

COUNCIL OF THE CITY OF PHILADELPHIA
PARKS, RECREATION, AND CULTURAL
AFFAIRS

Room 400, City Hall
Philadelphia, Pennsylvania
Monday, December 3, 2012
10:15 a.m.

PRESENT:

COUNCILWOMAN CINDY BASS, CHAIR
COUNCILMAN BOBBY HENON
COUNCILMAN KENYATTA JOHNSON
COUNCILMAN CURTIS JONES, JR.
COUNCILMAN DAVID OH
COUNCILWOMAN BLONDELL REYNOLDS BROWN

RESOLUTION 120768 - Resolution authorizing
City Council's Committee on Parks, Recreation,
and Cultural Affairs to Hold Public Hearings
Regarding the Impact of Arts and Culture on
Philadelphia's Regional Economy.

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COUNCILWOMAN BASS: Good

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morning. Good morning. This hearing is

4

called to order. This is a public

5

hearing of the City Council Committee on

6

Parks, Recreation, and Cultural Affairs.

7

The purpose of this public hearing is to

8

hear testimony on Resolution No. 120768.

9

My name is Councilwoman Cindy

10

Bass. I'm the Chair of the Committee,

11

and I want to recognize the presence of a

12

quorum of Committee members. Members of

13

the Committee in attendance are

14

Councilman Curtis Jones, Jr., Councilman

15

Bobby Henon, and Councilman Kenyatta

16

Johnson.

17

At this point, I want to ask do

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any of the members have any opening

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remarks that they would like to make?

20

(No response.)

21

COUNCILWOMAN BASS: Not at this

22

time, okay. Can we have the Clerk now

23

read the title of Resolution 120768.

24

THE CLERK: Resolution No.

25

120768, a resolution authorizing

1 12/3/12 - PARKS - RES. 120768
2 Council's Committee on Parks, Recreation,
3 and Cultural Affairs to hold public
4 hearings regarding the impact of arts and
5 culture on Philadelphia's regional
6 economy.

7 COUNCILWOMAN BASS: Thank you.
8 Arts and culture have often
9 been overlooked as a source of employment
10 and economic benefit to the Philadelphia
11 region. This year the Greater
12 Philadelphia Cultural Alliance released a
13 report which indicated that Philadelphia
14 region's arts and cultural sector has a
15 \$3.3 billion yearly impact on the local
16 economy, creating nearly \$170 million in
17 state and local taxes annually, and
18 producing 490 million in household income
19 in the City of Philadelphia.

20 We all know that the arts and
21 culture sector is a vital regional asset
22 that supports thousands of jobs, benefits
23 businesses in every industry, and helps
24 grow our economy, and there is a further
25 need for exploration as to how the City

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2 can help foster and encourage the growth
3 of our arts organizations.

4 So with that, we will commence
5 with the hearing by calling the first
6 panel. And that first panel would
7 include Michael Norris, who is the
8 Vice-President of External Relations for
9 the Greater Philadelphia Cultural
10 Alliance; Tom Kaiden, who is also the
11 Executive Director of the same
12 organization; Anne Ewers, President and
13 CEO of the Kimmel Center; Ed Cambron,
14 Senior Vice-President of the Kimmel
15 Center; and Rasheeda Perry-Jones,
16 Director of Institutional Communications
17 also for the Kimmel Center. So if they
18 could come forward.

19 (Witnesses approached witness
20 table.)

21 COUNCILWOMAN BASS: Okay. If
22 we can have you state your name for the
23 record before you begin and then begin
24 your testimony.

25 MR. NORRIS: Michael Norris

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2 from the Greater Philadelphia Cultural
3 Alliance.

4 COUNCILWOMAN BASS: Okay.

5 MR. NORRIS: Good morning,
6 Chairwoman Bass and members of the
7 Committee. My name is Michael Norris and
8 I'm the Vice-President of External
9 Relations for the Greater Philadelphia
10 Cultural Alliance, which represents a
11 diverse non-profit sector consisting of
12 more than 400 cultural organizations
13 throughout the City and region, including
14 museums and zoos, history and heritage
15 sites, colleges and art schools,
16 galleries and performing arts centers,
17 and cultural and community art
18 organizations. On behalf of all of our
19 members, I thank you for calling this
20 hearing and for the invitation to testify
21 today. It is an honor.

22 I understand that the hearing
23 was called in part because of the study
24 that we released in September - Arts,
25 Culture and Economic Prosperity, which I

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2 believe each of you have already
3 received.

4 COUNCILWOMAN BASS: Yes.

5 MR. NORRIS: I'm glad it has
6 been so well-received by the City and the
7 media.

8 As you know, what we found was
9 that the impact of the region's
10 non-profit cultural sector on our economy
11 is significant. When we total up direct
12 and indirect spending by cultural
13 organizations and their audiences, we see
14 that arts and culture has a \$3.3 billion
15 economic impact. It supports 44,000
16 full-time jobs and provides more than \$1
17 billion in household income for area
18 families.

19 These are the region-wide
20 impacts. For today's hearing, we wanted
21 to provide the Committee with
22 City-specific impact numbers.
23 Philadelphia is the region's cultural
24 epicenter. Of our 400 members, almost
25 300 of them are located in the City, so

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2 it is no surprise that Philadelphia has
3 the lion's share of cultural activity.

4 Of the \$521 million that arts
5 and cultural audiences spend on meals,
6 merchandise, transportation and other
7 direct spending, 92 percent, or 478
8 million, is spent in Philadelphia.

9 Direct spending by Philadelphia cultural
10 organizations follows the same pattern,
11 accounting for 88 percent of the regional
12 total, or 767 million. The combined \$1.2
13 billion spent by City audiences and
14 organizations triggers additional rounds
15 of indirect spending as dollars ripple
16 through the economy and adds up to a
17 total economic impact for the City of
18 \$2.8 billion.

19 When we look at jobs and
20 household income, we see something
21 similar. Of the total 44,000 full-time
22 jobs, 29,800 of them are here in
23 Philadelphia. And even though some of
24 those City workers commute with their
25 paychecks back to the suburbs, at more

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2 than \$490 million, Philadelphia's share
3 of household income is more than that of
4 Bucks, Chester, Delaware, and Montgomery
5 Counties combined.

6 And the national study, of
7 which our local economic impact report is
8 a part, revealed that of the major cities
9 that participated in the study,
10 Philadelphia's cultural sector ranks
11 third in per capita direct expenditures,
12 jobs generated per 1,000 residents, and
13 total full-time jobs generated.

14 Now, City Council is often
15 confronted with the question, How can we
16 spend public money on arts and culture
17 when we still have families without
18 health insurance, a roof over their heads
19 or good schools?

20 The answer is because culture
21 is an investment and it gives back far
22 more than it gets. Not just in improved
23 quality of life or personal growth for
24 our residents or educational
25 opportunities for our children, but in

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2 revenues returned to our government.

3 The arts and culture sector in
4 Philadelphia is responsible for
5 generating \$59 million in City tax
6 revenues, not a bad return on our \$24
7 million total public investment. That
8 works out to about \$2.49 returned on
9 every dollar invested by the City.

10 So it isn't a choice between
11 culture and vital public services. It
12 isn't a zero-sum game. When state and
13 local taxes are combined, our city's
14 cultural sector is actually helping to
15 generate \$119 million in tax revenues.
16 We are a revenue generator for both the
17 City and the Commonwealth, and this is
18 money that pays for services like public
19 safety, education, and healthcare.

20 Arts and culture is not just a
21 revenue generator. It is a growth
22 strategy for Philadelphia and the region.
23 It transforms neighborhoods, revitalizes
24 commercial corridors, and breathes new
25 life into our communities. Arts and

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2 culture is helping to inspire and educate
3 our children to be better citizens and
4 fostering within them the creativity they
5 will need to compete in the global
6 marketplace. It helps to foster an
7 environment that promotes creativity,
8 innovation, and entrepreneurship. It is
9 an important part of building a quality
10 of life that attracts top talent from
11 around the world and helps keep our
12 brightest college graduates.

13 Last year, Travel and Leisure
14 Magazine ranked Philadelphia the number
15 one city for arts and culture in the
16 country, and more recently Foreign Policy
17 Magazine and the McKinsey Global
18 initiative listed Philadelphia as one of
19 the 75 most dynamic global cities for the
20 year 2025, citing our burgeoning arts
21 scene as a crucial factor.

22 The future looks bright, but it
23 is anything but certain. Philadelphia's
24 cultural sector is still recovering from
25 the recession. Our research with the

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2 Cultural Data Project on over 400
3 cultural organizations reveals that this
4 sector, which had been operating with
5 thin margins of around 2 percent going
6 into the recession, is now operating in
7 the red, with an average loss of 9
8 percent per year. The reason for these
9 losses is that while Philadelphia's
10 cultural attendance grew 5 percent during
11 the recession and individual
12 contributions rose over 20 percent, it
13 was still not enough to offset the loss
14 of corporate, foundation, and government
15 support. A greater, more prosperous
16 future requires real investment in the
17 present.

18 So what is the first step?
19 Stabilize and restore.

20 In the short term, the City
21 should restore its investment in the
22 Philadelphia Cultural Fund, currently at
23 \$1.6 million, to at least its 2009 level
24 of \$3.2 million. In addition, the City
25 should continue its commitment to the

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2 Mural Arts Program, which, under the
3 leadership of Joan Golden, has brought us
4 international acclaim and revitalized
5 neighborhoods in every part of the City.
6 And Philadelphia should also continue to
7 support City-affiliated organizations
8 like the African American Museum, the
9 Philadelphia History Museum, and the
10 Philadelphia Museum of Art.

11 Another agency working hard to
12 make Philadelphia more beautiful is the
13 Office of Arts, Culture, and the Creative
14 Economy. The Cultural Alliance fought
15 hard to re-establish this office, and
16 City Council should continue to invest in
17 and shape our City's creative economy by
18 supporting the important work of that
19 office, including the Percent for Art
20 Program, the Cultural Fund, and the
21 strategic integration of the creative
22 economy within the City government.
23 Parks and recreational amenities are also
24 a big part of what makes Philadelphia
25 attractive, and Deputy Mayor Mike

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2 DiBerardinis should be commended for
3 helping to make our city greener,
4 playful, and more sustainable.

5 Our research has proven what
6 residents see every day: Across the
7 City, arts and culture is making this one
8 of the great cities of the world. An
9 investment in our arts and culture is an
10 investment in our communities and a key
11 part of the long-term strategy for the
12 City. We urge you to continue to work
13 with us on ways to sustain and invest in
14 this critical resource. Many other great
15 regions have dedicated funding streams
16 for arts and culture. Philadelphia
17 should also invest resources into a
18 dedicated fund, not just for arts and
19 culture but for our parks, libraries,
20 recreational outlets, and other
21 invaluable assets that make this such a
22 beautiful and wonderful place to live.

23 Thank you for all you have done
24 to invest in Philadelphia's thriving
25 cultural community and for the

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2 opportunity to speak with you today. We
3 look forward to working with you to
4 further the economic, personal, and
5 community growth of our great city and
6 its residents.

7 Thank you.

8 COUNCILWOMAN BASS: Thank you
9 for your testimony. We're actually going
10 to hold questions on this panel until we
11 actually hear from all of you.

12 So, ma'am, if you'd like to
13 state your name for the record and begin
14 with your testimony.

15 MS. EWERS: Good morning. Anne
16 Ewers, President and CEO of the Kimmel
17 Center, and a special thank you to you,
18 Councilwoman Bass, for allowing this
19 hearing to happen this morning. We
20 appreciate it.

21 When we think of the arts, the
22 arts are part of our heritage. They are
23 the fabric that makes our quality of life
24 what it is. The arts educate and enrich
25 our children, and they have a tremendous

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2 impact on our economy.

3 The Kimmel Center opened its
4 doors in 2001 and, since that time, has
5 had tremendous impact on this community.
6 We are the home of eight resident
7 companies: the Philadelphia Orchestra;
8 Pennsylvania Ballet; Opera Company of
9 Philadelphia; Philadanco; two chamber
10 organizations, the Chamber Orchestra and
11 the Chamber Music Society; ATAFY, a
12 children's theatre company; and Philly
13 Pops.

14 With the Kimmel Center, we
15 welcome 8,000 people per night on our
16 campus. Our campus includes the Kimmel
17 Center, the Academy of Music, and the
18 Merriam Theatre. Over 1 million people
19 cross our threshold each year, and 14,000
20 students and their teachers are reached
21 through our educational programs.

22 From an economic impact, since
23 the Kimmel Center started, it has
24 produced \$4 billion in economic activity
25 in this region. That represents annually

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2 \$350 million driven into the state's
3 economy, 4,200 jobs. The ten years of
4 its existence has generated 46 million in
5 tax revenues.

6 In 2011, the Kimmel Center
7 launched PIFA, the Philadelphia
8 International Festival of the Arts. It
9 was a resounding success. Over 25 days,
10 this festival drew together 145
11 performing, visual, and cultural arts
12 organizations; featured 1,500 artists.
13 The street fair alone one day on the
14 Avenue of the Arts, 195,000 people,
15 economic impact for one day, \$10 million.
16 The overall festival over 25 days,
17 404,000 people attended; economic impact,
18 \$55 million into the region's economy;
19 13,000 room nights; \$19 million in
20 retail.

21 We are launching again PIFA for
22 2013, March 28th to April 27th. The
23 performing, visual, and cultural arts
24 organizations will come together, 50 of
25 them, and they will ask the question, If

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2 you had a time machine, where would you
3 go?

4 So we hope that you'll join us
5 for PIFA. We hope to see you often on
6 the Kimmel Center campus, and, most
7 importantly, I firmly believe that the
8 arts has an impact on our lives, has an
9 impact on our economy, and I urge local
10 government to support the performing arts
11 organizations.

12 Thank you.

13 COUNCILWOMAN BASS: Thank you.
14 Thank you for your testimony.

15 Sir.

16 MR. CAMBRON: Ed Cambron,
17 Senior Vice-President of the Kimmel
18 Center for Performing Arts. Thank you,
19 Councilwoman Bass and members of City
20 Council, for inviting us.

21 I'll let Anne Ewers' remarks
22 stand on behalf of the Kimmel Center, and
23 I'm here to answer any questions if you
24 have specific information you'd like.

25 COUNCILWOMAN BASS: Thank you.

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2 And Rasheeda.

3 MS. PERRY-JONES: Hi. I'm
4 Rasheeda Perry-Jones from the Kimmel
5 Center. I also will let Anne Ewers'
6 testimony stand, and I'm here to answer
7 any questions you might have.

8 COUNCILWOMAN BASS: So, Anne,
9 you're in charge.

10 So why don't we start with the
11 panel.

12 And actually first I'd like to
13 recognize the presence of Councilwoman
14 Blondell Reynolds Brown, who has joined
15 us, the former Chair of this Committee,
16 who has been very, very helpful. So we
17 want to acknowledge your presence. Thank
18 you for being here this morning.

19 And I know that Councilman
20 Jones had a question.

21 COUNCILMAN JONES: Good
22 morning.

23 (Good morning.)

24 COUNCILMAN JONES: First of
25 all, the disconnect between the arts and

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2 economic development, I want you to know
3 we recognize the synergy. Franklin
4 Delano Roosevelt and the New Deal, even
5 when he was doing bricks and mortar and
6 major public works projects, understood
7 that murals, concerts and other things,
8 while people were working, enriched their
9 spirit and created a whole pathway for
10 the arts during that period. So it goes
11 back even further than that, but we
12 recognize here that it's an important
13 part of our local economy.

14 I guess what I wanted to ask is
15 a couple of things by way of this
16 creative economy. If you were to
17 hypothetically -- you talked about a time
18 machine. I'm going to give you another
19 hypothetical. If there was -- take
20 Philadelphia out of it, but if there was
21 one city that we would aspire to be like,
22 who would it be and why, and then one
23 city that we don't want to be like and
24 who would that be and why not. That's
25 for everybody up there.

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2 MS. EWERS: My first answer
3 would be that so often Philadelphia puts
4 itself down and doesn't think that it
5 aspires or is at the level of other
6 cities, and having lived in Boston, San
7 Francisco, grown up in Chicago, my
8 favorite place -- and I would say this
9 whether I was sitting here or whether I
10 was across the country -- my favorite
11 place to live is Philadelphia. I feel
12 that the history that we have here --

13 (Applause.)

14 MS. EWERS: Yes.

15 I feel that the history that we
16 have here, the extraordinary arts that we
17 have here, and the people, frankly, I
18 would say we are the place that I want to
19 be and we're the place we should be in
20 aspiring to.

21 COUNCILMAN JONES: And that's
22 exactly why I said take Philadelphia out
23 of it.

24 MS. EWERS: I know, but I just
25 had to get that in there.

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2 COUNCILMAN JONES: So what I
3 want to know is if there was a closest
4 enviable city, who would it be and why.
5 And that's important for us to know.

6 MS. EWERS: No. Understood.
7 Understood. While New York is terrific
8 and I think there is much to be had in
9 New York, I would actually look at a city
10 like Minneapolis. What they offer in
11 terms of arts and culture and what they
12 do with the collaboration of all of the
13 entities to really put a big focus on
14 arts and education, it's an extraordinary
15 place. They have always been a leader in
16 creative art activity and collaborative
17 efforts. And so I would have to say
18 Minneapolis. And I, frankly, can't think
19 of a city from a negative standpoint. I
20 apologize. I just can't think of one
21 that -- because I only look at the ones
22 that are doing well.

23 COUNCILMAN JONES: Would
24 anybody else like to respond on the
25 panel?

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2 MR. NORRIS: I'll add I had the
3 great fortune to go to Toronto over the
4 summer for the Economy League's
5 Leadership Exchange, and we saw a lot of
6 examples of arts and culture being fully
7 integrated into community and economic
8 development strategies across Toronto.
9 It impressed a lot of people from
10 Philadelphia. There were about 100
11 Philadelphians on that trip, including
12 myself, many of whom did not know about
13 the exciting amount of similar activity
14 that's actually happening in our own
15 city. So that was a great opportunity
16 for people to see what could be done.

17 I spent a lot of time on that
18 trip saying, Yeah, this is great, but
19 we're already doing this and this is
20 already happening in Philadelphia. But
21 it really was a good example in an
22 environment that really sort of
23 celebrated diversity, looked at the
24 economic and community ramifications of
25 culture and sort of fully integrated them

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2 into all of the strategies.

3 COUNCILMAN JONES: So if I
4 understand your response, that if we
5 could integrate more into the mainstream
6 arts and culture, that would be the
7 Toronto example?

8 MR. NORRIS: Yes.

9 COUNCILMAN JONES: Okay. I've
10 been to Toronto. It's fairly clean, but
11 the taxes are very high, but I find them
12 to be a great city.

13 I recognize that also in
14 Toronto, they've wooed a lot of film to
15 their area and that kind of -- not
16 necessarily your Hollywood, LA type of
17 film, but more --

18 MS. EWERS: Art film.

19 COUNCILMAN JONES: Art forms.
20 And I wonder why. Is that something that
21 we should take a page from their book?

22 MS. EWERS: They've created a
23 fabulous international film festival, and
24 I do think that film crosses so many
25 interests in a community, and I certainly

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2 think that our own Sharon Pinkenson does
3 a stunning job of having films produced
4 here, which is great. And I think as
5 much independent film activity that we
6 can generate in this community, the
7 better. So that is a good page to draw
8 from.

9 COUNCILMAN JONES: So that
10 leads me to my next point, is, I think
11 diversity is to arts and entertainment as
12 seasoning is to food. Without diversity
13 and without seasoning, it would be very
14 dull. So we have -- and Toronto is
15 another example of a mixed blend of
16 Caribbean and other cultures that they've
17 assimilated into the mainstream.

18 So what I want to know is how
19 do we do some of that, better engrain
20 that here? I take a page from your book,
21 and I admire what you've been able to do
22 by way of cultural change, attracting
23 non-traditional concert-goers. I
24 followed it both in the practical sense
25 and I've seen it on TV. You celebrate

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2 it. So I think you get it. Is that true
3 for the greater community?

4 MS. EWERS: I think it needs to
5 be, if it's not. I think that there are
6 certain organizations that reach a broad
7 and diverse populus. I think there are
8 others that need to do more to do that.
9 I think that it's important that what we
10 put on our stages, that what we do in
11 terms of our events reaches and embraces
12 the entire community, and when we look at
13 the wonderful diversity that we have in
14 Philadelphia and, as you wonderfully
15 suggest, we must respond to this
16 diversity, it makes all of what we
17 present more exciting, more really
18 thrilling, frankly, for everybody, and I
19 think the more we can do, the better.
20 And I do think there is much still to be
21 done.

22 COUNCILMAN JONES: Well, I'm
23 going to ask this of all of the panels,
24 and the Chairwoman has given me some
25 latitude to do so. So my thing to you

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2 would be that I would love to market
3 better the diversity of our city, a city
4 of neighborhoods. I happen to know that
5 there's some small quaint theatres up in
6 Germantown that every seat is a good
7 seat, and so you can kind of tandem,
8 piggyback that marketing.

