

COUNCIL OF THE CITY OF PHILADELPHIA
COMMITTEE ON GLOBAL OPPORTUNITIES
AND THE CREATIVE/INNOVATIVE ECONOMY

Room 400, City Hall
Philadelphia, Pennsylvania
Tuesday, October 27, 2015
1:20 p.m.

PRESENT:

COUNCILMAN DAVID OH, CHAIR
COUNCILWOMAN CINDY BASS
COUNCILWOMAN JANNIE BLACKWELL
COUNCILMAN CURTIS JONES, JR.
COUNCILWOMAN BLONDELL REYNOLDS BROWN

BILL 150708 - An ordinance creating the
Philadelphia Commission on The Music Industry.

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COUNCILMAN OH: Good afternoon.
We're going to convene the Committee now.
This is the Committee on Global
Opportunity and the Creative/Innovation
Economy. This is a public hearing of the
Committee regarding testimony on Bill No.
150708 relating to the creation of the
task force on The Philadelphia Music
Industry.

Clerk, would you please read
the title of the bill.

THE CLERK: Bill No. 150708, an
ordinance, entitled "Creating the
Philadelphia Commission on The Music
Industry."

COUNCILMAN OH: Thank you very
much.

An amendment has been
circulated to all members of the
Committee. Are there any remarks from
the members of the Committee?

(No response.)

COUNCILMAN OH: At this time,
I'd like to note that we have a quorum.

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2 To my left is Majority Leader Councilman
3 Curtis Jones, Jr., Councilwoman Cindy
4 Bass, and Councilwoman Blondell Reynolds
5 Brown. Thank you very much.

6 Is there anyone here to testify
7 on the bill today?

8 THE CLERK: Yes.

9 COUNCILMAN OH: Would the Clerk
10 please call the first panel of scheduled
11 witnesses.

12 THE CLERK: Panel 1 --

13 COUNCILMAN OH: If there are
14 any members of the public who would like
15 to testify after the scheduled panel of
16 witnesses, please sign up with Ms. Kang
17 to my left, who is at that table. You'll
18 be called in the order that you sign in.

19 THE CLERK: Panel 1, Erik Sabo
20 and David Allan.

21 (Witnesses approached witness
22 table.)

23 COUNCILMAN OH: Thank you very
24 much, gentlemen. Thank you for coming.
25 Your testimony is so important. As I

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2 explained, because of the time
3 constraints and the fact that we have
4 your written testimony and your actual
5 testimony from our resolution previously,
6 we are looking to get basically four
7 minutes of the most important things that
8 you have to say. Thank you.

9 MR. SABO: Again, I'm Erik
10 Sabo. The four minutes I've got --

11 COUNCILMAN OH: Let me say
12 this: You don't have to rush. Four
13 minutes actually is a pretty long time.
14 So what we'll do is, we'll ask you to
15 state your name. Pull the microphone
16 close to you. We are recording again
17 your testimony, and then the Clerk will
18 identify when we've hit four minutes for
19 you to wrap up. Thank you very much.

20 MR. SABO: You're welcome.
21 Thank you for having me, Councilman. I'm
22 Erik Sabo. I'm a music business,
23 entrepreneurship and technology professor
24 at the University of the Arts. I'm also
25 an adjunct professor over at St. Joe's

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University. I'm a professor as well part
time over at the Art Institute of
Philadelphia.

So what I want to discuss was
the importance of creating a Music Task
Force here and how that would essentially
present a unifying body that would
connect all musicians from all genres
from all over the City and could provide
badly needed infrastructure to a thriving
industry here in Philadelphia. So this
Music Task Force, with a composition of
15 members representative of all or most
of the sectors of the music industry here
in Philly, would be more well equipped to
research, study, analyze, survey, report,
and ultimately develop a strategic plan
to establish Philadelphia as a music
industry center.

Creating this task force would
make us more competitive with cities such
as Nashville. Nashville has the Music
City Music Council, which is an
association of business leaders charged

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by their Mayor to develop strategies
towards heightening the awareness and
development of Nashville as a global
music city.

Philadelphia needs to create a
forum wherein these business leaders,
artists, publishers, venue owners, and
anyone associated with the music industry
is welcomed and invited to pool their
resources and personal networks to
investigate the obstacles and
opportunities for the music industry in
our city.

This task force would be able
to explore the tax benefits and
incentives that could be created for
budding musicians and larger artists who
could perform here more frequently.
Atlantic City is having that discussion
now, as they're exploring ways to attract
more big-name acts, and tax incentives
have been part of their conversation.
States such as Louisiana and Texas
provide tax credits. Louisiana has a

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2 Sound Recording Tax Credit. Texas
3 provides Live Entertainment Tax Credits.
4 This task force could look into those and
5 other jurisdictions and look to those
6 jurisdictions to learn what has worked
7 and how it could be implemented and
8 applied to Philadelphia.

9 On top of that, the task force
10 would be able to -- and being comprised
11 of varying business leaders, it would be
12 able to explore the use of media in
13 Philadelphia Airport and SEPTA train
14 stations, subways, and we can use that
15 media to support and promote the music
16 heritage of the City.

17 A Music Task Force essentially
18 is better positioned to explore creating
19 a Philadelphia Arts Economy Trust Fund.
20 That could be used to fund more shows, to
21 use our City parks to the fullest extent.
22 This same body of people as
23 aforementioned would endeavor in creating
24 relationships with media and media
25 businesses such as Comcast, Live Nation,

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2 AEG Live, and both Internet and
3 terrestrial radio. Creating this task
4 force is a step towards resolving a
5 serious accessibility issue within the
6 music industry here in Philadelphia.

7 Finally, a Music Task Force
8 would be able to research the marketing
9 that other cities provide for the benefit
10 of their local artists and how creating
11 some business infrastructure would be
12 beneficial to all Philadelphia musicians
13 and the industry itself. The task force
14 would recommend better ways to fund
15 musical arts here so that we're more
16 competitive with cities like Austin, New
17 York City, and LA. The task force would
18 recommend ways to create art corridors,
19 recommend ways to accommodate more all
20 ages and all-hour shows and recommend
21 other ways that would enhance the
22 Philadelphia nightlife.

23 Thank you for your attention to
24 this issue, and I look forward to
25 continuing our efforts on this matter.

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2 COUNCILMAN OH: Thank you very
3 much.

4 Would you please state your
5 name and provide us with your testimony.

6 MR. ALLAN: Good afternoon. My
7 name is Dave Allan. I'm Professor of
8 Marketing at St. Joe's where I teach
9 business of recorded music and music
10 marketing, among others. I have an MBA
11 in marketing from St. Joe's, a Ph.D. in
12 mass media and communication from Temple.
13 Before I became an academic, I was in
14 radio for 20 years in various roles and
15 companies, most noticeably as Program
16 Director and General Manager of Power 99.

17 I'm here today to speak in
18 support of Bill No. 150708 to create the
19 Philadelphia Task Force on the Music
20 Industry. I will speak from two
21 perspectives that I think I'm most
22 qualified to address - academia and
23 marketing.

24 In my capacity as Professor who
25 teaches undergraduates with dreams of

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2 being in the music industry, I can safely
3 say that their two biggest concerns are
4 where to find a show tonight and where to
5 find a job tomorrow.

6 As to their first concern, my
7 students want a safe and affordable place
8 to hear live music, whether they're over
9 or under 21. From the Kimmel Center to
10 Keswick, Philadelphia is blessed with
11 more concert venues per square mile than
12 probably any other city. And what
13 Electric Factory Concerts began, Live
14 Nation has continued. Big and small acts
15 come through Philadelphia in a variety of
16 places, but most are pretty expensive for
17 a college kid, spread out over large
18 areas and mostly are over 21.

