

## **Task Force on Equity in Music and Entertainment**



**Report to City of Madison Common Council  
November 28, 2018**

## Task Force on Equity in Entertainment Report

### Contents

Executive Summary.....	3
List of Recommendations .....	3
Introduction .....	7
Task Force Members .....	9
Background .....	9
Table 1. Timeline leading to Task Force on Equity in Music and Entertainment.....	11
The State of Madison Hip-Hop.....	13
Best Practices in Other Cities .....	15
Security .....	15
Structured Events.....	15
Arts in Education .....	16
Recommendations .....	17
Culture & Community .....	17
Venues.....	18
Equity of Access .....	23
Public Safety and Media Coverage .....	25
Transportation .....	29
Appendix A.....	31
Ordinance Text.....	31
Appendix B. SUPPORTING RESEARCH .....	33
Appendix C. 2015 Revised Entertainment Best Practices for Venue Owners .....	34

## Executive Summary

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 Task Force on Equity in Music and Entertainment was the result of nine years of work from the Hip-Hop community in Madison and seven years as a part of the official mission of Urban Community Arts Network. Over those nine years, citizens of Madison convened various government and private business entities to discuss plans to make our city's music and entertainment scene more inclusive. These entities included the Madison Police Department (MPD), the Office of the Mayor, the Alcohol License Review Committee (ALRC), the Madison Arts Commission (MAC), the Division of Civil Rights, and owners of music venues. In June of 2017, the City of Madison Common Council unanimously approved a resolution (RES-17-00512<sup>1</sup>) to convene this task force. The Task Force on Equity in Music and Entertainment makes the following recommendations:

## LIST OF RECOMMENDATIONS

1. Within one year, the City of Madison should create a full-time staff position in the Mayor's office at \$60,000 per year (including pay and benefits) focused exclusively on promoting equity in arts and entertainment. This staffer would be responsible for ensuring that relevant ordinances are effectively communicated to the general public and be the point person for navigating licenses for entertainment events (from block parties to music festivals). In addition to being directly available to the public, one of their mandates would be, in coordination with relevant departments, to produce "how-to" videos, tool-kits, and literature that would be available online and at Madison Public Library branches. As a representative of the City, this staffer would also advocate for the inclusion of underrepresented populations and art forms at publicly accessible events like Make Music Madison and Dane Dances.
2. Within one year, the City of Madison should work with festival organizers who are receiving City funds to ensure that artists of color, and specifically Hip-Hop artists, are incorporated into their programming.
3. Within five years, Hip-Hop should be incorporated into all kinds of events, including those at licensed entertainment venues and publicly accessible events such as Taste of Madison and Art Fair on the Square.
4. Within five to ten years, the City of Madison should work to support a music festival featuring Hip-Hop music, dance, and visual arts, R&B, etc.

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<sup>1</sup> The resolution was amended to extend the end date of the task force to December 4, 2018 in [File ID # 53206/Res-18-000675](#)

5. Within one year, the Common Council and Mayor should commission a study on the level of equity in policing Hip-Hop related events in comparison to other genres.
6. Within one year, the City should work to increase the number of residents trained as EOC Certified Partners to witness music and entertainment events to ensure that equity is maintained. The City should offer these trainings at a minimum of once per year and intentionally advertise these trainings in neighborhood libraries, businesses, and centers as well as with Neighborhood Resource Teams.
7. Within two years, the City should hire a consultant to develop a plan to build music infrastructure to support independent artists. Venues should work closely with the newly created Entertainment Equity City staff position by no later than 2020 (refer to recommendation 1).
8. Within one year, the Department of Civil Rights should develop procedures to train all venue staff in anti-bias practices and bi-cultural and cross-cultural interactions. The ALRC should recommend that all staff be trained within two years.
  - a. This should be a requirement associated with receiving an entertainment license or a bartending license in addition to Tavern Safety. Venue owners, bartenders, and other venue staff should complete eight hours of training annually. New staff should attend training as soon as possible after hire.
  - b. This training should be provided by the City of Madison Racial Equity and Social Justice Initiative Staff, Department of Civil Rights, or by an appropriate Community Partner contracted to provide the training by the City of Madison. This training should be provided at no cost to venue owners aside from costs associated with staff salaries, building utilities, etc.
  - c. Venues should implement clear anti-bias procedures and specific discipline policies for violation of these procedures. Guidance should be provided by the City of Madison Racial Equity and Social Justice Initiative staff. These policies should be developed within one year and implemented within two years.
9. Within one year, venues should begin to follow the 2015 Revised Entertainment Practices for Venue Owners (Appendix C).
10. Within two years, the ALRC should require that all venues with an entertainment license with more than 14 employees submit an Affirmative Action Plan similar to entities contracting or receiving grant money from the City of Madison. The ALRC should emphasize EEOC (Equal Employment Opportunities Commission) language and discrimination definitions when granting these licenses.
11. Within five to ten years, the City should support finding venue spaces outside of the downtown area (e.g. Oscar Mayer, Westgate Mall), hopefully in conjunction with a new and improved city transportation plan.
12. Within five years, the City should invest in alternative venues dedicated to Hip-Hop. This can be in the form of an Arts Incubator, or alternate satellite venues incorporating community center activities during the day and operating as a licensed venue by night.

13. Within one year, the City should consider providing grants or sliding-scale fees for arts events that require permits. Bringing a community together around music should be achievable for all citizens at all income levels. Along with this, language should be standardized for all permitted events, and it should be clear which type of event needs which type of permit.
14. Within five to ten years, the City should commit to making improvements in the Madison Metro transportation system recommended by the Transit Development Plan (2013).
15. Within five years, the City should work with the Madison Metropolitan School District to fully fund arts education, leveraging resources such as grant funding. The City should advocate for MMSD expanding efforts to include non-traditional music and arts programming during the school day. Community organizations that work with young people should also be directly supported by the City to make culturally relevant arts opportunities available outside of school hours.
16. Within five years, the City should invest in “arts incubators”: venues that provide education and resources for artists located throughout the city.
17. Both print and television media outlets should commit to more balanced culturally sensitive reporting and should develop systems to track their own performance/goals in this area. The City of Madison public relations staff should take a proactive approach to promoting underrepresented events and events by and for citizens of color.
18. Both print and television media outlets and City of Madison public relations staff should utilize style/language resources and culturally competent best practices.
19. Both print and television media outlets and City of Madison public relations staff should hire more people of color who can contribute different cultural realities and perspectives to stories and coverage.
20. Both print and television media outlets should educate staff on the historical contexts of the linguistic and culturally insensitive communication styles and ideas that no longer serve, honoring Madison’s diversity and mutual respect. The City of Madison Racial Equity and Social Justice Initiative staff should provide this education to City of Madison public relations staff.
21. We highly recommend the 2015 Race Forward style sheet on reporting racially sensitive topics.<sup>2</sup> City public relations staff can support equity of representation by taking steps to promote events and initiatives by underrepresented arts genres and/or led by people of color as they would for large scale or annual events.
22. The City of Madison Police Department (MPD) should commit to more balanced and culturally sensitive policing. The Deputy Mayor of Public Safety should work with the Division of Civil Rights and MPD to set performance goals in this area and develop methods

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<sup>2</sup> [https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward\\_V1.1.pdf](https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward_V1.1.pdf)

to track performance. We recommend that funding increases be directly tied to these performance measures.