9 I know Point Breeze has a rich
10 history of performing arts down there,
11 and I think it's a wonderful history that
12 South Philly has by way of arts and
13 culture. In my own district, I think of
14 Overbrook High School, my alma mater,
15 where we've produced great artists out of
16 there. In Roxborough, we have Stanley
17 Clarke, the jazz musician, and others.

18 So what I want to see is a
19 neighborhood connection, that type of
20 diversity; that Center City is a great
21 place to live, work and play, but there
22 are other places that that connection,
23 that neighborhood tour -- and I challenge
24 the Tourism Bureau also to do more of
25 that, to get people out into the

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2 neighborhoods to experience some of that
3 art and culture there.

4 So, finally, I would say what
5 are you doing with the public schools?
6 We've had some draconian cuts in art and
7 in music and things like that. Can you
8 speak to how you might be helpful in
9 bridging that cultural gap for some of
10 our future Philadelphia taxpayers?

11 MS. EWERS: Yes. We have quite
12 a rich educational program, and the
13 program is beautifully aligned with what
14 we offer in terms of our programming. So
15 that we realize that our resident
16 companies, six of whom are classically
17 focused, we figure that we need to be
18 able to complement what they do. So our
19 focus is music, theatre, Broadway, and
20 jazz and then, of course, a popular mix.
21 So our education program reflects that.

22 So it's both broad and depth
23 that we offer in the areas of jazz and in
24 the areas of music, theatre, and
25 Broadway. So from the jazz arena, the

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2 tiny ones as part of PNC Grow Up Great,
3 Bop and Swing, really beginning those
4 beginning experiences of jazz. Then you
5 have the broad opportunity for students
6 to see final dress rehearsals of jazz
7 groups, and then we have wonderful
8 in-depth opportunity with our youth jazz
9 orchestra. These students are
10 unbelievable. They come from all across
11 our community. They have in-depth
12 studies with us year round and perform on
13 Wednesdays once a month as part of our
14 Sittin' in, which is a free jazz jam
15 opportunity in our plaza. So there is
16 really an opportunity for every child to
17 connect in those areas.

18 And then the Broadway Music
19 Theatre goes along the same
20 opportunities, an in-depth chance with
21 Broadway Dreams, where these kids are
22 working side by side with Broadway stars,
23 working in-depth studying their craft,
24 performing with workshops and master
25 classes and things throughout the year.

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2 COUNCILMAN JONES: I applaud
3 that kind of effort. I remember seeing
4 both in New York and as far away as
5 Brazil where they just gave students
6 instruments and started to give them some
7 minor instruction, and out of it, you
8 plant a seed and a beautiful flower of
9 talent grows.

10 So I want to see more of that
11 kind of opportunity. A lot of the young
12 people that practice all year in
13 Overbrook and other places don't have
14 venues and audiences to share that talent
15 with. So one of the things that as a
16 member of this Committee I want to see is
17 more of us using as the opening act a kid
18 from Overbrook and -- definitely
19 Overbrook and even --

20 MS. EWERS: Absolutely. We
21 took that note, right, Rasheeda?

22 COUNCILMAN JONES: It's a good
23 school.

24 MS. EWERS: It certainly is.

25 COUNCILMAN JONES: So if you

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2 can certainly inculcate that kind of
3 opportunity. I know the Mann Music
4 Center took advantage of that this summer
5 and other places.

6 So it just tickles me that --
7 that may be the hiatus of their career.
8 They may never go on to do anything else,
9 but they'll always remember and maybe
10 even then support the arts later on
11 because of that one experience.

12 MS. EWERS: You're absolutely
13 right.

14 MR. NORRIS: If I could just
15 add on to that, Councilman. At the sort
16 of macro level, what we do -- a couple of
17 things that we're doing at the Cultural
18 Alliance, some of our research indicated
19 a couple of years ago that mentor roles
20 played a very key element in how people,
21 especially young people, became first
22 engaged in arts and culture. So we're
23 looking at kind of community-wide
24 strategies that can allow people to serve
25 as cultural mentors for young people.

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2 We're in the planning stages now of a
3 partnership with Big Brothers and Big
4 Sisters that will allow that to happen.

5 We're also in the planning
6 stages of a teen program that will launch
7 hopefully next fall that will engage
8 teens in our city by providing them with
9 free admission to a wide variety of
10 cultural organizations in the City who
11 are our members and will be part of that
12 program.

13 And we also manage, on behalf
14 of the Pennsylvania Council on the Arts,
15 a local grant-making program that allows
16 a lot of small and community-based
17 organizations to do really wonderful
18 education and community outreach programs
19 around the City.

20 COUNCILMAN JONES: So, I mean,
21 we're not abdicating in any way our
22 responsibility as Councilpeople to
23 provide that through a good, balanced
24 public education. However, in light of
25 our economic circumstances, we have to

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2 make critical decisions about where we
3 place our public resources. It always
4 helps to be able to see that it's not
5 just for someone outside of the City
6 coming in to enjoy Philadelphia's rich
7 culture, but a young person that has an
8 opportunity for the first time in his
9 life.

10 I think of my grandfather all
11 the time. Real quick, he was one of the
12 first graduates of Central High School.
13 Didn't get to go on to college because he
14 had to take care of his brother and
15 sisters, but he treated himself to a book
16 and a classical record on payday. And by
17 the time I came along, he had a big
18 collection of everybody. You know, I
19 hated -- I'm going to be honest with you,
20 but I learned so much from it. And so to
21 be able to understand Peter and the Wolf
22 without a word being spoken and just
23 through the flutes and the tenors and the
24 bases was helpful to an inner city kid
25 like me, so...

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2 MS. EWERS: Fabulous.

3 COUNCILMAN JONES: Thank you,
4 Madam Chair.

5 COUNCILWOMAN BASS: Thank you.

6 Next we're going to have
7 Councilman Kenyatta Johnson and then
8 Councilwoman Blondell Reynolds Brown.

9 COUNCILMAN JOHNSON: Thank you
10 for your testimony. A couple things I
11 wanted to just comment on, as well as get
12 a greater idea of as we move forward
13 throughout this hearing.

14 Based upon the Cultural
15 Alliance report, it revealed that \$3.3
16 billion and more than 44,000 full-time
17 jobs were created as it relates to the
18 cultural and arts impact on our regional
19 economy. In terms of other sectors, do
20 you know where the cultural and arts will
21 rank at in terms of its economic impact
22 on our region?

23 MR. NORRIS: You're not the
24 first person to ask that question. We
25 actually -- and usually people are

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2 saying, Oh, how does that compare to what
3 the Eagles do or the Phillies do. And we
4 try not to sort of create an "us versus
5 them" mentally.

6 So I think for us, the argument
7 is about -- and you'll see this in the
8 report -- that the economic impact that
9 we create through the sector actually
10 exists in many other sectors. So the
11 modeling that the economists use in the
12 report show how the spending that begins
13 in arts and culture actually ripples
14 through the economy in areas that have
15 nothing to do with arts and culture, you
16 know, manufacturing and construction and
17 mining and, you know, all sorts of
18 things. So for us, the message is, we're
19 an instigator and an initiator of
20 economic activity that really permeates
21 the entire economy.

22 So that's a bit of a fudge. If
23 you want some real data, I can certainly
24 get that back to you at a later time.

25 COUNCILMAN JOHNSON: No. It's

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2 okay. No. Actually, I don't see it as
3 an us versus --

4 MR. NORRIS: I acknowledge,
5 it's a bit of a dodge.

6 COUNCILMAN JOHNSON: I don't
7 see it as us versus them approach. Just
8 from a competitive standpoint, this is
9 what you offer to the City of
10 Philadelphia, and that's how I look at
11 it, because a lot of times we have
12 different organizations and/or industries
13 that do come toward City Council for
14 support and may not be having the same
15 level of impact that you're having. So
16 don't look at it as a competitive
17 perspective, but this is the work that we
18 do and this is the impact that it has.

19 But I also just want to commend
20 you. Obviously the Kimmel Center is in
21 the great 2nd Councilmanic District. I
22 was just there for a presentation by Jose
23 Garcia with his new restaurant that's
24 going to be opened up there, and I had a
25 good time. And also Kimmel Center has

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2 also been supportive of working with
3 Rasheeda and really making sure that
4 they're supportive on a community level.
5 There were some community groups that
6 wanted to go see the Lion King in the
7 neighborhood sometime ago, and through
8 Joe Meade working with the Art Museum,
9 they have a creative program that deals
10 with public schools.

11 So for me -- and, again, I'm
12 glad I'm part of the Freshmen Six,
13 because I think it's great that Cindy
14 Bass, Councilwoman Bass, Chairwoman Bass,
15 is bringing this hearing to the
16 forefront, because when we talk about
17 revenue for the City, the cultural arts
18 serves as a cornerstone in helping us
19 raise revenue. And I just participated
20 in Thinkfest this past weekend and we
21 talked about the reviving of Philadelphia
22 as a cultural art center and taking
23 Philadelphia to the next level. And one
24 of those core areas is the cultural arts,
25 rather it's the new Barnes Museum, the

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2 Rodin Museum, the Kimmel, Art Museum.

3 All of those particular institutions go
4 toward bringing people to Philadelphia to
5 invest in our economy, as well as people
6 who live in the City. I mean, I know
7 myself and my wife, we spend a whole lot
8 of time downtown.

9 So I'm supportive. I do think
10 Philadelphia is one of the best cities.
11 So, I mean, New York is just okay. DC is
12 just okay. I think if we continue to
13 focus on our cultural arts as our
14 niche -- you know, we are the birthplace
15 of a nation, and you can go any Saturday
16 morning down in Old City and you will see
17 thousands of people just taking tours of
18 all the museums and historical
19 institutions in that area.

20 So I just want to let you know
21 that I am paying attention to the impact
22 that the cultural arts have on our
23 regional economy. And the jobs play a
24 major role as well. The jobs that you
25 provide gives an individual an

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2 opportunity to make a living. And so
3 it's a good thing, and that's pretty much
4 what I wanted to comment on.

5 Thank you, Chairwoman Bass.

6 COUNCILWOMAN BASS: Thank you.

7 Thank you, Councilman.

8 And I do want to acknowledge
9 that we've been joined by Councilman
10 David Oh. Thank you for being here.

11 And Councilwoman Blondell
12 Reynolds Brown had some questions for the
13 panel.

14 COUNCILWOMAN BROWN: Good
15 morning. Good morning, everyone.

16 (Good morning.)

17 COUNCILWOMAN BROWN: I walk
18 into this room and I'm reminded, if I
19 could just live and breathe arts and
20 culture education of young people and
21 small business development, I have a
22 dream job, but it requires that we have
23 to focus on all these issues. So I want
24 to thank Chairwoman Bass for bringing
25 this particular community back center

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2 stage, if you will -- and I say that
3 literally and figuratively -- so that we
4 can refocus on what you bring and remind
5 people that arts and culture is no longer
6 as it was thought in 1996 when I first
7 ran. There were many people I went
8 before who saw arts and culture as a soft
9 issue. So I think we've done an
10 enormously swell job in helping folk
11 understand that it's not soft at all,
12 when you hear and look at the economic
13 engine that it has proven to be for our
14 city.

15 So I want to thank you,
16 Councilwoman Bass, for bringing this
17 community back center stage.

18 I also want to -- though many
19 of you represent the heads of arts and
20 cultural institutions, I want to salute
21 Board members in this room, who every
22 single day, every single month, for many,
23 many years go to the Board meetings of
24 small and large arts and cultural
25 institutions and give what I call your

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2 time, your talent, and very often your
3 treasury to support the arts and cultural
4 community. Too often you go unrecognized
5 and unrewarded in the work that you do.
6 So I want to seize the moment publicly to
7 thank you for that as well.

8 I do have a few questions, and
9 I want to follow up and offer a point of
10 information to Councilman Jones'
11 important question regarding the
12 connectedness with the Philadelphia
13 school system, and to say that I actually
14 serve on the subcommittee of the Kimmel
15 Center's Education Committee and how that
16 is one of the key anchors, if you will,
17 where we discuss how well we are doing in
18 making sure we're connected to the School
19 District. And I know a lot of you do
20 that well already. And as has been
21 indicated, that gulf is deep and wide
22 with regards to still too many of our
23 young people not connected to arts and
24 cultural institutions. So there's always
25 work to do in that area.

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2 Question: In '96, my first run
3 to come to this legislative body, the
4 Inquirer did a very, very comprehensive
5 look-see at the regional funding of arts
6 and cultural institutions in the City.
7 Some of us got it; many of us didn't, and
8 it ultimately fell on deaf ears and
9 nothing happened to it.

10 Fast forward to 2012. How well
11 do you think we've come? Do you think
12 that's an issue we should revisit when we
13 look to see how our suburbs are huge
14 beneficiaries of this arts and cultural
15 community in Philadelphia County? Could
16 you comment on that for us?

17 MR. NORRIS: I mean, that's an
18 issue that is always percolating at some
19 level at the Cultural Alliance. We've
20 been around for decades and decades, and
21 the idea of a regional dedicated funding
22 stream for arts and culture has long been
23 the BHAG of the organization's mission.
24 So we're always keeping tabs on sort of
25 the political climate, the environmental

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2 ecology that sort of supports or
3 sometimes, given that climate, doesn't
4 support that idea. I think we feel like
5 we're at a point where as we're beginning
6 to come out of the recession and that we
7 can make a very strong case for what our
8 cultural and quality of life assets bring
9 to the City, that it's worth starting to
10 revisit that conversation either on a
11 regional level or just in the City.

12 COUNCILWOMAN BROWN: Okay.

13 MS. EWERS: And I would comment
14 that having come from -- my most recent
15 engagement prior to here was in Salt
16 Lake, and by county, we had what was
17 called Zoo, Arts, and Parks tax, and it
18 was one-tenth of 1 percent sales tax. We
19 had it. It was a ten-year sunset. After
20 the sixth year, it was so extraordinarily
21 successful that we decided to begin the
22 process again to move forward to have it
23 extended, and it won hands-down when
24 people acknowledged the impact that this
25 art tax had on the county. And then

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2 other counties in Utah began to vote on
3 that same opportunity for their county.

4 So I strongly urge that we look
5 at this. It has huge positive
6 repercussions for a community.

7 COUNCILWOMAN BROWN: Okay.

8 MR. NORRIS: I'm sorry. Just
9 one quick add to that. The Cultural
10 Alliance is participating with some of
11 our kind of sister organizations around
12 the state to look at that issue.
13 Pittsburgh now has a regional asset
14 district, so Allegheny County --

15 COUNCILWOMAN BROWN: Do they?

16 MR. NORRIS: -- does have
17 permission as a county to levy a tax just
18 for arts and cultural assets. They're
19 the only county in the Commonwealth that
20 now has that. So the statewide coalition
21 is starting to look at what would it look
22 like in order to get every county in
23 Pennsylvania to have that ability. That
24 doesn't mean they necessarily have to do
25 it, but if they wanted to at the state

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2 level, there would have to be that
3 enabling legislation and authorization
4 for that to happen.

5 COUNCILWOMAN BROWN: Got it.
6 This is an important update.

7 Councilman Jones also raised an
8 issue I've addressed a few times with
9 Gary Steuer, and that is around what I
10 call emerging small arts and cultural
11 organizations, neighborhood arts and
12 cultural organizations, avant-garde arts
13 and cultural organizations, who for
14 reasons we fully understand may not get
15 the profile or the marquee attention that
16 others do.

17 And so I'm curious to know, do
18 you have those kind of discussions in
19 either of your places, and what types of
20 things are you doing or thinking about
21 doing strategically to address this
22 notion of neighborhood emerging
23 avant-garde small arts and cultural
24 organizations?

25 MS. EWERS: Two things I can

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2 respond. First of all, one of the main
3 tenets of PIFA is collaboration. And so
4 the festival brings together many diverse
5 groups to participate as part of PIFA, be
6 they in the suburban areas or in Center
7 City. So that allows a great
8 opportunity.

9 More specifically and something
10 that we are working on right now,
11 Innovation Studio, which is in the lower
12 level of the Kimmel Center, is a
13 black-box theatre, accommodates 150
14 people. We recognize that there are a
15 number of cutting-edge music and theatre
16 groups who don't have a home, who don't
17 have really the capacity to be able to
18 afford to come and perform in the Kimmel
19 Center. And so we have started what we
20 call Underground Residencies through an
21 initial grant from the Knight Foundation.
22 And so we are looking right now for
23 groups that will partner and will have a
24 residency in the Innovation Studio, and
25 we are looking to make that a focus.

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2 We're doing actually a large renovation
3 in that space so that it becomes
4 something for our younger demographic, an
5 entrance from Spruce Street so that you
6 can come at 10 o'clock at night, at
7 midnight, wherever an event would be
8 happening in that space, and it would
9 really draw a much younger, more diverse
10 demographic. And so that's what we're
11 working on right now.

12 COUNCILWOMAN BROWN: Wonderful.

13 MR. NORRIS: And I'll just add
14 that at the Cultural Alliance, the vast
15 majority of our members are small and
16 mid-sized organizations. So I think
17 their continued membership in our
18 organization attests to the value that
19 they see in us, both as an advocacy
20 organization but also in terms of sort of
21 professional development and technical
22 assistance opportunities that they can
23 access through us and convenings and the
24 opportunity to network and meet peers
25 from other organizations and learn and

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2 share.

3 COUNCILWOMAN BROWN: Very good.

4 MS. EWERS: One other point
5 too, and it ties back to Councilman
6 Jones's comment about film. We've also
7 received support to put permanent film
8 equipment and infrastructure into the
9 Perelman Theatre and funding support for
10 programming to help film festivals and
11 other entities that, again, can't afford
12 to pay for the labor as well as the rent
13 in the Kimmel Center, again, allowing
14 them to be able to program things in that
15 space for film. So I think that will
16 hopefully help in the film arena as well.

17 COUNCILWOMAN BROWN: Just two
18 more. PIFA, are the performers there
19 mostly adults? Is that fair to say?

20 MS. EWERS: Ed, I'm going to
21 let you answer this one.

22 MR. CAMBRON: Yes. I mean,
23 most of the performing arts
24 organizations, big and small from across
25 the City, are adult. However, we have

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2 several projects that involve children
3 making art.

4 COUNCILWOMAN BROWN: Okay.

5 MR. CAMBRON: We're actually
6 going to be doing a project where an
7 artist is doing a sculpture of City Hall
8 and the children will actually come to
9 City Hall, see that structure, go back to
10 the Kimmel Center and make a little piece
11 of it, and they'll build it in the
12 Center. And there are other children
13 performances, the poetry group in
14 Philadelphia, the Young Poets. So we do
15 have a blend.

16 COUNCILWOMAN BROWN: So that's
17 a segue to my final question, but just
18 let me say, PIFA for me was absolutely
19 overwhelmingly amazing, because I never
20 ever, ever, ever, ever, ever had that
21 kind of experience there on South Broad
22 Street. And I took three little girls
23 with me, of course, including my
24 daughter, and we just went to the top of
25 the Kimmel and just stared starry-eyed.

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2 It was an amazing experience.

3 So I'm thrilled to hear you're
4 coming back. I'm curious to know about
5 funding. I know you have to start
6 several years out to make it real. And
7 is everything in place for that? Are you
8 still in the process of getting all the
9 money in place to support that?

10 MS. EWERS: We have about 1.2
11 to go in terms of raising the money. The
12 total cost for this is 5.3 million. So
13 we are well on our way. And you'll see
14 an announcement in the next couple of
15 weeks about a very wonderful and generous
16 gift, which we're most excited about.

17 COUNCILWOMAN BROWN: So my last
18 question goes to the notion of children
19 and youth. I had the good fortune to
20 attend the International Jazz Festival in
21 Switzerland a couple of summers ago. My
22 takeaway from that was, I wonder how we
23 could do something like this in
24 Philadelphia but for by children and
25 youth. So last summer, this past summer,

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2 my staff and I researched to find out
3 where in the country are there children
4 and youth arts and music festivals.
5 There's none in Philadelphia -- that's
6 not true. The Annenberg has an
7 international experience that we're aware
8 of for children.

9 And so I'm using this forum to
10 now make a formal invitation to anyone
11 who is interested in working with my
12 office on that. Councilwoman Bass, of
13 course, will be a part of that as Chair
14 of this Committee. I have spoken with a
15 couple of foundations who think it's a
16 great idea. I've already met with a
17 couple of small children and youth arts
18 performing groups who love the idea, Art
19 Reach being one. I'm okay to say that.

20 And so what I'm hopeful is that
21 in the next two or three years -- because
22 that would be a huge undertaking to do it
23 right, but Houston has the largest one in
24 the country right now. But think about
25 where everything that's done for 48 to 72

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2 hours is by young people, for young
3 people, and make it neighborhood based as
4 well, because I see a Center City
5 location, but something happening in each
6 one of the neighborhoods. It's something
7 we -- I just think it would be amazing to
8 have that kind of experience, where it
9 doesn't matter whatever your talent, from
10 threading a needle to making a bathing
11 suit to doing Broadway, if you're under
12 the age of 18 and you want to contribute
13 and participate, this will be an
14 experience for that.

