

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

Remote location using Microsoft® Teams
Friday, May 7, 2021
9:00 a.m.

PRESENT:

COUNCILMAN DAVID OH, CHAIR
COUNCILWOMAN MARIA D. QUINONES-SANCHEZ, VICE-CHAIR
COUNCILMAN DEREK S. GREEN
COUNCILMAN MARK SQUILLA
COUNCILMAN ISAIAH THOMAS

RESOLUTION: 200339

1 - - -

2 COUNCILMAN OH: Good morning,
3 everyone.

4 I understand that state law
5 currently requires that the following
6 announcement be made at the beginning of
7 every remote public hearing as follows:
8 Due to the current public health
9 emergency, City Council Committees are
10 currently meeting remotely. We're using
11 Microsoft Teams to make these remote
12 hearings possible.

13 Instructions for how the public
14 may view and offer public testimony at
15 public hearings of Council Committees
16 are included in the public hearing
17 notices that are published in the Daily
18 News, Inquirer and Legal Intelligencer
19 prior to the hearing and can be found on
20 PHLCouncil.com. I now note that the
21 hour has come.

22 Clerk, will you please call the
23 roll to take attendance. Members that
24 are in attendance, will you please
25 indicate that you are present when your

1 name is called. Also, please say a few
2 brief words when responding so that your
3 image will be displayed on screen when
4 you speak.

5 THE CLERK: Councilmember
6 Sanchez.

7 (No response.)

8 THE CLERK: Councilmember
9 Squilla.

10 (No response.)

11 THE CLERK: Councilmember Domb.

12 (No response.)

13 THE CLERK: Councilmember
14 Green.

15 (No response.)

16 THE CLERK: Councilmember
17 Thomas.

18 (No response.)

19 THE CLERK: Councilmember
20 Gilmore Richardson.

21 (No response.)

22 THE CLERK: And, Chair Oh.

23 COUNCILMAN OH: I'm present. I
24 hope my colleagues are going to join us
25 shortly, but we are going to begin

1 because we have a lengthy hearing and
2 very full hearing, and we have a time
3 limit. So what I'm going to do is I'm
4 going to try to the best of my ability
5 manage the time.

6 I apologize to everyone. I
7 know this is an important topic for
8 everybody, very important topic of our
9 City, but the point of our hearing is to
10 get everyone's information on the
11 record. We have your written testimony,
12 if you've provided it, any details or
13 additions as you provide it. So with
14 that, I'm going to begin.

15 This is a public meeting of the
16 Committee on Global Opportunities and
17 Creative Innovative/Economy pertaining
18 to Resolution No. 200339. At this time,
19 I'll ask the Clerk to please read the
20 title of the resolution.

21 THE CLERK: Resolution 200339,
22 authorizing the Committee on Global
23 Opportunities and the Creative
24 Innovative/Economy to hold public
25 hearings on plans, procedures and global

1 best practices for restarting the
2 economy in the wake of the novel
3 coronavirus pandemic.

4 COUNCILMAN OH: Thank you.
5 Before we begin to hear testimony from
6 the witnesses we have for today,
7 everyone who has been invited to the
8 meeting to testify should be aware that
9 this public hearing is being recorded.
10 Because the hearing is public,
11 participants and viewers have no
12 reasonable expectation of privacy. By
13 continuing to be in the meeting, you are
14 consenting to being recorded.

15 Additionally, prior to
16 recognizing Members for the questions or
17 comments they have for witnesses, I will
18 note for the record at this time that we
19 will use the chat feature available in
20 Microsoft Teams to allow Members to
21 signify that they wish to be recognized.
22 In order to comply with the Sunshine
23 Act, the chat feature must only be used
24 for this purpose.

25 We will begin this hearing.

1 But first, let me note that we are
2 starting on time, which is a little
3 unusual for Council. But as our
4 Councilmembers join, I will just ask
5 them to let me know that they have
6 joined.

7 If there are any Councilmembers
8 on that would like to make a brief
9 opening statement, please let me know
10 now.

11 (No response.)

12 COUNCILMAN OH: With there
13 being none as far as I can tell, let me
14 just check the chat feature. I'm going
15 to start the hearing with an opening
16 statement of my own.

17 I want to put this in context.
18 Philadelphia is a city of eds and meds
19 and arts and culture. Because of COVID-
20 19, arts and culture is not only harmed
21 by being threatened in a very serious
22 manner, at the same time globally other
23 cities and other nations have taken the
24 opportunity to compete for the best
25 position in arts and cultures and other

1 areas in the economy.

2 It's imperative in my opinion
3 that we don't lose what we have. We
4 cannot rebuild the creative arts economy
5 in Philadelphia. It's taken a long
6 time, a lot of people and circumstances
7 that have favored us, and it would be a
8 shame to lose it. It would be
9 devastating to lose our arts and culture
10 base. But if we can revitalize it and
11 bring it back, then we can build on it.

12 For those who don't know, in
13 Philadelphia -- I'm not talking about
14 Greater Philadelphia, the metropolitan
15 region, just in Philadelphia, the impact
16 of arts and culture is \$3.4 billion.
17 This is a number you may hear again
18 during this testimony. There are over
19 37,000 full-time jobs in Philadelphia
20 related to arts and culture, \$930
21 million in household income. Think
22 about that, jobs, housing, child care.

23 Think about the problems we
24 deal with, gun violence and crime, and
25 how the existing arts and culture

1 economy and platform provides answers to
2 these problems, provides health care,
3 child care, provides aspirational
4 fulfillment, opportunity, mentoring,
5 education. Arts and culture provides
6 \$157 million in local taxes to us
7 annually.

8 Now, we were looking at a \$750
9 million deficit this year because of
10 COVID-19 and I'd say other reasons, but
11 we're getting a windfall. Washington,
12 D.C. is sending to Philadelphia \$1.4
13 billion. Even after we take care of the
14 deficits, that's \$650 million that we
15 did not expect to receive. The question
16 is will any of that money be used to
17 revitalize and support arts and culture
18 in Philadelphia.

19 Last year because of COVID and
20 because of the budget, Philadelphia's
21 small and arts and culture budget of
22 \$4.1 million was proposed to be cut to
23 0. Council did not pass an amendment I
24 introduced to restore the budget, but it
25 did add 1.5 million. And that's where

1 we are. We have 1.5 million. I think
2 \$1 million rather than \$3 million in
3 this Philadelphia Cultural Fund, and the
4 other money, I believe, was for some
5 other aspects of arts and culture. But
6 the Arts and Culture and Creative
7 Economy Office was placed within the
8 Managing Director's Office.

9 At a later time, a bill was
10 introduced. Councilmembers Thomas and
11 Gilmore Richardson with Council
12 President Clarke, I believe \$1.5 million
13 in Illumination Grants is now being
14 available, applications are being taken.
15 And the Mayor announced that he would
16 double the Philadelphia Cultural Fund
17 from 1 million to 2 million, but it's
18 still short from where it was
19 prepandemic.

20 The arts and culture economy
21 can simply be explained in the sense of
22 a person who travels into Philadelphia.
23 Perhaps they're working at an office or
24 an employer in Philadelphia or they live
25 in Philadelphia, but they travel by

1 train, subway, bus, trolley, car share
2 or taxi to meet up with their friends,
3 go to a restaurant or a bar and then
4 from there go to indoor sports,
5 concerts, live entertainment of some
6 sorts. What are the critical issues for
7 them, what are the critical issues for
8 us here in Philadelphia.

9 Safety, safety from COVID-19,
10 what are we doing to ensure that the
11 people who want to go to these events
12 are safe from COVID-19, that the
13 persons, whether they be entertainers or
14 visitors are safe as well, what type of
15 technology do we have. Right now in the
16 budget, I have not seen any money set
17 aside for technology to destroy COVID-
18 19, to scan to ensure that an area is
19 COVID-free so we can move to full
20 capacity.

21 What is the City's
22 responsibility in that. Is it grants,
23 is it loans, tax credits. Should the
24 City provide this technology. What are
25 the City regulations. Safety also

1 includes crime and gun violence. People
2 are not coming into the City if they
3 feel endangered. And while the City
4 itself, SEPTA, the police, whomever,
5 have got to deal with violence, the
6 venues and the arts venues themselves
7 may have to provide lighting, cameras,
8 security, parking security, of course
9 trash, cleanliness are all parts of
10 this.

11 And the question is what will
12 it take to make sure we don't lose our
13 arts and culture base, our economy, and
14 what will it take to not only revitalize
15 it to make it competitive on a global
16 basis.

17 So with that, I will note that
18 Councilmembers Allan Domb and Maria
19 Quinones-Sanchez are present. And
20 Councilmember Quinones-Sanchez would
21 like to make an opening comment.

22 COUNCILWOMAN QUINONES-SANCHEZ:
23 Thank you, Mr. Chair.

24 I just wanted to take a moment
25 and really thank you for putting

1 together what I know is going to be an
2 important conversation that will help
3 inform as we make decisions over the
4 next coming weeks. As Chair of
5 Appropriations and as someone who cares
6 and understands and appreciates all of
7 the work that you've done with these
8 panels and bringing these folks
9 together, I agree with you. I am
10 wholeheartedly going to support you, not
11 only do we have to restore, we all
12 understand the devastation the
13 hospitality industry is in. And it's
14 now going to start without an infusion
15 and support in a very intentional way.
16 So I just want to thank you and thank
17 all the panelists.

18 Here we are on a Friday morning
19 on an issue that employs so many
20 Philadelphians, and we should not be
21 debating whether we should put in money.
22 We should really be debating how much
23 more we should be doing, not just a
24 restoration of what was in the past. So
25 I look forward to the conversation.

1 I thank the panelists, and I
2 thank you for this and look forward to
3 supporting you through the budget
4 process. Thank you.

5 COUNCILMAN OH: Thank you,
6 Councilmember. And I will note publicly
7 that the proposed budget was to take the
8 4.1 million to 0, and it was 1.5 million
9 put back in. We would have liked to
10 have gotten more, but that was her work.
11 And I really appreciate what you've
12 done, Councilmember.

13 I'm going to ask the Clerk to
14 call the first panel.

15 THE CLERK: The first panel is
16 Dr. --

17 COUNCILMAN GREEN: Mr. Chair --

18 COUNCILMAN OH: I'm sorry?

19 COUNCILMAN GREEN: Mr. Chair,
20 just letting you know I'm here for the
21 record.

22 COUNCILMAN OH: Thank you very
23 much. We are joined by Councilmember
24 Derek Green. Councilmember, would you
25 like to make a brief opening statement?

1 COUNCILMAN GREEN: No, I don't
2 want to delay the conversation because
3 it's very important to help to address
4 this issue.

5 COUNCILMAN OH: Thank you very
6 much. Okay. So we'll call the first
7 panel.

8 THE CLERK: Dr. Christina Cook,
9 Ori Botenski, Joseph Mirable and
10 Wolfgang Gruber.

11 COUNCILMAN OH: Thank you very
12 much. So the first panel, if you are
13 connected, Dr. Cook, would you identify
14 yourself and begin with your testimony.

15 DR. RAHM COOK: Yes. Hi. Can
16 you guys hear me?

17 COUNCILMAN OH: Yes, we can.

18 DR. RAHM COOK: Hi. I am
19 Dr. Christina Rahm Cook, and I'm glad to
20 be here today. Thank you for the
21 opportunity to speak. I do not work for
22 any of the companies here. I just
23 wanted to give a testimony to help the
24 City. So just to let you guys know, and
25 I'm sure everyone on this phone call

1 does know, we've been plagued as we were
2 discussing with things that pertain to a
3 virus.

4 I worked at one point in my
5 career for a company called Bristol
6 Myers Squibb, which deals with HIV and
7 Hep C. I worked on the medical science
8 side for that company, also have worked
9 on the science and medical clinical side
10 for a variety of pharmaceutical, biotech
11 and government positions, so I do
12 understand the nature of this virus.

13 I can tell you from my
14 viewpoint that the virus is airborne as
15 we know, but it has some similarities to
16 HIV. And when we worked on HIV, we had
17 to put different blockades up, right, to
18 stop the virus. What has to happen in
19 the United States and throughout the
20 world is to provide these blocks for the
21 virus. And right now we have masks
22 which are effective to some extent. We
23 have vaccines which are helping to some
24 extent, especially have high efficacy
25 rates with the current COVID-19 strain.

1 However, just like HIV, COVID-
2 19 is mutating and changing. So in
3 order to protect different environments
4 and communities so that we can function
5 effectively as a society, we have to
6 create more than blockades such as
7 vaccines, more than blockades such as
8 masks and washing our hands, because we
9 want to get this down to the fact where
10 people can openly function normally.

11 So to bring in technology which
12 is able to basically dispense ions and
13 H₂O₂, along with water molecules into
14 the air which surround not just viruses,
15 but bacteria, fungus, parasites and
16 heavy metals and pollutions in the air
17 are very important. And I want to
18 explain this. When you have the ability
19 to have a technology which can actually
20 attach to negative and positive ions,
21 rip them apart and then take them out of
22 the system in an effective way that does
23 not hurt the body systemically, but
24 instead protects the body, this
25 technology, in my opinion, is not only

1 important, it's social. Because when
2 you walk in a room and you have a mask,
3 you still have bacteria and fungus that
4 are growing sometimes within the mask.

5 And I know we've talked about
6 that because we know it's needed, but
7 that can actually impact the lungs
8 negatively. To have a system that you
9 can openly breed and gets rid of 90 to
10 99 of not just the virus, but also
11 bacteria and also the fungus is
12 extremely important.

13 I want to say one last thing.
14 A lot of things that people are not
15 thinking about and talking about are
16 this, it's not just the virus that is
17 attacking our systems. When a virus
18 proliferates, as scientists we know that
19 then bacteria and fungus and other
20 pollutants and heavy metals grow as
21 well. So to be able to have a device
22 that does not just effectively stop
23 COVID-19 but also the other pollutants
24 that are in the air is essential for us
25 to get back to normal and daily living.

1 And that's why I believe this
2 technology is something that if we can
3 deploy this, not just in Philadelphia
4 but throughout the world, this will help
5 effectively stop the spread of viruses
6 like COVID-19. And the reason I'm
7 saying that is COVID-19 is not the only
8 virus that is a threat to our
9 communities. So to be able to bring in
10 something that we know attaches around
11 the virus, surrounds it through the
12 negative and positive charges and then
13 like I said, rips it apart so it's no
14 longer a threat to our bodies, is
15 something that is extremely essential.

16 COUNCILMAN OH: Thank you very
17 much, Doctor.

18 And what I will say to everyone
19 who testifies for the benefit of those
20 who are listening, and by the way this
21 is being aired publicly, could you just
22 give us briefly a bit of your background
23 and qualifications so people understand
24 who is talking to them.

25 DR. RAHM COOK: Sure. My

1 name's Dr. Christina Rahm Cook. I have
2 a Master's of Science and I have
3 multiple Doctorate degrees. I have
4 worked for numerous biotech, pharma,
5 government and international government
6 entities. I have a nano technology
7 certification in graduate school from
8 Harvard, also pharmacology and nutrition
9 from Cornell postdoc.

10 COUNCILMAN OH: All right.
11 Thank you very much. We're going to
12 save questions for you and the other
13 panelists upon the completion of all the
14 panel members testifying, if you could
15 just stand by.

16 DR. RAHM COOK: Absolutely.

17 COUNCILMAN OH: Thank you very
18 much.

19 DR. RAM COOK: Thank you.

20 COUNCILMAN OH: Do we have Ori
21 Botenski available?

22 MR. BOTENSKI: Hi. Hello.

23 COUNCILMAN OH: All right. Can
24 you provide us your name and who you
25 are, and then provide us with your

1 testimony. Thank you.

2 MR. BOTENSKI: Of course. So
3 my name is Ori Botenski, and I'm located
4 right now in Las Vegas, Nevada. I am
5 the CEO of a company called Eagle X Pro.
6 We provide the air purification
7 technologies into the market. Quickly
8 about myself, I own a few businesses
9 mainly in the health and research. We
10 collect data and compile them into
11 medical protocol, utilizing them with
12 different pharmaceutical companies.

13 Eagle X Pro specializes in air
14 purification technology, patented
15 technology. Mainly, if you can hear by
16 my heavy accent, coming from Israel. We
17 work diligently with different
18 manufacturing and patent holders in air
19 purification in Israel. This is
20 something that has been in European and
21 Asian market for a very long period of
22 time and coming right now into awareness
23 in the U.S. And I think this is why
24 we're here, to talk a little bit more
25 about the different solutions in the

1 market on air purification and educate
2 the market a little bit more.

3 Our company did a lot of work
4 worldwide and in the U.S. in the last
5 year and a half. We did work in
6 schools. We did work in prison systems.
7 We have relationship in working with
8 GOC. We did work in commercial and
9 residential applications. We created in
10 FAA a regulated device for the AVA to be
11 tested.

12 What we do in general is we
13 change the ambient, we change the
14 environment inside space by connecting
15 the technologies into air flow systems.
16 That's fan or HVAC systems. In general
17 because we're talking about different
18 viruses, we're talking about different
19 bacterias, molds and spores. The air
20 flow is an important tool in combating
21 those different contaminants.

22 In utilizing an HVAC system is
23 a very, very important tool that is
24 being utilized worldwide, also of course
25 all the prevention methods we're aware

1 of wearing masks and having a distance
2 between people. We think that it's an
3 important step to utilize technologies
4 like filtration systems, HEPA filters.

5 It's important to understand
6 the differentiation between technologies
7 like HEPA filters, UV light, bipolar
8 ionization and the differentiation
9 between each one of them. Just like you
10 have a difference between the masks, you
11 have a difference between filters, you
12 have a difference between lights, you
13 have a difference between bipolar
14 ionization and other technologies,
15 oxygen technologies in the market.

16 We are here to explain those
17 differentiations to show that there is a
18 huge need in the market just like
19 Dr. Cook mentioned, to create other
20 layers of protection, other layers of
21 security because people are not educated
22 and do understand the differentiation
23 between filtering air to creating a
24 space and active environment that is
25 clear of bacteria and mold and

1 difference viruses, and can actually
2 reduce and prevent people from getting
3 sick. We appreciate --

4 COUNCILMAN OH: Yeah. Can I
5 ask you, could you just in very layman's
6 terms kind of explain how you have
7 placed your ionizers in the state of
8 Delaware's prisons and schools? How
9 practically does that work?

10 MR. BOTENSKI: Sure, of course.
11 It's important to state that I
12 understand the need to go into
13 catalyzing, into ionization. Ion
14 production, there's different levels.
15 Not all types of ions are created equal
16 and not all types of what you call
17 ionization devices are created equal.

18 Ions in general can be produced
19 positive and negative. Bipolar
20 ionization is when you produce both of
21 them. And the need is to create a very
22 large amount of ions without producing
23 any health risk, without producing any
24 ozone and transferring them into the
25 space, interacting with the humidity in

1 the air and by that, creating H2O2,
2 hydrogen peroxide. And what we're doing
3 is basically changing the ambient,
4 taking it from a certain level of ions
5 and hydrogen peroxide in the air to a
6 much denser environment of hydrogen
7 peroxide. By doing that, we are capable
8 of reducing the amount of contaminants,
9 VOC, pollutants, particulates and others
10 by breaking -- for example, if you take
11 viruses by connecting the positive and
12 negative ions around those contaminants,
13 we're able to break the protein
14 structure of a virus.

15 What we're doing is we're going
16 to places like schools that you
17 mentioned, prison systems. We'll take,
18 for example, Delaware. We went through
19 different walkthroughs in the facilities
20 to better understand the air flow
21 systems and create different customized
22 solutions for each environment, if it's
23 a gym, if it's a pharmacy, if it's a
24 class in school, if it's a prison cell,
25 and better equip each and every one of

1 those air handlers with different
2 technologies and making sure that they
3 have a full suite of solutions, if it's
4 a filter and if it's a bipolar
5 ionization technology.

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

8 I will ask then if Joseph
9 Mirable is available and connected.

10 MR. MIRABLE: I am available
11 and connected.

12 COUNCILMAN OH: All right.
13 Thank you. Would you identify yourself,
14 your background and give us your
15 testimony.

16 MR. MIRABLE: Yeah. First, I
17 would like to thank the Council for your
18 time today. Not often do we get to log
19 in and really save lives, which is what
20 we're here to do today. My name is
21 Joseph Mirable. I'm the President and
22 CEO of United Safety & Survivability
23 Company. Maybe more importantly today,
24 I'm also a proud Philadelphian for my
25 entire life, graduate of University of

1 Pennsylvania as well as Temple
2 University.

3 United Safety & Survivability
4 Company proudly employs over 1,000
5 people globally, several hundred of them
6 here in our headquarters in Exton,
7 Pennsylvania. We're a leading provider
8 of safety and survivability solutions
9 for public transportation, first
10 responders, fire trucks and ambulance,
11 markets, school buses and our military
12 members as well as many other members.

13 In short, we produce a range of
14 safety products, including seating,
15 restraint systems, fire suppression
16 systems and air and surface quality
17 systems that save lives. We look for
18 the most dangerous situations and we try
19 to solve those problems. As the
20 pandemic progressed, very strategically
21 we saw tragically, we saw illness and
22 death for many of our public
23 transportation hero bus drivers and
24 employees all over the country.

25 The pandemic also impacted our

1 communities greatly by reducing
2 ridership of public transportation due
3 to safety concerns, and left many of our
4 inner city areas with people who did not
5 feel safe getting groceries, going to
6 the hospital, going to work or getting
7 critical services that they needed.

8 This has led to, in our opinion, a
9 direct loss of equity that public
10 transportation helps to solve as well as
11 a great economic slowdown all around the
12 country.

13 We were dedicated during the
14 pandemic to take our time, energy and
15 resources to help. First, our company
16 provided engineering manufacturing
17 resources to our community in need,
18 including producing masks and shields
19 for our frontline and firstline
20 responders all over Philadelphia, our
21 doctors and nurses. And in parallel
22 with this effort, we were able to locate
23 several air and surface technologies,
24 including Eagle X Pro and our Active Air
25 technology systems as well as our

1 surface systems that we found could
2 cleanse the air of viruses and bacteria,
3 including neutralizing and removing the
4 risk from SARS-CoV-2, which causes the
5 coronavirus.

6 We did extensive testing over
7 the last year in validation, proving
8 these technologies work. Many of these
9 technologies were widely used for over
10 20 years in other applications,
11 including military installations and
12 other areas, but had never been needed
13 in our day-to-day life. The pandemic
14 certainly changed.

