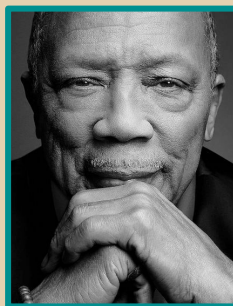
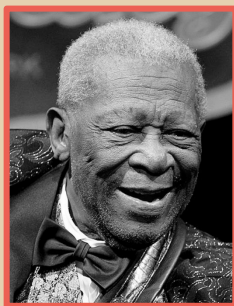
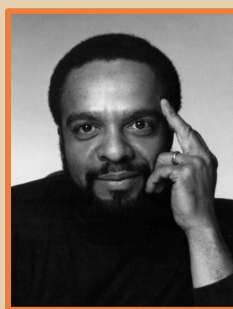


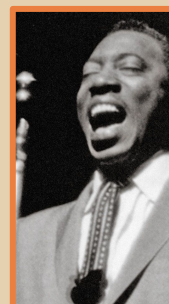
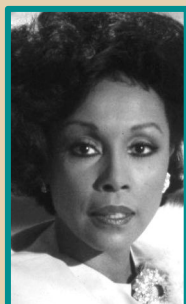
CULTURAL ICONS FOR SOCIAL CHANGE



The Iconic Impact Initiative by Bridge Philanthropic Consulting, LLC



JAZZ & PHILANTHROPY



Authors: Tashion Macon, Ph.D., Jennifer Jiles, and Dwayne

Special Introduction by Jackie Harris and Nicole Henry

Introduction



Jazz was always an art, but because of the race of its creators, it was always more than music. Once the whites who played it and the listeners who loved it began to balk at the limitations imposed by segregation, jazz became a futuristic social force in which one was finally judged purely on the basis of one's individual ability. Jazz predicted the civil rights movement more than any other art in America.

- Late Jazz critic, Stanley Crouch, New York Daily News, 2008

Image from New York Times

It gives hope to watch Jon Batiste in action. From its beginnings in New Orleans to its blossoming in Harlem, jazz has been a democratic force, an art form where talent could break free and express itself.

Now, at just 34, the bandleader of the “The Late Show with Stephen Colbert” and Oscar winner for his original score for “Soul” has taken the legacies of jazz greats of yesteryear and placed himself at the forefront of the racial justice movement in unprecedented fashion. Batiste led a musical march through the streets of Manhattan as part of the protests against the police killings of George Floyd and Breonna Taylor. He came again, and then a third time on Juneteenth, singing “We Shall Overcome” as thousands rallied in Brooklyn demanding change.

“What’s different now is that (protest music is) much more widespread in the support of changing the systemic oppression that’s been going on for 400 years,” Batiste told San Francisco Classical Voice. “There’s people in all 50 states and in different countries across the globe who are joining in. People joining in and really standing up for the same thing”

What Louis Armstrong began with his 1929 recording of Fats Waller’s tune, “(What Did I Do to Be So) Black and Blue,” changing the lyrics to emphasize racial prejudice, Billie Holiday continued in 1939 with her outright challenge to White authority in singing the antilynching song “Strange Fruit.” Songstresses like Lena Horne and Ella Fitzgerald took things further by resisting when the military tried to force them to sing to troops segregated by race during World War II. Now Batiste is picking up the riff of Wynton Marsalis, who just released an entire album dedicated toward change in our government titled “The Democracy! Suite.”

It should be no surprise that performers who are generous with their spirits in the name of civil rights have been philanthropists in the traditional sense as well, setting up their own foundations and, in the case of Quincy Jones, gathering the leading lights of the musical industry to raise funds through recording “We Are the World” in 1985.

These jazz greats are leaders in philanthropy in every way. And Bridge Philanthropic Consultants is proud to celebrate them here in this latest essay of its Iconic Impact series.