15 So our next step was actually
16 to reach out to arts and cultural groups
17 and say if you want to be a part of the
18 very, very, very, very preliminary
19 conversations about it, we'd love to have
20 you. That's what's on my radar screen
21 for another two, three years from now.

22 Thank you, Madam Chairwoman.

23 COUNCILWOMAN BASS: Thank you,
24 Councilwoman.

25 And I want to thank you all for

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2 your testimony today. It's really been
3 informative. I want to thank you
4 specifically for just really breaking
5 down the numbers and making sure that
6 everyone gets a real sense of exactly how
7 important the revenue is that's coming
8 into the City of Philadelphia. As we
9 talk about a number of different issues
10 here in Philadelphia, whether we're
11 talking about AVI and property taxes and
12 we're talking about the prospects of a
13 City-owned casino and all different --
14 Councilman -- and all different ideas
15 that we have in terms of generating
16 revenue, it seems to make sense that this
17 is something that is tried and true. We
18 don't have to reinvent the wheel. And as
19 per your comments, I think you said it
20 worked out to about \$2.49 on every dollar
21 invested in the City comes back in tax
22 revenue.

23 So it makes sense. It's
24 something that we should really be
25 looking further at, and I just want to

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2 again thank you for your testimony. And
3 also, I did want to especially thank
4 Rasheeda Perry-Jones from the Kimmel
5 Center, who has just been an excellent
6 resource in terms of dealing with
7 whenever we need something or getting
8 information on programs and services and
9 particularly for children and youth. I
10 have a three-year-old, and Rasheeda has
11 been most helpful in making sure that
12 we're on the radar screen in terms of
13 what's happening to make sure that we
14 know programs that may be appropriate for
15 her as well. So thank you very much.

16 MS. EWERS: Thank you.

17 COUNCILWOMAN BASS: With that,
18 we're going to call the next panel, and
19 we are going to actually move our
20 testimony and comments along a little bit
21 quicker, actually a lot quicker, just
22 because we have quite a ways to go and
23 we've started a little bit late.

24 Gail Harrity, President and CEO
25 of the Philadelphia Museum of Art, and

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2 also Joe Meade of Government Relations
3 from the Philadelphia Museum of Art and
4 Ramona Riscoe Benson from the
5 Philadelphia African American Museum --
6 African American Museum in Philadelphia.
7 Is she here?

8 (No response.)

9 COUNCILWOMAN BASS: And also
10 why don't we call up Ms. Laura Foster,
11 President and CEO of the Please Touch
12 Museum, and Beverly Harper, President and
13 Founder of Portfolio Associates.

14 (Witnesses approached witness
15 table.)

16 MS. HARRITY: Musical chairs.

17 COUNCILWOMAN BASS: That's
18 okay. It's all right.

19 Why don't we start with your
20 name and then begin your testimony.

21 MS. HARRITY: Good morning,
22 Councilwoman Cindy Bass and members of
23 the City Council Committee on Parks,
24 Recreation, and Cultural Affairs. My
25 name is Gail Harrity and I am both

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2 humbled and privileged to serve as the
3 President and Chief Operating Officer of
4 the Philadelphia Museum of Art. It's a
5 position that offers not only the
6 opportunity to participate in
7 Philadelphia's remarkably vibrant and
8 growing cultural scene but also, along
9 with my many distinguished colleagues
10 here in the room and in the arts around
11 Philadelphia, to witness firsthand the
12 astonishing educational and economic
13 benefits that the arts and creative
14 industries are bringing to our region
15 every day. These benefits are reflected
16 in the faces of our city's children as
17 their eyes light up when they are
18 inspired by the arts and by what we have
19 seen in the new jobs created by the arts.
20 So together, they make Philadelphia a
21 powerful magnet for cultural tourism from
22 around the world. With Philadelphia in
23 the midst of a cultural renaissance, I'm
24 also delighted to testify on Resolution
25 120768.

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2 As anyone who saw the US Air's
3 stunning 72-page spread about
4 Philadelphia's robust arts scene or
5 Travel and Leisure's declarations about
6 Philadelphia leading America's favorite
7 cities or Conde Nast Traveler's rave
8 about the Museum's recent Arcadia
9 exhibition in the new Barnes, you could
10 only conclude that Philadelphia's arts
11 and culture are putting Philadelphia on
12 the map and setting us apart as a
13 world-class city.

14 The secret is out worldwide
15 about Philadelphia, and it's not
16 something just to rave about; it's
17 something, as we've heard earlier this
18 morning, to bank on.

19 You've heard from the Cultural
20 Alliance for their report of a 3.3
21 billion yearly economic impact on the
22 local economy, generating nearly 170
23 million in state and local taxes
24 annually, and putting 490 million in
25 household income in the City.

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2 That report also has a
3 calculator that calculates the estimated
4 impact from each of our institutions, and
5 the Cultural Alliance report estimates
6 that the total annual economic impact of
7 the Philadelphia Museum of Art alone was
8 over \$225 million last year. Here are
9 the figures:

10 The economic impact, as I said,
11 over 225 million. Full-time job
12 equivalent, 3,100; household income
13 generated, 76.4 million; total tax
14 revenue generated, 11.4 million, with 4.9
15 of it generated for the City and 6.5 of
16 it generated for the State.

17 These are very impressive
18 numbers. I think we've talked a little
19 bit too about the Parkway, where things
20 are only getting more exciting with the
21 newly renovated Rodin Museum now on
22 target to attract 100,000 visitors a
23 year; the newly relocated Barnes, adding
24 an additional 250,000 visitors; and then
25 year in and year out, exhibitions at the

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2 museums such as our recently closed Van
3 Gogh exhibition last spring, which drew
4 250,000 visitors over a three-month
5 period from all 50 states, from 60
6 countries, and six continents. The
7 Museum attendance this year is now on
8 pace to be upward of 850,000 to 900,000
9 this calendar year alone, and again falls
10 into our estimated annual attendance year
11 in and year out of 800,000 to 1.2
12 million.

13 So it's no surprise that the
14 Art Museum has been honored by
15 Philadelphia Hospitality Industry with
16 the Heart of Philadelphia Award during
17 the Dali exhibition, where we generated
18 22,000 hotel room nights over a
19 three-month period. And I understand
20 that the Barnes Foundation for its part
21 has won the Heart of Philadelphia Award
22 this year.

23 So our renowned collections,
24 exhibitions, programs attract these
25 regional, national, and international

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2 tourists, as we've heard, creating vital
3 economic activity, creating jobs, and
4 generating tax revenue for both the City
5 and the Commonwealth. For Philadelphia
6 Museum of Art, our economic impact
7 studies over the last decade -- and we do
8 them each year year in and year out --
9 have illustrated that for every dollar
10 spent by the Philadelphia Museum of Art,
11 it produces \$4 in economic activity.

12 So for the tens of thousands of
13 tourists who jog up the Rocky steps
14 celebrating Rocky's guts and glory every
15 year, they also come inside the Museum,
16 and they enjoy and discover touchstones
17 of many kinds, such as wonderful
18 impressionists' works, Van Gogh's iconic
19 flowers or the only Indian temple hall to
20 be found in North America. Our community
21 shares the pride of having here in
22 Philadelphia one of the largest and
23 finest collections of any art museum in
24 the country, a great regional and
25 national cultural asset.

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2 So we are -- as an economic
3 engine for Philadelphia, Southeastern
4 Pennsylvania, and the Commonwealth, the
5 Museum contributes mightily to the
6 economy in many, many ways and to every
7 economic -- or every Council district,
8 making Philadelphia a better place to
9 live, work, and locate businesses.

10 The Museum's ambitious
11 exhibitions have drawn record numbers, as
12 I've said, for many, many years, not only
13 the Van Gogh, which you've just heard of,
14 but dating back to the Cezanne exhibition
15 in 1996. A recent report prepared by the
16 Legislative Budget and Finance Committee,
17 a joint committee of the General Assembly
18 of the Commonwealth, concluded that
19 tourism ranks amongst the largest
20 industries in the Commonwealth and that
21 the Museum itself is a significant
22 contributor to that. It underscores the
23 fact that the programs generate
24 throughout -- are generated not only in
25 this region but throughout the

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2 Commonwealth.

3 The Museum has also had a
4 strong economic impact from its
5 remarkable capital project program over
6 the past few years, from the opening of
7 the Perelman building in 2007, the
8 parking garage, which is graced with such
9 a beautiful sculpture garden overlooking
10 the Schuylkill, which our citizens enjoy,
11 completed in 2009, the rejuvenation and
12 reinstallation of the Rodin Museum this
13 summer, and a recently completed Art
14 Handling Facility. These capital
15 projects have had an enormous impact,
16 direct and indirect impact, on the
17 region's economy and creating jobs. They
18 reflect sort of the best spirit, civic
19 spirit, of public-private partnerships.

20 The importance of the Cultural
21 Alliance's recent study, which we've just
22 heard about, also underscores our studies
23 each year conducted by Urban Partners,
24 and over the last five years, the total
25 economic impact was estimated to be \$1

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2 billion of the Art Museum, with average
3 spending of approximately \$206 million
4 per year. Again, over five years, the
5 average -- on an annual average, we
6 created 2,868 full-time jobs over that
7 period. The majority of these jobs are
8 located in Philadelphia, and more than
9 half of them are filled by City
10 residents. Full-time jobs and salaries,
11 wages yield approximately 2.4 to 2.3
12 million in wage taxes for the City and
13 Commonwealth, and the cumulative impact,
14 as I said, over a billion dollars, 72.4
15 million in tax revenues for the City and
16 State.

17 In short, the City's investment
18 in the Museum and in all of our cultural
19 institutions provides or pays a very
20 handsome return, and we are proud of the
21 involvement in helping to grow the job
22 market as well as exceed the City's
23 minority participation and contracting
24 goals with our capital projects, which
25 further amplifies our commitment to

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2 diversity and opportunity.

3 I'm going to -- you have my
4 full testimony here, and I know you want
5 to keep things relatively short, but I
6 think it's also very important to not
7 only note the economic investment or
8 impact of our museum, but also the
9 Museum's award-winning education work
10 with schools in every councilmanic
11 district in Philadelphia, serving some
12 75,000 to 85,000 school children
13 annually.

14 During the past fiscal year,
15 nearly 17,000 students visited the Museum
16 for school tours. In addition, classroom
17 groups from Philadelphia's public schools
18 participate without charge in the
19 Museum's extensive K through 12 education
20 programs and after-school offerings. The
21 Museum provides free admission and tours
22 for all students within the School
23 District of Philadelphia and
24 Philadelphia's charter schools, thanks to
25 generous grants from private foundations.

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These tours are linked with Pennsylvania state standards and School District curriculum, and all tours are taught by professional teachers. These rigorous standards heighten the educational experience and improve literacy skills. The Museum serves all of our City neighborhoods, and we also have pioneered a much-lauded distance learning program, which received federal funding for its excellence, using advanced interactive communication technologies to share the Museum's collections with classrooms and students not only across the City but in every county in Pennsylvania and across the country and internationally. Our new widely admired Art Speaks program, which offers a free admission trip for every fourth grade classroom in the City, also offers free transportation.

The Museum remains one of Philadelphia's key assets, a cultural focal point and an engine for economic

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2 growth. As an asset, as perhaps one of
3 the largest and most visible, the Museum
4 no doubt is a key driver in the local
5 economy and merits ongoing support and
6 investment by the City as well as the
7 Commonwealth to preserve these benefits.

8 I just want to conclude by
9 saying we applaud the distinguished
10 leaders of City Council as well as Mayor
11 Nutter who re-established the Office of
12 Arts, Culture, and the Creative Economy
13 under Gary Steuer, and his national
14 perspective and experience at Americans
15 for the Arts has helped Philadelphia
16 recognize that the arts are in fact more
17 important than ever before. So the
18 Museum is honored to have such leadership
19 and support in growing the vibrancy of
20 the City's vital arts and cultural
21 sector, and with your help, the Museum
22 and all Philadelphia organizations of
23 arts and culture will continue to thrive
24 and contribute to the vitality of this
25 great city, enriching the lives of its

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2 citizens and attracting visitors and
3 businesses from beyond its borders.

4 So, once again, we appreciate
5 the opportunity that you have provided
6 for all of us today to highlight and
7 share our impact and offerings to
8 Philadelphia, and I'm more than happy,
9 with my colleague Joe Meade, to answer
10 any questions that you may have as it
11 relates to our great institution.

12 COUNCILWOMAN BASS: Thank you
13 very much.

14 Joe, did you have comments as
15 well?

16 MR. MEADE: I do not.

17 COUNCILWOMAN BASS: You do not?
18 Okay. All right.

19 And Ms. Laura Foster, President
20 and CEO of the Please Touch Museum. And
21 we are going to ask that if you could
22 limit going forward testimony to two
23 minutes, because we have quite a few
24 folks still to go.

25 MS. FOSTER: I will do my best

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2 to speak quickly.

3 Good morning --

4 COUNCILWOMAN BASS: Good

5 morning.

6 MS. FOSTER: -- to all the
7 members of the Committee. It's nice to
8 see you all. I'm Laura Foster, President
9 and CEO of Please Touch Museum, and as
10 most of you know, Please Touch Museum
11 opened in 1976. We were actually the
12 first children's museum in the country to
13 focus exclusively on young children, from
14 birth to age 7, and we remain one of a
15 very few that continue to focus on very
16 young children and their families.

17 The Museum is now at Memorial
18 Hall in Fairmount Park. We just
19 celebrated our fourth anniversary there,
20 as unbelievable as that seems to those of
21 us that are there, and we're serving
22 almost 600,000 visitors annually, which
23 is up from about 175,000 visitors when we
24 were in Center City. So big increase.
25 We're seeing a lot more people come

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2 through.

3 It's really important to us and
4 to our mission to not only enrich the
5 lives of children, but also to ensure
6 that everyone can enjoy and benefit from
7 what the Museum has to offer regardless
8 of their socioeconomic status or their
9 ability level. And so over the years, we
10 have maintained and also expanded our
11 commitment to provide free and subsidized
12 admission programs and by also doing a
13 lot of external programming, programming
14 out in the community, that help young
15 children get ready to learn, get ready to
16 go to kindergarten, which is really
17 important so they don't start out behind,
18 but they start out ready to really learn.
19 And we also do parenting workshops as
20 well as literacy, math, and science
21 programs in underserved neighborhoods all
22 across the City, and we're working
23 primarily in the schools with
24 kindergarten through third graders. So
25 young children.

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2 We also reach out to families
3 with children on the autism spectrum. We
4 have a number of programs that do that,
5 and also children with other disabilities
6 as well.

7 And really what we're doing is
8 ensuring that children are prepared for
9 their future at work and at home, and we
10 hope in the future as both philanthropic
11 and City leaders, we're trying to prepare
12 them to sit where you're sitting in the
13 future.

14 We also, like the Art Museum,
15 plugged our numbers into the GPCA
16 formula, and you need to know that we
17 generate over 900 full-time equivalent
18 jobs, 22 million in household income, and
19 4 million in city and state tax revenue.
20 We also, I believe, have had a very
21 direct impact on the communities closest
22 to the Museum. In the four years that
23 we've been open at Memorial Hall, we have
24 hired more than 60 residents of East and
25 West Parkside and other nearby West

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2 Philadelphia neighborhoods.

3 I think, however, that the
4 numbers are really only part of the
5 equation, and when you meet people who
6 have directly benefited from our being
7 there, it can really touch your heart.
8 There is a woman named Veronica who is an
9 experienced host at the Museum. So it's
10 Veronica's job to greet families and help
11 the children that are experiencing the
12 various exhibits and programs. And
13 what's unique about Veronica is that she
14 has cerebral palsy. And you may know,
15 but the unemployment rate for those with
16 cerebral palsy is twice the national
17 average, according to some of the
18 reports. And she had previously been
19 working one extremely low-paying job and
20 she was laid off from another, and I
21 think she was really frustrated and she
22 needed a change. And so she came to work
23 for us, and she's done amazingly well,
24 and every time I see her, she gives me a
25 great big smile and she tells me how much

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2 she loves working at the Museum and
3 working with the children, but most of
4 all, by working for us, she is really
5 able to take care of her own child and
6 she has garnered respect from her family
7 and the other members of her community.

8 And just in closing, I would
9 say that Veronica is one story that I
10 plucked out, but there are lots of
11 stories, and I think for me, these
12 stories are really more important than
13 ever in supporting arts and culture. You
14 really -- by supporting arts and culture,
15 you're really making a difference in
16 people's lives.

17 So thank you very much for the
18 opportunity to speak to you today.

19 COUNCILWOMAN BASS: And thank
20 you for being here and for your
21 testimony.

22 Next we have Ms. Harper.

23 MS. HARPER: Thank you.

24 COUNCILWOMAN BASS: You want to
25 state your name for the record and begin

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2 your testimony.

3 MS. HARPER: Good morning. My
4 name is Beverly Harper. I'm President of
5 Portfolio Associates, a market research
6 and planning and communications
7 consulting firm that I started in 1969.
8 We've worked on hundreds of projects
9 throughout every neighborhood in this
10 city. Most germane to this Committee and
11 to the resolution you put forth, I'd like
12 to tell you a little bit about my
13 commitment to the arts and close with
14 five things I think the City can do to
15 help arts organizations, which also helps
16 the City and individual artists.

17 I'm currently on the Board of
18 Directors of the Philadelphia Dance
19 Company and the Painted Bride Art Center.
20 I am former Chair of both of these
21 Boards. I'm on the Board of the Kimmel
22 Center and a member of the Mayor's
23 Cultural Advisory Council.

24 As first a consultant for and
25 then a member of the Board of the

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2 Philadelphia Orchestra Association, I
3 helped to create their cultural diversity
4 initiative, which lasted for ten years.
5 I was pleased to work with Joe Kluger,
6 who, as President of the Orchestra,
7 became absolutely committed to
8 implementing diversity in every aspect of
9 the organization. He is sorely missed in
10 this advocacy role.

11 I'm pleased to be able to work
12 with Anne Ewers and the Kimmel Center
13 Board. I think that the Philadelphia
14 International Festival of the Arts is a
15 large-scale arts initiative that has, at
16 its core, collaboration with smaller arts
17 organizations. No other large arts
18 organization has ever attempted anything
19 on this scale. Nurturing this kind of
20 collaboration is not for the faint of
21 heart. I believe this festival has the
22 potential to build into a significant
23 biannual event for the region, one that
24 will continue to draw more tourists and
25 dramatically add to the economic vitality

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2 of the City. Think New Orleans Jazz and
3 Heritage Festival.

4 In addition to the work my
5 company has done to help support and
6 promote the arts and my volunteer
7 activities over the past 20 years, I have
8 personally contributed more than \$200,000
9 to arts organizations, and I am not a
10 wealthy person.

11 Here are five recommendations
12 for how the City can support and
13 strengthen our arts community and achieve
14 spin-off benefits in employment,
15 economic, and community development:

16 One, ensure that every
17 neighborhood has access to arts and
18 cultural activities. Now that we have
19 the big picture of the economic impact of
20 the arts in our region, we need to dig
21 deeper and ask the Planning Commission to
22 commit to making arts and culture a core
23 component of their neighborhood plans.
24 We need to identify those neighborhoods
25 that do not have this kind of access, and

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2 create a plan and timetable to make sure
3 that happens.

4 Two, encourage diversity and
5 collaboration. Many small arts
6 organizations are diverse in every aspect
7 of their operations. Most of our larger
8 institutions and some not so large are
9 woefully lacking in diversity at the
10 Board, staff and artist level. The City
11 can and should ask questions about
12 inclusion. Inform these organizations
13 that it cares about this issue, and I
14 believe the arts organizations will begin
15 to respond more deliberately.

16 Three, work with legacy
17 organizations to help them with
18 succession planning. By "legacy," I mean
19 both founder-driven and organizations
20 that have been in neighborhoods and
21 Center City for at least ten years,
22 organizations who do not have the
23 resources to hire consultants to develop
24 plans and build a case for their
25 survival. I am talking about

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2 organizations such as Freedom Theatre,
3 Philadanco, Brandywine Workshop, Bushfire
4 Theatre, the Painted Bride Art Center,
5 Asian Arts Initiative, Taller
6 Puertorriqueno, American Women's Heritage
7 Society, the Clef Club, West Philadelphia
8 Cultural Alliance. I could go on and on,
9 but I won't. These organizations need
10 more than an infusion of cash. Of
11 course, cash would be great, but they
12 also need real help based on where they
13 are. There is no one-size-fits-all. It
14 takes a commitment to find out what the
15 organization needs and then assemble the
16 resources to help.

17 Four, encourage your staff and
18 constituents to support arts
19 organizations by attending, contributing,
20 and volunteering. I know times are hard
21 for lots of people. I also know that
22 there are many people who do have the
23 resources to help more than they do.
24 Most people don't help because they are
25 not asked. So ask them.

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2 Five, no matter how hard it is
3 or what choices we have to make, we must
4 not let our children attend schools
5 without having an opportunity to be
6 exposed to and participate in arts and
7 cultural activities. We can develop a
8 catalogue of arts programs and match them
9 with schools, not for just an hour but
10 for the entire school year. Many
11 organizations do work with schools. We
12 need to institutionalize the
13 identification, maintain the matching
14 process, and track the impacts on
15 children's schools and neighborhoods. We
16 are losing our humanity in many schools
17 and neighborhoods, and the arts can help
18 to restore it.