15 United Safety offers a range of
16 these solutions produced by our proud
17 workers here from Philadelphia and the
18 surrounding regions, that we have been
19 implementing and installing all over the
20 country in public transportation
21 systems, school buses, first responder
22 vehicles, first responder houses and
23 others. We are provenly able to kill
24 99.9 percent in viruses and bacterias in
25 many of these regions and make them

1 extremely safe, much safer than they are
2 today.

3 We are installing these again
4 all over the country and we are really
5 ready here with a full team to be able
6 to help do what we can do in our region
7 of Philadelphia and the surrounding area
8 to bring us to where a lot of the rest
9 of the country has already progressed.
10 We have a half a million square foot
11 facility out here in Exton, Pennsylvania
12 with several hundred employees who live
13 on and around this area and are
14 passionate about how we can help to
15 really move past this pandemic by
16 implementing technology solutions that
17 exist today that can help us solve this
18 problem. I thank you for your time
19 today. I thank you for taking the real
20 interest in these different technologies
21 that can help move us through the
22 pandemic. Thank you.

23 COUNCILMAN OH: Thank you very
24 much. I'll just let everyone know that
25 I visited your facility and you will be

1 surprised at how affordable, inexpensive
2 and convenient the bipolar ionizer was
3 as well as the other technologies that I
4 saw. It was just interesting to me that
5 these solutions are being deployed in
6 certain states, in certain communities,
7 in certain airlines, certain -- but not
8 everybody, not everybody is doing it.

9 And it's just astounding to me
10 that some people will do this and some
11 people won't. It looks like a big
12 discriminator as to who is going to be
13 on top of the global marketplace, what
14 cities, for example, are going to be
15 become viable and which ones are going
16 to go by the wayside. But I appreciate
17 you being here. I'll ask you to stand
18 by because my colleagues may have
19 questions for you.

20 So with that, I'll ask if
21 Wolfgang Gruber is connected and
22 available?

23 MR. GRUBER: Yes, I am, sir.

24 COUNCILMAN OH: Thank you very
25 much. Would you state your name,

1 identify your position and provide us
2 with your testimony.

3 MR. GRUBER: Okay. My name is
4 Wolfgang Gruber and I'm head of Semic
5 RF. I'm the CEO of the company, and we
6 are based here in Munich, Germany. And
7 my aim is to get you a technology, get
8 you technology which could be a real
9 gamechanger to deal with COVID-19
10 testing. So technically, the technical
11 requirement and equipment for our system
12 would be a server or a cloud based at
13 any location of your desire. And what
14 we would need would be a device like a
15 smartphone, tablet, PC with a camera
16 having a sensitivity of 12 megapixel
17 minimum.

18 So what our app is doing
19 actually takes a frontal image of the
20 eye and spits out the results within
21 three minutes. What we do is we take
22 the sclera that surrounds the iris, and
23 COVID-19 can also appear on just one or
24 both sides of the sclera. So before
25 taking an eye image, the individual

1 inhales three times deeply that is
2 needed or we just recommend that to get
3 small spray particles and transport it
4 from the lens into the tear ducts, so we
5 could see the actual status of the lung
6 situation.

7 So by touching the photo
8 trigger on the eye scanner, we collect
9 between 80 to 100 single images and
10 superimpose those to get a clear photo
11 of the nature of the eye. The pink
12 color pattern, which is also known as
13 the pink eye syndrome of the sclera and
14 the conjunctiva is analyzed as there is
15 a decisive pink color deviation in the
16 human body in case of inflammation or
17 exposure to chemicals or others.

18 Our app encodes the images into
19 YUV grayscale for further processing.
20 We do not examine color frequency
21 spectra as people ask us a lot, this
22 application is used with active light,
23 what we don't use. What it do use is a
24 pure color-coding technology instead.
25 We take over the raw image data and

1 identify them in YUV, and every pixel of
2 the sclera is sent to the cloud, where
3 (inaudible) undertakes a preliminary
4 evaluation of the raw data.

5 The raw data accompanied by a
6 logic software is then sent to the
7 user's device for final processing. And
8 once finished, results are stored on the
9 user's device and the logic software
10 dispense what we call this process, we
11 call sterile computing. Additionally,
12 the collected data can be automatically
13 distributed to stakeholders such as
14 health authorities, CDC and so forth.

15 Incorporated system geo
16 tracking and geo-fencing functionality
17 offers the possibility to monitor
18 infection pockets and interrupt possible
19 infection chains. Results can be
20 dropped as a secured code into a
21 smartphone and let everyone in to go to
22 opera, to museums and so forth. In our
23 study, which took place in March '20 to
24 September '20 together with USC,
25 California, we found out the exact pink

1 hue from over 2 million different ones
2 that exactly depicts the coronavirus.

3 Out of the 1.2 million
4 participants in the study, we found
5 70,000 individuals showing
6 COVID-positive infections, also in
7 combination with other diseases they
8 showed in the test. Context of COVID-19
9 typical pink hue in February '21 was
10 confirmed and appeared published by
11 different physicians of the Paris
12 University in France and Switzerland, so
13 they confirmed our approach, which was
14 nice to see by the way.

15 In addition to the COVID-19
16 results, we provide further data within
17 three minutes. After we shoot the
18 picture, within three minutes you get
19 results. And the next generation, send
20 the eye scan, can get the results in 10
21 seconds. So we indicate COVID-19
22 positive, negative. If the person has
23 in addition eye conjunctivitis, yes or
24 no, we indicate blood pressure, pulse
25 and temperature.

1 Just an example, a PCR test
2 always indicates a positive result even
3 if the virus is only situated in the
4 nose, mouth area. A dead virus can also
5 be coughed up from the lungs and lead to
6 a possible PCR result, which of course
7 is a false-negative in that case. If
8 Semic EyeScan shows a negative result,
9 then the virus can no longer be detected
10 in the body, and the lungs are
11 accordingly no longer infected even if
12 the previous infected individual still
13 suffers from fever, headache and so
14 forth.

15 Also, the Semic EyeScan
16 (inaudible) that the tested individual
17 is no longer contagious and PCR gives
18 out a false-positive result in that case
19 as well. Semic EyeScan detects that the
20 individual was infected with the virus,
21 but no longer contagious. Some
22 individuals immune system are that
23 strong to fighting off the virus
24 completely. So our test results records
25 all effects, effects just as the pink

1 eye disease. So that can occur due to a
2 COVID-19 infection.

3 We also recognize a symptomatic
4 COVID-19 diseases and can detect COVID-
5 19 on an average up to six months in the
6 past after initial infection. So if
7 Semic EyeScan alerts a positive COVID-19
8 indication, then stop all actions
9 immediately, send the tested individual
10 for a PCR test for comparison or retain
11 in quarantine.

12 Our infection acquisition
13 period is as follows: With a high viral
14 content and a low antibody content of a
15 person, it takes only one day to get
16 detected. With the same viral
17 proportion of antibodies, it's about
18 three days. And if the viral content is
19 low and the antibody content is high,
20 then it takes six days. So that's a
21 brief description of the functionality
22 of Semic EyeScan. We really believe
23 it's going to be a gamechanger in this
24 world.

25 COUNCILMAN OH: Thank you very

1 much, and I especially appreciate you
2 joining us from all the way over there
3 in Germany. I will ask you, can you
4 stay on for a bit because you are our
5 last person on this panel. We're now
6 going to open it up for questions if
7 there are any from our Councilmembers.
8 I just would like to explain to our
9 viewing public that what you've heard in
10 this panel is basically technology that
11 is available, affordable and practical
12 and proven that, one, destroys COVID-19
13 in the air, whether it's bipolar ionizer
14 or ultraviolet light or things like that
15 and its effectiveness, and also a
16 device, for example, that was just
17 explained where you may have a
18 smartphone, get a photograph of your eye
19 and it will say that you do or don't
20 have COVID-19.

21 You can take that smartphone,
22 for example, and take it to your
23 concert, to your indoor event, to your
24 convention, to your dinner, or it sounds
25 like it could even be emailed out ahead

1 of time or part of a process when you go
2 to an event, you RSVP. If you have a
3 photograph of your eye, it might approve
4 your ticket on the basis that you don't
5 have COVID.

6 And for us in the United States
7 and I'm sure around the world, not
8 everybody wants to get, for whatever
9 reason, a vaccine. And so, the issue is
10 whether you do or don't have a vaccine,
11 you would be able to show that you don't
12 have COVID from this. And as you said,
13 all of these things appear to be a
14 gamechanger.

15 So with that, I'm going to open
16 it up for questions. Of course, I'm
17 going to recognize that we are joined
18 and have been joined for a while, I just
19 didn't have the time to announce it, by
20 Councilmembers Mark Squilla and Isaiah
21 Thomas. So with that, and the chat
22 feature, I'll ask does any of the
23 Councilmembers have any questions for
24 any of our four panelists?

25 COUNCILMAN SQUILLA: Councilman

1 Oh, this is Mark Squilla. And thank you
2 for having this hearing. It's very
3 important to hear these things that
4 really we don't normally hear through
5 our regular channels, so it's
6 fascinating.

7 My question is what is the cost
8 associated with this or different types
9 of measures that we could use? And are
10 cities and municipalities paying for
11 these or are there different agencies
12 paying for these? How do we go about
13 being able to pilot it or use something
14 like this?

15 COUNCILMAN OH: So I'm going to
16 open up for the panel, but since I kind
17 of already asked that, Councilmember --

18 COUNCILMAN SQUILLA: Oh, I'm
19 sorry.

20 COUNCILMAN OH: No, I'm going
21 to let them answer because I'm not an
22 expert in this area. But what I saw was
23 a device about the size of a smartphone,
24 the ionizer. You turn it on. It's good
25 for seven or eight years. You don't

1 need to touch it. You just put it in an
2 air duct. You put it next to a fan,
3 next to a window unit. They kind of
4 look at the configuration. It produces
5 billions and trillions of positive and
6 negative ions. They're distributed in
7 the air. They surround the protein
8 shell of the virus and mix with the
9 moisture in the air becomes the hydrogen
10 peroxide, destroys the shell, kills the
11 virus.

12 I did use a different scanner.
13 I think it's Dr. Gruber. What he's
14 talking about is something different.
15 What I did was I went in front of a
16 scanner, opened my mouth, opened my eye.
17 And in 10 to 15 seconds, it gave
18 positive, negative. What he's talking
19 about is something where you can do
20 this -- like for example, before you go
21 to an event or as you plan to go to an
22 event, you can carry it in your cell
23 phone and you just show that you don't
24 have COVID-19.

25 The cost was very affordable in

1 terms of the ionizer, and the City would
2 pay for it for City buildings like
3 prisons and City entities, like our
4 health centers or --

5 COUNCILMAN SQUILLA: I was
6 thinking schools.

7 COUNCILMAN OH: Yeah, schools.

8 COUNCILMAN SQUILLA: Right.
9 That was my -- the cost of the school
10 would be minimal if we had something
11 like this.

12 COUNCILMAN OH: Yeah. So I'm
13 going to let them answer that question
14 because they have been deploying it.
15 What I find very problematic for us is
16 that there's nothing in our budget that
17 is anticipating the purchase and the
18 support of deploying these technologies
19 so that our City can be COVID-free to
20 the extent that we can get back to full
21 capacity.

22 So I'll ask the members of the
23 panel, can you answer the
24 Councilmember's question on how to
25 deploy it and the cost involved, those

1 types of things.

2 COUNCILMAN SQUILLA: And real
3 quick, besides schools, I was thinking
4 performance venues and sporting events,
5 things like that where right now you
6 can't have folks. But maybe if you have
7 these things, it's a lot easier to make
8 a decision and say, all right, if you
9 have these things, then we know that we
10 are looking at this in a safer manner
11 and we can decide to do different
12 things. And that was in my mind when I
13 was hearing you guys speak.

14 MR. BOTENSKI: Sure. Thank you
15 very much, sir. I will give a quick
16 answer without taking too much of your
17 time. I would say depending on the unit
18 because you have different air handlers.
19 You have an air handler that deals with
20 a very small space, a small room, up to
21 500 up to a huge gymnasium and different
22 systems.

23 System costs are anywhere
24 between 500 to the smallest unit and the
25 smallest space up to about 3500, unless

1 there is any customization that is
2 needed in the solution. And usually,
3 then you look at the different air
4 handlers in the amount of HVAC systems
5 you have in the building. I would
6 say -- we've done multiple schools.
7 We've done a lot of schools, so I can't
8 really give you a number to pin it down
9 on. And there's a huge difference
10 between a high school, elementary and
11 kindergarten and special kids school.
12 Each one has a different HVAC systems
13 and may have different needs. For
14 example, within the Brennan School in
15 Delaware, it's a special kids school, we
16 took under consideration about 30
17 percent more utilization of the
18 technology because of the inability to
19 actually keep distance or wear a mask
20 and other stuff like that. So it really
21 depends on I would say the amount of
22 HVAC system, 30,000 to 130,000 or
23 150,000 in a school. We did more work
24 through the CARES Act with the schools,
25 and we can assist and consult as much as

1 we can, need to be more specific I
2 guess.

3 COUNCILMAN SQUILLA: All right.

4 So basically it will be a case-by-case
5 study on how the HVAC systems work in
6 those particular buildings, but there
7 are resources that are given by the
8 federal government to the schools that
9 are going to these costs in looking at
10 how to make these buildings more safe.
11 And the ventilation systems is one of
12 the things that the School District has
13 been talking about.

14 If there is a way to do that,
15 maybe this is something our District can
16 look into to see how this would work.
17 And if the system itself came in and
18 then the air, because we were saying the
19 flow of the air is positive in itself,
20 but the flow in the air and also with
21 this technology would also make the
22 people who are in the school feel very
23 safe. And I think it's important,
24 especially since we're going back
25 hopefully in September.

1 COUNCILMAN OH: Joseph Mirable
2 identified that there are
3 federally-funded programs to support
4 this for our schools. And after
5 Mr. Botenski is done, I'll ask him to
6 further go into that for you.

7 MR. BOTENSKI: What I can share
8 with you regarding our side is our
9 ability to provide the helping hand,
10 provide all the tools for you guys to
11 make the decisions, meaning providing
12 HVAC, licensed HVAC installers in the
13 state to go through walkthroughs in
14 buildings, in schools and prisons and
15 courthouses, hotels and other institutes
16 that are needed, and to provide you
17 with -- collect some testing from our
18 side to better understand how the system
19 is working and what is needed from our
20 side, or in general what is needed as a
21 building for a better air quality. So
22 we don't mind doing that. We did that
23 in multiple states already in the U.S.,
24 and we would love to assist here.

25 COUNCILMAN SQUILLA: Great to

1 share that information with the Chair,
2 and then we could disseminate through
3 Council and our Health Department.

4 COUNCILMAN OH: Yes,
5 absolutely. Mr. Mirable, could you give
6 a little bit on the federally-funded
7 programs for the schools?

8 MR. MIRABLE: Sure. Thank you.
9 So the CARES Act does have provisions in
10 it for what are called ESSER Funds as
11 well as other funds that are centered
12 around air quality. So these just need
13 to be applied for and they're still
14 fully funded and grantable if the
15 application is put in, which could cover
16 most of the technologies that we did
17 discuss here today.

18 COUNCILMAN OH: Fantastic. I'm
19 going to try to move forward. As I
20 said, we have a lot of witnesses and I'm
21 go to push this forward. If there are
22 any additional questions, please let me
23 know from the Councilmembers.

24 Also, you can always contact
25 me. I am in touch with our witnesses,

1 and I will be happy to put you in touch
2 with them. As I said, I did an onsite
3 visit, so I did physically see and I
4 asked a lot of questions. This is very
5 practical.

6 Okay. With that, I'll ask the
7 Clerk to call the next panel.

8 THE CLERK: The next panel is
9 Adam Goodman, Terry Cooke and Joseph
10 Wooten.

11 COUNCILMAN OH: All right. Is
12 Terry Cooke connected and available?

13 (No response.)

14 COUNCILMAN OH: Clerk, is Terry
15 Cooke connected and available, do you
16 know?

17 THE CLERK: Terry Cooke needs
18 to unmute.

19 COUNCILMAN OH: There we go.
20 That's what I was wondering. Okay.
21 Thank you.

22 MR. COOKE: I am available
23 and --

24 COUNCILMAN OH: Thank you.
25 Would you please state your name, your

1 position and provide us with your
2 testimony.

3 MR. COOKE: Yes. My name is
4 Terry Cook, and I was born and raised in
5 Philadelphia. Left Philadelphia to go
6 to the University of California for a
7 Ph.D., and then went overseas with the
8 U.S. Foreign Service to our embassies
9 and missions in China, Japan, Germany
10 and Taiwan. Coming back to
11 Philadelphia, I founded a 501(c)(3)
12 nonprofit that initially was called
13 China Partnership of Greater
14 Philadelphia when that was its sole
15 program, but has been rebranded as
16 ReGen250.

17 And I wish to say good morning
18 to members of the Philadelphia City
19 Council as well as to invited
20 participants and observers of this
21 important hearing. We are considering
22 this morning not only the recovery of
23 our City's creative economy following
24 the pandemic, but more importantly, it's
25 regeneration. It's about not simply

1 restoring and sustaining what came
2 before, but reimagining and revitalizing
3 the arts and culture community we've all
4 so sorely missed this past year.

5 We need to be creating a new
6 normal by applying lessons learned over
7 the past year about technology,
8 innovation and importantly social
9 inclusivity. The small nonprofit I
10 founded in 2011, ReGen 250, is honored
11 to be represented here today. We are
12 small, but we punch above some of our
13 weight class. Prior to the pandemic,
14 our focus was in promoting sustainable
15 economic development locally through
16 strength and ties with our sister city
17 Tianjin via the U.S. government's
18 ecopartnership program.

19 During this 10-year effort, we
20 helped the Philadelphia Orchestra
21 develop its China residency program. We
22 took Mayor Nutter to Tianjin and
23 Beijing. We received one of 36 national
24 awards from Secretary Carey and the U.S.
25 Department of State, and our model of

1 collaboration was featured in several
2 peer-reviewed scientific journals and in
3 a recent 40-page UPenn case study
4 publication.

5 Last spring just as the U.S.
6 government's 10-year program of
7 low-carbon cooperation with China was
8 winding down, we saw the coronavirus
9 threat raising its head. While the
10 climate change and pandemic challenges
11 had notable similarities, we felt
12 compelled to start our attention on the
13 pandemic challenge because it was
14 immediate and costing lives daily in our
15 local community.

16 We repurposed our collaboration
17 platform to serve neighborhoods in our
18 community disproportionately impacted by
19 COVID-19. These are, as we all know, a
20 legacy of redlining economically and
21 environmentally disadvantaged
22 neighborhoods preponderantly of color.
23 How are we bringing about change.
24 First, by thinking big but starting
25 small. We have put down roots in

1 Greater Philadelphia with growing
2 chapters in the tristate region, but
3 aimed to scale quickly throughout the
4 entire Northeast corridor vector of
5 transmission for SARS-CoV-2 and its
6 variants, reaching from Washington, D.C.
7 to Massachusetts.

8 Second, we were able to think
9 big because we partner for impact. With
10 established partners such as the U.N.
11 Global Building Network, which is
12 headquartered at Penn State, UPenn's Fox
13 Leadership International and our
14 commercial supporter Eagle X Pro, we are
15 focusing our initial effort on keeping
16 today's disadvantaged students safe so
17 they can become tomorrow's community
18 leaders. Whatever one's zip code or
19 school budget, every student deserves to
20 breathe safe air in school. It's that
21 simple. We are partnering with
22 innovative and service-oriented schools
23 in Philadelphia, Wilmington and Trenton
24 as the local anchors for our effort.

25 In Philadelphia, we are proud

1 to be working with the Community
2 Partnership School on Glenwood Avenue as
3 our initial partner for a
4 philanthropically-funded school-wide
5 demo installation of the Eagle X Pro air
6 purification solution. A particularly
7 valued partnership helping us power the
8 launch of Safe School Air in
9 Philadelphia is Joseph Wooten from the
10 Wooten Brothers Band.

11 This band of four brothers --
12 whom you will be hearing from after the
13 next speaker. The band of four
14 brothers, including multi-Grammy winners
15 as well as Rock & Roll Hall of Fame
16 inductees, rarely performs together, but
17 are coming to Philadelphia pro bono on
18 July 6th reuniting to help celebrate the
19 safe reopening of Philadelphia's vibrant
20 creative arts community and to power the
21 launch of our Safe School Air Campaign.
22 Music in the arts always lead the way,
23 and July 6th is all about uniting around
24 and celebrating a new safe future for
25 our schools and our creative arts

1 community. Thank you.

2 COUNCILMAN OH: All right.

3 Thank you very much, Dr. Cooke. You are
4 a nonprofit organization and you have
5 donated a technology to a public school,
6 public charter school here in
7 Philadelphia with the air purification
8 system that you're talking about, which
9 is the Eagle X Pro. And we have a video
10 testimony from Joseph Wooten, one of the
11 Wooten Brothers who has 10 Grammy awards
12 in the family, and Joseph Wooten with 3
13 Grammy awards.

14 So we'll ask Council Support
15 staff to play the video of Joseph
16 Wooten.

17 (Video playing.)

18 COUNCILMAN SQUILLA: We cannot
19 hear.

20 UNIDENTIFIED SPEAKER: Can you
21 hear now?

22 COUNCILMAN SQUILLA: I cannot.
23 I cannot hear it. Is there a volume?

24 COUNCILMAN OH: No, we cannot
25 hear. I'll ask Council Support staff to

1 work on that.

2 In the meantime, let's move on
3 to the next witness. That is Adam
4 Goodman.

5 MR. GOODMAN: Good morning,
6 Councilmembers. Thank you for your
7 time. Can everybody hear me? I know
8 the screen is up --

9 COUNCILMAN OH: Yes. Thank you
10 very much.

11 MR. GOODMAN: My name is Adam
12 Goodman. President of Goodman
13 Properties. We're a commercial real
14 estate development company based in
15 Jenkintown, Pennsylvania. We have
16 approximately 250 properties, which
17 equates to around 500 buildings in our
18 portfolio. That equates to about 6
19 million square feet of commercial space,
20 and the majority of our portfolio is in
21 the City and in the Greater Philadelphia
22 area.

23 About 35 percent of our
24 portfolio are restaurants, fitness
25 users, movie theaters, schools, and you

1 can imagine what the last 15 months of
2 my life has been like. I'm here this
3 morning just to throw my support behind
4 both Eagle X Pro and United Safety &
5 Sustainability Company. I was fortunate
6 enough to be on a team with United
7 Safety & Sustainability Company, moving
8 their corporate headquarters and
9 developing a 400,000 square feet
10 facility for them in Exton, Pennsylvania
11 that employs hundreds of people.