23. MPD officers and public relations staff should be trained in culturally competent practices for writing, assessing, and categorizing incident reports. We highly recommend the 2015 Race Forward style sheet as a guide for these reports and other MPD communications.<sup>3</sup>
24. MPD should make available to the public specific policies for determining police presence and deployment for all events including in nightclubs, at concerts, and at festivals. If such policies do not exist, MPD should develop these policies with public input within one year.
25. MPD should increase employment of people of color to support the different cultural realities and perspectives they contribute to law enforcement work.
26. MPD should provide training to staff on the historical contexts of culturally insensitive understandings and ideas that no longer honor and respect our community diversity.
27. MPD should reduce police presence in communities of color, and when police are present in these communities, the focus should be on building build trust and connection.
28. We recommend that all media and law enforcement staff view the film “13<sup>th</sup>” through which filmmaker Ava DuVernay explores the history of racial inequality in the United States. The film focuses on the fact that the nation's prisons are disproportionately filled with African Americans. It also explains many of the origins of racist language/understandings used to talk directly and indirectly about black people in the Media, which lead to conscious and subconscious behavior and attitudes by law enforcement.
29. Madison Metro should expand late night bus services throughout the city. By not running even main-route buses past bar time, the City makes it much more difficult for residents to get home safely after a night out. The City of Madison should not assume that private industry (taxi and ride-sharing apps) is as effective as safe, reliable, and affordable public transportation.
30. The City should more frequently provide reduced-fare and free service on fixed routes during major music and entertainment events. This would address both public safety and equity of access to these events.
31. Through a competitive bidding process, the City should contract with a local party bus or van company to provide late night transportation for residents in neighborhoods without access to public transportation or far from transfer points. This service could be provided on a sliding scale to City of Madison residents.

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<sup>3</sup> [https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward\\_V1.1.pdf](https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward_V1.1.pdf)

## Introduction

### Vision

Madison desires a 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 a positive social, cultural, and economic impact for Madison. The purpose of this task force is to make recommendations to the Mayor and the Common Council that will achieve this goal.

### Core Issue

For a myriad of reasons, musicians and entertainers of color, especially within the community of Hip-Hop, do not have equal access to performance opportunities venues in Madison at licensed, commercial venues such as bars and nightclubs, and publicly accessible venues such as parks, block parties and festivals. This lack of equity leads to both artists and businesses missing financial opportunities, businesses losing patrons of color, and the City of Madison losing citizens of color.



We believe that all people have the right to freedom of artistic expression and participation and that there is great value in having an equitable, well-rounded cultural landscape in our increasingly diverse city. This diversity has the potential to create a greater sense of shared ownership among people in our community, which leads to greater investment, responsibility, and care for our community, which then leads to less of the hopelessness and isolation that fosters crime and violence.

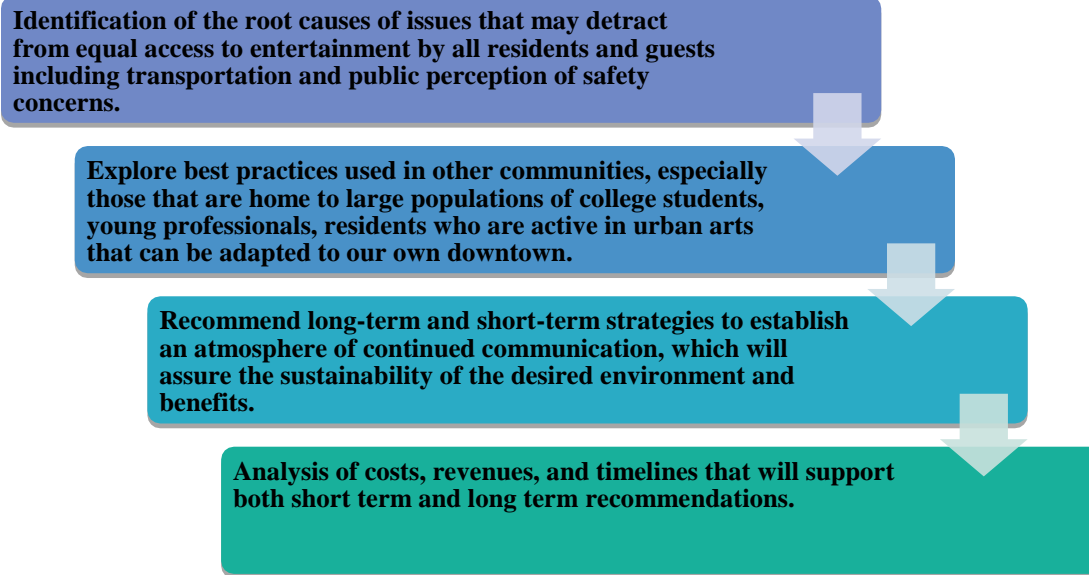
We recognize the right of all people to create, appreciate, and celebrate music and entertainment that speaks to their individual and collective identities. We recognize the barriers that limit access to artists and audiences of diverse musical genres such as Hip-Hop.

Musicians and entertainers of color do not have equal access to performance opportunities in Madison. To address this, we believe that the City of Madison must put structures and systems in place that ensure access to safe and inclusive environments. The City of Madison must call out systems, practices, and bias that perpetuate institutional, structural, and individual racism.

The Task Force on Equity in Music and Entertainment was the result of nine years of work from the Hip-Hop community in Madison and seven years as a part of the official mission of Urban Community Arts Network. Over those nine years, citizens of Madison convened various government and private business entities to discuss plans to make our city's music and entertainment scene more inclusive. These entities included the Madison Police Department, the Office of the Mayor, the Alcohol License and Review Committee (ALRC), the Madison Arts Commission (MAC), the Division of Civil Rights, and owners of music venues. Figure 1 below shows a timeline of events leading to the formation of this task force. In June of 2017, the City of Madison Common Council unanimously approved a resolution (RES-17-00512) to convene this task force. The task force held its first meeting in September of 2017 and met monthly.



Per the resolution, the task force had four main aims:



#### TASK FORCE MEMBERS

RES-17-00512 specified that this task force should contain eleven members from representing different sectors of the community and city committees. The eleven members of the Task Force include:

- Chair: Dr. Karen Reece, President of Urban Community Arts Network
- Vice Chair: Rob “Dz” Franklin, Musician, Educator
- Jalen McCullough, College Student
- Brennan Haelig, Music/Entertainment Promoter
- Darwin Sampson, Live Music Business Owner
- Matt Gerding, Music Venue Property Owner
- Fernando Cano Ospina, Alcohol License Review Committee
- Alderperson Arvina Martin, Transit and Parking Commission
- Yorel Lashley, Madison Arts Commission
- Caitlin Badsing, Equal Opportunities Commission
- Syed Mustajab Abbas, Public Safety Review Committee

#### BACKGROUND

The City of Madison is a mid-sized city that prides itself on beautiful lakes and rich arts and culture offerings. While Madison has often topped lists of “most livable” cities, it has also topped lists as the worst place to live for Black citizens. The State of Black Madison<sup>4</sup> released in

<sup>4</sup> The State of Black Madison 2008: Before the Tipping Point, Urban League of Greater Madison, [http://ulgm.org/wp-content/uploads/2017/04/State\\_of\\_Black\\_Madison\\_2008\\_web.pdf](http://ulgm.org/wp-content/uploads/2017/04/State_of_Black_Madison_2008_web.pdf)

2008 by the Urban League of Greater Madison as well as the Race to Equity report<sup>5</sup> released in 2013 by Wisconsin Council for Children and Families (now known as Kids Forward) revealed that Dane County has some of the largest racial disparities between Black and white citizens in the country. These disparities exist in areas from four-year high school graduation rates to homeownership to incarceration. Studies commissioned by Mayor Soglin indicate that the City of Madison is not immune to these disparities<sup>6</sup>. It should be no surprise, then, that we see inequities existing in Madison's nightlife as well.