19 I appreciate the opportunity to
20 share my thoughts with you. I have
21 included an attachment that identifies
22 some of arts and cultural projects
23 Portfolio has worked on through the
24 decades.

25 Thank you.

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2 COUNCILWOMAN BASS: Well, thank
3 you for your testimony. Thank you to all
4 of you.

5 Ms. Harper, I just want to give
6 a special salute to you. It really makes
7 us feel like we all have to increase our
8 giving gain when you mention that you've
9 given 200,000 of your own personal money.
10 And, you know, as Councilwoman Blondell
11 Reynolds Brown mentioned earlier, giving
12 your time, your talent, and your
13 treasury. I mean, that's just really
14 extraordinary. So just a reminder for
15 all of the rest of us that we have to
16 live up to your example.

17 So I just want to thank all of
18 you.

19 I know, Councilwoman Brown, you
20 had some questions.

21 COUNCILWOMAN BROWN: And I will
22 be brief to honor Councilwoman Bass
23 regarding scheduling.

24 Two questions. Why fourth
25 grade for the Art Museum, and one to or

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2 two, Ms. Harper -- you've given clear
3 recommendations that I've already spoken
4 to my Chief of Staff about. With regards
5 to succession planning, what initial
6 instruction would you give us as a
7 Council to confront that issue?

8 MS. HARPER: I think we need to
9 identify those organizations that are at
10 risk, and for some of them, if we lose
11 them, we lose a big part of the cultural
12 organizations that are embedded in
13 neighborhoods. And I think of -- I
14 didn't mention them, but I think of Point
15 Breeze. I think of Freedom Theatre. I
16 think that the Council -- there are many
17 places within City government, Planning
18 Commission is one, the Commerce
19 Department is another, that we need to go
20 into those organizations and really find
21 out what they need to survive. And some
22 of it is not money. Some of it is, for
23 instance, the Painted Bride, if the
24 Painted Bride had a parking lot near it,
25 it would dramatically increase the

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2 numbers of people who could come and see
3 the performances there.

4 So I think that we have to
5 identify those kinds of things that other
6 parts of City government can help to
7 resolve.

8 COUNCILWOMAN BROWN: Okay. I'm
9 going to go on record to say that I will
10 do a followup with Councilwoman Bass and
11 Gary Steuer, who for me -- and I say this
12 all the time, unapologetically -- my czar
13 in government, who fully gets it, so that
14 we can deepen what Ms. Harper has put on
15 the table.

16 Okay. And please.

17 MS. HARRITY: And in response
18 to your why fourth grade, well, the
19 Museum was a recipient of a federal grant
20 and looked at funding from outside of the
21 Philadelphia -- outside the Pennsylvania
22 corporate community for additional
23 funding, and the funding was such, as
24 generous as it was, that we knew we
25 couldn't address students from every

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2 class. So with educators, with the
3 School District, with our very talented
4 leaders in the Museum's Education
5 Department, the sense was that fourth
6 grade would have the largest impact for
7 students. They're beginning to think in
8 a different way and it's still capturing
9 them in lower school when the
10 introduction of the arts and visual
11 literacy can have a major, major impact.

12 So along with our four
13 collaborating institutions for this
14 program, we selected the fourth grade.
15 There's some 14,000 fourth grade
16 students, and it's been a highly
17 successful program, again receiving
18 funding from outside of the state to help
19 our young citizens in Philadelphia.

20 COUNCILWOMAN BROWN: Thank you
21 very much.

22 There's another opportunity for
23 your fourth grader that's coming along.

24 COUNCILWOMAN BASS: Absolutely.

25 And Councilman Johnson had a

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2 question.

3 COUNCILMAN JOHNSON: Yes. More
4 of a statement, but thank you,
5 Chairwoman.

6 I want to just, first and
7 foremost, commend Gail and Joe Meade for
8 your outstanding efforts in doing
9 outreach and partnerships with community
10 groups as it relates to the Philadelphia
11 Art Museum. I'm very aware of your
12 program in my district and the schools
13 you work with. And so I commend you on
14 those efforts, but, more importantly, the
15 partnerships that you have established
16 with various community organizations.

17 I've participated in several
18 events or observed several events that
19 you have either hosted or partnered with,
20 including ODUNDE 365. They hosted an
21 event with the Philadelphia Art Museum.
22 Also, I was just recently there for Black
23 Girls Run during the election time. We
24 did it -- it was a Soul Train line, Soul
25 Train line competition for the Guinness

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2 Book of World Records, as well as working
3 with Jerry Mondesire for the voter
4 education event.

5 So I just wanted to again,
6 separate from the economic benefit that
7 you bring to the table as a cultural
8 institution, but really to look at
9 institutions such as the Philadelphia Art
10 Museum doing significant community
11 partnerships. And I think that's vital
12 and important, because that's a way to
13 include our local neighborhoods and a
14 part of the cultural scene in the City of
15 Philadelphia. So I just wanted to
16 commend you for your efforts. And I've
17 always been a fan. My wife and I just
18 was there. You have these after work
19 events on Fridays.

20 MS. HARRITY: Art After 5.

21 COUNCILMAN JOHNSON: Art After
22 5. And I think this one they were doing
23 like tango dance lessons, but I got cold
24 feet. My wife was like, Well, come on.
25 No; actually I did dance one. I did

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2 dance one.

3 COUNCILWOMAN BASS: Is there a
4 video?

5 COUNCILMAN JOHNSON: Somebody
6 is always watching. But I did dance
7 once, and I had a good -- I had a real
8 good time. My wife enjoyed herself.

9 So, you know, when you talk
10 about an organization that's of your
11 caliber but you also reach out to
12 neighborhood groups, I just think that's
13 a good thing.

14 Thank you.

15 MS. HARRITY: Well, I thank you
16 very much for making that comment. And
17 you mentioned dance, and it's not only
18 tango, but I might say that the Museum is
19 very appreciative of City Councilmembers
20 taking note over the years. For example,
21 during the Degas and the Dance
22 exhibition, we reached out to some 82
23 organizations in every neighborhood in
24 the City to celebrate dance. And my
25 colleague Valerie mentioned the

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2 Brandywine Workshop. We're now hosting
3 an exhibition at the Museum celebrating
4 their 40th anniversary and 40 years of
5 working with Alan Edmonson. The list
6 goes on, with Korean Heritage Society and
7 Taller Puertorriqueno, who you'll hear
8 from later, again, decades of
9 collaborations. I think it's the
10 collaborative spirit of institutions,
11 large and small, that make the City
12 strong and make the arts and cultural
13 community so vibrant and so vital for the
14 success of our city.

15 COUNCILWOMAN BASS: Thank you.
16 Well, I just want to once again say thank
17 you so much for your testimony today.
18 Joe Meade has been just fantastic to work
19 with. I've known Joe forever in
20 different capacities, and just being able
21 to get through to an institution as large
22 as the Art Museum, I just want to thank
23 you for always being available, not just
24 to myself but to other members of City
25 Council as the liaison here. It's always

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2 a pleasure to work with you.

3 MR. MEADE: Thank you.

4 COUNCILWOMAN BASS: And also I
5 just wanted to mention that regarding the
6 Please Touch Museum, it's my daughter's
7 favorite museum, unbiased, but it's her
8 favorite as a three-year-old. So we just
9 want to thank you also for the work that
10 you do, particularly among young
11 children. It's just so critical that we
12 get them off on the right start, and the
13 work that you do really gets them off
14 where we want them to be. So thank you
15 so much for everything.

16 MR. MEADE: Councilwoman Bass,
17 if I may, just very quickly. Thank you
18 very much. But just as a note for our
19 District Councilmembers and also our
20 at-large Councilmembers, we prepared a
21 map that breaks down all of your
22 districts relative to our community
23 partnerships and/or our partnerships with
24 the School District of Philadelphia --

25 COUNCILWOMAN BASS: Very good.

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2 MR. MEADE: -- so that you know
3 as far as our reach may go into your
4 various communities and Council
5 districts, so that you have that readily
6 available.

7 COUNCILWOMAN BASS: Thank you
8 so much. Is that provided in the packet?

9 MR. MEADE: It certainly is.

10 COUNCILWOMAN BASS: Thank you.
11 We really appreciate that. That's
12 certainly very useful.

13 MR. MEADE: You're welcome.

14 COUNCILWOMAN BASS: And we're
15 going to call our next panel. Ms. Helen
16 Eaton, Executive Director of the
17 Settlement Music School. Also we're
18 going to have Sandra Norris Haughton,
19 Executive Director of Freedom Theatre,
20 and joining her for support witnesses are
21 Joyce Ojo Allen and Terrell Haigler.

22 (Witnesses approached witness
23 table.)

24 COUNCILWOMAN BASS: So we'll
25 have Helen and Sandra, and also we're

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2 going to call up Denise Brown, Executive
3 Director of the Leeway Foundation, if
4 she's available.

5 Now -- is she here, Ms. Denise
6 M. Brown, Executive Director, the Leeway
7 Foundation?

8 (No response.)

9 COUNCILWOMAN BASS: No? Okay.
10 So why don't we also -- actually, we'll
11 hold that list for now.

12 We're really going to ask you
13 to limit your testimony for two minutes.
14 I don't want to resort to a timer, but I
15 will if I have to. But please try to
16 really limit your testimony, just because
17 we have quite a few more folks to go and
18 we really have just touched the surface.

19 Thank you. If you want to
20 state your name for the record and begin
21 your testimony.

22 MS. EATON: Helen Eaton,
23 Executive Director of Settlement Music
24 School.

25 First, I want to apologize.

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2 I'm going to have to leave as soon as my
3 testimony is finished to get to a very
4 important 12 o'clock meeting. I
5 apologize.

6 First, I want to commend
7 Councilwoman Bass for convening these
8 hearings to discuss the impact of arts
9 and culture on Philadelphia's regional
10 economy. First, I'd like to take a
11 moment to tell you about Settlement.
12 Since its founding over 100 years ago,
13 the school has grown to become a leader
14 in the neighborhoods it serves. In the
15 City of Philadelphia and in the national
16 community music school movement, measured
17 by budget size, enrollment, and number of
18 branches, Settlement is the largest
19 community music school of the arts in
20 America.

21 Settlement, a 501(c)(3),
22 community music school whose mission is
23 to offer our services and programs in
24 music, dance and the related arts to all
25 members of the community regardless of

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2 their ability to pay. We have six
3 branches across six communities in the
4 Philadelphia region, including South,
5 Northeast, West Philadelphia, Germantown,
6 Willow Grove, and Camden. Each week
7 Settlement offers more than 10,000
8 services and programs to students of all
9 ages throughout the region. Programs
10 include individual instrument, voice, and
11 music theory lessons; group music and
12 dance classes; and nationally recognized
13 arts-based full-time tuition-free
14 preschool for Head Start-eligible
15 children; programming for older adults,
16 therapeutic music programs, and
17 collaborative programs with area schools
18 and community organizations. We have
19 many children who come to a branch after
20 school to take these individual music
21 lessons or classes, senior citizens who
22 play in ensembles and socialize with old
23 and new friends. We offer music therapy
24 to students with physical, physiological,
25 and emotional disabilities, and we have

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2 an arts-based preschool program at two
3 Philadelphia locations.

4 At Settlement, no child is
5 turned away because of cost. This year
6 we expect to distribute nearly \$2 million
7 in financial aid to students who
8 demonstrate need, representing about 40
9 percent of our student population.

10 Consistent with our mission,
11 Settlement's ethnic makeup mirrors
12 closely that of the City as a whole. In
13 the last fiscal year, student
14 demographics included a male/female ratio
15 of 45 to 55 percent. Students ranged in
16 age from under 5 all the way to 95, and
17 the populations at the Philadelphia
18 branches were 31 percent African
19 American, 17 percent Asian, 43 percent
20 Caucasian, 5 percent Hispanic, and 4
21 percent other ethnicities.

22 Settlement serves students from
23 nearly every zip code in the eight-county
24 Philadelphia region. You can immediately
25 see this diversity whenever you walk into

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2 one of our branches.

3 We applaud the Greater
4 Philadelphia Cultural Alliance for its
5 important new report, Arts, Culture and
6 Economic Prosperity in Greater
7 Philadelphia, for its thorough analysis
8 of the economic impact that arts and
9 cultural organizations and their
10 audiences have on the Philadelphia
11 region. Settlement has seen this
12 firsthand. Our school has been around
13 for 105 years. We are a cornerstone in
14 the communities we serve. During that
15 time, we have been longtime contributors
16 to the Philadelphia economy. Our
17 graduates have become heads of Fortune
18 500 companies, business leaders,
19 politicians, doctors, lawyers, teachers,
20 and professionals in the area. Many have
21 said that their time at Settlement has
22 helped put them on the path to success.

23 A school of Settlement's size
24 has a substantial impact on
25 Philadelphia's regional economy. Through

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2 our participation in the Pennsylvania
3 Cultural Data Project and the Cultural
4 Alliance's report, we are better able to
5 quantify Settlement's economic impact on
6 the Philadelphia region. Based on the
7 CDP's data profile, for the fiscal year
8 ending June 30th, 2011, Settlement had
9 total expenses of nearly 8 million and
10 total attendance at each Settlement
11 program and service of nearly 350,000.
12 Using the Cultural Alliance's economic
13 impact calculator, Settlement's total
14 industry impact during that time period
15 was over 19.5 million in expenditures,
16 over 485 full-time equivalent jobs, and
17 over 11 million in household income and
18 over 1 million in local and almost 1
19 million in state government and revenue
20 generated.

21 As if this were not enough,
22 Settlement as a community music school
23 has other positive effects on
24 Philadelphia's regional economy.
25 Settlement's six branches include the

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2 four located in Philadelphia are in
3 economically diverse neighborhoods and
4 act as economic linchpins in their
5 communities. They make the communities
6 more attractive for families and for
7 businesses, creating positive financial
8 drivers.

9 Another example is the
10 renovation of Settlement's Germantown
11 branch and the impact it has on its
12 community. Housed in an 1857 Georgian
13 mansion on historic Germantown Avenue
14 corridor, the school has taken on a long
15 abandoned adjacent lot and will beautify
16 it, include expanded parking, and build a
17 rain garden, addressing a longstanding
18 stormwater management issue that has
19 plagued an entire large block in the
20 neighborhood. Anticipated outcomes will
21 be a solution for more than four acres of
22 stormwater runoff, increased pedestrian
23 traffic and, thanks to Settlement's
24 activities, a rejuvenated commercial
25 corridor. These examples show that

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2 Philadelphia does well by Settlement
3 doing good.

4 So you can see the important
5 role that arts and culture play in the
6 lives of Philadelphians and in the
7 economy of the region. City Council
8 plays an important role in this. We ask
9 that City Council continue to fund and
10 expand the funding of the Philadelphia
11 Cultural Fund. Through PCF, Settlement
12 continues its work in the community. The
13 fund is also a lifeline to smaller arts
14 organizations, helping them develop and
15 grow. All of this leads to a stronger,
16 more vibrant arts and cultural community.

17 Thank you, Councilwoman Bass,
18 for the opportunity to present on
19 Settlement and what we offer
20 Philadelphia, both in terms of music and
21 the related arts and in terms of economic
22 prosperity. We have seen firsthand the
23 importance of arts and culture's economic
24 drivers in the Philadelphia region. We
25 wholeheartedly support the City Council's

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2 exploration of how the City can help
3 foster and encourage the growth of arts
4 organizations here in Philadelphia.

5 COUNCILWOMAN BASS: Thank you.

6 MS. EATON: Thank you very
7 much.

8 COUNCILWOMAN BASS: And why
9 don't we move to Ms. Sandra Norris
10 Haughton.

11 MS. HAUGHTON: Haughton.

12 COUNCILWOMAN BASS: Haughton.

13 MS. HAUGHTON: Thank you very
14 much for allowing us to testify today.
15 My name is Sandra Norris Haughton, and I
16 want to tell you and emphasize that
17 Freedom Theatre is essential to the City
18 of Philadelphia and that we are imperiled
19 and that we need to be real about the
20 situations that we are facing, because we
21 reflect and mirror what's going on with a
22 lot of institutions located in
23 neighborhoods around the country.

24 First, I'd like to introduce
25 Joyce Ojo Allen. She's a Board member,

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2 but she's also the widow of one of our
3 founders.

4 Joyce.

5 MS. ALLEN: Thank you.

6 First of all, I want to give
7 honor and glory to God.

8 My husband, John E. Allen, Jr.,
9 left a legacy, a quest for excellence,
10 not only in the arts but in one's self.
11 And he would often say, You are the most
12 important person.

13 Freedom Theatre means to me to
14 be free with you. In fact, the word
15 "freedom" is self-explanatory. It is to
16 be able to express yourself and not have
17 to apologize.

18 Freedom Theatre is where you
19 learn to become focused, know about the
20 different disciplines in the theatre, to
21 be involved with the moment of sharing
22 that you have studied all year long and
23 you have this one night to show what you
24 have learned. It's a moment, a beautiful
25 moment. It is also learning and knowing

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2 about different cultures. It is also to
3 interact with students, parents, and
4 staff. And I wear, we all wear so many
5 different hats. And you get a sense of
6 pride and dignity and love. It means to
7 find out who you are, you got to go
8 inside of yourself.

9 Freedom Theatre is family.

10 Freedom is the place where young people
11 can belong. So when they enter the
12 building for class, they have to have a
13 password, and this is what happens: I
14 will say, Password, and they will say, I
15 respect myself, and I will say, You are
16 beautiful.

17 So let this legacy be passed
18 on. In fact, let it live on and on and
19 on.

20 Thank you.

21 COUNCILWOMAN BASS: Thank you.

22 MS. HAUGHTON: Now, getting to
23 the economic impact of Freedom Theatre,
24 we employ during the year more than 100
25 people, actors and technicians and

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2 administrators. We teach more than 200
3 young people each year, and they stay
4 with Freedom year after year and they
5 succeed. Ninety-eight percent of our
6 students graduate high school.
7 Eighty-five percent go to college and
8 finish. We have developed more than 200
9 teachers, and we've entertained hundreds
10 of thousands of people during our
11 existence. We support more than 75 small
12 businesses, including security, building
13 maintenance, construction professionals.
14 And we also purchase from large companies
15 in Philadelphia, such as Sam's Club, Best
16 Buy, Staples, all to keep the Theatre
17 open.

18 We were the first to say that
19 there had to be an Avenue of the Arts
20 North. No one wanted to be on North
21 Broad Street when we were there. We
22 opened the door. We invested more than
23 \$10 million in construction projects
24 since 1990, and we stayed and we
25 persevered and we contributed to the

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2 stabilization of the community.

3 We get calls from around the
4 country and overseas asking to work with
5 us to produce plays and for our students
6 to come and perform. We just had a
7 cultural exchange in Panama. We sent 60
8 people to Panama this year.

9 What we're asking for is two
10 things that City Council could help us
11 do. One is to have an interface with the
12 City departments. We have to interface
13 with the Commerce Department, PIDC, and
14 other agencies, Zoning, and I think there
15 needs to be some sort of program that
16 would help small arts communities and
17 arts organizations have an easier time of
18 walking through this labyrinth. It's
19 very expensive on our part, and it does
20 contribute to the vulnerability of not
21 just Freedom Theatre but other small arts
22 groups that are trying to manage these
23 types of projects.

24 But most of all what our impact
25 is -- and we have the economic numbers,

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2 and we distributed them. Our impact is
3 on the young people that come through our
4 doors, who live a viable life in the City
5 of Philadelphia. I brought just a young
6 man with me, who will speak very briefly
7 on his experience, but we would ask that
8 when you're listening to the economic
9 impact of arts organizations, we need to
10 be real about what these community groups
11 are going through and how we keep our
12 doors open despite the economic climate.
13 And we can work with the City to ensure
14 that Philadelphia becomes an example,
15 because we get calls asking all the time
16 how is Freedom Theatre still open? How
17 are you open? What is the City doing for
18 you?

19 And in San Francisco, there's a
20 good model that I think the City should
21 look at. It's called the Equitable
22 Funding Project, and they make sure,
23 through ordinance, that when dollars are
24 given out, that there is equitable
25 treatment of small, community-based

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2 non-profits, that all the dollars are not
3 concentrated, as they are here in
4 Philadelphia in quite a few instances.

5 So I'd like Terrell to speak
6 briefly, and he is the proof of what we
7 produce at Freedom Theatre, and I thank
8 you for your time.

9 COUNCILWOMAN BASS: Thank you.

10 MR. HAIGLER: Good morning.
11 How are you?

12 COUNCILWOMAN BASS: Good
13 morning.

14 MR. HAIGLER: I'll be very
15 fast. I know -- just to give you a
16 little bit about myself. My name is
17 Terrell Haigler. I'm 23 years old. I
18 started Freedom Theatre when I was three
19 and I haven't left since. I was raised
20 by my mother and my grandmother. My
21 father left. He was heavily on drugs
22 when I was eight. And I started Freedom
23 at three, and ever since then, I've
24 always known that I am my most important
25 person, I must respect myself.