12 We did the first phase of that
13 development about four years ago, and
14 the second phase of that development
15 ended right as COVID was beginning. We
16 actually got shut down for a period of
17 time due to the restrictions. I got to
18 witness the transition that they made
19 through COVID, and I think Joe purchased
20 maybe 90 3D printers just to produce
21 face masks and shields. And because of
22 that, I was kind of out in front of
23 these building technologies.

24 I spent months going through
25 what was available, whether it was

1 ionization, mist, UV, et cetera. And my
2 focus was really what was best for my
3 portfolio and what was best for my
4 buildings. I met Ori at Eagle X Pro
5 about a year ago. And although
6 pessimistic at the beginning, I was kind
7 of in the shoes that you guys are
8 currently in. It's what's the best
9 long-term solution for my buildings.
10 And Ori was very simple in his
11 description, my technology works.

12 And after going through, as Joe
13 mentioned, various testing and seeing
14 just the differentiation in his
15 technology, both on the ionization and
16 also on the other technology that's out
17 there, it's very clear to me that this
18 is what needs to be in my buildings.
19 I've spent the last six months
20 implementing it into my portfolio. I'm
21 very proud to be affiliated with his
22 brand and his company.

23 And just to keep it brief, I
24 hope you guys really understand and
25 listen this morning because both EXP and

1 USSC are saving lives and they're saving
2 tenants and they're serving people's
3 livelihoods by doing this. So again,
4 thank you for your time and if you have
5 any questions, let me know.

6 COUNCILMAN OH: All right.
7 Thank you very much. Please stand by in
8 case the Councilmembers have some
9 follow-up questions.

10 While the support staff is
11 working on the video testimony of Joseph
12 Wooten, I'm going to ask if Matias
13 Tarnopolsky is connected for his
14 testimony.

15 MR. TARNOPOLSKY: Thank you,
16 Councilman Oh. I am here.

17 COUNCILMAN OH: Thank you very
18 much. State your name. Identify your
19 position and provide us with your
20 testimony.

21 MR. TARNOPOLSKY: Thank you.
22 My name is Matias Tarnopolsky. I'm the
23 President and CEO of the Philadelphia
24 Orchestra. I submitted written
25 testimony in advance, but I'm actually

1 going to depart a little bit, if I may.
2 I want to just thank everyone on the
3 panel for their time today. So thank
4 you, Councilman and the Committee on
5 Global Opportunities and the
6 Creative/Innovative Economy for your
7 work on behalf of the citizens of
8 Philadelphia and for inviting me to
9 speak today.

10 I'd like to acknowledge and
11 thank profoundly my colleagues who are
12 to be on this panel with me, Ellen
13 Trainer from Local 77 and Louis
14 Scaglione of the Philadelphia Youth
15 Orchestra and many others, with whom it
16 is an honor to work in the art sector in
17 our community. All of us passionately
18 believe that the arts and culture and
19 education institutions which are so the
20 bedrock of Philadelphia which makes our
21 community extraordinary will be the ones
22 also that help Philadelphia thrive on
23 the other side of this, and the
24 partnerships that we're hearing
25 potentially described today with

1 technology to enable the gathering of
2 people together sooner rather than later
3 is important in that aim.

4 The collaboration between our
5 organizations has been central to the
6 survival of many arts groups during the
7 global pandemic, and I really thank
8 profoundly the leadership of many of my
9 colleagues in the art sector, of all of
10 my colleagues in the art sector in our
11 community.

12 I'm here in my capacity as
13 President and CEO of the Philadelphia
14 Orchestra at the Academy of Music, the
15 Orchestra's home from 1900 to 2001.
16 It's still a treasured asset of the
17 Philadelphia Orchestra, and we are keen
18 to get people back into the Academy and
19 back into the Kimmel Center.

20 Since March 12, 2020 when the
21 Philadelphia Orchestra and our Music
22 Director Yannick Nézet-Séguin gave a
23 powerful performance in an empty Verizon
24 Hall at the Kimmel Center for the
25 performing arts, we performed that day.

1 The City that morning had mandated no
2 more than 250 people in a venue. We
3 said to our audiences, unfortunately,
4 we're not going to be able to welcome
5 you tonight, but we broadcast that
6 concert on our website and with our
7 partners at WHYY, and reached millions
8 of people. But for an orchestrated
9 performance in front of no live audience
10 was deeply moving and sad. So we didn't
11 know then on March 12, 2020 what was to
12 come.

13 The economic impact of the
14 pandemic on the Philadelphia Orchestra
15 has been about \$27 million in lost
16 ticket revenue and touring fees. That
17 impact is profound. Amid all the
18 heartbreak and tragedy, we had to adjust
19 to our new circumstances in embracing a
20 new creativity, serving as a musical
21 refuge and a source of joy for our fans
22 through our digital stage platform.

23 Our programs have now been
24 viewed on all seven continents,
25 including by the crew of Palmer Station

1 in Antarctica most recently. Indeed the
2 role as one of the cities and indeed the
3 nation's ambassadors and greatest
4 exports remains undiminished. At the
5 same time, we have maintained our deep
6 commitment to the extraordinary and
7 diverse communities of our home here in
8 Philadelphia, launching in October a
9 program called Our City, Your Orchestra,
10 a series of free online concerts
11 recorded at Black-owned business and
12 iconic cultural locations throughout the
13 City.

14 The priorities that we
15 established with the musicians of the
16 Orchestra with our broad leadership and
17 with our staff on March 12, 2020 were to
18 take care of our people, to ensure the
19 integrity of the ensemble and the
20 business, and to make sure that we are
21 here to help Philadelphia thrive on the
22 other side of this. I am pleased to say
23 I think we're in that last phase now.

24 Just two days ago, we announced
25 our return to performances with inperson

1 audiences beginning in the fall with a
2 new season aptly titled Forward, which
3 is informed by the impact of the
4 pandemic, the tragedy yielding to
5 creativity, the social justice movement
6 in America and the drive towards
7 creative equity and inclusion in the
8 world of music.

9 We believe that diversity is
10 excellent and excellence is diversity,
11 and the Philadelphia Orchestra embodies
12 that ideal. For Philadelphia to remain
13 vibrant, we need to invest in the
14 cultural sector and in the artists that
15 showcase the incredible creativity and
16 diversity of all the communities in our
17 City.

18 We thank the City of
19 Philadelphia. The arts community needs
20 your support and we are here to help in
21 modeling a bold future that reunites us
22 with our audiences that brings people
23 together through enormative performances
24 and programs that reflect our changed
25 world. Let's remember that the arts and

1 music especially help us express
2 thoughts and ideas that words alone
3 cannot. That's what we and our
4 colleagues in the arts sector in
5 Philadelphia are here to do in
6 collaboration with the City.

7 We see you as a resource.
8 Please see us as a resource also. We
9 are committed to helping Philadelphia
10 thrive now on the other side of the
11 pandemic. Thank you very much for your
12 time and your advocacy and your
13 commitment on behalf of the arts and
14 culture and arts organizations across
15 the great City of Philadelphia. Thank
16 you.

17 COUNCILMAN OH: Thank you very
18 much. With that, while our Tech staff
19 is working on the video, I'm going to
20 open it up for questions.

21 I'm going to start with my own
22 question to you. In terms of funding,
23 our City is getting \$1.4 billion we did
24 not expect to get. And even after the
25 deficit of \$750 million is taken care of

1 for this year, it leaves us with at
2 least \$650 million to invest in the
3 reopening of our City. Our City has
4 never had an Arts Fund. We've had the
5 Philadelphia Cultural Fund, which
6 distributes grants of \$15,000 mostly to
7 nonprofits, very important work, but
8 we've not had a fund to invest in -- a
9 much larger fund to invest in the
10 creative economy such as fashion and
11 music or even for-profit type of
12 ventures that are so important to our
13 base.

14 If we had a fund, would that
15 fund, whatever amount of money is in it
16 and that's one thing we have to
17 determine, how much money should be in
18 this fund? But if we had a fund, would
19 that be a resource that could help the
20 Philadelphia Orchestra in light of the
21 \$27 million that was refunded and lost?

22 MR. TARNOPOLSKY: It could be
23 transformative, of course. Everybody at
24 the Philadelphia Orchestra has made
25 enormous sacrifices. The musicians and

1 staff have taken significant cuts. And
2 as I said, we have not been able to put
3 on a live, paying inperson concert since
4 actually March 7, 2020. These are
5 devastating losses for an organization.
6 So we believe firmly that we can help
7 Philadelphia thrive on the other side of
8 this.

9 Any support that the City of
10 Philadelphia can offer the Philadelphia
11 Orchestra, which after all is a blazing
12 ambassador for all that is good in
13 Philadelphia, is one of the bedrock
14 institutions of Philadelphia since 1900,
15 anything the City could do could have
16 transformative impact to help sustain
17 great arts organizations and the artists
18 and staff that bring the joy and
19 transformative power of music to as many
20 people as possible.

21 I would also emphasize if the
22 City has the opportunity on the critical
23 importance of arts education in our
24 schools, which after all can have a
25 transformative -- if we're looking at

1 this from pure economic terms, can have
2 a transformative impact on the
3 communities of Philadelphia also.

4 COUNCILMAN OH: Thank you very
5 much. At this time, I'll ask my
6 colleagues if anyone has a question for
7 this panel, please let me know or just
8 ask your question.

9 (No response.)

10 COUNCILMAN OH: At this time, I
11 don't see any questions in the chat
12 feature. I don't hear any questions
13 being raised, so I will thank the
14 panelists for your testimony.

15 I'll ask Council Support if we
16 can play the video testimony of Joseph
17 Wooten.

18 MR. TARNOPOLSKY: Thank you,
19 Councilman.

20 COUNCILMAN OH: Thank you very
21 much.

22 (Video playing.)

23 COUNCILMAN OH: We still cannot
24 hear the audio. In the interest of
25 time, I'll ask Council Support to

1 interrupt me any time we're ready to
2 hear the video as well as see it, let
3 the Clerk know. It looks like we're
4 trying to get the audio up.

5 UNIDENTIFIED SPEAKER:

6 Mr. Chairperson, it seems that the
7 microphone associated with the video, it
8 shows on my screen as just muted, and I
9 wonder if that might have anything to do
10 with this.

11 COUNCILMAN OH: All right. I
12 think Council Support heard you. I
13 don't know.

14 UNIDENTIFIED SPEAKER:

15 Mr. Chairperson, I'm seeing the same
16 thing on my screen. There's a
17 microphone icon that's muted on that
18 video.

19 COUNCILMAN OH: Yes, I'll ask
20 Council Support to try to unmute that
21 microphone.

22 UNIDENTIFIED SPEAKER:

23 Unfortunately, on our end it's showing
24 unmuted.

25 COUNCILMAN OH: Okay. Well,

1 let me do this, I don't want to struggle
2 with the technology right now. I'm
3 going to call up the next panel.

4 Clerk, could you read the next
5 panel while we continue to work on the
6 audio on the video.

7 THE CLERK: The next witness is
8 Dawn Summerville.

9 MS. SUMMERVILLE: Good morning.

10 COUNCILMAN OH: Good morning.
11 Would you please identify yourself and
12 your position and provide us with your
13 testimony. Thank you.

14 MS. SUMMERVILLE: Sure. Well,
15 thank you, Councilman. Dawn Summerville
16 Deputy Commerce Director, City of
17 Philadelphia. And good morning,
18 Chairman Oh and members of the Committee
19 on Global Opportunities and the Creative
20 Innovative Economy. My name is Dawn
21 Summerville. I am the Deputy Commerce
22 Director of the Department of Commerce.
23 I'm happy to be here today to provide
24 testimony on Resolution 200339 regarding
25 global best practices for restarting the

1 economy in the wake of the novel
2 coronavirus pandemic.

3 During the onset of the
4 pandemic, various staff within the
5 Department of Commerce organized
6 internally to develop interdisciplinary
7 research and recommendations related to
8 economic recovery and adaptation. We
9 leverage our internal expertise to
10 examine past recessions, best practices,
11 policies and reopening measures. This
12 early investigation laid some of the
13 groundwork for later recovery efforts.

14 For example, we worked closely
15 with other departments to announce and
16 expand outdoor dining initiatives in
17 June, making Philadelphia one of the
18 first major cities to do so. We
19 mobilized to deliver 10,000 personal
20 protective equipment kits to small
21 businesses throughout the City, and we
22 worked with Health to provide
23 industry-specific guidance for reopening
24 with care.

25 Unfortunately, the COVID-19

1 epidemic is far from over in
2 Philadelphia, and we must continue to
3 work collaboratively to support our
4 businesses and job creators recover for
5 years to come. At the same time, it
6 will take the collective resources of
7 leaders in City government and the
8 business community to mitigate the
9 spread of COVID-19 and encourage
10 vaccinations. Commerce remains
11 dedicated to supporting all businesses
12 throughout the City and in all sectors,
13 and we especially look forward to
14 continuing to work alongside Council and
15 others to support the reopening and
16 growth. We do thank you for the
17 opportunity to testify before you today,
18 and I'm happy to answer any questions
19 that you may have at this time.

20 COUNCILMAN OH: Thank you very
21 much. We appreciate your work and the
22 Commerce Department being ready to
23 reopen and restart our City, our economy
24 and especially our arts and culture
25 sector.

1 I'll ask do any of the
2 Committee members have questions.

3 (No response.)

4 COUNCILMAN OH: Seeing none,
5 thank you very much.

6 And I will ask the Clerk to
7 call the next panel.

8 MS. SUMMERVILLE: Thank you,
9 Councilman Oh. Have a good day.

10 COUNCILMAN OH: You too. Thank
11 you.

12 THE CLERK: The next panel is
13 Kerri Park, Mark DeNinno, Tommy Joyner.

14 COUNCILMAN OH: All right. I
15 will ask if Kerri Park is connected and
16 ready to testify.

17 MS. PARK: Good morning. Hi.
18 Can you hear me?

19 COUNCILMAN OH: Yes, I can.
20 Thank you very much. Please state your
21 name, your position and provide us with
22 your testimony.

23 MS. PARK: Thank you,
24 Councilman Oh and to the Committee on
25 Global Opportunities, for taking this

1 time out to prioritize this issue and
2 for focusing the discussion around the
3 importance of supporting independent art
4 and live entertainment as a priority in
5 Philadelphia. Thank you also for people
6 taking time today to give their
7 firsthand testimony about the
8 devastating impact that the pandemic has
9 had and continue to have on our
10 industry. I want to thank the (audible)
11 and legislative staff for all their
12 efforts.

13 My name is Kerri Park and I'm
14 the COO of World Cafe Live, which is an
15 independent music venue that has been
16 operating out of West Philly since 2004.
17 On March 13th of last year, we went from
18 a vibrant staff of 90 to 10 literally
19 overnight, and averaging 17 events a
20 week, welcoming over 150,000 guests
21 annually to 0. And we've been
22 functioning in an average revenue loss
23 of 94 percent for the last 14 months and
24 counting while our overhead costs
25 continue to loom.

1 In addition to mounting bills,
2 we've also experienced a negative cash
3 flow crisis as we returned hundreds of
4 thousands of dollars in refunds to
5 ticket buyers for canceled events and
6 thousands of dollars in canceled event
7 deposits. I'm very humbled and grateful
8 to have been invited here today, because
9 the story of my organization is not a
10 singular story. It's actually the story
11 of every independent venue and promoter
12 in the City.

13 I work as a lead organizer for
14 Pivot, which is a collective of over 20
15 venues and promoters, all operating
16 independently. We were the first to
17 close, and we will absolutely be the
18 last to open. We're here today because
19 small independent live performance music
20 and comedy venues need a serious
21 investment from the City to both survive
22 and thrive as a resilient part of both
23 our cultural and our economic recovery.

24 It took a global crisis to get
25 us all working and talking together.

1 But now that we're here, if given the
2 financial stability to get out of
3 survival mode, the possibilities of what
4 we can accomplish together are truly
5 limitless. Making a return safer, more
6 equitable with a better strategy around
7 hiring, wages and artist support, and
8 also with a renewed energy to find
9 creative ways to support Philadelphia
10 youth and live music, as well as helping
11 to retain the character of the
12 neighborhoods we reside.

13 We are grateful for the
14 progress and science and medicine,
15 allowing for what appears to be a
16 reopening light at the end of this very
17 dark tunnel. The fixed costs are still
18 mounting, and we estimate that
19 Philadelphia small venues will take
20 another collective \$13.5 million hit in
21 expenses before we can successfully earn
22 sustainable revenue again.

23 Rent, utilities, payroll,
24 taxes, insurance and artist pay are not
25 on a sliding scale matching capacity

1 that we are permitted to host. And
2 grant programs from the City would allow
3 us to pass on that money we receive to
4 landlords, local vendors, employees and
5 artists as we fight to rebuild. We can
6 also get creative about support from the
7 City, putting in a music tax moratorium
8 for small capacity rooms as well as tax
9 credits for equipment that we'll need to
10 reopen safely.

11 Music and live performance is
12 not what we do. It's who we are, and
13 positively impacting artists and guests
14 alike is what we're waiting for on the
15 other side of this climb. We are part
16 (inaudible) that made Philadelphia both
17 a vibrant place to live and work, focus
18 on (inaudible) serious economic drivers.

19 There's a national study that's
20 says \$1 spent in our venues translates
21 to approximately \$12 for other very
22 crucial businesses, like restaurants,
23 bars, transportation, hotels and retail
24 shops. If we lose live-performance
25 spaces, we really run the risk of

1 collapsing the creative economy. As
2 devastating as this pandemic has been,
3 it is presenting us with a very rare
4 opportunity. We have the choice now to
5 position ourselves at the center of
6 recovering Philadelphia. Creative
7 economies do not get created overnight
8 and we can decide to invest and expand
9 what already exists. Once we can get
10 beyond the daily need for survival, we
11 can focus our newly bonded collective
12 efforts on that more equitable landscape
13 as truly getting Philadelphia the
14 attention it deserves nationally as a
15 recognized music city, and we can follow
16 the lead of other national music cities
17 who are already investing in their
18 communities. There's a need to really
19 focus on what kind of city we want to
20 become and coming out of this crisis. I
21 have no doubt that prioritizing arts and
22 culture and the creative economy in our
23 funding as a City will pay off for
24 generations. Thank you very much for
25 the time today.

1 COUNCILMAN OH: Thank you very
2 much. I'll ask you if you could stay on
3 until the panel is completed in case
4 there's any questions. Thank you.

5 MS. PARK: Absolutely. Thank
6 you.

7 COUNCILMAN OH: So now I'll ask
8 if Mark DeNinno is connected and
9 available to provide his testimony.

10 MR. DeNINNO: I am connected.

11 COUNCILMAN OH: Thank you very
12 much. Will you please state your name
13 and your position and provide us with
14 your testimony.

15 MR. DeNINNO: My name is Mark
16 DeNinno. I'm the owner and operator of
17 Chris' Jazz Cafe in Center City, the
18 longest running jazz club in the City.
19 I'm here today to support the reopening
20 and funding of the Philadelphia's
21 creative economy. I believe we can do
22 this in a timely manner that is
23 economically advantageous to our small
24 businesses and the City as a whole, but
25 we need to do this with a multi-faceted

1 reopening alignment.

2 The pandemic has caused
3 consumers to become leery of entering
4 into the City. Many businesses have
5 been closed either temporarily or
6 unfortunately permanently, which has
7 decreased the foot traffic in areas
8 resulting in an increase in litter,
9 vandalism and crime. We need to get the
10 consumer confidence back and show that
11 Philadelphia is open and ready for
12 business. This can be accomplished by
13 cleaning the streets, removing graffiti,
14 finding solutions for the reckless ATV
15 operators and providing help for our
16 homeless population.

17 Once we have returned
18 Philadelphia to the beautiful walkable
19 city it is, we should launch a robust
20 advertising campaign to spotlight our
21 music venues, big and small.

22 Perhaps we could also offer
23 incentives to bring patrons back to the
24 City and the four month parking passes,
25 free tickets and discounts that would be

1 backed by the Office of Arts, Cultural
2 and Creative Economy. Many venues have
3 been struggling to stay afloat
4 obviously. Chris' was open to audiences
5 only nine weeks in the last 15 months.
6 We've poured our effort into a streaming
7 show to keep our staff, musicians and
8 engineers working, but it has come with
9 a cost. Our venue has lost over \$1
10 million in revenues in 2020, and our
11 musicians have lost over \$400,000. And
12 Chris' is only a 115-seat venue.

13 The financial loss of our
14 larger venues must be staggering.
15 Support has come in small bursts via
16 PPP, City and state grants and SBA
17 loans, but the funding has not been
18 enough. We are still shuttered and our
19 customers are frustrated with us. We
20 get emails from people pointing out that
21 Philadelphia has been given the okay to
22 reopen, so they don't understand why we
23 keep our doors closed. The reason why
24 we do keep our doors closed is we must
25 keep people 20 feet off of the stage.

1 In my 115-seat venue, if I push people
2 20 feet away from the stage, I will have
3 16 seats left, so obviously we wouldn't
4 be opening.

5 To point out some of the
6 economic impact to the City, we would
7 have paid or collected taxes for the
8 City in the last year a total of 137,000
9 just from my small club. So if you take
10 20 small clubs like mine, the City is
11 missing out on that \$2.7 million that
12 they would have collected from our
13 clubs.

14 They're asking was what do we
15 need from the City, and obviously we
16 need funding, but we need more than
17 that. We need them to help get the
18 people to our front doors. If we just
19 get funding, that's enough for us to
20 continue to pay our rent and our
21 overhead costs, but it doesn't help us
22 rebuild what we had in the past.

23 And I know some people have
24 talked about this, the rebuilding, and
25 to save the clubs that are already here

1 is the cheaper way to go for the City of
2 Philadelphia. To give you just one
3 example, if somebody wanted to try to
4 open up a jazz club like mine, they
5 would need \$150,000 for a liquor
6 license, \$50,000 for a piano and
7 \$145,000 in rent for the first year, and
8 you don't even have a table or chair
9 yet. So it's very expensive to open
10 these places. It would be cheaper to
11 help us revise the ones that we have,
12 and not just in the shorter term. I
13 think that the advertising and
14 promotions that we could do to bring
15 people in should be something that we
16 should look at in the long-term and it
17 could be continued.

18 And I'm not talking about
19 advertising, come to the City, come to
20 the Kimmel Center. I'm talking about
21 spotlighting some of the smaller places
22 in some type of advertising to let
23 people know that we're out there. I
24 hope that shed some light on this, and I
25 hope that I can support this in any way.

1 Thank you for your time.

2 COUNCILMAN OH: Thank you very
3 much. I'll ask you to stand by until
4 the panel is finished with all the
5 witness testimony in case there are any
6 questions.

