



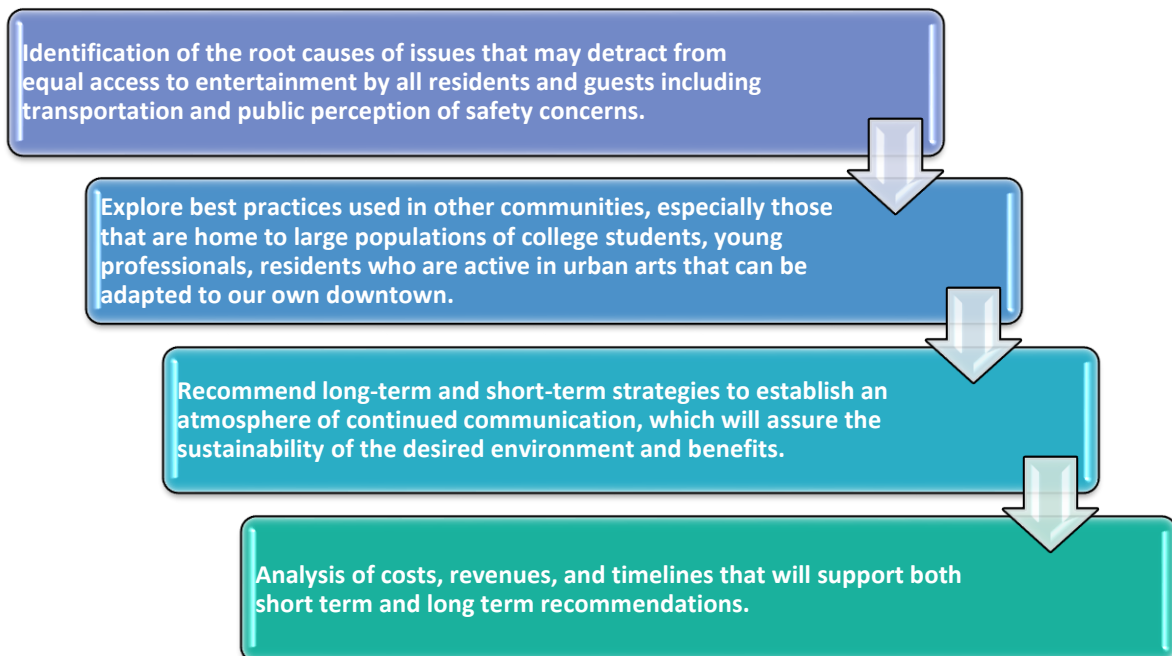
City of Madison Task Force on Equity in Music and Entertainment

COMMITTEE INTRODUCTION

Introduction

The purpose of this Task Force is to make recommendations to the Mayor and the Common Council that will improve upon Madison's reputation as a music and entertainment hub that offers an enjoyable and welcoming environment for all of our residents and guests of all ages, thereby providing positive social, cultural, and economic impact for Madison.

The ordinance suggests that the Task Force shall complete a report with recommendations and submit its work to the Mayor and Common Council by February 27, 2018. Outcomes listed in the ordinance include:



TASK FORCE MEMBERS

Eleven members of the Task Force include:

- Alcohol License Review Committee: Fernando Cano Ospina
- Transit and Parking Commission: Alderperson Arvina Martin
- Madison Arts Commission: Yorel Lashley
- Equal Opportunities Commission: Caitlin Badsing
- Public Safety Review Committee: Syed Mustajab Abbas
- Representative of the Hip-Hop Community Organization: Karen Reece
- College Student: Jalen McCullough
- Music/Entertainment Promoter: Brennan Haelig
- Live Music Business Owner: Darwin Sampson
- Music Venue Property Owner: Matt Gerding
- Musician: Rob "Dz" Franklin

ROLES

Chair: A committee chair serves as the parliamentary head of a committee. The chair sets the committee's agenda, calls the committee together to perform its duties, calls roll, facilitates voting, and presides and maintains order over meetings.

Vice Chair: Presides over the committee in the absence of a vice-chair.

Staff: Neutral staff members who cannot be part of the discussion but record meeting minutes, ensure items not on the agenda are not discussed, facilitate entry of agendas and meeting minutes into Legistar, provides technical assistance.

