53.650

Vitale, Elisa (OP)

We anticipate that these concept designs will come to the Committee for review and comment, and that would likely happen in June, and then we'll obviously be providing, you know, more details to the

members of this Committee once those meetings are scheduled and we would encourage folks to come out and participate in those meetings.

0:47:53.930 --> 0:47:55.320

Vitale, Elisa (OP)

And it looks like there's a question.

0:47:56.930 --> 0:47:58.420

Waters, Neville (DOB)

Oh yeah.

0:47:58.430 --> 0:48:2.980

Waters, Neville (DOB)

Obviously my first meeting, so I'm just trying to get a little background.

0:48:3.210 --> 0:48:8.870

Waters, Neville (DOB)

Any particular reason that just four, five, seven and eight wards were selected?

0:48:9.800 --> 0:48:12.330

Vitale, Elisa (OP)

That is the first phase.

0:48:12.800 --> 0:48:18.750

Vitale, Elisa (OP)

We are hopeful that we'll be able to expand this and work in words 1, 2, 3 and six in the future.

0:48:19.20 --> 0:48:31.430

Vitale, Elisa (OP)

I think initially our desire was to focus on four or five, seven and eight because there really is a concentration of certainly national monuments and commemorative works.

0:48:31.790 --> 0:48:45.170

Vitale, Elisa (OP)

Um, on the mall West of the park in in other areas of the District, there's only one monument now east of the river or commemorative work east of the river like a formal one.

0:48:45.180 --> 0:48:51.680

Vitale, Elisa (OP)

There are certainly other examples, and I think we have some of these in the presentation later, kind of other more information.

0:48:52.180 --> 0:49:1.980

Vitale, Elisa (OP)

Um, so you know pieces of public art that commemorate individuals east of the river, but we really wanted to focus on these communities initially.

0:49:3.860 --> 0:49:4.160

Rohulamin Quander

OK.

0:49:4.280 --> 0:49:6.370

Glover, Lauren (CAH)

Do you mind if I just add something?

0:49:7.230 --> 0:49:7.910

Glover, Lauren (CAH)

Do you mind?

0:49:8.240 --> 0:49:8.650

Vitale, Elisa (OP)

No.

0:49:8.700 --> 0:49:9.100

Vitale, Elisa (OP)

Go for it.

0:49:8.540 --> 0:49:9.340

Glover, Lauren (CAH)

OK, OK.

0:49:9.850 --> 0:49:22.980

Glover, Lauren (CAH)

This um, this was a project a long time coming and initially it was going to be a two year project where all 8 wards were going to be.

0:49:25.380 --> 0:49:37.70

Glover, Lauren (CAH)

Done and just the mechanics of doing all eight at the same time within one year is complicated due to some unforeseen.

0:49:38.460 --> 0:49:39.250

Glover, Lauren (CAH)

Circumstances.

0:49:40.80 --> 0:49:45.890

Glover, Lauren (CAH)

Um, we could only do these four and the funding for these four.

0:49:46.400 --> 0:50:0.130

Glover, Lauren (CAH)

I think from OP's position, but when we started this conversation in earnest, I would say over a year ago, maybe a year ago, last spring, the intention was to have a similar process.

0:50:0.400 --> 0:50:1.860

Glover, Lauren (CAH)

You know, for all eight wards?

0:50:2.180 --> 0:50:2.640

Glover, Lauren (CAH)

Um.

0:50:3.100 --> 0:50:5.740

Glover, Lauren (CAH)

So just for context, it wasn't.

0:50:8.110 --> 0:50:9.0

Glover, Lauren (CAH)

It wasn't intended.

0:50:9.10 --> 0:50:10.420

Glover, Lauren (CAH)

It would be 4 and done.

0:50:12.990 --> 0:50:13.580

Rohulamin Quander

Um.

0:50:13.320 --> 0:50:14.190

Vitale, Elisa (OP)

And that's still.

0:50:10.490 --> 0:50:15.990

Glover, Lauren (CAH)

It was intended to be 8 and done, so I guess, yeah, yeah, yes.

0:50:16.300 --> 0:50:17.100

Rohulamin Quander

Yeah, yeah.

0:50:14.200 --> 0:50:17.830

Vitale, Elisa (OP)

Yeah, that's still the desire too to expand, yeah.

0:50:17.230 --> 0:50:21.860

Glover, Lauren (CAH)

But right now the project is on these first four and that's where the funding is.

0:50:21.170 --> 0:50:22.910

Vitale, Elisa (OP)

Yeah, correct.

0:50:22.230 --> 0:50:25.160

Rohulamin Quander

Um, I just have a little comment.

0:50:25.230 --> 0:50:31.180

Rohulamin Quander

I noticed you put him down a Butch Hopkins and Butch was a nickname. I grew up with him.