7 I'll ask if Tommy Joyner is
8 connected and available.

9 MR. JOYNER: I am connected and
10 here. Can everybody hear me?

11 COUNCILMAN OH: Thank you very
12 much. Would you state your name,
13 identify your position and provide us
14 with your testimony please.

15 MR. JOYNER: Yes. I want to
16 thank everybody for being here. This is
17 an important discussion that you're
18 leading today, Councilman, so thank you
19 for doing that, and the other
20 Councilpeople who are on the Zoom as
21 well, I'm glad to see that there's some
22 interest beyond you and City Council.
23 My name is Tommy Joyner, and I own and
24 run a company called MilkBoy.

25 We started as a recording

1 studio in Olney in 1994 and grew from
2 there to -- we wanted to widen our
3 footprint and we were financially able
4 to do that, and we opened our first
5 venue called MilkBoy Coffee. And later
6 we changed our business model in 2007
7 and we moved to Chestnut Street at the
8 corner of 11th and Chestnut not too far
9 from Chris'. And we kind of expanded
10 our venue to a 200-capacity venue. That
11 was a much larger venue for us. We went
12 from a 90 some-odd capacity to 200. But
13 just to keep in perspective, like Mark
14 pointed out, the larger venues must have
15 staggering losses.

16 As a 200 cap, of course we were
17 very hurt by the pandemic. The losses
18 and ticket revenue, we sold over 2,000
19 tickets a year to shows at MilkBoy. And
20 the Chestnut Street location became a --
21 gave us the opportunity to open on South
22 Street, and we opened another restaurant
23 and bar on South Street in 2016. The
24 studio continues today. It's still in
25 business at 7th and Callowhill, and we

1 continue to make music.

2 This past year we composed
3 music for national companies like
4 Nesquick, Nature's Bakery, NFL Sunday
5 Night Football and Dietz & Watson, which
6 is now a very a good national brand, and
7 we made platinum-selling records for
8 Ariana Grande and Little (inaudible) in
9 the last year as well, so we're very
10 connected to music and Philadelphia in a
11 visceral and real way, very much on the
12 street and forward-facing to people and
13 tourists.

14 Both of our locations are in
15 heavy tourist areas. Our Chestnut
16 Street location is very close to the
17 Convention Center, and our South Street
18 location is on South Street. It's the
19 main street in Philadelphia that
20 tourists think of when they think of
21 Philadelphia. It certainly was when I
22 moved here. Philadelphia was South
23 Street to me.

24 In March of last year, we shut
25 down all of our operations abruptly in

1 response to the City's request, and it
2 was a very sensible and safe request,
3 and we all got it. Everybody did. We
4 understood, and we willingly and gladly
5 closed our doors because nobody wanted
6 this to last. We all thought naively
7 we'll be home for six to eight weeks,
8 maybe ten weeks max and then we'll be
9 back in business; if only.

10 We remain closed at both of our
11 locations until the fall, and then we
12 opened and then closed the Chestnut
13 Street location again until the
14 beginning of March of this year. At the
15 end of 2020, just the fiscal year, our
16 losses are well north of 400k, that
17 we've spent more than we've earned. And
18 then of course, to echo some of the
19 other comments, the City's loss is our
20 loss, sure, we're also in the hole. But
21 I'm wondering how the City's making up
22 for the liquor tax revenue, which
23 between our two locations is well north
24 of a quarter of a million dollars. And
25 then not to mention our entertainment

1 tax and the other taxes that we pay that
2 go into the City's coffers.

3 During the last year, the
4 studio reopened first, but at a reduced
5 capacity. Our numbers are well down
6 from the prior year. South Street was
7 able to reopen in September, and we were
8 able to stay open. And I want to
9 compliment the City. The City
10 generously gave us the parking spaces
11 out front and we were able to build a
12 parklet, where we basically built
13 another building out in front of our
14 building where people could come. And
15 if it was too cold, they couldn't. They
16 really couldn't. And my propane bill is
17 enormous.

18 I was able to keep my people
19 employed with the PPP loans we applied
20 for, and got all the loans. And also, I
21 want to give a special shout-out to the
22 PIDC, which also gave us a grant. They
23 kept us in business. And so, I felt
24 Philadelphia, I'm very proud of our City
25 of how we handled the pandemic. I think

1 it was very responsible, and I think it
2 was appropriate. I think the response
3 wasn't measured. It was appropriate.
4 It was extreme and had to be, and we are
5 absolutely looking forward to having
6 concerts again and reopening, but we
7 need your hope to do that.

8 So the City gave us a parklet
9 and we were able to stay open after
10 September through that second wave. We
11 were able to stay open outdoors on South
12 Street. The Chestnut, of course we
13 closed again. We don't have -- 11th and
14 Chestnut is a very busy corner. It's a
15 bus route. It's right outside of a
16 hospital. There's emergency vehicles
17 going by. There is no parking on
18 Chestnut Street, so that wasn't an
19 option.

20 So we closed again in November
21 and stay closed until the beginning of
22 this March, but we are open again and
23 are clawing our way back to some sort of
24 normalcy. We are still well behind our
25 numbers. We're not having shows yet and

1 we're still operating in the red.
2 You've mentioned in some of the previous
3 testimony about the amount of money
4 coming from the fed, and I wondered if
5 how much of that could be spent on
6 entertainment or on the creative
7 economy.

8 I think it's well-known that
9 venues and arts-based businesses
10 generate dollars, not just in those
11 businesses, but in all the businesses
12 around them. We bring people to the
13 City. We give people a place to go. We
14 generate nightlife after the show is
15 over, and we generate hotel stays and we
16 generate a lot of cash that goes back to
17 the City in the form of taxes. And of
18 course, we desperately need it to come
19 back towards us now.

20 I think that's fairly
21 well-recognized among this group of
22 people. But I wonder if with that
23 influx of federal dollars, there could
24 be a moratorium on entertainment tax or
25 maybe a hard look at things like, well,

1 this parklet in front of our South
2 Street location, if that could stay and
3 become a permanent fixture. The City
4 actually seems lively because of the
5 restaurants having parklets outside.
6 Even though the City is far from lively.
7 It's nothing like what it was, but it's
8 been a lifeline. And it looks good. It
9 looks beautiful. Some of the parklets
10 are quite good-looking and attractive
11 and make people want to go out.

12 But if there is a moratorium or
13 a removal of entertainment tax or if you
14 are paying liquor tax perhaps in that
15 situation, the entertainment tax can go
16 away for those kind of places.
17 Obviously, it's a tough business to be
18 in already. And between the three
19 businesses, we're almost a \$5 million a
20 year operation. And the profit on that
21 is less than 5 percent.

22 And in other industries, that's
23 a laughable number. But in the
24 entertainment industry, which like Kerri
25 said, this is not just what we do, it's

1 who we are. We chose this because of
2 something, some defect within ourselves
3 that makes it so important that we
4 provide entertainment to people, and
5 there's a lot of benefits for that,
6 including to us. It feels good to do
7 it. The money has never been what's
8 felt good because that's not what we get
9 out of this, but we are fortunate enough
10 to make a living, and the tax burden can
11 seem pretty onerous even in the best of
12 times. So I would like to maybe offer
13 that out as a way to help us, including
14 whatever else can be done, to help us
15 reopen and reopen safely.

16 COUNCILMAN OH: All right.
17 Thank you very much.

18 I will ask my colleagues, are
19 there any questions for anyone on this
20 panel.

21 COUNCILMAN THOMAS:
22 Councilmember Oh, this is Councilmember
23 Thomas. I just want to say thank you to
24 this panel. All the panels have been
25 great, but I just thought that some of

1 the information that was just provided
2 was accumulative and informative from a
3 perspective of providers as we think
4 about how to reopen our City and reopen
5 our economy. So just wanted to give
6 this panel a shout-out, really
7 informative, but the other panels have
8 been great as well too. Thank you.

9 COUNCILMAN OH: Thank you,
10 Councilman Thomas. I will ask the panel
11 members, the issue of what is going to
12 be done with \$1.4 billion that is coming
13 to this City is a question that is
14 ultimately decided by the voters. It's
15 decided through the voters, through the
16 elected representatives of the voters.
17 If the voters say to their elected
18 officials, you're getting \$1.4 billion
19 and we want to see money from that put
20 into reopening, revitalizing, one of the
21 key economic engines of this City that
22 not only provides an income, but
23 provides an answer to people who are
24 facing a lack of hope in their life
25 getting involved in crime, gun violence

1 and other things.

2 But I do think that from this
3 testimony I would like to gather what
4 kind of money are we talking about. And
5 I am getting testimony about tremendous
6 losses, small venues with significant
7 losses, multiplied by many venues, some
8 really large unique entities like the
9 Philadelphia Orchestra, trying to add
10 all of these things together. What type
11 of fund, like when we look at New York
12 or LA, an Arts fund, what do you think
13 in addition to what you've talked about,
14 the legislative answers, the liquor tax,
15 the moratorium on the entertainment tax,
16 COVID-19 technology, those type of
17 things and investment into trying to
18 bring people back into Philadelphia that
19 may have something to do with the
20 nonresident wage tax and marketing and
21 other things, what amount of money do
22 you think should be, ballpark figure, in
23 an Arts Fund for Philadelphia?

24 MR. JOYNER: I'm not sure who
25 wants to take that one then. That's a

1 tough --

2 MR. DeNINNO: It is. It's a
3 touch one. We know the numbers from
4 last year. I think we talked about that
5 already, what that total number is. One
6 of the things that is being done through
7 the SVOG grant is 45 percent is going to
8 be given to operators that qualify of
9 their 2019 revenues, so I think if we
10 could use that as a guideline, I think
11 that that might be able to answer this
12 question a little easier.

13 And I just wanted to bring one
14 other thing up. I know that we talked
15 and I heard people talk about the
16 entertainment tax and the liquor taxes
17 and getting rid of those for a time
18 period, but I don't think that that
19 really needs to happen because those
20 aren't expenses to us. We're just
21 collecting those from the guests to give
22 to the City. So if they went away, it
23 wouldn't matter. It wouldn't impact us
24 as operators in any way.

25 COUNCILMAN OH: Okay. You

1 know, it's interesting to me. I'm going
2 to gather from the other panels because
3 we have fashion -- and by the way, a
4 fund is not only dealing with the losses
5 of COVID, it's also investing in the
6 future of the City's creative arts
7 economy. So with that, I'm going to
8 thank you for your testimony and your
9 prior testimony where actually, yes, I
10 do have those numbers. I just want to
11 see if there are any changes.

12 If there are no other
13 questions, I'll ask the Clerk to call
14 the next panel. Thank you very much.

15 THE CLERK: Mr. Chair, before I
16 call the next panel, I've been told that
17 they have the video ready to go.

18 COUNCILMAN OH: Okay.
19 Fantastic. We'll see the video.

20 (Video playing.)

21 COUNCILMAN OH: Thank you very
22 much. Three-time Grammy-nominated
23 artist and his brothers, 10 Grammy
24 awards between them. Fantastic.

25 Clerk, would you please call

1 the next panel.

2 THE CLERK: The next panel is
3 Louis Scaglione, Ellen Trainer and
4 Bernard Resnick.

5 COUNCILMAN OH: All right.
6 Thank you. I will ask if Louis
7 Scaglione is connected and available to
8 testify.

9 MR. SCAGLIONE: Thank you,
10 Councilman. I am here.

11 COUNCILMAN OH: Thank you very
12 much. All right. Would you please
13 state your name, identify your position
14 and begin with your testimony.

15 MR. SCAGLIONE: Thank you. My
16 name is Louis Scaglione, and I'm the
17 President, Music Director of the
18 Philadelphia Youth Orchestra Music
19 Institute. Founded in 1939, PYO Music
20 Institute has been serving children,
21 students and young adults in the
22 Philadelphia and the Greater Delaware
23 Valley region for over 81 years.

24 I would first like to thank
25 Councilman David Oh for inviting me to

1 join my distinguished colleagues and
2 testify on behalf of the arts and
3 culture sector here in the City of
4 Philadelphia. I would also like to
5 thank Councilman Oh for his steadfast
6 resolute support of the arts and culture
7 sector and creative economy.

8 In March 2020, PYO Music
9 Institute launched virtual instruction
10 through the COVID-19 pandemic. Since
11 last March and for the period of one
12 year, we have witnessed the perseverance
13 and resilience of our students and
14 faculty. PYO Music Institute
15 implemented 3,171 total hours of virtual
16 instruction, 734 Zoom music ensemble
17 rehearsals and sectionals and 25 virtual
18 performance video recordings supported
19 by 71 faculty members serving over 525
20 students from the Philadelphia and the
21 Greater Delaware Valley region.

22 In the summer of 2020, we
23 created a COVID-19 response committee
24 comprised of PYO Music Institute's Board
25 of Trustees and staff to monitor and

1 track research to determine the best
2 practices for return to inperson
3 activities. After months of preparing
4 to welcome students back to the
5 rehearsal hall safely, PYO Music
6 Institute successfully returned to
7 inperson rehearsals and instruction on
8 February 6, 2021. Several new health
9 and safety precautions were implemented
10 for inperson rehearsals, including the
11 installation of a multiple in-room
12 Heparated-air purification units,
13 iWave-R bipolar ionization air
14 filtration devices and upgraded
15 MERV-rated air filters installed in the
16 rehearsal hall's HVAC central system, a
17 new electrostatic sprayer and EPA-rated
18 virucide to disinfect services between
19 rehearsals and instruction periods,
20 special instrument-specific PPE for
21 woodwinds and brass instruments,
22 plexiglass shields around each woodwind
23 and brass musician, pre-rehearsal health
24 screening requirements for all students,
25 modified rehearsal schedules and

1 additional space for family members to
2 wait away from students during
3 rehearsals. All of the safety protocols
4 and more are listed in the PYO Music
5 Institute's COVID-19 Response Operation
6 Manual, which is continually updated as
7 new studies and CDC recommendations are
8 released.

9 In 2017, the citizens for the
10 arts in Pennsylvania reported the arts
11 generated 4.1 billion in economic
12 activity in the Greater Philadelphia
13 region. The City of Philadelphia
14 represented 3.4 billion of those dollars
15 in total impact, \$930 million in
16 household income and \$157 million in
17 total tax revenue.

18 Through 2018, 2019 and until
19 the pandemic closed down our society in
20 March of 2020, the arts and culture
21 sector was thriving. It not only added
22 to the overall economic impact of the
23 City and region, but added to the
24 quality of life in immeasurable ways.
25 As a resident of Philadelphia for nearly

1 30 years, I have witnessed the growth of
2 the arts and cultural sector into a
3 diverse and dynamic ecosystem supporting
4 our community, employing thousands of
5 people and enriching the lives of so
6 many more.

7 Conversely, the COVID-19
8 Economic Impact Survey from the Greater
9 Philadelphia of Cultural Alliance
10 estimates that the City's region of arts
11 and culture lost \$371 million from March
12 of 2020 to March of 2021. The report
13 found that 38 percent of the nearly 290
14 organizations reporting have canceled or
15 significantly reduced their social
16 impact programming serving vulnerable
17 populations, including children and
18 people with disabilities.

19 The report also found that the
20 beginning of 2021 and through the end of
21 September will be a critical time of
22 utmost financial need for many
23 organizations as they continue to
24 survive. Without action by the City of
25 Philadelphia, the data gathered by the

1 Cultural Alliance suggests 41 percent of
2 the arts and culture sector in the
3 five-county region will be lost by fall
4 of 2021. However and despite the
5 gravity of this matter, Mayor Jim
6 Kenney's \$5.18 billion budget proposed
7 for Fiscal 2022, which makes use of \$575
8 million in federal stimulus funds only
9 to increase the Philadelphia Cultural
10 Fund to 2 million. This de minimus
11 amount is still 33 percent less than the
12 Cultural Fund's prepandemic poultry
13 allocation of 3.14 million.

14 Each year the arts and culture
15 sector always seems to have to struggle
16 to obtain the proper recognition from
17 our leaders in government. The data is
18 clear and indisputable. We in the arts
19 and culture sector should not have to
20 continually justify our worth in value
21 on our City in order to convince either
22 City Council or the Mayor that the City
23 should economically invest in the sector
24 in meaningful and impactful ways.

25 To that end, I would encourage

1 City Council and the Mayor to reinvest
2 10 percent of the total tax revenues the
3 arts and cultural sector generates for
4 the City of Philadelphia on an annual
5 basis. If we used the data from 2017,
6 that would then equate to \$15.7 million.
7 These funds will be used to fund and
8 support the arts and culture sector to
9 the benefits of our City and its
10 citizens, then they must invest
11 meaningfully in impactful ways.

12 The arts and cultural sector is
13 resilient, strong and determined. With
14 serious investment and reinvestment by
15 the City of Philadelphia, the sector
16 will be able to meet the immediate
17 challenges of public health and safety
18 to successfully restart the creative
19 economy and propel it into a prosperous
20 future. Philadelphia Youth Orchestra
21 Music Institute is committed to
22 participating in that success by
23 utilizing our resources and to work with
24 our community partners and our friends
25 at City Hall to ensure the arts and

1 culture sector thrives in the City of
2 Philadelphia now and for future
3 generations to come. Thank you for your
4 kind consideration.

5 COUNCILMAN OH: All right.
6 Thank you very much. I'll ask you if
7 you can stand by in case there are any
8 questions at the end of the testimony
9 for everyone on this panel.

10 With that, I'll ask if Ellen
11 Trainer is connected and available.

12 MS. TRAINER: Yes, I'm here.

13 COUNCILMAN OH: Thank you very
14 much. Please state your name, identify
15 your position and provide us with your
16 testimony.

17 MS. TRAINER: Thank you,
18 Councilmember Oh. Thank you, City
19 representatives. My name is Ellen
20 Trainer. I am the President of the
21 Philadelphia Musicians Union, Local 77
22 of the American Federation of Musicians.
23 Together with our brothers and sisters
24 from neighboring performing arts labor
25 unions, we encompass over 4200 working

1 professionals in the entertainment
2 industry. Approximately, 88 percent of
3 our members are freelance musicians.
4 These musicians have to piece together
5 an income between a variety of
6 employers.

7 Many of these members have gone
8 months without any assistance from
9 unemployment or pandemic unemployment
10 compensation. They've had to sell their
11 instruments, their vehicles and in some
12 cases even their homes. While this is
13 not an uncommon story during the
14 pandemic, it is one that begs the
15 question why aren't the arts and culture
16 sector getting the help commensurate
17 with the value that they bring to our
18 City.

19 The City of Philadelphia and
20 many of its leaders don't seem to
21 understand the importance of the
22 Philadelphia arts scene on the City's
23 economy. In 2016, for example 42
24 million visitors came to Philadelphia
25 and spent a record \$6.7 billion. 11

1 percent for nearly \$737 million was
2 spent in the recreation sector, which
3 includes spending on arts and culture in
4 the region. The Pennsylvania arts and
5 culture sector represents 3.5 percent of
6 the state's GDP, only behind retail and
7 construction, and it supports over
8 176,000 jobs.

9 As President of Local 77, I
10 have seen firsthand the effects of the
11 pandemic on our arts community. Artists
12 are being forced to choose other career
13 paths. This is dangerous for our City
14 because our reputation in the arts world
15 helps to fuel the tourism in
16 Philadelphia. Nonprofit arts generate
17 \$27.5 billion in revenue for City,
18 county and state governments.
19 Philadelphia is a leader in the arts and
20 culture world and yet, the budget for
21 the City of Philadelphia has the arts
22 and recreation below other in its
23 budgetary proposal.

24 On Page 22 of the City of
25 Philadelphia's five year plan proposal,

1 I quote, "The Office of Special Events,
2 the Office of the City Representative
3 and the Office of Arts, Culture and
4 Creative Economy will cease to exist."
5 After all that arts and culture bring to
6 this City, you are going to completely
7 eliminate these offices.

8 As our elected officials, I
9 urge you to do better, to preserve our
10 talent pool. And to make sure that the
11 arts can recover from this, we are
12 asking the City to provide funding for
13 25 outreach programs per month. These
14 performances would be free and open to
15 the public and would take place in
16 various locations throughout our City.
17 There are several Parks & Recreation
18 centers throughout Philadelphia whose
19 local communities would benefit greatly
20 from live music.

21 We need to invest in the areas
22 of our City that are most in need. Our
23 investment in helping to bring live
24 music to our community is one that
25 benefits both the artists and the

1 communities that so desperately need it.
2 This funding would additionally serve to
3 employ local musicians and to preserve
4 the talent pool that our City has to
5 offer. The amount needed for this
6 investment would total approximately
7 \$1.5 million. Without arts and culture,
8 Philadelphia communities cannot fully
9 recover. Arts organizations are vital
10 contributors to the nonprofit sector.

11 There is no economic recovery
12 unless a working creative engine is
13 driving it. To rebuild after the
14 devastating effects of the pandemic, we
15 must put creativity to work in
16 Philadelphia. This begins with the
17 relief and the recovery funding for the
18 creative sector now. Thank you so much.

19 COUNCILMAN OH: Thank you very
20 much. I'll ask if you can stand by. We
21 have one more witness for this panel.

22 I'll ask if Bernard Resnick is
23 connected and available.

24 MR. RESNICK: Yes, Councilman,
25 I'm here. I'm available. Can you hear

1 me?

2 COUNCILMAN OH: Yes, I can.

3 Please state your name, identify your
4 position and provide us with your
5 testimony. Thank you.

6 MR. RESNICK: Certainly. My
7 name's Bernie Resnick. As you can see
8 behind me, I'm an entertainment lawyer
9 and musician and I've been running a
10 small boutique entertainment law firm
11 with my wife Sally Madison here in the
12 Philadelphia region for many, many
13 years. In fact, next week I'm going
14 into my 35th year as a lawyer.

15 I've submitted written
16 testimony so I know everyone's time is
17 limited here, and I'm proud to be on a
18 panel with such esteemed copanelists as
19 well as the other wonderful people that
20 have spoken today, and I thank you for
21 the opportunity to speak. First, I'd
22 like to talk about the effect of the
23 pandemic on our firm. This has been
24 around the globe for over a year now.
25 It's taken a substantial physical,

1 emotional and financial toll on our
2 practice.

3 We two lawyers have been
4 working seven days a week for nearly 14
5 months, as the stress on our clients
6 caused by the pandemic has been severe.
7 As a service business, we strive to
8 assist those in need. And like in a
9 marriage, our professional ethics
10 dictate that we commit to help our
11 clients in the bad times as well as the
12 good. So in an emergency like the
13 present one, we've been on call for our
14 clients every hour of the day, every day
15 of the week, nights, weekends and
16 holidays.