With all of the pressing equity-related issues we face in society today, including homelessness, infant mortality, job insecurity, one may wonder, "How can we justify spending time and money addressing equity in music and entertainment?" One argument, as Forbes.com reports, is that "Bars, nightclubs and social spaces are recognized for their economic impact, cultural influence and the vital role they play in developing vibrant, sociable cities."<sup>7</sup> For this reason, many cities are turning toward developing a specific role in the Mayor's Office that is responsible solely for managing and developing nightlife.

Additionally, cities like Madison, where only approximately 7% of citizens identify as Black and 7% identify as Hispanic/Latinx, people of color struggle to find social opportunities that reflect their own cultural values and preferences. Studies have cited lack of social opportunity as one of the main reasons why businesses have a hard time retaining professionals of color<sup>8</sup>. Culturally relevant social opportunities not only serve as leisure, but can also serve as respite from often daily racial microaggressions and from environments where racism and bias, whether overt or covert, conscious or unconscious, are persistent. A recent social media movement by students of color on the UW-Madison campus drew attention to these experiences as they described #TheRealUW.<sup>9</sup> The UW-Madison campus has only a handful of offerings to support social interactions of students of color through the Office of Multicultural Affairs. Ensuring that our nightlife is inclusive of entertainment that draws crowds of color is one



<sup>5</sup> Race to Equity: A Baseline Report on the State of Racial Disparities in Dane County (2013), Wisconsin Council of Children and Families, <https://racetoequity.net/baseline-report-state-racial-disparities-dane-county/>

<sup>6</sup> <https://madison365.com/soglin-releases-data-not-worst-wisconsin-united-states/>

<sup>7</sup> <https://www.forbes.com/sites/andrewrigie/2018/03/12/dont-put-your-citys-nightlife-to-bed-hire-a-nightlife-mayor/#4e3206b27c0c>

<sup>8</sup> Why professionals of color leave: <http://www.startribune.com/twin-cities-businesses-ask-why-professionals-of-color-leave/394688601/>

Comfort zones of young black professionals <https://www.nytimes.com/1995/08/20/nyregion/the-comfort-zones-of-the-young-black-professional.html>

<sup>9</sup> [https://madison.com/ct/news/local/education/university/therealuw-a-social-media-movement-is-forcing-uw-madison-to/article\\_862905e8-5527-5f4d-ae92-39fe7d767e59.html](https://madison.com/ct/news/local/education/university/therealuw-a-social-media-movement-is-forcing-uw-madison-to/article_862905e8-5527-5f4d-ae92-39fe7d767e59.html)

important piece of the puzzle that will allow the City of Madison to retain professionals and students of color, which ensures that Madison could be a place that is “livable” for everyone.

It may not come as a surprise that root cause analysis conducted by this task force indicated that the number one barrier to maintaining diverse entertainment catering to patrons of color is racism. Often the terms “urban” or “Hip-Hop” are used as code to refer to events or circumstances that involve groups of Black people or other people of color. This practice directly affects equity in music and entertainment as well as other parts of city life. Other related root causes include biased media coverage, lack of small- to mid-sized entertainment venues, lack of cultural understanding of Hip-Hop or other underrepresented music genres, and a difference in perception of artists associated with UW-Madison as compared to artists in the community at large. This leads to the false impression that these genres are equitably represented.

**TABLE 1. TIMELINE LEADING TO TASK FORCE ON EQUITY IN MUSIC AND ENTERTAINMENT**

Compiled by Dr. Karen Reece, President, Urban Community Arts Network

Year	Events
2009	<ul style="list-style-type: none"> <li>– Incident at Brink Lounge results in “indefinitely postponing<sup>10</sup>” 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.</li> </ul>
2010	<ul style="list-style-type: none"> <li>– Dexter Patterson and ShaH Evans develop a list of best practices with the Alcohol License Review Committee (ALRC) for Hip-Hop shows aiming to increase awareness and inclusion. These best practices were discussed by the ALRC but never distributed to venue owners or otherwise implemented<sup>11</sup>.</li> <li>– The Madison Hip-Hop community comes together to strategize as to how to improve the community’s image. This community 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.</li> </ul>
2012	<ul style="list-style-type: none"> <li>– 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.</li> <li>– Karin Wolf, Madison Arts Program Administrator, calls a meeting with Hip-Hop representatives while composing the City of Madison Cultural Plan. The discussion was focused on the perception of public safety issues related to Hip-Hop rather than art and</li> </ul>

<sup>10</sup> <https://isthmus.com/music/fight-witnesses-condemn-madison-police-as-brink-lounge-stops-booking-hip-hop/>

<sup>11</sup> [https://madison.com/entertainment/music/dane-of-my-existence-alrc-discusses-best-practices-for-hip/article\\_424e109c-eac5-11de-869d-001cc4c002e0.html](https://madison.com/entertainment/music/dane-of-my-existence-alrc-discusses-best-practices-for-hip/article_424e109c-eac5-11de-869d-001cc4c002e0.html)

culture.

- UCAN begins meeting with an unofficial task force including the Deputy Mayor of Public Safety, MPD, ALRC, and Madison Arts Commission (MAC).
- Madison Arts Commission forms a Hip-Hop Ad Hoc Subcommittee
- 2013 – MAC Hip-Hop Ad Hoc Subcommittee administers survey regarding perceptions and practices for Hip-Hop performances.
- Civil Rights joins unofficial task force meetings.
- Unofficial task force decides that official task force would be the best path forward.
- 2014 – Ad hoc Hip-Hop Subcommittee survey report is released<sup>12</sup> 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 August and September. .

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<sup>12</sup> Appendix B

## THE STATE OF MADISON HIP-HOP

Hip-Hop, in its truest form, quite simply, is love. It is more than just rap music. It is the urban rebuttal to those who make snap judgements against those who walk in the shoes of disenfranchisement. It is a culture. It influences a number of expressions, from music to art to fashion. It affects philosophy and politics. It is seen in print ads and commercials. In a sense, Hip-Hop is a discipline, taken to heart by those who it touches. It is an expressed appreciation of life, not limited by social class or status. Hip-Hop is all-inclusive. Hip-Hop does not judge, it intentionally presents the good and not so good aspects of life and puts them together to give a voice for the voiceless. It is the brutal honesty that gives Hip-Hop its credibility. Hip-Hop is the uncomfortable elephant in the room, constantly challenging systems structured to hold down those who are just trying to come up. Because when you don't have much of anything there is something that is always available, love. And that's what Hip-Hop is, all love.