Jackie Harris,
Executive Director,
Louis Armstrong
Educational
Foundation



Nicole Henry,
Soul Train Music
Award Winner





Mirroring the circumstances of Blacks in the early 20th century, early jazz greats had to tread carefully around the issues of racial justice just to be able to work at all. “You can say what you want on the trombone,” legendary bandleader Duke Ellington once said, “but you gotta be careful with words.”

What Ellington could accomplish through music on behalf of Blacks, however, was extraordinary for the time, including benefit concerts for the Scottsboro Boys, nine black adolescents falsely imprisoned for rape in Alabama in 1931.

Over the years, Black entertainers would gain confidence and surer footing. Ellington’s contemporary, Louis Armstrong, stunned those who called him an Uncle Tom by blasting President Dwight Eisenhower for hesitance in supporting the integration of a Little Rock, Arkansas, high school, and toward the end of his life started an educational foundation.

Jazz artists were integral to the civil rights movement of the 1960s. The Congress of Racial Equality’s release of a jazz album was just one example, raising funds to bail out jailed demonstrators, host workshops on Martin Luther King’s brand of nonviolent action, and organize voter registration drives. The 24-song album, “A Jazz Salute to Freedom,” included songs by Duke Ellington, Louis Armstrong, Dizzy Gillespie, and others.

In 1980, Lou Rawls delivered a transformational step forward. He launched a telethon that attracted entertainment’s brightest African American stars to raise funds for Black colleges throughout the U.S. These days, with a racial and political climate that calls for it, Black entertainers like Wynton Marsalis and Jon Baptiste have shown boldness with their protesting spirit and generosity.

These are just a few of the many jazz musicians who have been leading philanthropists for America, guiding the way with artistically and socially powerful music and financial charity. We honor these jazz giants with this installment of Bridge Philanthropic Consultants’ Iconic Impact series.



Image from Britannica

Duke Ellington

No one may ever match Edward Kennedy “Duke” Ellington for his work not just as a bandleader but a composer and pianist. While Louis Armstrong could claim teaching the jazz world swing, Ellington was in a category of his own because of talent for writing music. Composer Gunther Schuller, in a 1992 talk to the American Academy of Arts and Sciences, says estimates range at around 2,000 pieces, many of them masterpieces, including not only his famed shorter work but extended pieces of an hour in duration. “This is a record matched only by Johann Sebastian Bach,” he said.

He later in life traveled the world, playing everywhere from the Soviet Union to Zambia as a U.S. State Department “jazz ambassador,” yet still racism denied him the recognition he deserved as one of the all-time greats of music in general. In fact, in 1965, Ellington was denied a special citation by the Pulitzer prize board. Two members resigned in protest at the clear showing of racial bias, although Ellington himself greeted the news with his usual grace and humor. “Fate is being kind to me,” said the 66-year-old. “Fate doesn’t want me to be too famous too young.” President Nixon helped salve the wound four years later by awarding him the Presidential Medal of Freedom.

Ellington never launched head-on attacks against racism, which would have meant professional suicide in his heyday. He attacked it with guile through his music. In fact, Jon Batiste, the fierce bandleader on “Late Night with Stephen Colbert,” traces his spirit of social justice and protest back to works like Duke Ellington’s 1943 “Black, Brown and Beige.” Songs such as “Black and Tan Fantasy” challenged what was then called “jungle music,” a negative term used to reference African American music.

The elegant Ellison, who died in 1974, rose to fame at Harlem’s “Whites only” Cotton Club. His fame spread because of a nightly radio broadcast from the club that was heard across the country, introducing his signature theme, “East St. Louis Toodle-OO.” But he quietly supported the NAACP in the 1930s, and he demanded that Black youth have equal access to segregated dance halls before going on to hold benefit concerts for the Scottsboro Boys.

In the South, the bandleader hired private rail cars to avoid crowded, rundown “colored only” train seating but still had to deal with hotels and restaurants that denied service to Blacks. Although less blatant, segregation existed up North as well. Ellington often slept in Black-owned boarding houses rather than risk being thrown out of a hotel.