17 We've been forced to discount
18 our fees, delay payment or waive our
19 legal fees in order to assist our
20 clients, who suddenly can't afford to
21 pay us. Yet they're desperate for us to
22 continue to look after their legal
23 needs. In short, although we are busier
24 than we've ever been and despite the
25 extra time we've spent servicing our

1 clients, our firm's revenue has
2 diminished by approximately 25 percent,
3 all during a time with social distance
4 restrictions and made it impossible for
5 us to have our customary and frequent
6 physical presence in the region's
7 cultural activities.

8 Now, this unexpected long-term
9 emergency has unfortunately also caused
10 corresponding stress on many of our
11 clients' emotional well-being and family
12 lives. So because of the long-term
13 trusting relationship we have with many
14 of our clients, we have also spent
15 countless hours during the past year
16 counseling our clients about their
17 non-entertainment law issues, including
18 for example, their family health
19 problems, financial trouble, substance
20 abuse, depression, loneliness, physical
21 health and emotional well-being. The
22 restrictions on cultural arts activities
23 required by the pandemic have resulted
24 in many of our clients seeing their
25 livelihoods and income vanish overnight.

1 Dozens of our clients have suddenly been
2 stripped of their ability to earn a
3 living, to feed themselves and provide
4 for their families without any prior
5 notice or warning.

6 The nature of the personalities
7 that many creators drives them to always
8 want to work on something new, to be in
9 the presence of other collaborators and
10 to receive the gratification that comes
11 from performing before an audience.

12 COVID-19 has destroyed the essence of
13 their careers like a bolt of lightening
14 out of the blue. Albeit significant for
15 us, the financial hardship on our firm
16 is small when you consider the fact that
17 we service approximately 150 active
18 clients at any given time. My estimate
19 of the aggregate financial loss to the
20 clients of our small law firm in the
21 past year is approximately \$2 million to
22 \$4 million. And when one considers the
23 fact that we're just one of multiple
24 entertainment law firms in the region,
25 the financial effect of COVID-19 on the

1 creative economy in the Philadelphia is
2 staggering.

3 And in fact, after I submitted
4 my written testimony just yesterday
5 afternoon, I got an email from a group
6 called Philly Cultural United. And I'd
7 just like to read you one line where it
8 says the estimated total revenue loss
9 for the entire Greater Philadelphia arts
10 and cultural sector from March 2020 to
11 March 2021, the past year, is \$371.7
12 billion, and 41 percent of the
13 organizations that responded to Philly
14 Cultural United Survey said that they're
15 not likely to survive beyond this fall.

16 So all that being said, I have
17 some suggestions for some remedies.
18 While there's no dispute that a plethora
19 of arts organizations and cultural
20 activities, which we normally see in
21 William Penn's green country town or a
22 significant contributor to the
23 Philadelphia's tax base and to the
24 region's overall value as an attractive
25 tourist destination of visitors and the

1 proud home of millions of souls.

2 So in my opinion, in order to
3 compete for tourism, to attain local
4 residents, the City should take three
5 steps: One, the City should invest in
6 its cultural economy by providing
7 dedicated funding for arts and cultural
8 events, presenters, venues, creators and
9 entertainers. A separate fully-funded
10 arts fund within the City budget as well
11 as dedicating a portion of the
12 anticipated financial assistance coming
13 from the federal government to the
14 creative economy is an obvious and
15 sensible investment in the City's
16 future.

17 Two, you should allocate a
18 portion of the 5 percent amusement tax
19 which the City collects on all
20 for-profit ticket sales to fund the
21 arts, especially since artistic events
22 generate the amusement tax in the first
23 place. Three, you should create a
24 taxpayer-funded permanent fully-staffed
25 arts and culture office, which should be

1 charged with developing and implementing
2 programming that entertain the public,
3 supports creators and venues, gives the
4 next generation of creators of all
5 backgrounds an equal opportunity to
6 enter the entertainment industry and
7 serves as ambassador to leader advocate
8 for the rich cultural heritage, which
9 will continue to benefit the residents
10 and visitors of our fair City. I
11 appreciate your time, attention and
12 consideration. Thank you for listening,
13 and I'll stand by if there's any
14 questions.

15 COUNCILMAN OH: Thank you very
16 much, Bernie. I'd just like the public
17 to know that Bernie is too humble. I
18 always have to say he is a top-notch,
19 internationally recognized and just
20 outstanding entertainment lawyer as well
21 as his wife, who's a top-notch movie and
22 film industry lawyer. Two outstanding
23 lawyers.

24 MR. RESNICK: Thank you,
25 Councilman.

1 COUNCILMAN OH: I can give you
2 further appraises by naming your
3 clients, but I won't do that. Anyway, I
4 just want my colleagues to know these
5 are outstanding people that are
6 testifying to us today.

7 I'll ask if anyone on the
8 Committee has any questions for the
9 witnesses on this panel.

10 (No response.)

11 COUNCILMAN OH: Seeing none, I
12 will thank you for your testimony and we
13 will proceed from here. Thank you very
14 much.

15 Clerk, would you call the next
16 panel of witnesses.

17 THE CLERK: The next panel is
18 David Ivory, Max Orchester, Kevin Parker
19 and Sharon Pinkenson.

20 COUNCILMAN OH: All right.
21 Thank you very much. In that order,
22 I'll ask you to please identify
23 yourselves, your positions and provide
24 us with your testimony. Thank you very
25 much.

1 Starting with, I believe David
2 Ivory was first.

3 MR. IVORY: Okay. Can you hear
4 me okay?

5 COUNCILMAN OH: I can. Please
6 state your name. Identify your position
7 and provide us with your testimony.

8 MR. IVORY: Good morning. And
9 I'd like to thank you for giving me a
10 voice regarding our creative economy
11 today. And I'd like to echo everyone's
12 thanks for you, Councilman Oh, for
13 always leading the charge for helping
14 the arts and creative economy, and thank
15 you, City Council, for being here at
16 this hearing.

17 My name is David Ivory. I'm a
18 Grammy-nominated and multi-platinum
19 music engineer, a producer, former
20 President of the National Trustee of the
21 Recording Academy, otherwise known as
22 the Grammys, and currently is Director
23 of the Sound Recording and Music
24 Technology at Montgomery County
25 Community College.

1 I share a little bit of my
2 background with you to demonstrate my
3 experience in how I've dedicated my life
4 to the Philadelphia music industry. But
5 now I want to take you back. Four years
6 ago in August of 2017, knowing that the
7 music industry needed help even then,
8 the City Council passed the creation of
9 the Music Industry Task Force to look at
10 the economic impact of the music
11 industry and to articulate ways that the
12 City can help support the music industry
13 of which Philadelphia is so famous for.

14 The Music Industry Task Force
15 looked at other music cities such as New
16 York, Nashville and Seattle over the
17 course of two years. We were doing this
18 to enhance -- we also held networking
19 events with emerging artists and
20 professional musicians and music-makers
21 to get a sense of what the challenges
22 are from the ground.

23 That combined with the
24 collective experience and knowledge from
25 the Task Force members, we came up with

1 the following recommendations: The Task
2 Force developed nine of them over the
3 course of the two years, which we
4 encapsulated in the Music Industry Task
5 Force Report and Recommendations that we
6 released in 2019.

7 Understanding that resources
8 are limited at the time, the Task Force
9 surveyed broader music community and
10 narrowed our nine recommendations to the
11 following three priorities: The Task
12 Force strongly believes that these three
13 highlighted recommendations will reduce
14 barriers for music artists in the
15 industry, recognize, honor, promote
16 awareness of the achievement and
17 activities of the Philadelphia music
18 community, and create more opportunities
19 for musicians that will positively
20 impact Philadelphia's economy.

21 All of this in the study was
22 discussed and researched and culminating
23 with a hearing that was going to be held
24 March 12, 2020, of which we had over 300
25 RSVPs. Unfortunately, two days before

1 that, the City basically just shut down
2 because of COVID, and we never really
3 had our hearing. So please realize that
4 everything I just talked about was
5 prepandemic. So given that, it's
6 obvious after the pandemic there's even
7 more of the need for not only this, but
8 many other things.

9 I know that the City budget cut
10 the Cultural Arts budget to 0 right
11 after the pandemic, then from an outcry
12 went through 1.3 million. Now, I hear
13 that it was doubled, but still that's
14 not even at the level of funding
15 prepandemic. So obviously, we need much
16 more. So like Bernie just talked about
17 because he was on the panel, he was on
18 the Task Force as well, our first major
19 priority, and we've talked to so many
20 industry leaders and musicians and it
21 was literally two and a half years of
22 putting this together, we wanted to
23 establish a centralized permanent entity
24 such as the Philadelphia Music Office to
25 continue the mission and work of the

1 Music Industry Task Force.

2 Properly fostering the
3 developing of music-making and music-
4 makers in the City of Philadelphia is a
5 full-time endeavor that requires a
6 budget and staff. Establishing a
7 permanent music office for the music
8 industry would provide a permanent
9 resource to carry out these
10 recommendations in the Report and
11 Recommendations we heard today.

12 The Music Office staff would
13 also be responsible for the coordination
14 and collaboration with other musical
15 organizations in the City of
16 Philadelphia to shape the future of the
17 Philadelphia music economy and to
18 promote the Philadelphia music economy.
19 Right now we have a lot of silos going
20 on. We have like the hip hop community,
21 the country community, the rock
22 community, but they're all separated.
23 They're not all together or they're not
24 being promoted in a cohesive way, and we
25 feel that that's very important. And we

1 feel that making this happen is not
2 going to cost as much as anyone may
3 think.

4 For example, the office could
5 take the lead in developing solutions to
6 preserve Philadelphia's music heritage
7 to support sites like Sigma Sound
8 Studios and John Coltrane House for a
9 museum. We estimated to establish such
10 an office of staffing would be in the
11 area of 200,000 a year with \$150,000
12 marketing and launch to roll it out.

13 We would also help to save cost
14 because this we would like to house it
15 right in City Hall. This is a drop in
16 the bucket compared to the tax revenues
17 that the City takes in for ticket sales,
18 like Bernie mentioned, 5 percent which
19 is always in the millions, which we
20 never really see directly where that
21 money comes from.

22 Another point would be to
23 identify sources of funding for
24 sustained dedicated efforts to grow
25 Philadelphia music economy. Like any

1 other industry, the music industry will
2 not grow in Philadelphia unless it is
3 financially invested in. It's just
4 plain and simple. Local government
5 could help make Philadelphia a more
6 attractive location for the music
7 industry by offering financial
8 incentives. Too often artists,
9 musicians and music professionals, and
10 this has been happening for a long time,
11 often leave once achieving their highest
12 benefits in the music industries, has to
13 offer typically more, move out of the
14 City like Nashville, LA or now Atlanta
15 for better tax benefits and a more
16 vibrant music scene.

17 Some suggestions include
18 developing local tax incentives for
19 producers of large-scale events such as
20 Made In America to include more
21 Philadelphia-based talent. The tax
22 abatements that exist in Philadelphia
23 for new construction or rehabilitation
24 could be modeled for the creation of
25 music facilities. Local officials could

1 also urge state officials to create
2 music production tax credits that came
3 to the pre-existing film production tax
4 credits available from the state.

5 A third one, develop our
6 awareness campaign for fair compensation
7 of working musicians. Right now we hear
8 all the stories about musicians losing
9 their houses, their homes, what have
10 you. The issue is they were never paid
11 enough to begin with. I think people
12 think music is free and because of the
13 way it works, it really isn't free.

14 The omnipresence of music and
15 the proliferation of amateur musicians
16 sometimes causes a sense in the public
17 that music is performed and it costs
18 nothing. In truth, performing music is
19 the musicians livelihood. Musicians are
20 professionals and should be compensated
21 accordingly. A music office can come up
22 with strategies to deal with these
23 challenges. We all must understand that
24 music is not free.

25 And the last thing, which

1 wasn't really part of our
2 recommendations but we know that it's a
3 priority, is that we want to conduct an
4 economic impact study of the music
5 industry of Philadelphia. A study would
6 identify a baseline of the current
7 economic impact of Philadelphia's music
8 industry and provide descriptions of the
9 occupations within that industry.

10 Unfortunately, all the studies
11 until now were embedded with combining
12 hospitality, tourism and the like. The
13 music industry needs its own study to
14 better understand how it contributes to
15 Philadelphia's economy. Some of the
16 quotes we received to do such a study
17 was in the 25,000 to 40,000 area. In
18 conclusion, I hope that this Committee
19 will continue to support Philadelphia's
20 music sector and provide the resources
21 needed to create a permanent Philly
22 Music Office.

23 Your support in these steps are
24 vital to preserving Philadelphia's
25 heritage as a music force in the country

1 and the world. We have a huge legacy of
2 music that we cannot take for granted,
3 and we feel that that's got to change.
4 And with that, I thank you for your time
5 and consideration.

6 COUNCILMAN OH: Thank you very
7 much, David. Please stand by. We're
8 going to move on to the next witness in
9 this.

10 Clerk, who's the next witness?

11 THE CLERK: It is Max
12 Orchester.

13 COUNCILMAN OH: Okay. Thank
14 you. Are you connected and available?

15 MR. ORCHESTER: Yes. Can you
16 guys hear me?

17 COUNCILMAN OH: Yes, we can.
18 Please state your name, your position
19 and provide us with your testimony.

20 MR. ORCHESTER: Sure. My name
21 is Max Orchester. I am a small business
22 owner here in Philadelphia. I own
23 Brewerytown Beats Record Shop. And I
24 just want to say thank you, Councilman
25 Oh, for holding this and all the other

1 Councilmembers for showing up for this.
2 Like I said, I run Brewerytown Beats
3 Record Shop. I also have Brewerytown
4 Records, which is a reissue label that
5 focuses on preserving the legacy and
6 telling the story of Philadelphia music
7 through physical digital releases as
8 well as social media awareness
9 campaigns.

10 I also sit on the Board of the
11 newly formed Philadelphia Heritage Music
12 Council, whose focus is on preserving
13 the rich history of Philadelphia's
14 music. Through some of my research, I
15 became aware of the fact that the Sigma
16 Sounds Studio building was the last
17 standing building from what I call the
18 Golden Era of Philadelphia music, and I
19 brought that to the attention of the
20 Preservation Alliance in 2019. And
21 along with them in helping with the
22 nomination, we had an incredible
23 outpouring and support from the music
24 industry, both local and national,
25 especially the former engineers of Sigma

1 Sound Studios as well as the owner Joe
2 Tarsia.

3 And in November of 2020, the
4 Philadelphia Historic Commission in a
5 unanimous decision added the Sigma
6 building to the City's register of
7 historic places. In my opinion, this is
8 the most culturally important thing that
9 we can do in Philadelphia is to support
10 the arts, culture and tourism
11 industries, highlighting Philadelphia's
12 history of music history, but also
13 showcasing Philadelphia's important
14 contribution to soul music, specifically
15 the Philly sound as we know it as well
16 as African-American music culture
17 worldwide.

18 What I am proposing today is
19 some funding allocated to the
20 Philadelphia Museum of Music History and
21 Recording Arts, which is something that
22 is an idea that has been going around
23 between my group for some time now since
24 we realized that that building, the
25 Studio building is still standing, and

1 what potentially could become of the
2 building.

3 In Detroit, you have the Motown
4 Museum and in Memphis you have Stax
5 Museum and Sun Records Studios. In New
6 Orleans, you even have Preservation
7 Hall, and Philadelphia deserves to be
8 included in those cities in a list like
9 that. We see that there are two ways to
10 secure the building. It could be
11 purchased outright from the current
12 owners. We have been negotiating on and
13 off with the real estate gentleman who
14 deals with them directly.

15 The overall concept would be to
16 have a small venue and cafe space as
17 well as a gift shop with tours,
18 performances, events, also the exact
19 duplication of the original Studio A of
20 Sigma Sound, where we know where the
21 original equipment is and we would like
22 to bring that back to Philadelphia.
23 We're looking at potentially, and this
24 is going into the future, a budget of
25 around \$30 million for something like

1 this, and this is based on comparisons
2 with those other museums I mentioned in
3 those other cities, particularly the
4 Motown Museum in Detroit.

5 We think that the investment
6 would continue to develop that
7 neighborhood just north of Market Street
8 there and could be -- it's a unique
9 position where it could be actually the
10 first museum built with COVID
11 precautions in mind, which is very
12 interesting. We have some additional
13 partners that we'd like to mention.
14 One, being educational partners, the
15 Drexel University and their Sigma Sound
16 archive that they have, Temple
17 University and University of Penn, also
18 would like to bring Comcast and other
19 engineering programs in.

20 I guess in closing, I just want
21 to say thank you, and I hope to have the
22 opportunity to discuss this in greater
23 detail in the future. And to me in my
24 opinion, it's not just that Sigma Sound
25 Museum, but we could invest in things

1 like David mentioned, like the John
2 Coltrane House that has been falling
3 into disrepair. So this is a second
4 chance for us, and I'd like to see us
5 act before it's too late, so thank you.

6 COUNCILMAN OH: Thank you very
7 much. I think the next witness is Kevin
8 Parker; is that correct?

9 THE CLERK: That's correct.

10 COUNCILMAN OH: All right. Is
11 Kevin Parker connected and available?

12 MR. PARKER: I am connected and
13 available.

14 COUNCILMAN OH: All right.
15 Fantastic. Please state your name, your
16 position and provide us with your
17 testimony.

18 MR. PARKER: Yes. My name is
19 Kevin Parker and I am the Co-founder of
20 Philadelphia Fashion Week. I am the
21 Co-chair for the Fashion and Garment
22 Industry Task Force. Councilman Oh, I'd
23 like to thank you and the body of
24 Council for having this meeting today,
25 and I'm honored to be here to speak

1 amongst all of these amazing people for
2 such an amazing cause.

3 So the Fashion and Garment
4 Industry Task Force was inspired by
5 myself and my business partner Kerry
6 Scott with the help of Councilman Oh,
7 and established by the City of Council
8 in February of 2020. The Fashion and
9 Garment Industry Task Force is made up
10 of a diverse group of individuals and
11 business professionals that have
12 extensive experience and hands-on
13 insight in the fashion and garment
14 industry.

15 Our Task Force consists of 13
16 individuals. Professionals such as Fern
17 Mallis, the Creator of New York Fashion
18 Week; Michelle Shannon, the Senior Vice-
19 president of Marketing in the Center
20 City District; Alisa Bloom, the Director
21 of the Philadelphia Fashion Incubator;
22 Rachel Ford, the owner of Made Institute
23 and Nasheli Juliana Ortiz, the Chair of
24 the Fashion Department program at Moore
25 College of Art, just to name a few. We

1 also have a subcommittee of five
2 individuals, who all have a common goal
3 to further enrich the fashion and
4 garment industry in the City of
5 Philadelphia.

6 Our subcommittee's agenda
7 includes sustainability, manufacturing,
8 events, education, designers boutique,
9 diversity and inclusion. Our mission
10 for the Fashion and Garment Industry
11 Task Force is to elevate and reinforce
12 the presence of fashion in Philadelphia
13 in order to improve the local economy,
14 create employment opportunities and
15 provide resources for local designers
16 and businesses.

17 Last fall we actually
18 fundraised and awarded \$10,000 in grants
19 to five local fashion businesses and
20 provided educational resources through
21 mentorship to help further their
22 entrepreneurship goals and to scale.
23 The impact of Philadelphia Fashion Week,
24 over the past 16 years we've had events
25 and we've hired and contracted over 900

1 businesses and contractors, including
2 venues, caterers, the core companies,
3 event rental companies, lighting, audio-
4 visual, event security and the list goes
5 on and on and on. We have over 1,000
6 people that attend per day over the
7 course of six days, providing the City
8 with travelers, shoppers, diners, hotel
9 guests. And on average, we have over
10 200 models of the 60 designers and an
11 array of support staff.

12 With that giving context to my
13 point, why should the Fashion and
14 Garment Industry Task Force or why
15 should the garment industry itself be
16 funded: In Center City alone, there are
17 551 retailers, but 72 of them are now
18 closed permanently. In 2018,
19 Philadelphia generated over \$365 million
20 in the retail industry. The number one
21 activity for tourists in Philadelphia in
22 2019 was shopping, spending \$1.1 billion
23 in retail.

24 In February of 2021, there are
25 still 81,700 fewer jobs than there was

1 in February of 2020. Philadelphia has a
2 huge opportunity to expand its
3 independent designer and boutique
4 opportunities as we have opportunities
5 that are being called the migration. We
6 have over 7,500 New Yorkers that are
7 moving to Philadelphia from New York.

8 The fashion and garment
9 industry is grossly underfunded. But
10 here are some opportunities, just look
11 at New York Fashion Week. New York
12 Fashion Week's economic impact is \$887
13 million. New York Fashion Week accounts
14 for 5.5 percent of the City's workforce
15 and pays \$11 billion in wages and
16 generates nearly \$2 billion in tax
17 revenue annually.

18 New York Fashion Week wholesale
19 market is one of the world's largest,
20 attracting more than 500,000 per year to
21 its trade shows, fashion shows and
22 events. Overall the industry generates
23 18 billion in retail sales, so we're
24 already behind the curve.

25 Why does this matter?

1 Philadelphia Fashion Week's organization
2 has officially joined the CFDA, the
3 Council of Fashion Designers of America.
4 We have joined the CFDA Connects
5 Leadership Committee as founding
6 members. The CFDA Connects program will
7 benefit our organization through events,
8 promotion, business support, resources,
9 membership privileges, workshops and
10 curated in the workshops. This is
11 curated to benefit the designers and
12 entrepreneurs that we serve in our
13 communities.

14 This program was created
15 significantly to amplify our collective
16 mission to expand our reach, creative
17 awareness and strengthen our connection
18 on the pulse of business, commerce,
19 media and trade in America and in the
20 global fashion industry.

21 Our plan to grow the fashion
22 community in Philadelphia, saving
23 retail: Philadelphia Fashion and
24 Garment Task Force will host trunk shows
25 and extended pop-up shops in vacant

1 retail spaces. Our goal is to partner
2 with City government and work with
3 landlords to keep our retail sector
4 thriving.

5 The mass migration of New
6 Yorkers moving to Philadelphia, we
7 cannot afford to leave so many vacant
8 storefronts empty. Our program will
9 help emerging designers that are looking
10 to scale and occupy spaces redefining
11 what high fashion is and elevating our
12 local designers, while also protecting
13 property value and increasing jobs.

14 Jobs created with that program
15 will be cashiers, customer service reps,
16 visual merchandisers, buyer assistance,
17 door managers, inventory, et cetera.
18 The Economic Development project that
19 we're working on at the Task Force and
20 as an organization is the Masan Project.
21 This project was created to fill the
22 void of accessible resources that are
23 necessary to the building blocks of
24 entrepreneurship.