19 I urge City Council to look for
20 more under 21 venues as part of this task
21 force, possibly in association with maybe
22 the large number of universities that we
23 have that are also in that square mile
24 area. This would be a great avenue for
25 local artists, no pun intended,

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especially to gain exposure and develop a local following in their hometown. It would also be nice to create a music district or avenue, much like Austin or Nashville where the music plays 24/7. Austin recently commissioned the "Music Census" to assess the city's commercial music economy. We should also consider that.

As to the second concern of the students, most of my students want to be able to intern or work in the music industry, but not necessarily as an artist or musician. Others have and will speak to the need to refresh and revitalize music performance. It certainly begins with music in the schools. I remember when I was General Manager of Smooth Jazz 106 and we worked with Grover Washington, Jr.'s wife, Christine, on Protect the Dream on the naming and instrumenting of Grover Washington, Jr.'s middle school. We need to do more of that. The return on

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investment in music programs in school is not only for the artists and musicians; it's for the future music entrepreneurs who learn here and want to live here after they graduate from music industry programs at St. Joe's, University of the Arts, Drexel, Temple. We all do it pretty well.

There are plenty of parts of the music industry that don't involve playing or singing. We have two great companies in Philadelphia that do music promotion - Fame House and CID Entertainment. We need to create an environment that encourages more companies like this to start music industry-related businesses and provide opportunities for our college kids to intern and work in the music industry in Philadelphia.

The most recent article in the Wired Magazine had Dr. Dre and Jimmy Iovine donating \$70 million to USC. I don't think it will take that much, but

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2 that kind of stuff led to innovation in
3 that area in order for all parts of the
4 music industry to rise, and I think this
5 is a good thing. And as part of the
6 quote, they said that the last 15 years
7 of their recording, the record industry
8 has been allowing itself to get pounded
9 and not moving the ball forward. I think
10 it's going to affect popular music. The
11 next Prince might actually decide not to
12 do music, and that would be a shame. But
13 I think that's true. We need to inspire
14 and incentivize the next generation of
15 music industry giants right here in
16 Philadelphia. It could and should be
17 part of the City's focus on keeping our
18 college graduates in Philadelphia after
19 they graduate and not moving to New York
20 or LA. Plus there needs to be one
21 central place to find these internships
22 and jobs and co-ops and possibly the
23 creation of something similar to the
24 Philadelphia Film Office for music.

25 In my capacity as a marketer,

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2 if you ask me what New York, LA, Austin,
3 and Nashville have in regard to the music
4 industry that Philly does not, probably
5 not surprising that I would say
6 marketing. It's easy to forget what we
7 have done, are doing, and will do. We
8 need to remind the world and ourselves
9 that the Sound began in Philadelphia and
10 that Fame, David Bowie, was recorded at
11 Sigma Sound. And as I heard yesterday,
12 disco was invented at Sigma Sound too
13 from Disco Inferno.

14 Individually each element of
15 the music industry in Philadelphia,
16 especially concert venues for the most
17 part, do promote themselves individually
18 very well, but what is needed is a
19 focused and coordinated effort, one
20 voice, if you will, that will be
21 originating from one office. From the
22 time that someone gets off a plane in
23 Philadelphia International Airport or a
24 train at 30th Street Station, they should
25 hear music made in Philadelphia by

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Philadelphia artists. And when they leave, they should be able to take music with them on an app with all genres of Philadelphia music, reminding them what they heard while they were here and why they need to return soon. There should also be a coordinated, integrated marketing communication campaign that celebrates and promotes the many soundtracks of the City's. Billboards, bus backs, and every form of social media should sing the praises of the Philadelphia music scene. Everybody knows that Philly loves you back. Now they need to know why they should come back or, more importantly, never leave at all.

In closing, I would like to thank Councilman Oh for all he has done with the music industry in Philadelphia and especially with this initiative to form this task force. I strongly encourage City Council to pass this, and I'd be honored to serve on the task

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2 force.

3 Thank you.

4 COUNCILMAN OH: Thank you so
5 very much. I see we have a question from
6 Councilwoman Blondell Reynolds Brown.

7 COUNCILWOMAN BROWN: Good
8 afternoon, everyone. I had pushed my
9 button initially to commend Councilman Oh
10 for taking a comprehensive look-see at
11 this, what I believe to be an enormous
12 opportunity. In my personal opinion, I
13 do believe we've lost some of our -- I
14 think the word is savoir faire when it
15 comes to our position in the music
16 industry compared to other cities and to
17 see the initiative to put Philadelphia
18 back on the map when we now don't have
19 the Sound of Philadelphia as a landmark
20 on Broad Street. Now we don't have the
21 work of -- the work that Grover
22 Washington and others have done. This is
23 a step in that direction, because it can
24 bring -- there's enormous opportunity
25 when it comes to music entrepreneurship

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2 and all of what that means.

3 So thank you for your
4 testimony.

5 MR. ALLAN: Thank you very much
6 for having us.

7 COUNCILMAN OH: Thank you very
8 much. I would note that Councilwoman
9 Blondell Reynolds Brown I think is the
10 only artist and performer on City
11 Council.

12 COUNCILWOMAN BROWN: Let me
13 comment on that.

14 MR. ALLAN: She's the only
15 artist. Maybe not the only performer.

16 COUNCILWOMAN BROWN: They say
17 after you perform for so many years, the
18 body does get old. We know a dancer's
19 prime is like early 20's. The body gets
20 old, and then you teach. So I taught
21 until I ran for office, and I do miss it.

22 Thank you, Councilman Oh.

23 COUNCILMAN OH: Thank you.

24 Clerk, could you please call
25 the next panel.

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2 THE CLERK: Aaron Levinson and
3 Carvin Haggins.

4 COUNCILMAN OH: I would note
5 that they are both Grammy Award-winning
6 producers.

7 (Witnesses approached witness
8 table.)

9 COUNCILMAN OH: Would you
10 please identify yourself for the record
11 and provide us with your testimony. I
12 will again say that we're going to try to
13 move through this. So there is a timer.
14 If you hear it ring, don't be alarmed.
15 Just kind of move to wrapping up.

16 Thank you.

17 MR. HAGGINS: Hi. My name is
18 Carvin Haggins. I'm a Grammy
19 Award-winning songwriting producer. In
20 my career I've sold over 80 million
21 records. My partner and I had the
22 pleasure of revitalizing the music scene
23 in the late 1990s, early 2000s. Also
24 we've been called the new Gamble and
25 Huff, which is totally an honor. But

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through our career, we've employed a lot of producers, writers, and people who had a dream of being in the music industry, as well as discovering artists and giving them a career such as Jill Scott, Musiq Soulchild, Floetry, Jeff Bradshaw, DJ Active, and we literally went in and worked with all of these people who at the time wasn't as great as they are now. And we were under the tutelage of Will Smith and Jazzy Jeff. But through the course of time, we had the opportunity to bring employment to these artists who are now touring the world with A-list artists and bringing income to the City. The issue is that most of these artists and producers, once they got fame, they had to leave because there was no love from the City and there was no support from the City. So most of these artists left.

We've also grown writers who had number one hits on Usher and Will Smith, Justin Timberlake and Justin Bieber. The same thing, they left

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2 because there was no love from the City
3 and no support from the City.

4 So I support the task force,
5 because I believe that the task force
6 will actually help bring that support.
7 Most of the artists leave because radio
8 doesn't give them, I guess, the respect
9 of the artist in Philadelphia or the
10 notoriety as an artist in Philadelphia.
11 So most of the artists that are here
12 decide to go somewhere else where their
13 art can be appreciated as well as their
14 tax dollars.

