

# Analyzing the Relationship Between Live Music Performances and Violence in Madison, WI

## Abstract

Confronting the racialized barriers local Hip-Hop artists face, the Urban Community Arts Network (UCAN) builds sustainable and safe performance opportunities for all local Hip-Hop artists. In collaboration with Dr. Karen Reece, president of UCAN, our research group identified correlations between music genres and instances of violence. Using data from the Madison Police Department (2008-2016), we coded and analyzed 4,624 police calls made from live music venues in Madison. We 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, our preliminary analysis questions whether a significant relationship exists between live Hip-Hop performances and higher instances of violence.

**Hypothesis:** The dominant cultural perspectives that criminalize Hip-hop music shaped the hypothesis of this study. The hypothesis ( $H_1$ ) is that live Hip-hop shows are more violent than other genres of music. The null hypothesis ( $H_0$ ) then, is that Hip-hop is not more violent prone than any other genre of music.

## Methods

In response to an open records request, Madison Police Department (MPD) provided a list of 10,214 police calls for service made from the addresses of 46 live music venues with liquor licenses in Madison, WI from 2008 through 2016. We excluded police calls for service if they were made between the hours of 4:00 am and 7:00 pm as well as calls that: 1) Were not made in response to chargeable offenses; 2) Utilized a venue's address for a response location, but were not made by the management/patrons of the venue. The final data set included 4,625 calls for service.

For each call for service, we searched public records to determine if there was a corresponding live music/DJ performance. For police calls for service that were made between the hours of 12am-3:59am, we collected performance data using the preceding date. Not all calls for service occurred during a live music/DJ performance. We gathered performance data from archival internet resources, print-media calendar archives, and live music venue management. The majority of the data for live music/DJ performances came from Madison-based publications, *The Isthmus* and *Maximum Ink*. For *The Isthmus*, calendar editor Bob Koch graciously provided digital calendar archives for 28 individual venues within our study sample, between the years 2009 and 2015. 2016 performance data was available on *The Isthmus* online event calendar. For *Maximum Ink*, sole curator and writer Rökker graciously provided hard copies of each monthly issue from 2008-2016. Within each issue, we searched for live music performances for every venue within our sample.

Additional resources included: venue websites, Madison Public Library newspaper archives, *The Wisconsin State Journal* and *The Cap Times* publications, Facebook, Songkick, Bands In Town, Archive (Way Way Back Machine), WORT FM, Eventbrite, Eventful, Thrillcall, and webpages for individual artists. We performed data analysis using Microsoft Excel, SAS, STATA, and ArcMap.