Because his activities were subtle, many Blacks criticized Ellington in the 1950s for not being supportive enough of civil rights efforts. Yet he refused to play before segregated audiences by 1961 and told the Baltimore Afro American he had always been devoted to “the fight for first-class citizenship.”

One important point is that Ellington’s friendship with an influential jazz aficionado still reverberates today. Ellington was the most famous in a circle of jazz musicians close with billionaire tobacco heiress Doris Duke. She often opened her home for jam sessions despite being scandalized in local society for crossing color lines. Duke, who died in 1993, was an original supporter of the renowned Newport Jazz Festival, and her Doris Duke Charitable Foundation continues to donate large sums to support jazz music today.

Lou Rawls

When singer Lou Rawls hit it big, he proceeded to hit philanthropy big, proving to be a trailblazer. In 1980, he launched the Lou Rawls Parade of Stars, an annual television event later renamed "An Evening of Stars: A Celebration of Educational Excellence." It had raised more than \$200 million over a 14-year span for the United Negro College Fund (UNCF) at the time of his death in 2006.

It was unprecedented. Black performers were not known for philanthropy, let alone spearheading such an effort. He would pave the way for others to follow. African American entertainers such as Ray Charles, Harry Belafonte, Aretha Franklin, Quincy Jones, and Sammy Davis Jr. rallied behind Rawls to the cause of raising funds to enable countless numbers of African American students to enroll in higher education. White entertainers and public figures such as Frank Sinatra and President Ronald Reagan made special appearances as well. Rawls also frequently visited Black colleges and performed on campuses.

Rawls was best known for an unmatched baritone voice in songs like "You'll Never Find Another Love Like Mine." Sinatra once said Rawls had the "silkiest chops in the singing game." Rawls' career began to take off as he toured with Sam Cooke. In 1958 he was in a car crash with Cooke and nearly died, needing a year to recuperate.

The Louis Rawls Foundation was created as a residential care home in 2004 to honor the memory and work of his father, the Rev. Louis Rawls, who was a generous philanthropist in his own right. Lou Rawls also supported the American Heart Association and the American Stroke Association.

"He's just someone who recognized, like many African Americans of a certain generation, that education was something that our kids didn't get access to and that it was critically important for their future, and for our communities' future and for the nation,"

Michael Lomax, president and CEO of the UNCF, told the Pittsburgh Post-Gazette after Rawls' passing from cancer.





Louis Armstrong

The name of Louis Armstrong is synonymous with jazz. He was born in New Orleans in 1901, arrested at age 11, and sent to the Colored Waif's Home for Boys. It was his fortune to learn the cornet there because it launched his career.

Armstrong broke down numerous barriers as he played across the South and throughout the country. The trumpeter was criticized as an “Uncle Tom” by many fellow Americans for his congenial personality and reticence to speak out. But that changed when he was angered by President Dwight Eisenhower for refusing to intercede while White protesters taunted and blocked nine Black students attempting to legally desegregate Little Rock, Arkansas, high school.

“The way they are treating my people in the South, the government can go to hell,” Armstrong said. He also canceled a tour of the Soviet Union sponsored by the State Department, saying he would not defend the U.S. Constitution abroad if the right to peaceably protest was not properly enforced at home.

Calls for boycotts of Armstrong concerts arose, and Ford Motor Co. threatened to pull its sponsorship of a Bing Crosby concert where

Armstrong was to appear, but the repercussions dissipated when Eisenhower soon sent in troops days later to disperse mobs of White protesters.

In 1969, two years before his death, Armstrong took an unheard-of step for a musician by creating a foundation. The Louis Armstrong Educational Foundation remains vibrant today, including giving \$1,000 grants to New York City jazz singers and musicians affected by the coronavirus crisis. But he was philanthropic from the start. One example was Armstrong giving away 300 bags of coal in the winter to residents of a poor Black neighborhood in Baltimore when he was there for a series of concerts in 1931.