15 So I believe that putting this
16 task force together, it can create that
17 synergy, that love, and that excitement
18 to be a part of the City, knowing that
19 the City is a part of them. So I think
20 that with the right moves of the task
21 force coming together and building
22 relationships with the venues that put
23 these big artists on will be willing to
24 bring young aspiring artists and giving
25 new artists that light, because with new

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2 artists comes more income, and with more
3 income comes taxable dollars, which can
4 go to help all of the communities here in
5 Philadelphia.

6 I know at the time when Gamble
7 and Huff was moving and doing what they
8 were doing, they brought us Patti LaBelle
9 and Teddy Pendergrass and Gamble and
10 Whitehead -- I mean McFadden and
11 Whitehead and Bunny Sigler and all of
12 these great people, and those people
13 still are here because they felt the love
14 of the City and they still feel it.

15 So I think that with this task
16 force coming in, finding a way to have
17 the radio bring a direct line of
18 communication with the artist, the venues
19 create a direct line of communication
20 with the artists and giving each one of
21 them access, then that will also bring,
22 again, income to the City and keep our
23 celebrities here, which again will bring
24 a great nightlife.

25 When we look at Nashville and

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2 we look Atlanta, we find that you may
3 walk down the street and bump into
4 artists or you may go somewhere to eat
5 and the artist may be sitting next to
6 you, and that's what make Atlanta and
7 Nashville so exciting, because you never
8 know who you may bump into. Philadelphia
9 needs to create that same thing. We need
10 to bring that back. Because ten years
11 ago, I was sitting in a restaurant and
12 Mr. Gamble walked right by the restaurant
13 going somewhere, and it's like, Wow,
14 that's Kenny Gamble walking on Broad
15 Street.

16 So I think that once we get
17 this love back, this task force come in
18 and create that love for the artist, then
19 the artist will stay here, which will
20 bring tourism, which will bring more
21 money into the City. And I just believe
22 that the task force is a proper vehicle
23 to create that.

24 COUNCILMAN OH: Thank you very
25 much.

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2 Would you identify yourself for
3 the record and provide us with your
4 testimony.

5 MR. LEVINSON: Yeah. My name
6 is Aaron Levinson. I'm a faculty member
7 at Temple University, University of the
8 Arts, a graduate of Philadelphia High
9 School for Creative and Performing Arts.

10 Once again, I'm honored to
11 address the City Council and specifically
12 contribute what I can in support of
13 creating a task force regarding music
14 makers and the City.

15 We are all proud Philadelphians
16 and are well aware of the historic nature
17 of our home, both to our national
18 identity and as a mecca for remarkable
19 artists. One need only stroll down the
20 southern entrance of this very building
21 and you will immediately be reminded of
22 this legacy. Sadly, we have lost both
23 Sigma Sound Studios and the headquarters
24 of Philadelphia International Records in
25 the very recent past, and while I

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2 personally lament the loss of these
3 spaces, I, like each of you, am more
4 concerned with the future of our
5 hometown.

6 Unlike New York, where real
7 estate prices have reached unimaginable
8 levels, we face an abundance of buildings
9 that are in great need of repurposing.
10 And in doing this much-needed
11 revitalization, we raise the fortunes for
12 all Philadelphians, both on an economic
13 and on a personal level.

14 We live in a post-industrial
15 age, and the degree to which we can
16 imagine, position, and ultimately execute
17 a vision that is based upon, in part, a
18 vibrant creative economy is in no small
19 measure directly linked to the destiny of
20 our entire region. There are many
21 substantive proposals that can be and
22 indeed need to be set in motion if we are
23 to fully capitalize on our future.

24 We have dynamic new enterprises
25 in our midst as well as existing giants

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like Comcast, but there is so much more that needs to be done and not a moment can be wasted in reaching this new frontier. The commitment begins in the classrooms of Point Breeze and extends to the magnificence of Verizon Hall.

We need to create Artistic Empowerment Zones and offer creative and innovative new models of how talented musicians, engineers, composers, and producers can access our new Land Bank and find ways that the public and private sectors can invest together in transparent and efficient new enterprises.

I have long admired the storied career of Kenny Gamble, who has used both his remarkable artistic talent and his extraordinary acumen as a real estate developer to help our city become the emerging urban oasis that it has in recent years. I personally think of his life and his quiet grace as a model for how we as a city need to address the

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2 challenges that we continue to face in
3 remaking ourselves in an increasingly
4 competitive global environment.

5 We may not be the richest city
6 or the fanciest city, but as a lifelong
7 resident who was literally born on Broad
8 Street, I can tell you this is a city of
9 invention, of talent, and of imagination.

10 And with credentials like that, all we
11 really need to do, at the most
12 fundamental level, is simply invest in
13 ourselves.

14 Thank you all once again for
15 allowing me this moment to share my
16 thoughts and observations and especially
17 to Councilman David Oh for his commitment
18 to this much-needed component for the
19 plan for the future of Philadelphia.

20 COUNCILMAN OH: All right.

21 Thank you very much.

22 If there are no questions --
23 there is. I'm sorry. See, I can't see
24 the light. Councilwoman Cindy Bass.

25 COUNCILWOMAN BASS: Thank you.

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2 Thank you, Mr. Chairman.

3 A couple of questions, and the
4 first is I just want to make a statement.
5 This conversation is so timely for me.
6 Just a couple of days ago I was riding in
7 a car with one of my nephews, one of my
8 younger nephews, and we were having this
9 conversation and somehow Kenny Gamble
10 came up, and I was trying to explain the
11 influence and how big Kenny Gamble not
12 only was but is in Philadelphia, what he
13 means to Philadelphia. And, you know,
14 the younger generation just didn't seem
15 to know or to recognize him. As I
16 explained, he was like, Wow. Really? Is
17 that so?

18 And so making sure that the
19 people who have really been legendary and
20 really helped to put us on the map, as
21 well as you gentlemen and so many others,
22 we need to make sure that they stay at
23 the forefront. So I'm hopeful that
24 that's what this commission will do.

25 But I did have a question, a

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2 specific question, for Mr. Haggins. You
3 said that you felt that a lot of artists
4 leave because there's no love from the
5 City, and as someone who unfortunately
6 doesn't have any musical talent -- I
7 don't even sing to myself -- I wanted to
8 know, what does that look like? When you
9 say that people leave because there's no
10 love from the City, what does that look
11 like? Because I can understand it when
12 you say parents may leave because they're
13 upset with our school system or I can
14 understand where young people may leave
15 because of the brain drain or for other
16 reasons. But tell me what does it look
17 like when musical talent and artists
18 leave us for an LA and New York and what
19 can we do to try to strengthen that bond,
20 make that tie more apparent? How do we
21 keep them here? Because, again, as
22 someone who is not a musician, I don't
23 know what that looks like, so if you
24 could give us some sort of idea.

25 MR. HAGGINS: In 2000, we

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2 created an artist by the name of Musiq
3 Soulchild.

4 COUNCILWOMAN BASS: Yes; very
5 popular.

6 MR. HAGGINS: Musiq Soulchild
7 actually had to become a success
8 everywhere else in the United States
9 before Philadelphia even acknowledged his
10 existence. So it was almost like he was
11 a hit in Chicago and New York and Atlanta
12 before Philly even decided to play the
13 record. So we actually had an issue with
14 Philly. We would go up to the radio
15 station, like why are y'all not playing
16 this guy? Like he's hot all over the
17 place. The record is on the Nutty
18 Professor soundtrack. People are loving
19 the record. And actually Tiffany Bacon
20 is the first person in Philadelphia that
21 played the record. She did an interview
22 with him and played the record in the
23 interview, but it wasn't still added to
24 radio.