- Vice Chair Robert J.  
Franklin aka Rob Dz

While this task force ultimately aims to increase representation of all underrepresented forms of music and entertainment, the driving force related specifically to local Hip-Hop. Hip-Hop is a true United States art form that has spread across the globe. According to producer, rapper, and DJ will.i.am, "Hip-hop culture is probably one of the most powerful things to come out of America in a long time – everything from the music to the art to the dance to the language." Hip-Hop culture was born in the Bronx, NY in the early 1970s. As it thrives in its fifth decade, it is one of the most diverse art forms on the planet. The term Hip-Hop is often used synonymously with rap music; however, the term Hip-Hop represents a culture and a way of life. It is comprised of four basic elements: the graffiti artist, DJ, the breakdancer (b-boy/b-girl), and the emcee (the rapper). While Hip-Hop has infiltrated pop culture, it remains misunderstood and, at times, feared.

Madison calendars are packed with discussions and celebrations of the arts. When Madison was preparing its Cultural Plan, adopted by the Common Council in 2013,<sup>13</sup> the City Arts Administrator, Karin Wolf, convened Madisonians across multiple sectors to discuss what should be included in the Plan. These groups discussed arts and culture related to various artistic genres; however, a conversation centered around Hip-Hop music and culture focused on public safety rather than the art itself in spite of Ms. Wolf's attempts to keep the focus on art and culture.

There are three main categories for Hip-Hop in Madison: national or regional touring artists, UW-Madison affiliated artists (e.g. First Wave students), and local artists. By local, we mean all artists who do not fit the first two categories. Occasionally, local artists will be booked as openers on a bill for a national or regional touring artist, but these opportunities are rare and sometimes controlled by the promoter instead of the venue owner or booking manager. UW-Madison leads the nation with an innovative Hip-Hop centered program called First Wave. Artists from this program or elsewhere on campus are booked for University events and, due to this association, may also be booked for local community events. Local artists have been vastly underrepresented on Madison stages for decades despite there being hundreds of rappers, singers, DJs, and dancers in the city.

<sup>13</sup> Appendix B

Local Hip-Hop has experienced tumultuous ups and downs over the past three decades. The general pattern follows a two- to four-year cycle. The cycle begins with a rise in local Hip-Hop shows around the city. As Hip-Hop artists and fans gather, community builds, and collaborations and synergy between artists develops. As often happens at bars and clubs for a variety of reasons, eventually a fight or other disturbance will occur and is featured prominently in the news. Venues begin to refuse to book Hip-Hop shows, and the scene comes to a halt. This phase generally lasts for six months to a year before another venue will book a local Hip-Hop show and the cycle continues. These starts and stops over the years have caused serious fragmenting in the Hip-Hop community which has not only stunted artistic growth, but has cost independent artists, promoters, managers, producers, and studio engineers thousands of dollars in lost revenue.



The perception has been that local Hip-Hop draws crowds of violent people who have little disregard for property or patrons. A 2017 study<sup>14</sup> conducted by UW-Madison debunked this myth demonstrating that levels of violence are essentially the same across all genres of music from folk to karaoke to Hip-Hop to metal. So why does this perception persist? Hip-Hop, now pop culture, is played on a variety of juke boxes across the city patronized largely by white college students, white working professionals, etc. without incident or attention. Our root cause analysis led us to note that the problem, then, isn't really with Hip-Hop, but with large crowds primarily composed of people of color.

<sup>14</sup> <https://journals.sagepub.com/doi/abs/10.1177/0021934718754313?journalCod>

## Best Practices in Other Cities

The following suggestions for possible best practices in Madison are based on research of cities of similar size across the United States that have experienced challenges with their Hip-Hop scenes. These best practices are broken down into three specific areas: security, the structuring of events by the city and education.

### SECURITY

Security is often a top concern during conversations about increasing the number of Hip-Hop shows in the Madison. In most cases, venues that book local artists hire security to meet the needs of the venue that cannot be met by existing staff. Security requirements for Hip-Hop shows are no different than requirements for other large-scale events or events with more lively crowds such as country or metal genres. Because there are no venues that specifically book Hip-Hop, these events are typically booked by local promoters instead of by venue booking managers. In these cases, hiring outside security can be cost prohibitive. Because City stakeholders have stated that there is a concern about ensuring proper security is present at Hip-Hop events, we suggest that the City provide some assistance by subsidizing funding for security at Hip-Hop events. We provide two such examples from elsewhere in the country.

Table 2. Examples of Security Solutions in Other Cities

City	Description
New York	NEW YORK TIMES: <a href="https://www.nytimes.com/2016/05/31/arts/music/rap-concert-shooting-renews-a-rationallycharged-debate-on-safety.html">https://www.nytimes.com/2016/05/31/arts/music/rap-concert-shooting-renews-a-rationallycharged-debate-on-safety.html</a>
Asheville, NC	ASHEVILLE, NC: <a href="https://mountainx.com/arts/ashevilles-black-hip-hop-artists-and-venue-bookers-seekcommon-ground">https://mountainx.com/arts/ashevilles-black-hip-hop-artists-and-venue-bookers-seekcommon-ground</a>

### STRUCTURED EVENTS

To increase equity and help improve the perception of Hip-Hop, we suggest that the City support events featuring Hip-Hop exclusively or by integrating Hip-Hop into other events (see also Community and Culture). Similar cities have had success in sponsoring a range of events and festivals, from Open Mic Nights to cross-genre events.

Table 3. Examples of Structured Events in Other Cities

City	Description
Athens, GA	Monthly Hip-Hop Showcase with mix of different subgenres of Hip-Hop <a href="http://redandblack.com">redandblack.com</a> January 24, 2018
Baltimore, MD	Monthly Be Civil Battle featuring battles in rap, DJing and



	dancing April 26, 2017
Cleveland, OH	Workshops/website/venue
Denver, CO	Test Kitchen (American idol type event for Hip-Hop) <b>denverite.com</b> February 20, 2017
Kansas City	Flyover Festival <b>kansascity.com</b> July 20, 2017
Omaha, NE	Cross-genre collaboration (symphony and artist Wyclef)
Nashville, TN	Hip-Hop Nutcracker <b>lebanondemocrat.com</b> July 30, 2017
Portland, OR	Young, Gifted and Brown Dance Party

#### ARTS IN EDUCATION

Finally, we suggest that the City support implementation of arts education programming featuring artists of color. Whether in school or after school, an effort definitely needs to be made to include more people of diverse backgrounds to make it a truly diverse educational experience.

City	Program	Description
<b>Minneapolis, MN</b>	After school programming (Hope Community/Vega Productions)	thrillist.com August 30, 2016
<b>Oakland, CA</b>	Artists in Schools	AlphabetRockers.com
<b>Seattle, WA</b>	Seattle Growth Podcast	



## Recommendations

The task force identified five areas in which changes must be made to improve equity in music and entertainment. These areas are culture and community, venues, equity of access, public safety and media coverage, and transportation.

### CULTURE & COMMUNITY



Hip-Hop is a rich culture that represents a way of life to many people in our city. Our recommendations reflect steps the City can take to honor this culture and integrate it into the City's mainstream culture.

1. Within one year, the City of Madison should create a full-time staff position in the Mayor's office at \$60,000 per year (including pay and benefits) focused exclusively on promoting equity in arts and entertainment. This staffer

would be responsible for ensuring that relevant ordinances are effectively communicated to the general public and be the point person for navigating licenses for entertainment events (from block parties to music festivals). In addition to being directly available to the public, one of their mandates would be, in coordination with relevant departments, to produce "how-to" videos, tool-kits, and literature that would be available online and at Madison Public Library branches. As a representative of the City, this staffer would also advocate for the inclusion of underrepresented populations and art forms at publicly accessible events like Make Music Madison and Dane Dances (Cultural Plan Recommendation #2, 3, 5, 10).