25 The Masan Project is comprised

1 of four main houses, retail,
2 manufacturing, amenities and events.
3 Manufacturing, our goal is to open a
4 manufacturing facility in the City of
5 Philadelphia. Today many designers face
6 the obstacle of the lack of
7 manufacturing available and the access
8 to funding for business development.

9 Too many rely on overseas
10 production, and we want to work with the
11 City to promote bought here made here,
12 by focusing on developing a business
13 development program and build a
14 manufacturing resource center, offering
15 educational programming, small to medium
16 production and feature the newest
17 machinery and technology, textiles and
18 fabric sourcing. Through operating with
19 a membership business model, we will be
20 able to create a training and trade
21 programs and a resource for designers to
22 access machines to produce more quality
23 products.

24 Why is this important? We have
25 all learned a valuable lesson when we

1 had no access to personal protective
2 equipment, and when the local design
3 community came together by donating PPE
4 to the local hospitals and medical field
5 workers through Cover APhL, by producing
6 7,000 masks and PPE for local medical
7 field workers. We were at the mercy of
8 international manufacturing. This will
9 also provide job training and job
10 opportunities for sewers, pattern-
11 makers, cutters, production managers,
12 textile designers, sewing machine
13 operators, pressers, leather workers.

14 Retail aspect of Masan Project:

15 Our goal is to open a retail space
16 within the Masan Project that carries
17 all emerging designers, and it takes
18 each company through an accelerated
19 program that helps them grow and
20 navigate the retail sender, giving them
21 a real-life experience in dealing with
22 retail and how to forge relationships
23 with either big box retail, mom-and-pop
24 retailers or to branch out and open
25 their own brick-and-mortars.

1 Amenities: Coworking spaces,
2 conference rooms, accessibility to
3 machines, access to quality photography
4 and videography studio, using all the
5 things we're trying to accommodate
6 within the Masan Project. Due to the
7 Fashion and Garment Industry Task Force,
8 our educational programming, we plan on
9 doing public programs having speakers of
10 industry professionals, and the Fashion
11 and Garment Industry Task Force will
12 host quarterly speakers and industry
13 leaders, job development workshops, will
14 create a bridge program for the
15 top-performing fashion schools and
16 universities for internships, job
17 placement, training programs and to help
18 build the Masan Project and the Fashion
19 and Garment Industry Task Force.

20 The event space: Having event
21 space specifically for the fashion
22 community that accommodates exactly what
23 we're trying to do. This will be a
24 space where designers will go to
25 showcase their collections to buyers,

1 private clients or overall fashion
2 productions. In turn, we will also be
3 able to have exhibitions, panel
4 discussions, weddings, conferences,
5 runway shows, corporate events as
6 another form of revenue to continue to
7 be an economic engine.

8 The business development
9 projects and workshops: We will give
10 designers and entrepreneurs access to
11 lawyers, grant-writers, marketing
12 professionals, business consulting,
13 accountants, web and graphic designers.
14 As a member of the Support Philly
15 Fashion Campaign, you will have weekly
16 access of 20 hours per week to these
17 professionals.

18 Textile and recycling center,
19 sustainability, our challenges:
20 Philadelphia processes 40,000 tons of
21 textile waste annually, costing the City
22 2 million annually. Retrievr alone has
23 collected 26,000 pounds of clothing from
24 468 households. Some solutions, fabric
25 bank: Designer students can trade

1 fabric and use for our source of fabric
2 scrap or deadstock to create a
3 sustainable way of operating and giving
4 what would often become discarded
5 materials new life. A sketch mill, by
6 using flax we will be able to develop
7 agricultural supply chain and produce
8 natural materials, textiles, that can be
9 sold and used to create
10 quality-sustainable fabrics. And by
11 giving flax, they can also naturally
12 remove toxins from our soil.

13 COUNCILMAN OH: Kevin, I'm
14 going to interrupt because you've said a
15 lot and --

16 MR. PARKER: I'm at the tail-
17 end. I really am.

18 COUNCILMAN OH: Okay. All
19 right. Thank you.

20 MR. PARKER: And our youth
21 entrepreneurship, our goal is to create
22 the youth enrichment program starting
23 with the middle school through high
24 school to provide free training programs
25 for our future entrepreneurs. Training

1 them on the steppingstones on creating
2 garments, producing small-scale fashion
3 shows and the numerous roles it takes to
4 produce events and how to create and
5 price garments, how to source fabrics
6 and how to dye upcycled garments.

7 As a young man growing up in
8 the inner city, arts programs like this
9 is what helped shape my outlook on life
10 and what helped me keep me off the
11 streets as well. Support Philly Fashion
12 Grant program, our goal is to provide
13 not only funds, but educational
14 programming and mentorship to assure
15 that appropriation of funds and elevate
16 the fashion and garment industry in
17 Philadelphia.

18 Our objective is to aid from A
19 to Z in the process of business
20 development, to identify the needs and
21 achieve success. Our main goal is to
22 provide capital to our designers and
23 boutiques looking to scale. Our
24 organization will dedicate half of our
25 grant specifically to designers of color

1 who are often underrepresented in
2 fashion, using this grant to identify
3 social justice issues and also be sure
4 to have equal opportunity of access, and
5 ensure the success of our community at
6 large.

7 Too often programs are funded
8 that don't necessarily have a plan to
9 become a sustainable business, but we
10 have a plan for this to be an economic
11 engine and that could also run itself.
12 And I do believe that we have a solid
13 plan that we could revolutionize the
14 fashion industry in Philadelphia,
15 especially with our new partnership with
16 CFDA. We have international eyes
17 looking at the fashion community here,
18 and we have a unique opportunity to take
19 full advantage, so this is the perfect
20 time because I don't think the fashion
21 community has ever been funded. And I
22 think if we were able to have a fair
23 chance, we could literally become a
24 multi-billion dollar industry here in
25 Philadelphia, especially with the unique

1 opportunities that we have available.

2 And with that, I thank you.

3 COUNCILMAN OH: Thank you very
4 much, Kevin.

5 I'm going to ask if the next
6 witness is connected and available.
7 That's Sharon Pinkenson.

8 MS. PINKENSON: Yes, sir. I'm
9 here.

10 COUNCILMAN OH: Thank you.
11 Please state your name, identify your
12 position and provide us with your
13 testimony.

14 MS. PINKENSON: Thank you,
15 Councilman David Oh. My name is Sharon
16 Pinkenson. I'm pretty sure that
17 everybody on City Council knows me,
18 knows who I am, but my name is Sharon
19 Pinkenson. I served as the Executive
20 Director of the Greater Philadelphia
21 Film Office since January 1992. There
22 was no real film industry here but for
23 the occasional productions that came to
24 Philadelphia before GPFO was born.

25 In 1991, the film industry

1 spent \$2.1 million in Philadelphia, and
2 nearly all of the crew and actors
3 traveled from elsewhere, and then went
4 home to LA or New York. Today the
5 GPFO's cumulative economic impact is
6 over \$6 billion and growing, and the
7 City can boast hundreds of locally-based
8 production, post-production, equipment
9 and other companies that support our
10 very robust film industry.

11 In fact, the old Budd facility
12 in Hunting Park is about to become one
13 of the largest film and T.V. sound
14 stages in the United States, which will
15 be a gamechanger for the Philadelphia
16 film industry, creating hundreds of
17 additional new jobs. Moreover, GPFO
18 launched Greater Philadelphia Filmmakers
19 in 2000, our signature program to
20 support and educate professionals,
21 students and those who seek the skills
22 and opportunity to work in
23 family-sustaining jobs in film and in
24 T.V.

25 What would we have all done

1 during this pandemic were it not for all
2 of the T.V. and other films and shows
3 that we were able to see during the
4 pandemic. We are thrilled to be
5 partnering with the Fund for the
6 Philadelphia schools. Starting in
7 September, GPFO will launch a pilot
8 program at Strawberry Mansion High
9 School, and we'll be teaching high
10 school and middle school students the
11 skills needed for outstanding careers in
12 film, and we plan to expand the program
13 within other Philadelphia schools the
14 following year. We're very excited
15 about this.

16 I want to welcome and honor
17 three speakers that are on Panel 9, each
18 of whom is a part of our film family,
19 Jillian Bullock, Nakia Dillard and
20 Shameka Sawyer. Philly's a movie town,
21 but it's also a key part of
22 Philadelphia's arts and culture and
23 creative culture community. Please
24 visit film.org, our unique website. No
25 other Film Commission in the U.S.

1 provides educational programming for our
2 diverse community, and we cannot be
3 prouder.

4 Let me tell you what else is
5 unique about Philadelphia Film Office.
6 GPFO is the only Film Commission in the
7 world with zero government funding, but
8 it wasn't always that way. And two
9 budget addresses ago, Mayor Kenney
10 eliminated the annual grant that had
11 supported GPFO since 1992 without
12 exception. All five of us, my now tiny
13 staff of five of us, took 50 percent pay
14 cuts just to keep the office open, and
15 our reduced staff has more work than we
16 could possibly handle, morale is low.
17 But Allegheny County grants \$200,000 a
18 year to the Pittsburgh Film Office.

19 I don't get it. Without City
20 Council's support of \$200,000 to the
21 Greater Philadelphia Film Office, we
22 will not survive. Filmmakers avoid any
23 city without a professional Film
24 Commission, so Philadelphia could lose
25 hundreds of millions of dollars

1 annually. Visit Philly, Convention &
2 Visitors Bureaus, the hotels,
3 restaurants and Philadelphia's civic
4 pride will diminish when we can no
5 longer brag about movies and stars in
6 our midst.

7 When COVID killed Philly's
8 businesses, we safely made movies and
9 T.V. series, using the most advanced
10 COVID-19 protocols so that we could
11 continue filming and employing
12 thousands. Thankfully, the Managing
13 Director's Office was outstanding in
14 support of our filmmaker needs.

15 Councilmembers, we are counting
16 on your decision to restore our grants
17 and provide us with \$200,000 in funding
18 so that Philadelphia can continue to be
19 a thriving movie town. Thank you to all
20 of you listening from City Council. I
21 greatly appreciate it, and I thank you.
22 Please let me know if you have any
23 questions as well.

24 COUNCILMAN OH: Thank you very
25 much. And let me just say I don't have

1 questions because this panel has given
2 numbers, so we know you need \$200,000
3 and that you have missed \$200,000 for
4 the last I believe two years, last year
5 and maybe this year.

6 MS. PINKENSON: Actually,
7 Councilman Oh, we were getting that much
8 years ago. And in the last several
9 years, every single year our budget was
10 reduced, reduced, reduced. The last
11 time we had any funding from the City
12 was two years ago, and it was down to
13 \$130,000. We literally are just not
14 able to go on like this anymore.

15 COUNCILMAN OH: Right. I'm
16 sorry to hear that 50 percent cut, and I
17 appreciate everyone working through
18 this. So it's obviously not about the
19 money, but it is about the money. So
20 definitely, we need to get back to
21 funding the Greater Philadelphia Film
22 Office, and thank you for that. Thank
23 you.

24 MS. PINKENSON: Thank you. And
25 I had a call from Netflix literally

1 while I was waiting to be on this call
2 with another film. We have a very, very
3 busy season coming up, and we just need
4 the help to be able to support it and
5 create all of these great jobs.

6 COUNCILMAN OH: Yes. Thank you
7 very much. And I thank everyone on the
8 panel. I mean, you've been very clear.
9 I understand the money amounts and that
10 is extremely helpful, so thank you.

11 I'll ask the Clerk to call the
12 next panel, please.

13 THE CLERK: The next panel
14 is --

15 COUNCILMAN OH: Let me do this,
16 I don't have any questions, but let me
17 take a step back. Does anyone on the
18 Committee have any questions for this
19 panel?

20 (No response.)

21 COUNCILMAN OH: Okay. I think
22 you're all very clear. Thank you very
23 much. And please call the next panel.

24 THE CLERK: The next panel is
25 Raheem Manning, Ciara Lambert and Aalyah

1 Duncan.

2 COUNCILMAN OH: All right. I
3 will ask -- I'm not sure what the static
4 is. I think we're having some
5 connection problem here. Would
6 everybody who is not testifying please
7 mute your microphones. We might be
8 picking up some sounds that are not
9 meant for us to hear.

10 At this time, I'll ask if
11 Raheem Manning is connected and
12 available.

13 MR. MANNING: (Unintelligible).

14 COUNCILMAN OH: We're getting
15 some kind of weird communication.

16 MR. MANNING: (Unintelligible).

17 COUNCILMAN OH: You know what,
18 we're having a technical issue with your
19 audio, so I'll ask you to disconnect and
20 reconnect. Somehow your audio is coming
21 out in a very, very strange manner.

22 So while you're doing that, let
23 me ask if Ciara Lambert is connected and
24 available.

25 MS. LAMBERT: Hi. I'm

1 connected and I'm available. Can you
2 hear me?

3 COUNCILMAN OH: Okay. Thank
4 you. Would you please state your name
5 and identify your position and provide
6 us your testimony.

7 MS. LAMBERT: Sure. Good
8 afternoon, everybody. I'm Ciara
9 Lambert. I'm the Co-chair of the Arts
10 and Culture Task Force, and I'm here
11 today to speak about the discoveries
12 made by my team in reference to the
13 state of the arts community in the City
14 of Philadelphia.

15 Through the work done by the
16 Arts and Culture Task Force and the
17 endless volunteering and Zoom
18 participation from the arts community,
19 we'd like to see a sense of equity and
20 permanence within arts funding. This
21 sector too often has to rely on private
22 funding whose criteria doesn't usually
23 support the diversity of our expansive
24 arts community. But with our findings
25 and the support of both Councilmember

1 Thomas and Councilmember Gilmore
2 Richardson's office, we were able to
3 attempt to rectify some of the relief
4 with the Illuminate the Arts grants, but
5 the community clearly needs a lot more.

6 We'd also like to see more City
7 support and diversify arts options and
8 funding for our City's youth. They have
9 expressed that they would like to see
10 more diversity and City support of the
11 arts that they're actually interested in
12 and have more physical spaces to allow
13 them to showcase their talent.

14 Lastly, we feel that we do our
15 City a disservice by not recognizing the
16 expansion of the definition of an
17 artist, and that usually leaves out
18 nightlife artists and hospitality
19 workers who continuously bring revenue
20 to the City, and we feel that we need a
21 nightlife governance office to both
22 strengthen the sector and provide a
23 competitive experience with our
24 neighboring cities.

25 So far there's been some

1 movement on this when it comes to
2 borrowers. That's not enough. But
3 compared to many other major cities that
4 really rely heavily on tourism, we're
5 lacking behind, which can be devastating
6 to the economy once we try to reopen. I
7 think that when we think about arts and
8 culture, we're clearly at the heart of a
9 lot of what makes tourism dollars,
10 money, so I'd like to see the same
11 investment in us that I feel like we put
12 in the community. I'm going to be
13 quiet, and I know I'm supposed to wait
14 until the panel questions.

15 COUNCILMAN OH: All right.
16 Thank you very much. Let me see if we
17 can get Raheem Manning on now. Raheem,
18 are you connected and available?

19 MR. MANNING: I am connected
20 and available. Is this better?

21 COUNCILMAN OH: Oh, and you
22 sound much better.

23 MR. MANNING: All right.

24 COUNCILMAN OH: Please state
25 your name and provide us with your

1 testimony.

2 MR. MANNING: Okay. I am
3 Raheem Manning. I serve as Co-chair
4 along with Ciara Lambert of the Arts and
5 Culture Task Force, which was an
6 initiative out of City Council. One, I
7 want to thank Councilman David Oh for
8 having us and listening to us as a
9 community, but I also want to thank
10 Councilmember Thomas and Councilmember
11 Gilmore Richardson for empowering us to
12 review the state of arts and culture in
13 the City of Philadelphia.

14 My co-partner Ciara broke down
15 a little bit of what we discovered in
16 our final findings report, which I did
17 just drop the link into the chat. I
18 also dropped the link to our proposal
19 for the Office of Nighttime Economy,
20 which I want to shift everyone's focus
21 to. Just first and foremost, our
22 research that we did for assessing where
23 arts and culture is in the City was very
24 expansive and exhaustive. We met with
25 many members of City Council, some who

1 are on this call, some who are not. We
2 met with our state officials, and we
3 also met with our members of Congress to
4 really assess how Philadelphia can show
5 up better for arts, culture and the
6 creative economy.

7 First and foremost, I want to
8 say even before the pandemic the City of
9 Philadelphia has grossly neglected and
10 underfunded this community.

11 Specifically, if we get more detailed,
12 especially when it comes to expressions
13 in this community for those of color and
14 disadvantaged areas in this City. Our
15 research uncovered that there are many
16 ways where we can do better. And I want
17 to shift our focus to how we can become
18 a more competitive and a more innovative
19 city.

20 Philadelphia is at a fork in
21 the road right now, and we have the
22 opportunity to continue along the same
23 path in which we grossly underfund,
24 underrepresent and underappreciate what
25 arts and culture does for this City. We

1 can continue down that path, and as the
2 Mayor's proposed budget now shows,
3 that's the route that we are going.

4 However, it is up to City
5 Council and our elected officials and us
6 as a community to advocate for us to
7 take another road. The other path is
8 one that becomes an innovative city that
9 is created and that competes with our
10 City partners to the north and to the
11 south. As a city of first, as we have
12 historically been, we have left that
13 mantra behind in the last couple of
14 decades. We have not innovated. We
15 have not brought more people to the
16 City. We have not done anything
17 different than we have usually done.

18 Our City government, the
19 Mayor's Office continues to operate in a
20 draconian manner. How are we going to
21 survive the pandemic, let alone innovate
22 and become a globally competitive city
23 if we do not innovate and invest in arts
24 and culture. More specifically, I am
25 calling for the creation of a Nighttime

1 Economy Office.

2 A Nighttime Economy Office is a
3 way for Philadelphia to take a proactive
4 approach to what this City offers after
5 business offers closed. As we know, the
6 pandemic is going to shift how this City
7 continues to function. It's going to
8 shift the dynamics of our epicenter
9 downtown when companies are no longer
10 renewing leases and realizing that their
11 employees can work from home. That
12 drive to come into Center City for
13 business from 9:00 to 5:00 and then stay
14 afterward is going to really impact a
15 lot of our downtown establishments.

16 The way we can combat this is
17 by creating the Nighttime Economy
18 Office, which will put together a plan
19 to create a 24-hour city. And cities of
20 the future are all gearing up to become
21 24-hour cities if they want to survive
22 and thrive post-pandemic. We are behind
23 the eight ball when it comes to managing
24 our nighttime economy.

25 We have other cities around the

1 world and the country who realize the
2 importance of such an office, including
3 Pittsburgh to the west who also have a
4 nighttime economy office, which does not
5 have as much economic impact in the
6 state of Pennsylvania nor on the
7 Northeastern corridor region. And for
8 us to be a city of our size and
9 magnitude, we have neglected nighttime
10 and we look at it as a nuisance and not
11 as a proactive approach to bring in
12 talent, to attract residents and to
13 compete for tax base here in the
14 Northeast corridor.

15 Specifically, I want to talk
16 about some numbers. Councilman Oh
17 repeatedly talked about how the federal
18 government is pouring \$1.4 billion into
19 the City of Philadelphia. That will not
20 only plug our budget shortfall, but also
21 create surplus of over \$700 million. We
22 are asking through our research, through
23 what we see as the way forward for just
24 a little half a million dollars to
25 create an Office of Nighttime Economy.

1 As you can see in the proposal that I
2 put in the chat for you to review, what
3 that breakdown will do. But primarily,
4 it will bring together all the
5 stakeholders of the City to create an
6 equitable, safe, fun and attractive
7 nighttime economy here in Philly.

8 And we're not just talking
9 about bar hours. We're talking about
10 pouring support into our restaurants,
11 into what it means to be a city after
12 the 5 o'clock hour. And so, if we want
13 to continue to innovate, if we want to
14 come out of the pandemic stronger and
15 not just continue on the same path, it
16 is up to City Council to put the
17 pressure on the Mayor's Office, to put
18 the pressure on what the budget will be
19 to fund this office and to really look
20 into what the future of Philadelphia is
21 going to be. Are we going to continue
22 down the path of draconian ideas and
23 surviving and being reactive or are we
24 going to begin to innovate and become a
25 city of first as it is the founding of

1 the City.

2 Again, Councilman Oh and all
3 the other Councilmembers on this call, I
4 want to thank you for your time. I want
5 to thank you for listening to us during
6 these definite times. But we will not
7 recover from the pandemic if we do not
8 invest in arts, culture and creative
9 economy and more specifically, put
10 together a plan to become a 24-hour,
11 which includes an Office of Nighttime
12 Economy. I thank you for your time and
13 I will stay around for questions.

14 COUNCILMAN OH: Thank you very
15 much. (Inaudible). I'll ask again is
16 Aalyah Duncan from Philly Culture United
17 connected and available?

18 MS. DUNCAN: Yes. Can you hear
19 me --

20 COUNCILMAN OH: Yes, we can
21 hear you now. Thank you very much.
22 Please state your name, your title and
23 provide us with your testimony.

24 MS. DUNCAN: Sure. Hi,
25 everyone. My name is Aalyah Duncan,

1 leader and organizer of Philly Culture
2 United, Board member of the Recording
3 Academy Philadelphia Grammy Chapter,
4 publicist in the music and entertainment
5 industry and Philadelphia resident.

6 Today I speak as one of many
7 representatives of the arts and cultural
8 community. First, I would like to thank
9 Councilmember David Oh for leading this
10 hearing. I'm here to testify in support
11 of today's proposed resolution of
12 200339.

13 In reference to the community I
14 work with and represent, in recent years
15 the term future cities has gained
16 momentum in three main areas:
17 Sustainability, technology and
18 innovation. All of these three areas
19 are essential. However, the connection
20 to all three is the music and cultural
21 infrastructure. Where according to the
22 report conducted by Sound Diplomacy, our
23 future places must look at music and
24 culture ecologically. Much like the way
25 a building is an ecosystem, so is a

1 community of creators, makers and
2 disseminators.

3 For instance, our understanding
4 of how to maintain a building is not
5 translated to protecting, preserving and
6 promoting music and culture in
7 communities. In other words, all future
8 cities are creative cities and all
9 future cities are music and cultural
10 cities. This notion is relative to the
11 vibrancy and economic engine of
12 Philadelphia.

13 Arts, cultural and the creative
14 economy is vital to the City of
15 Philadelphia and our shared humanity.
16 Currently, our industry is in an
17 economic crisis due to the pandemic with
18 more than \$300 million revenue losses
19 from established institutions to small
20 businesses and creative organizations.
21 Without immediate support for our
22 industry, we will not fully recover from
23 the pandemic, and full-time jobs and
24 thousands more roles occupied by
25 creators, independent contractors and

1 gig workers across our City will be
2 permanently impacted.