0:50:31.240 --> 0:50:31.660

Rohulamin Quander

Do you?

0:50:31.720 --> 0:50:32.510

Rohulamin Quander

Would you really call it?

0:50:32.520 --> 0:50:33.270

Rohulamin Quander

Want to call him Butch?

0:50:33.280 --> 0:50:35.210

Rohulamin Quander

Or do you think you want to call him Albert?

0:50:35.680 --> 0:50:39.150

Rohulamin Quander

If members are right, was Albert C and put the Butch in parenthesis marks.

0:50:40.40 --> 0:50:40.710

Vitale, Elisa (OP)

Sure.

0:50:40.720 --> 0:50:41.30

Vitale, Elisa (OP)

Yeah.

0:50:41.40 --> 0:50:43.90

Vitale, Elisa (OP)

We, um, the nominations.

0:50:49.390 --> 0:50:49.770

Rohulamin Quander

OK.

0:50:43.100 --> 0:50:50.250

Vitale, Elisa (OP)

These were sourced from the community and we are working to do more research and round those out.

0:50:53.210 --> 0:50:53.490

Rohulamin Quander

OK.

0:50:50.260 --> 0:50:53.700

Vitale, Elisa (OP)

So it's great to hear your input on the list.

0:50:54.620 --> 0:50:54.960

Rohulamin Quander

Yeah.

0:50:54.610 --> 0:50:55.110

Vitale, Elisa (OP)

Thank you.

0:50:55.0 --> 0:50:56.10

Rohulamin Quander

OK, just asking.

0:50:56.860 --> 0:50:57.590

Vitale, Elisa (OP)

No thanks.

0:50:57.600 --> 0:50:58.260

Vitale, Elisa (OP)

I appreciate that.

0:51:1.580 --> 0:51:5.20

Vitale, Elisa (OP)

And actually that I know Marnique had to hop off.

0:51:5.30 --> 0:51:8.740

Vitale, Elisa (OP)

That really concludes the kind of the business portion of today's meeting.

0:51:9.360 --> 0:51:16.90

Vitale, Elisa (OP)

We did want to make sure that everyone had the list of meeting dates for 2024.

0:51:16.180 --> 0:51:28.550

Vitale, Elisa (OP)

The Committee meets every other month on the third Friday, we are shifted a day off this month, but the regular meeting date and time is 1:00 to 2:00 PM on every other month on the third Friday.

0:51:29.80 --> 0:51:37.940

Vitale, Elisa (OP)

So you'll receive, you know, notice and a link to join the meeting in advance, but just for planning purposes, we wanted to share those dates with you.

0:51:39.510 --> 0:51:39.890

Rohulamin Quander

OK.

0:51:39.70 --> 0:51:45.350

Vitale, Elisa (OP)

And as I mentioned this, this concludes the formal business portion of the meeting our more experienced.

0:51:45.360 --> 0:51:47.590

Vitale, Elisa (OP)

Members are welcome to log off.

0:51:48.240 --> 0:51:50.410

Vitale, Elisa (OP)

I don't know that we saved you any time today.

0:51:50.420 --> 0:51:58.660

Vitale, Elisa (OP)

We had a rich and full discussion in sharing a bit about ourselves, so I think we've taken up the hour.

0:51:58.700 --> 0:52:9.580

Vitale, Elisa (OP)

So we're not going to give you back any time in your day, but if the new folks are available and would like to stay on, we do have additional slides that we can share that the do provide.

0:52:10.160 --> 0:52:14.800

Vitale, Elisa (OP)

A more broad introduction to the to the Committee itself, it's responsibilities.

0:52:14.810 --> 0:52:18.720

Vitale, Elisa (OP)

Some of the history of the Committee and a bit more information.

0:52:20.750 --> 0:52:28.150

Waters, Neville (DOB)

Is this second half of the meeting will this be a about our what's, what's the about a month?

0:52:29.770 --> 0:52:33.570

Waters, Neville (DOB)

What is about the amount of time?

0:52:35.440 --> 0:52:42.190

Vitale, Elisa (OP)

We have maybe like 15 more slides I can go through them quickly.

0:52:42.540 --> 0:52:44.110

Vitale, Elisa (OP)

It maybe is another half hour.

0:52:48.380 --> 0:52:49.760

Cozart, Anita (OP)

At least if there might be a way.

0:52:49.770 --> 0:52:50.480

Cozart, Anita (OP)

Thank you, Otto.

0:52:49.420 --> 0:52:51.30

Condon, Otto

No comment.

0:52:51.40 --> 0:52:52.130

Condon, Otto

Thanks. OK.

0:52:51.300 --> 0:52:53.250

Vitale, Elisa (OP)

Thanks sure.

0:52:55.570 --> 0:52:56.30

Vitale, Elisa (OP)

Yep.