25 So when you get that type of

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treatment in the beginning and then after
he blow up, then Philadelphia is like,
Philadelphia's own Musiq Soulchild, he's
like, You guys didn't like me when I was
starting and there was no love. So now
it looks artificial. And so now Musiq
Soulchild lives in Atlanta because of
that reason.

So it's like we don't embrace
the artist in the beginning, like we
don't nurture that artist, saying, Wow, I
see you trying. We have this big event
with Jay Z on the Parkway. We want to
put you on the main stage to show the
world that we have an artist here that's
as great as a Beyonce, but she just don't
have the recognition.

So that's what it looks like,
and I think that's the way we can heal
it, by giving those options and
opportunities to those artists.

COUNCILWOMAN BASS: Okay. Is
there any influence by -- because I know
like back in the day -- and I'm, again,

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2 not a musician and not in the music
3 industry, but just from my understanding,
4 in terms of how your records are played,
5 can you talk about that a little bit.
6 Because as I understand it, there's much
7 more influence from corporate in terms of
8 whether your record gets played than the
9 DJ. So would that be influential in --

10 MR. HAGGINS: Well, I
11 definitely believe it's all about the
12 machine that's behind it and how much the
13 machine is supporting you or what record
14 label is supporting you, and, you know,
15 we've definitely heard words of Paoli --
16 or Paola, but I'm not certain that that's
17 the actual idea. But I know it's a very
18 hard task to get a record played on the
19 radio versus when Gamble and Huff had --
20 I can't remember the guy's name right
21 now. It will come back to me. But he
22 was the program director at WDAS, and
23 literally they would go up to him and
24 have new records and play it for him and
25 he would play it on the radio that day.

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2 MR. LEVINSON: Butterball.

3 MR. HAGGINS: Butterball, yeah.

4 They would take records up as soon as it
5 was done and play it for him, and he
6 would put it on the air that day, and
7 that's what created a Philly sound,
8 because it was made in Philly, played on
9 Philly, and for those riding through
10 would know what Philly sounds like.
11 Today Philadelphia sounds like Atlanta.
12 That's sad.

13 COUNCILWOMAN BASS: I hear you.

14 Okay. Thank you very much.

15 COUNCILMAN OH: All right.

16 Thank you very much for your testimony.

17 MR. HAGGINS: Thank you.

18 COUNCILMAN OH: Clerk, would
19 you call up the next panel.

20 THE CLERK: Bill Hanson and
21 Craig White.

22 (Witness approached witness
23 table.)

24 COUNCILMAN OH: All right.

25 Thank you very much. I understand that

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2 Bill Hanson may or may not be able to
3 make it here, but in the meantime, would
4 you please identify yourself for the
5 record and provide us with your
6 testimony.

7 MR. WHITE: I am Craig White.
8 I'm pleased to be able to speak today.
9 And I don't have a prepared statement, so
10 I'll speak a little more informally, and
11 a lot of what I'm going to say is
12 probably going to piggyback off of
13 testimony that we've already heard. But
14 I think at the end of the day -- and this
15 has been mentioned several times -- our
16 key ingredient that I think a task force
17 could really help address is synergy.

18 I'm a transplant to Philly. I
19 originally moved here from the New
20 Jersey, New York area. I spent the last
21 20 years working for a couple of
22 gentlemen named Kenny Gamble and Leon
23 Huff. I was their studio manager and
24 chief engineer for 20 years. And in that
25 capacity, I'm in and out of the building

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2 on 309 South Broad Street every day, and
3 it was always interesting and it struck
4 me very deeply that no matter what day of
5 the week you pick, there would be some
6 tourists from Japan, from Brazil, from
7 India, from the UK, whatever, out in
8 front of our building posing in front of
9 that building. So the Sound of
10 Philadelphia, as we all know, is a
11 worldwide phenomenon, but it was much
12 more apparent to me that their influence
13 40 years later is still there. That's
14 one point.

15 The second point is, as has
16 been mentioned, we are losing a lot of
17 our historical musical landmarks.
18 Unfortunately, 309 no longer exists.
19 Sigma Sound no longer exists. Virtue
20 Recording up North Broad Street where a
21 lot of the Seminole stuff that created
22 the Sound of Philly later in Sigma Sound
23 and in Philly no longer exists. Whether
24 they failed for business reasons, out of
25 vogue, out of whatever, they were not

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2 preserved, and that's something that I
3 think that for the backbone of Philly, we
4 need to preserve that.

5 In my years here, I've also
6 done a lot of work with the Grammy
7 organization. I'm a past President of
8 the Recording Academy, the Grammy chapter
9 here. So, therefore, I was able to be
10 blessed with having a nationwide and a
11 worldwide view, and as has been
12 mentioned, Atlanta, Memphis, Nashville,
13 Sixth Street in Austin, Third Street
14 Promenade in Santa Monica, LA, Sunset
15 Boulevard in LA, all of these areas have
16 one thing in common, they have city
17 administrations that back and in some
18 cases fund and give tax credits or other
19 ways of funding things that occur in
20 these cities. This is why they're
21 successful, and that's why they will
22 continue to be.

23 So I think that at the end of
24 the day, if we look at it from the
25 grassroots level, we need small venues

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2 and we need to support those venues so
3 that the artists can develop.

4 I'm a former musician. I would
5 not be doing what I'm doing today if I
6 didn't have the opportunity to perform,
7 hone my craft, build a career, which then
8 segued into the audio side, then segued
9 into the production, that type of thing.
10 It's a continuum that we have to help
11 nurture in order for artists to be able
12 to do what they do and then grow into
13 entrepreneurs, studio owners, whatever
14 the case may be. And, yes, radio is a
15 factor. Venues are a factor. Museums.
16 There should be a Sound of Philadelphia
17 Museum that honors people in Philly that
18 continues that legacy so that when you're
19 riding in your car with your kids and you
20 say Kenny Gamble, they have a place to go
21 and understand who and what Kenny Gamble
22 was and Leon Huff and all the other
23 pioneers here in town.

24 So I guess in closing, I'd
25 probably just say thank you, Councilman

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2 Oh. I think the PHL Live initiative that
3 you're doing, I had a great time judging
4 the R&B competition last night. Good
5 event, capacity crowd, good talent.
6 These are the things that we need to
7 continue in Philly, and with the series
8 that you're doing and now with the
9 proposal of the creation of the task
10 force, I think we can really make some
11 headway and get on par with those other
12 cities.

13 COUNCILMAN OH: All right.

14 Thank you very much.

15 There are no questions.

16 Clerk, would you call up the
17 next witness.

18 THE CLERK: Bria Marie and Walt
19 Anderson.

20 (Witnesses approached witness
21 table.)

22 COUNCILMAN OH: All right.

23 Thank you very much. Would you identify
24 yourself for the record with your name
25 and just tell us a little bit about what

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2 you do and then provide us with your
3 testimony.

4 MS. MARIE: Sure. My name is
5 Bria Marie and I am a humanitarian,
6 entrepreneur, and recording artist. In
7 2010, I was drawn to the City of
8 Brotherly Love and Sisterly Affection to
9 go to Temple University and chase my
10 musical dreams. As a five-year resident
11 and participant of the local music
12 industry now, I've seen the wealth of
13 seasoned and fresh talent that the City
14 harbors. However, I've also seen the
15 lack of support given to nourish those
16 careers. It's time that we show some
17 true brotherly love and sisterly
18 affection to our homegrown musicians,
19 artists, producers, and professionals,
20 and we can start by creating a
21 revolutionary City Task Force.

22 As stated before, we have the
23 talent. With established artists like
24 Jazmine Sullivan and Marsha Ambrosius,
25 who I believe still live in the City, or

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budding artists like Gogo Morrow,
Brotherly Love, Chill Moody, Good Girl,
Kid Felix, myself and more, producers
like Carvin and Ivan to Pop Wansel to
Dilemma and more, and the best musicians
in the world, we have the artists,
producers, and musicians to make the City
a music town once again, but we need the
support of the City to do so.