2. Within one year, the City of Madison should work with festival organizers who are receiving City funds to ensure that artists of color and specifically Hip-Hop artists, are incorporated into their programming.
3. Within five years, Hip-Hop should be incorporated into all kinds of events, including those at licensed entertainment venues and publicly accessible events such as Taste of Madison and Art Fair on the Square.
4. Within five to ten years, the City of Madison should work to support a music festival featuring Hip-Hop music, dance, and visual arts, R&B, etc.
5. Within one year, the Common Council and Mayor should commission a study on the level of equity in policing Hip-Hop related events in comparison to other genres.

6. Within one year, the City should work to increase the number of residents trained as EOC Certified Partners to witness music and entertainment events to ensure that equity is maintained. The City should offer these trainings at a minimum of once per year and intentionally advertise these trainings in neighborhood libraries, businesses, and centers as well as with Neighborhood Resource Teams.
7. Within two years, the City should hire a consultant to develop a plan to build music infrastructure to support independent artists. Venues should work closely with the newly created Entertainment Equity City staff position by no later than 2020 (refer to recommendation 1).

*There is so much beauty in the culture of hip-hop. Not just rap, not just spoken word, not just graffiti, not just DJing or breakdancing, but hip-hop as a way of life, death and celebrating humanity."*  
– Chris 'Godzilla' Taylor as quoted in the Isthmus by Julia Burke

## VENUES



Madison has a rich, vibrant music history and community. Its venues have been integral in sustaining the arts community. Growth in number of venues combined with artists no longer passing over Madison have presented the City with an incredible opportunity to be recognized as a premiere music and arts haven, welcoming of all forms of expression including Hip-Hop – its culture and community.

The TFEME believes that the core problems addressed in this report are interwoven with discerned issues regarding Madison's music venues. Inequity of venue ownership, performance access and inclusion, as well as employment, should be acknowledged and addressed. The TFEME offers recommendations and potential solutions based on these findings.

### Historical Context: Venues and Inequity

Madison holds a large number of live music venues varying in capacity and production capability. Madison is also unique in its entertainment licensing, providing venues with the option of an 18+ Center for Visual & Performing Arts license in addition to other forms of entertainment licensing.

Some venues have chosen to neglect or ignore Hip-Hop in their programming, some pulling it from their jukeboxes. Some venues have banned Hip-Hop entirely. In one case<sup>15</sup> (see image below), a landlord included a “No Hip-Hop allowed” clause in a venue lease. Booking at venues is often difficult due to lack of clear and consistent booking procedures<sup>16</sup>).

#### USE OF PREMISES

Lessee represents and agrees that the use of the premises will be limited to the operation of a bar and live music venue. Lessee further represents and agrees that no rap, hip-hop, or similar music, pre-recorded or live, will be played at the establishment, nor will any other activity take place that may cause unrest, either within or just outside the leased premises, such as the activities that were recently causing unrest and significant police response in the establishments and public areas in the King Street area.

Venue employment of people of color has lagged behind population growth, entertainment accommodations and needs of Madison’s Hip-Hop artists and community. In spite of evidence of equal economic viability, venues haven’t given equitable performance time to Hip-Hop. Lack of training of venue staff has contributed to Hip-Hop and its patrons being marginalized at venues.

Venues and licenses haven’t been equitably operated or owned by communities of color. Madison has yet to claim a signature Hip-Hop venue – one that hasn’t been affected or closed due to media, law enforcement or community stigmatization and pressure. Venues such as R Place on Park<sup>17</sup> & Adair’s Lounge were short lived when media, police and community pressure contributed to their closing. Negative portrayals of incidents at these and other venues by local media have created the perception that Hip-Hop shows tend to be violent. Police call data collected and analyzed by UCAN<sup>18</sup> have proven this perception to be false.

Police presence and response have been excessive in many documented instances. Officers in riot gear, flashing car lights, paddy wagon presence – to a show ending peacefully at The Frequency<sup>19</sup>.

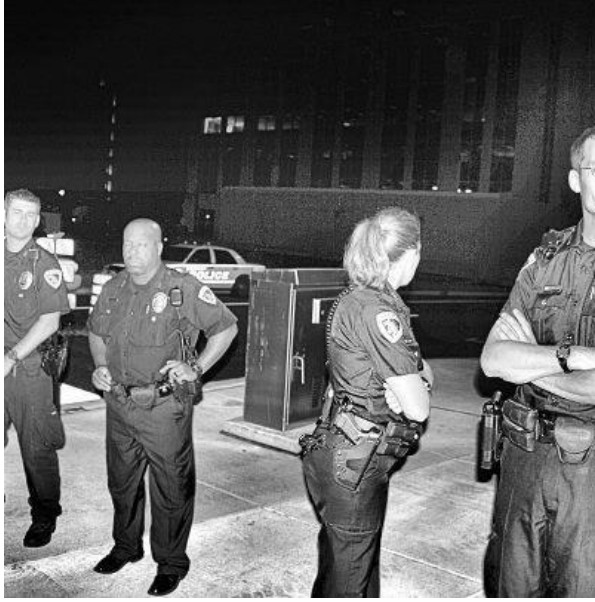
<sup>15</sup> <https://isthmus.com/music/rental-agreement-may-have-prompted-frequencys-kibosh-on-hip-hop-acts/>

<sup>16</sup> <https://isthmus.com/music/rental-agreement-may-have-prompted-frequencys-kibosh-on-hip-hop-acts/>

<sup>17</sup> <https://isthmus.com/news/news/r-place-owner-rick-flowers-fights-to-keep-his-bar-alive-at-madison-alrc-hearing/>

<sup>18</sup> <https://journals.sagepub.com/doi/abs/10.1177/0021934718754313?journalCode=jbsa>

<sup>19</sup> Communication between Urban Community Arts Network and Madison Police Department



**Figure 1. Officers stand guard outside of the Frequency to show a presence at a Hip-Hop show.**

Excessive use of force at an incident at The Brink Lounge<sup>20</sup>. In the past, venues, promoters, and artists have been contacted by MPD law enforcement prior to performances<sup>21</sup>. Some have been told to outright cancel<sup>22</sup> Hip-Hop shows. This does not happen with other genres of music in Madison. Mistrust between the Hip-Hop community and MPD law enforcement has existed for years.

Community pressure has limited the increase of venue ownership by communities of color. Inclusion of Hip-Hop in some venues' programming is affected by community pressure. Negative perception has fueled resistance to Hip-Hop venues and shows within the City. Positive City and community support and mobilization can alleviate those perceptions, hopefully contributing to increased venue ownership by people of color as well as a more mainstream inclusion of Hip-Hop at venues and events.

### **Venue Characteristics and Patterns**

Madison has venues of varying capacity and production capability, mostly located downtown. The limited venue location in combination with a changing City transportation system, has left many patrons unable to attend shows. Access to (for both artists and patrons) and ownership of venues by the Hip-Hop community or communities of color is often limited, which is detrimental to a vital, inclusive artistic community. Live and recorded Hip-Hop has not been

<sup>20</sup> [https://madison.com/entertainment/music/brink-lounge-bans-hip-hop-shows-in-the-wake-of/article\\_b91d94f3-445c-5ea0-80bb-4c9406ed2b42.html](https://madison.com/entertainment/music/brink-lounge-bans-hip-hop-shows-in-the-wake-of/article_b91d94f3-445c-5ea0-80bb-4c9406ed2b42.html)

<sup>21</sup> Personal communication, Urban Community Arts Network

<sup>22</sup> Personal communication, Urban Community Arts Network

equitably included in venue music programming in spite of equal economic viability<sup>23</sup>. Venues often lack clear and consistent best practices and procedures for booking, promotion and presenting of Hip-Hop shows. Venue employment of people of color is not reflective of community demographics and entertainment demands. This task force has observed that venue staff tend to lack anti-bias and cross-cultural communication training. Madison does not have a dedicated performance space for Hip-Hop.