0:52:58.190 --> 0:52:59.270

Vitale, Elisa (OP)

Right, exactly.

0:53:3.160 --> 0:53:3.600

Vitale, Elisa (OP)

Sure.

0:52:50.490 --> 0:53:4.230

Cozart, Anita (OP)

There might be a way we can kind of truncate it a little bit as we go through, especially given the experience that our new I'm using air quotes members have, it's a pretty extensive.

0:53:11.730 --> 0:53:12.190

Vitale, Elisa (OP)

Sure.

0:53:4.240 --> 0:53:14.930

Cozart, Anita (OP)

So maybe there's a way to even start off with kind of the basics of it, and then just open up for questions.

0:53:17.640 --> 0:53:17.820

Vitale, Elisa (OP)

Yeah.

0:53:20.950 --> 0:53:21.360

Vitale, Elisa (OP)

Yeah.

0:53:14.940 --> 0:53:21.550

Cozart, Anita (OP)

Maybe we do the program overview for those slide seven and eight and then we just open for questions.

0:53:21.590 --> 0:53:22.540

Vitale, Elisa (OP)

Yeah, sure.

0:53:23.900 --> 0:53:24.80

Cozart, Anita (OP)

Yeah.

0:53:22.550 --> 0:53:31.460

Vitale, Elisa (OP)

I'm happy to do that and so the first slide really is in an introduction of the Committee and its responsibilities.

0:53:31.470 --> 0:53:46.430

Vitale, Elisa (OP)

The Committee was established on in 2000 and its role was to advise and recommend to the Mayor and Council a disposition, so a decision on each application to place a commemorative work on public space in the District of Columbia.

0:53:48.620 --> 0:53:50.30

Vitale, Elisa (OP)

The Committee members have.

0:53:50.40 --> 0:53:53.220

Vitale, Elisa (OP)

We obviously have agency representatives, public members.

0:53:53.780 --> 0:54:0.770

Vitale, Elisa (OP)

In 2020, there was a change to the membership, which was to include three members appointed by the Chairman of the Council.

0:54:0.840 --> 0:54:9.80

Vitale, Elisa (OP)

You're joining us today, so those spots have now been filled and we're happy to have you with us on the Committee.

0:54:11.420 --> 0:54:17.190

Vitale, Elisa (OP)

And this presentation has been shared and I will note at the bottom of each slide, there are hyperlinks.

0:54:17.200 --> 0:54:29.530

Vitale, Elisa (OP)

So if you do find that you want to dig a bit deeper and look at some of this information in more detail, there are hyperlinks at the bottom of the slides in the materials that were sent out in advance of the meeting.

0:54:30.780 --> 0:54:38.460

Vitale, Elisa (OP)

So here you just have the definitions you know common definition for a commemorative work and a definition for public space.

0:54:41.440 --> 0:54:45.230

Vitale, Elisa (OP)

This speaks a bit to the comprehensive plan there.

0:54:46.580 --> 0:55:5.290

Vitale, Elisa (OP)

There's not formal guidance in terms of how this Committee should review the siting and design of commemorative works other than what is in the Act that establishes this, establishes the Committee, and so we can look to the comp plan, the comprehensive plan for the District of Columbia.

0:55:5.300 --> 0:55:17.550

Vitale, Elisa (OP)

It does provide some guidance in terms of making sure that the location of the commemorative work and the subject that is being commemorated, that there is a connection and a relationship between the two.

0:55:17.830 --> 0:55:21.670

Vitale, Elisa (OP)

And then there also is language in the comp plan about

0:55:23.180 --> 0:56:3.500

Vitale, Elisa (OP)

Gateways and how we how we look to say commemorative works and create kind of monumental entrances to the District and memorable gateways into DC so that provides some guidance on this is really a quick program overview in terms of consideration so this can help guide the Committee members as they review applications on there is obviously a desire to prioritize subjects related to DC culture and history generally the desire is to focus on subjects or events that have happened in the past.

0:56:3.510 --> 0:56:9.160

Vitale, Elisa (OP)

So if it's an individual who's deceased, it's generally someone who's been deceased for 10 or more years.

0:56:9.170 --> 0:56:14.820

Vitale, Elisa (OP)

If it's a significant event, it would be and you know an event that occurred more than 10 years ago.

0:56:14.830 --> 0:56:19.920

Vitale, Elisa (OP)

This the focus isn't to commemorate something that happened last week or last month.

0:56:19.930 --> 0:56:24.720

Vitale, Elisa (OP)

It's really looking back a bit in time in terms of significant events.

0:56:25.90 --> 0:56:35.400

Vitale, Elisa (OP)

Again, we spoke a little bit about context and making sure that the subject and site relate to one another and have a strong connection.

0:56:35.650 --> 0:56:42.910

Vitale, Elisa (OP)

And then the final kind of over like overarching criteria is the use of durable materials.