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2 I was talking to my fiancée.

3 We just had our second child on the 17th.

4 We had a boy, and we had a girl. She's

5 14 months old now. I was asking her,

6 What does Freedom mean to me? It means

7 so much. How can I explain it in two

8 minutes? And she told me to come up with

9 three things. So the three things I came

10 up with, confidence, accountability, and

11 adaptation.

12 Confidence: Since I've been at

13 Freedom, I was always told that you can't

14 do anything in life unless you believe

15 it. When everybody tells you no, if you

16 say yes, it is possible.

17 I was a dance major at eight

18 years old. I was small. I was 4'2"

19 until about ninth grade. I had my growth

20 spurt. I was dancing. I got bullied. I

21 got picked on. I went to Young Scholars

22 across the street. I would literally run

23 across, because people were chasing me

24 trying to beat me up because I was a

25 dancer. As soon as I got to Freedom, all

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2 I got was hugs and kisses, you're safe,
3 let's go class, you're all right, you're
4 going to be great. That confidence from
5 the age of eight until 18, you can't tell
6 me nothing now. I walk down the street
7 with my head so high, I don't even see
8 people sometimes. And that's real
9 because of the love that I got from not
10 only my family but from Freedom. I mean,
11 lifelong friends. I still have friends
12 that I call today that I haven't seen
13 since I was six, but we can pick up just
14 like that. All we got to do is start
15 talking about Freedom.

16 Adaptation: Life is going to
17 throw you curve balls, no matter what.
18 No matter what. Being on stage, somebody
19 might drop a line, somebody might miss a
20 step, somebody might not show up. You
21 have to learn how to adapt. So at the
22 age of four, taking on a role that being
23 an understudy, when somebody has the role
24 but you study their lines and you study
25 their movement and then they don't show

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2 up one day, at the age of four and five,
3 having to step in and take that control
4 and take that role, never done it before
5 in front of 67 people, you learn how to
6 adapt. You learn how when life throws
7 you something, there's always a second
8 choice. There's always a third option.

9 My dance mom, Ms. Pat, is the
10 founding dancer at Freedom. She
11 developed a program. She always told me,
12 What is your plan? You can have a
13 problem all you want, but if you don't
14 have a plan, you are not going to
15 succeed. If Plan A doesn't work, what's
16 Plan B, all the way down to Z, and then
17 you start back over at A when nothing
18 else works. And I've used that for my
19 life.

20 I have two kids. Me and my
21 fiancee, sometimes we don't agree. Plan
22 A doesn't work, we go to Plan B.

23 I use what I learned at Freedom
24 on my kids. They teach us how to be
25 leaders. At the age of 13, I was in

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2 class with a professional teacher
3 teaching preschoolers at three. So not
4 only am I learning how to deal and have
5 patience with three-year-olds, I'm
6 learning how three-year-olds work, how
7 they think. I'm starting to pick up on
8 bathroom times. I'm starting to -- oh,
9 she's going to have a runny nose because
10 she didn't have a -- you know, it's just
11 things that they prepare you for life.
12 They prepare you to be a citizen, a
13 citizen in the City.

14 Confidence, adaptation, and
15 accountability. To be accountable is the
16 greatest and strongest thing I've learned
17 at Freedom. To know that whatever I do
18 is on me and that I have to be
19 responsible is the greatest thing I've
20 ever learned. Anything I do, I know that
21 if I do it, whatever happens, I have to
22 deal with it. I can't blame her. I
23 can't blame him. I can't blame across
24 the street. It's on me. And I've taken
25 that through to college. I did a year at

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2 college at Coppin State in Baltimore. I
3 got a tennis scholarship and I played
4 Division 1 tennis, but then I left and
5 joined a dance company and I toured the
6 East Coast. My mom is like, You're not
7 going to finish college.

8 I know, but it's on me. Now
9 that I'm back in Philly and I'm still
10 dancing, it's on me, and I'm learning how
11 to work life out. I just moved to New
12 Jersey with my fiancée. We have two
13 kids. It's sometimes where I have to
14 choose whether I'm going to eat or my
15 family is going to eat, but I know with
16 the learnings from Freedom and from my
17 family that everything will be okay if
18 you give your best. I was always told to
19 give my best, give my 100, and I will
20 receive it in the end.

21 So that's all I have to say,
22 and thank you for listening.

23 COUNCILWOMAN BASS: Wow.

24 MS. HAUGHTON: Thank you once
25 again.

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2 (Applause.)

3 MS. HAUGHTON: And the other
4 thing that a lot of people don't realize
5 is that because of where we're located,
6 we offer arts to everyone. We have
7 graduating classes from recovering addict
8 groups. They hold their graduations at
9 Freedom Theatre because we're located in
10 their neighborhood. Their children come
11 to see us.

12 We need support. You can come
13 to our holiday show. You can come to our
14 spring shows. You can do a lot of
15 things, but as elected officials, you can
16 say, We're going to keep this institution
17 open. We're going to let 45 years become
18 90 years, and we're going to make sure
19 that whatever the lessons that are
20 learned at Freedom can be applied to
21 other non-profits in the community.

22 MS. ALLEN: Also, I want to say
23 that my parents always said to me, You
24 have to be good whatever you do, but when
25 I joined Freedom Theatre, my husband --

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2 he wasn't my husband then -- he said, No,
3 you have to be the best.

4 And I said, Oh, no, no. Excuse
5 me. My parents said I have to be good.

6 But you know what? He was
7 correct. In fact, we started our
8 daughter at Freedom Theatre at the age of
9 three. Well, she's in California now.
10 She's 40. That tells how old I am,
11 right?

12 But anyway...

13 MS. HAUGHTON: But the legacy
14 is important.

15 MS. ALLEN: The quest for
16 excellence. And it's beautiful. Right
17 now I'm getting a little bit emotional.

18 MS. HAUGHTON: So we know that
19 there is structural things that can be
20 done. We know that there are community
21 things that can be done, but there has to
22 be a political and a community will to
23 keep institutions like Freedom Theatre
24 open. We can't do it by ourselves. And
25 we appreciate your help.

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2 MR. HAIGLER: I just want to
3 say one more thing. Just being here
4 today was new for me. I am so nervous.
5 I was like, Ms. Sandra, I've never done
6 nothing like this before. But if I could
7 say anything, I will say, to let people
8 know that we are still here. We're still
9 open. We are still doing things for the
10 community. We still have a preschool
11 class. Just Saturday our three, four,
12 and five-year-olds, they read books.
13 They get their motor skills. They
14 exercise. And we cook. Three, four, and
15 five-year-olds made apple crisp for the
16 whole entire theatre, and then they
17 shared it with the class.

18 So it's just things like that.
19 I always say, Oh, I'm having a show at
20 Freedom.

21 Freedom still open?

22 So it's just getting the word
23 out there that we're still up and alive
24 and just going, and we're not going to
25 stop.

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2 MS. ALLEN: Excuse me. And the
3 parents are involved with their
4 preschoolers. They help them cook and
5 all, you know. So it's a team. It's a
6 family.

7 COUNCILWOMAN BASS: Yes. Well,
8 I just want to thank you all for being
9 here today. It's just really inspiring
10 to hear from you, and particularly from
11 this gentleman here. Tell me your name
12 again. I'm sorry.

13 MR. HAIGLER: Terrell.

14 COUNCILWOMAN BASS: Terrell.

15 I think that when we look at
16 all the folks that we've had today who
17 have testified and spoken about the
18 programs and services that have been
19 offered and the economic impact, I think
20 that your testimony probably resonates
21 the most for me. As someone who is from
22 North Philadelphia, who grew up in a
23 neighborhood, who is very familiar with
24 what you were describing, your
25 experience, it's just really touching.

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2 I'm glad to see you here. I'm glad to
3 see that you're doing well. And you are
4 going to finish your education. We have
5 Temple University right up the street and
6 so many other institutions right here.
7 So you are going to finish your
8 education.

9 MR. HAIGLER: I want to be a
10 physical therapist, but my fiancée is in
11 medical school right now. She's an MA,
12 so we go back and forth on watching the
13 kids, but I'm definitely going to finish.

14 COUNCILWOMAN BASS: Okay.
15 Well, we're going to talk to you on the
16 side and just see what we can do to be
17 helpful to make sure that you do complete
18 your education. But I just really am
19 glad to see you here and to hear your
20 testimony, because it really does go a
21 long way, as someone who said that you
22 started at Freedom when you were three
23 and now you're a father, and
24 congratulations on the birth of your new
25 child.

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2 MR. HAIGLER: Thank you.

3 COUNCILWOMAN BASS: And I'm
4 assuming that you're going to have them
5 involved in Freedom as well.

6 MS. HAUGHTON: They're already
7 there.

8 MR. HAIGLER: They call them
9 the Freedom babies, because any time dad
10 is at work, I bring the kids, and then my
11 fiancée comes. And it's just such a
12 family.

13 One of my people I grew up with
14 Freedom who went through the system,
15 she's three years older than me. Her
16 name is Shevonne. She's the godmother of
17 my second child. She was in the delivery
18 room holding the leg for my fiancée. And
19 we just have moments. I'm sorry. I'm
20 getting a little choked up. We just have
21 moments.

22 COUNCILWOMAN BASS: It's like
23 you said, it's a family.

24 MS. HAUGHTON: It's a family.

25 The other thing that we have

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2 that we show to our young people is
3 integrity. I read so many articles about
4 the construction going on in North
5 Philly, and we're in North Philly, and we
6 made sure that there were no illegal
7 aliens on our project. And it cost us,
8 but we said you're not bringing these
9 people on this project, and you're going
10 to make sure that there are African
11 American people here working on ours,
12 make sure there are Hispanics, make sure
13 that whoever lives in our community has
14 an opportunity to work on our projects.
15 And we caught you know what for it, but
16 it's important that our young people see,
17 we're going to stand up for what's right
18 in the community. We are. That's what
19 Freedom Theatre does.

20 COUNCILWOMAN BASS: Well, the
21 other thing I just want to mention
22 briefly, and I know Councilman Oh had
23 some comments and also Councilman Jones,
24 is that in his absence, I did want to
25 give some acknowledgment to Tom Paige

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2 from Freedom Theatre, who has mentored
3 and been a friend of mine for many, many
4 years since my very early days in being
5 involved in my community. He lives in my
6 district and has been just very, very
7 helpful. And we meet and talk regularly.
8 So just recently we had breakfast a few
9 weeks ago, and he told me about some of
10 the help that Freedom Theatre needs. And
11 during the speech of the majority during
12 City Council that particular week, I made
13 sure to make a note of discussing Freedom
14 Theatre and how unimaginable it would be,
15 particularly to the African American
16 community, if Freedom Theatre was no
17 longer in existence, how very valuable it
18 is, how much we need to support it. And
19 the thing that this gentleman mentioned
20 earlier in terms of people saying, Oh, is
21 Freedom still open? Are they still
22 around? You know, we need to make sure
23 that people know and understand and talk
24 about Freedom as much as possible.

25 So I know that you have a lot

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2 of support in City Council. I think it's
3 just really a matter of figuring out how
4 to best utilize that support and how it
5 can be helpful to you.

6 But I did want to turn it over
7 to Councilman Oh, because I know he has
8 some questions. He's been waiting
9 patiently.

10 COUNCILMAN OH: No. I
11 apologize. I was a little anxious
12 because I know we're on a tight time
13 schedule, and I didn't want to ask any
14 needless questions, but I do have a
15 little bit of a process to go through on
16 this, just really in the benefit of
17 everyone sitting here, as well as a
18 question.

19 And so, first of all, I think
20 that you probably recognize that this
21 Council does care about the arts, and
22 certainly our Chairperson, Councilwoman
23 Cindy Bass, is very vigorous on her
24 efforts. I do have just some things that
25 I want to go through with you, because

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2 you will know this, and I'd like to hear
3 from you.

4 So in talking to organizations
5 such as Philadanco, the Clef Club, Marian
6 Anderson House and others, it strikes me
7 very much what you're saying, that you
8 are renowned outside of Philadelphia and
9 you are appreciated -- I'm
10 paraphrasing -- outside of Philadelphia,
11 but in Philadelphia it's a bit of a
12 struggle to get the funding and the
13 recognition, that some of the
14 organizations, they say, Look, if I were
15 in New York, we'd have plenty of funding,
16 plenty of money. I'm frustrated that I'm
17 in Philadelphia and that we're not
18 getting the kind of appreciation and
19 funding both from our community, from the
20 corporate and governmental sectors.

21 Could you talk a little bit
22 about that? Is that a feeling that you
23 share or is it not, and if so or if not,
24 why is that?

25 MS. HAUGHTON: I think two

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2 things really are defining how people are
3 relating to Freedom Theatre. One, in the
4 '90s when there was a lot of money and a
5 lot of building, actually there was a
6 building boom in the arts, and Freedom
7 Theatre was part of that. And so that
8 made the impression that we had a whole
9 lot of money. And then there were some
10 unfortunate choices made, but we overcame
11 the circumstances of those choices and we
12 continued to provide services. But in
13 Philadelphia, it seems as though if you
14 are not a major institution -- by
15 "major," I mean majority institution; I'm
16 just saying what I think -- then you are
17 not allowed to make mistakes. If you
18 make a mistake or you have a financial
19 problem, then what we hear all the time
20 is, Well, we gave you money.

21 But that was 16 years ago.

22 Well, they did such-and-such.

23 They've been gone ten years.

24 So there has to be a way for
25 people, for institutions to say, Here's

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2 where I was, this is what we did, this
3 was the result, but here's how we
4 remedied it. Here's how we remedied it.
5 Here's how we stayed open. Here's how we
6 cut staff. These are the measurements we
7 took. And I think we continually are
8 held to a different standard, I feel.
9 It's a totally different standard,
10 totally different.

11 COUNCILMAN OH: I appreciate
12 that very honest and very helpful
13 testimony.

14 The City Council did approve a
15 resolution that we would be able to
16 establish our own 501(c)(3) fund. We
17 haven't taken the steps yet to do that,
18 but, for example, fundraising in the
19 private sector to provide funding to
20 organizations like yours. I think while
21 we have very important major
22 organizations here and all types of
23 cultural entities, the one thing that
24 does stand out in my mind is that the
25 loss of art in our public schools really

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2 is going to have a long-term effect of
3 both its value but also the appreciation
4 of arts and the funding of arts possibly
5 at the community level and that we do
6 have to do something to address that, and
7 that's something that you're already
8 doing in the communities.

9 MS. HAUGHTON: Yes. What we've
10 done is, we've created a program where we
11 become the arts instructional component
12 of charter schools, and we have an
13 agreement with Girard College to do their
14 arts instructional programs. So we're
15 trying to address that issue, because the
16 other thing is, we're trying to get the
17 people who live in the community to know
18 that even though their schools may not
19 have arts programs, we can work with you
20 to create an arts program. We're getting
21 ready to work with Saint Malachy. As I
22 said, we're already working with Girard
23 College and some of the public schools.
24 We're trying to see how can we become
25 part of the public school systems. They

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2 have a lot of non-profits that work with
3 them.

4 COUNCILMAN OH: All right.

5 Thank you very much. Thank you for your
6 testimony.

7 MS. HAUGHTON: Thank you for
8 your interest.

9 COUNCILMAN OH: Thank you,
10 Chairwoman.

11 COUNCILWOMAN BASS: Thank you,
12 Councilman.

13 And Councilman Jones.

14 COUNCILMAN JONES: Thank you,
15 Madam Chair. I want to first apologize
16 for having to step out. Constituent
17 business doesn't stop for your hearings,
18 so you have to pop in and pop out where
19 you can.

20 Thank you for that testimony as
21 to the state of the union, if you would,
22 for Freedom Theatre.

23 First thing I would say is,
24 freedom ain't free.

25 MS. HAUGHTON: Exactly.

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2 COUNCILMAN JONES: You can't
3 want crops without rain. You can't want
4 culture in a community without supporting
5 it. And every community, every community
6 nationally is charged with supporting the
7 things that they, quote, say are
8 important to them culturally. So we're
9 no less different than them.

10 A couple of things. Number
11 one, there are local theatres like
12 yourself. In fact, there's one in West
13 Philly, Bushfire Theatre, Al Simpkins and
14 others, and I've asked him this and I'm
15 going to ask you this. How do you tap
16 into a wider audience now that we have
17 the Internet? You probably surf better
18 than most, but there's so many
19 inexpensive ways to put out to the world
20 our talents, and I wanted to see if there
21 would be kind of a meeting, roundtable
22 discussion, workshop with organizations
23 like yours and let's bring in the
24 Comcasts of the world and say, How do we
25 provide a greater platform that not only

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2 allows you to be exposed to a universe of
3 new patrons but also provides a stream of
4 revenue.

5 MS. HAUGHTON: Well, one of the
6 things that we have done is, we have an
7 internship program, and college students
8 have come in the past two, three years --
9 in fact, they're there --- and they've
10 been helping us develop an online
11 profile, so to speak. They established a
12 YouTube channel. They established
13 Twitter and Facebook. We had a young
14 woman who chose to come from Ohio and
15 work with Freedom Theatre for her senior
16 project, and she was an online
17 professional. That's what her degree
18 will be in.

19 But could I say one thing about
20 online? It has to be supported with real
21 face-to-face offline, I call it, kinds of
22 activities. Because you can put up a
23 program on YouTube. If it's something
24 people want, it will go viral, but there
25 are millions of people on YouTube. So

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2 there has to be a way -- and I applaud
3 you for asking this -- how do we couple
4 online activity with greater physical
5 support from people with bodies.

6 COUNCILMAN JONES: Well, I
7 consider it a marriage, something old,
8 something new, something borrowed,
9 something blue, that we tap into a whole
10 new way entertainment is put out there,
11 but through a traditional delivery
12 mechanism such as a theatre. So to
13 combine the two might be a way to go,
14 because a lot of these boutique venues
15 around Philadelphia -- I've had an
16 opportunity to go to a play and it was a
17 converted warehouse, and it was a
18 wonderful experience for me, but it
19 probably could have went out to millions
20 who could have -- if we could have found
21 a strategic way, not to lose the intimacy
22 of a theatre but to gain some of the
23 revenue that's possible through
24 sponsorship.

25 MS. HAUGHTON: Well, we have

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2 one application right now to the
3 Huffington Post. They have a program
4 called Job Raising, and one of the things
5 that they'll do is help, if you become
6 selected -- and we're going to ask
7 everyone when it comes to that point to
8 vote for us. But one of the things that
9 they do do is help you maximize your
10 online profile and create new audiences
11 and new agendas that will propel you to
12 the next level.

13 COUNCILMAN JONES: So I wanted
14 to do that, but also ask our Chairperson
15 to bring the powers-to-be together to
16 talk about the -- there are -- I hate to
17 use the term "starving artists."

18 MS. HAUGHTON: They're
19 starving.

20 COUNCILMAN JONES: I think you
21 can identify with that.

22 MR. HAIGLER: I actually have
23 six jobs teaching dance. One is with the
24 Philadelphia School District, the Talent
25 Center. Tuesdays and Thursdays I

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2 volunteer for a dance company,
3 Dance-a-Nea (ph). I work at Freedom. I
4 do Girard College, and then I do like a
5 freelance artistry. So I have altogether
6 about six jobs and all around teaching
7 dance.

8 COUNCILMAN JONES: But if we're
9 talking about this creative economy, we
10 have to show ways by which you may be
11 creative, it doesn't make you
12 entrepreneurial. I mean, there's a
13 different hemisphere in your brain that
14 is able to create a beautiful painting or
15 do a wonderful physical performance, but
16 to then figure out how and what are my
17 price points and where can I get revenue,
18 that's not probably how you are
19 hardwired. But if we can bring peanut
20 butter and jelly -- that's my management
21 theory -- and make some bread, then it's
22 something that benefits everyone.

23 So we have to take some of our
24 talented individuals that may be wired
25 with their left hemisphere of their brain

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2 and bring some of the business minds
3 together and have a dialogue, ongoing
4 dialogue, that maybe, Madam Chair, you
5 could bring them together to say, Hey, I
6 like what you have, I know where we can
7 get money for it and here's -- and you
8 may say as an artist, My sensibilities
9 won't allow me to do that.

10 MS. HAUGHTON: But I'll take
11 it.

12 COUNCILMAN JONES: Yeah. So we
13 need to figure out how we can get those
14 kind of matchmaker sessions together as a
15 committee.

16 MS. HAUGHTON: Can I just say
17 that I've been in Philadelphia in the
18 cultural community for 35 years, and that
19 when Willett Rouse was going to rehab the
20 Uptown, I was his consultant. And the
21 project that he proposed was exactly
22 that, to match struggling non-profit arts
23 organizations with corporate CEOs so that
24 they would have an opportunity to tap
25 into the resources of a particular

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2 corporation in the City. I think that's
3 something we should revisit.

4 COUNCILMAN JONES: This might
5 be one of the things that Madam Chairman
6 uses as a followup to this so that we can
7 get more of those connections
8 established, and I would be -- I'm the
9 least cultured member up here.