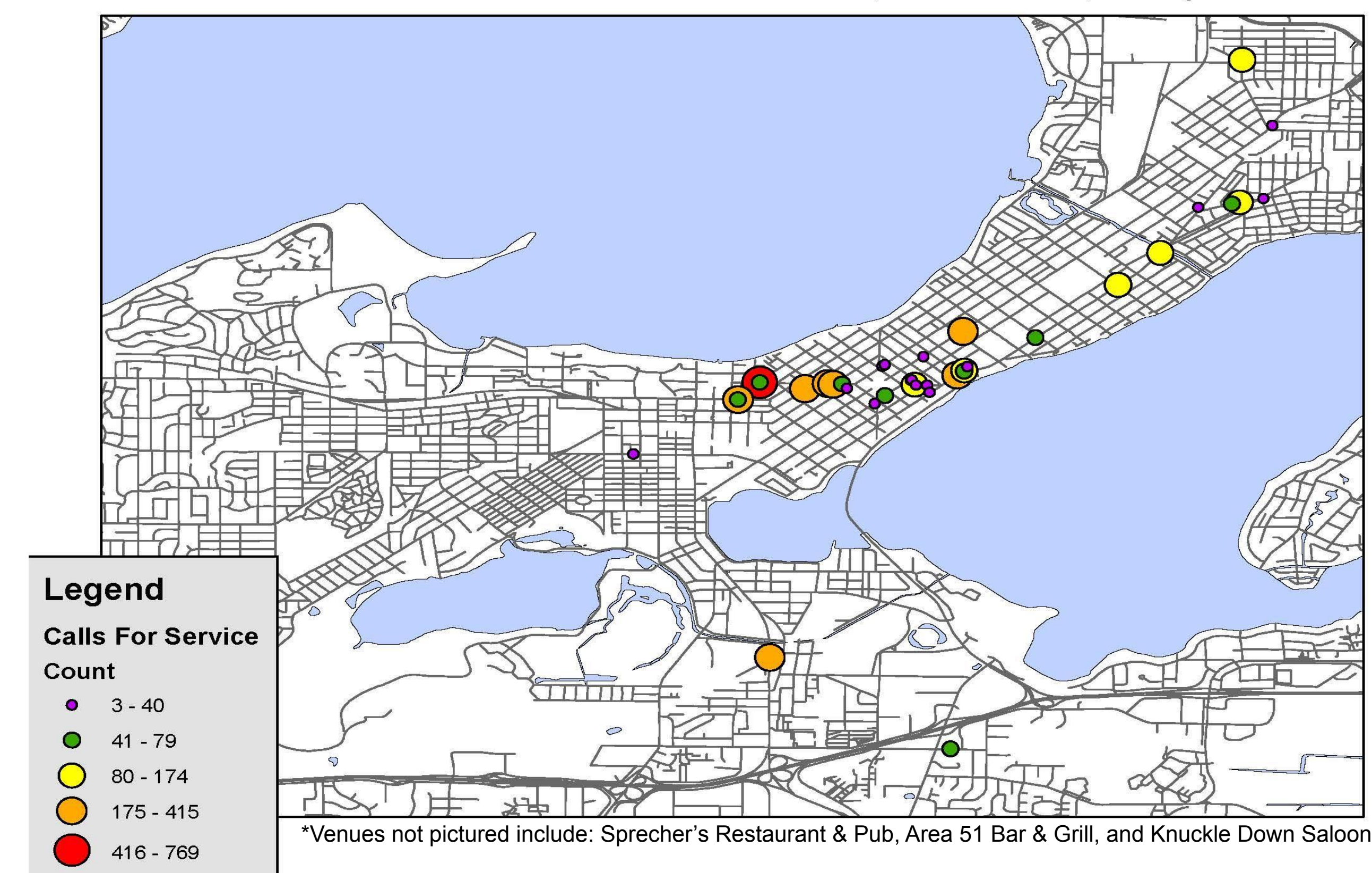
## Most Common Genre Codes Per Venue

Venue	Most Common Genres
Alchemy Cafe	Jazz/Bluegrass/Folk
Area 51 Bar & Grill	Country/Mixed Rock
Argus	Funk
Babes	Rock/Country/Singer-songwriter
Badger Bowl	Rock/Latin
Barrymore Theater	Rock/Hip-Hop&Rap/Performing Arts
Bartell Theatre	Theater/Comedy
Brocath	Bluegrass
Cafe Montmartre	Folk/Blues
Cardinal Bar	Latin/EDM/Hip-Hop
Come Back In Bar	Karaoke/Blues/Bluegrass
Crystal Corner	Country/Rock
Dragonfly Lounge	Folk/Rock
Genna's Lounge	NA
Hamilton's On The Square	Blues/Rock
Harmony Bar	Rock/Blues
High Noon Saloon	Rock/Bluegrass/Folk/Jazz/Blues
Ivory Piano Bar	Jazz
Liquid	EDM
Majestic Theater	EDM/Rock/Hip-Hop/Bluegrass
Malt House	Bluegrass/Jazz
Mickey's Tavern	Punk/Rock/West African Mix
Mr. Roberts	Blues/Rock/Karaoke
Natt Spil	Hip-Hop/EDM/Rock/Funk
Orpheum Theater	Hip-Hop/EDM/Rock/Hard Rock & Heavy Metal/Country/Folk
Overture Center for the Arts	Performing Arts/Rock/EDM
R Place on Park	Hip-Hop/Blues
Red Rock Saloon	Country/Rock
Restaurant Magnus	Jazz/World Mix
Segredo's	EDM/Hip-Hop&Rap/Latin
Sprecher's Restaurant & Pub	Blues/Rock
The Essen Haus	World Mix/Blues
The Fountain	Jazz
The Frequency	Funk
The Knuckle Down Saloon	Blues/Rock/EDM
The Pub	Country
The Red Zone (and The Annex@ The Red Zone)	Hard Rock & Heavy Metal
The Tempest Oyster Bar	Jazz
The Rigby	Folk/Rock
The Wisco Bar	Rock/Hard Rock & Heavy Metal/Hip-Hop&Rap
Tip Top Tavern	Jazz/Caribbean Mix
Up North Bar	Folk/Blues/JamBand Mix
Whiskey Jack's	Country