### **TFEME Venue Recommendations**

The TFEME recommends the following for Madison live entertainment venues:

8. Within one year, the Department of Civil Rights should develop procedures to train all venue staff in anti-bias practices and bi-cultural and cross-cultural interactions. The ALRC should recommend that all staff be trained within two years.
  - a. This should be a requirement associated with receiving an entertainment license or a bartending license in addition to Tavern Safety. Venue owners, bartenders, and other venue staff should complete eight hours of training annually. New staff should attend training as soon as possible after hire.
  - b. This training should be provided by the City of Madison Racial Equity and Social Justice Initiative Staff, Department of Civil Rights, or by an appropriate Community Partner contracted to provide the training by the City of Madison. This training should be provided at no cost to venue owner aside from costs associated with staff salaries, building utilities, etc.
  - c. Venues should implement clear anti-bias procedures and specific discipline policies for violation of these procedures. Guidance should be provided by the City of Madison Racial Equity and Social Justice Initiative staff. These policies should be developed within one year and implemented within two years.
9. Within one year, venues should begin to follow the 2015 Revised Entertainment Practices for Venue Owners (Appendix C).
10. Within two years, the ALRC should require that all venues with an entertainment license with more than 14 employees submit an Affirmative Action Plan similar to entities contracting or receiving grant money from the City of Madison. The ALRC should emphasize EEOC (Equal Employment Opportunities Commission) language and discrimination definitions when granting these licenses.
11. Within five to ten years, the City should support finding venue spaces outside of the downtown area (e.g. Oscar Mayer, Westgate Mall), hopefully in conjunction with a new and improved city transportation plan.
12. Within five years, the City should invest in an alternative venues dedicated to Hip-Hop. This can be in the form of an Arts Incubator, or alternate satellite venues incorporating community center activities during the day and operating as a licensed venue by night.
13. Within five years, the city should invest in an alternative venues dedicated to Hip-Hop. This can be in the form of an Arts Incubator, or alternate satellite venues incorporating community center activities during the day and operating as a licensed venue by night.

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<sup>23</sup> Statements by task force members Matt Gerding and Darwin Sampson support this statement as well as discussions with Wisconsin Union Directorate staff.

For example, see projects by Theaster Gates' projects in Chicago<sup>24</sup>. As defined by Americans for the Arts, arts incubators are "facilities that create a nurturing environment for small and emerging arts organizations by offering low-cost or subsidized space and services." ("An Introduction to Arts Incubators."<sup>25</sup>)

The City of Madison features a private non-profit arts incubator in the Arts + Literature Lab located in the Schenk-Atwood neighborhood, which serves both emerging and established artists especially in the areas of visual, literary, and performing arts.

An example of this type of facility thriving in a small urban center is the Arts Incubator of the Rockies (AIR) located in Fort Collins, Colorado. The city of Fort Collins facilitated a relationship between Beet Street, a non-profit arts organization, and Colorado State University "to establish a facility that could support the education and development of the artistic community throughout the region."<sup>26</sup> The focus of the AIR includes a heavy focus on both training artists in their art, but also in how to be effective entrepreneurs.

Again, because of the history of antagonism towards Hip-Hop arts, this task force feels strongly that the City should first invest in an incubator specifically targeted towards Hip-Hop artists. As mentioned above, Hip-Hop includes not only rap music, but dance, visual arts, and other related forms of artistic expression. We envision a facility that includes classroom/workshop space, a recording studio, art studios, gallery space, and performance space. Similar to the Feed Kitchen (a food-business incubator on Madison's North Side), these spaces could be rented to the public on a short-term basis. Arts incubators can provide space for entrepreneurial training for artists. The arts incubator could potentially also take on an artist-in-residence for a limited term, with applications reviewed by a non-profit governing board. An arts incubator can bring together the best of several local assets: our strategic location between performance hubs like Chicago and Minneapolis, the First Wave Scholarship program at University of Wisconsin-Madison, and effective entrepreneurial curriculum at Madison College.

The success of this first City-sponsored incubator could be copied for other underrepresented populations and art forms in Madison -- possible examples include an LGBTQ+/Queer arts incubator, Southeast Asian Diaspora arts incubator, Middle East/North African Diaspora arts incubator et cetera.

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<sup>24</sup> How Theaster Gates Is Revitalizing Chicago's South Side, One Vacant Building at a Time  
Read more: <https://www.smithsonianmag.com/innovation/theaster-gates-ingenuity-awards-chicago-180957203/#jmeYEdq3tahprFeV.99>

<sup>25</sup> <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/an-introduction-to-arts-incubators>

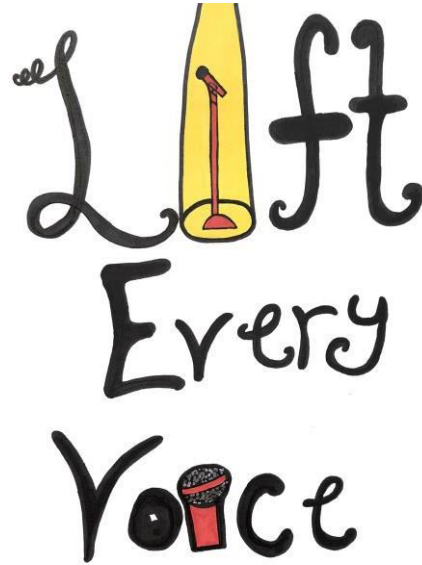
<sup>26</sup> <https://www.arts.gov/exploring-our-town/arts-incubator-rockies>



## EQUITY OF ACCESS

### Introduction

Addressing the lack of equity in music and entertainment means looking at the problem from all levels, from the individual to city-wide policies and procedures. Because there has in the past been an active effort in both the public and private sphere to limit the artistic expression of minority groups, the City must now be proactive in helping these expressions to flourish. One way to do this is to be proactive in communicating rules and regulations that the City enforces. For individual artists and performers, is it well-known that it is illegal to not book a performer due to their being a member of a protected class? How has the City communicated this to members of protected classes? How has the City communicated this to owners of music venues, or other spaces that book musicians and performers? If someone from a traditionally underrepresented population is interested in starting a business which features artists or performers, what resources are available to navigate the necessary licenses? Does the City actively promote minority business ownership, or has that promotion been left to various targeted business associations? As we widen our perspective to the community, we ask, how has the City promoted neighborhood-based gatherings, like block parties which feature live music? In what ways can the City be proactive in supporting neighborhoods as they plan these events? Are there opportunities in every neighborhood for youth to engage with culturally-relevant arts? Finally, on a consistent, city-wide basis, how can the City balance public safety with freedom of expression?



