

MINUTES

Seattle Music Commission Meeting

Wednesday, June 20, 2018 12:15 – 2:00 p.m.

Seattle City Hall, Boards & Commission Room L280

Commissioners Present: Reese Tanimura (Chair), Jen Czeisler, Sue Ennis, Jerry Everard, Catherine Harris-White, Tim Lennon, Sharlese Metcalf, Gyasi Ross, Joan Sandler, Ben Secord, Nicole Jon Sievers, Adam Zacks (Ricardo Frazer by phone)

Commissioners Absent: Joleen Hughes, Ben Hunter, Tony Kiewel, Daniel Pak, John Roderick, Nadine Zgonc

SMC Staff Present: Alex Rose (Kate Becker by phone)

Call to Order: The third meeting of the SMC was called to order at 12:15 p.m. by Reese Tanimura

Public Comment: None

Regular Commission Business

- **Welcome new Commissioner Meli Darby**
Bio: Meli Darby is currently the lead programming curator and talent buyer of Upstream Music Fest + Summit. She has been talent buying and producing diverse concerts in the Northwest for nearly two decades. Prior to joining the Upstream team, Meli founded independent production company ReignCity and was the talent buyer at both The Crocodile and Nectar Lounge. From the Old Fire House Teen Center in Redmond to the Student Hip-Hop Organization of Washington, Meli has dedicated her career to providing youth safe and supportive environments and stages to create and perform.
- **Minutes from April 18 approved**

Guests: Seattle Arena Redevelopment – Oak View Group and Seattle Center

- **Introductions:**
 - Steve Mattson – OVG Director of Arena Operations, ran NBA building in Minneapolis (Target Center)
 - Morgan Littlefield – OVG’s new Community Liaison, resident of Queen Anne
 - Robert Nellams – Director of Seattle Center
 - Emelie East – Ceis Bayne East Strategic consultant to OVG, formerly a City of Seattle employee
 - Lance Lopes – OVG Executive, transitioning away from arena into hockey

- **Address questions, requests from Music Commission as outlined in letter to OVG**
 - 1) Expand Experience the City of Music Initiative:
 - \$3.5M fund – Phase I to focus on physical art; Phase II integrated art. Delegating this fund to Office of Arts & Culture, OVG will have a very small say in how the money is spent. Focusing on area in and around Seattle Center.
 - Follow up with Office of Arts & Culture to discuss possible collaboration
 - This \$3.5M fund is a one-time opportunity; no set amount of time within which it would have to be spent
 - This will be a 17,000 seat arena for large acts; the math doesn't work to bring in small, local acts
 - What about programming within the arena (e.g. overhead music)?
 - For example, Alaska, Nordstrom, other local companies license local music for use in their spaces and activations
 - Follow up with Morgan; invite her to attend an Advocacy + Economic Development Committee meeting
 - 2) Ensure Equity and Access:
 - 2a) Support Nonprofit Organizations
 - Community Benefits Agreement (CBA) committee to be made up of 9 members, will manage a \$500k per year of "community fund" over 20 years
 - Fund will become accessible in 2020 or when construction is done
 - CBA committee is responsible for communicating about funding opportunities
 - Committee will be forming over the next two years; its 9 members will include:
 - 2 members that OVG selects (not necessarily on staff with OVG)
 - 1 rep from NHL
 - 1 from Seattle Storm
 - 2 from community orgs in the vicinity
 - 2 from resident orgs at Seattle Center
 - 1 at-large member
 - 1 non-voting rep from Seattle Center
 - Ensure input from people of color, queer and trans folks, women, and youth, with geographic diversity beyond Uptown.
 - 2b) Invest in Youth Education and Outreach
 - Another \$500k annually for 20 years earmarked for youth homelessness (also part of the "community fund")
 - Focused on connecting homeless youth with jobs, internships. Possible opportunity to collaborate with Vera Project on training sound techs, for example.
 - Seattle Center will act as a connector, look for opportunities to leverage other organizational resources on campus for jobs and internships
 - Is there a possibility to engage the arena artists in the community (e.g. Meany Arts Center artists go out in the community, into schools to share their art)?
 - The "community fund" (\$20M over 20 years: \$500k/yr for youth homelessness + \$500k/yr managed by CBA committee) will be coming from OVG's bottom line
 - Seattle Center will hire an ombudsperson to liaise with tenant orgs, community, and neighborhood
 - 2c) Engage with Communities Beyond Uptown