A task force composed of
individuals truly invested in the
Philadelphia music industry could provide
an inside look on the issues and work to
create a resolution. A task force
comprising a diverse group of
professionals from nearly every position
held, as proposed in the bill, would have
the ability to cover all areas of this
industry. By requiring them to develop a
strategic plan within one year, we are
ensured that there will be substantial
steps taken in order to improve the state
of our local industry and to work towards
once again becoming the music industry

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2 mecca that the City deserves to be, one
3 step at a time.

4 While these steps may seem
5 small at first, the results have the
6 power to change our industry for the
7 better and, in turn, change the City for
8 the better. The economic opportunities
9 are endless. Again, one brand alone has
10 the ability to employ hundreds of people
11 who pay taxes in the City of
12 Philadelphia. One brand has the power to
13 bring tourists to the City to see their
14 performances, generating more income for
15 the City's hotel and nightlife
16 industries. One brand has the power to
17 reignite the Philadelphia music legacy,
18 drawing young artists like myself to
19 become taxpayers in the City. By
20 creating this task force, we are
21 investing in ourselves and taking one
22 large step forward to making Philadelphia
23 great again.

24 Thank you.

25 COUNCILMAN OH: Thank you very

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2 much.

3 Would you identify yourself for
4 the record and tell us a little bit about
5 yourself and provide us with your
6 testimony.

7 MR. ANDERSON: Yes. My name is
8 Anderson. I am a recording artist who
9 writes and produces. I've appeared on
10 MTV's Making the Band 2 and finished as a
11 top-ten finalist. Following this
12 accomplishment, I embarked on a solo
13 music career and have opened up for
14 artists such as Alicia Keys, Ashanti,
15 John Legend, Marsha Ambrosius and others.
16 I've also written placements for Korean
17 pop star Se7en and Big Bang.

18 I think that creating this task
19 force is very important. There's
20 definitely a problem with the status of
21 the music industry in Philadelphia today.
22 To be the music mecca it is, I find it
23 odd that everyone has to flock to either
24 Atlanta or Los Angeles to make it or
25 after they make it. There seems to be a

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2 cloud of no opportunity hovering over the
3 City. A huge part of making things
4 happen in the industry are those
5 spur-of-the-moment, impromptu situations
6 that are hard to create when the people
7 to create them with are never here.

8 Another problem I noticed is
9 that a lot of industry professionals
10 don't tend to work out of major recording
11 establishments much. They work in
12 private settings. And I think bringing
13 back the music excitement to the City
14 will cause people to have a desire to
15 work here, to be here, and to be in more
16 studio establishments, attend more
17 events, and look forward to creating
18 magic from the impromptu moments again.

19 We do have a lot that is good.
20 I think we have a lot of top musicians,
21 writers, and artists in the City, and we
22 also have very great recording
23 facilities. We don't have a lot of
24 celebrities coming in and out of the
25 City. For certain events, yes, but no

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2 one comes just to come. People may come
3 here to visit family, possibly work on
4 music, but it seems to be it. I believe
5 that the more celebrities around, the
6 more excitement. Celebrities enjoy
7 visiting and moving to these other
8 places. As much as the fame might annoy
9 them, celebrities need to be seen.
10 Philly is simply not the place to be seen
11 right now. Yes, it's a good place to
12 work with talented people and to do a
13 show, but it's not the place to be seen,
14 and I think making this city the place to
15 be seen will take other efforts other
16 than music sometimes as well. Other
17 cities have Times Square, Hollywood
18 Boulevard, they're filming reality shows.
19 TMZ popping up anywhere any time is like
20 a normalcy. This stuff is exciting to
21 celebrities as well as artists and fans.

22 Another thing that some of them
23 have is great weather all year round,
24 which we unfortunately cannot compete
25 with. But Philadelphia can elevate the

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2 music industry in the City by coming up
3 with ways to make Philadelphia the place
4 to be seen. It has to become more than
5 just a historical place to visit.

6 When I speak to people that
7 aren't from Philadelphia, all they
8 usually want to know about is the Liberty
9 Bell and where to get the best cheese
10 steaks. Other than that, maybe talking
11 about the Eagles a little bit, but that's
12 usually the end of the conversation.

13 City Council can help elevate
14 the music industry by continuing to do
15 things like PHL Live. This is definitely
16 a start. Also bringing more celebs to
17 the City to be a part of things like PHL
18 Live would help as well. More celebrity
19 appearances at different clubs, events,
20 fashion shows, everything has to be
21 exciting. I can go anywhere in LA almost
22 and feel like I bump into a celebrity,
23 and we need to create that feeling here
24 and I believe everything else will
25 follow.

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2 I thank Councilman Oh and the
3 efforts that you have me being a part of
4 this task force and progressing the
5 efforts of the task force. I appreciate
6 it.

7 COUNCILMAN OH: All right.
8 Thank you very much.

9 Councilwoman Blondell Reynolds
10 Brown and Councilwoman Cindy Bass.

11 COUNCILWOMAN BROWN: Good
12 afternoon. I'm always struck and
13 impressed but inspired by young artists
14 who have their eyes on the prize, and I
15 would like to know, you are both singing
16 artists?

17 MS. MARIE: Mm-hmm.

18 MR. ANDERSON: Yes.

19 COUNCILWOMAN BROWN: And what
20 genre?

21 MR. ANDERSON: R&B.

22 MS. MARIE: R&B/hip hop/pop
23 feel.

24 COUNCILWOMAN BROWN: How did
25 the two of you hear about this hearing?

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2 MS. MARIE: Well, I work with
3 Carvin Haggins, very closely with Carvin
4 Haggins, and also performed and worked
5 with the PHL Live initiative. So I'm
6 very involved in this.

7 MR. ANDERSON: Same here, and
8 my manager, Kysha Woods, works also
9 closely with Councilman Oh, and I was a
10 part of PHL Live too, the initial
11 kickoff.

12 COUNCILWOMAN BROWN: Fantastic.
13 So then look into a crystal ball. What's
14 your goal?

15 MS. MARIE: Goal? Philadelphia
16 has to be that city, that city that it
17 really is. There's so much talent in the
18 City, and people have to be able to come
19 here and say this is where these huge
20 artists -- and I want to be one of those
21 huge artists -- that this is where they
22 came out of, and people want to come back
23 to the City and say, Wow, I can be
24 groomed sort of like they were. So it
25 could be this huge thing, just as big as

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2 LA, just as big as New York, people want
3 to do reality shows here and make the
4 City huge. And we have all of the
5 professionals to do it, the talent, the
6 intelligence to do it. We just need
7 something that everybody is coming
8 together and working and putting those
9 ideas on paper.

10 COUNCILWOMAN BROWN: Something
11 to serve as the glue for all of this.

12 MS. MARIE: Yes, ma'am.

13 COUNCILWOMAN BROWN: And you,
14 sir?

15 MR. ANDERSON: Like I stated
16 before, when I visit Atlanta and I visit
17 LA, I'm excited. I'm excited to be
18 there. I'm excited to go there. I'm
19 excited to network with people. And it's
20 not the same feeling when I'm here. I
21 want to just be excited about
22 Philadelphia again. Whether it happens
23 in this lifetime or maybe we're starting
24 something, you know, that might create
25 that in the future, I just would like to

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2 create that excitement here just as much
3 as I and everyone else feels when they go
4 to other places. It should be here too,
5 because Philadelphia is definitely a
6 music mecca, and there's no reason that
7 the same excitement that I feel when I go
8 there can't be generated here as well.