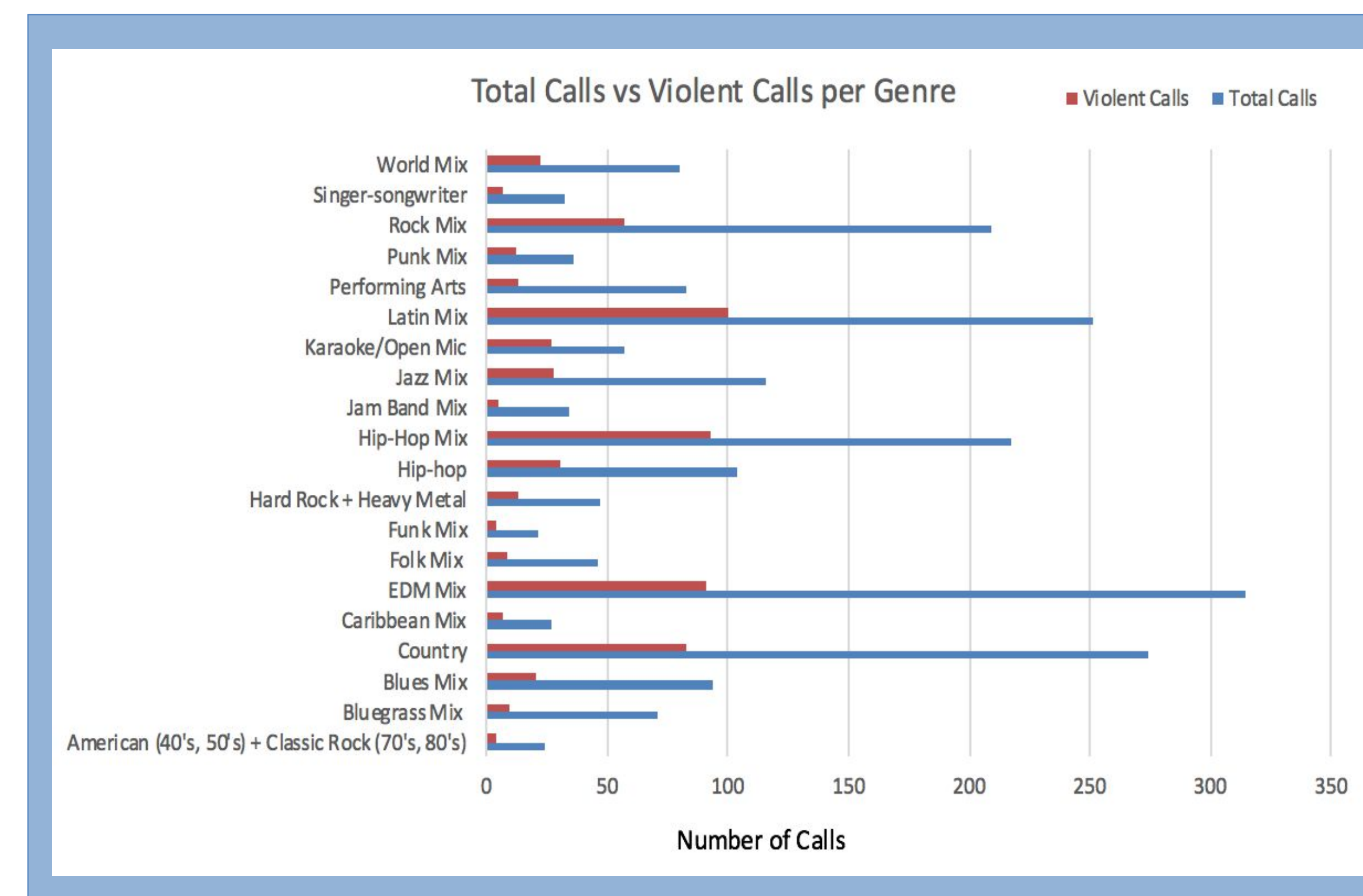
This chart lists each venue that was used for our analysis. Each venue is given a bundle of genres that is meant to represent the venue's musical reputation based on live music shows that occurred during these police calls. This is not an all encompassing list of genres played for each venue, but a list of most common genres based on police calls.