- Arena activity will be focused on immediate area, but sports teams will provide an opportunity to engage with community beyond Seattle Center/Uptown (e.g. South Seattle). Example: Seahawks' 15-20 person community outreach teams.
 - Beyond broad engagement, there must be an economic development component. Queen Anne and SLU communities are economically stable. Most vulnerable people are ultimately in danger of being displaced elsewhere in the city.
 - This would have to be a citywide effort, **Morgan will be the best contact to discuss this.**
 - As part of Seattle Center's race and social justice focus, they have an internship program that provides opportunity primarily to young people of color. And while hockey, for example, may not be a familiar sport to many young Seattleites, it can be a means to an end: opening opportunity to people who may not have had that before.
 - What are the levels of diversity in employment at comparable arenas?
 - Not yet anything to compare it to. OVG currently setting WMBE goals, inclusion goals for construction staffing. OVG will have a few hundred total full-time staff divided into Team and Arena, plus many other part-time staff.
 - Steve Mattson (Arena) and Tod Leiweke (Hockey) will be responsible for OVG's staffing goals.
 - **OVG has an opportunity to stand out among others in the arena/event production industry by prioritizing diversity among staff and leadership.**
- 3) Support Smaller Music Venues
 - This was not discussed.
- 4) Address Displacement and Disruption of Seattle Center Resident Organizations
 - Robert: Seattle Center is working with tenants that will be displaced (Skate Like a Girl, NW Folklife, Teen Tix, etc.)
 - Storm, Seattle U will also be displaced from the arena
 - Pottery NW will be able to stay in their space for now, may eventually be able to stay for longer
 - There will be disruption for all
 - Skate Park: a committee working with the skate community
 - Working with Grindline (skate park builder)
 - Looking at 3 potential sites: one at Seattle Center, one in SLU, one in between. New site will be determined by the time Council votes on the docs (draft due by end of July; vote in Sept.).
- 5) Invite Local Music Rep to Community Benefits Agreement Discussions
 - See above notes (2a)
- Misc.
 - OVG's focus has been heavily on construction and getting a hockey team by 2020
 - Selection of construction company happening in the coming weeks (target opening date is fall 2020)
 - City Council pointed OVG to focus on arts and music, and youth
 - Arena usage: arena will be available to the City of Seattle for 14 days (including Bumbershoot activation); NHL and Storm events will number about 60+70, plus 100

additional events including family shows, concerts, additional sporting events);
estimated total attendance will be about 1.5M attendees

- Music events will have a minimum of 8,000 seats

Upstream 2018 Debrief

- Upstream/Vulcan Arts & Entertainment's Meli Darby (music programming) and Mikhael Mei Williams (marketing) discussed Upstream 2018, which was held June 1-3
- Following 2017's inaugural event, Upstream gathered feedback to understand successes and opportunities for improvement
- The essence of fest has not changed – it still aims to 1) highlight regional talent while bringing in large national and international acts, and 2) allow local artists to connect with opportunities to further their careers, learn and network via the Upstream Summit.
 - Professional development tiers: Mastering the Hustle (year-round “101” level program), Summit (“201”), Recording Academy (working professionals)
- Improvements:
 - Size and scope: 2017 had 400+ artists in 30 venues. Right-sized in 2018 to be more manageable and navigable, with 200+ artists and 16 venues in a more geographically concentrated area.
 - Summit: 2017 was 2 days, with Macklemore, Quincy Jones, 28 breakout sessions – feedback was that smaller breakout groups were most valuable. 2018 was 1 day, 12 panels, partnered with the Recording Academy.
 - Programming: Out of 200+ artists this year, 65% were local; 45% fronted by or including women; ??% fronted by or including POC bandmembers.
 - Brought in SIFF (live instrumentation over film screenings), gaming partners, burlesque
 - KEXP was a great partner this year
 - Visibility of buskers with tents was an improvement; 60 buskers this year, partnered with Gigs4U
 - Operations: Updated bag policy, which was tricky last year
- Attendance: 2017 – 30,000. 2018 – 30,000. Mostly Seattle metro audience, second most popular source is PDX and VAN
- Positive feedback from SMC
- Artist follow-up: Anecdotally, artists report a bump in followers, connections with fellow artists, new collaborations.
- Digital Tip Jar: need artists to register, make audiences aware
- The idea of a gear expo, like a mini NAMM, has been thrown around. This is not off the table, but need to remember not to try to do too much.
 - Possibly a topic for Mastering the Hustle? “How to Get Gear”
- How can SMC support? Help to streamline professional development efforts throughout the city (currently many offerings provided by many organizations).
- In high-level planning stages right now, Sept is when programming conversations pick up.

Committee Updates

- Executive

- Met with Marty Griswold, Executive Director of One Reel – he has sent a Career Day proposal for review
- Will be assessing the City of Music Vision 2020
- Discussing additional SMC racial equity resources
- **Advocacy + Economic Development**
 - SMC intern to help build music resource database – Alex hiring in the next couple weeks
 - There was a desire to tie in “industry support” part of work plan (especially access to professional development resources) with Upstream, but not enough lead time
 - Contributed partial sponsorship of Visit Seattle’s Music in the Streets program during the INTA conference in May – received positive feedback from the public
 - Planning a Jan 2019 racial equity training for music industry (e.g. club owners and managers, security, talent buyers, festival producers) – Alex exploring options
- **Youth + Community**
 - Seattle jazz history informational kiosk – Alex in talks with Liz Johnson/ARTS about the possibility of turning this into a public art project, with the goal of selecting an artist with connection to jazz history, Central District.
 - Indie Genius’ first SMC video finalized; Y+C committee is happy with final result. Next steps: finalize second video and develop engagement strategy.
 - Roundtables – focus on youth input on Career Day 2019. Commissioners to partner with youth-serving orgs, pop-up roundtables at existing meetings. Culminate in final larger roundtable towards the end of the year.

Seafair Plan

- Jen C will be introducing City of Music @ Seafair Music Ambassador SassyBlack at the 4th of July event. If another commissioner would like to attend/tag-team with Jen, **let Alex or Jen know.**
- July 28 is the Torchlight Parade. We will have the same set-up as last year. Past parade participants from SMC: Cat, Jen, Nicole, Reese. **Anyone interested in being in the parade? Email Nicole.**

Misc. Announcements & Updates

- **Alex will email question about July SMC Mixer, music directory**
- Crocodile is looking for interns (deadline is July 10), likely 21+, yearlong commitment, unpaid
- Cat (SassyBlack) performing at Seafair’s July 4 event at Gasworks

Adjourn

Meeting adjourned at 2:00 pm

Future Music Commission Regular Meetings:

September 19 – November 14