3 With that said, we have to ask
4 ourselves as constituents, elected
5 officials, business leaders and
6 advocates, what kind of city do we want
7 Philadelphia to be moving forward, are
8 we ready to reimagine our City as a
9 place where equitable longevity is
10 available to everyone, which includes
11 BIPOC communities where creators can
12 build and form thriving enterprises,
13 where innovative startups scale and
14 become a nationally known entity and
15 where our music and cultural sector is
16 respected by our City and not viewed as
17 an afterthought.

18 In closing, Philadelphia is an
19 epicenter of colleges and universities
20 which have formed respected music,
21 cultural and innovative programs.
22 However, students and new graduates are
23 looking elsewhere post-graduation to
24 begin their careers in other cities who
25 have more appealing economies in scale

1 and an infrastructure that is conducive
2 to creators to have longevity in
3 business. Therefore, as plannings
4 continue for the general recovery and
5 full reopening of our City, this is the
6 opportunity now to not only consider,
7 but to implement an effective plan that
8 will include music, arts, culture and
9 the creative industries.

10 Our industry will play a major
11 role in not only reviving the City
12 during the reopening period, however to
13 continue generating billions of dollars
14 into the economy which occurred before
15 the pandemic, and most importantly to
16 develop opportunities for the next
17 generation of artists, creators and
18 innovators to thrive, work and live in
19 Philadelphia. Thank you.

20 COUNCILMAN OH: (Muted).

21 THE CLERK: You're on mute,
22 Chair.

23 COUNCILMAN OH: Thank you very
24 much, Clerk. I said thank you for your
25 testimony, and I'll ask if any members

1 of the Committee have questions for
2 these panel members.

3 (No response.)

4 COUNCILMAN OH: There being
5 none, I don't have any questions because
6 again, you were very clear and you have
7 provided what you are in need of, and I
8 appreciate that. Thank you very much.

9 Clerk, please call the next
10 panel.

11 THE CLERK: The next panel is
12 Shelly Power, Greg Maughan and David
13 Rose.

14 COUNCILMAN OH: All right. I'm
15 going to note that the time now is
16 almost 12 noon. I am going to try to
17 move forward. I'll ask everyone to --
18 I'm not trying to rush you, but really
19 try to get to the point. You'll have
20 the time that you were allotted at the
21 beginning. And so far, we're aided by
22 the fact that there are not a lot of
23 questions.

24 At this point, I'll ask if
25 Shelly Power is connected and available.

1 MS. POWER: I am. Can you hear
2 me?

3 COUNCILMAN OH: Yes, I can.
4 Thank you.

5 MS. POWER: Wonderful to see
6 you.

7 COUNCILMAN OH: Good to see
8 you. Please state your name, your
9 position and provide us with your
10 testimony.

11 MS. POWER: Thank you. My name
12 is Shelly Power, and I have the honor of
13 the role of Executive Director with
14 Pennsylvania Ballet. Chair Councilman
15 Oh and City Council Committee on Global
16 Opportunities and the Creative
17 Innovative Economy, thank you for the
18 opportunity to speak with you today.

19 In March of 2020, live inperson
20 performances, activities ceased for the
21 Pennsylvania Ballet and our fellow
22 performing arts companies all over
23 Philadelphia, despite the support
24 provided by the government through
25 emergency funding opportunities such as

1 COVID-19 Arts Aid Philadelphia Fund, PPP
2 and PPP 2, organizations like the
3 Pennsylvania Ballet had to make dramatic
4 personnel cuts across the organization,
5 which affected our dancers, our
6 musicians, community engagement, school
7 and teaching artists and our
8 administrators.

9 The personal financial reality
10 for our employees is staggering.
11 Dancers lost 1 million in salaries and
12 wages. Our musicians lost 800,000.
13 Teaching artists, 250,000; and our
14 administrators, 1 million. The
15 Pennsylvania Ballet utilized our COVID-
16 enforced hiatus to retool the
17 organization. We focused our energies
18 on creating structures that would allow
19 us not only to survive, but to sustain
20 our operations going forward.

21 Strategic planning, including
22 accelerated work and diversity, equity,
23 inclusion and access expanding on the
24 work that we began almost two years ago
25 and restructuring of our administration

1 and repositioning our brand. The
2 Pennsylvania Ballet reduced its
3 operating budget from a pre-COVID 15
4 million to 8.5 million for the 2021
5 Fiscal Year. Contributed revenue
6 declined by 2 million. Our earned
7 revenue declined from 4.9 million to
8 less than \$150,000.

9 The most dramatic example of
10 this decline is our annual presentation
11 of the Nutcracker, which usually brings
12 40,000 people to the Academy of Music
13 with Box Office sales of approximately
14 2.7 million. As comparison, our digital
15 certification of the Nutcracker, which
16 we made available this past December,
17 was purchased by 3600 households with
18 revenue totaling \$76,000. We usually
19 directly employ 120 people annually,
20 which allows us to present nearly 70
21 performances of six productions from
22 October through May, including the
23 Nutcracker. 70 performances that bring
24 people into City Center, who in addition
25 to supporting the Pennsylvania Ballet,

1 are customers for local restaurants,
2 bars and retail, add to this, more than
3 200 community-engagement offerings that
4 reach more than 17,000 people annually.

5 Through performances and
6 community engagement work, the arts help
7 stabilize community support, education
8 and through this activity, assisting
9 reducing crime. The economic impact is
10 what's stated today, 4.1 billion, as an
11 economic engine for Philadelphia.

12 As we plan to get back to
13 inperson, there's still much
14 uncertainty. We are budgeting our 22
15 season Box Office at 3.7 million, which
16 is 75 percent of our pre-COVID levels.
17 Contributed revenue is forecasted to be
18 1.2 million lower than pre-COVID. Even
19 with these forecasts, it's difficult to
20 commit to a budget because we don't have
21 the capacity to hire at pre-COVID
22 levels.

23 The Kimmel Center has also
24 indicated that there will be COVID-
25 related cleaning costs that will be

1 passed on to all the hires. But at this
2 stage, they're unable to give us a
3 budget as to what we should expect. For
4 an organization like ours to continue,
5 we are in desperate need of short-term
6 emergency funding from the City of
7 Philadelphia to stabilize an operating
8 grant of 2 million of emergency
9 stability funds for this year. And
10 next, 4 million total will allow
11 Pennsylvania Ballet to rebuild our
12 organization and commit to hiring
13 decisions. It will offset the more than
14 2.5 million decline in earned and
15 contributed revenue for Fiscal Year '22
16 and provide the company with the
17 resources to plan for a return to normal
18 activity.

19 Looking beyond the next two
20 years, the City could further invest in
21 its cultural sector by committing to the
22 creation of a hotel and occupancy tax
23 that could be managed by the City's
24 Cultural Fund and distributed as grants
25 to the City's performing visual arts

1 sector. This would provide much needed
2 and consistent general operating support
3 for the organizations throughout the
4 City that help make Philadelphia the top
5 10th city throughout the world to visit.
6 A portion of the tax can also be set
7 aside for capacity-building capital
8 projects for the performing arts and
9 visual community.

10 To close, from a business
11 perspective, not to invest in the
12 creative economy is a huge missed
13 opportunity. The arts enrich our lives.
14 Creativity stimulates innovation. Both
15 make good citizens who provide pathways
16 for future generations. We cannot
17 forget what we do, choose to do today
18 affects us down the road. Hear our
19 voices today and let us be part of the
20 solution and not the problem. Invest in
21 a holistic way that is inclusive and
22 sends a strong message that that 4.1
23 billion from the creative economy is
24 important to the City, and will provide
25 stability for the future. Thank you so

1 much.

2 COUNCILMAN OH: Thank you very
3 much.

4 Let me ask is Greg connected
5 and available.

6 (No response.)

7 COUNCILMAN OH: Greg from
8 Philly Improv Theater.

9 (No response.)

10 COUNCILMAN OH: Okay. If Greg
11 does get connected and available, please
12 let me know.

13 I'll move on. Is David Rose
14 connected and available?

15 MR. ROSE: Yes, I'm here.

16 COUNCILMAN OH: Okay. Please
17 state your name and position and provide
18 us with your testimony.

19 MR. ROSE: Good afternoon. My
20 name is David Rose. I'm a father, a
21 farmer and the principal curator of one
22 of the world's few full-service design
23 consulting firms, centering
24 trauma-informed design alongside a
25 dynamic understanding of the impacts of

1 colonial as well as industrial
2 traditions of the past 500-plus years on
3 art, music, cultural landscape,
4 preservation and storytelling. The name
5 of my company is Sally Blagg. I want to
6 thank Councilman David Oh and the
7 community for allowing me to speak on
8 behalf of our family and our community
9 here today.

10 In 2011, when I first moved to
11 Philadelphia from many years of
12 community organizing around the
13 preservation of oral histories on the
14 east side of the city of Buffalo in New
15 York, Philadelphia's Old City
16 neighborhood where I lived at the time
17 was a thriving arts district that had
18 found a way to reinvigorate a micro
19 economy that broke with the traditional
20 eds and meds ideology in the very city
21 where the phrase eds and meds was
22 coined.

23 Over the course of five years,
24 I engaged in a sort of critical
25 ethnomusicological study that analyzed

1 the relationships between arts, culture
2 and economics and the psychoemotional
3 well-being of underresourced artist
4 families. Through listening to the
5 music, taking serious the poetry and
6 comedy, Sally Blagg had been able to map
7 out solutions to many of the challenges
8 that arise from a lack of investment
9 when it is met with environmental
10 triggers that feed on the
11 intergenerational fears and insecurities
12 that are borne on the historic
13 relationship between farmers as artists
14 and settle of colonialism.

15 In 2016, we moved our Sally
16 Blagg work to the historic Germantown
17 section of the City of Philadelphia,
18 with intent upon opening an
19 internationally headquarters and a
20 closed-down adult film store located at
21 5520 Germantown Avenue. It was our
22 reasoning that we would design a safe
23 space for community wellness practices
24 in the same community where German
25 Quakers wrote the first written protest

1 against the enslavement of African
2 people in 1688.

3 In the time between November of
4 2016 and November of 2019, we would
5 invest over \$1 million into hyperlocal
6 social impact work through hiring
7 artists as the consultants and the
8 design and economic development process
9 that is asset-based at heart. Then my
10 mother, an intellectual partner in the
11 development of the Sally Blagg approach
12 to trauma-informed design, passed away.
13 And suddenly, by March of 2020 news of
14 COVID swept the entire planet.

15 COVID shutdowns forced us to
16 reimagine the inperson relationships
17 that we had with the veteran families,
18 eldership, merchants, artists, builders,
19 farmers and other members of the
20 community. Since shutdowns began, the
21 Sally Blagg community has invested all
22 of its resources in maintaining
23 psychoemotional health through the
24 curation of strategic partnerships and
25 public programming.

1 We worked with Amish families
2 as well as local urban farmers to
3 strengthen the relationship between
4 rural farmers and Germantown residents.

5 This work has matured into Sally Blagg
6 sponsorship of the Germantown Farmer's
7 Market in Market Square set to begin
8 tomorrow at noon. We continue to work
9 with culture-keeping institutions from
10 the Athenaeum of Philadelphia to the
11 Black Writers Museum, to ensure that
12 local artists have access to Board
13 leadership, curatorial as well as
14 exhibition opportunities.

15 We have had to provide housing
16 for artists, connect artists with
17 information about grants as well as
18 fellowship opportunities and create the
19 safe space inside of Historic House
20 Museums across the City for healing from
21 post-COVID PTSD. We are working now
22 with the cohort of mental health workers
23 to curate community wellness centers
24 across the City for artists as well as
25 entrepreneurs -- I'm sorry, that are

1 providing supportive services for the
2 artists.

3 One of our most important
4 social impact initiatives during COVID
5 was connecting our neighbors at the
6 Fletcher Street Urban Riding Club, but
7 with the appropriate media support to be
8 in the position to benefit from the
9 recent film that's sought to capitalize
10 from telling a story of the urban riding
11 culture in Philadelphia.

12 It is this style of capturing
13 intrinsic value without reinvestment
14 that is reminiscent of the very
15 foundational concerns that were present
16 at the time of this nation's founding.
17 This notion of the taxation of American
18 farmers, without those farmers having
19 any sort of representation inside of the
20 British parliamentary system. Artists
21 deserve both investment as well as
22 representation on Boards of
23 culture-keeping institutions across the
24 City that receive public funding. Sally
25 Blagg has been working with cities large

1 and small across the country, from
2 Ashville, North Carolina to Sunbury,
3 Pennsylvania to reimagine equitable
4 reinvestment models that honor the
5 living cultures of the people and place
6 and their culture, their creative ideas
7 about the economy, their unique value.

8 Today we join our community in
9 requesting for consideration of
10 reinvestment in the amount of \$10
11 million. With this, the City makes good
12 on promises made since the Consolidation
13 Act of 1854, an Act for complete
14 transparency that was signed into law by
15 then pro-Slavery], pro-Fugitive Act,
16 Governor William Bigler, to gain greater
17 control of the abolitionist dealings of
18 communities like historic Germantown.
19 Reinvestment is the first step in the
20 direction towards truth and
21 reconciliation. Again, I thank you for
22 your time and look forward to hearing
23 your thoughts.

24 COUNCILMAN OH: Thank you very
25 much. Let me ask if Greg Maughan is

1 connected and available from Philly
2 Improv Theater.

3 THE CLERK: He is in the
4 meeting, Chair. I just spoke with him.
5 He's having some technical issues, so
6 I'm going to work with Council staff and
7 try to get him on.

8 COUNCILMAN OH: Okay. So
9 please work with him and when he is
10 available, let me know.

11 In the meantime, we will move
12 on. Let me thank this panel, and I
13 thank you also for the numbers. We are
14 going to take these numbers, go through
15 them because this will be meaningless if
16 we don't come up with numbers to present
17 in our deliberations about what to do
18 with the budget, so I appreciate that,
19 and then also asking for the funds and
20 then how are these funds going to be
21 distributed, and what type of acts
22 should be done, legislation, incentives
23 and other things. So I appreciate the
24 details that you're providing. And of
25 course, there are circumstances where

1 it's very difficult to just kind of come
2 up with numbers. And I understand that
3 as well, and I appreciate all the input
4 that has been provided.

5 Clerk, could you call the next
6 panel.

7 THE CLERK: The final panel is
8 going to be Nakia Dillard, Shameka
9 Sawyer and Eli and Lu Bevins.

10 COUNCILMAN OH: Thank you. So
11 with that, let me ask if Nakia Dillard
12 is connected and available.

13 MR. DILLARD: Yes, I am
14 connected and available.

15 COUNCILMAN OH: All right.
16 Please state your name, your position
17 and provide us with your testimony.

18 MR. DILLARD: Sure. Hello,
19 everyone. I want to thank you, David Oh
20 and the Committee. My name is Nakia
21 Dillard. I'm an actor here in the City
22 of Philadelphia. I've also been blessed
23 to be able to work here in the City.
24 I've been acting for over close to 25
25 years in the City.

1 I worked on the show The Wire,
2 House of Cards, Split, Concrete Cowboys.
3 I'm actually Idris Elba's dialect coach,
4 so I work with a lot of artists, and I
5 also have an acting school where I help
6 ages 7 through adult. My oldest student
7 is 67, and one of my youngest students,
8 she works on the show Servant with
9 M. Night Shyamalan. So we've been able
10 to provide opportunities for actors,
11 artists for years since 2009 when I
12 started Aikan Acts.

13 Part of my testimony is the
14 fact that taking away the budget, it
15 affects so many people. And also for
16 me, it saved my life. So a lot of the
17 stuff that's going on right now with the
18 crime, taking away the arts in the
19 schools, for me it kept me out the
20 streets. Every Friday, Saturday and
21 Sunday I was in a rehearsal, so I didn't
22 deal with drugs. I didn't drink. I
23 didn't do a lot of things because of the
24 arts. And then it also helped me learn
25 about people through stepping into

1 characters that I may never touch.

2 Like I tell my students all the
3 time, if I get shot on screen, I get up
4 afterwards. So a lot of these kids are
5 watching and they're being desensitized
6 through a lot of stuff that they see,
7 but they're living trying to imitate a
8 lot of things. But if we had more
9 programs to kind of help these kids to
10 nurture them and show them what they
11 need to do, even adults, because it's a
12 lot of adults that are pouring negative,
13 their mentality into these kids, into
14 people even saying, oh, I'm too old to
15 do this, I'm too young. And by Philly
16 not being an industry town, more of a
17 blue-collar town, whenever you look at
18 T.V., they feel like they can't get
19 there or if it's a stage, they feel
20 like, oh, I can't do that. But then you
21 go to New York, you go to Atlanta, you
22 go to wherever and you see it happening
23 all over the place.

24 And as an actor in
25 Philadelphia, I shouldn't have to go to

1 Atlanta. Like right now, I work on a
2 show called Black Lightening which we
3 shoot in Atlanta, but I have to go to
4 Atlanta to work. I would love to wake
5 up and just work right here in the City
6 of Philadelphia. So that's a little bit
7 of me and my beef, I guess.

8 For them to take away the
9 budget and think that we don't need it,
10 everything is art. You walk outside,
11 somebody created the image of a car, the
12 street, the paint, everything is art.
13 So why are we going to take those jobs
14 away, you know. So that's pretty much
15 me.

16 COUNCILMAN OH: Thank you very
17 much. Very well said, Nakia. I
18 appreciate you.

19 MR. DILLARD: Thank you very
20 much. Thank you.

21 COUNCILMAN OH: All right. Is
22 Shamika Sawyer connected and available?

23 (No response.)

24 COUNCILMAN OH: Okay. Let me
25 see if we have connected to Greg

1 Maughan. Is Greg connected and
2 available?

3 THE CLERK: He's going to
4 submit written testimony, Councilman.

5 COUNCILMAN OH: Oh, okay.
6 Technology problems.

7 Once again, Shameka Sawyer, are
8 you connected and available?

9 (No response.)

10 COUNCILMAN OH: Okay. We shall
11 move on to Eli and Lu Bevins. Are you
12 connected and available?

13 MS. E. BEVINS: Yes, we are
14 here.

15 COUNCILMAN OH: Fantastic.
16 Please state your names, your positions
17 and provide us with your testimony.

18 MS. E. BEVINS: Well, thank you
19 so much for having us and giving us this
20 opportunity to speak. My name is Eli
21 Bevins. I'm Cofounder of a small
22 entertainment company here in the City
23 called Eli Lu Entertainment and the
24 Philadelphia Film Factory. I'll speak
25 first, and then I now Lu will go after.

1 Before the pandemic, we
2 struggled with greatly as a small
3 business, but we found support with our
4 notable partners in Los Angeles. In
5 terms of our background, I received my
6 Bachelor's Degree in Computer Science
7 with a minor in Aviation Science and a
8 Master's Degree in Information
9 Architecture for Web and Mobile
10 Applications, but I've always had a
11 strong passion and respect for the arts.

12 So first and foremost before I
13 speak, I wanted to also say thank you to
14 the 90 individuals of names we collected
15 in emails to speak today, but due to
16 time, everyone is not going to get a
17 chance to speak. I'm also here to
18 represent those who share the same
19 sentiments about the arts and culture
20 budget.

21 So we understand that this is a
22 pandemic, and this pandemic is costing
23 thousands of jobs and dollars. We
24 understand that the City is receiving
25 financial relief, and those funds should

1 be allocated and disbursed accordingly.

2 But when it comes to the budget cuts
3 towards arts and culture, these cuts are
4 unacceptable and insulting for many
5 reasons.

6 4.1 million was already low if
7 you consider all the other organizations
8 that need support, and then another
9 budget cut on top of that is really just
10 a slap in the face. So I say this, how
11 much do you want the arts community to
12 suffer in Philadelphia. You can't serve
13 the people without hearing the needs and
14 wants of the people. We vote for our
15 various Councilmembers, Mayors and our
16 City officials, and we expect to be
17 listened to and heard in return when we
18 disagree with the decisions that impact
19 us, that impact us all.

20 With that being said, we have
21 concerns, we have questions and we
22 demand to have answers as to those who
23 voted to decrease the cultural budget
24 again. We are tired of being quiet,
25 stepped over and ignored in a city that

1 is known for its arts and culture but
2 doesn't seem to value the economical,
3 educational, artistic and therapeutic
4 contributions the arts bring to our
5 City.

6 And make no mistake, there's a
7 clear correlation between the high crime
8 rate and gun violence we are seeing in
9 the City during this pandemic. In fact,
10 the closing of many arts and cultural
11 organizations, events that provide jobs
12 and services to our City, these closings
13 last year should be an indication of how
14 it affects our City when they are not
15 present, which is ironic that the City
16 can cut the arts and culture budget and
17 then turn around and say, we want to
18 create preventable methods for violence.
19 Any altered ecosystem, we will feel the
20 change as we are feeling it now.
21 There's no surprise there.

22 When you are making these
23 budget cuts, what you are essentially
24 doing is cutting jobs and increasing
25 poverty and crime. Research shows how

1 art is therapeutic and how we can change
2 and save lives, but that's not enough
3 for our City. The arts also bring in
4 millions and billions of dollars, but
5 that part is often dismissed, as we
6 creators have to move and leave outside
7 of the City for opportunities as we
8 enhance their city and their economy
9 instead of our own.

10 On large film sets, there are
11 approximately 200 positions or more,
12 which mean 200-plus jobs which helps
13 bring in income, but not only for
14 filmmakers but the local businesses as
15 well, such as catering companies,
16 greenery, contractors who build sets,
17 musicians who make soundtracks,
18 entertainment law firms, hotels,
19 restaurants, transportation and much
20 more. But again, our City just doesn't
21 seem to understand the value or the
22 bigger picture. This is how our
23 community will be built back up in terms
24 of combining all these different
25 companies and organizations that support

1 a cause.

2 As creators, we don't do what
3 we do for money, but we can't do what we
4 do without it. And 4.1 million or less
5 will not do. To be transparent before I
6 close, our public schools are also not
7 well-funded in terms of the proper tools
8 when it comes to science and technology,
9 but yet we expect our youth to all want
10 to be in STEM fields, go to college, get
11 jobs at tech companies.

12 And I recall being in the
13 public school system and watching videos
14 of science projects rather than
15 participating in them, so excuse our
16 youth and young adults if they don't
17 spark an interest in science while in
18 school, but because one can discover
19 their God-given talent and turn that
20 into a career that works for them rather
21 than fall into the streets.