0:56:43.240 --> 0:56:49.220

Vitale, Elisa (OP)

These commemorative works are often cited, as we mentioned in public space, there are outdoors.

0:56:49.230 --> 0:57:6.130

Vitale, Elisa (OP)

They're subject to the elements we want to make sure that as the Committee reviews applications that we're ensuring that these are items that will withstand the elements and wear well and hold up over time.

0:57:8.890 --> 0:57:10.440

Rohulamin Quander

May I ask a question at this point.

0:57:9.10 --> 0:57:10.850

Vitale, Elisa (OP)

And sure.

0:57:11.450 --> 0:57:12.40

Rohulamin Quander

OK.

0:57:12.110 --> 0:57:18.570

Rohulamin Quander

When we talk about withstand the elements of overtime, are we referring to a sign?

0:57:18.580 --> 0:57:23.710

Rohulamin Quander

A placard or a statue or some something that is going to be there or exactly when?

0:57:23.720 --> 0:57:24.560

Rohulamin Quander

What are we talking about?

0:57:25.550 --> 0:57:25.960

Vitale, Elisa (OP)

It.

0:57:25.970 --> 0:57:26.280

Vitale, Elisa (OP)

Yeah.

0:57:29.200 --> 0:57:29.510

Rohulamin Quander

Yes.

0:57:26.290 --> 0:57:34.380

Vitale, Elisa (OP)

And I was going to say it covers all of those things or we can we can kind of go off script here and talk a bit informally.

0:57:34.390 --> 0:57:36.850

Vitale, Elisa (OP)

And I can kind of flip through the slides as their items.

0:57:37.310 --> 0:57:39.180

Vitale, Elisa (OP)

Um that are helpful.

0:57:39.410 --> 0:57:45.960

Vitale, Elisa (OP)

This next slide shows some of the recent you know, items that have come before this Committee for consideration.

0:57:46.250 --> 0:57:51.940

Vitale, Elisa (OP)

So it could be a park, so it might be landscaping and lighting and pathways.

0:57:52.640 --> 0:57:52.950

Rohulamin Quander

Um.

0:57:55.730 --> 0:57:55.890

Rohulamin Quander

Yeah.

0:57:52.190 --> 0:57:59.360

Vitale, Elisa (OP)

It could be something like the Carter Woodson memorial, which is, um, a sculptural element.

0:57:59.710 --> 0:58:6.200

Vitale, Elisa (OP)

So you've got stone and bronze or, you know, other cast materials.

0:58:6.410 --> 0:58:13.960

Vitale, Elisa (OP)

It could be something like it could be mosaics, it could be a medallion in the ground.

0:58:14.520 --> 0:58:15.670

Vitale, Elisa (OP)

So it varies.

0:58:16.110 --> 0:58:16.470

Rohulamin Quander

OK.

0:58:15.740 --> 0:58:20.890

Vitale, Elisa (OP)

So there are there are applications that will come to this Committee that could be a bust.

0:58:20.900 --> 0:58:24.520

Vitale, Elisa (OP)

It could be, um, you know, a medallion in the ground.

0:58:29.250 --> 0:58:29.620

Rohulamin Quander

OK.

0:58:30.50 --> 0:58:30.350

Rohulamin Quander

Thank you.

0:58:24.530 --> 0:58:31.440

Vitale, Elisa (OP)

It could be more natural in that it could be landscaping or natural materials, sure.

0:58:30.800 --> 0:58:41.820

Waters, Neville (DOB)

And are these things are these things then paid for by through this Committee, or does the Committee have to go seek the funds from somewhere else?

0:58:42.730 --> 0:59:2.600

Vitale, Elisa (OP)

No, basically this Committee is reviewing and making a recommendation that would go to the mayor and Council as to whether or not this kind of meets the criteria that I talked about - is a significant person or event that happened more than 10 years in the past.

0:59:2.610 --> 0:59:8.400

Vitale, Elisa (OP)

Is it a site that has resonance between the, the subject and where it's being located?

0:59:8.550 --> 0:59:15.540

Vitale, Elisa (OP)

It would be up to the applicant, once this Committee hears the application, you'll often hear applications twice.

0:59:15.550 --> 0:59:17.750

Vitale, Elisa (OP)

You'll have an initial concept review.

0:59:17.820 --> 0:59:27.270

Vitale, Elisa (OP)

You would provide feedback and comments the applicant would take that information back, make revisions, and then come back with a final concept design.

0:59:27.400 --> 0:59:37.30

Vitale, Elisa (OP)

There are also a whole host of other kind of boards and commissions or entities that might review an application depending on where it's located.

0:59:37.610 --> 0:59:37.960

Vitale, Elisa (OP)

Um.