INITIAL MEETING AGENDA

1. Introduction (10)
2. Imagine Madison as a music and entertainment hub that offers an enjoyable and welcoming environment for all of our residents and guests of all ages. What are three words that describe this Madison?
3. Ground rules, core purpose and key responsibilities (40)
 - a. Open meetings and training
 - b. Resolution
 - c. Background of Equity in Entertainment
 - d. Summary of current data
4. Review roles and intended outcomes (20)
5. Secure meeting schedule and locations (5)
6. Debrief with one word check in (5)

POTENTIAL FUTURE MEETING FOCUS AREAS

An initial meeting schedule and framework will be developed by the Task Force within the first two meetings, but a suggested structure for future meetings include:

1. Introduction and vision/timeline setting, initial data needs, selection of chair/vice-chair
2. Identification of root causes and barriers, refine needed data
3. Exploration of best practices
4. Evaluation of data and best practices for incorporating into strategies
5. Identification of long-term and short term strategies including costs and timeline
6. Equity analysis of recommendations
7. Finalize recommendations
8. Complete initial draft of report
9. Finalize report and plan communication

Background

TIMELINE LEADING TO TASK FORCE ON EQUITY IN MUSIC AND ENTERTAINMENT

Compiled by Karen Reece, President, Urban Community Arts Network

Year	Events
2009	– Incident at Brink Lounge results in “indefinitely postponing” booking of Hip-Hop. No Hip-Hop acts have been booked at the Brink Lounge since then. This incident resulted in media coverage of Hip-Hop community members speaking out about inequity.
2010	– Dexter Patterson and ShaH Evans develop a list of best practices with the ALRC for Hip-Hop shows aiming to increase awareness and inclusion. These best practices were adopted by ALRC, but never distributed to venue owners. – The Madison Hip-Hop community comes together to strategize as to how to improve the communities image. The team worked to produce the first Madison Hip-Hop Awards show. Urban Community Arts Network (UCAN) was formed as a result and incorporated as a non-profit in 2011.
2012	– UCAN begins meeting with MPD (Chief Noble Wray, Captains, and others) and the Mayor’s office (Deputy Mayor of Public Safety) regarding over-policing and inequitable treatment and booking of Hip-Hop shows. – Karin Wolf calls a meeting with Hip-Hop representatives while composing the city’s cultural plan. The meeting was focused on the perception of public safety issues related to Hip-Hop rather than art and culture. – UCAN begins meeting with an unofficial task force including the Mayor’s office (Public Safety), MPD, ALRC, and MAC.
2013	– Madison Arts Commission forms a Hip-Hop Ad hoc Subcommittee – MAC Hip-Hop Ad hoc Subcommittee administers survey regarding perceptions and practices for Hip-Hop performances. – Civil Rights joins unofficial task force meetings.
2014	– Unofficial task force decides that official task force would be the best path forward. – Ad hoc Hip-Hop Subcommittee survey report is released and MAC recommends starting an official task force to address these issues. – The best practices document is distributed to MAC, ALRC, and community members for revisions and updating.
2015 - 2016	– Formation of task force is delayed while decisions are made about appropriate staffing as well as due to transitions in staffing in the Mayor’s office, MPD, and ALRC.
2017	– A resolution to create the Equity in Entertainment Task Force is introduced to council in February and passes in June. Task Force member recommendations are confirmed in Aug/Sept.

Ordinance Text

WHEREAS, Madison is widely considered one of the best cities for music in North America because of the number of performances and the access that residents have to a diversity of musical genres; and,

WHEREAS, Madison's Cultural Plan recognizes that equitable access to diverse art forms is core to the cultural vitality of our community; and,

WHEREAS, the City of Madison has invested considerable resources in continually increasing the support for Madison as a Music City; and,

WHEREAS, the City of Madison is committed to achieving equity in our policies, procedures, and practices; and,

WHEREAS, the Madison Arts Commission recommended the formation of a task force on Equity in Music and Entertainment to address the obstacles to participation artists and audiences of diverse musical genres such as Hip-Hop; and,

WHEREAS, the Madison Cultural Plan (adopted August 6, 2015; ID # 24233) states that Entertainment industry professionals regard the entire live music industry and its venues as overregulated, and particularly so in the case of events featuring performers identified with Hip-Hop culture and some called for revisiting costs associated with entertainment licensing, which are barriers to both emerging musicians and to the sustainability of commercial nightclubs; and,

WHEREAS, the Madison Cultural Plan recommended that the Alcohol License Review Committee (ALRC) should continue its discussion with input from the Madison Police Department, Office of the City Attorney, nightclub owners, musicians, performers, and music promoters concerning licensing structures, fees, and public safety practices. This discussion should explore the concerns of venue operators and promoters of live and electronic music on audiences, artists, and the venues themselves. If warranted, policies and practices could be changed as recommended by the Task Force on Equity in Music and Entertainment,