### Historical Context

Tackling the City's antagonistic relationship to Hip-Hop arts was the genesis for this task force and this report, and this task force is adamant that Hip-Hop not get lost in the discussion of underrepresented arts and culture in Madison. However, Madison is a diversifying city, and the support this City could show to Hip-Hop artists could serve as a foundation on which to build up many types of music and art which do not have a place in the current cultural landscape. It should also be noted that many of the recommendations made by this task force correlate with recommendations made in the 2013 Cultural Plan. That very little progress has been made on those recommendations in the five years since the Cultural Plan's publication is disheartening.

### Recommendations

The City of Madison should take proactive steps to ensure that all citizens have equal access to City services and licenses. Madison should proactively safeguard equal opportunities

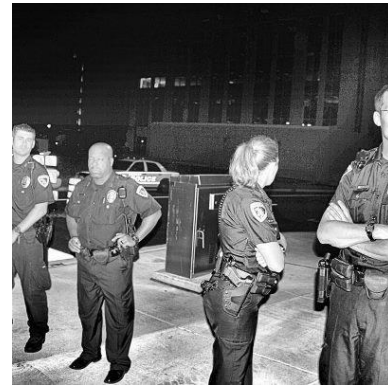
for artists, producers, venue owners, and residents who want to put on events. Specific steps to achieve this include:

1. Within one year, the City of Madison should create a full-time staff position at \$60,000 per year (pay and benefits) focused exclusively on promoting equity in arts and entertainment. This staffer would be responsible for ensuring that relevant ordinances are effectively communicated to the general public and be the point person for navigating licenses for entertainment events (from block parties to music festivals). In addition to being directly available to the public, one of their mandates would be, in coordination with relevant departments, to produce “how-to” videos, tool-kits, and literature that would be available online and at Madison public library branches. As a representative of the City, this staffer would also advocate for the inclusion of underrepresented populations and art forms at publicly accessible events like Make Music Madison and Dane Dances. (Cultural Plan Recommendation #2, 3, 5, 10).
13. Within one year, the City should consider providing grants or sliding-scale fees for arts events that require permits. Bringing a community together around music should be achievable for all citizens at all income levels. Along with this, language should be standardized for all permitted events, and it should be clear which type of event needs which type of permit. (Cultural Plan Recommendation #4)
14. Within five to 10 years, the City should commit to making improvements in the Madison Metro transportation system recommended by the Transit Development Plan (2013). (See Transportation section for specific recommendations)
15. Within five years, the City should work with the Madison Metropolitan School District to fully fund arts education, leveraging resources such as grant funding. The City should advocate for MMSD expanding efforts to include non-traditional music and arts programming during the school day. Community organizations that work with young people should also be directly supported by the City to make culturally relevant arts opportunities available outside of school hours. (Recommendation #8, 9, 12, 14)
16. Within five years, the City should invest in “arts incubators”: venues that provide education and resources for artists located throughout the city (see Venues section).



### Public Safety and Media Coverage

We have found evidence, described below, that public safety and media practices have contributed negatively causing greater inequity and lack of understanding. Because most issues related to media coverage of Hip-Hop relate directly to crime reporting, we have combined our recommendations for media with those for the Madison Police Department (MPD). We present the historical context, outline those findings, and offer recommended solutions below.



### Historical Context: Local Realities that affect Media and Police

The stigma that Hip-Hop is a music genre associated with violence, especially weapons violence, is one that has criminalized the genre as a whole and hurt local artists through their lack of access to performance space. The news media has perpetuated the stigma, making isolated incidents sound commonplace with comments such as “The, ahem, rap against Hip-Hop shows in Madison has long been that they attract violent crowds — and sometimes they do, including ones with guns.”<sup>27</sup> Using data provided by the Madison Police Department), UW Madison sociology students coded and analyzed 4,624 police calls made from bars, clubs and venues licensed to host live musical performances in Madison<sup>28</sup>. They then determined whether there was a live music performance during the time of a police call by using archives from local publications, venue websites, and direct correspondence with venues. When compared with all other genres, analyses disproved the popular belief that live Hip-Hop performances have higher instances of violence in Madison. Many problems with venue spaces for local Hip-Hop artists have arisen in the past in Madison. The Frequency, a downtown music venue, imposed a complete ban<sup>29</sup> on the genre after a weapons incident outside the venue after a Hip-Hop show. Many local bars have filtered Hip-Hop out of their jukeboxes, even though as of this writing, a significant percentage of the top Billboard 100 songs are in the Hip-Hop genre<sup>30</sup>. The exclusion of Hip-Hop from professional performance spaces has sent the genre underground to places such as house parties, potentially increasing the risk to public safety.

Further, the data showed that weapons incidents occurred during a wide variety of genres of live performance in Madison, and the highest incidence by genre was not at live Hip-Hop shows. However, Hip-Hop-related weapons incidents seem to generate wider media attention than other genres, adding to the stigma associated with violence. Unfortunately, there are a few Madison community realities that have cascading affects contributing to media and police

<sup>27</sup> [https://madison.com/wsj/news/local/columnists/chris-rickert/chris-rickert-madison-city-officials-look-to-get-jiggy-wit/article\\_10ca52d4-09d6-5547-ab86-254230a9a321.html](https://madison.com/wsj/news/local/columnists/chris-rickert/chris-rickert-madison-city-officials-look-to-get-jiggy-wit/article_10ca52d4-09d6-5547-ab86-254230a9a321.html)

<sup>28</sup> <https://journals.sagepub.com/doi/abs/10.1177/0021934718754313?journalCode=jbsa>

<sup>29</sup> <https://isthmus.com/music/frequency-booking-hip-hop-ban-concert/>

<sup>30</sup> <https://www.billboard.com/articles/columns/chart-beat/8480844/drake-hip-hop-hot-100-Q3-2018-hit-songs-deconstructed>

biases which negatively impact communities of color, and African Americans specifically. First, there is a general lack of education and cultural understanding of Hip-Hop among largely white decision-makers; second, this lack of education is due to a general lack of interaction between Black and white Madisonians (which includes media and police staff) given self-segregated entertainment opportunities; and third, African Americans are underrepresented in the local Media (print and TV) and MPD. These historical contexts and community realities have, to this point, produced the following media and police patterns and characteristics.

### **Media Characteristics and Patterns**

UW Madison sociology students also studied print media presentations of Hip-Hop in Madison (See Appendix B) found some cause for hope as some stories/articles featured increasingly positive portrayals; however, the majority of articles featuring people of color still were disproportionately negative. The stories were also sensational and even used inflammatory racially-coded language including references to “urban” problems and “gang” activity. Other articles also dehumanized protagonists terming them “ex-felons,” for example, rather than referring to them as “formerly incarcerated people”. In addition to indicating a lack of representation by people of color in the media, these patterns also revealed a lack of sensitivity in coverage that might be mitigated by cultural sensitivity training since we know that Madison’s cultural segregation impedes growth in cultural understanding.

### *Media Recommendations*

17. Both print and television media outlets should commit to more balanced culturally sensitive reporting and should develop systems to track their own performance/goals in this area. The City of Madison public relations staff should take a proactive approach to promoting underrepresented events and events by and for citizens of color.
18. Both print and television media outlets and City of Madison public relations staff should utilize style/language resources and culturally competent best practices.
19. Both print and television media outlets and City of Madison public relations staff should hire more people of color who can contribute different cultural realities and perspectives to stories and coverage.
20. Both print and television media outlets should educate staff on the historical contexts of the linguistic and culturally insensitive communication styles and ideas that no longer serve, honoring Madison’s diversity and mutual respect. The City of Madison Racial Equity and Social Justice Initiative staff should provide this education to City of Madison public relations staff.