0:59:38.350 --> 0:59:43.240

Vitale, Elisa (OP)

Certainly groups often will coordinate with, you know, ANC's or other local organizations.

0:59:43.250 --> 0:59:58.480

Vitale, Elisa (OP)

If it's within a historic District, it might have to go to the historic preservation staff in a minimum, and maybe to the Historic Preservation Review Board, depending again on location, it might require Commission to Fine Arts review or National Capital Planning Commission review.

0:59:59.130 --> 1:0:16.600

Vitale, Elisa (OP)

It might have to go to the District Department of Transportation for public space permits, so the Commemorative Works Committee review is one of many that would likely be required for the signing of any commemorative work once it gets through all those reviews.

1:0:16.610 --> 1:0:41.330

Vitale, Elisa (OP)

And once it gets through the Commemorative Works Committee, the Mayor or Council would then make the final decision, and it is incumbent upon the applicant to then find the funding for fabrication, for

installation and for maintenance, so that it's really up to the applicant and this kind of gets to the whole notion of the Technical Assistance Program.

1:0:41.930 --> 1:0:48.880

Vitale, Elisa (OP)

We have really found we're not getting a lot of kind of community driven applications.

1:0:48.970 --> 1:1:2.860

Vitale, Elisa (OP)

They frequently are, like I mentioned, we've had a lot of applications from embassies, so things like the Galvez statue at the Spanish Embassy, the Java bust, Umm.

1:1:3.440 --> 1:1:17.150

Vitale, Elisa (OP)

And so for the Technical Assistance Program, we're really hoping that we can help kind of hand pulled for these for a community group that has identified a subject that merits commemoration on.

1:1:17.160 --> 1:1:25.650

Vitale, Elisa (OP)

That's worthy of being commemorated and help them navigate this tricky approval process because it's not easy and it's not just one stop shopping.

1:1:25.980 --> 1:1:36.460

Vitale, Elisa (OP)

So help them navigate that process and then give them the tools to help tell the story and help advocate for the project and help them be able to make the key.

1:1:44.200 --> 1:1:44.660

Cozart, Anita (OP)

Oh dear.

1:1:43.980 --> 1:1:47.800

Vitale, Elisa (OP)

Well, to fabricate and install it.

1:1:48.310 --> 1:2:0.30

Alexander Padro

So Elisa I just wanted to share that the other resources in terms of funding can include the DC Commission on the Arts and Humanities.

1:2:0.760 --> 1:2:2.450

Vitale, Elisa (OP)

Mm-hmm. Yeah.

1:2:14.310 --> 1:2:14.520

Vitale, Elisa (OP)

Mm-hmm.

1:2:0.320 --> 1:2:25.280

Alexander Padro

So for example, two of the projects have been associated with that didn't have the funding through that source and some other works that sometimes are actually not fully commemorative but have commemorative elements, revisionism insulation on the 700 block of P Street that my employer Shaw Main Streets was responsible for, that celebrates three of our local sheroes and heroes.

1:2:25.640 --> 1:2:30.240

Alexander Padro

But it was a public art project, so it didn't come to the Committee so.

1:2:28.310 --> 1:2:30.720

Vitale, Elisa (OP)

Umm, right.

1:2:31.190 --> 1:2:38.720

Vitale, Elisa (OP)

And that there is the distinction of because certainly you can see here we have lots of examples of commemoration.

1:2:38.730 --> 1:2:39.700

Vitale, Elisa (OP)

It could be a mural.

1:2:39.710 --> 1:2:43.870

Vitale, Elisa (OP)

It could be, um, you know, public art.

1:2:43.880 --> 1:2:48.570

Vitale, Elisa (OP)

It could be the, you know, you see the Armillaria for Sarah Rittenhouse here.

1:2:48.830 --> 1:3:2.80

Vitale, Elisa (OP)

So there are definitely examples of public art that honor, um, people that were important in DC history, that may not have come through the Commemorative Works Committee review process formally.

1:3:8.70 --> 1:3:8.340

Rohulamin Quander

I'm.

1:3:7.90 --> 1:3:11.450

Waters, Neville (DOB)

And a while we're in the weeds here.

1:3:13.220 --> 1:3:22.90

Waters, Neville (DOB)

Are these applicants or technical assistance right now confined to 4, 5, 7 and eight?

1:3:23.320 --> 1:3:28.30

Vitale, Elisa (OP)

So the Technical Assistance Program, yes, right now those are the wards.

1:3:28.40 --> 1:3:35.660

Vitale, Elisa (OP)

So we have been seeking nominations for subjects or events that are significant in those you know, in communities within those wards.

1:3:45.880 --> 1:3:46.300

Rohulamin Quander

OK.

1:3:51.210 --> 1:3:51.410

Vitale, Elisa (OP)

Mm-hmm.