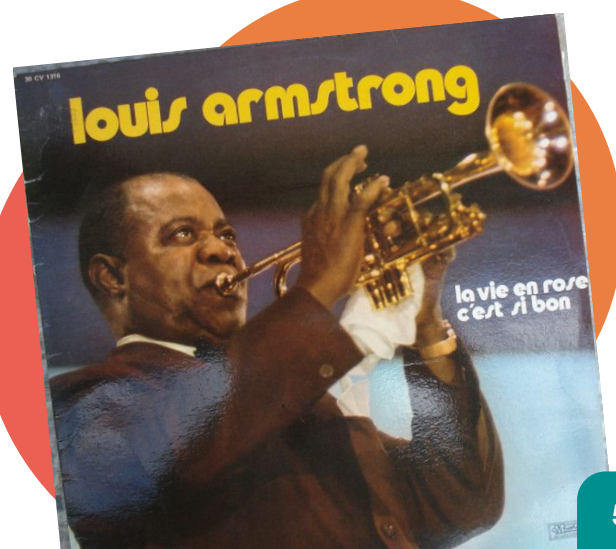


Image from Rolling Stone



Wynton Marsalis

Everything you need to know about the role of jazz music in America can be found in the title of a 2020 tour by legendary trumpeter/composer Wynton Marsalis and the Jazz at Lincoln Center Orchestra Septet (JALC): “The Sound of Democracy.” What exactly is the sound of democracy?

“Jazz,” Marsalis said in an interview with the *Financial Times*. **“You’ve got your individual rights—that’s improvisation. You’ve got your responsibility to the group—that’s swing. And you have your optimism and belief that your will and reasoning and choices can make a difference—that’s the blues.”**

The winner of nine Grammys might be the nation’s foremost authority on the inextricable

links of jazz and philanthropy. Since the beginning of his career, Marsalis has been willing to confront issues of social justice and politics despite any potential costs to his career and reputation. He has won every time.

“Black Codes (From the Underground)” won him the Grammy in 1985. In 1996, “Blood on the Fields” became the first jazz composition ever to win a Pulitzer Prize. Earlier this year, he released, “The Democracy! Suite.” This latest work is motivated by the violence of police killings of George Floyd and Breonna Taylor as well as the COVID-19 pandemic.

Marsalis’s humanitarian work also includes contributions to the Children’s Defense Fund and helping victims of Hurricane Katrina. Middle School Jazz Academy offers tuition-free instrumental jazz instruction to New York City middle school students from Marsalis and JALC members, culminating in a performance at the Lincoln Center.



Lena Horne

When singer extraordinaire Lena Horne passed away at 92 in 2010, President Barack Obama said she had “worked tirelessly to further the cause of justice and equality.” Indeed, she had.

Horne courageously fought segregation during her career, making inroads when she landed the first significant long-term contract for an African American with a major Hollywood film studio, MGM. She won the right to never have to play a stereotypical role such as a maid, but instead she was segregated into filming only standalone singing scenes. During a World War II tour with the USO, when told she would perform for a Whites-only audience, she later broke away to perform impromptu for Black soldiers.

Activist singer Paul Robeson sat her down, explained her place in the African American heritage, and persuaded her to step up. She not only wound up blacklisted during the McCarthy era for associating with the controversial Robeson and W.E.B. DuBois went on to take the stage at the 1963 March on Washington, taking the microphone and speaking only one word: “Freedom!”

Horne worked with Eleanor Roosevelt on antilynching legislation, also supporting the Student Nonviolent Coordinating Committee and National Council of Negro Women.

Looking back at the age of 80, she said:

“My identity is very clear to me now. I am a Black woman. I’m free. I no longer have to be a ‘credit.’ I don’t have to be a symbol to anybody; I don’t have to be a first to anybody. I don’t have to be an imitation of a White woman that Hollywood sort of hoped I’d become. I’m me, and I’m like nobody else.”