10 COUNCILWOMAN BASS: Not true.

11 COUNCILMAN JONES: If it wasn't
12 for Councilwoman Blondell Reynolds Brown,
13 art would still be my college posters
14 that I have on the wall. I tell her that
15 all the time. But it just seems to me
16 that if we're ever going to make this
17 creative culture thing work, economy
18 work, we need to get some economists in
19 here to figure it all out for us and --

20 MS. HAUGHTON: And I think when
21 we do that, I would like us really to,
22 just in closing, to look at the
23 organizations where they are and then
24 develop the help that they need as
25 opposed to saying, Here's the box, fit

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2 this box. You don't fit this box, you
3 ain't getting nothing.

4 I think that we need to have
5 another conversation, even with the
6 foundations. I know this is a government
7 thing, but I'm thinking we need to have a
8 dialogue about arts and culture around
9 this region.

10 COUNCILWOMAN BASS: There needs
11 to be some creativity in the creative
12 economy.

13 COUNCILMAN JONES: Just one
14 other point. Wherever you creative types
15 come and move in, you tend to move into
16 depressed areas and then make those
17 depressed areas better, rich, and vogue.
18 So we want more of that.

19 COUNCILWOMAN BASS: Yes.

20 MS. HAUGHTON: Yes. We've done
21 that.

22 COUNCILMAN JONES: And you got
23 to move back from Jersey.

24 MS. HAUGHTON: We've done that.

25 Yeah, you got to get out of

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2 Jersey.

3 COUNCILMAN JONES: That's not
4 acceptable.

5 COUNCILWOMAN BROWN: The only
6 footnote that I would add is that what
7 Councilman Jones has brought up, in the
8 12 years I've been here I've never heard
9 discussed this deeply before. So there's
10 enormous opportunity that Councilwoman
11 Bass will lead on. My only ask is that
12 we not reinvent the wheel in places where
13 some of the stuff is already working.

14 MS. HAUGHTON: Exactly.

15 COUNCILWOMAN BROWN: The
16 Greater Philadelphia Chamber of Commerce
17 has their business art mentoring piece.
18 So we need to take some facsimile thereof
19 and deepen it in the way that Councilman
20 Jones and we've discussed here this
21 morning. It's a waste of time to
22 reinvent the wheel.

23 Thank you, Madam Chairwoman.

24 COUNCILWOMAN BASS: Thank you.

25 Thank you for your testimony.

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2 MS. HAUGHTON: Thank you.

3 COUNCILWOMAN BASS: And next up
4 we're going to have Gary Steuer, Chief
5 Cultural Officer; Jane Golden from the
6 City's Mural Arts Program.

7 (Witnesses approached witness
8 table.)

9 COUNCILWOMAN BASS: Is Lorene
10 Cary here?

11 MS. GAY: She's not. I'm her
12 successor.

13 COUNCILWOMAN BASS: You're
14 here?

15 MS. GAY: I'm her successor.
16 Valerie Gay.

17 COUNCILWOMAN BASS: Valerie?

18 MS. GAY: Gay.

19 COUNCILWOMAN BASS: Gay. Do
20 you want to come forward, and we'll start
21 there.

22 (Witnesses approached witness
23 table.)

24 COUNCILWOMAN BASS: How are
25 you?

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2 MR. STEUER: I'm fine,
3 Councilwoman Bass. I guess officially my
4 name is Gary Steuer and I'm the Chief
5 Cultural Officer for the City of
6 Philadelphia. My written testimony says
7 good morning, but it's now good
8 afternoon.

9 COUNCILWOMAN BASS: Let's not
10 make it this evening, good evening.

11 MR. STEUER: Members of the
12 Committee, I'm really honored to be here
13 today, and I also want to add my thanks
14 to you for convening this important
15 hearing. It's already, I think, been
16 very rewarding and great information.

17 As the resolution authorizing
18 this hearing notes, the arts have a
19 powerful impact on our city and regional
20 economy, generating jobs, tax revenue,
21 and significant economic activity.
22 You've heard from the Greater
23 Philadelphia Cultural Alliance on the
24 results of their recently released
25 economic study. You'll also hear from

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2 many other folks. So you'll be glad to
3 hear I'm not going to repeat what they
4 have said and will say. Rather, I
5 thought I'd like to focus my testimony on
6 two key points.

7 One, that the arts are part of
8 a larger creative economy ecosystem that
9 includes for-profit creative businesses,
10 individual artists, and freelancers.

11 Two, that the arts have a
12 powerful impact in fostering vibrancy and
13 stability in our neighborhoods. And
14 while this may also have economic
15 outcomes, it's important that we not
16 discount the important social outcomes,
17 such as civic engagement and neighborhood
18 cohesion.

19 On the first point,
20 researchers, advocates, and arts leaders
21 are increasingly recognizing that
22 non-profit arts organizations are part of
23 a larger economic segment known as the
24 creative economy. This sector includes a
25 large array of for-profit tax-paying

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2 businesses such as graphic design, web
3 design, product design, fashion design,
4 architecture, landscape architecture,
5 music clubs, recording studios, musical
6 instrument sales. You can go on and on.
7 It also includes many artists and
8 freelancers, musicians, painters, dancers
9 as we just heard from, sculptors, graphic
10 designers, et cetera.

11 We believe that it's very
12 important to look at this sector as an
13 integrated whole. These businesses often
14 share both a workforce and a customer
15 base with the non-profit arts. It would
16 be hard for one to thrive without the
17 other. A fashion retail company, for
18 example, like Urban Outfitters could not
19 remain headquartered in Philadelphia,
20 generating all the jobs that it
21 generates, if it couldn't attract the
22 workforce that it needs to drive its
23 business, and it needs a creative
24 workforce. That workforce wants to live
25 in Philadelphia, because this is a city

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2 filled with arts activity that fuels
3 their creative energy that in turn drives
4 the success of that business.

5 On the consumer side, these
6 experiences are driven by content, not by
7 business structure. When is the last
8 time you heard someone say, Gee, honey,
9 let's go out and have a non-profit arts
10 experience tonight? No. They say, Let's
11 go out and hear some music. And they
12 might go out and hear that music at the
13 Kimmel Center, the Painted Bride, AMLA,
14 the Tin Angel. They don't think about
15 what the corporate structure is of the
16 business when they want to go hear some
17 music. And the same artists might be
18 playing one night at one venue and the
19 next night at a different venue. They
20 don't think about that structure either.

21 There's been excellent research
22 done for many years by the Greater
23 Philadelphia Cultural Alliance on the
24 scale and economic impact of the
25 non-profit arts sector in our region, but

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2 to address the City's more recent charge
3 of fostering creative economy, my office
4 has been looking to gather more data on
5 this sector. In 2009, we released a
6 report, Creative Vitality in
7 Philadelphia, that used a national tool
8 known as the CVI, the Creative Vitality
9 Index, and we analyzed data from 2006 to
10 2008 and found that our CVI measured 1.7
11 on a scale of 1, a full 70 percent higher
12 than the national benchmark index. Our
13 non-profit arts sector, many of the folks
14 you're hearing from today, measured 5 on
15 a scale of 1; that is, 500 percent higher
16 than that national index.

17 We also included in the report
18 many case studies of creative businesses
19 and creative workers, because talking
20 about data is great, but I think the
21 stories are really important and the
22 personal impact that it makes in
23 neighborhoods and on people and on
24 businesses.

25 In 2011, we followed that up

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2 covering the year 2009-2010. So then we
3 had a five-year span of data. We found
4 that the measurement was pretty
5 consistent during that five years. It
6 turns out 1.7 was the peak, but it never
7 went below 1.5.

8 We also found that the creative
9 vitality of Philadelphia drives the
10 region and the state. No great surprise
11 there, but it's important to know. We're
12 39 percent stronger than the region, 74
13 percent stronger than the state. And we
14 also found -- and this is important --
15 that our Philadelphia region institutions
16 of higher ed granted over 7,000 degrees
17 in creative subject areas in one year.
18 And we're doing an increasingly good job
19 of keeping those workers here in
20 Philadelphia, and that's what's driving
21 our creative economy in part, is that
22 those young people graduating with those
23 degrees now want to stay here in
24 Philadelphia. And it's cyclical, because
25 once the workforce is here, the

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2 businesses want to be here, and the
3 businesses can expand because they can
4 find the workers that they need.

5 The CVI research only counted
6 creative occupation employment, not total
7 creative sector employment. And so we
8 decided we needed a separate study that
9 really gave us a number on what is this
10 sector, what is this business sector
11 generating in terms of employment. And
12 we reached out to Econsult, and we
13 partnered with them on this, and through
14 this research, we learned that this
15 sector employs in Philadelphia alone,
16 this is not the region, 50,000 people.
17 And this gets to a question that was
18 asked earlier, which is sort of comparing
19 to other industries, and what we found
20 was that in terms of employment, the
21 creative sector is the fourth largest
22 sector by employment in the City. So
23 we're generating more employment than
24 anyone but education, healthcare, and
25 retail.

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2 So I think that's a really
3 telling point in terms of the actual jobs
4 that this sector is generating. That's
5 one in every 15 workers. It's \$5 billion
6 in output by those businesses and \$2.7
7 million in earnings by those individuals
8 who are getting paid through those
9 businesses.

10 What we also found was that
11 creative sector employment grew by 6.3
12 percent for the ten-year period between
13 2001 and 2011. During the same
14 timeframe, employment as a whole in the
15 City grew by only .16 percent. So it is
16 a growth industry for this city, and
17 that's really important as well.

18 And how does this compare to
19 the jobs research by the Culture
20 Alliance? They're really complementary.
21 We're really counting different things.
22 They found that the non-profit arts
23 sector in the region generated 7,600
24 direct jobs in the sector, plus 36,000
25 jobs generated through the indirect

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2 results of the spending by both arts
3 organizations and audiences to arts
4 organizations, for a total of 44,000
5 jobs. So our data is basically saying
6 the creative sector, the combination of
7 for-profit and non-profit, in
8 Philadelphia alone is generating 50,000
9 jobs, not counting any indirect
10 employment. That's a lot of jobs.

11 I want to end on my second
12 point, which I believe is really critical
13 and actually will pick up on some of the
14 things that Beverly Harper said, that you
15 heard from Freedom Theatre as well.

16 The arts make a profound
17 difference in the vibrancy of our
18 neighborhoods and the lives of our
19 citizens, and this is not just about
20 economic impact or jobs, even though
21 that's the subject of this hearing.
22 Right here in Philadelphia -- and I
23 believe you'll hear later from Mark
24 Stern -- the Social Impact of the Arts
25 Project at University of Pennsylvania has

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2 been a national leader in studying what
3 they term naturally occurring cultural
4 districts and the impact of the arts at
5 the neighborhood level, especially in
6 poorer neighborhoods. What their
7 research conducted over the past 20 years
8 has found is that -- and this is a
9 quote -- "local cultural activity can
10 have as dramatic an influence on a
11 neighborhood as a planned cultural
12 district or a major arts institution."
13 That's the end of the quote. And that,
14 quote again, "this influence is not
15 primarily about tourists or jobs or even
16 revenue." And their research has shown
17 four key impact areas: that cultural
18 activity draws new residents into
19 neighborhoods, that it reduces poverty
20 and increases population. Second is that
21 cultural participation and diverse
22 neighborhoods are mutually reinforcing
23 and tend to promote gradual growth rather
24 than rapid gentrification. Culture
25 creates a positive social environment,

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2 resulting in greater civic participation,
3 lower truancy rates and lower delinquency
4 rates. And cultural engagement builds
5 bridges across neighborhood, ethnic, and
6 class divides in ways that many other
7 forms of civic engagement do not.

8 Similarly, when the Knight
9 Foundation undertook the national Soul of
10 the Community research, which included
11 Philadelphia as a site, they found that
12 opportunities for social interaction
13 within a community, especially arts and
14 culture, were the most powerful driver of
15 creating a strong emotional connection to
16 place, what makes people feel good about
17 where they live. And they further found
18 that this emotional connection to place
19 was directly tied to GDP growth.

20 So there is an immediate social
21 benefit, but that social benefit has an
22 eventual economic benefit. It does
23 generate jobs. It does generate rising
24 housing values, all of those things.

25 And according to their

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2 report -- and this is another quote --
3 "our theory is that when a neighborhood's
4 residents are highly attached, they will
5 spend more time there, spend more money,
6 they're more productive, and they tend to
7 be more entrepreneurial."

8 So in conclusion, arts and
9 culture -- and I should say, having just
10 been at the dedication of the great mural
11 up at Germantown and Lehigh with
12 Councilman Oh this weekend, it was just
13 so life-affirming and so extraordinary,
14 and to see that powerful impact at the
15 neighborhood level was really inspiring.

16 So arts and culture are part of
17 a larger creative economy sector.
18 They're critical to our local economy,
19 but they also make our neighborhoods
20 better places to live and work, not just
21 in Center City but throughout this entire
22 city in every neighborhood, with powerful
23 both social and economic benefit.

24 So I thank you for this
25 opportunity to testify and look forward

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2 to any questions after my fellow
3 panelists speak.

4 COUNCILWOMAN BASS: Thank you.
5 Thank you, Gary.

6 MR. STEUER: You're welcome.

7 COUNCILWOMAN BASS: Jane, you
8 want to state your name for the record.

9 MS. GOLDEN: Yes. My name is
10 Jane Golden and I'm the Executive
11 Director of the City of Philadelphia's
12 Mural Arts Program, and I'm very honored
13 to be here today, Councilwoman Bass.
14 Thank you for convening this, and other
15 City Councilpeople.

16 I feel -- our program, as you
17 know, is part public, part private, and I
18 myself am a City employee and feel very
19 honored to have that title. So I believe
20 in public service deeply, and I commend
21 all of you for what you're doing in
22 general and also for your support of the
23 arts. So thank you.

24 So the mission of Mural Arts is
25 to unite artists and communities through

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2 a collaborative process, rooted in the
3 traditions of mural-making, to create art
4 that transforms public spaces and
5 individual lives. And as you know, we
6 started out in 1984. We were part of the
7 Anti-Graffiti Network, and we're so
8 grateful for those years under Tim
9 Spencer. We learned so much about the
10 community process and working with young
11 people. And today we're proud to say
12 that we've created over 3,500 murals in
13 the City, big and little, indoor and
14 outdoor, along the streets of Center City
15 and in every neighborhood throughout
16 Philadelphia, leveraging the
17 collaborative community-based process of
18 public art to catalyze positive social
19 change. That's what we believe deeply
20 and passionately. And Mural Arts has
21 earned Philadelphia international
22 recognition as the City of Murals.

23 But I also want to say that I'm
24 proud to be part of a collection of
25 public art in the City. There are

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2 wonderful sculptures. There's temporary
3 art and murals. And when you look at it
4 as a whole, it just says so much about
5 what art means to this city. And major
6 new placemaking initiatives like the Our
7 Town grant and Our Place, both fueled
8 with federal funds and private funding,
9 speak to the critical role of the arts in
10 creating places where people want to work
11 and live. And I think Gary Steuer said
12 it really beautifully. In Creative
13 Placemaking, which is a 2010 White Paper
14 released by the National Endowment for
15 the Arts, it was said, quote, "that
16 revitalization has come from an
17 unexpected quarter, mostly under the
18 radar. Unusual partners have made
19 significant arts and cultural
20 investments, leveraging resources from
21 many funding sources. They create and
22 provide jobs. They nurture local
23 businesses. They generate spin-offs.
24 They revitalize local economies, and they
25 stabilize neighborhoods." And they say

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2 Mural Arts is an exemplary case study of
3 creative placemaking, noting, quote,
4 "Philadelphia's mural legacy is still
5 evolving, but is already a success,
6 commanding international attention. What
7 began as an anti-graffiti experience is
8 now the largest program in the world, a
9 model for replication and a catalyst for
10 beneficial social change."

11 And that's really nice to hear
12 and wonderful, but we feel it is
13 imperative that we do not ever be
14 complacent or take anything for granted.
15 And so we work tirelessly to make sure
16 that we are looking at art as a tool of
17 City government in partnership with the
18 great non-profits in the City, that we
19 maximize our impact wherever we go, that
20 it's not just about creating a mural but
21 it is about transformation and the impact
22 that art can create.

23 So every year, we're creating
24 more than 75 murals and special projects
25 in collaboration with great, great, great

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2 non-profit arts organizations, City
3 agencies, social service entities. We
4 clean and restore more than 400 vacant
5 lots. We clean a thousand properties
6 filled with graffiti. And while that
7 isn't exactly what we're doing, we feel
8 that we need to be good public servants,
9 and so we do it, and we do it with total
10 enthusiasm.

11 We host more than 18,000
12 residents and visitors on mural tours in
13 neighborhoods, and our Mural Tour Program
14 is growing all the time, walking tours,
15 bike tours, trolley tours. And so people
16 can go into neighborhoods and see
17 everything that is going right. We hope
18 people come to Philly and go see the
19 Liberty Bell and the Constitution Center,
20 but they should get out and see our
21 wonderful neighborhoods.

22 We provide art programs to 200
23 prisoners and a reentry program with
24 about 100 people. We have programs in
25 four area prisons and at the state

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2 institution at Graterford, where men who
3 are lifers are creating beautiful,
4 beautiful, inspiring murals for schools
5 and community centers that are bleak.
6 They may never get out to see this work,
7 but it is how they can give back to the
8 community, reconnect with their kids,
9 their grand-kids, and their communities.

10 We provide free art education
11 programs to 1,800 young people, and it's
12 a range of kids from kids who have fallen
13 deeply through the cracks, kids at the
14 Youth Study Center, St. Gabriel's Hall,
15 social service agencies. There's a
16 program with Art Court. If you're
17 arrested for a minor crime and you like
18 art, you're sentenced to the Mural Arts
19 Program, which is bureaucracy thinking
20 out of the box, which I really love. And
21 then we work at schools and community
22 centers as well all over the City and
23 with arts organizations.

24 And we also have public art
25 projects for thousands and thousands of

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2 neighborhood residents, and we work with
3 100 community groups every year. We
4 employ 250 teaching artists and artists
5 and assistant artists each year.
6 Ninety-five percent of them are from
7 Philadelphia. Fifty percent of the
8 artists we work with are artists of
9 color.

10 We have internship programs,
11 apprenticeship programs, assistanceship
12 programs, and like Gary said, it is
13 wonderful that artists when they graduate
14 from art school are staying in
15 Philadelphia for a variety of reasons,
16 one of which is that they can work with
17 the Mural Arts Program. And as a fan of
18 the WPA, the 1930s when the federal
19 government really supported the arts in a
20 big bold way, I am delighted to see
21 government play an important role in the
22 arts.

23 We contribute \$2.2 million to
24 Philadelphia's creative economy. And
25 while I know that's not a giant number,

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2 every penny really counts. And together
3 these activities build Philadelphians'
4 vibrancy and visibility in a way that is
5 inclusive of diverse perspectives and
6 experiences. Our work results in growth
7 and, of equal importance, improved
8 economic integration.

9 All of our projects are
10 designed to create improved economic
11 opportunity for people and communities,
12 whether working -- we're working in the
13 shelter system or prisons or schools or
14 corridors or communities. Wherever we
15 are, that's what we want. We want to
16 move the needle. We want to see change
17 happen.

18 And we're particularly
19 interested in work along corridors. In
20 2009, an Econsult study found our murals
21 to be one of top five investments that
22 can be made on Philadelphia's commercial
23 corridors, increasing retail sales and
24 property values. And if you want to see
25 this at work, I want to concur with what

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2 Gary said. Come down to Germantown and
3 Lehigh where these two artists who are
4 from Holland who have been working in
5 Brazil took color and wrapped it around
6 60 buildings. It is incredible. We were
7 there on Saturday for that dedication,
8 and that place is transformed.

9 When we started out, people
10 said, Well, I'm not sure that we want
11 art. It isn't unlike what people said in
12 1984, What can art do? We want housing.
13 We want jobs. But they are not
14 disconnected, and when you transform the
15 built environment, you inevitably impact
16 the lives of people who are there. And
17 when you work with the people who are
18 there to actually do that transformation,
19 the work is so much more profound.

20 So what is the bottom line?
21 The merchants feel reunited. They feel
22 that there's a new light shining at
23 Germantown and Lehigh. The organizations
24 down there are working together in a
25 different way. The community and the

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2 merchants are connecting together.

3 People are now coming from different

4 places and we have weekly mural tours.

5 And a group of young people 18 to 24

6 learn skills, they learn building skills,

7 landscaping, mural-making design, and

8 technology. They can now go on to jobs

9 because of what they did down there.

10 The place is transformed, but

11 even more important, that what happened

12 is that people have come together in a

13 way that is profound. In just a year's

14 time, we have watched this program build

15 positive relationships and inspire

16 people. And I give so much credit to

17 Council President Darrell Clarke and the

18 Commerce Department and Gary Steuer.

19 Gary, Gary, Gary, thank you. This is --

20 for helping us create this project that

21 we hope will be a template and a landmark

22 for other projects.

23 You know, we're called the

24 Mural Arts Program. It's about

25 community-based public art. It's about a

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2 form of social practice, where the
3 journey to create the art is as important
4 as the art itself, and what happens
5 afterwards has equal value. It is about
6 looking at art as a tool of civic
7 transformation and engagement. It's
8 about taking a risk and knowing that when
9 things change in this world, it's because
10 people are brave and take a risk.