21. We highly recommend the 2015 Race Forward style sheet on reporting racially sensitive topics.<sup>31</sup> City public relations staff can support equity of representation by taking steps to promote events and initiatives by underrepresented arts genres and/or led by people of color as they would for large scale or annual events.

### **Policing Characteristics and Patterns**

Despite the fact that UCAN's 2017 report showed that common justifications increased community concern and police presence at Madison Hip-Hop events were unfounded, it is still the case that Hip-Hop events have received greater police presence and some host venues have been told by police not to host Hip-Hop events. The lack of representation by people of color, media representations and lack of understanding are likely contributors to inequitable policing as well. Hip-Hop is not understood by most Madisonians nor by police officers as a culture with different styles, priorities, themes and motivations as is the case, for example, with rock-n-roll and country music, and police practices have consistently reflected that. Finally, the Madison Police Department has not provided a clear or transparent protocol for how they determine what level of police presence/force to deploy nor the ratio for the number of police officers to deploy per participant for Hip-Hop events. They also have not shared their process for how those decisions are made based on the venue and/or genre of entertainment event.

### *Police Recommendations*

22. The City of Madison Police Department (MPD) should commit to more balanced and culturally sensitive policing. The Deputy Mayor of Public Safety should work with the Division of Civil Rights and MPD to set performance goals in this area and develop methods to track performance. We recommend that funding increases be directly tied to these performance measures.
23. MPD officers and public relations staff should be trained in culturally competent practices for writing, assessing, and categorizing incident reports. We highly recommend the 2015 Race Forward style sheet as a guide for these reports and other MPD communications.<sup>32</sup>
24. MPD should make available to the public specific policies for determining police presence and deployment for all events including in nightclubs, at concerts, and at festivals. If such policies do not exist, MPD should develop these policies with public input within one year.
25. MPD should increase employment of people of color to support the different cultural realities and perspectives they contribute to law enforcement work.

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<sup>31</sup> [https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward\\_V1.1.pdf](https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward_V1.1.pdf)

<sup>32</sup> [https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward\\_V1.1.pdf](https://www.raceforward.org/sites/default/files/Race%20Reporting%20Guide%20by%20Race%20Forward_V1.1.pdf)

26. MPD should provide training to staff on the historical contexts of culturally insensitive understandings and ideas that no longer honor and respect our community diversity.
27. MPD should reduce police presence in communities of color, and when police are present in these communities, the focus should be on building build trust and connection.

For both media and law enforcement:

28. We recommend that all media and law enforcement staff view the film “13<sup>th</sup>” through which filmmaker Ava DuVernay explores the history of racial inequality in the United States. The film focuses on the fact that the nation's prisons are disproportionately filled with African Americans. It also explains many of the origins of racist language/understandings used to talk directly and indirectly about black people in the Media, which lead to conscious and subconscious behavior and attitudes by law enforcement.

## TRANSPORTATION

With lower-income housing on the outskirts and the entertainment district downtown, it can be difficult for all residents of Madison to equally access music and entertainment. Add in a lack of late-night busses, including on weekends, and it is clear that the infrastructure for safe and affordable transportation to and from entertainment venues needs improvement. While ride-sharing and taxis can help to bridge this gap, Madison should not rely on the private sector when it could be doing more.

### Historical Context

The most recent Transit Development Plan (TDP), published in 2013, was a comprehensive report on the state of public transportation in Madison. The Plan is thoroughly researched and extremely well-conceived. This task force highly recommends reading that Plan and sees no need to redo what has already been done so well. We concur with many of the recommendations contained in the TDP, and would like to highlight a few here.

- Bus Rapid Transit (BRT): though mainly recommended to ease congestion and transit times during peak commuting hours, a permanent BRT system would facilitate quicker access to the downtown entertainment district for residents who live on the outskirts of the city.
- Regional express service: again, while designed for commuters coming into the city for work, fixed routes that run to the suburbs will facilitate more consumers of entertainment in Madison.
- Reducing wait-times on main-route busses on weekends from 60 to 30 minutes: in the absence of BRT service, reducing headways to 30 minutes on weekends helps to get residents on the outskirts to the city center in a reasonable amount of time.

This task force is disappointed that these recommendations have not yet been implemented. We recognize that these recommendations may have been implemented sooner had the City not been limited by Wisconsin Act 32 (2011) which makes regional transit authority planning all but illegal. We urge City leaders to continue to work towards implementing the recommendations despite the difficulties.

The question of transit was also taken up by the Madison Cultural Plan (2013), with two noteworthy recommendations we would like to echo here:

- #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.”

- #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.”

### Recommendations

In addition to highlighting relevant recommendations in the TDP and Cultural Plan, this taskforce has two that it would like to put forward.

29. Madison Metro should expand late night bus services throughout the city. By not running even main-route buses past bar time, the City makes it much more difficult for residents to get home safely after a night out. The City of Madison should not assume that private industry (taxi and ride-sharing apps) is as effective as safe, reliable, and affordable public transportation.
30. The City should more frequently provide reduced-fare and free service on fixed routes during major music and entertainment events. This would address both public safety and equity of access to these events.
31. Through a competitive bidding process, the City should contract with a local party bus or van company to provide late night transportation for residents in neighborhoods without access to public transportation or far from transfer points. This service could be provided on a sliding scale to City of Madison residents.

## Appendix A

### 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.

**File Number: 53206**

**File ID:** 53206 **File Type:** Resolution **Status:** Passed

**Title**

Re-adjusting the Task Force on Equity in Music and Entertainment's final report due date to December 4, 2018.

**Body**

WHEREAS, the Mayor and Common Council established the Task Force on Equity in Music and Entertainment (Resolution, Legislative File No. 44003) to make recommendations on how to 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; and,

WHEREAS, the Task Force was to complete a report with recommendations and submit its work to the Mayor and Common Council by February 27, 2018; and,

WHEREAS, the Task Force requested that the report deadline be extended to September 25, 2018; and,

WHEREAS, the Task Force has been meeting and now formally requests a date extension to submit their final report with recommendations,

NOW, THEREFORE BE IT RESOLVED, that the Common Council approves the Task Force on Equity in Music and Entertainment's request and extends their report deadline from September 25, 2018 to December 4, 2018.



## Appendix B. SUPPORTING RESEARCH

All documents can be found here: <http://bit.ly/2BDgfND>

City of Madison Comprehensive Plan, Imagine Madison: People Powered Planning, Adopted Plan 2018

Fearing et al., *Analyzing the Relationship Between Live Music Performances and Violence in Madison*, Department of Community and Environmental Sociology University of Wisconsin-Madison, May, 2017.

Madison Arts Commission Hip Hop Ad Hoc Subcommittee Report Prepared By Chris Taylor, Subcommittee Chair, May 8, 2014.

Madison Cultural Plan 2013. City of Madison, WI. Adopted August 6, 2013.

Performing Arts Study, Building Creativity, Prepared for the City of Madison, April 2015.  
Performing Arts Study Venues, working document

University of Wisconsin-Madison Campus Performing Arts Facilities Report, Distributed October 20, 2010

Verbeten et al., *Hip-Hop through the Lens of Madison Print Media*, Department of Community and Environmental Sociology University of Wisconsin-Madison, May 2018.

## APPENDIX C. 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.