9 COUNCILWOMAN BROWN: Well, if I
10 understand the sponsor of this resolution
11 correctly, the goal is to create a task
12 force which then provides a strategic
13 plan, which then provides implementation
14 steps for making what you just said real.
15 So ultimately it really can rest with you
16 and with us.

17 MS. MARIE: Yes.

18 COUNCILWOMAN BROWN: Thank you
19 very, very much.

20 (Thank you.)

21 COUNCILWOMAN BASS: Thank you.
22 Thank you, Mr. Chairman.

23 So I had a couple of questions,
24 and I know both of you alluded that like
25 in other places, it was a lot more

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2 exciting to be than in Philadelphia, and
3 so -- and about that, you can be anywhere
4 and bump into celebrities and that sort
5 of thing and that part of the music
6 industry, and I guess -- like that's
7 good. Everything is different for
8 everybody, and so for someone, let's say,
9 like myself, like I'm not as much
10 interested in bumping into celebrities,
11 but I am interested in bumping into an
12 artist, someone who just really loves
13 their craft, loves their music, because,
14 you know, everybody is not going to be
15 Beyonce. And I wish you well in your
16 music career and if you want to make it
17 really big, I'd love to be supportive and
18 find out what we can do to support local
19 talent to be big, but for those who want
20 to be something smaller but still make
21 Philly that music scene, that music town
22 and to be known for, let's say, the jazz
23 clubs in the neighborhood, that you can
24 go to the clubs in the neighborhood and
25 hear really, really good music talent,

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2 and that draws other people from outside
3 in and also things like that, things
4 whether it's jazz or whether it's the
5 spoken word and hip hop and R&B.

6 We did a lot of that in my
7 district over the summer months. We do a
8 number of different music series, where
9 we do jazz in the park with live jazz.
10 We had Jeff Bradshaw who performed with
11 Patti LaBelle. He came out to Morris
12 Estates Playground and performed with us
13 with a group of other artists, and that
14 was fantastic. We do music in the park,
15 which we do in Logan, Nicetown area with
16 all sorts of different local talent, all
17 from Philadelphia, all homegrown, and
18 people who are really just wanting to get
19 up and to perform. We do jazz. We do
20 music. We do oldies in the park, which
21 is not live, but it's with one of
22 Philadelphia's legendary DJs, Gary
23 Shepherd, and we do music history and
24 like it's a lot of fun and people love
25 the music.

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2 And so there's so much that we
3 do, and we even actually did a classical
4 music series this year for the first time
5 in Mount Airy, which was very well
6 received. People were saying, Oh, in
7 certain neighborhoods you're not going to
8 get people to come out for classical
9 music. It just wasn't true. People came
10 out.

11 And so my question is, how do
12 you think we can build more of the
13 infrastructure to have that music in the
14 neighborhood sort of theme, if you know
15 what I mean, to support local talent and,
16 again, supporting the ones who want to be
17 the stars? But everybody is not going to
18 be the Michael Jordans or the Beyonces or
19 whatever, but for those who are really
20 good at their craft, how do we support
21 them locally here?

22 MS. MARIE: I remember before I
23 came to Philadelphia -- I love Wikipedia,
24 by the way, and I would go on Wikipedia
25 and read things, and I read things about,

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I believe it was called, the Black Lily and the Five Spot and places like that, and there was places that all of these artists would go and they would come to Philly and they would have a show and you'd have some Philly artists, you might have another artist on it, but then everybody would go to this spot and it would be this really cool spot. You could have people who don't want to be huge going to these places, but you also have these huge people here. So it would bring this draw. And when you have the people to support the artists here, they have that platform, and then you have the people bringing people in, then you have a whole interest, and we can create those things again and have radio playing, people's songs. It just brings a whole interest and draw to the City to create that infrastructure.

COUNCILWOMAN BASS: Very good.

MR. ANDERSON: Same thing. I mean, I think that just more support for

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2 the artist to do different things, that
3 would help. I know there's one thing
4 that's been talked about as far as even
5 just parking, people unloading. Like
6 those types of things, when I perform,
7 you know, when I come to Philly and I
8 perform, I bring my band, you know. I
9 feel bad because, first of all, I'm doing
10 a free show, and then they have to pay
11 for parking, they have to unload the
12 equipment, like they have to pay out of
13 their pocket for a show that --

14 COUNCILWOMAN BASS: It costs
15 them.

16 MR. ANDERSON: Yeah. So it's
17 not really inviting to do a show, and
18 it's hard to be in those types of
19 situations. So just the support of the
20 City in something as simple and small as
21 that would just help a lot of people just
22 want to do more things, want to be out,
23 want to be out and about. And a lot of
24 events that happen, everybody doesn't
25 want to be the big celebrity. Everybody

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2 doesn't end up being the big celebrity,
3 but that doesn't mean that we all can't
4 come and perform at the same venues. And
5 some of us make it far and some of us
6 become writers of those artists and some
7 of -- it's a community. It creates a
8 family type of infrastructure that's
9 needed here, and that would cause more
10 artists to want to be here, want to kind
11 of embark on a lot of the things that are
12 going on in the City.

13 COUNCILWOMAN BASS: I would
14 just add maybe if -- because if you're
15 here and you're doing a show in a
16 community and you're putting money out of
17 your pocket, then that's something that
18 we want to support, but I don't know that
19 you need help if you don't -- if no one
20 tells us that you need help. And so
21 maybe the commission could also be a way
22 for us to have that sort of exchange of
23 information, that you're coming, you're
24 performing and is there a way that some
25 of the incidentals could be covered so

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2 that there's not a net loss to you. So
3 that's something that maybe we could
4 help.

5 MR. ANDERSON: They just want
6 to have fun and come perform, a lot of my
7 band members. They want to have fun, but
8 then it becomes like stressful just
9 because you can't find a spot to park or
10 you're getting hassled to unload and
11 park.

12 COUNCILWOMAN BASS: Okay.
13 Those are things I think Councilman Oh
14 can help us with.

15 COUNCILMAN OH: All right.
16 Thank you very much. Thank you for your
17 testimony.

18 I'll ask the Clerk to call the
19 next panel.

20 THE CLERK: David Silver,
21 Stephanie Seiple, and George Miller.

22 COUNCILMAN OH: And I
23 understand George Miller is going to get
24 here a little later. I think we might be
25 just about wrapped up by the time he gets

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2 here. And I understand that Stephanie
3 Seiple has to leave, so I will ask her to
4 begin the testimony by identifying
5 herself for the record and then providing
6 your testimony.

7 (Witnesses approached witness
8 table.)

9 MS. SEIPLE: Hi. Afternoon.

10 COUNCILMAN OH: Good afternoon.

11 MS. SEIPLE: So my name is
12 Stephanie Seiple and I've been working in
13 the music industry for about 17 years. I
14 have lived in several different places.
15 I worked for most major labels, Epic,
16 Columbia, the Sony family, the BMG
17 family, RCA/Jive and some of their
18 subsidiaries in Atlanta. I worked out of
19 Florida and managed that state for those
20 labels for quite some time and also
21 traveled managing national branded tours
22 for a few years, and now my home, which
23 is my original home, is back here in the
24 Philadelphia area. I have an office and
25 a home in Fishtown, and I now work more

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2 in the independent music space than with
3 the major labels as freelance for myself.