1:3:56.610 --> 1:3:56.830

Vitale, Elisa (OP)

Sure.

1:3:45.510 --> 1:4:1.400

Cozart, Anita (OP)

And I guess the one thing just maybe if you could go to slide 16, because I think it actually kind of illustrates how we got to the focus when we did want to make a focus, how we kind of got to the focus, well where we really mapped out.

1:4:3.570 --> 1:4:13.220

Cozart, Anita (OP)

Those are the commemorative works that we had awareness of and we saw, you know there's a there's differences, there's disparities that exist there.

1:4:13.230 --> 1:4:14.860

Cozart, Anita (OP)

So we wanted to start there.

1:4:14.970 --> 1:4:21.240

Cozart, Anita (OP)

Our efforts to get to all 8 wards we wanted to start in the wards where they had the least.

1:4:21.710 --> 1:4:30.600

Cozart, Anita (OP)

So that's kind of how we got to the focus for this initial piece and we look to expand it as we move forward.

1:4:30.710 --> 1:4:38.980

Cozart, Anita (OP)

I guess I want to say, you know, partnerships have been super important and wards 4, 5, 7 and eight.

1:4:39.30 --> 1:4:57.440

Cozart, Anita (OP)

So with the Anacostia BID, certainly with The Parks Main Streets, at least, you can let me know of other partnerships that we've had where we've where they have been partner in reaching out to the community to get the nominations.

1:4:57.450 --> 1:5:12.940

Cozart, Anita (OP)

And then as soon as we have expert designers on board to help with the next steps for the commemorative work there, then that partnership has been critical and we built that in from the start.

1:5:14.70 --> 1:5:14.450

Vitale, Elisa (OP)

Mm-hmm.

1:5:14.490 --> 1:5:14.920

Vitale, Elisa (OP)

Yeah.

1:5:14.930 --> 1:5:18.360

Vitale, Elisa (OP)

For Georgia Main Street, um, Ward 7 Partnership.

1:5:18.370 --> 1:5:22.40

Vitale, Elisa (OP)

Yeah, it's been quite a few Main Street organizations.

1:5:22.50 --> 1:5:26.660

Vitale, Elisa (OP)

And then on Anacostia BID in Ward 8 certainly has been a great partner.

1:5:32.530 --> 1:5:33.220

Vitale, Elisa (OP)

And I was just.

1:5:33.490 --> 1:5:34.350

Vitale, Elisa (OP)

Yeah, I was going to say that.

1:5:32.290 --> 1:5:37.430

Cozart, Anita (OP)

So there's lots more to share, but I mean and you will have this, but ask us some questions.

1:5:37.440 --> 1:5:38.980

Cozart, Anita (OP)

You've been asking us some questions.

1:5:38.990 --> 1:5:40.50

Cozart, Anita (OP)

Feel free to ask us some more.

1:5:40.660 --> 1:5:41.120

Rohulamin Quander

Hmm.

1:5:45.890 --> 1:5:58.40

Rohulamin Quander

Now when we're sitting in a session discussing a particular project or application, I assume we'll have some paperwork in front of us to evaluate.

1:5:58.50 --> 1:6:11.500

Rohulamin Quander

Is there a form we're used as part of the evaluation process before we reach a conclusion and I'll be expected to add and write up of our graph for two as to why we think it should or should not be or to place it in an order of priority.

1:6:11.510 --> 1:6:15.800

Rohulamin Quander

If there's only, there are certain ones we're going to handle first, second, third, etc.

1:6:17.600 --> 1:6:18.720

Vitale, Elisa (OP)

We the

1:6:17.710 --> 1:6:19.120

Cozart, Anita (OP)

So there's definitely.

1:6:19.570 --> 1:6:20.370

Cozart, Anita (OP)

Oh go ahead, Elisa.

1:6:20.740 --> 1:6:30.550

Vitale, Elisa (OP)

Well, I was going say the Committee has generally in the past only considered one to two applications per year, like the actual kind of workload has not been that high.

1:6:30.560 --> 1:6:34.610

Vitale, Elisa (OP)

And we're certainly hoping to shift that and change that moving forward.

1:6:35.150 --> 1:6:35.400

Rohulamin Quander

Umm.

1:6:35.280 --> 1:6:40.390

Vitale, Elisa (OP)

The Committee receives a full application package, so you will have a narrative.

1:6:40.640 --> 1:6:44.910

Vitale, Elisa (OP)

I'm describing that you know the significance on.

1:6:44.950 --> 1:6:52.120

Vitale, Elisa (OP)

You'll have detailed drawings that would speak to the actual design of the commemorative work.

1:6:52.130 --> 1:6:56.170

Vitale, Elisa (OP)

You would have information about what's sitting in the landscape.

1:6:56.180 --> 1:6:58.610

Vitale, Elisa (OP)

Is it sitting on a plinth?