Ella Fitzgerald

Ella Fitzgerald emerged from Harlem to become one of the most popular female jazz singers in the country for more than a half century. Like Lena Horne, she found herself discriminated against when entertaining the troops at USO shows. She did, however, have the honor of singing at the 1944 opening of an outdoor amphitheater at Tuskegee Army Air Field in front of 1,000 of the famed African American pilots known as the Tuskegee Airmen.

During the war, “The First Lady of Song” had her own Rosa Parks moment. She took a seat in a Whites-only train in the Washington, D.C., area after being unable to find a seat in a Blacks-only car. The conductor tried to remove her from the car, but a group of White sailors intervened and asked her to sit with them.

She supported her manager Norman Granz when he required equal treatment for her musicians regardless of color, refusing to submit to discrimination in hotels, restaurants, or concert halls. One time, a police squad stormed her dressing room and arrested her, band member Dizzy Gillespie, and others. “They took us down, and then when they got (to the police station), they had the nerve to ask for an autograph,” recalled Fitzgerald, who died in 1996.

After World War II, she placed a war orphan in a home in Naples, Italy. In 1993 she founded the Ella Fitzgerald Charitable Foundation “to use the fruits of her success to help people of all races, cultures and beliefs.” The foundation targets educational opportunities fostering a love and knowledge of music, provision of healthcare, food, and shelter, and medical care and research.



Images from Twitter & Green Light Rights



Quincy Jones

Quincy Jones, 88, was responsible for an iconic moment of philanthropy in 1985 when he gathered the world's leading singers and produced the charity single "We Are the World," which raised \$63 million for famine relief in Ethiopia and created momentum for a U.S. government contribution of hundreds of millions more.

Since then, his philanthropy has continued nonstop. Jones, who has 28 Grammys, helped raise funds for Haitian earthquake relief and launched the We Are the Future initiative with a concert featuring Carlos Santana, Oprah Winfrey, and others to help children in Africa. The Quincy Jones Foundation supports various arts education initiatives as well. Other charities supported by Jones include the American Foundation for AIDS Research, the Global Down Syndrome Foundation, UNICEF, and the UNCF.

Image from Vulture

The origin of his philanthropy was his childhood in Chicago. ***"If you come from the streets of Chicago during the Depression, and then you go through Soweto, or the favelas of Brazil, or Cambodia, you automatically respond because you know what it feels like, you've been there,"*** he told *Variety*. ***"You've been out there as a kid seeing dead bodies and Tommy guns and cats with stogies sitting over piles of money."***

Perhaps most significantly, he has set the standard for other entertainers on social awareness. "The important thing is that some of them do (understand)," Jones told *Variety*. "I talk to guys like Drake and Common and Ludacris, they know. Will Smith knows. Alicia Keys gets it, Jennifer Hudson gets it. Usher gets it—Usher's worked with us a lot. What happens is they know what your background is, and when they come to you, you know that they care. And you automatically say, 'C'mon, let's talk.'"



Ray Charles

Ray Charles' gospel roots transformed into the creation of R&B. The impact of his music gave him the ability to make an impact beyond music, helping to slash away at segregation by churning out songs that crossed over from Black music to music for the masses.

Charles refused to play venues that discriminated against Blacks. He faced criticism and legal fines for refusing to play the segregated Bell Auditorium in Atlanta in 1961, but he held firm and the venue was desegregated a year later. He did perform in South Africa during apartheid and faced criticism. He defended himself by saying that the government permitted the audience to have integrated seating for his show.

Charles, blind since age 7, supported charity work through his foundation. It launched in 1986 with a mission to fund hearing implants for individuals with hearing disabilities.

Billie Holiday

The story of Billie Holiday is back in the limelight with the recent film *United States vs. Billie Holiday*, telling the story of how the FBI sought to shut down her entire career solely for performing the antilynching protest song "Strange Fruit" throughout a life cut short in 1959 at age 44.

"She symbolizes equality," said Andra Day, who played Holiday in the film, in Rolling Stone. "She represents not just civil rights, not just the Black community, but the LGBTQ community. She represents almost every marginalized group of people."