NOW THEREFORE BE IT RESOLVED, that the Common Council establish a Task Force on Equity in Music and Entertainment to work together with the Mayor, City Council, ALRC, City staff, residents and other stakeholders to make recommendations to the Mayor and the Common Council that will improve upon Madison's reputation as an music and entertainment hub that offers an enjoyable and welcoming environment for all of our residents and guests of all ages, thereby providing positive social, cultural, and economic impact for Madison; and,

BE IT FURTHER RESOLVED, that the Task Force shall be staffed by the Department of Civil Rights and will consist of 11 members which should include a minimum of one alder and a maximum of two alders appointed by the Mayor and confirmed by the Common Council. The Task Force membership shall be made up of one member each of the Alcohol License Review Committee, Transit and Parking Commission, Madison Arts Commission, Equal Opportunities Commission,

Public Safety Review committee, a representative of the Hip-Hop community organization, a college student, a music/entertainment promoter, a live music business owner, a music venue property owner, and a musician; and,

BE IT FURTHER RESOLVED, that the Task Force will:

- a) Identify the root causes of issues that may detract from equal access to entertainment by all residents and guests including transportation and public perception of safety concerns,
- b) Explore best practices used in other communities, especially those that are home to large populations of college students, young professionals, residents who are active in urban arts that can be adapted to our own downtown,
- c) Recommend short and long-term strategies to establish an atmosphere of continued communication, which will assure the sustainability of the desired environment and benefits,
- d) Analysis of costs, revenues, and timelines that will support both short term and long term recommendations; and

BE IT FINALLY RESOLVED, that the Task Force shall complete a report with recommendations and submit its work to the Mayor and Common Council by February 27, 2018. The Task Force shall dissolve upon receipt or acceptance of its recommendations.

Madison Cultural Plan

Madison's Cultural Plan supports the work of this committee in multiple places throughout the Plan including:

p. 42 - The University of Wisconsin could choose to make the Camp Randall and the Kohl Center more affordable to concert uses, meeting the pressing need for cultivation of a live music audience among students. Their taking that role, in turn, would help drive patronage of local music venue.

Entertainment industry professionals regard the entire live music industry and its venues as overregulated, and particularly so in the case of events featuring performers identified with hip hop culture. Some called for revisiting costs associated with entertainment licensing, which are barriers to both emerging musicians and to the sustainability of commercial nightclubs. See Recommendations 10, 13, 35 and 42.

p. 53 - Public transportation is essential to safe nightclub attendance since at present, alcohol and live music are frequently a mutually dependent market. Nightclubs and similar live music venues would be well served by extended hours of bus service or similar transportation options that give patrons an affordable way to enjoy an evening of music and drinking and still reach home safely. Public transportation is also a part of sustaining large public events and making them accessible

to broad ranges of citizens. In particular, the reduced Metro Transit schedule. See Recommendations 37 and 38.

And from the goals:

13. The Office of the Mayor should include in its work on neighborhood centers an emphasis on establishing arts and cultural programming throughout the City. (See Findings III.D.1.a. optimizing the Use of Existing Facilities)

Goal: V.C. Strengthen Programs that Serve the Broadest Possible Audience

10. The ALRC should continue its discussion with input from the Madison Police Department, Office of the City Attorney, nightclub owners, musicians, performers, and music promoters concerning licensing structures, fees, and public safety practices. This discussion should explore the concerns of venue operators and promoters of live and electronic music on audiences, artists, and the venues themselves. If warranted, policies and practices should be changed. (See Appendix F: The Study Committee on Fairs, Festivals, and Special Events)

35. The Creative Initiatives Staff Team should promote the use of parks lands and facilities for arts and cultural events. (See Findings III.D.1.a. Optimizing the Use of Existing Facilities)

37. The Transit and Parking Commission, Madison Metro, private transportation companies and the Madison Area Transportation Planning Board (MPO) should routinely consider: weekend, evening, and late night and service industry riders; location and operating schedules of its regional arts, culture and entertainment industry resources; special events; and cultural districts in transportation planning. (See Findings III.D.5. Transportation)

38. The Transit and Parking Commission, Madison Metro, and the Madison Area Transportation Planning Board (MPO) should consult with live entertainment venue operators in crafting approaches and solutions to reduce bar time instances of intoxicated driving. (See Findings III.C.5. Transportation)

42. The Madison Arts Commission should be encouraged to research model policies and ordinances regarding incenting the use of vacant facilities for cultural uses. (See Findings III.D.1.a. Optimizing the Use of Existing Facilities)