## Analysis 1

### Live Music Venues: Calls For Service, Madison, WI (2008-2016)



## Analysis 2



## Analysis 3

Frequency of Police Calls Per Month Per Genre (2008-2016)				
Genre*	Frequent	Infrequent	None	
Bluegrass	0.76	1.28	1.41	
Blues	0.78	1.55	1.27	
Country	2.90	0.91	1.10	
EDM	2.04	0.97	1.10	
Folk	0.75	1.41	0.92	
Hip-Hop	2.04	0.86	1.05	
Jazz	1.00	0.99	1.49	
Karaoke	0.64	1.04	1.42	
Latin	1.25	2.21	1.12	
Rock	1.02	0.72	2.26	

\*All categories are mixed

## Results and Discussion

**Analysis 1:** Using a shapefile of Dane County, the addresses of the different venues were geocoded. Depending on the amount of calls for service for a given venue determined the size of the location point. The counts of calls for service are from 2008 to 2016. One venue had a significant amount of calls in comparison to the other venues and is in its own category (red). The venues that have higher calls for service overall are located with in the heart of downtown. This Geographic Information Systems (GIS) measure of calls for service contextualizes the possibility of violence being specific to location, alternatively, than to genre.

**Analysis 2:** Wisconsin Uniform Crime Report (WUCR) offense data contains descriptions of police calls for service categorized as violent and nonviolent offenses. We coded WUCR offense descriptions, as either 1 (violent) or 0 (non-violent), and compared the number of violent offences to the total number of observable cases for each simplified genre category in our dataset. This analysis demonstrated that we could not completely reject the null hypothesis for the following reasons: 1) The Hip-hop and Hip-hop Mix simplified genre categories did not have the highest violent call ratios; 2) The Hip and Hip-hop Mix simplified genre categories were part of the higher ranger for violent call ratios.

**Analysis 3:** To compare the frequency of police calls across music genres, we tallied the number of police calls and months of operation for each venue and noted if calls corresponded to a particular genre of music frequently, infrequently or not at all. Genres included: Hip-Hop, Jazz, Country, Latin, Bluegrass, Blues, Rock, Folk, EDM, and Karaoke. The ratios of calls per genre per months of operation shows that venues that frequently have Hip-Hop, Country, and EDM have the highest number of police calls per month. This analysis demonstrated that we cannot completely reject the null hypothesis.

## Conclusion

In partnership with Dr. Karen Reece and Urban Community Arts Network, we tested whether a significant relationship exists between live Hip-Hop performances and higher instances of violence when compared with all other genres of music. This study addressed the cultural and institutional criminalization of Hip-hop music, Black and Brown Hip-hop artists, and fan bases composed of communities of color. Preliminary analyses testing the hypothesis did not provide compelling evidence for live Hip-hop performances being more violence prone. Congruently, we could not definitively reject the null hypothesis that there is no difference in violence by genre for live shows. Our research findings can be instrumentalized by community organizations and public agencies that are working towards racial justice and equity in Madison. Presently, UCAN and the City of Madison Equity in Entertainment Task Force are at the helm of these efforts as they relate to live music performance spaces. We explore similar research be conducted beyond our sample, as the criminalization of Hip-hop is endemic at the national level.

## Acknowledgements

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