The FBI used Holiday's drug addiction as an excuse to imprison her, yet she never stopped singing "Strange Fruit," the first song to bring an explicit antiracist message into the world of music.



Jon Batiste

Jon Batiste may be only 34, but the bandleader and musical director on “The Late Show with Stephen Colbert” has mastered the art of using music for protest.

In June 2020, he took part in the Juneteenth celebration in Brooklyn, where he was joined by 18-year-old prodigy jazz pianist Matt Whitaker in the “We Are: A Voter Registration Recital” presented in partnership with Sing for Hope. The event stretched into multiple weekends of marching the street in protest due to the death of George Floyd the previous month. Batiste led musicians and protesters through hymns and songs like “We Shall Overcome” and “Down by the Riverside.” When he shouted, “Say Their names,” marchers shouted the names of George Floyd, Breonna Taylor, and others.



Image from Rolling Stones



Image from Legacy Recordings

Grover Washington Jr.

Grover Washington Jr. was a preeminent saxophonist whose album “Winelight” in 1981 earned him two Grammy Awards. A larger-than-life mural in North Philadelphia honors him today.

His humanitarianism is shown through in his playing of the national anthem at the Special Olympics, teaching classes at the Settlement Music School, and playing a benefit concert for the Oklahoma City bombing victims. Washington died of a heart attack in 1999, but his Protect the Dream Foundation Fund still develops the musical skills and talent of young people across the nation.

Nancy Wilson

Before Lou Rawls stepped into leadership for raising funds for the UNCF, vocalist Nancy Wilson was there. She hosted “Something Special” with Marilyn McCoo and Billy Davis; it was broadcast as a locally shown telethon/radiothon program in Texas.

The sultry smooth song-stylist devoted a lifetime to charitable causes, including the Martin Luther King Center for Social Change, the Cancer Society, the Minority AIDS Project, the National Urban Coalition, and the Warwick Foundation. Her family established the Nancy Wilson Foundation to enable inner-city children to visit the country and see how life could be in a different setting.



Image from Apple Music

Diahann Carroll

Diahann Carroll was a singing sensation who achieved her greatest fame for starring in “Julia,” an NBC sitcom from 1968-1971 where she broke ground as the first African American on TV with a starring role. The show made concessions to White middle-class viewers and addressed racism only gently but still was first in portraying the Black experience for a mass audience.

She did speak out, however, after roles proved scarce despite winning a Tony in 1962 in the musical “No Strings.” “I’m living proof of the horror of discrimination,” she said during testimony at a congressional hearing on racial bias in the entertainment industry. “In eight years, I’ve had just two Broadway plays and two dramatic television shows.”

Sadly, Carroll, who died in 2019 at age 84, made her biggest impact fighting the disease that eventually killed her: breast cancer. She served as national spokeswoman for Lifetime Television’s breast cancer awareness campaign. She was honored by the NAACP’s Defense and Educational Fund in 1992 and received honors for her contributions in the battle against HIV and AIDS.