11 I think that what started out
12 as a small experiment in 1984 has
13 blossomed tremendously, and what we're
14 able to do is see art impact people's
15 lives in so many ways. The poet Adrienne
16 Rich asks, What would it mean to live in
17 a city whose people were turning despair
18 into hope? And she answers and she says,
19 You yourself must change it.

20 That change is being driven not
21 just by the Mural Arts Program but by
22 extraordinary arts organizations
23 throughout this city, who do take risks,
24 who do have courage and, at the end of
25 the day, believe that art can transform

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2 and save lives.

3 Thank you so much from the
4 bottom of my heart.

5 COUNCILWOMAN BASS: Well, thank
6 you. Thank you, Jane. I just put you on
7 the timer too. You didn't know, but it
8 was getting ready to go off.

9 MS. GOLDEN: I was winding up.

10 COUNCILWOMAN BASS: Ms. Gay.

11 MS. GAY: Good morning. My
12 name is Valerie Gay and I am the
13 Executive Director of Art Sanctuary,
14 having succeeded founder Lorene Cary in
15 July of 2012. Speaking of Lorene Cary,
16 did you see the e-mail -- Lorene, for a
17 series of circumstances, did not receive
18 her invitation until this morning. So
19 she has sent to you an e-mail in which
20 she has her testimony and some
21 recommendations for your consideration.

22 COUNCILWOMAN BASS: Okay.

23 MS. GAY: Art Sanctuary is in
24 its 14th year, serving as one of the
25 nation's leading African American arts

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2 and letters organizations devoted to our
3 mission to use black art to transform
4 lives and unite communities. We execute
5 our mission by presenting outstanding
6 regional and national talent in literary,
7 visual, and performing arts, especially
8 in under-resourced communities, and also
9 serving as a bridge to the broader
10 community.

11 I am honored to address this
12 esteemed Council. We thank you for your
13 consideration, and I'm especially honored
14 in my capacity as a leader of a small
15 arts organization which serves many and
16 as an artist and business professional
17 who has worked in several sectors in our
18 community, including private banking and
19 higher education.

20 It's been well-documented and
21 articulated in today's resolution that
22 the arts and culture sector in
23 Philadelphia is not only vibrant, but
24 also a strong contributor to
25 Philadelphia's economy. I am uncertain,

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2 however, about the demographic
3 distribution of the workforce in
4 Philadelphia's arts and culture sector.
5 Specifically, what is the percentage of
6 workers who live in traditionally
7 under-resourced communities within our
8 city? Further, how many jobs in the arts
9 and culture sector that require
10 arts-specific skilled labor are held by
11 those who live in the aforementioned
12 communities?

13 Given the diverse set of arts
14 and culture organizations which generate
15 revenue in our city, I believe we are in
16 an enviable position of investing in a
17 sector that not only contributes to the
18 health of Philadelphia's bottom line, but
19 also the health of the overall quality of
20 life of our region by ensuring that all
21 communities have opportunities to
22 participate in and, therefore, contribute
23 to this growing sector.

24 Art Sanctuary is in a
25 partnership with the Opera Company of

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2 Philadelphia in a program funded by the
3 Knight Foundation's Art Challenge, which
4 has the potential to serve as a model for
5 cultivating a skilled workforce while
6 simultaneously cultivating audiences for
7 cultural institutions. Named Hip H'opera
8 and having launched in October 2012, the
9 multi-year program's goal is to provide
10 an exceptional opportunity to select
11 School District of Philadelphia high
12 school students whose written stories
13 will inspire the creation of a unique
14 cutting-edge art form, Hip H'opera. It
15 will offer students the chance to work
16 with nationally recognized artists,
17 influence a major theatrical piece,
18 provide access to six leading
19 Philadelphia cultural institutions, and
20 participate in a model three-year program
21 which will generate national attention.
22 Additionally, students will learn about
23 careers in the arts through firsthand
24 involvement with the creative process.

25 Creating and investing in

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2 programs like Hip H'opera that cultivate
3 audiences' understanding of a particular
4 art form as well as exposing them perhaps
5 through apprenticeship, like Jane talked
6 about, activities can indeed foster and
7 encourage growth of Philadelphia's arts
8 organizations as well as develop a
9 workforce pipeline. Additionally,
10 encouraging collaboration among diverse
11 areas of the arts and culture sector may
12 also spur creativity and
13 entrepreneurship, which may also have
14 strong economic implications.

15 It's clear that the arts and
16 culture sector is about more than ticket
17 sales to entertaining activities. I
18 believe this important sector is
19 symbiotically linked to nearly every
20 other sector of our economy, and
21 appreciate City Council's attention to
22 nurturing and growing the sector and its
23 members.

24 I believe that there are young
25 people in our city, including those in

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2 under-resourced areas like North
3 Philadelphia where Art Sanctuary was
4 founded, that too one day can discover
5 their passion, have an opportunity to
6 pursue their passion, and be contributing
7 members to our greater community. I also
8 believe it's up to us to foster and
9 encourage ways to grow access to the arts
10 and culture sector as producers,
11 employees, consumers, and revenue
12 generators.

13 Thank you.

14 COUNCILWOMAN BASS: Thank you
15 very much for your testimony.

16 In the interest of time, are
17 there any questions or comments?

18 (No response.)

19 COUNCILWOMAN BASS: We want to
20 try to move things along a little bit
21 quicker.

22 Councilwoman?

23 COUNCILWOMAN BROWN: I'll
24 follow up.

25 COUNCILWOMAN BASS: Okay.

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2 COUNCILWOMAN BROWN: I have a
3 lot of ideas that I'm going to first
4 confer with the Chair of the Committee
5 and then follow up in ways that I've
6 already put on the record. Know that all
7 of what you do is important and to
8 revisit in the way that Chairwoman Bass
9 has is clear that it was necessary.

10 Thank you.

11 COUNCILWOMAN BASS: Thank you
12 for coming. The one thing I just want to
13 say really briefly as for Jane and the
14 program that you run at Graterford and
15 that I've been to Graterford with you, as
16 you know, with the lifers, and it was
17 just such a touching moment in my life.
18 It's something that I'll never forget,
19 and have committed to go back again. And
20 when you see the incredible talent that
21 is behind bars and what they produce and
22 what they bring back to the City of
23 Philadelphia, it's really quite
24 astonishing. And we've had a commitment
25 from our Council President that he's

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2 going to go and see the Mural Arts
3 Program at Graterford as well, and I want
4 to encourage other members of Council to
5 go and see this really extraordinary
6 program.

7 Thank you very much for being
8 here.

9 MS. GOLDEN: That would be
10 wonderful. Thank you.

11 COUNCILWOMAN BASS: So we are
12 really going to move it along now, just
13 because I know folks have been waiting
14 for a long time, and also there's another
15 hearing that's going to be starting in a
16 relatively short amount of the time.

17 So if we could have Karin
18 Copeland come forward, Catherine Cahill,
19 Barbara Hogue, and Julie Hawkins. And
20 Robert Zuritsky left, I think.

21 (Witnesses approached witness
22 table.)

23 COUNCILWOMAN BASS: So we're
24 going to put on a timer, two minutes or
25 less. If we already have your testimony,

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2 if you could just summarize.

3 And please state your name for
4 the record and feel free to begin, with
5 Ms. Copeland.

6 MS. COPELAND: Hi. Good
7 afternoon, Chairwoman Bass and the other
8 members of the Committee. For the
9 record, I am Karin Copeland. I am the
10 Vice-President for Strategic Alliances at
11 the Greater Philadelphia Chamber of
12 Commerce, and I am here as Executive
13 Director of the Arts and Business Council
14 of Greater Philadelphia as well.

15 It was great to be able to
16 listen to Art Sanctuary and Freedom
17 Theatre. We just had an assessment
18 meeting with Freedom Theatre and the Art
19 Sanctuary last week. We'll be starting
20 both business volunteer projects and
21 technology connector projects with both
22 of those organizations.

23 At the Arts and Business
24 Council of Greater Philadelphia, an
25 affiliate of the Greater Philadelphia

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2 Chamber of Commerce, we wake up every
3 morning thinking about what will make
4 Philadelphia more competitive as a region
5 to attract, motivate, and retain the best
6 talent and prepare our children for 21st
7 century careers.

8 I'm actually going right get to
9 what exactly we do.

10 Through the Arts and Business
11 Council, experienced professionals
12 provide critical support to the region's
13 arts and cultural community. The Arts
14 and Business Council is the essential
15 link that matches the skills and
16 interests of business, technology, and
17 legal professionals with arts and
18 cultural organizations in need of
19 expertise, ensuring that Philadelphia's
20 cultural organizations are strategically
21 managed and sustainable. Our Business on
22 Board program pairs talented business
23 professionals with arts and cultural
24 organizations looking to add diversity
25 and experience to their Boards.

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Volunteers for the Arts and
Technology Connectors offer volunteer
management and technology consulting by
experienced professionals to arts and
cultural organizations. Philadelphia
Volunteer Lawyers for the Arts provides
arts and cultural organizations and local
artists with pro bono legal referrals,
assistance, and representation.

Since 1981, we've generated
nearly 30 million in contributed services
from the business sector in support of
arts and culture, and thousands of
volunteers have participated in these
programs.

I just wanted to let you know
that we're here, we're vibrant, we're
continuing to work closely with the
Greater Philadelphia Chamber of Commerce
and the Cultural Alliance and all the
other arts organizations to make sure
that they can be as sustainable as
possible and also doing a lot of programs
with the business community, getting and

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2 going into the HR communities within a
3 lot of the businesses within the Greater
4 Philadelphia region to educate them about
5 the opportunities and the importance of
6 arts and culture in the Greater
7 Philadelphia region and to get them to
8 volunteer their time and efforts.

9 COUNCILWOMAN BASS: Thank you
10 very much. Thank you very much for your
11 testimony. I do have a quick followup on
12 that, because I wasn't aware that the
13 Chamber was so engaged, I guess, in the
14 arts community.

15 MS. COPELAND: Even more so
16 within the past year since we've become
17 more closely aligned with the Greater
18 Philadelphia Chamber of Commerce. And
19 they're giving me the opportunity, which
20 is great, being the Executive Director of
21 the Arts and Business Council, to really
22 engage a lot of the Chamber members in
23 the region, especially going in directly
24 to their HR communities and really being
25 a push for more volunteerism within the

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2 these organizations. They're always
3 looking for how to engage their
4 employees, and we have the ability to be
5 able to give them ideas on how to do
6 that, especially with arts and culture.

7 COUNCILWOMAN BASS: Very good.
8 Thank you.

9 Catherine, state your name for
10 the record.

11 MS. CAHILL: Yes. Good
12 afternoon. Catherine Cahill, President
13 and CEO of the Mann Center for the
14 Performing Arts. Good afternoon. I will
15 shorten this, if that's Okay.

16 COUNCILWOMAN BASS: That will
17 be great.

18 MS. CAHILL: Thank you again,
19 Councilwoman Bass, for convening everyone
20 here, as well as our distinguished other
21 Councilmembers.

22 The Mann is the region's
23 leading cultural and civic asset for
24 presenting world-class summer arts
25 programming to the diversity of this

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2 region, providing broad access to and
3 educational context for its presentations
4 and serving as a key community anchor in
5 West Parkside as well as the City. The
6 Mann was founded, as you know, to serve
7 as the summer home of the great
8 Philadelphia Orchestra, but also presents
9 similar and other great programs with
10 over 100 main stage education and
11 community programs each year. These
12 include, of course, the fabulous
13 Philadelphians, but popular shows like
14 Jill Scott, Smokey Robinson, New Edition,
15 Mary J. Blige, Frankie Beverly and
16 leading indie rock acts such as Foster
17 the People, My Morning Jacket, Sigur Ros,
18 Bon Iver, and a number of community
19 programs off season as well as the Clef
20 Club and Philly on Parade, our big summer
21 community event.

22 We serve over 180,000 patrons
23 annually. Our education and community
24 engagement programs serve 50,000 school
25 children each year free of charge. The

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2 vast majority of them are low income, and
3 we provide 20,000 free tickets each year
4 to people who otherwise could not afford
5 to attend.

6 The Mann serves as
7 Philadelphia's important economic driver.
8 In a 2012 economic impact study by
9 Econsult, it concluded that direct
10 spending by the Mann and its on-site
11 vendors as well as spending by its
12 patrons and performers totals 12.2
13 million in 2011. Econsult conservatively
14 estimated that for the City of
15 Philadelphia, this activity generated 20
16 million in expenditures per year,
17 supporting about 190 jobs and 4.5 million
18 in earnings. Econsult noted that the
19 Mann's presence, physical investment,
20 landscaping, cleaning, public safety, and
21 community engagement programs confer a
22 property value advantage to West
23 Parkside, thus creating household wealth
24 and generating tax revenues for the City
25 as well as the School District of

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2 Philadelphia.

3 The Mann is committed to
4 maintaining and creating jobs supporting
5 minorities and City residents in its
6 operations and organizes a job fair to
7 seasonal workers each summer. We provide
8 part-time employment for more than 200
9 workers in the theatre production,
10 concessions, parking, building
11 maintenance, landscaping, and
12 housekeeping. Countless more are paid
13 artists who perform for and teach in our
14 programs. The Mann was honored in 2011
15 by the Business Association of West
16 Parkside for its commitment to and
17 success in enhancing West Parkside's
18 economic development. And the Mann's
19 current \$16 million capital campaign will
20 be a catalyst for future community
21 revitalization in West Philadelphia. Its
22 investment in venue improvements will,
23 through construction and the expansion of
24 programming and operations, create new
25 jobs and provide opportunities for small

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2 minority-owned businesses in the
3 immediate neighborhood. Additional
4 seasonal positions to be created by the
5 project are well matched with the labor
6 pool in West Parkside, and the Mann has a
7 track record for ensuring that its job
8 opportunities are well communicated to
9 both the community and the City as well.

10 Finally, the Mann's programming
11 is counter-cyclical. When many of our
12 peers in the cultural community slow down
13 for the summer, we're up and operating at
14 full tilt, helping to ensure that the
15 City's cultural offerings are truly
16 year-round.

17 The Mann also serves as the
18 unique role as the region's sole outdoor
19 cultural performing arts center by
20 delivering more intensive summertime
21 programming for young people, with a goal
22 of helping to stem the loss of learning,
23 particularly among underserved youth
24 during the summer.

25 We believe the Mann is a real

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2 reflection of the City's values, of your
3 commitment to arts and culture, and we
4 stand ready to be of help.

5 COUNCILWOMAN BASS: Thank you.
6 That was fast.

7 MS. CAHILL: I said I'd do it
8 fast.

9 COUNCILWOMAN BASS: It was over
10 two minutes, but you were reading so fast
11 I couldn't stop you. Thank you.

12 Barbara, you want to state your
13 name of the record and begin your
14 testimony.

15 MS. HOGUE: My name is Barbara
16 Hogue and I'm the Executive Director of
17 Historic Germantown.

18 Historic Germantown is a
19 partnership of 15 historic sites located
20 in the Northwest section of the City.
21 Several of these sites clustered together
22 in a compact 2.5 mile radius are
23 designated as national historic
24 landmarks. A national historic landmark
25 is the highest possible designation

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2 bestowed by the National Park Service.
3 Out of 2,500 total national designations,
4 166 are in the Commonwealth of
5 Pennsylvania and remarkably seven of
6 those are in Germantown.

7 The historic sites in
8 Germantown trace the evolution of this
9 important neighborhood back to its
10 founding in 1683. In 2012, Historic
11 Germantown was awarded the Councilman
12 David Cohen award by the Philadelphia
13 Cultural Fund. Each year, our
14 attractions host over 50,000 visitors to
15 the neighborhood who use a variety of
16 ways to reach our sites - tour buses,
17 SEPTA, and by car. As a small business
18 employer, we contribute to the City's
19 economy by employing nearly 50 full- and
20 part-time employees and 30 paid, not
21 volunteer, part-time guides.

22 Germantown is a bustling,
23 vibrant neighborhood also known
24 nationally for its contributions to music
25 and literature. Its population of 43,000

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2 people, some 25 percent of residents live
3 under the poverty line compared with the
4 national average of 15.1.

5 Germantown's long history
6 presents many contradictions. On the one
7 hand, it's shown great diversity and
8 openness among its neighbors. The waves
9 of immigrants who settled here in the
10 18th and 19th century helped make the
11 community a starting place for William
12 Penn's bold ideas of religious freedom
13 and toleration in America.

14 On the other hand, today the
15 neighborhood boasts 90 churches, three
16 mosques, and 39 community associations,
17 which speaks to a culture of turfism,
18 diffuse leadership, and fragmentation,
19 qualities that make it harder to bring
20 people together.

21 Historic Germantown has served
22 as a neighborhood anchor, a stabilizing
23 force as a resource for its community.
24 Each year we educate nearly 7,000 local
25 public school children. Four thousand of

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2 those children receive our programs
3 absolutely free, including paying for bus
4 transformation through our History
5 Hunters Program and our Summer Camp
6 Program.

7 It is my opinion from both an
8 economic and social justice one that arts
9 and cultural institutions throughout the
10 City are major contributing factors to
11 the City's growing national reputation as
12 a great place to live, work, and visit.

13 COUNCILWOMAN BASS: Thank you,
14 Barbara.

15 And next we have Julie Hawkins.
16 Julie, you want to state your name for
17 the record and begin your testimony.

18 MS. HAWKINS: Sure. I'm Julie
19 Hawkins and I'm here today as the
20 President of the Philadelphia Cultural
21 Fund and the Director of Drexel
22 University's Arts Administration Program.

23 Each year, Drexel receives an
24 incoming class of about 25 to 30 graduate
25 students in this program, and they come

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2 here from around the country and around
3 the world really because they fall in
4 love with Philadelphia, but mostly
5 because they can find a job in their
6 chosen field here, and that's a job at a
7 cultural organization. Most of our
8 students are paying their way through a
9 graduate degree at a private university,
10 not an easy task for anyone, and they do
11 it with the help of a paying job while
12 they're in school. And a lot of those
13 folks will then choose to stay in
14 Philadelphia, to build a home here, to
15 have their careers here.

16 We've got 40 years of worth of
17 graduates who are now working in the
18 field. Some of our alumni are working in
19 the Beijing Ministry of Culture, the
20 Lincoln Center for the Performing Arts.
21 One of our alumna is the Executive
22 Director of the American Theatre Wing,
23 which means that she is responsible for
24 the Tony Awards each year on Broadway.
25 And among those who work here in

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2 Philadelphia and are raising families and
3 building their lives here are the
4 Executive Director of the Philadelphia
5 Sinfonia Youth Orchestra, Philadelphia's
6 Deputy Cultural Officer, the Program
7 Director of Musicopia, and the President
8 and CEO of the Mann Center.

9 These cultural jobs are made
10 possible in large part through
11 government's investment in cultural
12 organizations. The Philadelphia Cultural
13 Fund supports more than 200 organizations
14 each year, and the City's investment in
15 the Cultural Fund alone totals more than
16 \$30 million over the past 20 years. And
17 as you can see from the Cultural
18 Alliance's economic impact report, the
19 return on that investment has been great.

20 We support arts organizations
21 and arts activity in every Council
22 district. We do that through general
23 operating grants. We involve 150
24 Philadelphians in the processing of
25 determining who receives those awards.

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2 In fact, one of the panels for dance
3 organizations is happening right now as
4 we're speaking. And every time I have a
5 chance to address the panel, I tell them,
6 These are your tax dollars at work. And
7 it's absolutely true. And those dollars
8 are being put to great work across the
9 City.

10 I've got two examples in my
11 written testimony. One is from
12 BuildaBridge International, which
13 actually works with refugee populations
14 here in Philadelphia. The other is from
15 the Asian Arts Initiative, who you'll
16 hear from later today. And there are
17 hundreds of examples like them all across
18 the City who are working on growth of all
19 kinds for all Philadelphians.

20 In its 20-year history, the
21 Cultural Fund's appropriation has risen
22 from an initial investment of a half a
23 million dollars to an amount that hovers
24 around \$2 million. And that's an
25 important part of the City's investment

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2 in culture, along with the investments
3 that you make in the Office of Arts,
4 Culture, and the Creative Economy,
5 organizations like the Mural Arts
6 Program, the African American Museum in
7 Philadelphia, and many others.

8 So it's my hope that after you
9 hear this testimony today, that you'll be
10 compelled to raise the City's investment
11 in culture across Philadelphia and that
12 that in turn will raise the benefits that
13 we're all able to give back to the City.

14 Thank you.

15 COUNCILWOMAN BASS: Well, thank
16 you. I think that we all are compelled
17 to do such. Finding the funds to do so
18 is a whole other matter, but I think that
19 there certainly has been a case made
20 today for the funding, that it makes
21 sense and that this is something that's
22 the smart thing to do.

23 Councilman, did you have any
24 questions?

25 COUNCILMAN OH: No, I didn't,

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2 but it's because your testimony is very
3 well received. Thank you.