22 From being involved in both
23 STEM and the arts community, I do see a
24 few differences in the investment in one
25 sector over the other. Lastly, from

1 firsthand experience, it was the arts
2 that kept me financially stable during
3 my years of being a poor college and
4 graduate student as I left Philadelphia
5 with only \$20 in my pocket to study
6 computer science. I used my skills in
7 film, art and graphics to make extra
8 income by offering services to my
9 universities, no different than the
10 filmmaker, artist, musician, poet,
11 fashion designer and dancer who makes a
12 living with their passion and their
13 talents to support and provide for their
14 families. These are the people you are
15 cutting out and leaving them to the
16 streets to find that extra income.

17 Crime is created by poverty.
18 Poverty is man-made. So let's not
19 create more poverty. I hope that my
20 words today are not falling on dead ears
21 and that we as a City can end gun
22 violence and build a stronger economy.
23 Again, thank you for allowing me to
24 speak.

25 MS. L. BEVINS: Yes, I have to

1 follow it. But in sum, it will be
2 redundant. We're twins, so our
3 information is pretty similar. But I'm
4 Lu Bevins, also Cofounder of Eli Lu
5 Entertainment, Co-creator of the
6 Philadelphia Film Factory. My sister
7 and I also currently have a virtual
8 talent show called I Got the Mic, which
9 we executive-produced with the notable
10 Tina Knowles Lawson and veteran actor
11 Richard Lawson in Los Angeles.

12 I too hold a Bachelor's in
13 Computer Science and a Master's in
14 Information Architecture. I'm well
15 aware of the disparities in support for
16 the arts versus tech because I have an
17 outlook or a viewpoint into both. The
18 arts, cultural and creative economy
19 deserves much more than an insulting 0
20 budget and much more than 4.1 million.
21 For a community that contributes
22 billions to Philadelphia's economy in
23 more ways than one, the budget should be
24 set to the likes of 40 million-plus to
25 secure a future for the arts in the

1 City.

2 Just listen to the testimony
3 today, you hear we need to 2 million
4 here, 200k here, that when you listen to
5 1.4 million, I'm not really sure how
6 many people or organizations that can
7 even reach or touch, especially to
8 secure a future coming out of the
9 pandemic. We need a task force
10 committed to distributing those funds
11 across all medias, both large and small,
12 then track the impact on the community
13 and economy so that we don't end up here
14 again explaining the importance again
15 and again.

16 Philly independent film
17 community needs a film hub and studio
18 that can maintain its current talent and
19 foster new talent, while providing film
20 and media service to local businesses to
21 remain sustainable and contribute to
22 Philadelphia's economy. Overall, the
23 arts is made up of and consist of visual
24 artists, filmmakers, musicians,
25 performers, dancers, concert halls,

1 venue spaces, museums, stages, live
2 entertainment, teachers, educators,
3 fashion and graphic designers, our
4 organizations, programs and so much
5 more, many of which attract tourists to
6 the City and give us our identity.

7 The City received a large sum
8 of economic relief, and we ask that the
9 creative arts community is not shut out
10 and given a respectable amount. The
11 City is driven by the arts, and we not
12 only contribute to the economic growth
13 of the City, but we create jobs, support
14 local businesses and we create
15 opportunities for our youth remain
16 active and off the streets. This is all
17 supported by data analytics. So
18 everything everyone has said in the
19 window today is definitely supported by
20 data.

21 There's also a misconception
22 that because of the pandemic and
23 shutdowns, that the arts and creative
24 economy is not active or could not
25 thrive, making us an easy target which

1 is entirely false. Many of us, as Nakia
2 stated, in the film community, in such
3 an independent film community actually
4 received an abundance of opportunities
5 that surfaced during the pandemic, but
6 the support and opportunities did not
7 come from our own City, but others,
8 which means we are contributing to other
9 cities and their economy. And let's not
10 forget, it was art entertainment and
11 technology that brought the world
12 together, closer, during the shutdowns.

13 Everyone is aware that the art
14 and culture sector took the hardest hit
15 during the pandemic. Budget cuts of
16 this magnitude is sought on an open
17 wound that's an all-ready struggling art
18 economy and community. Many art
19 organizations are uncertain to return to
20 the City and budget cuts will make sure
21 of it.

22 Mayor Kenney himself stated
23 that he will wait towards the structure
24 root cause of violence, which is the
25 lack of education and opportunity. It

1 should be clear by now that there is a
2 correlation to the lack of opportunity
3 and violence that has surfaced during
4 the pandemic. Our youth not only need
5 to express themselves through the arts,
6 but they're a lifeline. Don't cut their
7 lifeline.

8 Many of us can attest that art
9 does, in fact, save lives. And it will
10 be entirely counterproductive and
11 counteractive to lower the budgets for
12 the arts while fighting violence in the
13 City by pulling the plug on opportunity
14 for youth and young adults. Where else
15 but the streets are they to go. We need
16 more preventive methods and programs for
17 at-risk youth. Art programs and
18 opportunities are an affordable
19 alternative to police-centered crime
20 prevention.

21 As a filmmaker and content
22 creator, I would much rather see our
23 youth shooting with cameras than
24 shooting with guns. I recall
25 volunteering at a high school once and a

1 young man was killed, and my sister and
2 I were volunteering and we didn't quite
3 know how to console the students, but we
4 introduced them to filmmaking in a
5 moment when they were disinterested in
6 everything else, and their smiles and
7 productivity returned as they told their
8 stories through the camera, at better
9 alternatives than seeking revenge or
10 fighting depression or trauma alone,
11 because art is, in fact, therapy and a
12 form of healing which contributes to
13 public health.

14 In closing, for those who doubt
15 the filmmaking industry as an economic
16 engine, consider independent filmmaking
17 rivals that of major studios. The
18 average budget for an independent film
19 is approximately \$750,000 per movie.
20 Yet many people here in the City will
21 not invest in local or independent
22 filmmaking. And just listening to
23 Sharon of the Philadelphia Film Office
24 earlier talk about the lack of support
25 for the Film Office, then what type of

1 hope does that give the independent film
2 community here.

3 I speak for the creative arts
4 economy as a whole when I say that we
5 are present, we are well aware of those
6 in office who have our best interest and
7 those who do not. It shouldn't come
8 down to picket signs and strikes outside
9 of City Hall to be heard. We invite
10 those who agree to the budget cuts to
11 speak with our community further to
12 express our concerns, while
13 demonstrating the impact the arts has
14 already had on the City of Philadelphia.
15 Thank you.

16 COUNCILMAN OH: All right.
17 Thank you very much.

18 At this time, I'm going to ask
19 if any of our other speakers who were
20 not able to connect have become
21 connected, any of the speakers from
22 prior panels, and if there are any other
23 speakers that have not yet spoken from
24 the panels before we get to public
25 comment.

1 MR. MAUGHAN: Greg Maughan from
2 Philly Improv Theater.

3 COUNCILMAN OH: Okay, Greg.
4 Fantastic. Please state your name, your
5 position and provide us with your
6 testimony.

7 MR. MAUGHAN: Okay. Hello. My
8 name is Greg Maughan and I'm the Founder
9 and Executive Director of the Philly
10 Improv Theater. We are an improv and
11 comedy theater company located in Center
12 City, Philadelphia. And I'd like to
13 thank Councilman Oh and the Committee
14 and also the legislative aides, Tom and
15 Tyler and all the other people who
16 testified this morning. I do know that
17 I wasted a little bit of our time with
18 my technical issue earlier. And so, I
19 will try to make my comments brief.

20 I'll tell you briefly about
21 what the Philly Improv Theater face, and
22 then quickly what I think on a larger
23 scale can be done to help. We closed on
24 March 13th. In normal times in a
25 typical year, we would welcome 60,000

1 patrons into our building across the
2 course of our year. We offer about
3 1,000 performances a year on three
4 different stages, primarily focused on
5 Philadelphians, people who have learned
6 at our own training center, how to act,
7 how to write comedy, how to perform
8 standup.

9 Each year we have several
10 thousand students from as young as
11 kindergarten to as old as 84, 85 years.
12 We also offer \$50,000 in scholarship to
13 people from historically marginalized
14 identities, something we'd like to be
15 able to continue to do coming out of the
16 pandemic.

17 The issue is that we've lost 95
18 percent-plus of our revenue, while many
19 of our costs still remain. So I'm a
20 small business owner, and last year I
21 put my entire life savings into trying
22 to keep my business afloat. There's a
23 very good chance that I won't see that
24 money back. And there's a very good
25 chance that even with the support from

1 the federal government, things like the
2 Shutter Venue Operators program, we are
3 only going to get back to the point of
4 being flat broke. That legislation was
5 designed to support businesses for nine
6 months. Of course, by the time we
7 reopen, we will most likely have been
8 closed for 18.

9 I'm also a member of Pivot, and
10 I want to sign onto everything that
11 Kerri Park from World Cafe Live said
12 earlier today. We would have to make
13 it that our members would need \$13.5
14 million just to make up the difference
15 between the federal funding and grants
16 that have been offered and what we'll
17 need to be back to an even play. And
18 that is true for my business, but it's
19 true across the board.

20 All these arts and cultural
21 organizations are hurting, and we
22 realize that the City as a whole is
23 hurting. I want to acknowledge that.
24 Prior to becoming a theater owner, I
25 have a Master's Degree in Public

1 Administration from Fells. I taught in
2 schools with Teach For America, so I
3 know that there are other priorities
4 that are screaming out for aid at the
5 moment and desperate for help in the
6 City. But I think we have to remember
7 that the arts and culture sector that's
8 been built in Philadelphia goes back in
9 many ways to the creation of the City,
10 and especially to the first Rendell
11 Administration when he made arts and
12 culture on the Avenue of the Arts a
13 pillar of the rebuilding of the City.
14 That's 30 years' worth of work that can
15 disappear in the blink of an eye if
16 something isn't done to support these
17 institutions. So that's a very brief
18 summary of my story of kind of what
19 we're up against.

20 And the things I called for are
21 a system to allow venues and shuttered
22 museums, theaters that qualified for the
23 Shuttered Venue Operators Grant from the
24 federal government to automatically
25 qualify for some amount of grant money

1 from the City that will make up part of
2 that nine months of revenue that they
3 aren't going to receive from Shuttered
4 Venue.

5 I'd also sign on to the Arts
6 Task Force call for an Office of the
7 Nighttime Economy. They called for a
8 restoration for the funding for the
9 Cultural Fund, an increase for that
10 funding, the Bevins just spoke about it
11 so eloquently. \$40 million is a great
12 place to start for what the arts and
13 culture sector brings to the City. The
14 City does not return funds that could
15 amplify that.

16 And I would also say that we
17 need support that doesn't cost Council
18 anything. We need support from the City
19 lobbying for additional funding like
20 SVOG at the state level and changes to
21 liquor licenses for small cultural
22 institutions and other live
23 entertainment venues that could help
24 them, so those are things that don't
25 cost you anything.

1 The final thing I'd call for is
2 a moratorium on the amusement tax
3 through the end of 2022. There's
4 probably some cap that's reasonable on
5 venue occupancy size for that. It might
6 be 1500 seats. It might be 2,000 seats.
7 Obviously, although they're hurting in
8 other ways, the Eagles and sports teams
9 could probably afford to pay the
10 amusement tax. So that's my testimony.
11 Thank you for listening. I shortened it
12 and improvised, but I'm an improviser.

13 COUNCILMAN OH: All right.
14 Thank you very much. And thanks for
15 struggling through this to join us and
16 provide us with your testimony.

17 I don't have questions. I will
18 ask if any other Councilmember has
19 questions for this panel.

20 (No response.)

21 COUNCILMAN OH: I don't see any
22 additional questions. I appreciate that
23 you have been clear, providing also
24 dollar amounts that is so important to
25 the purpose of this hearing.

1 At this time, I'm going to
2 allow Tech staff or Council Support to
3 bring in anyone who had signed up to
4 make public comment. I will note the
5 time is 12:35, so we typically limit the
6 time of public comment, not in every
7 case. But I will say that I will limit
8 it to basically three minutes. That's a
9 request to try to keep your comments to
10 three minutes.

11 Can we go to public comment?

12 COUNCIL SUPPORT: Sure,
13 Councilman. We're just going to need a
14 short break just to get the public
15 comment participants in.

16 COUNCILMAN OH: Okay. Thank
17 you.

18 (Brief recess.)

19 COUNCILMAN OH: All right.
20 Thank you very much. We have people who
21 have signed up for public comment
22 regarding this resolution. I would ask
23 that if we could please have their
24 testimony, and just ask that you try to
25 keep it under three minutes. We're

1 really pressed for time, and I thank
2 you.

3 THE CLERK: The first speaker
4 is Joyce Drayton.

5 MS. DRAYTON: Good afternoon.
6 Can you hear me?

7 COUNCILMAN OH: Yes, we can.

8 MS. DRAYTON: Wonderful. Thank
9 you, Councilman Oh and all
10 Councilpersons present and any guests.
11 Thank you for this opportunity to share
12 my story. My name is Joyce Drayton. I
13 am commenting on Resolution No. 200339,
14 and honored to have served on the Arts
15 and Cultural Task Force, but I come to
16 you today as a grantee of the
17 Philadelphia Cultural Fund, we refer to
18 as PCF.

19 I'm the Founder and Executive
20 Director of the Georgia E. Gregory
21 Interdenominational School of Music, who
22 has provided music, performing arts and
23 education for at-risk youth in our inner
24 city since 1999. During our 21-year
25 journey, GEGISOM has served over 5,000

1 youth as students, performers, up-and-
2 coming leaders or supporters in our
3 inner city community where music and
4 arts programming was nonexistent prior
5 to our arrival. We also served over 400
6 adults, and our oldest student was 92
7 years old.

8 To make sure any youth who
9 desire to study music or dance, GEGISOM
10 provided free and extremely lower
11 tuition to families with marginalized
12 finances, and rose to the occasion
13 during the COVID pandemic as we continue
14 to provide music or performing arts
15 training at no charge. How can this
16 happen when one of our main supporters
17 since 2005, the PCF, who has been a
18 significant funder from GEGISOM, as they
19 invested in our vision and mission to
20 fill the void or arts programming in
21 Black and Brown communities.

22 PCF's support for general
23 operating funds to small grassroots
24 organizations like GEGISOM allows us to
25 give youth a positive alternative for

1 cognitive, social, emotional and
2 cultural development. PCF is a critical
3 supporter of 349 arts organizations that
4 contribute to the economic engine and
5 vital health of our City, and even more
6 so to the 200 organizations who are
7 awarded some funding from the
8 drastically reduced budget for Fiscal
9 Year 2021.

10 We implore that Philly show up
11 and show out for arts funding so that
12 talented artists do not leave to go to
13 other cities, who financially appreciate
14 and support their work. We implore our
15 Mayor and City Councilmembers to restore
16 PCF to prepandemic budget levels of 3.14
17 million for the Fiscal Year 2022,
18 demonstrating that funding for the arts
19 sector serving youth in our communities
20 matter. Thank you for your time.

21 COUNCILMAN OH: Thank you very
22 much for your testimony and your good
23 work.

24 THE CLERK: The next speaker is
25 Queen Judith Robinson.

1 MS. ROBINSON: Good day.

2 COUNCILMAN OH: Good afternoon.

3 We hear you loud and clear.

4 MS. ROBINSON: Yes. Queen
5 Robinson here, testifying on Resolution
6 200339. Greetings from North
7 Philadelphia, a whole tourism.com with
8 history all over the place, Church of
9 the Advocate, historic Church of the
10 Advocate, the John Coltrane House -- I
11 hope we can work out that fiasco --
12 Dr. (inaudible) House and a whole
13 community, tourism community, we got
14 tourism. I don't have numbers for you
15 today, but we're missing out on
16 opportunity by not focusing on all the
17 possibilities.

18 So in that regard, Committee on
19 Global Opportunities and Creativity and
20 Innovation, please be as excited about
21 greeting all of our citizens, listen as
22 intently and be respectful of all ideas.
23 Because in this pandemic when we reset,
24 leave no one behind please. As we do
25 these virtual meetings, you're not

1 inclusive, you're missing out on a lot
2 because some people are not quite here
3 yet. So in that regard, I beg of you to
4 be inclusive, especially as we relate to
5 resetting the economy. All of this
6 money coming in here, let's think
7 differently about what's going on.

8 I heard some beautiful
9 testimony about the fashion industry.
10 That will be a powerful thing to happen
11 here. Brought me back, my background is
12 in fashion design. That was my first
13 career. So there's a lot of
14 possibilities there, especially in an
15 urban community as we reset. We're
16 talking about training. We're talking
17 about knowledge. Because with all these
18 institutions around us, international
19 institutions such as Temple University
20 right here in North Central Philadelphia
21 growing all around us.

22 It should be leave no one
23 behind. We should not have a problem
24 with educating our youth and training.
25 We have an environmental education

1 group, and I'm also on the School
2 District of Philadelphia Environmental
3 Advisory Council, so it's good to hear
4 about ions cleaning the air. But,
5 listen, how does that connect from
6 Germany or from Exton to North
7 Philadelphia. Leave no one behind.
8 Train our youth, and they will be able
9 to take advantage of all these
10 opportunities.

11 So I'm here today as a
12 Committee person, 32nd Ward, asking for
13 inclusion. I hear about the arts and
14 the million dollars, but let's not have
15 us jump through 99 hoops the same we
16 would -- they say Black folks have been
17 catching hell before the pandemic and
18 now the pandemic leaves glaring
19 inequities and neglect. So I'm happy to
20 hear about the Strawberry Mansion being
21 included in the film industry and all
22 the possibilities in what's going on at
23 Budd, but we got to make sure we do the
24 connection to the people most in need,
25 in my community. So I'm here today just

1 to amplify our voice here in North
2 Central and, say, yeah tell them we are
3 rising. We want to be included in
4 everything. Thank you so much for the
5 opportunity. Thank you.

6 COUNCILMAN OH: Thank you for
7 your testimony and your work.
8 Appreciate what you have said.

9 The next witness, please.

10 THE CLERK: Our last witness is
11 going to be Maureen Frantantoni.

12 MS. DELCORIO FRANTANTONI: Good
13 afternoon, Councilman Oh --

14 COUNCILMAN OH: Good afternoon.

15 MS. DELCORIO FRANTANTONI: --
16 Councilwoman Sanchez, Councilman Thomas
17 and others. I'm Maureen DelCorio
18 Frantantoni, lifelong resident of South
19 Philadelphia, former Home and School
20 President of Nebinger, Temple graduate
21 with a B.A. in Theater, actress,
22 performer, musician, singer, advocate,
23 community leader, activist and the
24 parent of two public school students.

25 I'm speaking on behalf of

1 Resolution 200339. I echo the
2 sentiments of the other speakers here
3 today. We must open the theaters,
4 museums responsibly of course, but as
5 soon as possible. Just as the sports
6 venues are opening, we can't stop
7 opening things. After being locked down
8 so long, our emotional state has been
9 affected, and we need to get back to the
10 "new normal" and start getting out there
11 and enjoying things.

12 We need to put people to work
13 again, and we've said all of this during
14 this meeting, how important it is.
15 Also, the artist, we need to do things
16 that we love the most and that's
17 perform. So the arts need to be
18 well-funded. We know that. They are
19 vital to our well-being and a vital part
20 of our community.

21 So my question is, in listening
22 to all of the testimony with the
23 technologies that we heard about
24 earlier, why is it that we are behind?
25 We should be on top and in the forefront

1 of this effort since our arts and
2 cultural heritage is so rich in
3 Philadelphia and diverse. Arts and
4 culture needs to stay here and all over
5 the world. So how are we going to get
6 this done? How are we going to move
7 forward quickly? We cannot just drag
8 our heels. We need to move quickly on
9 this. And our schools need to be in new
10 buildings without the hazards of
11 asbestos and lead paint or whatever.
12 But how are we going to do this? This
13 is the question that we must ask
14 ourselves, to move forward quickly so
15 that everything doesn't fall apart, and
16 we can hold on to this rich heritage
17 that we have. Thank you for your
18 consideration and your time.

19 COUNCILMAN OH: Thank you very
20 much for your testimony and for
21 listening to the testimony of others.

22 MS. DELCORIO FRANTANTONI:
23 You're welcome.

24 COUNCILMAN OH: Okay. Well,
25 let me thank everyone, all the

1 witnesses, the Councilmembers, their
2 staff, for listening to today's hearing,
3 for testifying, for doing research, for
4 doing work and providing your important
5 input. There is a budget proposal, and
6 currently there's testimony about the
7 budget. But the budget is not done. It
8 will come down to the vote of Council
9 working with the Administration to come
10 up with a final budget.

11 However, it doesn't mean that
12 things will or won't be done. First, as
13 a result of this hearing, something has
14 to happen next, and I will take the next
15 step based on your testimony. Then
16 there has to be a vote of the elected
17 representatives, and perhaps
18 negotiations or other things, if it gets
19 that far.

20 What is important is to answer
21 your question, Maureen, how does this
22 happen. People have to make it happen.
23 It depends on what people want. The
24 School District is getting \$1.1 billion.
25 The City is getting \$1.4 billion. How

1 shall that money be used. Shall we
2 restart our economic engines, our
3 economy and then see that people return
4 to work, have jobs, tourists come back
5 in, clean up this City and make it a
6 vibrant City. Are we going to spread
7 this money out over several years of a
8 depressed economy and raise taxes
9 because we're broke. How are we going
10 to do this. And your testimony is
11 critically important, but also your
12 rallying of like-minded people who want
13 to see the Arts budget restored to where
14 it was, which has to do with mostly the
15 Philadelphia Culture Fund. But a new
16 idea is to take the money that is
17 intended to revitalize our City and
18 create a creative Arts Fund to address
19 all the damage that was done by COVID
20 and all the results of COVID, to deal
21 with gun violence and depression and
22 other issues, to train people, to
23 provide education, and to do so because
24 we have a great foundation in arts and
25 culture that we might lose if we don't,

1 so we have to act because we don't want
2 to lose it and we have to act because it
3 is providing our City a tremendous
4 opportunity to get into the plus side,
5 the positive side to grow and to be
6 vibrant.

7 So with that, this concludes
8 the business before the Committee on
9 Global Opportunities and the Creative
10 Innovative/Economy. The hearing is
11 recessed until the call of the Chair.
12 Thank you, everybody, and have a great
13 day and a great weekend.

14 (Committee on Global
15 Opportunities and the
16 Creative/Innovative Economy concluded at
17 12:50 p.m.)
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C E R T I F I C A T I O N

I, hereby certify that the
proceedings and evidence noted are contained
fully and accurately in the stenographic
notes taken by me in the foregoing matter,
and this is a correct transcript of the
same.

TANEHA C. CARROLL
Court Reporter - Notary Public

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