Image from Saporta Report



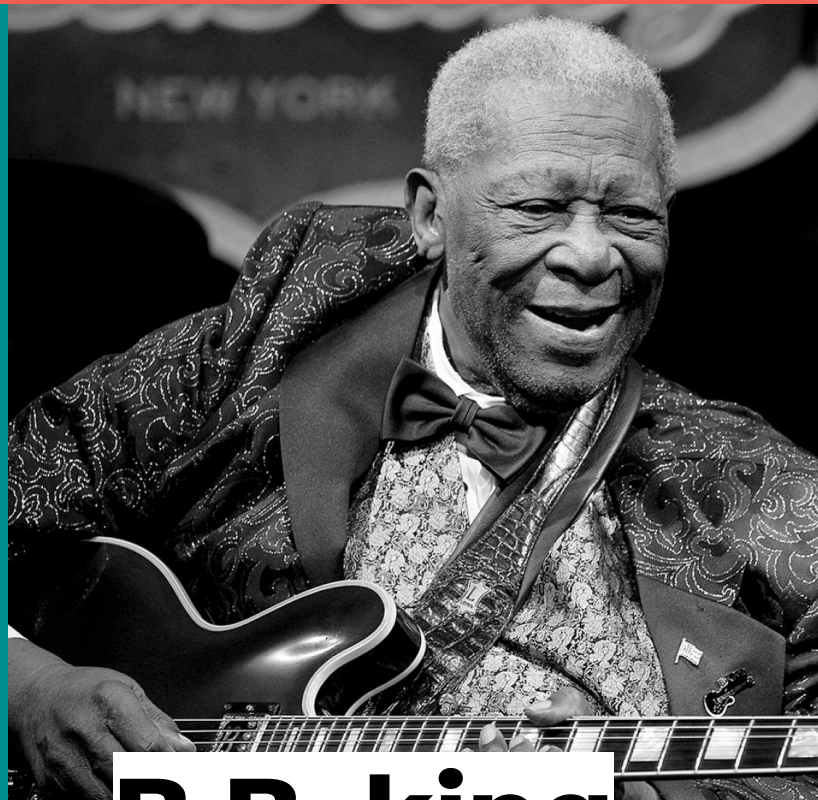
Miles Davis

Miles Davis, an unmatched trumpeter, was at the forefront of stylistic development in jazz until his death in 1991. He stayed out of the political conversation, but when the irascible Davis spoke, there was no mistaking his views on racism. He refused to be a musician who kowtowed to what Whites wanted. "It goes clear back to the slavery days. That was when Uncle Tomming got started because White people demanded it," he told Alex Haley, famed for his book *Roots*, in a *Playboy* interview in 1962.

"I'm mad every time I run into the Jim Crow scene, I don't care what form it takes," Davis also said. "You can't hardly play anywhere you don't run into some of these cats full of prejudice. I don't know how many I've told, 'Look, you want me to talk to you and you're prejudiced against me and all that. Whyn't you go on back where you're sitting and be prejudiced by yourself and leave me alone?' I have enough problems without trying to make them feel better."

Singer-guitarist B.B. King burst onto the scene with a string of R&B hits. Black audiences started to melt away as they looked for more politically outspoken soul music, but he found his career suddenly reinvigorated in 1967 at the Fillmore Auditorium in San Francisco when he saw a 95% White audience had come out and embraced his music.

Still, he was always Black and proud. And his music was a product of his boyhood. He witnessed a crowd carrying the body of a lynching victim as a child. **"I couldn't turn the fury to hatred,"** he said in his autobiography *Blues All Around Me*. **"Blind hatred, my mother had taught me, poisons the soul."**



B.B. king



Joe Williams

Duke Ellington once said of Joe Williams that he was “no imitator of other blues singers ... his perfect enunciation of the words gave the blues a new dimension.” There was no imitator of his philanthropy, either.

The Joe Williams Every Day Foundation, created before he died at age 80 in 1999, continues to encourage the development of top-level jazz talent, instrument training, composition and arranging, singing and voice training, and first promotional recordings.

He became a star in the 1950s on the record titled “Count Basie Swings, Joe Williams Sings,” becoming the Basie Orchestra’s star singer for a half dozen years before going out on his own. He performed in concert and on record with such stars as Ella Fitzgerald, Sarah Vaughan, George Shearing and Nancy Wilson.

Other Milestone Makers

No discussion of philanthropic jazz greats who gave of themselves for social justice can list everyone. It would be a sin of omission, however, not to salute some others who gave early power to the civil rights movement.

The classic “We Insist! Max Roach’s – Freedom Now Suite,” with vocals from Roach’s then-wife Abbey Lincoln, was an early testament to the rage of the civil rights movement and featured the iconic photo of three Black college students who were refused service at a Greensboro, North Carolina, lunch counter, launching the sit-in movement through the South.