4 So with that, I've spent a lot
5 of time working with a lot of community
6 projects. I helped David Oh out last
7 year with the PHL Live project. I've
8 worked with most community CDCs and
9 districts, Center City District,
10 Headhouse District, the Kensington
11 Community CDC with different festivals
12 and community projects, music projects,
13 if you will, and any type of fairs and
14 festivals, and what I really found I
15 think the biggest thing is the
16 disconnect. When these separate entities
17 and different communities here are trying
18 to put events together, they kind of get
19 caught up in their own bubbles. They
20 don't know what other community CDCs or
21 districts are doing necessarily or where
22 they can find artists or even that they
23 should pay artists. I feel like the last
24 conversation every time we walk into a
25 meeting where we're helping a community

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2 put together some sort of a festival,
3 music is kind of the afterthought, and
4 then once it is, they don't realize that
5 musicians just want to come and play for
6 free and, like we've discussed, pay for
7 parking or find parking. They make it
8 not only something that you're going to
9 volunteer your time, but you're also
10 going to take all the trouble out to load
11 up all that gear, figure out a way to
12 park, figure out a way to load it in, et
13 cetera.

14 So myself and my team have been
15 big flag flyers of walking into those
16 meetings and saying, No, you've got a
17 budget, everyone else is getting paid,
18 musicians need to get paid as well. So
19 what I feel is that a lot of musicians
20 are getting burned out. They're looking
21 for opportunity, but they're looking for
22 paid opportunity, and I feel like most
23 paid opportunities continue to dwindle
24 away.

25 And with that, a lot of other

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2 things that's been brought up today is
3 just recognition. I mean, I went to the
4 Walk of Fame Gala last night at the
5 Fillmore, which was wonderful. The Mayor
6 was there. There was a lot of love in
7 the room. We celebrated The Roots and we
8 celebrated mostly older artists, which is
9 fantastic, but I think that there's a lot
10 of new artists here that are getting
11 signed. And the word "nurture" was
12 brought up earlier. I think that that's
13 really important. We're not nurturing
14 these artists and when they're getting
15 signed and touring the U.S. and Rolling
16 Stone is writing about them and saying
17 that they're from Philly, they're getting
18 recognition from Rolling Stone, but the
19 City has no idea that they're even doing
20 that. So I think that kind of making
21 these artists instill Philadelphia pride
22 and saying, Hey, we're proud of you,
23 maybe you're not on the Walk of Fame yet,
24 but we want to include you in maybe some
25 sort of website or portal that is part of

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2 this task force that is recognizing you
3 so that when you're on the road, you want
4 to say, Yes, I'm from the City of
5 Philadelphia. And what's happening is,
6 is we're tearing down our history, as
7 we've discussed.

8 I played a major role in Sigma
9 Sound Studios in trying to save that
10 building. I worked with its third owners
11 after Joe Tarsia. We were working with
12 the bank very religiously to try and find
13 ways to save that building, and I
14 actually came to the City several times
15 to discuss this with several different
16 people, and no one knew where to go or
17 where to find help to try and save Sigma
18 Sound.

19 So, again, I think the biggest
20 thing is just the disconnect, and
21 bringing this task force in will help all
22 of these type of issues come through one
23 main channel so that we can convey to you
24 what's happening on the streets and in
25 the field and what is important to

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2 artists to make Philadelphia musicians
3 and music industry want to stay in the
4 City.

5 Thanks.

6 COUNCILMAN OH: All right.

7 Thank you very much.

8 Would you identify yourself for
9 the record and provide us with your
10 testimony.

11 MR. SILVER: Sure. My name is
12 David Silver. I am a founder of a
13 business incubator for local creatives
14 and artists in the City. I went to
15 Temple University, have been living in
16 the City of Philadelphia for seven years.
17 In that time I've curated over 200 local
18 shows for musicians. I edited over 40
19 local venues and shops and spotlighted
20 over 2,000 local musicians in that time.

21 At the previous hearing in
22 September, my main talking points were to
23 focus on rebuilding the structure of our
24 music industry. As Ryan Schwabe
25 mentioned similarly, creating a more

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2 effective business infrastructure for
3 artists and businesses to thrive and to
4 keep them here in Philadelphia to
5 continuously build and create that
6 revenue here that's being spent locally.

7 In order for the local
8 government to get involved with this
9 process towards improvement, it starts
10 with having a delegated, focused group of
11 individuals who can pursue government
12 initiatives on behalf of the Committee of
13 the Creative Economy and also the City of
14 Philadelphia. In simple terms, bringing
15 a group of individuals together to solely
16 focus on the government's involvement
17 with improving the local music industry,
18 a task force.

19 When you identify the necessary
20 people, we begin to understand in greater
21 detail the type of impact that could be
22 had when you align our government with
23 the local music industry. The type of
24 impact that we're referring to will
25 result in our brightest talents making

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2 the decision to work, live, and stay in
3 our city versus living and moving
4 elsewhere to conduct their business which
5 they're going to conduct for the rest of
6 their career.

7 Just for an example, we can
8 take a hypothetical musician that is on
9 the cusp of stardom that is in the City,
10 but they are struggling financially and
11 they're not getting the support they
12 believe they deserve from the City. If
13 there is a local committee here focused
14 on bridging the government with our local
15 heartbeat of our underground music scene,
16 they could be introduced to more grants
17 that they were not aware of or just more
18 opportunities that the task force would
19 understand versus it not being there at
20 all. That musician provided that grant
21 gives them the ability to stay in the
22 career and nourish their career and
23 potentially make it here in the City, and
24 the whole time having so much gratitude
25 for it happening and that word spreading.

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2 There's currently a buzz in the
3 air about Philadelphia, and thankfully
4 for the majority of that it's for the
5 right reasons. It's becoming a
6 destination point for the entire world,
7 and people and companies are coming here
8 to build. Let's keep the momentum alive
9 and moving forward by showing that while
10 we want people to come here, we also take
11 care of our own, first and foremost,
12 starting from the inside out. A Music
13 Task Force puts more ears on the streets
14 to discover greater opportunities for our
15 city to take it to new heights. This is
16 a greater understanding of initiatives
17 that are progressing in Philadelphia's
18 music space, and have our task force
19 suggest potential grant opportunities or
20 alternative City involvement to the
21 various initiatives that are happening in
22 our music space.

23 This task force has the direct
24 focus to analyze current City funding and
25 seek additional or alternative

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opportunities. This task force has the ability to revisit past City laws and suggest amendments that could positively impact the local community.

We talked about things like discounted parking and extended curfew for our nightlife and other similar circumstances, essentially creating a stronger heartbeat in our local government to advance the business infrastructure for our local community.

This can be looked at in a similar way as we looked at the local technology scene. Our goal is to bring innovative technology companies to build in Philadelphia opposed to other cities. Why not the same for music companies? Let's make Philadelphia an attractive place to launch a music business.

Keeping the community in mind from all angles and realizing that restructuring our music industry can positively impact our local economy, this is why I believe that we should create a

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2 Music Task Force here from our local
3 government.

4 Thank you very much for your
5 time and your pursuits to make
6 Philadelphia's music industry a thriving
7 place once again.

8 COUNCILMAN OH: All right.
9 Thank you very much.

10 There are no questions. I'll
11 ask the Clerk to call up the last panel.

12 Well, the last panel is a
13 written testimony panel, so we're done
14 with our expert testimony. We do have
15 one person who has signed up to make
16 public comment, and I would ask the Clerk
17 to read the name of our public speaker.

18 THE CLERK: Paul Robinson.
19 (Witness approached witness
20 table.)

21 MR. ROBINSON: Thank you for
22 allowing me to come here today. I would
23 first like to really thank Councilman
24 David Oh for having this setting,
25 because this is --

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2 COUNCILMAN OH: Could you
3 please state your name for the record.
4 They're going to record it. Thank you
5 very much.

6 MR. ROBINSON: My name is Paul
7 Robinson. I am a current student at the
8 University of the Arts under the MBET
9 program.