1:6:58.620 --> 1:7:1.470

Vitale, Elisa (OP)

Is it raised off the ground on a base?

1:7:1.480 --> 1:7:2.450

Vitale, Elisa (OP)

Is there lighting?

1:7:3.380 --> 1:7:3.530

Rohulamin Quander

No.

1:7:11.450 --> 1:7:11.810

Rohulamin Quander

OK.

1:7:2.460 --> 1:7:13.730

Vitale, Elisa (OP)

Is there landscaping you would have a full package of materials that would give you the information that you need to complete your review as the Committee.

1:7:13.270 --> 1:7:15.200

Rohulamin Quander

Yeah. OK.

1:7:14.890 --> 1:7:23.560

Cozart, Anita (OP)

And we aim at minimum, at minimum that you'll receive that a week in advance of the of the meeting.

1:7:29.210 --> 1:7:29.460

Rohulamin Quander
OK.

1:7:23.690 --> 1:7:29.820

Cozart, Anita (OP)

We aim for a longer period for you to be able to review in advance, but at the very minimum it'll be a week out.

1:7:32.540 --> 1:7:39.750

Waters, Neville (DOB)

I would also say as I indicated earlier, I have a specific organization that I work with.

1:7:39.760 --> 1:7:44.680

Waters, Neville (DOB)

I presume that I would need to recuse myself from discussions pertaining to that.

1:7:45.220 --> 1:7:46.540

Waters, Neville (DOB)

Uh, property.

1:7:48.250 --> 1:7:57.110

Vitale, Elisa (OP)

Yes, I yeah, I would think if yeah, if you have personal connections to a pending application, it would, it would be appropriate to recuse yourself.

1:7:58.460 --> 1:8:11.60

Waters, Neville (DOB)

I wanted to put that on the record because I noticed that we have a BEGA person on the line and I have done my ethics training so just want, you know, of the following the appropriate guideline.

1:8:12.60 --> 1:8:12.280

Vitale, Elisa (OP)

Yes.

1:8:16.350 --> 1:8:16.710

Rohulamin Quander

OK.

1:8:23.950 --> 1:8:25.440

Vitale, Elisa (OP)

Yeah, I was going to say, yeah, we are.

1:8:25.450 --> 1:8:43.90

Vitale, Elisa (OP)

We are available, certainly feel free to reach out to, to reach out to me, to reach out to Chris Shaheen, who's face you might see more of in these meetings than mine, but we are we are happy to answer questions and Chris is a great resource on.

1:8:43.100 --> 1:8:46.470

Vitale, Elisa (OP)

He's been involved with the Committee since its inception.

1:8:46.480 --> 1:8:46.770

Vitale, Elisa (OP)

Really.

1:8:46.780 --> 1:8:50.980

Vitale, Elisa (OP)

So he's a good resource to reach out to if you have any questions.

1:8:52.190 --> 1:9:18.90

Vitale, Elisa (OP)

And with that I you have, like I said, you have the PowerPoint, there are links at the bottom, feel free to click through on and dig around a little bit in, in the on the Internet on the OP page dedicated to commemorative works, go to our public input page for the Technical Assistance Program and we'll be meeting again in January.

1:9:18.100 --> 1:9:21.410

Vitale, Elisa (OP)

So it won't be long before we're all back together.

1:9:22.190 --> 1:9:22.610

Rohulamin Quander

OK.

1:9:23.200 --> 1:9:24.20

Waters, Neville (DOB)

Nope, thank you.

1:9:24.940 --> 1:9:25.660

Rohulamin Quander

Thank you very much.

1:9:25.670 --> 1:9:27.770

Vitale, Elisa (OP)

Alright, thank you and welcome.

1:9:28.670 --> 1:9:30.710

Waters, Neville (DOB)

And you're with planning, is that right?

1:9:31.60 --> 1:9:31.810

Vitale, Elisa (OP)

That's correct.

1:9:31.820 --> 1:9:34.460

Vitale, Elisa (OP)

I'm with the Office of Planning with the design division.

1:9:35.70 --> 1:9:37.130

Waters, Neville (DOB)

And are you, are you on 4th St?

1:9:38.260 --> 1:9:38.910

Vitale, Elisa (OP)

Yes, we are.

1:9:42.440 --> 1:9:42.690

Vitale, Elisa (OP)

Yeah.

1:9:41.900 --> 1:9:43.370

Waters, Neville (DOB)

I'm.

1:9:43.440 --> 1:9:45.470

Waters, Neville (DOB)

I'm in the building, that's why I.

1:9:45.510 --> 1:9:46.0

Vitale, Elisa (OP)

OK.

1:9:46.380 --> 1:9:46.610

Cozart, Anita (OP)

Uh.

1:9:47.200 --> 1:9:49.920

Vitale, Elisa (OP)

Are you on 2nd floor or fifth floor or?