“The Freedom Rider” was an album by jazz drummer Art Blakey and his group the Jazz Messengers spread awareness of the Freedom Rides, which tested the heavily resisted use of segregated facilities in rail and bus terminals.

Saxophonist John Coltrane’s “Alabama,” from 1963, was a lamentation for the four little girls killed that year in the bombing of the 16th Street Baptist Church in Birmingham.

And Dizzy Gillespie was among several prominent jazz figures who helped raise \$15,000 in bail money through a benefit concert for Martin Luther King’s Southern Christian Leadership Council’s demonstrators who were arrested for protest activities.

The Authors

Tashion Macon, Ph.D *Partner, Culturalist*

With almost twenty years of exceptional achievements in both the for-purpose and for-profit realms, Tashion Macon is widely known as a leading marcom and traditional/transmedia expert with an unwavering emphasis on results. A true visionary, Tashion sees changes and trends in the market before anyone else, frequently finding extraordinary and lucrative opportunities by innately recognizing what can be different and better. After she predicts the future, she gets in front of it. A gifted and highly respected culturalist and strategist, she regularly originates marketing and communications strategies that dramatically influence new consumer realms. She helms pace-setting marketing initiatives that generate multi-million-dollar profits

and successfully managed and navigated \$400MM media budgets to drive double digit percentage boosts in ROI. With a rare meteoric mind and transformational ability to galvanize like-minded people, she collaborates with corporate and client leaders to mobilize cross-functional teams. She is regularly sought out as a subject matter expert in pop culture, global social enterprise, philanthropy, politics/policies and impact programming and crafts important conversations that become part of the social lexicon.

Tashion holds a Doctor of Philosophy in Psychology and a Master of Business Administration in Strategic Marketing. She has a number of professional affiliations and associations.

Jennifer Jiles *Partner, Professor*

Jennifer Jiles is an award-winning strategic communicator, writer, magazine editor, producer, and college educator. She has held managerial or senior level positions across private industry, nonprofit organizations, higher education, and arts and entertainment. Her areas of expertise include strategic planning, campaigns, editorial, media, crises, and change management. Over the years, Jennifer has also built an appreciable track record in fundraising communications strategies. Most recently, she was

a member of the Global IT vice president's leadership team for Dell SecureWorks, a leading cyber intelligence company. Jennifer led the global corporate communication function for the company. She has worked with more than 25 organizations, including AT&T, UPS, Walmart, BET, and Jazz at Lincoln Center. Jennifer has been faculty at Georgia State University since 1999. She holds membership in the Technology Association of Georgia and the Public Relations Society of America.

Dwayne Ashley *Founder and CEO*

Dwayne Ashley is renowned for his bold, strategic thinking and wise counsel in philanthropy. He is a successful entrepreneur. In the course of his career, he raised more than \$750 million. A fearless and authentic solicitor, he is committed to social justice and helping organizations of color maximize their fundraising success. He advises non-profit, philanthropists and influencers globally.

A powerhouse of energy and a passion for fundraising, Dwayne has managed capital and annual campaigns and spearheaded development for such notable organizations as the Jazz at Lincoln Center, Success for Kids, 100 Black Men of America, the Thurgood Marshall College Fund, the United Negro College Fund,

and the United Way of Texas Gulf Coast, among many others.

Dwayne is a thought-leader in the field and he has shared valuable concepts in numerous articles and in four books. They include *Eight Steps to Raising Money: Measuring Your Fundraising Impact*, *Word for Word Publishing*; *8 Winning Steps to Creating a Successful Special Event* with Carol Campbell, Director of Events at Prairie View A&M University; *I'll Find A Way or Make One: A Tribute to HBCUs* with noted journalist Juan Williams and *Dream Internships: It's Not Who You Know, But What You Know!* He is an alumnus of Wiley College and the University of Pennsylvania Fels School of Government.

Introduction by Jackie Harris, Executive Director, Louis Armstrong Educational Foundation and Nicole Henry, Soul Train Music Award Winner



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