2015 Revised Entertainment Best Practices for Venue Owners

- 1) **Promoter research.** If you are working with a promoter, **get to know the promoter.** Ask for references from previous shows. Check the references and ask if the venue encountered any issues with the event. Ask the promoter if they have general liability insurance to protect you, your venue, and your patrons. If you are not familiar with booking acts, then consult other establishments that have experience successfully hosting a wide variety of events and/or those familiar with the entertainment scene.
- 2) **Research the acts.** All headline acts should have a press kit which includes music samples, photos, previous show listings, and a bio. Again, talk to venues that have hosted the act to check for any previous concerns.
- 3) **Offer a diverse music set.** Offer different types of shows and aim for diverse demographic. Also, aim for diversity within the same bill for the evening. If you do the same genre over and over again, you may attract the same crowd which may result in future issues.
- 4) **Market to a wide audience.** The more diverse the crowd, the less likely you are to have problems. If you are distributing flyers, don't focus exclusively on certain areas or certain populations. Ask the promoter how they are advertising, how many people they are targeting, and what media they are using for the ads. Review the promotional material and engage the promoter in a conversation if you have any concerns.
- 5) **Create your own set of rules.** Your "house rules" will help set perimeters for the promoters and acts. For example, decide if there will be a dress code, and if so, make sure it is **enforced consistently across ALL populations.** Avoid policies that target specific populations, such as, discounts for students or ladies' nights. If applicable, consider placing your rules into a contract.
- 6) **Keep a log.** Document the activities that take place in your establishment. Especially take note of anything out of the ordinary and steps that your staff took to alleviate problems and in addressing problem patrons.
- 7) **Anticipate your crowd.** Based on your research of the acts and advertising, you should have a good idea of your crowd size. If you anticipate large crowds, staff accordingly and consider implementing policies that may prevent problems. Remember, issues can arise at any performance for all genres of music!
- 8) **Security.** Hire your own licensed and bonded security personnel. If working with a promoter, you may ask the promoter to contribute to the security costs. Do not rely solely on the promoter to provide security. Work closely with the promoter on a security plan. We recommend a ratio of at least 75 to 1; capacity to security.
- 9) **Lights On.** In the event of an emergency situation, immediately turn on all of the lights in your venue. This will not only help disperse the crowd and assist with addressing the situation, it will help police identify any persons if necessary.
- 10) **Alert police** if you are anticipating larger than usual crowds and encourage them to do a quick walk through.

Racial Equity and Social Justice Analysis Best Practices

RESJI Mission: Establish racial equity and social justice as core principles in all decisions, policies and functions of the City of Madison.

RESJI Priority Areas: 1. Equity in City Operations; 2. Equity in City Budgets and Policies; 3. Equity in the Community

BEST PRACTICES

► **Identify groups and individuals** most likely to be impacted by the decision, policy, program, practice or budget. Find ways to involve them in the analysis. City Departments should include their assigned RESJI Staff, Civil Rights Coordinator, Multicultural Affairs Committee Member, Women's Initiative's Committee Member, NRT Staff, and Latino Community Engagement Team Member.

► **Conduct** the analysis in the way that works best for the policy being analyzed and those affected. Some examples include: facilitated, full-group discussion; one-on-one conversations; or small group meetings

► **Create accountability** by sharing the analysis widely with stakeholders, decision makers and the public. Be clear about how the process occurred, including who asked for the analysis, who participated, and identified missing elements such as data or stakeholder input.

► This is not a prescriptive or linear process. **Adapt** it to your needs and reach out for technical assistance as needed. See information in Step 2 about technical assistance.

EQUITY

is just and fair inclusion into a society in which all (people) can participate, prosper, and reach their full potential.

POLICYLINK

RACIAL EQUITY AND SOCIAL JUSTICE TOOL

Is:	Is NOT:
A systematic examination of likely impacts of decisions, policies, programs, practices and budgets on racial and ethnic groups or low-income populations	The "answer"
Used to minimize adverse consequences, prevent institutional racism and identify new options to remedy existing inequities	To be used for political or professional gain
An intentional pause	To stop a process or slow it down beyond recognition
Best used early in the process	Only applicable at the beginning- can be used to evaluate ongoing issues or programs
To be conducted with a variety of perspectives and stakeholders whenever possible	The only way to engage stakeholders
A way to ensure racial equity impacts are at the core of decision making	Not to be used in place of other processes that are in place such as a fiscal analysis or a public safety analysis
A way to raise the voice of traditionally marginalized communities	A way to create token representation in decisions
A way to raise awareness of racial and social justice issues in the community	A guarantee that decision makers will follow the recommendations
An authentic, focused and intentional effort to consider the recommendations that come out of the analysis – transformational change	A "check box" activity that does not consider creative ways to implement the recommendations – transactional change