1:9:49.560 --> 1:9:53.450

Waters, Neville (DOB)

I don't know it can it and do I have to disclose all of that?

1:9:53.460 --> 1:9:54.160

Waters, Neville (DOB)

If no, no, no.

1:9:53.630 --> 1:9:54.570

Vitale, Elisa (OP)

You don't.

1:9:54.640 --> 1:9:55.270

Vitale, Elisa (OP)

You don't.

1:9:55.280 --> 1:9:56.230

Vitale, Elisa (OP)

We're on 6.

1:9:56.240 --> 1:9:57.620

Vitale, Elisa (OP)

You don't have to disclose.

1:9:57.690 --> 1:9:59.210

Waters, Neville (DOB)

No, no.

1:9:59.90 --> 1:10:0.500

Cozart, Anita (OP)

We'll see you in the lobby.

1:10:0.570 --> 1:10:1.450

Cozart, Anita (OP)

We'll see you in the lobby.

1:10:0.820 --> 1:10:1.480

Vitale, Elisa (OP)

That's right.

1:10:1.940 --> 1:10:7.530

Waters, Neville (DOB)

No, I actually work with the Department of Buildings.

1:10:8.890 --> 1:10:9.890

Vitale, Elisa (OP)

OK, great.

1:10:7.540 --> 1:10:9.940

Waters, Neville (DOB)

So I'm on the 5th floor, yeah.

1:10:11.610 --> 1:10:12.90

Rohulamin Quander

OK.

1:10:12.460 --> 1:10:13.300

Cozart, Anita (OP)

Thank you all.

1:10:11.890 --> 1:10:14.730

Vitale, Elisa (OP)

So you say we have, we have good, good friends there, yes.

1:10:14.840 --> 1:10:15.490

Waters, Neville (DOB)

Yes, yes.

1:10:14.750 --> 1:10:16.70

Cozart, Anita (OP)

Yes, yes. OK.

1:10:15.500 --> 1:10:17.250

Waters, Neville (DOB)

No, the I love the

1:10:17.260 --> 1:10:19.830

Waters, Neville (DOB)

This feels like a very collegial group and

1:10:19.960 --> 1:10:24.270

Waters, Neville (DOB)

And I do think it is important work that we're undertaking and.

1:10:26.40 --> 1:10:26.620

Waters, Neville (DOB)

I'm.

1:10:30.590 --> 1:10:31.250

Rohulamin Quander

Oh my goodness.

1:10:26.630 --> 1:10:32.360

Waters, Neville (DOB)

I'm comforted to know that we have a Quandary on board as well, you know?

1:10:32.430 --> 1:10:34.760

Waters, Neville (DOB)

Yeah, but no, thank you very much.

1:10:35.370 --> 1:10:37.900

Waters, Neville (DOB)

But and as I was I do.

1:10:41.530 --> 1:10:41.860

Vitale, Elisa (OP)

Where?

1:10:41.190 --> 1:10:42.160

Cozart, Anita (OP)

We're a journey.

1:10:41.870 --> 1:10:42.200

Vitale, Elisa (OP)

Yeah.

1:10:37.910 --> 1:10:42.600

Waters, Neville (DOB)

I had a another meeting, so I are we at the conclusion?

1:10:42.610 --> 1:10:43.210

Waters, Neville (DOB)

OK, OK.

1:10:43.280 --> 1:10:43.340

Cozart, Anita (OP)

Yes.

1:10:42.210 --> 1:10:43.370

Vitale, Elisa (OP)

No, thank you.

1:10:44.100 --> 1:10:44.260

Rohulamin Quander

That.

1:10:43.260 --> 1:10:47.840

Vitale, Elisa (OP)

Mike, thanks for spending some extra time with us today and we'll be in touch.

1:10:47.850 --> 1:10:49.310

Vitale, Elisa (OP)

Have a wonderful holiday, everyone.

1:10:49.260 --> 1:10:49.790

Waters, Neville (DOB)

Thank you.

1:10:49.800 --> 1:10:50.430

Waters, Neville (DOB)

Thank you.

1:10:50.800 --> 1:10:51.140

Cozart, Anita (OP)

Take care.

1:10:50.200 --> 1:10:51.180

Alexander Padro

Thank you and author.

1:10:49.830 --> 1:10:51.230

Rohulamin Quander

Happy Thanksgiving, everybody.

1:10:51.370 --> 1:10:51.750

Waters, Neville (DOB)

OK.

1:10:51.240 --> 1:10:52.80

Rohulamin Quander

Yes, thank you.

1:10:52.530 --> 1:10:53.400

Rohulamin Quander

Alright, bye bye.

1:10:53.130 --> 1:10:54.130

Vitale, Elisa (OP)

Thanks, bye.