10 What I've noticed so far --
11 first of all, this is a great learning
12 experience, because for one, I didn't
13 even know this was going on. One thing
14 that I think is definitely an issue is
15 that for a student that goes to a major
16 Philadelphia school, especially in the
17 arts, and also dealing with students from
18 Drexel University, Temple University, I'm
19 the only student here. This is the
20 future of the music industry, yet there's
21 only one student here, one future person
22 that's working in this, and that's a
23 problem. It's not because they don't
24 want to do it. It's because they don't
25 know about it. There's no announcements

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2 in the schools. There's no connection to
3 these schools. Because these are the
4 areas where these musicians are coming
5 out of. And not just musicians but also
6 your producers, your entrepreneurs, your
7 lawyers. All these people are the ones
8 that are going to be directly involved
9 with the music industry, and I don't
10 understand why there's not a connection
11 with that.

12 Also, another thing is that
13 there's not a connection as far as the
14 bigger music industry has with
15 Philadelphia and the City and the
16 students as well as far as the upcoming
17 artists, because most of these people
18 that I saw talk today, this is the first
19 time that I've seen any of them or heard
20 about them and their interest in this.

21 There's a lot of projects
22 around the City such as PHL Live, there's
23 Old City Fest, there's OutFest, all these
24 venues and festivals that are happening,
25 yet there's no connection. They're like

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2 one-offs instead of one thing that leads
3 to the other.

4 There has to be some type of
5 future project. There needs to be a
6 bigger project after the next one. So
7 that way, people will have an interest to
8 come back to the City because they know
9 there's something bigger coming along the
10 way, you know. And I think as a
11 student -- this is my first year at
12 University of the Arts and yet the last
13 time I came here, there was a gentleman
14 by the name of Robert M. Penn and he is
15 the head of business operations over at
16 Comcast. I'm talking with him right now
17 to create a festival called PhillyFest,
18 which is solely dedicated to making sure
19 that we celebrate the culture of
20 Philadelphia and the music scene, working
21 with groups like The Roots and Hall and
22 Oates and bringing them in as the
23 headliners and using local openers that
24 are only Philadelphia artists to show
25 that this is what we had before and this

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2 is what is coming up and this is what's
3 going to be the sound of Philadelphia
4 from here on out. And I think there
5 needs to be a development of that of
6 other people like me that want to do
7 these events and want to keep moving
8 forward.

9 COUNCILMAN OH: All right.

10 Well, thank you very much for coming, for
11 testifying, sharing your thoughts with
12 us.

13 Are there any comments or
14 questions? I'll start with Councilwoman
15 Bass.

16 COUNCILWOMAN BASS: I just
17 wanted to say the recurring theme that
18 I'm getting, because like I said, I'm not
19 a musician, is that it's hard to make it
20 in Philadelphia, and I was just thinking
21 that they should change the song. You
22 can make it in New York. If you can make
23 it there, you can make it anywhere. In
24 Philadelphia, we make it hard. We want
25 you to be tough. So that's why we make

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2 it so hard. No.

3 But it really is resonating
4 that it's hard to do it in Philadelphia.
5 So I just thank you for the testimony,
6 for everyone who has testified today. I
7 think we get it. We get it. Thank you.

8 COUNCILMAN OH: Councilwoman
9 Brown.

10 COUNCILWOMAN BROWN: Yes, we do
11 get it. And how did you hear about this?
12 Because I'm struck by -- I mean, it's
13 important that young people -- that we
14 have young people like you, A, who want
15 to be engaged and, B, want to be engaged.
16 So help me understand how you heard about
17 this.

18 MR. ROBINSON: Well, my
19 professor, Mr. Erik Sabo, he is the guy
20 that's pretty much been telling me about
21 all these events and making sure I'm on
22 top of these.

23 COUNCILWOMAN BROWN: Very good.

24 MR. ROBINSON: Honestly, I was
25 in one of my other professor's offices

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2 just doing homework. He ran in to me and
3 said, PJ, there's a thing going on today
4 in 30 minutes, do you want to go?

5 And I said, I'm going.

6 COUNCILWOMAN BROWN: Kudos to
7 your professor, and thank you for showing
8 up, and what it suggests for us as a
9 legislative body is that we have to
10 figure out some mechanism by which we
11 alert students across the City on any and
12 all issues that we're reckoning with so
13 that for those who want to have some
14 input, have the opportunity to do that.
15 So that's a challenge for us that we need
16 to figure out.

17 So thank you for showing up.

18 Thank you very much.

19 MR. ROBINSON: Thank you so
20 much.

21 COUNCILMAN OH: Thank you very
22 much.

23 Okay. Well, that concludes
24 this portion of our work at hand. I
25 would like to recognize the presence of

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2 Councilwoman Jannie Blackwell. And with
3 that, we have a quorum.

4 And so there being no further
5 witnesses, this concludes the public
6 hearing of the Committee on Global
7 Opportunities and Creative/Innovative
8 Economy. We will now convene the public
9 meeting of the Committee.

10 The Chair recognizes
11 Councilwoman Blondell Reynolds Brown for
12 a motion to amend the bill.

13 COUNCILWOMAN BROWN: Surely.
14 Mr. Chairman, I move that Bill No. 150708
15 be amended.

16 (Duly seconded.)

17 COUNCILMAN OH: Thank you. The
18 motion to amend Bill 150708 has been made
19 and properly seconded.

20 Is there any discussion?

21 (No response.)

22 COUNCILMAN OH: There being
23 none, all those in favor, please signify
24 by saying aye.

25 (Aye.)

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2 COUNCILMAN OH: All those
3 opposed, please signify by saying nay.
4 (No response.)

5 COUNCILMAN OH: The ayes have
6 it and the motion to amend carries.

7 The Chair recognizes
8 Councilwoman Blondell Reynolds Brown for
9 a motion on the bill, as amended.

10 COUNCILWOMAN BROWN: Yes,
11 Mr. Chairman. I move that Bill No.
12 150708, as amended, be reported out of
13 this Committee with a favorable
14 recommendation so as to permit the first
15 reading of this bill at the next
16 scheduled session of Council.

17 (Duly seconded.)

18 COUNCILMAN OH: Thank you. It
19 has been moved and properly seconded that
20 Bill 150708, as amended, be reported from
21 this Committee with a favorable
22 recommendation and the rules suspended to
23 permit first reading at our next session
24 of Council.

25 Is there any discussion?

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2 (No response.)

3 COUNCILMAN OH: Seeing none,
4 all in favor, please signify by saying
5 aye.

6 (Aye.)

7 COUNCILMAN OH: All those
8 opposed, please signify by saying nay.

9 (No response.)

10 COUNCILMAN OH: The ayes have
11 it. The motion carries. Bill No. 150708
12 will be reported from this Committee with
13 a favorable recommendation and rules
14 suspended to permit first reading at our
15 next session of Council.

16 This concludes the business of
17 this committee. Thank you all very much,
18 and we will conclude to the call of the
19 Chair.

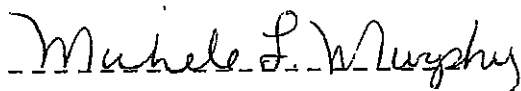
20 Thank you very much.

21 (Committee on Global
22 Opportunities and the Creative/Innovative
23 Economy concluded at 2:25 p.m.)

24 - - -

1 CERTIFICATE

2 I HEREBY CERTIFY that the
3 proceedings, evidence and objections are
4 contained fully and accurately in the
5 stenographic notes taken by me upon the
6 foregoing matter, and that this is a true and
7 correct transcript of same.

8
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12 
13

14 MICHELE L. MURPHY

15 RPR-Notary Public
16
17
18
19

20 (The foregoing certification of this
21 transcript does not apply to any reproduction
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23 direct control and/or supervision of the
24 certifying reporter.)
25

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