4 COUNCILWOMAN BASS: Thank you.

5 Next up we are going to have
6 our last panel for the day. Dr. Carmen
7 Febo San Miguel, Ellen Yin, Mark Stern,
8 and David Gleeson.

9 (Witnesses approached witness
10 table.)

11 MR. STEUER: Mark had to leave.

12 COUNCILWOMAN BASS: Mark had to
13 leave also? Okay.

14 I do want to make a note for
15 the record that Ivy L. Barsky, who is the
16 Director and CEO of the National Museum
17 of American Jewish History, has provided
18 written testimony to make a part of the
19 record. Also, Angela Brown from
20 Philadanco, the Executive Director, is
21 also making testimony, written testimony,
22 for the record, and as well, Bruce
23 Melgary, the Executive Director of The
24 Lenfest Foundation, is making testimony
25 available for the record.

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2 And if we could also have come
3 forward Ms. Patricia Ma, Associate
4 Director of the Asian Arts Initiative,
5 and Veronica Wentz, Director of Marketing
6 and Partnerships for Greater Philadelphia
7 Tourism and Marketing Corporation.

8 Is there anyone else here to
9 testify today who hasn't signed up?

10 (No response.)

11 COUNCILWOMAN BASS: Anyone
12 else?

13 (No response.)

14 COUNCILWOMAN BASS: No? Okay.
15 So this will be our final panel.

16 And so why don't we start with
17 Dr. Carmen Febo San Miguel. Thank you
18 for your patience.

19 DR. MIGUEL: Thank you for the
20 opportunity and thank you, City Council,
21 for allowing these hearings to move
22 forward. My name is Carmen Febo San
23 Miguel and I am the Executive Director of
24 Taller Puertorriqueno.

25 Taller Puertorriqueno has been

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2 building communities through art since
3 1974. Known as the Cultural Heart of
4 Latino Philadelphia, Taller's work
5 bridges European, African, Caribbean
6 societies and Latino cultures.

7 Taller's programs have the
8 following impact each year:

9 Three hundred and sixty
10 children participate in after school,
11 summer programs, and culturally specific
12 art classes in-house and at off-site
13 partner organizations such as Aspira and
14 the Career Advancement Development
15 Institute alternative high school, CADI.

16 Over 7,000 student encounters
17 in workshops and residencies supplement
18 school arts curricula and fill a void of
19 Latino culturally focused arts
20 programming within the City and
21 throughout the region.

22 And these unduplicated
23 encounters represent over 12,000
24 encounters, and over 12,000 of those
25 attend exhibitions, festivals, lectures,

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2 and performances from throughout
3 Philadelphia and the region, bringing
4 traffic and economic investment into the
5 City and specifically Taller's community
6 in the Lower Northeast. An example is
7 our annual Feria del Barrio, which this
8 year celebrated the 28th year and brought
9 over 7,000 people to our community.

10 I was going to mention
11 something about the social impact of the
12 Arts Project, but I think Gary Steuer
13 already addressed that issue, so I'm
14 going to move on. Specifically, Taller
15 has been a primary catalyst for economic
16 expansion along the Fifth Street corridor
17 as a partner of HACE's Neighborhood
18 Strategic Plan goals to strengthen the
19 economic development of the commercial
20 corridor known as El Centro de Oro, the
21 Golden Center. In addition to
22 contributing to a number of the
23 strategies in this plan, Taller's plans
24 to build a new state-of-the-art cultural
25 center would play a major role by acting

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2 as an anchor to the Centro de Oro retail
3 corridor, encouraging its extension
4 south, being a central piece of the
5 development of a hub for Latino culture,
6 and further defining the community as a
7 destination and home to the Latino
8 community at large. HACE is a major
9 partner in these efforts for the
10 development of Taller's El Corazon Center
11 project.

12 Taller has a long history of
13 collaborations that bring additional
14 resources to our community. For example,
15 with a number of local partners, Taller
16 worked to bring the San Antonio,
17 Texas-based National Association of
18 Latino Arts and Culture Conference to
19 Philadelphia in October of 2012, bringing
20 nearly 300 attendees from all over the
21 United States, the first time this
22 conference was held in the East Coast.
23 Taller has ongoing collaborations with
24 the Philadelphia Museum of Art, the
25 Kimmel's Philadelphia International

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2 Festival of the Arts, and has produced
3 events in collaboration with Philadelphia
4 Orchestra musicians, the Barnes, the
5 Brandywine Workshop, Painted Bride, and
6 Mural Arts Program. This past year
7 Taller received a grant from the Knight
8 Foundation to present a series of outdoor
9 performances on the property Taller hopes
10 to build a 24,000 square feet
11 state-of-the-art facility, for which it
12 has already raised six and a half million
13 dollars. These events brought to our
14 community talents from New York, gave
15 opportunity to local talent and
16 collaborated with Philadelphia Orchestra
17 musicians in a blend of music that
18 brought to the same stage music of
19 Mozart, Astor Piazzolla, and Rafael
20 Hernandez. These events attracted over
21 1,500 people from the immediate community
22 and beyond who were introduced to the new
23 site, sparking interest from the
24 immediate community and awe from the
25 community at large about our project.

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As a primary catalyst for economic expansion along Fifth Street in its role as a harbinger of Latino/Caribbean arts and cultural programming, Taller needs to continue to strengthen its position as a cultural destination within this retail corridor. Taller must grasp every opportunity it can to expand programs and services that will strengthen its financial position, as well as garner additional commercial activity and support within the corridor.

A marketing and feasibility study providing a comprehensive analysis of Taller's capital facility project was completed in 2009. Building this center will spark further expansion of commercial tourism, marketing, and cultural opportunities. This project removed some neighborhood eyesore, replacing blight with a distinguished building as a cultural hub, destination, and refuge. This project is central to development of this commercial corridor

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2 as the cultural and business district of
3 the Latino community, providing reasons
4 for residents to choose it and to stay.

5 Taller will expand its role, El
6 Corazon Cultural, as a crossroads where
7 people come together by providing
8 expanded space for all programs. The new
9 center represents innovation in design
10 and construction and will greatly enhance
11 Taller's ability to scale up its program
12 activities to its constituencies, to the
13 broader and diverse Latino community in
14 Philadelphia and region. The new Taller
15 will be where the community meets the
16 Cultural Heart.

17 Taller has been fortunate to be
18 the recipient of significant City support
19 both for its operations as well as the
20 development of its capital campaign. Yet
21 as funding and resources to support the
22 arts continue to shrink, our
23 recommendations include that the City
24 grasp the importance of our diverse
25 communities and views our efforts as

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2 critical to the economic and social being
3 of our communities outside of Center City
4 and thus of Philadelphia; that efforts to
5 shine light on these efforts outside of
6 the center of the City are made that go
7 beyond letting people know what happens
8 in Center City. We would support the
9 City's efforts to increase total City
10 investment in the arts by establishing a
11 dedicated source of revenue for the arts
12 and other quality of life investments
13 such as libraries, parks, and recreation;
14 and that the City continues to play a
15 leading role in pursuing a statewide
16 dedicated source of revenue in support of
17 the arts.

18 Furthermore, I would conclude
19 by stating that as Michael Norris's
20 numbers suggested early and he described
21 that in the arts sector, even though we
22 have this incredible impact economically
23 that has been described today, the
24 reality is that our sector is suffering
25 from, I think he said, minus 9 percent

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2 budgetary constraints in the red, and yet
3 we have this ability to create this
4 incredible impact. Obviously with more
5 resources, we could do more, but my point
6 is that instead of looking at our sector
7 as renovations in trouble, I think like
8 the colleagues from Freedom Theatre were
9 stating, these are actually incredible
10 abilities to overcome incredible
11 challenges, and that rather than seeing
12 these descriptions as negatively, I think
13 we should be commended for overcoming
14 such difficulties.

15 Thank you for the opportunity.

16 COUNCILWOMAN BASS: Thank you
17 for your testimony.

18 Ms. Yin.

19 MS. YIN: Good afternoon,
20 Councilwoman.

21 COUNCILWOMAN BASS: Good
22 afternoon. Thank you for your patience.

23 MS. YIN: Good afternoon,
24 Councilwoman Bass and other members of
25 City Council. I'm Ellen Yin, owner of

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2 Fork Restaurant on Market Street in Old
3 City for the past 15 years.

4 You have my testimony, so in
5 short, I am here to testify as a small
6 business that has benefited from the
7 vibrant cultural art scene in
8 Philadelphia and the importance of this
9 segment to the growth of Philadelphia.

10 A quality, exciting hospitality
11 industry, including restaurants and
12 hotels, helps attract conventions,
13 meetings, and helps retain all the
14 college graduates who are making it
15 through our many universities here in
16 Philadelphia, as well as providing both
17 skilled and lower-skilled jobs.

18 The hospitality scene has
19 boomed simultaneously with the dramatic
20 expansion of the City's cultural sector.
21 When we opened 15 years ago, Old City was
22 hardly the neighborhood it is today.
23 What attracted me to this neighborhood
24 was the Arden Theatre's relocation, the
25 Painted Bride, First Fridays, the

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2 galleries in the historic district. As a
3 member of the Board of the Arden Theatre,
4 the Old City District, and the Delaware
5 River Waterfront Corporation, I can
6 personally attest to the importance of
7 these cultural institutions to the growth
8 of Old City and the potential impact it
9 will have on the future.

10 The relocation of the
11 Philadelphia Live Arts and Fringe
12 Festival to Race and Columbus Boulevard
13 has already spurred commercial
14 development in that specific location.
15 Old City is now home to some of
16 Philadelphia's best restaurants, museums,
17 and galleries. Between Fork, Buddakan,
18 and Amada, my estimate would be over \$10
19 to \$15 million or more in revenue and
20 probably at least 200 employees.

21 These restaurants have
22 attracted independent retailers, design
23 firms, technology firms to Old City. Old
24 City has become the corridor for
25 independent fashion design, for

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2 up-and-coming technology firms.

3 So I encourage the City to
4 continue and expand its investment in
5 Philadelphia's cultural community. Arts
6 and culture attracts residents and
7 visitors alike to experiences that are
8 uniquely Philadelphia and make us proud
9 to live here or eager to return.

10 COUNCILWOMAN BASS: Thank you.
11 Thank you for your testimony.

12 And next we have Ms. Patricia
13 Ma, Associate Director of the Asian Arts
14 Initiative.

15 MS. MA: Do you mind if I
16 stand?

17 COUNCILWOMAN BASS: It would
18 probably be better if you sit, if you
19 don't mind.

20 MS. MA: Hello. My name is
21 Patricia Ma and I'm the Associate
22 Director at the Asian Arts Initiative.
23 Gayle Isa, our Executive Director, sends
24 her regrets that she's not able to be
25 here.

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2 COUNCILWOMAN BASS: Thank you
3 for coming.

4 MS. MA: But we appreciate this
5 opportunity to be able to speak with you.

6 Located in Philadelphia's
7 Chinatown North neighborhood, Asian Arts
8 Initiative is a multi-disciplinary
9 community-based arts center whose mission
10 is to engage artists and everyday people
11 to create art that explores the diverse
12 experiences of Asian Americans, addresses
13 our social context, and imagines and
14 effects positive community change.

15 Founded in 1993 with
16 Philadelphia's first ever Asian American
17 Arts Festival, live traditions,
18 contemporary issues, in response to
19 community concerns about racial tension,
20 today our work is still grounded in this
21 initial concern, and we strive to build a
22 stronger community and greater
23 cross-cultural dialogue through
24 participation in the arts.

25 Asian Arts Initiative's current

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2 programs include a performance season, a
3 gallery exhibition series, artist
4 residencies, and youth in education
5 workshops that prioritize artistic
6 programs that give voice to Asian
7 American experiences. We serve more than
8 8,000 on-site participates per year and
9 up to 120,000 through public projects
10 such as our Chinatown In/Flux,
11 neighborhood exhibitions of site-specific
12 installations and spaces throughout
13 Philadelphia's Chinatown on restaurant
14 tables, storefront windows, an outdoor
15 plaza, and a parking lot.

16 Over the past five years since
17 being forced to relocate due to the
18 expansion of the Pennsylvania Convention
19 Center, Asian Arts Initiative has been
20 focused on developing a new multi-tenant
21 arts facility in the Chinatown North
22 neighborhood of Philadelphia, a
23 three-story structure encompassing a
24 total of 24,000 square feet to house our
25 own programs, peer organizations, and

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2 individual artist studios, creating a hub
3 of activity within the building and our
4 community outside its walls.

5 Our vision for the building and
6 the neighborhood represents an expansion
7 of existing relationships in history of
8 enlivening the community through the
9 arts.

10 With support from the City,
11 State and philanthropic community, Asian
12 Arts Initiative is helping to increase
13 the vibrancy of the Chinatown
14 North-Callowhill neighborhood with our
15 multi-tenant arts facility, which
16 currently has four monthly tenants and
17 four ongoing hourly tenants, adding to
18 our own presence and impact.

19 Our Social Practice Lab
20 initiative features 11 individual artists
21 and residents who are supported for a
22 full year of service and observations in
23 our neighborhood and are designing
24 projects that foster positive development
25 among diverse community members.

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2 In an upcoming few weeks, Asian
3 Arts Initiative will be co-hosting a
4 national performance network, visual
5 artist network conference that will be
6 bringing over 350 participants from
7 around the country to Philadelphia,
8 including a neighborhood arts crawl that
9 will bring visitors to venues and
10 businesses in Chinatown and other parts
11 of the City.

12 Since the start of our
13 multi-tenant arts facility, we estimate
14 that 67 permanent jobs and 29
15 construction or temporary jobs have been
16 created or retained. The total economic
17 impact of our organization audiences
18 expenditures of over 1.7 million is
19 estimated to bring over a million in
20 household income and over 145,000 in
21 local and state revenue.

22 Asian Arts Initiative believes
23 arts and culture projects such as ours
24 will continue to have a positive economic
25 impact on Philadelphia and look forward

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2 to being a part of this process.

3 Thank you.

4 COUNCILWOMAN BASS: Thank you.

5 And last, but certainly not

6 least, Veronica Wentz.

7 MS. WENTZ: Hi there.

8 COUNCILWOMAN BASS: How are

9 you?

10 MS. WENTZ: Good, thank you.

11 Good afternoon, Councilmembers.

12 I want to thank you for allowing me to
13 testify today. My name is Veronica Wentz
14 and I'm Director of Marketing
15 Partnerships at Greater Philadelphia
16 Tourism Marketing Corporation, also known
17 as GPTMC. We're a private non-profit
18 founded to promote Greater Philadelphia
19 through marketing and image building that
20 increases business and promotes the
21 region's vitality.

22 I'm here today to express
23 support for the funding of our many arts
24 organizations, including Philadelphia's
25 world-renowned Mural Arts Program and the

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2 Office of Arts, Culture, and the Creative
3 Economy, an office that sets Philadelphia
4 apart from other destinations by showing
5 commitment to culture as an economic and
6 quality of life necessity.

7 In 2011, 38 million visitors to
8 Greater Philadelphia generated 26 million
9 in economic impact every day, and that's
10 9.3 billion for the entire year, and
11 supported 86,000 full-time jobs here.
12 Many of these people come here for
13 culture, and that's one of our main
14 assets.

15 At GPTMC, we know the value of
16 culture to the economic vitality of the
17 City, and it goes beyond pleasing
18 aesthetics. According to industry
19 research experts, Longwoods
20 International, visitors to Philadelphia
21 who participate in arts and culture spend
22 more, stay longer, and are more likely to
23 stay in a hotel than those who do not.
24 This means that arts and culture assets
25 helps to drive business for all of our

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2 tourism partners. Residents benefit as
3 well from our great tours and assets.
4 After all, nothing in Philadelphia has a
5 "visitor only" sign on it.

6 And recently Councilwoman
7 Blondell Reynolds Brown said that
8 Philadelphia is to culture and tourism
9 what Detroit is to the automobile
10 industry, and she couldn't be more right.
11 GPTMC's job is to make everyone sure --
12 make sure that everyone knows exactly
13 that, and one way we do this is through
14 our collaborative campaign called With
15 Art Philadelphia, which launched last
16 year, and it highlights both the keepers
17 and the makers of art in our city. With
18 partners like the City of Philadelphia
19 and the Greater Philadelphia Cultural
20 Alliance, we're helping to lead this
21 initiative that celebrates Philadelphia
22 among the world's great art destination,
23 draws more and new audiences to the City,
24 and generates overnight stays. We used
25 the opening of the Barnes Foundation on

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2 the Benjamin Franklin Parkway as a
3 starting point, not the finish line for
4 this story.

5 GPTMC highlights our city's art
6 scene through our brand campaign With
7 Love Philadelphia. Love letters about
8 Philadelphia's arts and culture have been
9 seen on billboards, online, in magazines,
10 and in train stations, including Penn
11 State in New York. Of course,
12 Philadelphia's official visitor website,
13 visitphilly, and our highly trafficked
14 blog, uwishunu, focus heavily on
15 Philadelphia's arts and cultural assets.
16 We use photos, videos, compelling
17 descriptions, timely posts, maps, and
18 itineraries to help people plan their
19 cultural outings. And we do share this
20 information with other organizations and
21 the media, and we partner with the
22 Greater Philadelphia Cultural Alliance to
23 help distribute the Philly Fun Guide
24 events and the Fun Savers offers every
25 week.

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2 Beyond our proven campaigns and
3 online platforms, we work to promote
4 Philadelphia's arts organizations in
5 other ways, such as serving on the Boards
6 of Greater Philadelphia Cultural Alliance
7 and coordinating a 76-page editorial
8 section last June about Philadelphia
9 culture in the US Airways magazine, which
10 reached 6 million travelers. The piece
11 was such a success that we will be doing
12 it again this March. And we also work to
13 secure coverage in premier publications
14 such as Travel and Leisure, which
15 recently noted Philadelphia's momentum in
16 the arts arena by saying that we're
17 experienced in a moment of splendid
18 cultural renaissance.

19 Successful tourism promotion
20 requires product and marketing to go hand
21 in hand. It is not enough to build it
22 and hope that they come. You have to
23 build it and tell them about it in order
24 for them to come and tell it over and
25 over again. And GPTMC tells the many

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2 wonderful stories that make Philadelphia
3 a must-experience destination, and our
4 vast vibrant arts scene provides many of
5 those top stories and helps bring
6 residents, students, visitors, and
7 dollars to our city.

8 Thank you, City Council, for
9 supporting GPTMC since our inception in
10 1996 and for helping us keep
11 Philadelphia's arts and culture top of
12 mind.

13 Thank you.

14 COUNCILWOMAN BASS: Thank you
15 so much. And please send our regards to
16 Meryl as well.

17 MS. WENTZ: I will, and I'm
18 sorry she wasn't able to join you. She
19 did have a conflict today.

20 COUNCILWOMAN BASS: That's
21 okay.

22 MS. WENTZ: And do you all have
23 our written testimony as well?

24 COUNCILWOMAN BASS: Yes, we do.

25 MS. WENTZ: Thank you so much.

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2 COUNCILWOMAN BASS: Councilman,
3 did you have any questions?

4 COUNCILMAN OH: No questions,
5 but I just wanted to thank this panel and
6 everyone who testified today and those
7 who patiently sat through it. It
8 certainly is very helpful for us, and
9 your testimony is being recorded as a
10 transcript and actually broadcast
11 throughout the City system.

12 Thank you very much.

13 COUNCILWOMAN BASS: And I just
14 want to echo those comments. Thank you
15 so much for being here, and particularly
16 for this last panel, because you are
17 last. I really want to thank you for
18 your patience. It's been a long morning,
19 but it's been very, very informative.
20 And I think that for the members who are
21 here -- and I know there are several
22 members who are in their offices who are
23 not on the committee but actually
24 watching what's happening here and
25 hearing your comments, hearing what some

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2 of your calls are, your concerns and also
3 some of the triumphs, some of the
4 successes that you've had, it really does
5 go a long way. And particularly to our
6 panelists from Taller Puertorriqueno and
7 also the Asian Arts Initiative, knowing
8 that the growth in the City of
9 Philadelphia really has been in those
10 communities is particularly important to
11 hear your perspective. You probably
12 should have been first, but sorry about
13 that. We'll move you up next time as we
14 look to do these sorts of things on a
15 much more regular basis and have your
16 comments included.

17 So thank you so much, everyone,
18 for being here.

19 I do want to just formally ask,
20 is there anyone else here to testify on
21 this resolution?

22 (No response.)

23 COUNCILWOMAN BASS: Seeing that
24 there's not, this now concludes the
25 public hearing of the Committee on Parks,

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2 Recreation, and Cultural Affairs.
3 Resolution No. 120768 will be recessed
4 until the call of the Chair, and with
5 that, the business of this Committee is
6 concluded.

7 Thank you.

8 (Committee on Parks,
9 Recreation, and Cultural Affairs
10 concluded at 1:25 p.m.)

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CERTIFICATE

I HEREBY CERTIFY that the
proceedings, evidence and objections are
contained fully and accurately in the
stenographic notes taken by me upon the
foregoing matter on December 3, 2012, and that
this is a true and correct transcript of same.

MICHELE L. MURPHY
RPR-Notary Public

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